



<b>Internal use</b> 947874
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# Application for a Grant

<b>Identification</b>						
This page will be made available to selection committee members and external assessors.						
Funding opportunity <b>Insight Grants</b>				Funding Stream <b>A (\$7,000 to \$100,000)</b>		
Joint or special initiative						
Application title <b>The Cultural Capital project: Digital stewardship and sustainable monetization for Canadian independent musicians</b>						
Applicant family name <b>Fauteux</b>			Applicant given name <b>Brian</b>		Initials <b>A</b>	
Org. code <b>1480111</b>	Full name of applicant's organization and department <b>University of Alberta Music</b>					
Org. code <b>1480111</b>	Full name of administrative organization and department <b>University of Alberta Music</b>					
				Preferred Adjudication Committee <b>435-16</b>		
Does your proposal involve Aboriginal Research as defined by SSHRC? Yes <input type="radio"/> No <input checked="" type="radio"/>						
Does your proposal involve human beings as research subjects? If "Yes", consult the <i>Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans</i> and submit your proposal to your organization's Research Ethics Board. Yes <input checked="" type="radio"/> No <input type="radio"/>						
Does any phase of the proposed research or research-related activity:						
A. Constitute a physical activity carried out on federal lands in Canada, as defined in sub-section 2(1), in relation to a physical work and that is not a designated project;				Yes <input type="radio"/> No <input checked="" type="radio"/>		
B. Constitute a physical activity carried out outside of Canada in relation to a physical work and that is not a designated project;				Yes <input type="radio"/> No <input checked="" type="radio"/>		
C. (i) Permit a designated project (listed in the CEAA 2012 Regulations Designating Physical Activities (RDPA)) to be carried out in whole or in part;				Yes <input type="radio"/> No <input checked="" type="radio"/>		
C. (ii) Depend on a designated project (listed in the RDPA) that is, or will be, carried out by a third party?				Yes <input type="radio"/> No <input checked="" type="radio"/>		
	Year 1	Year 2	Year 3	Year 4	Year 5	Total
Total funds requested from SSHRC	<u>19,161</u>	<u>30,155</u>	<u>0</u>	<u>0</u>	<u>0</u>	<u>49,316</u>



Family name, Given name

Fauteux, Brian

### Participants

List names of your team members (co-applicants and collaborators) who will take part in the intellectual direction of the research. Do not include assistants, students or consultants.

Role

Co-applicant

Collaborator

Family name

Dahlman

Given name

Ian

Initials

Org. code

1

Full organization name

Canadian Heritage

Department/Division name

Copyright and International Trade Policy Branch

Role

Co-applicant

Collaborator

Family name

Selman

Given name

Brianne

Initials

Org. code

1460511

Full organization name

The University of Winnipeg

Department/Division name

Library

Role

Co-applicant

Collaborator

Family name

deWaard

Given name

Andrew

Initials

Org. code

9983103

Full organization name

University of California, Los Angeles

Department/Division name

School of Theater, Film & Television

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name

Role

Co-applicant

Collaborator

Family name

Given name

Initials

Org. code

Full organization name

Department/Division name



### Research Activity

The information provided in this section refers to your research proposal.

### Keywords

List keywords that best describe your proposed research or research activity. Separate keywords with a semicolon.

Digital Music; Music Industries; Intellectual Property; Canadian Music; Independent Music; Popular Music; Stewardship; Digital Labour; Digital Humanities; Copyright

### Disciplines - Indicate and rank up to 3 disciplines that best correspond to your activity.

Rank	Code	Discipline	If "Other", specify
1	50600	Communications and Media Studies	
2	50606	Communication Technology, Informatics	
3	50616	Popular Culture, Ideology	

### Areas of Research

Indicate and rank up to 3 areas of research related to your proposal.

Rank	Code	Area
1	120	Communication
2	100	Arts and culture
3	242	Information Technologies

### Temporal Periods

If applicable, indicate up to 2 historical periods covered by your proposal.

From	To
<p>Year</p> <p>1970      BC    AD</p> <p>_____    ○    ●</p> <p>_____    ○    ○</p>	<p>Year</p> <p>2017      BC    AD</p> <p>_____    ○    ●</p> <p>_____    ○    ○</p>



Family name, Given name  
Fauteux, Brian

**Research Activity (cont'd)**

**Geographical Regions**

If applicable, indicate and rank up to 3 geographical regions covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Region
1	1130	Western Canada
2	1120	Central Canada
3	1000	North America

**Countries**

If applicable, indicate and rank up to 5 countries covered by or related to your proposal. Duplicate entries are not permitted.

Rank	Code	Country	Prov./ State
1	1100	CANADA	
2	1200	UNITED STATES	
3			
4			
5			



Family name, Given name

Fauteux, Brian

### Response to Previous Critiques - maximum one page

Applicants may, if they wish, address criticisms and suggestions offered by adjudication committees and external assessors who have reviewed previous applications.

Empty response area for addressing criticisms and suggestions.



Family name, Given name

Fauteux, Brian

### Summary of Proposal

The summary of your research proposal should indicate clearly the problem or issue to be addressed, the potential contribution of the research both in terms of the advancement of knowledge and of the wider social benefit, etc.

Digital technologies and new listening practices have established innovative methods for circulating music but the corporate music industry remains so consolidated that independent and diverse voices are increasingly unable to compete against a small handful of American megastars. Three transnational corporations (Universal, Sony, and Warner) control roughly 80% of the global recording and publishing industries and 86% of the North American market (Christman). This situation motivates our project to ask several timely questions: What is the corporate infrastructure for Canadian artists and how are independent creators funded? What alternative monetization models result in a sustainable livelihood for smaller Canadian creators? How might universities and libraries, with their prioritization of open access and public space, provide models for the digital music industry? Our answers will enable Canadian artists to leverage new technologies for their own financial benefit and provide new knowledge for Canadian listeners and artists to thrive in an interconnected global landscape.

The Cultural Capital Project responds to industry consolidation by rethinking a digital music industry based on sustainability and fair pay for artists. The disregard for providing details on how royalty arrangements operate in the digital era (deWaard 2018) has sparked interest by music advocacy organizations to unite around a shared appeal for transparency, but few have proposed an iterative alternative trajectory as our project aims to do. We integrate academic research on the political economy of the music industries, creative labour, and open access to argue for the practicality of direct fan-to-artist infrastructure for an equitable industry built upon sustainable funding of music in the digital age. Our research will result in two journal articles, one on the Canadian music industry and one on intellectual property and digital labour, and lay the foundations for a larger project. Our findings will be shared with stakeholders, such as the Society of Composers, Authors and Music Publishers of Canada, and international advocacy groups such as the Future of Music Coalition. Creators will have access to the research results in a plain language summary to be freely available online and disseminated via open access repositories.

Our methods pertain to three interrelated research streams: A music industry stream will conduct a political economic analysis of royalty rates and market concentration; a musicians and listeners stream will investigate creative labour in the digital age and interview Canadian independent musicians and industry stakeholders; and a stewardship research stream will apply creative commons principles to the music industry. Two research assistants will be hired to acquire resources and design and conduct interviews. We will synthesize our findings to imagine and advance new frameworks and models for advocating a sustainable livelihood for smaller Canadian music creators. These are effective methods for our questions because they focus on the neglected perspective of independent creators. We are guided by a theoretical framework that advocates for technological infrastructure and legal practice that is in line with contemporary cultural practices of digital music exchange, which corporate digital music services have failed to do. This praxis is based on a theoretical program comprised of four key concepts: cultural capital, code as law, composition, and speculative computing. Following this grant, we will apply for a larger Insight Grant in 2020, expand our research team, develop a book project, and propose a pilot project of an experimental software infrastructure that will add an invaluable practical dimension to our findings.

## **The Cultural Capital project: Digital stewardship and sustainable monetization for independent Canadian musicians**

### **Objectives**

It is a commonly held belief that recent developments in the music industry, such as streaming platforms, digital sales, and the festival circuit, have led to more opportunities for musicians in the digital age, following a period of decline due to piracy at the turn of the century. However, musicologists and media industry historians have shown that piracy and streaming technologies were leveraged as an opportunity for the music industry's largest corporations (Universal Music Group, Sony, Warner Music Group, LiveNation, iHeartMedia), aided by financial firms and investment banks, to consolidate their power, leading to record profits at the expense of musicians (Arditi 2014; deWaard 2018). Only the biggest, most popular artists can succeed in this market; mid-range and independent artists struggle to make a living in the contemporary digital music industry, particularly Canadian artists, who are subject to the whims of American corporations and restrictive copyright regimes. **This monopolized music industry has had detrimental effects: decreased diversity in our cultural sphere; fewer contributions to our cultural heritage; diminishing opportunities for the creative class; and blander, more easily marketed music.**

The Cultural Capital Project is an interdisciplinary research program that criticizes the corporate status quo and advocates for a digital music industry based on equality, sustainability, and fair pay for artists. Our key research questions will respond to a corporate music industry that is so consolidated that independent and diverse voices are increasingly difficult to hear. Because major issues still persist in regards to the sustainable financial compensation of artists, this project asks, what is the current corporate infrastructure for Canadian artists, and how are independent Canadian artists dealing with this system? What alternative monetization models might result in a more fair and sustainable livelihood for smaller Canadian music creators? How might universities and libraries, with their prioritization of open access and public space, provide alternative distribution models for the digital music industry? **Our project's goal is to integrate academic research on the political economy of the digital music industries, creative labour, and open access to envision models for circulating music that enable listeners to more directly compensate artists and empower artists to use the valuable data generated by listeners.** In just the past few years, crowdfunding sites have attracted millions of users and generated billions of dollars, leveraging people's desire for supporting innovation and creativity via online platforms. Extending this principle into a non-profit, sustainable infrastructure, our project investigates the possibilities of a digital music industry that would be informed by concepts of stewardship, fair remuneration, creative commons, and hybrid economies.

The Cultural Capital Project began with initial seed funding from the University of California Institute for Research in the Arts and is now affiliated with the University of Alberta Department of Music and the University of Winnipeg Library. Each group member brings a distinct expertise to this interdisciplinary project: Brian Fauteux (popular music and media studies), Brianne Selman (information studies and copyright), Andrew deWaard (political economy of media and digital humanities), and Ian Dahlman (law and copyright). We require funding to employ one graduate research assistant in Music at the University of Alberta and one graduate research assistant in Cultural Studies at the University of Winnipeg, who will collaborate to jointly study equitable infrastructure for the music industry. **The research conducted over the two-year tenure of this grant will result in two peer-reviewed open access journal articles and two conference panels.** Ideal venues for our research include *Popular Music*, *Digital Humanities Quarterly*, *Canadian Journal of Communication*, and

*Partnership: The Canadian Journal of Library and Information Practice and Research*. We will use this project to establish a larger set of research questions and build new partnerships with scholars in computer science and legal studies to apply for a larger SSHRC Insight Grant in 2020. This subsequent project would aim to develop experimental software infrastructure based on the findings of this project, and it would use our previous two journal articles to form the basis of a book proposal, to be submitted for consideration in the “Digital Futures” series at University of Toronto Press.

## Context

Much of the global music industry is highly consolidated, including the Canadian sector. Three transnational corporations (Universal, Sony, and Warner) control roughly 80% of the global recording and publishing industries and 86% of the North American market by exploiting outdated intellectual property laws (Christman 2015); LiveNation monopolizes the live concert and ticketing business; and iHeartMedia has acquired the majority of terrestrial radio stations. The result has been a dramatic decrease in the diversity of music. The advent of online platforms was once thought to open up vast new audiences for sellers and artists, as heralded in *The Long Tail* (Anderson 2006) and its cyber-utopian ilk. In actuality, the digital marketplace has also come to be dominated by a corporate oligopoly (Apple, Google, Amazon, and Facebook), and the profits received from non-superstar artists participating in these platforms has turned out to be paltry, generating fractions of pennies per play for musicians. Mirroring the broader economy, the result of increasing wealth and income inequality has been the decline of the middle class of musicians. Ultra-wealthy popstars backed by one of the Big Three music labels have come to dominate ever-shallower playlists; the top 1% of artists account for 77% of all recorded music income, while the 10 top-selling tracks command 82% more of the market and are played almost twice as much on Top 40 radio than they were a decade ago (Thompson 2014). The complete disregard for providing even minimal details on how these royalty arrangements operate in the digital era (deWaard 2018) has caused a disparate group of music advocacy organizations to unite around a shared appeal for transparency. Many organizations pinpoint the lack of transparency as being a key issue for the contemporary artist’s financial woes in the music industry: the Future of Music Coalition, a Washington, DC, think tank; the Rethink Music research initiative at Berklee College of Music at Harvard; the Worldwide Independent Network, which has released a Fair Digital Deals Declaration; and the American Association of Independent Music. These organizations seek a more equitable royalty arrangement for artists but have yet to suggest or implement alternative infrastructure. Many scholars have tracked and decried this worsening state of affairs as well (Stahl and Meier 2012; Burkart 2014; Arditi 2014; Anderson 2014; Leyshon 2014; Morris and Powers 2015), but few have proposed an alternative trajectory. **Through research into digital stewardship, sustainable monetization, creative labour, and intellectual property reform, our project imagines and proposes practical reforms.**

This proposed research program is situated in the scholarly tradition of studying communication technologies in relation to a wider sociocultural context. **Our theoretical framework advocates for both technological and legal infrastructure that is in line with contemporary cultural practices and understandings of digital music exchange.** By imagining sustainable infrastructure that fully embraces shared culture and the additional value created by it, our goal is to encourage the fair compensation of all those involved in the production and circulation of culture. This praxis is based on a theoretical program inspired by Pierre Bourdieu, Lawrence Lessig, Jacques Attali, and Johanna Drucker. Building on their work, our framework is comprised of four concepts – cultural capital, code as law, composition, and speculative computing – which are detailed below.

The project's name is derived from the influential social theorist Pierre Bourdieu, who used the term "cultural capital" to outline deeply embedded systems of cultural distinction and symbolic exchange, the way by which class fractions teach aesthetic dispositions to their children and students through forms of knowledge and education. Bourdieu points to the various forms of capital in artistic production, whether through consecrating works of art with symbolic capital, or accumulating cultural capital by strategically collecting cultural goods. Bourdieu (1993) explains that symbolic capital is a "'credit' which, under certain conditions, and always in the long run, guarantees 'economic' profits" (75). Symbolic capital involves one making a name for one's self, "a known, recognized name, a capital of consecration implying a power to consecrate objects (with a trademark or signature) or persons (through publication, exhibition, etc.) and therefore to give value, and to appropriate profits from this operation" (75). **We argue for making these codes transparent and trackable, so they can be leveraged to finance artistic production and the sharing of music.** What, for instance, is the potential of taste hierarchies – the ability for one listener to recommend, with a level of authority, a song to another – to organize the monetization of the digital music industry? What about the cultural capital of supporting local musicians? Leveraging this cultural capital, however, requires us to rethink the circulation of copyrighted materials in the digital age.

As one of the founders of the Creative Commons ([creativecommons.org](http://creativecommons.org)), Harvard law professor Lawrence Lessig's assertion that code is law guides our mode of intervention. In *Code: Version 2.0* (2006), Lessig explains that building infrastructure by code regulates online behaviour, and so code can be used to promote social aims and values, structuring our interrelations as would law. The internet has the possibility, through code as law, to become a space that is entirely without commons, if we allow it to become over-regulated. By extension, building code is properly understood as a legal intervention that can create these digital commons, a voluntary restructuring of property to affect a fair flow of capital and potentially blaze the trail for new legal regimes. Second, his characterization of hybrid economies suggests the model for our intervention. In his definition of a hybrid, Lessig points to something that most commercial attempts to monetize digital music have lacked: an inclusion of the sharing economy that has informed the normativity of online music since its emergence. In these attempts, capital has always acted as a cost of admission to a private good, ignoring the normativity and ends of digital music. **Cultural Capital's code is a law best described as stewardship, enabling responsible consumption and sustainability by financing creators.** It rejects the criminalization of digital music sharing and instead seeks to validate the value and capital created by sharing. Stewardship, as a model of property that recognizes the value of commons beyond commodity, fundamentally recognizes some restrictions on property rights, for the sake of the greater community. Libraries, through their public roles of providing access and preservation in a non-commodified form, are living examples of stewardship of knowledge, and they have increasingly expanded these roles into digital arenas.

In *Noise: The Political Economy of Music* (1977:1985), French economic and social theorist Jacques Attali reminds us that music is not only intimately tied up in the mode of production in any given society, it actually presages social revolutions. From music's role as ritual in primitive societies to the role of the phonograph and the radio in facilitating a society of repetition, music is a system of prophecy. Attali outlines four cultural stages in history, each linked to a mode of production and cultural logic of music: sacrificing, representing, and repeating, then anticipates a fourth stage that he calls composing. Our contemporary copyright laws and economic paradigms still operate and perpetuate the constraints of the repetition stage, in which music is mechanically reproduced, commodified, and stockpiled, but we would be wise to consider the ways digital music might be suggesting an alternative mode of production: "the advent of a radically new form of the insertion of music into communication" (134). Attali suggests that "if representation is tied to printing and repetition to recording...composition is tied

to the instrument” (51). Unbeknownst to Attali, this instrument would be the internet, the ultimate musical instrument for collective production and collective play. **The technology exists to enable musicians and artists to sustain themselves through the involvement of listeners as funding patrons and cultural intermediaries who are central to the circulation of music and culture.**

Our final inspiration comes from Johanna Drucker, whose work in speculative computing and digital humanities provides the hybrid practical and theoretical model for developing a scholarly project that aims to combine critical research with critical making. *SpecLab* (2009) asserts the critical vitality that computational projects can embody when they are founded on the principles and values of the humanities. “The next phase of cultural power struggles,” Drucker argues, “will be embodied in digital instruments that model what we think we know and what we can imagine” (6). With their knowledge of subjectivity, ambiguity, and historical knowledge, **humanists are uniquely positioned to build software that intervenes in, rather than merely replicates, the computational culture that increasingly results in totalizing systems.** The music industry is an example of a restrictive and consolidated system predicated on algorithmic protocol; our alternative infrastructure, developed through critical theory and practice, empowers musical producers and consumers by challenging epistemological assumptions about the nature of music, embracing the subjectivities of musical circulation rather than foreclosing on them. “Digital Humanities implies a reinterpretation of the humanities as a generative enterprise,” Drucker and co. argue, “one in which students and faculty alike are making things as they study and perform research, generating not just texts...but also images, interactions, cross-media corpora, software, and platforms” (2012: 10). The Cultural Capital Project explicitly models itself after this hybrid process: we aim to build an interdisciplinary, and growing, team of faculty, students, artists, and practitioners to guide our research and eventual goal of software design. The act of critical making has challenged our own intellectual assumptions and has led to a refinement of our critical apparatus. “Practice and theory inform each other in the process of making,” according to Drucker and co. “Without making, theory has no traction. Without theory, practice has no critical purchase” (119). Our project’s research questions are rooted in this hybrid methodology.

## Methodology

Our theoretical framework will be used to pursue a set of primary research questions that are tailored to the diverse specialties of the research team members (see the table below). Together, these research questions will produce a uniquely integrated history of digital music industries and open source movements in cultural sectors, as well as a critical analysis of the place of independent Canadian artists within a digital music industry comprised of many music sharing platforms and streaming services. The research team will then synthesize findings from these research streams to collectively ask questions about new frameworks and methods for establishing a sustainable livelihood for independent Canadian music creators. Our research questions will be explored by using the following methodological strategies over the course of two years (May 2018 to April 2020).

Research Stream	Music Industry	Musicians & Listeners	Stewardship	Synthesis
<b>Research Questions</b>	What is the current political economy of the Canadian music industry? Who are the major players/companies and how is power/control managed? What advantages and disadvantages does it pose for Canadian artists?	How are independent Canadian musicians being financially compensated for their creative labour in the digital music industries? How does this relate to current consumer listening practices?	How might universities and libraries, which prioritize open access and public space, provide alternative models for the music industry? How might libraries, as stewards of knowledge commons, play a role in the circulation and fair remuneration of music?	What opportunities are there for community-driven infrastructure rather than profit-driven? What kind of framework can value the cultural capital generated by music sharing? What models would result in a more sustainable livelihood for smaller Canadian musicians?
<b>Method</b>	Political economy: researching income and market concentration through trade press & industry reports	Ethnography: interviews with musicians and industry stakeholders	Comparison of streaming platforms' IP models, best practices for new model	Critical theory, Critical making
<b>Outcome</b>	Industry context for the two publications	<b>Journal publication:</b> "Opportunities and Obstacles for Canadian Musicians in Digital Age"	<b>Journal publication:</b> "Towards a Library-Influenced Stewardship Model for the Canadian Music Industry"	Synthesis of findings for future Insight Grant application and book proposal
<b>Who</b>	deWaard	Fauteux + RA	Selman + RA	Fauteux, Selman, deWaard

The music industry research stream will explore a financialized and monopolized cultural industry through a **political economy approach to research royalty rates, market concentration, and monopoly in the digital music industries**, using trade press and industry resources/reports. The outcome will be a thorough document that outlines the industry context for the journal publications to be produced by the research team. Andrew deWaard will complete this document during the first year of the grant (May 2018 to April 2019), establishing necessary background information for the project and its publications, including an annotated bibliography and literature review. The musicians and listeners research stream will investigate the cultural practices of listeners and artists, cultural capital, and creative labour in the digital music industries. Brian Fauteux will **survey the institutional policies, technological advances, and business strategies** that have shaped the digital music industries. This information will be located in academic literature as well as in trade and popular publications that focus on the music industry. Policies shared online by companies like Spotify, Google, and Apple will also be consulted. With the help of a research assistant in the Department of Music, Fauteux will use free trial subscriptions of the streaming music services available in Canada to **generate a comparative chart that evaluates them from a listener's perspective** (across categories such as cost, depth of catalogue, recommendation components). Fauteux will then conduct **an ethnographic study of the cultural and creative labour practices of independent musicians**. Ten musicians in Edmonton will be interviewed (five by Fauteux and five by the RA) about topics such as the use of digital technology for distribution and promotion; the number and value of available income streams for an artist; the relationship between recording music and performing music with respect to monetization and labour; an artist's relationship

to intermediaries (such as a record label); and alternative income streams and forms of employment. Specific attention will be given to pop, rock, hip hop, and electronic musicians who identify as independent and are based in Canada. Typically, such artists and their fans are in the early stage of their career and have a younger demographic of fans who relate to music primarily through mobile devices. Further, there is a dearth of information concerning the relationship between independent artists and streaming music services. A total of five representatives from the Recording Artists' Collecting Society, the Canadian Federation of Musicians, and the Society of Composers, Authors and Music Publishers of Canada will be interviewed by Fauteux to generate a complementary industry perspective. Interviews will take place during the second half of the grant's first year and will be applied to a journal publication by Fauteux and deWaard, edited by the research assistant, to be written during the grant's second year and titled "Opportunities and Obstacles for Canadian Musicians in the Digital Age."

The stewardship research stream (Brienne Selman and a research assistant) will **delve into the concepts of stewardship, creative commons, and the economics of sharing** by applying these concepts to the question of sustainable monetization in the digital music industry. Specific streaming platforms will be compared according to their intellectual property policies, transparency, and provision of artists and listeners with the valuable metadata created through listening practices. This data will generate a comparative chart to that provided by Fauteux's team, but from the perspective of stewardship of intellectual property and artist remuneration. Examples of best practices – both from streaming music and other online cultural sharing platforms – will be identified based on the emerging criteria discovered through musician interviews, and worked into a model of stewardship and fair compensation for creators. The outcome of this research will be a journal publication to be written during the second year of the grant and titled "Towards a Library-Influenced Stewardship Model for the Canadian Music Industry." Five Winnipeg musicians will be interviewed by Selman and five by the RA with the same questions developed by the musicians and listeners stream.

Ultimately, these methods will test our research questions and generate data that will be shared in **two journal articles** and will be presented at **two pre-constituted panels** in 2019 at the Canadian Communication Association conference and the International Association for the Study of Popular Music Canada conference. We are committed to making our research and the data generated by our research available for public use and reuse. Appropriate data sets used to generate the comparative charts will be organized, classified, and shared on an Open Data platform in order to assure long term preservation and access. We intend to establish a new set of research questions to be explored in a larger **SSHRC Insight Grant proposal in 2020**, with which we will also expand the research team to include both a legal and computer science scholar to help develop experimental software infrastructure to give our research a practical, usable outcome. Potential follow-up questions include: How are artists and fans forming direct relationships that reorganize the power dynamics in the digital music industries? How do we leverage technology and community to effectively establish an original and equitable system of sharing music and compensating artists? How might the open source movement contribute to the further development and implementation of such a system? And how can copyright evolve to better embody and achieve the purposes of copyright as expressed in Canadian jurisprudence? Using our findings, the research team will complete a **book proposal** to submit to the University of Toronto Press during the course of the next Insight Grant; the book will examine the shortcomings of existing platforms and services for distributing music (particularly from the perspective of artists and fans) and envision new, more equitable and sustainable methods. The research and publications developed during this first two-year Insight Grant will be both productive in their own right as well as generative in their intention to inaugurate a broader research agenda for a consequent, and much larger, study.

## The Cultural Capital project: References

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## **The Cultural Capital project: Knowledge mobilization plan**

The production and application of our research results will be tailored for the three categories of Academic Audience, Changemakers, and Community Stakeholders. Our goal is to ensure that the dissemination of our research corresponds to the various communities that have a stake in the sustainable monetization of the digital music industry.

### **Academic audience:**

Our most substantial scholarly outcomes consist of two peer-reviewed journal articles (completed and submitted by April 2020). Ideal venues for our research include *Popular Music*, *Digital Humanities Quarterly*, and *Partnership: The Canadian Journal of Library and Information Practice and Research*. These articles will then form the basis of a book proposal, to be submitted to the “Digital Futures” series at the University of Toronto Press, if we are awarded a subsequent and larger Insight Grant during the project’s next phase. Our research will also be presented at the Canadian Communication Association and at the International Association for the Study of Popular Music-Canada on two pre-constituted panels, one with a focus on musician labour and one on the concept of stewardship as it applies to the digital music industry (May 2019). We will integrate and reflect on feedback from colleagues in media studies and popular music studies in the preparation and publication of our journal articles.

### **Changemakers:**

The project will be useful as a tool for those making purchasing decisions, especially educational institutions as they consider the types of streaming music services available for subscription. As stewards of scarce public funds, librarians are under pressure to make purchases that do not just provide value in the content they provide, but actively support ethical models that provide true benefit to the public. We will also provide our research to Canada’s professional music organizations (January to April 2020), such as the Recording Artists' Collecting Society, the Canadian Federation of Musicians, and especially the Society of Composers, Authors and Music Publishers of Canada, whose Fair Trade Music initiative has similar goals as ours. These connections will be established and over the course of the grant in part due to our collaborator, Ian Dahlman, who works in a professional capacity alongside these organizations.

### **Community stakeholders:**

Our website (cultcap.org) will continue to host our research findings concerning the creative labour practices and monetization streams of Canadian independent musicians, providing a wider, public audience with an open access educational resource for learning about the changing value of music in the digital age (especially as it affects independent musicians). Public audiences – namely, those in the Canadian creative and arts community – will be empowered to make better ethical and consumptive decisions to directly support local and diverse music. We will also publicly share key findings from our interviews (with musicians and industry stakeholders) on our website to serve as a research and teaching aid.



Family name, Given name

Fauteux, Brian

**Expected Outcomes**

Elaborate on the potential benefits and/or outcomes of your proposed research and/or related activities.

**Scholarly Benefits**

Indicate and rank up to 3 scholarly benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Enhanced research collaboration	
2	Student training/skill development	
3	Knowledge creation/intellectual outcomes	

**Social Benefits**

Indicate and rank up to 3 social benefits relevant to your proposal.

Rank	Benefit	If "Other", specify
1	Cultural outcomes	
2	Economic outcomes, including enhanced commercialization	
3	New or enhanced partnerships	

**Audiences**

Indicate and rank up to 5 potential target audiences relevant to your proposal.

Rank	Audience	If "Other", specify
1	Academic sector/peers, including scholarly associations	
2	Artist-researchers	
3	General public	
4	Practitioners/professional associations	
5	Para-public institutions (museums, libraries, etc.)	



Family name, Given name

Fauteux, Brian

### Expected Outcomes Summary

Describe the potential benefits/outcomes (e.g., evolution, effects, potential learning, implications) that could emerge from the proposed research and/or other partnership activities.

Our research will inform and enable Canadian artists to leverage new technologies for their own financial benefit and stability, and provide new knowledge to help Canadian listeners and artists thrive in an interconnected, evolving global landscape. We will disseminate our findings through two journal publications organized around the musicians and listeners research stream and the stewardship research stream that will be written with an academic audience in mind, but will also serve well as assigned reading for upper-year undergraduate students and graduate students in media studies, music, and library and information studies. We will also communicate our findings with industry stakeholders and Canadian independent musicians, and host key research results and teaching aids on our website, aiming to enhance public discourse about the sustainable monetization of music and art in Canada. Eventually, the project will expand to affect change at the level of cultural policy.

**Scholarly Benefits:** Our project establishes a collaborative network of researchers, each with their own expertise. Importantly, the research team is not limited to academic departments but also includes representation from a university library and the Canadian music industries. The collaborative nature of the project ensures that the scholarly outcomes are diverse and applicable to an audience outside of the university. Further, the multi-institutional aspect of the research team enables student training and development across subject fields. Student researchers will gain first-hand experience in conducting research and creating research and teaching aids on models for funding artistic creation in the digital age. Students will also gain valuable experience in partnering with creative communities and editing and writing for scholarly publications.

**Social Benefits:** Our most substantial social benefit concerns the fair and sustainable financial compensation of artists in the digital music economy. We aim to circulate our findings about the stewardship of independent musicians through accessible articles and research and teaching aids to work towards establishing a more equitable relationship between listeners and artists in the digital age. The cultural benefits of the project will be evident by the ways in which music fans will be understood as integral to the promotion and distribution of diverse, independent music. We promote a new normativity around the practice of sharing music online, one that unveils the economic and cultural benefits of the practice, perceiving the act as stewardship rather than piracy. Through our research, new models for compensating and sustaining artists will be considered, in line with recent developments in the field of digital public space and libraries.

**Audiences:** The research team's publications and learning materials involve target audiences both inside and outside of the university. Because the project is working within pressing scholarly debates about how to equitably fund artistic expression in the digital age, the research outcomes will add significant insight to questions about how the music industries function in a contemporary context. These outcomes have particular benefits to artists who use digital media to distribute their work, as well as the general public who listens to music and uses the internet to find new music and culture. A number of para-public institutions, such as libraries, are currently engaging with questions of digital public space (the Edmonton Public Library has created a digital public space for the listening of local music called Capital City Records), and our findings will be beneficial in terms of establishing stronger connections between our academic research and its practical application.

## **The Cultural Capital project: Research team, previous output, and student training**

### **Section A: Research team**

This proposed program of research represents the various research interests and expertise of the team of investigators. Brian Fauteux completed a SSHRC Postdoctoral Fellowship that focused on the satellite radio industry and related debates and discussions about digital music and the circulation of Canadian music and culture. He is continuing this research as a new faculty member at the University of Alberta, and this proposed project uses a similar theoretical and methodological framework. Brianne Selman's Master's thesis explored the communal aspects of music scenes; she has since been working on various projects that focus on the democratization of knowledge and increasing access to information in her capacity as an information professional. Her current work in scholarly communications and copyright has seen the development of a Scholarly Communications and Copyright Office at the University of Winnipeg, where her outreach has focused around creators' rights and open access publishing models. Andrew deWaard is researching the political economy of media, particularly the role of finance in the cultural industries, for his recently completed dissertation at UCLA in Cinema and Media Studies. His research on the consolidation of the music industry, as well as his work in the digital humanities, informs the context of the Cultural Capital Project. Ian Dahlman continues to expand his expertise in Canadian copyright law, a field that was vital to his legal studies at McGill University. This experience is essential to our proposed program and will be central to his new role as a policy analyst.

#### **Brian Fauteux, Assistant Professor of Popular Music and Media Studies, University of Alberta (Primary applicant, 45%):**

Fauteux will lead a musicians and listeners research stream at the University of Alberta, alongside a research assistant in the Department of Music. He is well positioned to lead this team due to his track record of studying popular music through media institutions and publishing on music and media and independent music scenes (see Section B). The stream will investigate how changes in the digital music industries have affected the creative labour of artists and the cultural practices of listening to and distributing music. The primary goals of the musicians and listeners research stream will be to 1) generate background research on contemporary issues with respect to producing, distributing, and performing music in the digital music industries; 2) create a comparative chart that evaluates the listening experience of the available streaming services in Canada; 3) conduct interviews with ten Edmonton-based independent musicians; and 4) conduct five interviews by phone with industry stakeholders (e.g., SOCAN) to discover how artists are being financially compensated in the digital music industries. This research stream, along with deWaard, will also be responsible for writing and editing a publication titled "Opportunities and Obstacles for Canadian Musicians in Digital Age," ideally for *Popular Music* or the *Canadian Journal of Communication* (Fauteux and deWaard will author the article and the RA will provide editorial assistance). Special focus is given to generating data about, and from, independent artists as there is a lack of reliable and substantial information in this area. Fauteux will also organize conference panels, apply for conferences, and correspond with journal editors.

For the tenure of this grant, Fauteux will devote 70% of his research time and resources to this project. The other 30% will be granted to ongoing research on the satellite radio industry.

#### **Brianne Selman, MA, MLIS, Scholarly Communications and Copyright Librarian, University of Winnipeg (Co-applicant, 30%):**

Selman will lead the stewardship research stream with a Cultural Studies research assistant at the University of Winnipeg, with theoretical input from deWaard and Dahlman. The team will explore

sharing and digital labour through the investigation of stewardship models of copyright and the role of library-inspired models for music in the public domain. Selman will draw on her background in sociology and cultural studies, international experience in knowledge management and public librarianship, and recent leadership at the University of Winnipeg on copyright issues, open access, and alternative publishing models. The purpose of Selman's research team will be to 1) critically interrogate intellectual property models that encourage creativity and innovation and redefine relationships between creators and users; 2) look at existing streaming services' intellectual property policies and prepare a comparative chart that demonstrates these details; 3) explore libraries as potential incubators for innovative creative commons projects; and 4) complement the Edmonton-based musicians and listeners interviews by conducting interviews with artists based in Winnipeg. Connections within the music scene and industry in Winnipeg, a uniquely positioned scene for creative culture, will provide an expanded snapshot of issues related to creative labour for independent Canadian artists. This research stream will also be responsible for writing and editing the publication on intellectual property and digital labour, which Selman and the research assistant will co-author.

For the duration of this grant, Selman will devote 35% of her time to this research project, and the other 65% to ongoing Scholarly Communications and Copyright Office duties. As Faculty, Librarians are encouraged and supported in research endeavours at the University of Winnipeg.

**Andrew deWaard, PhD Candidate, University of California, Los Angeles (Collaborator, 20%):** deWaard will assist the musicians and artists research stream, as well as the stewardship stream, in the design of research questions and in providing necessary contextual information for the journal publications. He will also co-author the musicians and listeners journal publication with Fauteux. As evidenced by his forthcoming publication "Destruction through Disruption: The Financialization of the Music Industry" (2018), deWaard is well positioned to provide a political economy context for the published output of the project. He is also heavily involved in the digital humanities, managing a grant-funded UCLA project called ClipNotes, a video annotation software application that combines pedagogy with critical making, which he articulated in the recent publication "ClipNotes in the Classroom: Film Annotation Software for Instruction and Collaboration." He has just completed his PhD at UCLA with a dissertation entitled "Derivate Media: The Financialization of Film, Television, and Popular Music, 2004-2016," which includes two chapters on the music industry, and he hopes to attain a faculty position at a Canadian university in the near future. deWaard is a co-founder of the Cultural Capital Project and committed to the project's goal of developing a software pilot project.

For the duration of the grant, deWaard will devote 25% of his research time and resources to this project, and the other 75% to his research and teaching.

**Ian Dahlman, MA, B.C.L., LL.B., Policy Analyst in Copyright (Collaborator, 5%):** Dahlman works in the field of intellectual property in relation to music in the digital age, a topic that was the focus of both his MA thesis in Communication and Culture at York-Ryerson and his legal studies at McGill University. He will act as a private consultant regarding the legal frameworks and consequences implicated by the project as it progresses, giving special attention to the stewardship research stream. His focus will equally be upon continuing to develop stewardship as legal principle of property and considering its relationship to Canadian copyright, expanding upon a research project he began at McGill University's Centre for Intellectual Property Policy. Dahlman will also help the researchers establish connections with industry stakeholders, both for the purpose of interviews and knowledge mobilization.

Dahlman will dedicate 10% of his time to the research project and 90% to his full-time employment. The current terms of his employment are protected by a non-disclosure agreement, but he works in an influential legal position and his contributions represent his personal views as an independent consultant. Dahlman's participation in the project will increase as the research team approaches a larger subsequent Insight Grant application.

### **Section B: Description of previous and ongoing research results**

Fauteux's recent publishing record speaks to this proposed project in that his work explores the relationship between musicians' labour and the media industries. He has published in the *International Journal of Cultural Policy* on the perceived value of Canadian independent music in the satellite radio industry (Fauteux 2015d), on intermedia and Arcade Fire's promotion of music in the *Journal of Popular Music Studies* (Fauteux 2015c), and on public media's relationship to independent music in the digital age in *The Radio Journal: International Studies in Broadcast & Audio Media* (Fauteux 2017), as well as a scholarly monograph on Canadian campus radio and independent music (*Music in Range: The Culture of Canadian Campus Radio*, 2015b).

Selman comes from a professional background, based in the practice of librarianship, both public and academic. Selman will draw on her past graduate work on music cultures and piracy, including her MA thesis (prepared for a Master's in Culture, Globalisation, and the City at Goldsmiths University) on the subject of "Bataille's Base Materialism and Puerile Punk Rock." Her current professional work focuses on the balance of copyrights in creative works, and involves ongoing education of the university community on authors' rights, creative commons, and all things open. She regularly gives workshops to faculty on open access publishing, predatory publishing, and knowledge mobilization, and will be extending these workshops to community researchers for International Open Access Week 2017.

Further, the foundational ideas and questions behind this proposal have been initiated through a few collaborative conference presentations and one publication. An early version of the theoretical foundation of our project has been published in the open access *IASPM@Journal* (International Association for the Study of Popular Music) in a special edition (Vol. 3.1, 2012) titled "Digital Nations: Copyright, Technology and Politics." Since the paper was published, we have received a number of helpful questions and comments that have helped to shape this grant proposal. As well, we delivered a plenary presentation on the project at the bi-annual conference for the International Association for the Study of Popular Music in Gijon, Spain in 2013. We have also presented on the project at the International Association for the Study of Popular Music – United States conference in Chapel Hill in 2013 and "Making Capital from Culture" in Irvine in 2014.

### **Section C: Description of proposed student training strategies**

One research assistant (RA) will be hired at the University of Alberta as part of the musicians and listeners research stream. The student will be employed for two eight-month terms over two years. If this is not possible, one student will be hired in the first year of the grant and one in the second. The student will be a Master of Arts student in the Department of Music. The student will also be a working musician and will be able to provide expertise as an academic and an artist. This student will use their experience as a musician to help the research team critically reflect on the parameters of the initial research design and will help Fauteux compile resources on creative labour and cultural practices in the music industry (including the comparative listener chart on streaming music services). Importantly, the student will gain experience in research methods and theories by helping the research team develop

interview questions for the ethnographic study and the student will participate in conducting interviews with five of the ten musician interview subjects. Further, the student will have the opportunity to edit and provide feedback on academic writing for publication and will assist the research team in identifying key aspects from the interviews to share with community stakeholders through the project's website. Thus, the research assistant will have the opportunity participate in knowledge mobilization by learning ways in which to visually present data. The research conducted at the University of Alberta will serve as the basis for a journal article intended for an audience of popular music and music industry scholars. While employed, the research assistant will also have access to graduate research workshops provided by the University of Alberta, in areas such as graduate writing and copyright, and will partake in the pre-constituted musicians and listeners panel at Canadian Communication Association and International Association for the Study of Popular Music at Congress 2019.

A Master's student in Cultural Studies will be part of the stewardship research stream at the University of Winnipeg, to be supervised by Selman, with advice and input from deWaard and Dahlman. The Cultural Studies student will be employed for both years of the grant to help explore creative commons models of intellectual property, assess intellectual property policies in the cultural sphere as well as the thriving creative commons activism occurring in libraries around the world, including existing alternative models of music distribution such as that being piloted by Edmonton Public Library. The student will learn practical research and literature review skills and gain experience in the legalities of the field of digital publication. Such skills, as well as an understanding of copyrights for content creators and publication models, will be useful for any future academic roles. Working with Selman, the student will be responsible for providing theoretical background on the issues of intellectual property, as well as a detailed assessment of publicly available licence models for existing commercial streaming services and projects occurring in libraries that use alternative models. In addition, using public data and additional insight gleaned from the musician interviews, the research stream will try to understand remuneration models of the existing commercial streaming services. They will also gather data on policies and practices in regards to the listener data generated by streaming services, and what is done with that data. This work will result in a peer-reviewed journal article, for which the student will participate as a co-author. The student will also use the interview questions developed by the University of Alberta team to speak with artists in Winnipeg (both Selman and the RA will interview five musicians). The student will benefit from a close relationship with the Scholarly Communications and Copyright Office and Research Office. As Selman is actively involved in the knowledge mobilization efforts of the University of Winnipeg, and responsible for planning Open Access Week, Open Educational Resource Week, Fair Dealing Week, and other open initiatives, the RA will gain valuable insight into extending research impact. The RA will be encouraged to attend the comprehensive series of workshops offered by the Graduate Studies Faculty at the University of Winnipeg (which Selman helped to develop); these include teaching critical skills for research, preparation for publication, and career development. The student will also partake in the pre-constituted stewardship panel at CCA and IASPM at Congress 2019.



Family name, Given name

Fauteux, Brian

### Funds Requested from SSHRC

For each budget year, estimate as accurately as possible the research costs that you are asking SSHRC to fund through a grant. For each Personnel costs category, enter the number of individuals to be hired and specify the total amount required. For each of the other categories, enter the total amount required.

Personnel costs	Year 1		Year 2		Year 3		Year 4		Year 5	
	No.	Amount								
<b>Student salaries and benefits/Stipends</b>										
Undergraduate										
Masters	2	18,921	2	20,246	0	0	0	0	0	0
Doctorate										
<b>Non-student salaries and benefits/Stipends</b>										
Postdoctoral										
Other										
<b>Travel and subsistence costs</b>										
	Year 1		Year 2		Year 3		Year 4		Year 5	
<b>Applicant/Team member(s)</b>										
Canadian travel		0		7,389		0		0		0
Foreign travel										
<b>Students</b>										
Canadian travel		0		1,720		0		0		0
Foreign travel										
<b>Other expenses</b>										
Professional/Technical services		240		0		0		0		0
Supplies										
<b>Non-disposable equipment</b>										
Computer hardware										
Other										
<b>Other expenses (specify)</b>										
Conference Registration		0		800		0		0		0
<b>Total</b>		19,161		30,155		0		0		0

## **The Cultural Capital project: Budget justification**

### **Personnel Costs: Student Salaries and Benefits: Total: \$39,166.59**

#### **Year 1 (May 2018 to April 2019): Research assistants: \$18,921.06**

University of Alberta Music MA Student: \$14,121.06:

A Music MA student will be hired for ten hours per week at the monthly rate of \$1,765.13. The student will be employed for an eight-month term. The rate includes the award, plus salary and benefits, according to current rates as determined by the AGSA collectively bargained University of Alberta Graduate Students Association Minimum Monthly Rates of Pay 2017–2018.

University of Winnipeg MA in Cultural Studies Student: \$4,800:

A Cultural Studies MA student will be hired at a rate of \$15 per hour for ten hours per week for a total of 32 weeks over one year. The rate is determined by negotiations with the Public Service Alliance of Canada, and may change upon conclusion of bargaining.

#### **Year 2 (May 2019 to April 2020): Research assistants: \$20,245.53**

University of Alberta Music MA Student: \$15,109.53

A Music MA student will be hired for ten hours per week at the monthly rate of \$1,765.13. The student will be employed for an eight-month term. The rate includes the award, plus salary and benefits, according to current rates as determined by the AGSA collectively bargained University of Alberta Graduate Students Association Minimum Monthly Rates of Pay 2017–2018, plus a 7% increase in salary for cost of living.

University of Winnipeg MA in Cultural Studies Student: \$5,136:

A Cultural Studies MA student will be hired at a rate of \$15 per hour for ten hours per week for a total of 32 weeks over one year, plus a 7% increase in salary for the cost of living. The rate is determined by negotiations with the Public Service Alliance of Canada, and may change upon conclusion of bargaining.

### **Travel and subsistence cost: Year 2: Research dissemination: \$9,108.95**

Each team member, including the research assistants (RA flights will be covered by Fauteux's professional spending account), will travel to the University of British Columbia for the 2019 annual CCA and IASPM conferences (Congress). Rates for return airfare from Edmonton, Winnipeg, Ottawa, and LA are based on Expedia.ca: \$1,948.95 (341.51, 460.15, 680.06, 467.23). Rates for five hotel rooms (RAs to share) based on Expedia.ca: \$5,000 (5 rooms at \$200 per night x 5 nights). Per diem of \$2,160 (6 days at University of Alberta rate of \$60/day x 6 team members).

### **Other expenses:**

#### **Year 1: Web hosting/design: \$240**

Web hosting and domain name registration over two years is \$240. This will be paid in the grant's first year and used for disseminating research findings and data visualizations. Specifically, it will cover domain name registration (\$10/year) and hosting by Site5.com (\$110/year). Subsequent years to be funded by subsequent research money or Fauteux's professional spending account.

#### **Year 2: Conference memberships/registrations: \$800**

\$800 will be used for registration and memberships for all six participants

### **TOTAL: \$49,316 (\$49,315.54, rounded)**

**Funds from other sources: Year 2: In-kind (Fauteux's expense account): RA flights: \$801.66**

	<b>Music Industry</b>	<b>Musicians &amp; Listeners</b>	<b>Stewardship</b>	<b>Cost</b>
May to Dec. 2018	Research on the political economy of the music industry	Research on creative labour and cultural practices in digital music industry  Team hiring: UofA: RA#1; Ethnographic study, preparing interview questions, helping to conduct interviews; contributing to comparative listener chart	Research on intellectual property and stewardship  Team hiring: UofW: RA#2; Ethnographic study, preparing interview questions, helping to conduct interviews; contributing to comparative IP chart	18,921.06
Sept. 2018	Continue background research, apply concepts of financialization to the other two research streams	Re-launch the cultcap.org website and update with the project's progress concerning creative labour and cultural practices in the digital music industry and how they affect Canadian independent musicians	Contribute a page to cultcap.org about creative commons and the concept of stewardship and how it pertains to streaming music services in Canada	240.00
Jan. to Feb. 2019	Apply political economy research to the development of research questions for interviewees	Develop research questions for musicians and stakeholders in collaboration with RA#1	Develop research questions for musicians in collaboration with RA#2	
Feb. to May 2019		Interviews with ten musicians in Edmonton and ten in Winnipeg. Each RA will be responsible for five interviews. Selman will interview five musicians and Fauteux will interview five musicians and five industry representatives		
May. 2019	Complete industry context research	Begin second 8-month contract for RA#1	Begin second 8-month contract for RA#2	20,245.53
May-June 2019	Present initial research findings at CCA and IASPM conferences at the Congress of the Humanities at the University of British Columbia; Generate feedback for journal articles			9,108.95
June to Dec. 2019	Apply industry context research to journal articles	Begin journal article: "Opportunities and Obstacles for Canadian Musicians in Digital Age"	Begin journal article: "Towards a Library-Influenced Stewardship Model for the Canadian Music Industry"	
Jan. to May 2020	Edit, complete, and submit articles; Upload all materials to website; Share research findings with stakeholders; Brainstorm for future SSHRC IG application			





Family name, Given name

Fauteux, Brian

### Suggested Reviewers

List Canadian or foreign specialists whom SSHRC may ask to assess your proposal.

List keywords that best describe the assessor's areas of research expertise. Please refer to the Suggested Assessors section of the detailed instructions for more information on conflicts of interest.

Family name <b>Sterne</b>		Given name <b>Jonathan</b>		Initials	Title <b>Dr.</b>
Org. code	Full organization name <b>McGill University</b>		Keywords <b>Sound Studies; New Media; Music; Cultural Studies; Technology Studies</b>		
Department/Division name <b>Arts History and Communication Studies</b>			Address <b>Arts W-280 Dept. of Art History and Communication McGill University, 835 Sherbrooke St. W</b>		
Country code		Area code	Number	Extension	City/Municipality
1		514	398-5852		<b>Montreal</b>
Telephone number		Prov./State		Postal/Zip code	
		<b>QC</b>		<b>H3A0G5</b>	
Fax number		Country <b>CANADA</b>			
E-mail <b>jonathan.sterne@mcgill.ca</b>					
Family name <b>Hesmondhalgh</b>		Given name <b>David</b>		Initials	Title <b>Dr.</b>
Org. code	Full organization name <b>University of Leeds</b>		Keywords <b>Media Industries; Cultural Industries; Popular Music Studies; Cultural Labour; Media Policy</b>		
Department/Division name <b>School of Media and Communication</b>			Address <b>Clothworkers' Building North School of Media and Communication University of Leeds</b>		
Country code		Area code	Number	Extension	City/Municipality
44		0	1133430161		<b>UNITED KINGDOM</b>
Telephone number		Country <b>UNITED KINGDOM</b>			
Fax number					
E-mail <b>d.j.hesmondhalgh@leeds.ac.uk</b>					
Family name <b>Powers</b>		Given name <b>Devon</b>		Initials	Title <b>Dr.</b>
Org. code	Full organization name <b>Temple University</b>		Keywords <b>Consumer Culture; Popular Music Studies; Cultural Circulation; New Media; Digital Media</b>		
Department/Division name <b>Klein College of Media and Communication</b>			Address <b>Klein College of Media and Communication Temple University, Annenberg Hall 2020 N. 13th St.</b>		
Country code		Area code	Number	Extension	City/Municipality
					<b>Philadelphia</b>
Telephone number		Prov./State		Postal/Zip code	
		<b>PA</b>		<b>19122</b>	
Fax number		Country <b>UNITED STATES</b>			
E-mail <b>devon.powers@temple.edu</b>					

Personal information will be stored in the Personal Information Bank for the appropriate program.

Application WEB



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Internal use	CID (if known)
824522	175085

**Identification**  
Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

Name			
Family name	Given name	Initials	Title
Fauteux	Brian	A	Mr.

**Citizenship** - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

Citizenship status	<input checked="" type="radio"/> Canadian	<input type="radio"/> Permanent resident since (yyyy/mm/dd)	<input type="radio"/> Other (country)	Have you applied for permanent residency?
		_____	_____	<input type="radio"/> Yes <input type="radio"/> No

**Statistical and Administrative Information**

Birth year	Gender	Permanent postal code in Canada (i.e. K2P1G4)	Correspondence language	Previous contact with SSHRC? (i.e. applicant, assessor, etc.)
1983	<input type="radio"/> F <input checked="" type="radio"/> M	T5R0V7	<input checked="" type="radio"/> English <input type="radio"/> French	<input checked="" type="radio"/> Yes <input type="radio"/> No

Full name used during previous contact, if different from above

**Contact Information**  
The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

Primary telephone number				Secondary telephone number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
1	416	797-1646					
Primary fax number				Secondary fax number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
Primary E-mail <b>brian.fauteux@gmail.com</b>							
Secondary E-mail <b>fauteux@ualberta.ca</b>							

Personal information will be stored in the Personal Information Bank for the appropriate program.

**Checked**

Web CV

2017/10/15

Identification

**PROTECTED B WHEN COMPLETED**





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Family name, Given name

Fauteux, Brian

<b>Current Address</b> Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.			<b>Correspondence Address</b> Complete this section if you wish your correspondence to be sent to an address other than your current address.		
Address			Address		
City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code
Country			Country		
<b>Temporary Address</b> If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.			<b>Permanent Address in CANADA</b>		
Address			Address		
			8903 146 Street NW		
City/Municipality	Prov./ State		City/Municipality	Prov./ State	Postal/Zip code
			Edmonton	AB	T5R0V7
Country			Country CANADA		
Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number			
		Country code	Area code	Number	Extension
Temporary E-mail					



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Family name, Given name

Fauteux, Brian

### Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

#### Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	120	Communication
2	100	Arts and culture
3	242	Information Technologies

#### Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From	To
<p>Year</p> <p>_____ 1920 BC AD</p> <p>_____ <input type="radio"/> <input checked="" type="radio"/></p> <p>_____ <input type="radio"/> <input type="radio"/></p>	<p>Year</p> <p>_____ 2017 BC AD</p> <p>_____ <input type="radio"/> <input checked="" type="radio"/></p> <p>_____ <input type="radio"/> <input type="radio"/></p>

#### Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1	1000	North America
2	0000	Not subject to geographical classification
3		

#### Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./ State
1	1100	CANADA	
2	1200	UNITED STATES	
3	3225	UNITED KINGDOM	
4	7100	AUSTRALIA	
5			



Family name, Given name

Fauteux, Brian

## Curriculum Vitae

### Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
French	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	

### Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position	Start date (yyyy/mm)
Assistant Professor	2015/7

Org. code	Full organization name
1480111	University of Alberta

Department/Division name

Music

Position type	<input type="radio"/> Tenured <input type="radio"/> Non-tenure	Employment status	<input checked="" type="radio"/> Full-time <input type="radio"/> Part-time
	<input checked="" type="radio"/> Tenure-track <input type="radio"/> Non-academic		<input type="radio"/> Non-salaried <input type="radio"/> Leave of absence

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Adjunct professor	2015/1	2015/4

Org. code	Full organization name
1350411	Lakehead University

Department/Division name

Interdisciplinary Studies

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Adjunct professor	2014/9	2015/4

Org. code	Full organization name
1351611	Wilfrid Laurier University

Department/division name

Communication Studies

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Adjunct professor	2014/9	2014/12

Org. code	Full organization name
1350111	Brock University

Department/Division name

Communications, Popular Culture and Film (CPCF)



Family name, Given name

Fauteux, Brian

**Work Experience (cont'd)**

Position		Start date (yyyy/mm)	End date (yyyy/mm)
Adjunct professor		2014/9	2014/12
Org. code	Full organization name		
1350611	McMaster University		
Department/Division name			
Communication Studies and Multimedia			
Position		Start date (yyyy/mm)	End date (yyyy/mm)
Postdoctoral fellow or associate		2012/10	2014/9
Org. code	Full organization name		
9939101	University of Wisconsin - Madison		
Department/Division name			
Communications Arts			
Position		Start date (yyyy/mm)	End date (yyyy/mm)
Lecturer		2011/1	2011/12
Org. code	Full organization name		
1240911	Concordia University		
Department/Division name			
Communication Studies			
Position		Start date (yyyy/mm)	End date (yyyy/mm)
Org. code	Full organization name		
Department/Division name			
Position		Start date (yyyy/mm)	End date (yyyy/mm)
Org. code	Full organization name		
Department/Division name			



Family name, Given name

Fauteux, Brian

<b>Academic Background</b>				
List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Doctorate	Communication Studies	2008/09		2012/09
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
50600	Communications and Media Studies	<input checked="" type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization	1240911 Concordia University		
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's	Media Studies	2006/09		2008/09
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
50600	Communications and Media Studies	<input checked="" type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization	1240911 Concordia University		
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Hon.	Media, Information and Technoculture	2002/09		2006/06
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
50600	Communications and Media Studies	<input type="radio"/> Yes <input checked="" type="radio"/> No		
Org. code	Organization	1351211 The University of Western Ontario		
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline	Did SSHRC support enable you to get this degree?		
		<input type="radio"/> Yes <input type="radio"/> No		
Org. code	Organization			
Country				

Personal information will be stored in the Personal Information Bank for the appropriate program.

Web CV



Family name, Given name

Fauteux, Brian

### Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded
Fellowship	SSHRC Postdoctoral Fellowship	Federal Government CANADA	24	\$81,000 2012
Academic Prize	Graduate Student Paper Prize	International Association for the Study of Popular Music UNITED STATES	0	\$350 2010
Fellowship	Joseph-Armand Bombardier CGS (SSHRC)	Federal Government CANADA	36	\$105,000 2009
Fellowship	Faculty of Arts and Science Graduate Fellowship	University CANADA	36	\$36,000 2008
Fellowship	Canadian Graduate Scholarship (SSHRC)	Federal Government CANADA	12	\$17,500 2007
Fellowship	UofA Support for the Advancement of Scholarship	University CANADA	9	\$5,000 2006

### Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

#### Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

Music Industries; Popular Music Studies; Radio Studies; Sound Studies; Music Scenes; Cultural Studies; Cultural Policy; Independent Media

#### Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	50600	Communications and Media Studies	
2	50618	Radio	
3	50608	Communications Policy	
4	51004	Cultural History	
5	50616	Popular Culture, Ideology	



Family name, Given name

Fauteux, Brian

**Funded Research**

List up to 8 grants or contracts you have received from SSHRC or other sources. List them in reverse chronological order, based on the year awarded. If you are not the applicant (principal investigator), specify that persons' name.

Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	University of Alberta Department of Music President's Fund	2017	\$2,510
Role	Applicant		Completion status <input checked="" type="checkbox"/> Complete
Project title	'Good Music' and 'Uplifting' Taste: CKUA Radio's Educational Mandate and the Mediation of Popular Music		
Applicant's family name		Applicant's given name	Initials
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	University of Alberta Department of Music President's Fund	2017	\$2,000
Role	Applicant		Completion status <input checked="" type="checkbox"/> Complete
Project title	Good Music' and 'Uplifting' Taste: CKUA Radio's Educational Mandate in Popular Music Programming		
Applicant's family name		Applicant's given name	Initials
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	U of Alberta Faculty of Arts Fund for the Future Support for the Advancement of Scholarship	2015	\$4,502
Role	Applicant		Completion status <input checked="" type="checkbox"/> Complete
Project title	Satellite Sovereignty: Canadian Audio Cultures in the Digital Age		
Applicant's family name		Applicant's given name	Initials
Org. code	Full name of funding organization	Year awarded (yyyy)	Total amount (CAN\$)
1	University of California Institute for Research in the Arts	2013	\$2,000
Role	Co-applicant		Completion status <input checked="" type="checkbox"/> Complete
Project title	Radical Monetization of the Music Industry		
Applicant's family name		Applicant's given name	Initials
Fauteux, deWaard, Dahlman		Brian, Andrew, Ian	



Family name, Given name

Fauteux, Brian

**Funded Research (cont'd)**

Org. code 3010325	Full name of funding organization Social Sciences and Humanities Research Council of Canada	Year awarded (yyyy) 2012	Total amount (CAN\$) \$81,000
Role Applicant		Completion status <input checked="" type="checkbox"/> Complete	
Project title Satellite Sounds and the Transnational Circulation of Music			
Applicant's family name		Applicant's given name	
Applicant's family name		Applicant's given name	
Initials			
Org. code 3010325	Full name of funding organization Social Sciences and Humanities Research Council of Canada	Year awarded (yyyy) 2009	Total amount (CAN\$) \$105,000
Role Applicant		Completion status <input checked="" type="checkbox"/> Complete	
Project title Sounds, Scenes and Structure: The Space and Place of Canadian Campus Radio			
Applicant's family name		Applicant's given name	
Applicant's family name		Applicant's given name	
Initials			
Org. code 1	Full name of funding organization Faculty of Arts and Science, Concordia University	Year awarded (yyyy) 2008	Total amount (CAN\$) \$36,000
Role Applicant		Completion status <input checked="" type="checkbox"/> Complete	
Project title Canadian Campus Radio and the Shaping of Sounds and Scenes			
Applicant's family name		Applicant's given name	
Applicant's family name		Applicant's given name	
Initials			
Org. code 3010325	Full name of funding organization Social Sciences and Humanities Research Council of Canada	Year awarded (yyyy) 2007	Total amount (CAN\$) \$17,500
Role Applicant		Completion status <input checked="" type="checkbox"/> Complete	
Project title Campus Frequencies: The "Alternativeness" of Canadian Campus Radio			
Applicant's family name		Applicant's given name	
Applicant's family name		Applicant's given name	
Initials			

## Research Contributions: Brian Fauteux

### 1. Relevant Research Contributions Over the Last Six Years

#### *Refereed Contributions*

“‘Songs You Need to Hear:’ Public Radio Partnerships and the Mobility of National Music.” *Radio Journal: International Studies in Broadcast & Audio Media* 15.1 (2017): 47-63.

\*“Satellite Footprint to Cultural Lifelines: Sirius XM and the Circulation of Canadian Content.” *International Journal of Cultural Policy* 22.3 (2016): 313-330.

\**Music in Range: The Culture of Canadian Campus Radio*. Waterloo, ON: Wilfrid Laurier University Press, 2015.

“Blog Radio: Satellite Radio and the Aesthetics of Podcasting.” *Journal of Radio and Audio Media* 22.2 (2015): 200-208.

“Reflections of the Cosmopolitan City: Mapping Arcade Fire’s *Reflektor* and its Intermedia Promotional Campaign.” *Journal of Popular Music Studies* 21.7 (2015): 48-68.

\*“Campus Frequencies: ‘Alternativeness’ and Canadian Campus Radio.” *Interactions: Studies in Communication and Culture* 6.1 (2015): 29-46.

\*“Beyond Campus Borders: Canadian Campus Radio and Community Representation on the FM Dial.” *The Radio Journal: International Studies in Broadcast & Audio Media* 11.2 (2013): 137-153.

“The Cultural Capital Project: Radical Monetization of the Music Industry.” *IASPM@Journal* 3.1 (2012): 35-47. Co-authored with Andrew deWaard and Ian Dahlman.

“‘New Noise’ versus the Old Sound: Manifestos and *The Shape of Punk to Come*. *Popular Music and Society* 35.4 (2012): 465-482.

#### *Other Refereed Contributions*

“‘Good Music’ and ‘Uplifting’ Taste: CKUA Radio’s Educational Mandate and the Mediation of Popular Music.” *Music – Sound – Radio: Theorizing Music Radio: International Research Seminar*. University of Copenhagen, Copenhagen, Denmark. 25-27 May 2017.

“‘Good Music’ and ‘Uplifting’ Taste: CKUA Radio’s Educational Mandate in Popular Music Programming.” *Society for Cinema and Media Studies*. Fairmont Millennium Park, Chicago, Illinois. 22-26 March 2017.

“Public Radio Across Borders: ‘Songs You Need to Hear’ and the Mobility of National Music.” *Canadian Communication Association*. University of Calgary, Calgary, Alberta. 28-31 May 2016.

- “‘Good Music’ and CKUA’s Cultural Network: Tracing and Educational Mandate in Music Programming.” *International Association for the Study of Popular Music – Canada and US*. University of Calgary, Calgary, Alberta. 27-30 May 2016.
- “Piloted Listening: Community and Control in the Digital Age.” *What is Media? Experience, Exploration, Emergence*. University of Oregon, Portland, Oregon. 14-16 April, 2016.
- “‘Songs You Need to Hear:’ Public Radio Partnerships and the Mobility of National Music.” *Society for Cinema and Media Studies*. Hilton, Atlanta, Georgia. 30 March-3 April, 2016.
- “Shaping Signals: Music Analytics, Listening Habits, And Satellite Radio.” *Canadian Communication Association*, University of Ottawa, Ottawa, Ontario. 1-3 June 2015.
- “Satellite Radio, Blog Radio, and the Aesthetics of Podcasting.” *International Communication Association*, San Juan, Puerto Rico. 21-25 May 2015.
- “Blog Radio: Satellite Radio and the Aesthetics of Podcasting.” *Society for Cinema and Media Studies*, Montreal, Quebec. 25-29 March 2015.
- “Popular Music and Authenticity in AMC’s *Mad Men*.” *Flow*, University of Texas-Austin, Austin, Texas. 11-13 September 2014.
- \*“Satellite Radio as New and Old Media.” *Canadian Communication Association*, Brock University, St. Catharines, Ontario. 28-30 May 2014.
- \*“Localities and Independent Music in Satellite Radio Programming.” *Society for Cinema and Media Studies*, Seattle, Washington. 19-23 March 2014.
- “The Cultural Capital Project: Designing a Stewardship Platform for Digital Music.” Co-authored with Ian Dahlman and Andrew deWaard. *International Association for the Study of Popular Music - U.S.*, University of North Carolina-Chapel Hill, Chapel Hill, North Carolina. 13-15 March 2014.
- “The *Cultural Capital* Project: Towards Digital Music Monetization Based on Shared Culture.” Co-authored with Ian Dahlman and Andrew deWaard. *International Association for the Study of Popular Music: 17th Biennial Conference*. Plenary Panel. Gijon, Spain. 24-28 June 2013.
- \*“Satellite Sounds and the Transnational Circulation of ‘Local’ Music.” *Canadian Communication Association*, University of Victoria, Victoria, British Columbia. 5-7 June 2013.
- \*“The Future of Canadian Campus Radio.” *What is Radio? Exploring the Past, Present, and Future of Radio*, University of Oregon, Portland, Oregon. 25-27 April 2013.
- \*“Satellite Sounds and the Transnational Circulation of Music.” *Society for Cinema & Media Studies*, Chicago, Illinois. 6-10 March 2013.
- \*“Canadian Campus Radio and Local, Independent Music.” Workshop: Critical Approaches to Studying the Radio Industries. *Society for Cinema & Media Studies*, Chicago, Illinois. 6-10 March 2013.

### *Non-Refereed Contributions*

“Canadian Campus Radio History: Caucus on College, Campus, and Educational Radio.” Radio Preservation Task Force. *Saving America’s Radio Heritage: Radio Preservation, Access, and Education*. Library of Congress and The University of Maryland. 26-27 February, 2016.

“Book review of ‘Top 40 Democracy: The Rival Mainstreams of American Music’ by Eric Weisbard.” *Popular Music* 35.1 (2016): 153-155.

“Popular Music and Media Studies.” Faculty Hour Presentation in the Department of Music, University of Alberta. 25 September 2015.

“Book review of ‘Legions of Boom: Filipino American Mobile DJ Crews in the San Francisco Bay Area’ by Oliver Wang.” *IASPM@Journal* 5.2 (2015): 79-81.

“Book review of ‘Points on the Dial: Golden Age Radio beyond the Networks’ by Alexander Russo.” *Enterprise & Society* 14.1 (2013): 226-228.

“Book review of ‘Fresh at Twenty: An Oral History of Mint Records’ by Kaitlin Fontana.” *IASPM@Journal* 3.1 (2012): 95-96.

“Book review of ‘Fortune’s Fool: Edgar Bronfman Jr., Warner Music, and an Industry in Crisis’ by Fred Goodman.” *Media, Culture & Society* 34.1 (2012): 124-126.

### *Forthcoming Contributions*

“The Radio Host and Piloted Listening in the Digital Age: CBC Radio 3 and its Online Listening Community.” *Journal of Canadian Studies*

“Making Do in ‘Weird’ Vancouver: DIY, Underground Venues, and Documenting a Scene.” *The Global Punk Reader*. Eds. Mike Dines, Alastair Gordon, and Paula Guerra.

### *Creative Outputs*

*TIDES* EP. Charcoal Skies. 2017

## **2. Other Research Contributions**

“Bob Dylan, Storytelling, and the ‘Authentic Celebrity.’” *Let’s Celebrate the 2016 Nobel Prize: Bob Dylan*. University of Alberta, Edmonton, Alberta. 14 March 2017.

## **3. Most Significant Career Research Contributions**

1. *Music in Range: The Culture of Canadian Campus Radio*. Waterloo, ON: Wilfrid Laurier University Press, 2015.

This book explores the various ways in which Canadian independent musicians work to circulate and distribute their music, alongside the medium of campus radio. It is the first book-length study of the medium and its relationship to music in Canada and it deals with the ways in which

technological developments have changed the relationships between listeners, artists, and media over the past few decades. It has been reviewed in journals such as *TOPIA: The Canadian Journal of Cultural Studies*, and received an honourable mention for the 2017 IASPM Canada book prize. This proposed research program is also concerned with the relationships between listeners, artists, and technologies.

2. “Satellite Footprint to Cultural Lifelines: Sirius XM and the Circulation of Canadian Content.” *International Journal of Cultural Policy* 22.3 (2016): 313-330.

This article takes a close look at the policy developments that have shaped online and satellite radio and critically evaluates the ways that this has shaped the circulation of Canadian independent music. The proposed IG grant will continue to consider policy and technology and how they affect Canadian independent artists.

3. “‘Songs You Need to Hear:’ Public Radio Partnerships and the Mobility of National Music.” *Radio Journal: International Studies in Broadcast & Audio Media* 15.1 (2017): 47-63.

Following an analysis of the annual reports of five public broadcasters, this article examines the types of value mapped on to independent music in the digital age (i.e. its economic value, its role in fulfilling a public good mandate, and so forth).

4. “‘New Noise’ versus the Old Sound: Manifestos and *The Shape of Punk to Come*. *Popular Music and Society* 35.4 (2012): 465-482.

By exploring the use of a manifesto in the crafting of a popular music album, this article uses a cultural studies approach to investigate the relationship between countercultural politics and popular culture, especially in the genre. It has become an influential article for other scholar studying punk music and manifestos.

5. “The *Cultural Capital* Project: Towards Digital Music Monetization Based on Shared Culture.” Co-authored with Ian Dahlman and Andrew deWaard. *International Association for the Study of Popular Music: 17th Biennial Conference*. Plenary Panel. Gijon, Spain. 24 - 28 June 2013.

This conference presentation took place at the International Association for the Study of Popular Music Conference in Gijon, Spain. It was a platform for testing our initial theories regarding the proposed research program. The presentation took place during a major plenary session and the feedback and comments that the research team received have been very influential.

## 5. Contributions to Training

As a new faculty member at the University of Alberta I have had limited experience directly supervising students (with my first MA student beginning this year), although I have been a supervisory committee member and external examiner in a number of cases. I am also the Faculty Advisor of a new graduate student journal in the Department of Music. I have also supervised Special Topics courses for advanced undergraduate students interested in the study of popular music. One recent example was a fourth year student and musician who used his own experience as a songwriter to explore the figure of the “outlaw” in the country music industry. I have also worked closely with both graduate and undergraduate students in my Music Scenes and Creative Cities and Popular Music in the Digital Age seminars. Students have developed creative and academic approaches to blend their experiences and roles as musicians with the academic and conceptual goals of our courses. This has resulted in reflective exercises related to their own creative labour, such as creating documentary films and short albums that explore issues such as live venue sustainability and gender expectations in the Edmonton music scene.



Do not photocopy this page.

Internal use 327846	CID (if known)
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**Identification**  
Only the information in the Name section will be made available to selection committee members and external assessors. Citizenship and Statistical and Administrative Information will be used by SSHRC for administrative and statistical purposes only. Filling out the statistical and Administrative Information section is optional.

Name			
Family name Selman	Given name Brienne	Initials	Title Ms.

**Citizenship** - Applicants and co-applicants must indicate their citizenship status by checking and answering the applicable questions.

Citizenship status <input checked="" type="radio"/> Canadian	<input type="radio"/> Permanent resident since (yyyy/mm/dd) _____	<input type="radio"/> Other (country) _____	Have you applied for permanent residency? <input type="radio"/> Yes <input type="radio"/> No
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**Statistical and Administrative Information**

Birth year 1981	Gender <input checked="" type="radio"/> F <input type="radio"/> M	Permanent postal code in Canada (i.e. K2P1G4) R3L0W4	Correspondence language <input checked="" type="radio"/> English <input type="radio"/> French	Previous contact with SSHRC? (i.e. applicant, assessor, etc.) <input checked="" type="radio"/> Yes <input type="radio"/> No
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Full name used during previous contact, if different from above

**Contact Information**  
The following information will help us to contact you more rapidly. Secondary information will not be released by SSHRC without your express consent.

Primary telephone number				Secondary telephone number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
	204	9309891			204	9309891	
Primary fax number				Secondary fax number			
Country code	Area code	Number	Extension	Country code	Area code	Number	Extension
Primary E-mail     brianne.selman@gmail.com							
Secondary E-mail     b.selman@uwinnipeg.ca							

Personal information will be stored in the Personal Information Bank for the appropriate program.

Checked

Web CV

2017/09/20



**Do not photocopy this page.**

Family name, Given name

Selman, Brianne

<b>Current Address</b> Use only if you are not affiliated with a department at a Canadian university. (If you are affiliated with a department at a Canadian university, the department's mailing address will be used.) If you wish to use another address, specify it under the Correspondence Address.			<b>Correspondence Address</b> Complete this section if you wish your correspondence to be sent to an address other than your current address.		
Address			Address		
City/Municipality	Prov. / State	Postal/Zip code	City/Municipality	Prov. / State	Postal/Zip code
		R3L0W4			
Country			Country		
<b>Temporary Address</b> If providing a temporary address, phone number and/or E-mail, ensure that you enter the effective dates.			<b>Permanent Address in CANADA</b>		
Address			Address		
City/Municipality	Prov./ State		City/Municipality	Prov./ State	Postal/Zip code
Country			Country		
Start date (yyyy/mm/dd)	End date (yyyy/mm/dd)	Temporary telephone/fax number			
		Country code	Area code	Number	Extension
Temporary E-mail					



**Do not photocopy this page.**

Family name, Given name

Selman, Brianne

### Research Expertise (optional)

The information provided in this section refers to your own research expertise, not to a research proposal. Filling out the following 4 sections is optional. This page will not be seen by selection committee members and external assessors. This section will be used for planning and evaluating programs, producing statistics, and selecting external assessors and committee members.

#### Areas of Research

Indicate and rank up to 3 areas of research that best correspond to your research interests as well as areas where your research interests would apply. Duplicate entries are not permitted.

Rank	Code	Area
1	242	Information Technologies
2	260	Law and justice
3	120	Communication

#### Temporal Periods

If applicable, indicate up to 2 historical periods covered by your research interests.

From				To			
Year				Year			
		BC	AD			BC	AD
_____		<input type="radio"/>	<input type="radio"/>	_____		<input type="radio"/>	<input type="radio"/>
_____		<input type="radio"/>	<input type="radio"/>	_____		<input type="radio"/>	<input type="radio"/>

#### Geographical Regions

If applicable, indicate and rank up to 3 geographical regions covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Region
1		
2		
3		

#### Countries

If applicable, indicate and rank up to 5 countries covered by your research interests. Duplicate entries are not permitted.

Rank	Code	Countries	Prov./ State
1			
2			
3			
4			
5			



Family name, Given name

Selman, Brianne

## Curriculum Vitae

### Language Proficiency

	Read	Write	Speak	Comprehend aurally	Other languages
English	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
French	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	

### Work Experience

List the positions, academic and non-academic, you have held beginning with the current position and all previous positions in reverse chronological order, based on the start year.

Current position	Start date (yyyy/mm)
Librarian, Archivist	2013/10

Org. code	Full organization name
1460511	The University of Winnipeg

Department/Division name
Library

Position type	<input checked="" type="radio"/> Tenured	<input type="radio"/> Non-tenure	Employment status	<input checked="" type="radio"/> Full-time	<input type="radio"/> Part-time
	<input type="radio"/> Tenure-track	<input type="radio"/> Non-academic		<input type="radio"/> Non-salaried	<input type="radio"/> Leave of absence

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Librarian, Archivist	2013/10	

Org. code	Full organization name
1460511	The University of Winnipeg

Department/Division name
Library

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Knowledge Manager	2013/2	2013/10

Org. code	Full organization name
1	Indigenous People's Biocultural Climate Change Assessment Initiative

Department/division name
NA

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Librarian, Archivist	2012/2	2013/5

Org. code	Full organization name
1	Winnipeg Public Library

Department/Division name
Virtual Services



Family name, Given name

Selman, Brianne

**Work Experience (cont'd)**

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Taxonomist and Knowledge Management	2011/1	2011/5

Org. code	Full organization name
1	UN Convention on Biological Diversity

Department/Division name  
NA

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Taxonomy and Institutional Repository Co	2010/2	2010/9

Org. code	Full organization name
1	InterAmerican Development Bank

Department/Division name  
NA

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Co-ordinator	2009/12	2011/12

Org. code	Full organization name
1240211	McGill University

Department/Division name  
Faculty of Graduate Studies

Position	Start date (yyyy/mm)	End date (yyyy/mm)
Research Assistant	2002/1	2004/5

Org. code	Full organization name
1350811	Queen's University

Department/Division name  
Sociology

Position	Start date (yyyy/mm)	End date (yyyy/mm)

Org. code	Full organization name

Department/Division name



Family name, Given name

Selman, Brianne

<b>Academic Background</b>				
List up to 5 degrees, beginning with the highest degree first and all others in reverse chronological order, based on the start date.				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's	Master's in Library and Information Scie	2009/09		2011/05
Disc. code	Discipline			Did SSHRC support enable you to get this degree?
51200	Library and Information Science			<input type="radio"/> Yes <input checked="" type="radio"/> No
Org. code	Organization			
1240211	McGill University			
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Master's	Master's of Arts	2005/09		2006/11
Disc. code	Discipline			Did SSHRC support enable you to get this degree?
63499	Culture, Globalisation & The City			<input type="radio"/> Yes <input checked="" type="radio"/> No
Org. code	Organization			
9121334	Goldsmiths University of London			
Country <b>UNITED KINGDOM</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
BA Hon.	BA Double Hons	2000/09		2004/05
Disc. code	Discipline			Did SSHRC support enable you to get this degree?
63400	Sociology			<input type="radio"/> Yes <input checked="" type="radio"/> No
Org. code	Organization			
1350811	Queen's University			
Country <b>CANADA</b>				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline			Did SSHRC support enable you to get this degree?
				<input type="radio"/> Yes <input type="radio"/> No
Org. code	Organization			
Country				
Degree type	Degree name	Start date (yyyy/mm)	Expected date (yyyy/mm)	Awarded date (yyyy/mm)
Disc. code	Discipline			Did SSHRC support enable you to get this degree?
				<input type="radio"/> Yes <input type="radio"/> No
Org. code	Organization			
Country				

Personal information will be stored in the Personal Information Bank for the appropriate program.

Web CV



Family name, Given name

Selman, Brianne

### Credentials

List up to 6 licences, professional designations, awards and distinctions you have received and feel would be the most pertinent to the adjudication of your application. List them in reverse chronological order, based on the year awarded.

Category	Name	Source or Country	Duration (Months)	Value / Year awarded
Graduate Scholarship	Margery Trenholme Fellowship	University CANADA	12	\$6,000 2009
Graduate Scholarship	Commonwealth Scholarship	Federal Government CANADA	16	\$40,000 2005
Undergraduate Scholarship	USC Post-Graduate Scholarship	USC Savings Plan CANADA	12	\$10,000 2005

### Research Expertise

The information provided in this section refers to your own research expertise, not to a research proposal.

#### Keywords

List keywords that best describe your areas of research expertise. Separate keywords with a semicolon.

copyright; open access; knowledge management; libraries; creative commons

### Disciplines

Indicate and rank up to 5 disciplines that best correspond to your research interests. Duplicate entries are not permitted.

Rank	Code	Discipline	If Other, specify
1	51299	Other Library and Information Science	Knowledge Management
2	63499	Other Sociology	Urban Cultural Studies
3	50616	Popular Culture, Ideology	
4			
5			

## 1. Relevant Research Contributions Over the Last Six Years

### Other Refereed Contributions

#### *Scholarly conference presentations:*

- Panel Presentation with John Dobson (2016). *Developing and Managing Institutional Repositories Panel*. Academic and College Research Libraries ND/MB Symposium - 2016, Winnipeg, Canada
- Panel with Dan Elves, Brett Lougheed, Jordan Bass (2013). *Life in the Infosphere Panel*. Digital Cultures Symposium, Winnipeg, Canada
- Conference Presentation with Sophie Walker, Winnipeg Public Library (2013). *Tantalus and the Low Hanging Fruit – Knowledge Management in Libraries*. Canadian Library Association 2013, Winnipeg, Canada
- Conference Presentation (2012) *From Zero to 50k in 3 Weeks*. ACCESS 2012 Technology in Libraries Conference, Montreal, Canada

### Non-Refereed contributions

#### *Presentations for Faculty & University Community:*

- Panel with Gabrielle Prefontaine, Dr. Ian Mauro, Dr. Jino Distasio (2015). *Open Access Week Panel: UWinnipeg Open for Collaboration?* Open Access Week 2015, University of Winnipeg, Winnipeg, Canada
- Presentation with Jennifer Cleary. (2015) *How YOU can meet the Tri-Agency Open Access Requirements*. Open Access Week 2015, University of Winnipeg, Winnipeg, Canada
- Publication: “Update: What’s Happening in Manitoba Libraries” *Manitoba Libraries*. Manitoba Library Association 1.1 (2014) : 36.

### Forthcoming contributions

- Presentation (2017). Information Literacy to Combat Fake News. SAGE (Special Area Groups for Education) Teacher Training Conference, Winnipeg, Canada
- Workshop (2017). Open Access Resources for Community Research Groups. Open Access Week 2017, University of Winnipeg, Winnipeg, Canada
- Presentation (2017). Putting the “Gate” in ResearchGate: When the Big Guys Fail. Open Access Week 2017, University of Winnipeg, Winnipeg, Canada

## 2. Other Research Contributions

### Professional Organization & Scholarly Conference Organizing:

- Program Coordinator, Manitoba Libraries Association Biannual Conference (2016), Winnipeg, Canada
- Coordinator, Open Access Week (2015), University of Winnipeg, Winnipeg, Canada
- Marketing and Communications assistance: ABC Copyright Conference (2015), Winnipeg, Canada
- Sessions Coordinator, Manitoba Libraries Association Biannual Conference (2014), Winnipeg, Canada
- Member, Manitoba Libraries Advocacy Committee (2016-2017). Development of advocacy website: <http://www.mblibraries.ca/>
- Member, Manitoba Prison Libraries Association (2012-2013)

- President (elected) McGill Special Libraries Association (2009-2011)
- Member: Dataverse North Working Group on RDM – a Canada-wide group working on Research Data Management (2017)

### **Faculty Education**

- Author's Rights Workshops. (2015 -2016) Delivered to 18 University of Winnipeg Departments
- Copyright for Course Materials Workshops. (2016) Delivered University-wide to University of Winnipeg Faculty & Instructors.
- WinnSpace. (2014-2016). Education and outreach on the University's Institutional Repository.
- Development of Scholarly Communications website for University of Winnipeg (2014-2016). Designed graphic materials that were released Creative Commons, which have been used at Universities across Canada, as well as at Berkley.

### **Student Education**

- Creation of LibGuides (subject specific research guides) on subject areas including Sociology, Cultural Studies, Womens and Gender Studies, English, Religion & Culture, and guides to Open Educational Resources, Open Access Resources, and Scholarly Communications (2013-2017)
- Information Literacy Sessions delivered to hundreds of students on search strategies, academic research, and other critical scholarly information literacy skills (2013-2017)
- Development of "Start at your Library" Communications campaign in consultation with Communications department, that includes a banner used extensively during Orientation and OWeek, and infographic-layout handouts on a variety of subjects for students (2014)

### **Knowledge Management**

- Information Literacy for Middle Years Project, Independent Initiative (2016-2017)
  - Target Stakeholder: Middle Years Educators, General Public
    - Initiated group of Librarians & Teachers to discuss relevant information literacy skills for an era of 'fake news'
    - Took this feedback to develop Creative Commons teaching materials (posters, graphics, and PowerPoint slides) for middle years educators to use/ remix for teaching information literacy skills, based on building foundational skills for the ACRL Framework for Information Literacy
    - Disseminated tools via the Manitoba Libraries newsletter & website: <http://www.mla.mb.ca/content/information-literacy-middle-years>
    - Presented to teachers involved in the Social Studies SAGE in Winnipeg
    - Future presentation offered to all Manitoba teachers in October, 2017
- Indigenous People's Biocultural Climate Change Initiative (2013)
  - Target Stakeholder: Private Not-for-Profit Organization
    - Design and implementation of a Knowledge Management vision in line with the strategic plan, including user needs analysis, identification of software solutions, website content management/ taxonomy work, assistance with funding reports

- Refinement of unique indigenous methodology for assessing climate change impacts and creating adaptation and mitigation strategies
  - Design of a knowledge base for the IPCC
- Document management and collaborative KM solutions, Winnipeg Public Library (2012)
  - Target Stakeholder: General Public
    - Project lead on PastForward Digitization Project, including selection of materials, defining metadata requirements to current archival standards, RFP for digital library/repository, budgeting, project planning
- Taxonomist and Knowledge Management Practicum, Convention on Biological Diversity (2011)
  - Target Stakeholder: General Public
    - Presented briefing to Secretariat on key KM principles and business case
    - Development of office-wide, comprehensive KM Strategy
    - Establishment of core taxonomy(250 general and subject terms, multifaceted) for the CBD
    - Provided briefings on Semantic Web and Knowledge Base metadata standards and requirements

### 3. Most Significant Career Research Contributions

1. *Author's Rights Presentations to Faculty* (2015-2016). University of Winnipeg.
  - a) Developed presentation, handouts, & web materials for Faculty on their copyrights as authors, including ways to increase the Open Access visibility of their works (<https://library.uwinnipeg.ca/images/Authors%20Rights.png>)
  - b) Delivered to 18 Departments, ~150 Faculty members, with follow ups to determine Faculty needs as they pertained to predatory publishers, work on reclaiming copyrights, and other negotiations with publishers on behalf of Faculty as Creators
  - c) Tied to promotion of WinnSpace (the University of Winnipeg Institutional Repository)
  - d) Briefed President and Deans on the important dual role of Faculty as Creators and Users of copyrighted works, and how we can be innovative in supporting both
2. *Open Access Week Activities and Presentations*, (2015) University of Winnipeg.
  - a) Founded campus-wide OA Week activities at the University of Winnipeg.
  - b) Designed panels to promote WinnSpace and inform Faculty about the new Tri-Agency Policy on OA, as well as to build enthusiasm and institutional support for OA.
  - c) Awarded a grant from COPPUL to stream 2015 OA Panel to national audience.
  - d) Continue to plan OA Week activities for 2017, and to speak to all levels of the University community on OA resources
  - e) Worked with the Research Office to integrate OA Week into larger *Mobilizing Research Series* (a joint partnership with the Library I co-organized), featuring Faculty presenting research with community impact, and workshops designed to help maximize impact, including plain language summaries & media skills
3. *Theses*:
  - a) 2005/10 - 2006/11 Master's of Arts, Culture, Globalisation, and The City, Univ of London - Goldsmiths College, University of London. Thesis Title: *Convulsive*

- Community: Bataille's Base Materialism and [Puerile] Punk Rock.* Supervisors: Dr. Alberto Toscano
- b) 2000/9 - 2004/5 Bachelor's of Arts, Honours, Sociology and International Development Studies, Queen's University at Kingston. Thesis Title: *Giving, Receiving and Reciprocity: Canada's First Nation Relations and The Gift*  
Supervisors: Dr Villia Jefremovas
4. Founder/ Coordinator, *Failing Better* – Centre for Urban and Community Research's First Graduate Conference, (2006)
- a) Founder & sole organizer of first inter-departmental Graduate Conference at Goldsmiths, joining the Cultural Studies related departments for a full day conference of graduate research work
  - b) Coordinated logistics, submissions, convenors, promotion, for a hugely successful event
  - c) Presented paper titled *Pirate Heterotopias* (subsequently published in DeptfordTV),
  - d) Published review in CUCR publication *Street Signs*
5. *Research Assistant*, Dr. Richard Day (2002-2004)
- a) Researched new social movements for inclusion in Day, R. (2005). *Gramsci is dead : Anarchist currents in the newest social movements*. London: Pluto Press.

#### **4. Career Interruptions and Special Circumstances**

Parental leave - September 2016 – September 2017

#### **5. Contributions to Training**

My opportunity for training students has been limited as the University of Winnipeg does not have degree programs in my field. However, I am actively engaged with students as part of my professional practice, and have worked closely with our Faculty of Graduate Studies to develop training and workshops in copyright, submitting a thesis to the WinnSpace Repository, perils and best practices of Open Access Publishing, and their rights as creators. This work ties into my student information literacy initiatives, including resources on fake news (developed around the ACRL Framework for Information Literacy) as well as ongoing IL workshops for University of Winnipeg students. I believe it is crucial for students to learn to think critical about both web and Library information resources, and one of the ways I do this is to situate scholarly outputs within the larger process of scholarly production. These insights, as well as my firm commitment to making knowledge accessible, discoverable, shareable, and useable (through open access and creative commons) will help me to give graduate students new perspectives on the process of scholarly publishing. As I also provide a lot of this training and education at the faculty level, I am confident it has value for people at all stages of their academic careers.



Family name, Given name

deWaard, Andrew

Family name deWaard			
Given name Andrew			Initials
Title Dr.			
Position 71 Adjunct professor			
Discipline 50600 Communications and Media Studies			
Org. code 9983103	Full organization name University of California, Los Angeles		
Department School of Theater, Film & Television			
Address 3191 S Sepulveda Blvd Apt 205		City/Municipality Los Angeles	Prov./State CA
		Postal/Zip code 90034	
		Country UNITED STATES	
Telephone number	Country code 310	Area code 560	Number 3348
Extension			
E-mail andrew.dewaard@gmail.com			
Web address			
CID (if known) 165047			
Previous contact with SSHRC? Yes <input checked="" type="radio"/> No <input type="radio"/>			

Personal information will be stored in the Personal Information Bank for the appropriate program.



Family name, Given name

Dahlman, Ian

Family name <b>Dahlman</b>								
Given name <b>Ian</b>			Initials					
Title <b>Mr.</b>								
Position <b>85 Federal government employee</b>								
Discipline <b>62244 Industrial and Intellectual Property</b>								
Org. code <b>1</b>	Full organization name <b>Canadian Heritage</b>							
Department <b>Copyright and International Trade Policy Branch</b>								
Address <b>25 ru</b>		City/Municipality <b>Gatineau</b>	Prov./State <b>QC</b>					
		Postal/Zip code <b>J8X4B5</b>						
		Country <b>CANADA</b>						
<table border="0"> <tr> <td></td> <td>Country code</td> <td>Area code</td> <td>Number</td> <td>Extension</td> </tr> </table>					Country code	Area code	Number	Extension
	Country code	Area code	Number	Extension				
Telephone number								
E-mail <b>idahlman@gmail.com</b>								
Web address								
CID (if known)								
Previous contact with SSHRC? Yes <input checked="" type="radio"/> No <input type="radio"/>								

Personal information will be stored in the Personal Information Bank for the appropriate program.