

Promoting Inclusive & Equitable Strategies for Public Musicology During the Quarantine

Music of Asian America Research Center
<https://asianamericanmusic.org>



*Eric Hung, Mandi Magnuson-Hung,
Jennifer Wilson*

Has Asian American Studies Failed?

by [Timothy Yu](#) on December 21, 2011 • [19 Comments](#)



Episode 1: The *New York Times* publishes [a review of the learning center at Heart Mountain](#), one of the sites of the internment of Japanese Americans during WWII. Halfway through, the piece takes a hard turn toward historical revisionism. Internment was “more the rule than the exception” and was applied to other ethnic groups too. Japan was a “racist, militant society” and many Japanese Americans were “strategically devoted to the mother country.” And “the Japanese were known for similar espionage elsewhere.”

Andrew Yang: We Asian Americans are not the virus, but we can be part of the cure



Locate Anyone By Entering Their Name (So Addicting!)

Enter anyone's name and get a complete background check in seconds. You'll be surprised by this site can dig up on anyone you know.

WHAT IS NEXT FOR PUBLIC MUSICOLOGY?

- What skills do we need to develop?
- What type of institution building do we need to do?
- How can our work cut through the information overload out there?

OF / BY / FOR ALL PARTNER POWER

- <https://www.ofbyforall.org/updates-feed/2018/12/10/partner-power-a-technique-for-building-more-authentic-community-partnerships-right-from-the-start>



Partner Power Question Bank

Use any of these questions (or write your own).

Questions to warm up and start the conversation:

- How's your day/week going so far?
- Thanks for picking our meeting place. Is this your favorite [cafe, lun spot...etc]?
- Tell me about your work.
- How did you get into doing the work you're doing now?
- How long have you been with your organization?

Questions that help you understand the values they hold:

- What/who inspires you?
- What currently in your life makes you feel the most fulfilled?

Questions about the challenges they face:

- Tell me about a big hurdle you faced. What did you learn?
- What are you most concerned about in your community?

Questions about their goals:

- What are some changes you'd like to see in your community?
- Tell me about one of your life goals.

Questions about commitments they can make:

- Tell me more about yourself and your work.
- What is your schedule like?

Questions about what success looks like:

- What does a great day look like for you?
- Tell me about a time when you felt safe, happy, and valued in a community project.
- What can we do to help advance your goals?



OF/BY/FOR ALL

Tips for Empathetic Listening

- **Ask open-ended questions.** Yes/no questions or questions that can be answered in one word prevents you from understanding what's in their minds, thoughts, and emotions.
- **Ask neutral questions.** Encourage their fresh perspectives. Avoid asking questions in a way that implies that there is a correct answer. Allow them to self-express on their own terms. For example:
 - **DON'T ask:** What frustrates you about...?
 - **DO ask:** What do you think about...?
- **Encourage storytelling.** Prevent generic responses by framing questions in ways that give you more context to their experiences and why they value them. For example:
 - **DON'T ask:** Do you like to go to the park?
 - **DO ask:** Tell me about the last time you had a great time outdoors.

.....

Embrace silence. Long pauses happen, and that's okay. Give them time to reflect. They could be thinking about something you brought up, what they previously said, or a past experience, which can help you understand them better. Let them break the silence.

Pursue tangents. Sometimes your initial Partner Power meetings will go off-script and that's okay. Free yourself from the urge to steer the conversation back on topic. A conversation fueled by passion will give insight into how they might feel on a certain cause or issue.

Observe body language. Non-verbal cues can express how someone feels before they can verbally say it. If someone expresses a strong reaction to a question you asked, use it to drive your conversation forward. Use your judgment on whether that means you take a step back or lean in.

Be ready to participate fully. If you ask personal questions of your partner, expect that they might ask the same of you. You don't need prepared answers, but you should be whole-heartedly open to where the conversation goes.

WIKIPEDIA IN THE AGE OF
CORONA; OR, I'VE GOT
SOME EXTRA TIME. WHAT
CAN I DO TO PROMOTE
MUSIC SCHOLARSHIP
IN THE PUBLIC?

Jennifer C. H. J. Wilson, Ph.D.
Music of Asian American Research Center
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- **"Only 18% of Wikipedia biographies are about women." – Women in Red, Professional Development Course**

- **approx. 85% of Asian American composers do not have Wikipedia pages. – Composer Diversity Project**

ASIAN AMERICAN WOMEN COMPOSER IN GROVE MUSIC ONLINE

OXFORD MUSIC ONLINE
Grove Music Online

Topic Instrument Era Region Place Type Occupation Advanced search


1-20 of 26 results for: 

26 Results
6 Women Biographies
3 Musicians
3 Academics

Search for "Asian American" in *The Oxford Dictionary of Music* and *The Oxford Companion to Music*


Sort by Title - A to Z 1 2

Article

Academia [Academia-Magda], Eleanor 
Mary Talusan
Published in print: 26 November 2013
Published online: 04 October 2012

music offers a distinctive blend of rock, funk, pop, classical, R&B and indigenous Philippine music. Bibliography K. Tuber: "Riding the Jungle Wave," *Orange Coast Magazine* (1988), 179-80 D. Cordova, "Eleanor Academia: Musician," *Distinguished Asian Americans*, ed. H.-C. Kim (Westport, CT, 1999), 4-6

Article

Akagi, Kei 
Mark Gilbert
Published in print: 20 January 2002
Published online: 2003

Flora Purim (1979-86), Kazumi Watanabe (mid-1980s), Joe Farrell (1984-5), James Newton (from 1985), Allan Holdsworth and Jean-Luc Ponty (both 1986), Al Di Meola (1986-7), Miles Davis (1989-91), Gary Tepper, Robin Eubank (1988), Stanley Turrentine (from 1988), the Asian American Jazz Trio (with

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"Asian American"
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 Article (26)
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[Update](#)

WHAT CAN YOU DO TO SUPPORT WIKIPEDIA ARTICLES

■ *Improve Articles*

- *Read and evaluate tone.*
- *Add references.*
- *Add links within wikipedia*
- *Add links outside of wikipedia*

- *Look at the Talk Page*

■ *Grade Articles*

- *Does the article content reflect the grade provided on the Talk Page.*

ACTIVE WIKIPROJECTS

■ *Women in Red > Composers*

■ *WikiData generated list*

<https://en.wikipedia.org/wiki/>

[Wikipedia:WikiProject_Women_in_Red/Redlist_index](https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Women_in_Red/Redlist_index)

- (WD) This table of missing women biographies was generated using Wikidata
- (DCT) List based on Cohen, Aaron I., ed. (1981). *International encyclopedia of women composers : classical and serious music*
- (CL) Crowd-sourced List

■ *Biography > Work group - Musicians*

■ https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Musicians

WIKIPROJECT > WOMEN IN RED > COMPOSERS

United States [edit]

- **Lettie Beckon Alston** (b 1953), first African American composer to obtain a PhD in Musical Arts from the University of Michigan, Ann Arbor, [104][↗]
- **Lauren Bernofsky** (born 1967), [105][↗]
- **Gina Biver** (born 1960), electro-acoustic music [106][↗]
- **Sue Brewer** (1933-1981), **Nashville Songwriters Hall of Fame**, [107][↗]
- **Anuheā Audrey Brown**, (b 1922) composer, singer and pianist with the Haili Church Choir, **Hawaiian Music Hall of Fame**
- **Maggie Cavender**, (1918-1996), songwriter, **Nashville Songwriters Hall of Fame**, [108][↗]
- **Sheree Clement** (born 1955), [109][↗]
- **Mary Lynn Lightfoot** (b. 1952), choral composer [110][↗] [111][↗]
- **Tania Gabrielle French**, (b. 1963), [112][↗]
- **Lita Grier**, (b. 1937), [113][↗]
- **Janice Hamer**, (1947), [114][↗]
- **Lynn Job** (born 1959), composer and poet [115][↗], [116][↗]
- **Amy Beth Kirsten** (born 1972), [117][↗]
- **Dorothy Hill Klotzman**, (1937-2014), [118][↗]
- **Maddy Lam** (1910-1985), composer from the "Golden Era of Hawaiian Music", **Hawaiian Music Hall of Fame**, [119][↗]
- **Elizabeth Lauer**, composer and pianist from Boston, [120][↗]
- **Ellen Mandel**, composer and pianist, composer of art songs and music for over 70 plays
- **Josephine McGill**, (1877-1919)
- **Dosia McKay**, (born 1971), [121][↗], [122][↗], [123][↗]
- **Deborah Baker Monday** (b. 1953), <https://www.kendormusic.com/cc6/composers/composers-m/deborah-baker-monday.html>[↗]
- **Kala Pierson** (born 1977), [124][↗], [125][↗],
- **Lisa Ragsdale** (born 1950), [126][↗], [127][↗]
- **Brigitte Robindoré** (born 1962), French-American composer, [128][↗], [129][↗]
- **Kamala Sankaram** (born 1978), [130][↗]
- **Monica Sáles** (born 1979), [131][↗]
- **Persis Vehar** (born 1937), American composer, profile in *IAWM Journal* (9)1, 2003; [132][↗]
- **Meira Warshauer** (born 1949), [133][↗], [134][↗]
- **Orianna Webb** (born 1974), [135][↗], [136][↗]
- **Betty Ann Wong/Betty Siu Junn Wong** (1938—), American composer, pianist, instrumentalist and lecturer
- **Mary C. Wright** (born 1960), instrumental chamber music[137][↗], [138][↗]
- **Ellen Zweig** performance poet [139][↗]
- **Laurel Zucker** (born 1955), flautist [140][↗], [141][↗]

GRADING ARTICLES




- Within some WikiProjects, there are assessments of the articles that are assigned of it.

- https://en.wikipedia.org/wiki/Wikipedia:WikiProject_Musicians/Assessment

Assessment [edit]

| Quality | Importance | | | | | | Total |
|--------------|------------|------------|--------------|---------------|--------------|---------------|----------------|
| | Top | High | Mid | Low | NA | ??? | |
| ★ FA | 16 | 37 | 43 | 43 | | | 139 |
| ★ FL | | | | 1 | | 3 | 4 |
| ⓘ A | | | 1 | 1 | | 1 | 3 |
| ⊕ GA | 18 | 49 | 150 | 206 | | 69 | 492 |
| B | 33 | 184 | 712 | 604 | | 761 | 2,294 |
| C | 20 | 180 | 839 | 2,384 | 7 | 2,810 | 6,240 |
| Start | 7 | 158 | 1,758 | 12,424 | 194 | 26,148 | 40,689 |
| Stub | | 17 | 351 | 8,617 | 1,200 | 32,544 | 42,729 |
| List | 1 | 3 | 6 | 135 | 7 | 151 | 303 |
| Book | | | | 1 | 555 | | 556 |
| Category | 1 | | 3 | 6 | 5,365 | | 5,375 |
| Disambig | | | | | 9 | | 9 |
| File | | | | | 114 | | 114 |
| Project | | | | | 8 | | 8 |
| Redirect | | | 6 | 122 | 595 | 13 | 736 |
| Template | | | | 8 | 177 | | 185 |
| NA | | | | | 3 | | 3 |
| Other | | | | 27 | 80 | 1 | 108 |
| Assessed | 96 | 628 | 3,869 | 24,579 | 8,314 | 62,501 | 99,987 |
| Unassessed | | | | 50 | | 1,015 | 1,065 |
| Total | 96 | 628 | 3,869 | 24,629 | 8,314 | 63,516 | 101,052 |

WikiProject article quality grading scheme

| Class | Criteria | Reader's experience | Editing suggestions |
|---|---|--|--|
|  FA | The article has attained featured article status by passing an in-depth examination by impartial reviewers from WP:Featured article candidates . More detailed criteria [show] | Professional, outstanding, and thorough; a definitive source for encyclopedic information. | No further content additions should be necessary unless new information becomes available; further improvements to the prose quality are often possible. |
|  A | The article is well organized and essentially complete, having been examined by impartial reviewers from a WikiProject or elsewhere. Good article status is not a requirement for A-Class. More detailed criteria [show] | Very useful to readers. A fairly complete treatment of the subject. A non-expert in the subject would typically find nothing wanting. | Expert knowledge may be needed to tweak the article, and style problems may need solving. WP:Peer review may help. |
|  GA | The article has attained good article status having been examined by one or more impartial reviewers from WP:Good article nominations . More detailed criteria [show] | Useful to nearly all readers, with no obvious problems; approaching (but not equalling) the quality of a professional encyclopedia. | Some editing by subject and style experts is helpful; comparison with an existing featured article on a similar topic may highlight areas where content is weak or missing. |
| B | The article is mostly complete and without major problems, but requires some further work to reach good article standards . More detailed criteria [show] | Readers are not left wanting, although the content may not be complete enough to satisfy a serious student or researcher. | A few aspects of content and style need to be addressed. Expert knowledge may be needed. The inclusion of supporting materials should be considered if practical, and the article checked for general compliance with the Manual of Style and related style guidelines . |
| C | The article is substantial, but is still missing important content or contains much irrelevant material. The article should have some references to reliable sources, but may still have significant problems or require substantial cleanup . More detailed criteria [show] | Useful to a casual reader, but would not provide a complete picture for even a moderately detailed study. | Considerable editing is needed to close gaps in content and solve cleanup problems. |
| Start | An article that is developing, but which is quite incomplete. It might or might not cite adequate reliable sources. More detailed criteria [show] | Provides some meaningful content, but most readers will need more. | Providing references to reliable sources should come first; the article also needs substantial improvement in content and organisation. Also improve the grammar, spelling, writing style and improve the jargon use. |
| Stub | A very basic description of the topic. However, all very-bad-quality articles will fall into this category. More detailed criteria [hide] The article is either a very short article or a rough collection of information that will need much work to become a meaningful article. It is usually very short; but, if the material is irrelevant or incomprehensible, an article of any length falls into this category. Although Stub-class articles are the lowest class of the normal classes, they are adequate enough to be an accepted article, though they do have risks of being dropped from being an article altogether. | Provides very little meaningful content; may be little more than a dictionary definition. Readers probably see insufficiently developed features of the topic and may not see how the features of the topic are significant. | Any editing or additional material can be helpful. The provision of meaningful content should be a priority. The best solution for a Stub-class Article to step up to a Start-class Article is to add in referenced reasons of why the topic is significant. |

BASIC FRAMEWORK FOR A NEW ENTRY

- **Basic biographical and bibliographic information**
 - birth and death dates, current city, education, instrument, a photo, bibliography, discography, honors, and further reading
- **Two works by the composer that are significant**
 - write a brief description of the piece
 - create links to online music sources like youtube, soundcloud, etc
- **Identify any Wikipedia lists or categories that their composer might be listed:**
 - i.e. American Female Composers, Harpsichordists, Guggenheim Fellows.

RESEARCH ISSUES

- **Composer Websites as Sources.**
 - Not independent source for Wikipedia
 - Find corroborating source
- **Finding Information on Social Media.**
 - “Official” YouTube and Sound Cloud channel are acceptable.
- **Copyright and images:**
 - If living, best to contact musician directly

TWO MAARC INITIATIVES

- *Wikipedia Edit-a-thon Assignment*
- *MAARC and Institute for Composer Diversity*
 - *Partnership to create online biographical dictionary entries.*
 - *Fostering “Notability”*
 - *Creating secondary source for Wikipedia entries*

THANK YOU!

- If you have questions or want to work with Music of Asian American Research Center on these initiatives, please contact me at jennifer@asianamericanmusic.org





The Burroughs

Caring for customers' business requires accurate tools. For almost 100 years, the heavy metal Burroughs Adding Machine was as common as computers are today.

Former bank clerk William S. Burroughs patented a gear-and-lever operated adding machine in 1885. Banks and businesses quickly adopted the technology.







JASON CHU ON MAKING A MUSIC VIDEO

- “The title needs to be crazy enough to get people to click on it and give it a chance, and the first five-to-eight seconds are so memorable that they are going to give it a chance. Then, the next thirty seconds can buy you the next minute. It’s kind of about showing something that will make your audience say, “Wow, where are you going to take this next?””

THE ART OF RELEVANCE



NINA SIMON

FOCUS ON RELEVANCE

- Create positive cognitive effect
- Lower the effort required to acquire the positive cognitive effect

WHO IS AN IMMIGRANT?

- Goals

- Getting our audience to grasp how complicated Asian immigration to North America
- Introduce our audience to some indie Asian American artists

- The series

- Trailer: the problem with the dominant paradigm
- Episodes 1-3: Temporary workers
- Episodes 4-5: Refugees
- Episode 6: International Adoptees

STRUCTURE OF EACH EPISODE

- Play song clip
- Analyze song clip
- Discussion with songwriter
- Interview with one or two community organizers or scholars
- Resource page on website

<https://asianamericanmusic.org/MSaaD>

MUSIC SCHOLARSHIP AT A DISTANCE PRESENTATION

Resources for Further Exploration

To keep things manageable, we have limited ourselves to seven resources per category. We have also omitted journal articles that are beyond the paywall. If you want additional resources, we can always expand. If you have suggestions we should add to this page, please email me at "info [at] asianamericanmusic [dot] org." You can also tag or DM us on our [Facebook](#) or [Twitter](#) account.

CALL FOR CONTRIBUTIONS: MAARC's Biographical Dictionary: We are looking for 20 essays in 2020! #MAARCGrove #MAARCWiki

Shared Authority: Theory, Opportunities, Risks and Limits

Open Access

- Katherine T. Corbett and Howard S. Dick Miller, "A Shared Inquiry into Shared Inquiry." *The Public Historian* 28.1 (2006): 15-38.
- Steven Lubar, "Seven Rules for Public Humanists." *On Public Humanities*, June 5, 2014.
- Nina Simon, *The Participatory Museum*. Museum 2.0, 2010.
- Elizabethada Wright (Ed.), "The Choices We Make: Public Historians' Role in the Commemorations of the Sesquicentennial of the American Civil War." *National Council for Public History*, 2011.

Easy-to-Acquire Books

- Bill Adair, Benjamin Filene and Laura Kooski (Eds.), *Letting Go? Sharing Historical Authority in a User-Generated World*. Philadelphia: The Pew Center for Arts & Heritage, 2011.
- David W. Blight, *Beyond the Battlefield: Race, Memory and the American Civil War*. Amherst: University of Massachusetts Press, 2002.
- Michael Frisch, *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*. Albany: SUNY Press, 1990.