

**CAML-CUMS Conference**  
**University of British Columbia, June 5 - 8, 2008**  
By Lisa Rae Philpott  
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The rhododendrons and azaleas welcomed Congress attendees with an absolute riot of blooms, aptly illustrating the reason for the locals' pride in their gardens and their climate. I was fortunate to visit several spectacular gardens: UBC's Nitobe Gardens, and the Rose Garden, Stanley Park, and Queen Elizabeth Park. The weather was quite cool: I wish that I had chosen to include a windbreaker in my suitcase!

The CUMS-CAML meeting began with a pre-concert cocktail reception; the Local Arrangements committee provided an outstanding selection of local wines and treats. The opening concert featured the "Nu:BC Ensemble" performing a wide variety of works, including two newly composed works by Alfredo Santa Ana and Jérôme Blais.

**CAML/ACBM I:**

**Evolution or Revolution? FRBR and RDA and the Bibliographic Description of Music Materials**

Alastair Boyd (chair)

Daniel Paradis (Université de Montréal)

Stacy Allison-Cassin (York University)

Information from this presentation is included as a separate article in this issue of the *CAML Review*.

**CAML/ACBM II - Tour of the Irving K. Barber Learning Centre**

Kirsten Walsh led this tour of the new and renovated sections of the main library. Of special interest to attendees was the robotic retrieval system for their on-site high-density storage area. Very slick. Art works have been incorporated into specific areas, and the results are very attractive.

**CAML/ACBM II - Rare Books Exhibit at RBSC, Irving K Barber Learning Centre**

Kirsten chose a fascinating selection of photographs, letters, and manuscripts from the H. Colin Slim Stravinsky Collection, as well as items from the Philip J. Thomas Popular Song Collection, for attendees to peruse.

Concurrently, the Chung Collection exhibit, documenting the Asian immigrant experience in North America, particularly C.P.R. and British Columbia history, provided a fascinating glimpse back in time. A four-metre-long model of the Canadian Pacific Steamships luxury liner, the Empress of Asia, painstakingly restored by Dr. Chung himself, is an appropriate centrepiece to the exhibits.

**CAML/ACBM - ARCHIVES - David Lemieux (Audiovisual archivist and producer for the Grateful Dead): “The Grateful Dead Archives”**

Lemieux, the Grateful Dead’s archivist, and the personification of “being in the right place at the right time,” outlined the history of the Grateful Dead starting in 1965, and their meeting with “Bear” (Owsley Stanley) late that year. Owsley, an LSD manufacturer, became the Dead’s patron, soundman and supplier.

Owsley noted that every song was different every time the Dead played it, and began recording all of the band’s rehearsals and performances in an effort to both document and improve the band. The band spent four months in Los Angeles, subsisting on red meat, milk and LSD, and produced dozens of boxes of 10-inch reels recorded at 15 ips. At one point in 1967-68, Owsley was absent, and a member of the sound crew taped over a Dead tape to copy a Beatles LP!

While Owsley was on the scene, every concert was taped, and he erased nothing. (There are even tapes of the band members listening to their tapes.) Post-concert listening sessions were a regular event, with these sonic journals. For those tapes made from 1968-1970, the music is owned by the Grateful Dead; Owsley owns the tapes.

In 1970, Owsley was finally arrested for his pharmaceutical activities, and the Dead’s recordings become much more sporadic. Released from prison in mid-1971, Owsley was unable to get his job back from the sound crew, but eventually exacted his revenge. His innovative “Wall of Sound” speaker system was enormously sensitive, allowing the musicians to set their own levels, thereby eliminating the need for a mixing desk/soundman, but so labour-intensive (requiring 3 days of set-up time) that it meant the end of the touring band.

Dick Latvala was the GD archivist before Lemieux, and responsible for “Dick’s Picks”. With Latvala’s death in 1997, there was an opening for an archivist: Lemieux was present and already had the ‘keys to the vault,’ so he was the logical choice.

For further Grateful Dead information, please visit: [www.dead.net](http://www.dead.net)

**PLENARY SESSION - Regula Qureshi: “Oral Tradition and Musical Canons: a Global Perspective from India”**

“In the absence of literacy, all transmission is oral.” Qureshi explored the process of oral transmission in India, where there are no “packaged lessons.” Instead, one learns by musical immersion in the home of a master. Oral culture has no textual base, hence the

need for immersion. Family and heredity are important features, but discipleship or mastership can also be conferred in a ritual ceremony. This is a lifelong, non-commercial commitment, and a feudal, ritual process. The teacher bestows knowledge as a gift, and accepts a feudal gift from the pupil, thereby demonstrating the teacher's willingness to accept the obligation of teaching the student. Traditionally, this process has been a male-only domain. There is a system of free lifetime housing for artists and intellectuals, which is a great incentive to maintain a musical family lineage.

Qureshi showed several video clips, including one of a small child learning the tabla. There was no ear, no bowing technique and no musical memory apparent, but seven years later at the age of 15, this same child had become an accomplished tabla player.

All-India Radio brought music to the middle classes, bypassing the role of hereditary music masters. A music college was begun in 1928, with classes open to all, and resulted in a rise in amateur music-making. Women studied singing so that they could sing devotional songs to their children.

Qureshi discussed the canon of ragas, and the written versus the hereditary, oral tradition. The impact of the oral tradition is also present in Western music: Qureshi studied with Leonard Rose, and another of her teachers was a student of Chopin's last student. Is there a 'canon' without works? She spoke about a growing trend of "Legacy Concerts" in India, where masters perform the music of their oral traditions.

Qureshi was asked about the use of the harmonium in India, which was a popular missionary instrument despite the lack of microtones. She replied that there was indeed an oral tradition in this case, and that All-India Radio's ban of the harmonium from its airwaves did not "bury it deep" as they had hoped.

Following her presentation, CUMS President James Deaville awarded an Honorary Membership to Qureshi.

**CAML/ACBM II:  
The Drive to Digitize  
Gessler Hall (Room 116)**

Janneka Guise (chair)

**Richard Green (Library and Archives Canada):** "Digitization: 'I don't want to frighten you but...' an overview of the current situation from the perspective of the International Association of Sound and Audiovisual Archives"

Richard Green spoke in his role as a member of IASA, the International Association of Sound Archives, and began by saying "I represent the analog part of the program!" He offered a short history of IASA, which began as an offshoot of IAML in 1969, and now has some 400 members. IASA meetings are held in locations around the world: recent meetings have been in Australia (2002) and Barcelona (2005), and there will be a meeting in Sydney later this year.

The CD was just another format, in IASA's view. In 1992, members were contemplating the implications of digitization. By 2004, they were devising standards for digital audio objects, and received 1,000 orders for the standards during the first month of their availability!

The days of a self-contained archive are gone; we should all be leaders! At present, there are two options: advance, or retreat. Sadly, the NLC has chosen to retreat, by preferring their standalone system. Digital infrastructure sucks up a great deal of money.

You may ask, "How can we digitize a collection in three years?" but there are institutions doing exactly that. The BBC Archives are working on their digitization project 24/7, with the assistance of both content experts and digital experts. The European Television Archives are in the midst of a digitization project. A project in Sweden revises its work processes after every meeting, with the attitude that there is no need for "committee approval," rather the need is to "just do it" and change procedures as needed, on an ongoing basis.

"Turf" is established by a specific web-project: UC-Santa Barbara has its cylinder project; other institutions have their own specialties. Remember that decisions are often made for political reasons: digitize a collection, and then move the originals off-site, prior to disposing of them... After all, you must need a coffee shop MORE than you needed that 30% of your collection! In terms of our culture, the current government is not helping the situation.

The Australians insist that "no archive is an island" and that there will always be migration problems and concerns. IASA is in good shape, given that they are receiving community sponsorship and that any IASA conference program will receive at least 60 proposals for 30 available slots.

Green recommended that we remind our senior management that a/v issues are important, before the materials have disappeared from the scene.

**Andrew Hankinson (Distributed Digital Music Archives, McGill University):** "The Irab/McGill Arabic Music Database"

Irabmusic is a collection of recorded Arab folk music (1915-1970), including everything from 78s to cassettes, which was moved to Montreal for safekeeping by its owner. These recordings are extremely rare, commercial recordings, and are unlikely to be reissued. A subset of 350 hours' worth of music (from a total of 10,000 hours) has served as a test case for Hankinson, his colleagues and the archive's owner.

The workflow had to be solid:

- Work was being done globally in geographically diverse locations (Lebanon, Montreal)
- There must be equal support in both Arabic and English, and perhaps French

- Each individual track must be digitized and segmented / processed and catalogued.

Hankinson displayed the folder structure for the D-space digital repository. He uses Audacity software to label tracks, mark segments and manage text-files, and XML with Dublin Core, to add contributor (performer) and lyricist to the required template information, which requires the title of the work in Arabic, English and French, along with the accession number and a variety of audio formats. The processes are largely automated, except for the flagging of individual tracks. Splitting, compressing, and importing of sound files are performed by using a customized workflow management tool.

The web interface has the advantage of portability, being used anywhere in the world; templates offer the ability to “fill in the blanks” so that cataloguing can be performed by subject experts. The metadata and cataloguing interface can be used in multiple languages.

**Michelle Arbuckle (Canadian Music Centre):** “‘It’s A LIVE!’ Launching the Canadian Music Centre Audio Archive Streaming Project”

Phase 3 of the CMC digitization project is “A Live” – offering recordings made from 1946-1985. In the past, the five regional offices would get copies of recordings, which then had to be listened to on-site.

The original transfers from tape were done without regard for preservation issues. Getting copyright clearances was a huge task: composers had to sign a release on submission of a recording to the CMC, and then there is an agreement with the AFM, a tariff pending with SOCAN under the educational use policy, and a verbal agreement with the CBC.

There is no integration between recordings and scores; it is impossible to combine these two features. There is no title authority, either. The interface is designed to be scalable, so that it can grow with time. Concurrent browsing is available, and the graphical elements are focused on composers. Staff relied upon the CD format to define the collection. In the future, they will need to develop and introduce the concept of a digital collection while maintaining a high level of knowledge materials.

At present, “A Live” is only available to registered patrons. The print and marketing campaign is slated for fall 2008. Arbuckle sent a username and password via CANMUS-L for interested CAML users.

Future directions will include surveying users, mining deeper into the catalogue, offering web 2.0 functionality for users to tag or comment upon works, linking user accounts to playlists, and on-screen viewing of unpublished scores, tied to a recording of that score.

Arbuckle was asked whether the CMC had any plans to partner with Indiana U’s Variations 3 Project. She responded that the CMC has already partnered with the A/V

Trust of Canada, and this project has received grant funding. It was suggested that the film of Somers' *Louis Riel* be made available via some means (either DVD or video streaming).

**CAML/ACBM III:**

**Performing Our History: The Role of Vancouver Music Societies in Performing and Preserving Local Music History**

**Room 113**

Brian McMillan (chair)

**Kristin Fung (Coastal Jazz and Blues Society)**

Fung, a UBC alumna, works for Jazz Street Vancouver, [www.jazzstreetvancouver.ca/](http://www.jazzstreetvancouver.ca/), She collects oral histories, photos, audio, video and ephemera. See also: <http://coastaljazz.ca>

We were treated to a short film documenting the history of local jazz musicians.

**Gary Cristall (Artist management, Vancouver)**

Cristall is a founder of Festival Records, and represents the Flying Bulgar Klezmer Band. He regaled the assemblage with a series of anecdotes, beginning with his visit to Vivian Newland, a diminutive senior who had worked tirelessly on the early Vancouver Jazz Festivals, and who commissioned visual artists to produce the early, original posters. Cristall asked whether she had any of these posters; she replied, "Young man! I was a doer, not a collector!" He related how a portable recording deck (110 pounds) had been used to record sessions, with a microphone mounted on a broomstick. Some 30-40 hours of recordings exist, and the quality is impeccable. There is no digitization, and the recordings are priceless, but it is unclear who owns the rights.

A Vancouver Audio Profile recording documents 13 immigrant communities in Vancouver. A teacher has developed a curriculum to accompany this recording. See: <http://bctf.ca/GlobalEd/music/units.html>

Cristall is incensed that the Chan Centre charges \$1,500 for one to record one's own works. He described the CBC as an "arch-criminal" for tossing recordings, and for taping over other recordings. Producers frequently took stuff home, and kept it. He is appalled that \$10,000 was not available to repatriate the Canadian folk archives from the Smithsonian/Rounder companies. This stuff needs to be kept alive. Who will preserve it? Will there be access?

**Ray Nurse (La Cetra, Vancouver)**

Nurse has been associated with the Early Music Festival, Vancouver Opera and the Pacific Baroque Orchestra. All cultural organizations are concerned with day-to-day survival, how to stay afloat. There is no excess money anywhere, and there are no procedures that would automatically preserve their material in an archive. If you are lucky, there may be a cardboard box for each year of an organization's existence. Think of how many VSO programmes must have been produced, but very few have been kept. The Vancouver Festival, over the space of a 15-year span, has three program booklets.

And, archives are “honesty brokers:” if you ask three people who attended the same event for their impressions, you will get three very different accounts!

With respect to Cristall’s comment about “collectors and doers,” Nurse suggested that it would be useful for someone (such as the Canada Council) to offer a “How to Archive” course for non-profit organizations. Vancouver’s Open Door Music Society existed for several years, but it is not known if any material has survived. Canadian cultural history is extremely “iffy” up to the 1950s, and not terrific thereafter, either.

## **JOINT SESSION**

### **UBC Recital Hall**

#### **Research Roundtable**

Kathleen McMorro (chair), James Deaville, Monica Fazekas, Richard Belford, Stacy Allison-Cassin, Peter Higham

Richard Belford described his sabbatical project, investigating the streaming of scores and music, especially for Canadian material.

Monica Fazekas discussed the observational study in progress at the UWO Music Library, whereby library patrons’ activities are tabulated, and compared with previously-received survey information.

Stacy Allison-Cassin is interested in the classification of genre and style in popular music.

James Deaville is interested in how YouTube is used for scholarly music research.

Mary Ingraham reported on her use of “I-gen Googling” to find material on native peoples, their songs, and the photographer Edward Curtis. She found the Internet to be surprisingly reliable.

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The CUMS/CAML Banquet was held at St. John’s College dining hall, buffet-style. There was ample food and wine, and a pre-banquet cocktail hour. Kudos to Kirsten and Terry, and to the CUMS Local Arrangements committee: the local delicacies (cheese, fish, and wine) were delicious and enthusiastically received; the programs were varied and intellectually stimulating.