CAML 2022 Conference Report

By Eric Bews

From 7 – 9 June 2022, the Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) hosted their annual conference. Due to the ongoing COVID-19 pandemic, this year's conference was hosted virtually. As a recent MLIS graduate with a background in music performance, I attended this year's CAML Conference to learn more about recent trends in music librarianship and to meet others who shared my interests. I was also interested to see how concepts and topics discussed during this year's conference might apply to my new position at the Prince Albert Public Library.

While not as related to my current work, this year's CAML conference started with a celebration of the 100th anniversary of Helmut Kallmann's birth. While I was familiar with his writings about Canadian music from my music studies, I did not know much about his role in Canadian music librarianship, such as being the head of the Music Division at Library and Archives Canada. This celebration provided me a deeper understanding of Kallmann, his work and his legacy, and it encouraged me to investigate his writings to learn more about his accomplishments.

Diversity, Equity, and Inclusion (EDI) Initiatives

Many sessions at this year's CAML conference discussed EDI issues concerning Black, Indigenous, and People of Colour (BIPOC) representation within our collections. I found the ideas discussed during these presentations practical and thought-provoking, as my work at The Prince Albert Public Library serves a diverse community, including a large Indigenous population.

Programmatically Enhancing Collection Metadata to Help Address Collection Diversity, presented by James Mason (University of Toronto), gave me insight into meeting user needs through collection evaluation. In this presentation, James explained how the University of Toronto Music Library needed to reduce the size of its collection by 40 percent and used existing metadata to evaluate the collection and find ways to do so while still meeting the needs and demands of its users. To achieve this task, librarians used Python, Wikidata, SQLite, and Ex Libris Alma to extract metadata from the library catalogue. The resulting metadata was used in the deselection process and assessed if the Music Library's collection aligned with their goals and expectations for a diverse collection. I had a limited understanding of datasets, so I was intrigued by their use in evaluating collections.

Eric Bews (Prince Albert Public Library) reflects on his experience attending the 2022 Canadian Association of Music Libraries, Archives and Documentation Centres (CAML) conference. At the time of the conference, Eric had recently graduated from the Master of Library and Information Science program at The University of Western Ontario. He has since taken on the role of Community Librarian at the Prince Albert Public Library in Saskatchewan.

Carolyn Doi's subsequent presentation, *The BIPOC Canadian Composer Dataset,* seemed to be a natural progression of the topic and furthered my understanding of using datasets in collection evaluation. Carolyn discussed how she created a list of Canadian composers who identify as Black, Indigenous, or a Person of Colour (BIPOC) and the sources she used to compile such a list. This dataset was then used to evaluate the music score collection at the University of Saskatchewan Libraries. Using this dataset, the library discovered where to focus its efforts to improve BIPOC representation within the collection. I am always looking for new pieces to perform and teach, and this project may help me identify and find pieces from composers of whom I was previously unaware. However, one problem I encountered with the dataset is that it does not list the specific repertoire of each composer. To discover their repertoire, one may have to research the individual composers mentioned in this dataset.

Both of these sessions provided me with new ways to think about and approach collection development, particularly when it comes to underrepresented communities. I feel better prepared to develop and maintain a collection that will serve the diverse community I work with in Prince Albert.

Offering Music Library Services Online During the Covid-19 Pandemic

My position includes designing and delivering Information Literacy sessions to Prince Albert Public Library patrons and staff. *Lessons Learned from the "Great Pivot,"* presented by Tim Neufeldt (University of Toronto), focused on the difficulties of shifting information literacy sessions from in-person to online and provided several suggestions for online teaching. Tim mentioned that presenting to small groups allowed him to provide a more hands-on experience for students and suggested recording asynchronous instruction so students could review sessions on their own time. Both of these ideas resonated with me. As a student during the pandemic, I found that a combination of synchronous and asynchronous instruction worked best for me. That model allowed me to review lectures on my own time and then to meet with students and professors in synchronous sessions. I will keep the approaches demonstrated by Tim in mind as I create programming and presentations for the community and to improve my teaching and presenting skills.

The Prince Albert Public Library subscribes to Naxos Sheet Music Library, a database that provides access to electronic sheet music (e-scores). *Introduction of E-Scores into Canadian Academic Music Library Collections,* presented by Kevin Madill (University of British Columbia), Trevor Deck (University of Toronto), and Brian McMillan (The University of Western Ontario), focused on the challenges of implementing and providing access to e-scores. The presenters discussed problems I had never thought about, including access to the technology to display and read e-scores, downloading, printing, and annotating scores, the lack of ownership over e-scores, withdrawal of material from publishers, budgeting, and discoverability. As e-scores are relatively new, there have not been many solutions to these problems. The presenters explained that they were unaware of some of these problems unless users brought them to their attention. As a performer, I was interested in this session because I have never used e-scores to prepare my performances and was unaware of the possibilities or problems. I am intrigued by the use of e-scores and look forward to hearing how libraries and vendors solve the problems the presenters discussed.

Getting the Most out of my Virtual Conference Experience

While I do miss the in-person experience, the virtual format of CAML 2022 allowed me to attend without having to leave my home in Saskatoon. As a new graduate, this made a big difference. Going forward, I would love to see more conferences held virtually to make the events as accessible and inclusive as possible. I also appreciated having the chat function to ask questions during the presentations. It can sometimes be difficult for me to ask questions verbally in a virtual environment. The chat function helped ensure that my questions were answered and helped moderators make a list of questions for the presenters, ensuring that all questions were addressed, and no one was left out.

Conclusion

I enjoyed attending this year's CAML conference and learning about the current trends in music librarianship. As I move forward with my new position at the Prince Albert Public Library, I will consider incorporating ideas discussed at this year's conference into my work. In particular, the ideas discussed around EDI will help me create library services to serve Prince Albert's diverse community better. It was exciting to meet others who shared my interest in music librarianship, and I look forward to keeping in touch with everyone.