

**12-13**

June / Juin

2024



# **CAML CONFERENCE 2024**

# **CONFÉRENCE 2024 DE L'ACBM**

*As part of the Congress of the Humanities and Social Sciences, June 12-21, 2024 / Dans le cadre du Congrès des sciences humaines, du 12 au 21 juin 2024*

Abstracts of presentations and biographies of presenters can be viewed by clicking on the session titles. / Les résumés des présentations et les biographies des présentateurs peuvent être consultés en cliquant sur les titres des sessions.

**Wednesday June 12, 2024 / mercredi 12 juin 2024**

**Welcome / Bienvenue**

(15 min)

PDT / HAP 5:45am / 5h45  
MDT / HAR 6:45am / 6h45  
EDT / HAE 8:45am / 8h45  
ADT / HAA 9:45am / 9h45

Lucinda Johnston, president of CAML / présidente de l'ACBM

**Keynote address / Conférence d'honneur**

(60 min)

PDT / HAP 6:00am / 6h  
MDT / HAR 7:00am / 7h  
EDT / HAE 9:00am / 9h  
ADT / HAA 10:00am / 10h

**Transcender les structures établies et toucher à notre humanité par l'art et la musique en temps de crise**  
Dr. Rachelle Chiasson-Taylor, L' Université McGill

(This session is made possible with the financial support of the Federation for the Humanities and Social Sciences. / Cette séance est rendue possible grâce au soutien financier de la Fédération des sciences humaines.)

**Break / Pause (30 min)**

PDT / HAP 7:00am / 7h  
MDT / HAR 8:00am / 8h  
EDT / HAE 10:00am / 10h  
ADT / HAA 11:00am / 11h

*Virtual attendees can socialize online during this time. / Les participant·e·s virtuel·le·s peuvent socializer en ligne pendant cette période*

**Session / Séance 1 – History and services**

(90 min)

PDT / HAP 7:30am / 7h30  
MDT / HAR 8:30am / 8h30  
EDT / HAE 10:30am / 10h30  
ADT / HAA 11:30am / 11h30

**The kids are alright: A 68-year history of membership and volunteerism in CMLA/CAML**  
Janneka Guise, University of Toronto

**Quebec chapter of CAML: Tracing the history of a community of practice / Section québécoise de l'ACBM: Retracer l'histoire d'une communauté de pratique**  
Houman Behzadi, McGill University / L'Université McGill  
Janneka Guise, University of Toronto

**Les services de bibliothèque et le centre de documentation  
du CMCQc**

Naomi Ouellet, Centre de musique canadienne au Québec  
Claire Marchand, Bibliothèque et Archives nationales du  
Québec

**Lunch / Dîner (90 min)**

PDT / HAP 9:00am / 9h00 *Suggestions available on the Congress website*  
MDT / HAR 10:00am / 10h00  
EDT / HAE 12:00pm / 12h00  
ADT / HAA 1:00pm / 13h00

**Session / Séance 2 – Archives  
(90 min)**

PDT / HAP 10:30am / 10h30 **Sharing memories and responsibilities between composers  
and musicologists: The cases of Gayle Young and Sonde**  
MDT / HAR 11:30am / 11h30  
EDT / HAE 1:30pm / 13h30 **Valentina Bertolani, University of Birmingham and Carleton**  
ADT / HAA 2:30pm / 14h30 **University**

**Sharing resources, sustaining archives: Ethel Stark, the  
Montreal Women's Symphony Orchestra, and the  
preservation of audio heritage**

Kimberly White, McGill University  
Melissa Pipe, McGill University  
Maya Pasternak, Jewish Public Library Archives

Tour of the Ethel Stark Exhibition and the Marvin Duchow  
Music Library

**Break / Pause (30 min)**

PDT / HAP 12:00pm / 12h00 *Virtual attendees can socialize online during this time. / Les*  
MDT / HAR 1:00pm / 13h00 *participant·e·s virtuel·le·s peuvent socializer en ligne*  
EDT / HAE 3:00pm / 15h00 *pendant cette période.*  
ADT / HAA 4:00pm / 16h00

**Session / Séance 3 – Managing scores and space  
(90 min)**

PDT / HAP 12:30pm / 12h30 **Copyright, digitization and the online music library**  
MDT / HAR 1:30pm / 13h30 **Daniel Benjamin Miller, International Music Score Library**  
EDT / HAE 3:30pm / 15h30 **Project (IMSLP)**

ADT / HAA 4:30pm / 16h30

**A world of parts: Managing parts in the music library**  
Risa de Rege, University of Toronto

**What we say, not what we do... or vice versa? A comparison of user surveys and observational use studies to inform space planning at the University of Western Ontario's Music Library**

Brian McMillan, University of Western Ontario  
Hannah Pinhorn, University of Western Ontario

**Break / Pause (20 min)**

PDT / HAP 2:00pm / 14h  
MDT / HAR 3:00pm / 15h  
EDT / HAE 5:00pm / 17h  
ADT / HAA 6:00pm / 18h

*Virtual attendees can socialize online during this time. / Les participant·e·s virtuel·le·s peuvent socializer en ligne pendant cette période.*

**Tour at the CMC Quebec**  
(80 min.)

PDT / HAP 2:20pm / 14h20  
MDT / HAR 3:20pm / 15h20  
EDT / HAE 5:20pm / 17h20  
ADT / HAA 6:20pm / 18h20

Meet at the lobby of Elizabeth Wirth Music Building and walk to CMC Quebec

The 45-min. tour will **start at 5:45pm EST** and end at 6:30pm EST.

Address / Adresse: 2150 Rue Crescent, Montréal, QC H3G 2B8

**Thursday June 13, 2024 / jeudi 13 juin 2024**

**Keynote address / Conférence d'honneur**  
(60 min)

PDT / HAP	6:00am / 6h	<b>TBC</b>
MDT / HAR	7:00am / 7h	Dr. Sherry Lee, University of Toronto
EDT / HAE	9:00am / 9h	
ADT / HAA	10:00pm / 10h	

**Break / Pause** (30 min)

PDT / HAP	7:00am / 7h	<i>Virtual attendees can socialize online during this time. /</i>
MDT / HAR	8:00am / 8h	<i>Les participant·e·s virtuel·le·s peuvent socializer en ligne</i>
EDT / HAE	10:00am / 10h	<i>pendant cette période</i>
ADT / HAA	11:00pm / 11h	

**Session / Séance 4 – Learning and training**  
(90 min)

PDT / HAP	7:30am / 7h30	<b>Archives and special collections student in residence</b>
MDT / HAR	8:30am / 8h30	<b>program: Experiential learning through archives activation</b>
EDT / HAE	10:30am / 10h30	David Jones, University of Calgary
ADT / HAA	11:30pm / 11h30	Lelland Reed, University of Calgary Laura Reid, University of Calgary

**Engage your students with interactive tutorials: A hands-on workshop on creating digital learning objects using H5P**  
Katie Lai, McGill University

**Break / Pause** (15 min)

PDT / HAP	9:00am / 9h00	<i>Virtual attendees can socialize online during this time. /</i>
MDT / HAR	10:00am / 10h00	<i>Les participant·e·s virtuel·le·s peuvent socializer en ligne</i>
EDT / HAE	12:00pm / 12h00	<i>pendant cette période</i>
ADT / HAA	1:00pm / 13h00	

**CAML AGM / AGM de l'ACBM** (90 min)

PDT / HAP	9:15am / 9h15	<i>Lunch boxes available for CAML members</i>
MDT / HAR	10:15am / 10h15	
EDT / HAE	12:15pm / 12h15	
ADT / HAA	1:15pm / 13h15	

### Session / Séance 5 – Collections and DEIA

(90 min)

PDT / HAP	10:45am / 10h45	<b>Braille musical, déficience visuelle et études en musique</b>
MDT / HAR	11:45am / 11h45	Julie Lefebvre, Conservatoire de musique et d'art dramatique du Québec
EDT / HAE	1:45pm / 13h45	Geneviève Mangerel, Bibliothèque et Archives nationales du Québec
ADT / HAA	2:45pm / 14h45	

**Perspectives on the current state of music collection  
management: Collaboration, cooperation, and  
community-driven engagement**

CAML Collections Committee

Trevor Deck, University of Toronto

Carolyn Doi, University Saskatchewan

Houman Behzadi, McGill University

Katherine Penner, University of Manitoba

Brian McMillan, University of Western Ontario

Becky Smith, Memorial University of Newfoundland

Lucinda Johnston, University of Alberta

Corinne Laverty, Queen's University

### Break / Pause (30 min)

PDT / HAP	12:15pm / 12h15	<i>Virtual attendees can socialize online during this time. /</i>
MDT / HAR	1:15pm / 13h15	<i>Les participant·e·s virtuel·le·s peuvent socialiser en ligne</i>
EDT / HAE	3:15pm / 15h15	<i>pendant cette période</i>
ADT / HAA	4:15pm / 16h15	

### Session / Séance 6 – Cataloguing

(90 min)

cPDT / HAP	12:45pm / 12h45	<b>Cataloguer la musique en français au Canada : défis et collaboration</b>
MDT / HAR	1:45pm / 13h45	
EDT / HAE	3:45pm / 15h45	Lina Picard, L'Université de Montréal
ADT / HAA	4:45pm / 16h45	

**Cataloguing Committee roundtable: Building a  
cataloguing community**

Megan Chellew, McGill University

Andrew Senior, McGill University

### Break / Pause (45 min)

PDT / HAP	2:15pm / 14h15
MDT / HAR	3:15pm / 15h15

EDT / HAE 5:15pm / 17h15

ADT / HAA 6:15pm / 18h15

**Concert / Concert (90-120 min)**

PDT / HAP 3:00pm / 15h

MDT / HAR 4:00pm / 16h

EDT / HAE 6:00pm / 18h

ADT / HAA 7:00pm / 19h

**Metaphysical music: A concert of seventeenth-century sacred song**

Organizer / Organisateur: Canadian Society for Renaissance Studies / Société Canadienne d'études de la Renaissance

Sponsor / Commanditaire: CAML / ACBM

Venue / Lieu: Birks Heritage Chapel

Address / Adresse: 3520 Rue University, Montréal

## ABSTRACTS AND BIOGRAPHIES / RÉSUMÉS ET BIOGRAPHIES

Wednesday June 12, 2024 / mercredi 12 juin 2024

### **Transcending established structures and reaching out to humanity through art and music in times of crisis / Transcender les structures établies et toucher à notre humanité par l'art et la musique en temps de crise**

Dr. Rachelle Chiasson-Taylor, McGill University / L'Université McGill

**Abstract:** The arts are a force for change and transformation. When linked to culture and identity, their spiritual, creative and symbolic aspects hold the power to transform and modify our personal behaviours, which in turn have repercussions on the collective. The arts can and must align us with lessons and visions of the world through traditional narratives, diverse music and richly resonant images that reach out to our humanity.

In this way, the arts hold concrete power to reveal lessons of truth in relation to climate action and the specific policy changes that must be demanded of businesses, governments and leaders. Recently, for example, the National Arts Centre Orchestra teamed up with Canadian, Indigenous and Northern composers, musicians, visual artists, writers, and scientists to engage in a multidisciplinary conversation that offered a response to the environmental crisis. Even in the early history of Western European culture, the art of music was said to be capable of inducing catharsis leading to personal and collective transformation.

This presentation is intended as a reflection on these aspects of art and music, and conversely, on the structures that, in our institutions, continue to value and protect inflexible systems that contribute to the exclusion of individuals and the stifling of diverse voices.

**Biography:** Rachelle Chiasson-Taylor leads a multifaceted career in early music performance, musicology, teaching, music archives, cultural policy in the Government of Canada, as well as being an entrepreneur in research and linguistic services for music and culture internationally. She holds the Doctor of Music degree in Performance as well as the Ph.D. in musicology, both from the Schulich School of Music of McGill University. As a music archivist and policy advisor at Library and Archives Canada, she acquired familiarity with government leadership in culture, libraries and archives, and the arts. As a performer, she has recorded three albums on the ATMA label devoted to the keyboard music of the late Renaissance and has performed live all the keyboard works of William Byrd. She is an adjunct professor in the Performance area at the Schulich School of Music and an instructor primarily in early keyboard literature and performance practice. Her research has been published in Canada, Belgium, Poland, and in the United Kingdom, and she is co-editor and collaborating author of two books published by Ashgate (U.K.). Recently, Chiasson-Taylor has devoted considerable time to analyzing the issues of equity and inclusion, as well as



exploring intersectionality and the contribution of multiple artistic voices to global crises. Since her mid twenties, she has accumulated deep lived experience of disability and of the challenges inherent in the shared futures of diverse communities.

**Résumé:** Les arts sont porteurs de changements et de transformations. Lorsqu'on les met en lien avec la culture et l'identité, leurs aspects spirituel, créateur et symbolique recèlent le pouvoir de transformer et de modifier nos comportements personnels, lesquels se répercutent sur le collectif. Les arts peuvent et doivent nous aligner sur des leçons et des visions du monde au moyen de récits traditionnels, de musiques diverses et d'images riches en résonances qui interpellent notre humanité.

Ainsi, les arts détiennent ce réel pouvoir de révéler des leçons de vérité en rapport avec l'action climatique et avec les changements politiques spécifiques qui doivent être exigés des entreprises, des gouvernements et des dirigeants. Récemment, par exemple, l'Orchestre du Centre national des Arts s'associait à des compositeurs, des musiciens, des artistes visuels, des écrivains et des scientifiques canadiens, autochtones et nordiques pour engager une conversation multidisciplinaire qui offrait une réponse à la crise environnementale. Même dans l'histoire des cultures occidentales européennes, l'art musical était réputé pouvoir opérer une forme de catharsis menant à la transformation personnelle et collective.

Cette présentation se veut une réflexion ces enjeux liés à l'art et à la musique et inversement, sur les structures qui, dans nos institutions, peuvent valoriser et protéger les systèmes inflexibles qui participent à l'exclusion des personnes et à l'étouffement des voix diverses.

**Biographie:** Rachelle Chiasson-Taylor mène une carrière à multiples facettes dans les domaines de la musique ancienne, de la musicologie, de l'enseignement, des archives musicales, de la politique culturelle au sein du gouvernement canadien, ainsi qu'en tant qu'entrepreneure dans la recherche et les services linguistiques pour la musique et la culture à l'échelle internationale. Elle est titulaire d'un doctorat en musique (interprétation) et d'un doctorat en musicologie, tous deux obtenus à l'École de musique Schulich de l'université McGill. En tant qu'archiviste de la musique et conseillère politique pour Bibliothèque et Archives Canada, elle s'est familiarisée avec le leadership gouvernemental en matière de culture, de bibliothèques et d'archives, et d'arts. En tant qu'interprète, elle a enregistré trois albums sur étiquette ATMA consacrés à la musique pour clavier de la fin de la Renaissance et a interprété en direct toutes les œuvres pour clavier de William Byrd. Elle est professeure associée en interprétation à l'École de musique Schulich et enseigne principalement la littérature ancienne pour clavier et la pratique de l'interprétation. Ses recherches ont été publiées au Canada, en Belgique, en Pologne et au Royaume-Uni, et elle est co-éditrice et autrice collaboratrice de deux volumes d'essais publiés par Ashgate (Royaume-Uni). Récemment, Mme Chiasson-Taylor a consacré beaucoup de temps à l'analyse des questions d'équité et d'inclusion, ainsi qu'à l'exploration de l'intersectionnalité.

et de la contribution de multiples voix artistiques aux réponses aux crises mondiales. Depuis le milieu de la vingtaine, elle a fait l'expérience du vécu du handicap et des défis inhérents à l'avenir commun de diverses communautés.

**The kids are alright: A 68-year history of membership and volunteerism in CMLA/CAML**  
Janneka Guise, University of Toronto

**Abstract:** The Canadian Music Library Association (CMLA) formed in 1956 after a petition co-written by prominent Canadian composers, professors, and librarians collected 70 signatures representing 9 of the 10 Canadian provinces. CMLA grew from 40 to over 100 members in its first decade, produced five popular publications and a national sheet music bibliography, and organized semi-annual regional workshops. The association also had strong ties to the Canadian Music Council and IAML. In 1971 the membership voted to become the national branch of the International Association of Music Libraries (IAML) and changed its name to the Canadian Association of Music Libraries (CAML). After CAML was formed, members created a thrice-yearly Newsletter. In 2001 the Newsletter changed its name to CAML Review, moved to an open-access format in 2011, and in 2016 became a peer-reviewed journal. The CAML Cataloguing Committee has been highly involved in international revisions to music cataloguing rules for both AACR2 and RDA. To strengthen and maintain a relationship between librarians and music researchers, CAML's annual conferences have regularly been jointly held with the Canadian University Music Society since the mid-1970's. CAML has hosted three successful IAML conferences (1975, 1994, 2012). Members wrote and presented about the impact of the Internet on music cataloguing, reference service, and bibliographic instruction. CANMUS-L began in 1993 and is still active to this day (under the name CAML-ACBM-L), with 133 subscribers. Despite regular laments about membership and volunteerism, and three "future of the association" reviews (1971, 1996, 2001), CAML is still here. By tracing the history of this long-running music library society this paper argues that CAML is not only surviving but is thriving.

**Biography:** Jan Guise has been the Director of the Music Library at the University of Toronto since 2017. Prior to that, she worked in other university libraries across Canada and the United States for 20 years. Jan has served on the CAML Board in several positions and just completed a 3-year term as one of the Lead Editors of its journal CAML Review. Jan is the Chair of IAML's Outreach Committee and was elected to a Vice President position on the IAML Board in 2023. She holds graduate degrees in Music Theory, Library and Information Studies, and Library Sector Leadership. She is currently enjoying a one-year sabbatical, to 30 June 2024, to research and write CAML's history.

**Quebec chapter of CAML: Tracing the history of a community of practice / Section québécoise de l'ACBM: Retracer l'histoire d'une communauté de pratique**

Houman Behzadi, McGill University / L'Université McGill  
Janneka Guise, University of Toronto

**Abstract:** In October 2005, a large group of music library workers gathered at the newly inaugurated Marvin Duchow Music Library to discuss the creation of a Quebec music library association, a community of practice that would meet the needs of those working in the province's music information organizations. A group of twelve volunteers was then formed to work on organizing a subsequent meeting and, most importantly, on the formation of what eventually became the Quebec Chapter of CAML (SQACBM). The second meeting took place in October 2006 with sixty attendees and topics surrounding trends in cataloguing and technology. The attendees' interest to continue with the annual meetings ultimately resulted in the formation of SQACBM in 2008. At the 2008 business meeting, SQACBM's first President Brian McMillan along with Treasurer Daniel Paradis led the foundation of the Chapter: SQACBM's constitution was formally accepted, and the temporary board became the first elected Board of the organization.

SQACBM has since convened annually (with the exception of 2013), bringing together substantial gatherings of music information professionals from Quebec and elsewhere in Canada. Meetings have mainly been held in Montreal, but also in Quebec City, Gatineau, and online during the pandemic. This presentation will begin with a brief history of the Canadian Music Library Association (1956-1971) and CAML (1971 to the present) and the many discussions over the years around the formation of regional chapters. It will then provide an overview of the history of SQACBM and its many achievements over the last two decades. The presenters will also address CAML's objectives and efforts in fostering a more inclusive environment for all music information professionals in Quebec and Canada at large.

**Biography:** Houman Behzadi is Head Librarian of the Marvin Duchow Music Library, McGill University. Having served as CAML President from 2019-21, Houman is currently a Board Members-at-Large of the Music Library Association and Chair of the IAML Advocacy Committee. During a sabbatical leave starting in July 2024, Houman will research and document the history of the Marvin Duchow Music Library.

Janneka Guise is the Music Library Director at the University of Toronto. She has served on the CAML Board in several positions and just completed a 3-year term as a Lead Editor of CAML Review. Jan is one of four Vice Presidents on the IAML Board, and chairs IAML's Outreach Committee. She is currently researching and writing CAML's history.

### **Les services de bibliothèque et le centre de documentation du CMCQc**

Naomi Ouellet, Centre de musique canadienne au Québec

Claire Marchand, Bibliothèque et Archives nationales du Québec

**Abstract:** La musicothèque du Centre de musique canadienne au Québec (CMCQc) est un espace essentiel pour la consultation du répertoire des compositeurs.trices québécois-es

agrégé-es au CMCQc. En suivant la vague des avancements technologiques, nous constatons que la numérisation de partitions devient une tâche de plus en plus considérable pour la conservation d'archives. La musicothèque du CMC a comme projet à long terme de numériser un nombre important de partitions présentement conservées dans ses archives. Après être numérisées, certaines de ces partitions nécessitent un processus de "nettoyage", afin de clarifier ou de mettre en évidence des caractéristiques et aspects musicaux. La musicothèque du CMCQc maintient une plateforme de consultation de partitions en ligne, facilitant l'utilisateur à consulter des partitions à distance. Cette présentation aura pour but de faire connaître les multiples services offerts par la musicothèque, la façon de répertorier les partitions en bibliothèque, ainsi que la découverte de nombreux trésors qui s'y retrouvent.

**Biography:** Naomi Ouellet est diplômée d'une maîtrise à l'université McGill en musicologie, avec une concentration en musique ancienne. Elle occupe actuellement le poste de musicothécaire au CMCQc. Grâce à son intérêt, Naomi souhaiterait bientôt continuer ses études en science de l'information, afin d'approfondir et d'enrichir ses connaissances en bibliothéconomie.

Claire Marchand, flûtiste diplômée du Conservatoire de musique du Québec, ainsi que du Conservatoire de Boulogne-Billancourt (Paris) a fait ces études au HEC à Montréal en gestion des organismes culturels. De plus, elle est membre du conseil d'orientation du Conservatoire de musique de Montréal, ainsi que de l'OICRM. Mme. Marchand est directrice générale et directrice artistique du Centre de musique canadienne au Québec depuis 2015, faisant ainsi la promotion des quelque 300 compositeur.trices du Québec et du patrimoine musical québécois en musique de création.

### **Sharing memories and responsibilities between composers and musicologists: The cases of Gayle Young and Sonde**

Valentina Bertolani, University of Birmingham and Carleton University

**Abstract:** As a part of a research project that interrogates what role musicologists can play in the process of conservation of experimental music, with particular attention to case studies that required institutions to acquire materials other than paper- or audio/video-based, this presentation reports on the work conducted in two different Canada-based case studies.

The first case study is the work done together with composer Gayle Young, whose work is not yet in an archival institution. My collaboration with her involved understanding and questioning what materials are needed to be archived for an effective inter-generational knowledge transfer.

The second case study relates to the Montreal-based collective Sonde, whose collection is housed at the special collections at McGill Music Library. In collaboration with Sonde and the library I carried out group interviews with the members of the group and created a

workshop to showcase the custom-made sound sources created by the members of Sonde. This led to a reflection with Sonde members and McGill Music Library staff on how to potentially acquire these sound sources, which are not present in the collection yet.

Such examples showcase the broader collaborative work carried out in the overall project, highlighting the importance of dialogue among different kinds of expertise (such as composers, musicologists, archivists, etc.) on how to preserve non-traditional musical experiences sustainably and effectively.

**Biography:** Valentina Bertolani works on experimental and electronic music, collective improvisation, and physical objects, and immaterial and embodied practices that stem from these experiences. Currently she works on the project “Archiving post-1960s experimental music: Exploring the ontology of music beyond the score-performance dichotomy,” which addresses the theoretical, ontological, methodological and ethical issues that arise from archiving the heterogeneous instruments, objects, electronic devices, software, and custom-built materials that have been at the heart of sonic arts for the past 70 years. This project is supported by a Marie Skłodowska-Curie Fellowship that she is carrying out at Carleton University and the University of Birmingham.

**Sharing resources, sustaining archives: Ethel Stark, the Montreal Women’s Symphony Orchestra, and the preservation of audio heritage**

Kimberly White, McGill University / L’Université McGill

Melissa Pipe, McGill University / L’Université McGill

Maya Pasternak, Jewish Public Library Archives / Archives de la Bibliothèque publique juive

**Abstract:** Collaboration and sharing expertise are key strategies for libraries and archives, particularly around issues such as the preservation and digitization of near-obsolete audio carriers. The Marvin Duchow Music Library (MDML) and the Jewish Public Library Archives (JPLA) forged a collaboration in 2023 to support preservation efforts for the Ethel Stark Collection. Held by JPLA, the Ethel Stark Collection contains 44 lacquer discs showcasing Stark’s work as a soloist as well as a conductor with various Canadian orchestras. Lacquer discs are at a high risk of deterioration and their preservation is essential to ensure that these unique historical recordings can remain accessible for future generations.

In this presentation, the authors discuss the elements that created a successful inter-institutional collaboration. The JPLA has a wealth of audiovisual materials, but not yet the means to digitize them in-house. The MDML offered audio expertise and technical resources for the digitization of the lacquer discs in the collection, producing raw archival masters and enhanced metadata for preservation purposes. The JPLA lent original documents and digital surrogates from the collection to the MDML for an extensive exhibition featuring Ethel Stark (1910-2012), an extraordinary figure in Montreal’s musical landscape. Initially trained at the McGill Conservatorium, Stark was a pioneering violinist and conductor who forged new paths for women in music with the founding of the Montreal Women’s Symphony Orchestra

in 1940. Through this collaboration, both institutions can offer the public improved and sustainable access to otherwise fragile documents that attest to the city's vibrant and diverse musical culture.

**Biography:** With a background in interdisciplinary art and social practice and a Master of Information in Archiving and User Experience Design (University of Toronto), Maya Pasternak has curated archival exhibitions internationally. She is Director of Archives at the Jewish Public Library Archives.

Melissa Pipe holds an MA (INDI, Music and Literature) from Concordia University. Her role at the Marvin Duchow Music Library focuses primarily on the Audiovisual Archives.

Kimberly White holds a PhD in musicology from McGill University. Her work at the Marvin Duchow Music Library draws on her research background in music and archives.

### **Copyright, digitization and the online music library**

Daniel Benjamin Miller, International Music Score Library Project (IMSLP)

**Abstract:** Among the many products of the internet age has been the digital library. The International Music Score Library Project (IMSLP) is an online music library with over 800,000 scores and recordings corresponding to over 200,000 distinct compositions. Anyone running a public digital collection must pay close attention to the copyright status of items. IMSLP has a dedicated team to review and research the copyright status of items. IMSLP has servers in both Canada and the United States; copyright law in these two countries differs, with significant numbers of twentieth-century works being in the public domain in one but not the other. Complications arise in certain cases, due to ambiguities of authorship and publication history. I will provide an outline of the principles of Canadian and U.S. copyright law relevant to music librarians. I will discuss the changes made to copyright law in recent years and their impact on the public domain and access to knowledge. In particular, I will discuss issues with term extensions, international copyright, orphan works and status determinations. Finally, I will discuss how the internet has fundamentally changed our relationship with copyright and how this will affect how this might affect how future generations interact with today's creative works.

**Biography:** Daniel Benjamin Miller is a music librarian based in Montreal. Since 2023, he has been Head Librarian and Copyright Reviewer for the International Music Score Library Project (IMSLP). His current focuses are copyright research, digitization projects and the development of a comprehensive metadata search system.

### **A world of parts: Managing parts in the music library**

Risa de Rege, University of Toronto

**Abstract:** While multi-part items can be found in any library -- a magazine with an insert; a book with an accompanying CD -- they are particularly abundant in music libraries. They take many forms: loose on the shelves, bound together, kept in custom enclosures or separated forever through loss.

This paper will examine best practices for multi-part items in music libraries, using case studies from the quartets kept at the University of Toronto's Music Library which I have been working on for some time. I will explain the best, worst, and realistic scenarios for managing these items, including aspects of physical processing and labeling and item metadata which can extend an item's life and mitigate loss. For example, both the physical item and its catalogue record should note how many parts are included, so that library staff have multiple points of reference if something appears to be missing. I will also explore exceptions to these practices, such as very large volumes which would be impractical to keep together.

As is often the case in libraries, what is ideal may not align with what is realistic or possible, and this theme will be emphasized throughout my paper, providing simple and realistic options that are more easily achievable for the average music library.

**Biography:** Risa de Rege works in collections management at the music library at the University of Toronto, and recently finished her MI in the Faculty of Information's book history and print culture program. Her main research interests in bibliography are material culture, codicology, and digital humanities. She is also an active classical singer and fiddler.

### **What we say, not what we do... or vice versa? A comparison of user surveys and observational use studies to inform space planning at the University of Western Ontario's Music Library**

Brian McMillan, University of Western Ontario

Hannah Pinhorn, University of Western Ontario

**Abstract:** As in many libraries, space renewal in the Music Library of the University of Western Ontario takes place in a piecemeal fashion. In the summer of 2020, collections and shelving were removed from one quadrant to create more seating and a greater variety of student study space. Two and a half years later, Attention turned to the library's entrance, service desk, and staff work area. The return to near-normal on-campus activity in the 2022-2023 academic year presented an opportunity to evaluate the effectiveness of recent changes and to advance future renovation projects. In early 2023, Music Library staff – working with members of Western Libraries' User Experience team (Matthew Barry and Miriam Leslie) and a Music Graduate Student Assistant (Hannah Pinhorn) – engaged users in a survey of their experiences of and attitudes toward the library space. A preliminary overview of these results were presented at CAML 2023. This past year (2023-24), Music Library staff employed a different methodology: they collected observational use data at four different times of the academic year, marking where and when users were in the library. This presentation will

assess this new data in light of the 2023 survey data and discuss their implications for ongoing renovation plans.

**Biography:** Brian McMillan is the Director of the Music Library at the University of Western Ontario, a position he's held since 2014. Before that, he worked for 10 years as a Music Liaison Librarian at McGill's Marvin Duchow Music Library. He holds B.Mus. (Honours) and M.Mus. degrees in Voice Performance from McGill and a MSt. from the University of Toronto.

Having completed an MLIS at the University of Western Ontario in 2022, Hannah Pinhorn is now a doctoral student in Voice Performance. Her previous degrees include a B.Mus. from Memorial University and a M.Mus. from Western. During the 2022-23 and 23-24 academic years, Hannah worked as a Graduate Student Assistant in Western's Music Library.

**Thursday June 13, 2024 / jeudi 13 juin 2024**

**TBC**

Dr. Sherry Lee, University of Toronto

**Abstract:** TBC

**Biography:** TBC

**Archives and special collections student in residence program: Experiential learning through archives activation**

David Jones, University of Calgary  
Lelland Reed, University of Calgary  
Laura Reid, University of Calgary

**Abstract:** A discussion of the planning and initial phases of a University of Calgary project inviting students from any discipline to creatively approach materials in the Richard Johnston Music Collection, exploring the question “Can student research prompted by Libraries and Cultural Resources critically activate collections, expand pedagogical methods for library and archives staff, and provide unique research and creative opportunities for a student in residence?” The student in residence program seeks to invite three students over the course of three years to critically explore, analyze, synthesis, interpret, and activate the collections of [Norma Beecroft](#), [Edith Fowke](#), and [Melvin Crump](#). Led by Archives and Special Collections professionals Lelland Reed and David Jones along with liaison librarian Laura Reid, these principal investigators will work with the student residents through a process of co-inquiry to support them through the archival research process, and applying creative approaches to the rich and varied archival materials maintained by Archives and Special Collections. Through multiple iterations of residencies, one every year over the course of three years, team leads will be able to move beyond a single



context and look for patterns that emerge from the collected experiences. This presentation will explore challenges of collaborative and transdisciplinary projects, and potential opportunities for instruction and student learning through this innovative project.

**Biography:** David Jones is the Music Archivist at the University of Calgary where he manages the Richard Johnston Canadian Music Archive Collection and the EMI Music Canada fonds. Leland Reed is an Associate Librarian and the Director of Access Services for Archives and Special Collections at the University of Calgary.

Laura Reid is a Liaison Librarian at the University of Calgary, working with School of Creative and Performing Arts, History, and Art & Art History departments.

**Engage your students with interactive tutorials: A hands-on workshop on creating digital learning objects using H5P**

Katie Lai, McGill University / L'Université McGill

**Abstract:** In one-shot library instruction, librarians often grapple with time constraint and the challenge of balancing the provision of general information such as where are the scores and demonstrating how to effectively search for information. Simultaneously, students may also be looking for intellectually stimulating content to satisfy their curiosity. One solution to address these competing priorities is the use of digital learning objects -- short online activities designed to offer both library information and a fun stress-free learning experience that students can do at their own time, outside of the time-limited one-shot library sessions.

This one-hour workshop offers hands-on experience on how to create interactive tutorials using H5P. Participants will have the opportunity to create an online activity and adapt it for their own environment. Diverse interactive contents that accommodate varied situations and learning styles will be introduced. Topics such as integration with learning management systems, accessibility and assessment will be discussed. After the workshop, participants will be able to create digital learning objects that are accessible and inclusive to support their library instruction.

Note 1: Participants will need to bring a laptop to the workshop.

Note 2: The presenter does not receive any benefits from H5P or others.

**Biography:** Katie Lai is Liaison Librarian at McGill University responsible for the information literacy program at the Marvin Duchow Music Library. Before returning to Canada, she was Music Librarian, Cataloging Librarian and Head of Acquisitions Services at Hong Kong Baptist University where she oversaw technical services, acquisitions, cataloging and electronic resources management. She has published in music and non-music journals and is an associate editor of *CAML Review*, an editorial board member of *Music Reference*

*Services Quarterly* and the chair of the RILM Regional Committee of Hong Kong. A pianist and chamber musician, she also had musical training in Western and Chinese percussion.

### **Braille musical, déficience visuelle et études en musique**

Julie Lefebvre, Conservatoire de musique et d'art dramatique du Québec; Geneviève Mangerel, Bibliothèque et Archives nationales du Québec

**Résumé:** Comment les personnes vivant avec une déficience visuelle lisent-elles les partitions musicales? Comment accèdent-elles aux collections de nos bibliothèques? À quels obstacles doivent-elles faire face au moment d'entreprendre des études en musique et comment les aider en tant que bibliothécaire? Aussi, comment accompagner le corps professoral?

Deux bibliothécaires se sont penchées sur le cas d'une étudiante en musique avec une déficience visuelle. L'une travaille avec des élèves en musique, l'autre travaille avec les personnes vivant avec une déficience visuelle.

En utilisant cet exemple, Julie Carmen Lefebvre, bibliothécaire coordonnatrice au Conservatoire de musique et d'art dramatique du Québec, et Geneviève Mangerel, bibliothécaire aux Services adaptés de Bibliothèque et Archives nationales du Québec, parlent d'accessibilité, d'obstacles, de livres adaptés, de braille musical, et des ressources disponibles pour aider les élèves en situation de handicap.

**Biographie:** Julie Carmen Lefebvre est bibliothécaire coordonnatrice au Conservatoire de musique et d'art dramatique du Québec (CMADQ). L'équité, la diversité et l'inclusion sont au cœur de ses activités.

Geneviève Mangerel est bibliothécaire aux Services adaptés de Bibliothèque et Archives nationales du Québec (BANQ). Elle participe à plusieurs dossiers en lien avec les personnes en situation de handicap, dont le Service québécois du livre adapté (SQLA). Elle s'intéresse à tout ce qui touche à l'accessibilité et à l'inclusion.

### **Perspectives on the current state of music collection management: Collaboration, cooperation, and community-driven engagement**

CAML Collections Committee

**Abstract:** Members of the CAML Collections Committee come together to discuss projects in progress relating to the development, management, and access to music collections in academic libraries. Topics include:

- Consultations with students on the use of technologies to access music scores
- Work between music libraries and music vendors to provide wider online access to Canadian compositions

- Building inclusive and anti-oppressive practices into music collecting and collections

Come prepared with questions for a Q&A after the session.

**Biography:** Submitted by the CAML Collections Committee (Trevor Deck – Chair, Carolyn Doi, Houman Behzadi, Katherine Penner, Brian McMillan, Becky Smith, Lucinda Johnston, Corinne Laverty). The committee works on issues related to the state of music collections in Canada, through cross-institutional and organizational collaboration, facilitating discussion and learning among those working with music collections in Canada, and fostering research and scholarly communications on the topic of music collections.

### **Cataloguer la musique en français au Canada : défis et collaboration**

Lina Picard, L'Université de Montréal

**Abstract:** Les catalogueurs de musique des institutions francophones rencontrent de nombreux défis, mais ils peuvent les relever grâce à la collaboration. Cette présentation traitera du catalogage de la musique collaboratif en français dans WorldCat, de la création de notices d'autorité d'œuvres et d'expressions musicales dans le fichier d'autorité Canadiana et de la révision du thésaurus des moyens d'exécution en musique du Répertoire de vedettes-matière de l'Université Laval.

**Biography:** Bibliothécaire à l'Université de Montréal depuis 2004, Lina Picard possède 15 années d'expérience en catalogage de la musique. Depuis quelques années, elle partage ses connaissances en participant à divers comités et groupes de travail. Elle est membre du Sous-groupe Musique du Groupe de travail sur le traitement des ressources documentaires du Partenariat des bibliothèques universitaires du Québec.

### **Cataloguing Committee roundtable: Building a cataloguing community**

Megan Chellew, McGill University / L'Université McGill  
Andrew Senior, McGill University / L'Université McGill

**Abstract:** TBC

**Biography:** TBC