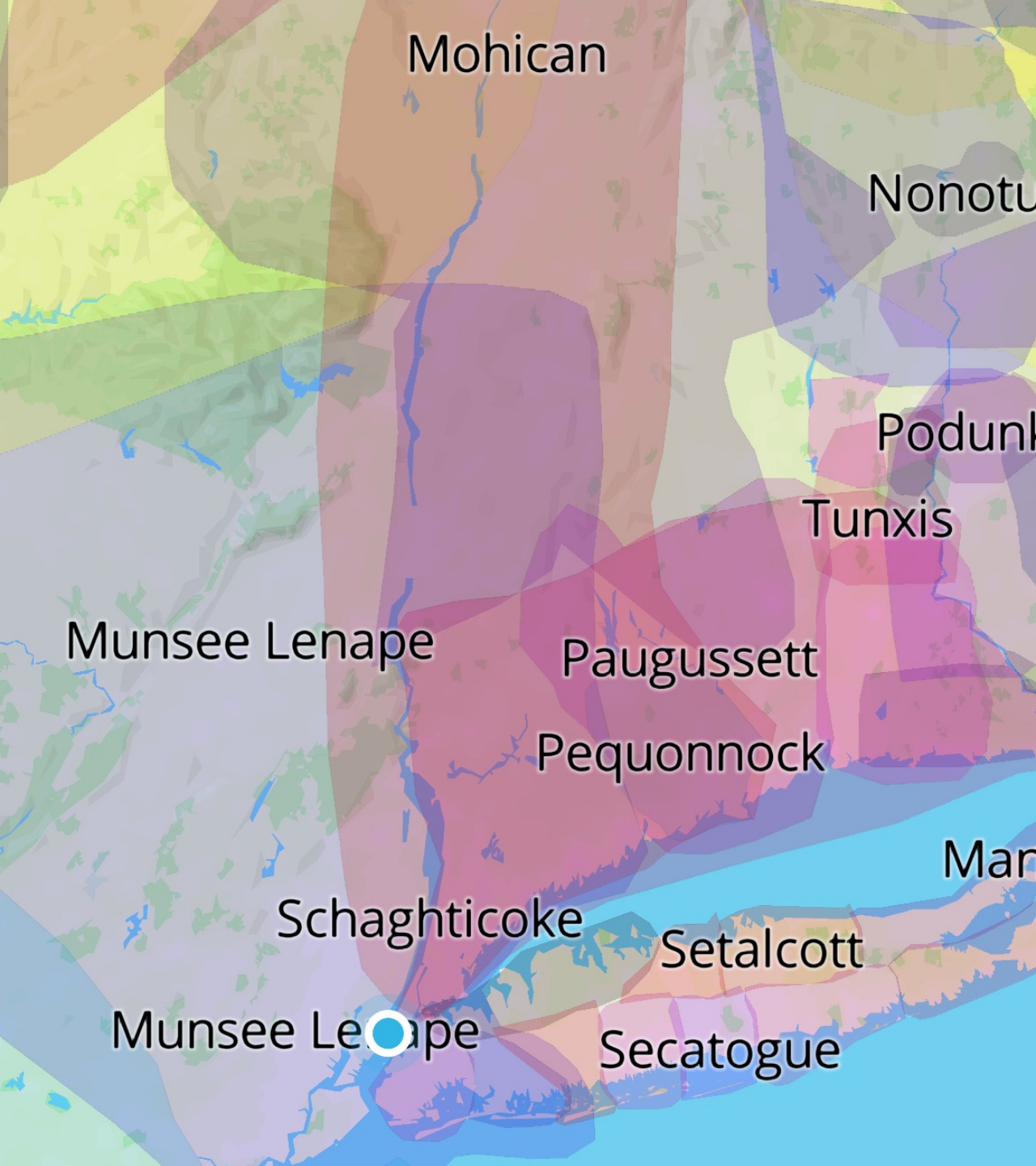


DEIA POLICIES IN ARCHIVES & LIBRARIES: A MULTI-TEMPORAL, LISTENING-BASED APPROACH TO COLLECTION DEVELOPMENT.

Dr. Alex Waterman (MLS, PhD). Visiting Scholar at Yale
University Library's Oral History of American Music Project, and
Archivist at The Kitchen, NYC.



ACKNOWLEDGMENTS



A BIT ABOUT ME...

PhD in musicology, MLS &
Advanced certificate in
archive management.

Taught at Wesleyan
University, Bard College
(MFA program), and
Ramapo College of New
Jersey.

Artist in the 2014 Whitney
Biennial where I produced
and directed 3 operas by
Robert Ashley

Award winning filmmaker
and concert cellist.
Appears on over 20
recordings.

I've curated exhibitions at
The Kitchen and Miguel
Abreu Gallery.

Published a series of
pamphlets and books on
music notation. Articles
appear in Artforum,
BOMB, Brooklyn Rail, and
Wesleyan University Press.

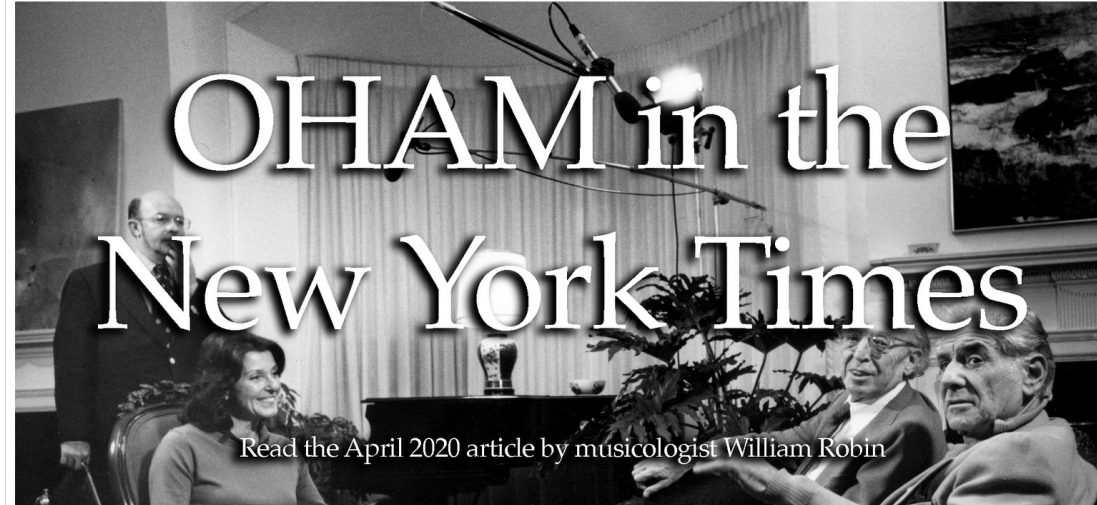
Archivist at The Kitchen,
NYC and Visiting Scholar
at OHAM (2022).

Access

[Click to Browse Collections and Stream Interviews](#)

Most material listed in this guide can be accessed through OHAM's finding aids in Archives at Yale. Click above to view the finding aids.

New from OHAM



ORAL HISTORY OF AMERICAN MUSIC

Libby Van Cleve

Director



[Libby Van Cleve](#) is a scholar and performer with a specialty in contemporary American music. As Director of Oral History of American Music (OHAM) at Yale University, she has conducted numerous interviews with major figures in American music. Along with OHAM's founder, Vivian Perlis, she is co-author of the award-winning book and CD publication *Composers' Voices from Ives to Ellington*, Yale University Press. Using materials from the archive, Van Cleve co-produced podcasts on Charles Ives, Aaron Copland, and Virgil Thompson. She is the author of various articles, program notes, and liner notes; these writings are frequently generated from her interviews. Complementing her work at OHAM, Ms. Van Cleve is recognized as one of the foremost interpreters of contemporary and chamber music for the oboe. Her performances can be heard on a variety of CD labels, and she is the author of *Oboe Unbound: Contemporary Techniques*, Rowman and Littlefield Press. She recently released oboe performance editions of Bach's first three cello suites, T.D. Ellis Music Publishing. Van Cleve received her DMA from Yale School of Music, her MFA from California Institute of the Arts, and her BA, Magna cum Laude, from Bowdoin College. She serves as adjunct faculty at Wesleyan University and Connecticut College.

DIRECTOR OF OHAM, LIBBY VAN CLEVE

The Kitchen

ARCHIVE

A digital collection of events at The Kitchen since 1971. [Learn more](#), or visit [TheKitchen.org](#)

Search the Archive



Artists (1326)

Index

Browse Categories

Dance (185)

Education (1)

Exhibitions (142)

Film/Video (197)

Lecture (15)

Light (8)

Literature (38)

Music (231)

Performance (295)

Decades

1970s (164)

1980s (244)

1990s (139)

2000s (96)

2010s (90)

Nov 11–12, 1983

Estate Fresh

DJ Spy, Fab 5 Freddy, Max Roach



Supplemental Information

Press Release [PDF]



View images for this event (2)

Similar Events

The Kitchen U.S.A. Touring

David Van Tieghem, Eric Bogosian, Fab 5 Freddy, Glenn Branca, Julia Heyward, Lisa Fox, Oliver Lake
[See More: Performance, 1980s](#)

Staten Island Ferry

David Van Tieghem, Eric Bogosian, Fab 5 Freddy, Glenn Branca, Julia Heyward, Lisa Fox, Oliver Lake
[See More: Film/Video, Performance, 1980s](#)

Downtown/Uptown Television

Festival

Adrian Piper, Bill T. Jones, Blondell Cummings, Carol Douglas, Creative Human Resources, David Hammons



THE KITCHEN



BLOG

The Kitchen Welcomes Legacy Russell

By The Kitchen



Jun 8, 2021

The Kitchen Appoints Legacy Russell as Its Next Executive Director & Chief Curator

We are pleased to announce the appointment of Legacy Russell as The Kitchen's next Executive Director & Chief Curator. Russell arrives to The Kitchen from The Studio Museum in Harlem, where she led the organization's renowned Artist-in-Residence program, helped to expand its scope of acquisitions, and organized numerous exhibitions, including

About The Kitchen

The Kitchen is a non-profit, interdisciplinary organization that provides innovative artists working in the media, literary, and performing arts with exhibition and performance opportunities to create and present new work. Using its own extensive history as a resource, the organization identifies and supports artists who are making significant contributions to their respective fields as well as serves as a safe space for more established artists to take unusual creative risks.

[Find Out More About The Kitchen](#)



OHAM'S NEW COLLECTION MANAGEMENT FRAMEWORK

Yale University Library

Yale University Library Research Guides Manuscripts and Archives Oral History of American Music Collections Guide Collection Management Framework

Oral History of American Music Collections Guide: Collection Management Framework


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Collection Management Framework

Collection Management Framework_v1_05032022.pdf

Oral History of American Music
Irving S. Gilmore Music Library
Yale University Library



Collection Management Framework

Version: 1.0

Prepared by: Libby Van Cleve and Alex Waterman
Date prepared: April 2022

Last Updated: May 11, 2022 12:38 PM URL: <https://guides.library.yale.edu/oham/collectionsguide> Print Page Login to LibApps

Subjects: [American Studies](#), [Music](#) Tags: [20th century](#), [21st century](#), [american music](#), [composers](#), [composition](#), [music](#), [music history](#), [oral histories](#)

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OVERVIEW

Who are
acknowledgments
for?

What impact do
they have on the
rest of our
process?

THE INDEPENDENT PRACTITIONER'S TASK FORCE TOOLKIT (2021)

[link to the text](#)

I. STATEMENT FROM THE AUTHORS

The Independent Practitioners' Task Force Toolkit was written between 2020 and 2021 by what ended up being an all-white, majority female and queer femme group of practitioners, rooted in a variety of practice contexts: working on contract, at, for, and between local history non-profits, university research centers and archives, grassroots community organizations, documentary arts outfits, and for state-funded programs. Though we are also disabled, queer, working-class, and overwhelming come from and practice out of justice movement context, we are all, undeniably, white.

Our whiteness is not incidental; it is baked into the structure of unpaid service work and is itself emblematic of why this toolkit must exist: to recognize, call out, and organize reparatively against the barriers to access that shape our field, and to enact more just, accessible, abundant futures open to a wider range of practitioners. While these issues and charges go beyond this particular task force, we are surfacing them here—and have been asked to do so, thanks to necessary provocations from Dr. Gwendolyn Etter-Lewis of the Oral History Association Council and University of Miami of Ohio—because they matter for how our work should be read and received, and for future speculative visions for how work like this, in spaces like the Oral History Association, might proceed more inclusively in the future. And while the whiteness of our Task Force is a material product of the larger culture of professional service, which expects free labor that only the privileged can afford to provide, that doesn't make our whiteness any less problematic. The Toolkit is shaped by it and suffers because of it: even with consciousness of it, and despite our best efforts to recognize, qualify, and mitigate it.



AWARENESS

- The impact of our implicit biases
- Our place in our institution's hierarchy
- Our role in the process
- Our institution's location and its place in the cultural landscape.
- Accountability.

RESEARCH

Professional associations

National Libraries and Archives

Peer institutions

Non-profits

Academic libraries

Public libraries

Community archives

Others?

CONVERSATION

With OHAM's policy, I used an oral history approach and began our conversations with an interview with Libby. This process enabled me to:

1) research the history of OHAM and Libby's role

2) we could formalize our conversation and put a little performance pressure on it.

3) I then transcribed the interview and in that process was able to distill and internalize where key points were and directly move those into a "free write" document.

4) We then discussed the "free write" and wrote more as we discussed (in real time).

WRITING

Our writing process retained the elements of conversation and research while upholding a constant awareness and self-critique. Much of the free write and rough draft were written with the other person in the (Zoom) room.

Once we got to the rough draft we then switched to Word Doc comments, but we met several more times to read out loud our changes.

We then submitted the document to Jonathan Manton and Ruthann McTyre for comments

EDITING



Document was sent for review



Libby and I moved to primarily electronic communications at this point but then spoke once more when the final doc was ready to be published.

PUBLISHING (PREPARING A SPACE FOR OUR AUDIENCE)



We don't have a space for comments on the library guide page, but we did send the document out to other librarians and made it clear that this is an iterative and generative process for us. We are open to suggestions and change.



This talk acts to further treat the publication as a performance of sorts. It's a way to put the document out in the world and listen to how other's read and receive it.



This next form of listening is particularly important as it can reveal our limitations and biases.

Acknowledgment and awareness guide this stage of the process and take us back around the circle again!

SELECT REFERENCES

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<https://www.ala.org/advocacy/diversity>.

Archives for Black Lives, <https://archivesforblacklives.wordpress.com/>.

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<https://issuesandadvocacy.wordpress.com/2016/04/18/archivessowhite-intro-bibliography/>.

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