

Report on the 2015 Annual Meeting of the Quebec Chapter of CAML

by Ariane Legault-Venne

Editor's note: The following is an English translation of the original report as published in CAML Review vol. 43, no. 3: [Compte rendu de la rencontre annuelle 2015 de la Section québécoise de l'ACBM](#). / Note de la rédaction : Vous trouverez ci-dessous la traduction du rapport original publié dans la Revue de l'ACBM, vol. 43, no 3 : [Compte rendu de la rencontre annuelle 2015 de la Section québécoise de l'ACBM](#).

The 7th Annual Meeting of the Quebec Chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (SQACBM) was held on November 27, 2015. Located in Montreal, the *Grande Bibliothèque* of the Bibliothèque et Archives nationales du Québec (BAnQ) hosted over 25 participants.

Despite the ongoing renovations underway at the *Grande Bibliothèque*, we were able to find our meeting room without a hitch, where we savoured coffee, juices and pastries all the while forgetting about the dreary, rainy weather. The meeting began with a word of welcome from Marc-André Goulet, President of the SQACBM, who outlined the day's events to come.

Audrey Laplante, associate professor at the *École de bibliothéconomie et des sciences de l'information* and I had the honour of giving the first presentation, sharing our research on searching for musical documents within discovery tools, which was conducted under the auspices of the larger SIMSSA (*Single Interface for Music Score Searching and Analysis*) project. Our contribution to the project was to find an open source discovery tool that would be best suited for searching and exploring musical documents. We studied two tools, Blacklight and VuFind, as implemented in various college and university library settings, according to the difficulties encountered when searching for musical documents: ease of use, multiplicity of different types of documents and descriptive precision. In the end, we weren't able to

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distinguish a clear winner. The quality of these tools is principally determined by the time and resources the libraries had invested in them in order to adapt the tools to the needs of their users. One solution that stood out in particular comes from the University of Virginia where users are able to search their Virgo catalogue by using different interfaces, one of which is called [Music Search](#).

Mélanie Dumas, director of access to the *Collection universelle* of the BAnQ then presented the *cure minceur* (slimness cure) of the audio-visual documents at the *Grande Bibliothèque*. This procedure was put in place in order to solve the institution's rather fortuitous problem: it owns large collections that are greatly used. The issue here is two-fold: the high use rate makes weeding difficult and the large size of the collection means that the physical storage space is saturated, which in turn makes shelving challenging. The problem was solved by replacing the current cases with thin sleeves. Therefore, shelving space is gained, enabling more documents to be made available to users, and making the collection more attractive. Many different models of sleeves were tested in order to find one that would fit all the criteria required, such as the durability of the materials and the compatibility with an automated return system. It is worth noting that if a library decides to follow in the footsteps of the *Grande Bibliothèque*, it will have to keep in mind the disposition of its shelving as the documents must be outward-facing in order to be easily identified. For more information, please consult the [technical data sheet](#) on the BAnQ's website (French only).

After a short break, Rémi Castonguay, librarian at the *Bibliothèque de musique de l'Université du Québec à Montréal* (UQAM) outlined the steps they are taking in order to display their sheet music collection using the VIRTUOSE discovery tool. This particular collection, donated by M. Pouchet, was acquired in 2002. Comprised of 32,000 scores, the collection primarily features French sheet music, with a large number of duplicate materials. A searchable database allowing users to search the collection was initially created. This system presented a few problems, such as the lack of controlled vocabulary used by the technicians during ingest of data, and, for the users, a search interface that was not easily accessible as it was not integrated into the library's catalogue. After a number of years, the team decided to migrate the information into VIRTUOSE by using Omeka, a new, free open source data capture tool. It allows for the use of controlled vocabulary and exporting of data into a format that can be read by Primo, UQAM's integrated library management system, via OAI-PMH [Open Archives Initiative Protocol for Metadata Harvesting]. The Pouchet collection can now be viewed in the VIRTUOSE discovery tool, increasing its visibility and circulation and thus rewarding the team's efforts. The next step in this project is to digitize the scores, which are restricted to in-library consultation only.

This was followed by Daniel Paradis' much-anticipated presentation: the librarian responsible for bibliographic control at the BAnQ shared some key elements of score cataloguing in RDA. His talk focused on the changes concerning the description of these types of documents as compared to AACR2. For example, the 250 "edition statement" field is now also used to note a particular voice range or a particular format for notated music. The majority of these changes are noted in his presentation, available on the [SQACBM site](#). In addition to referring to RDA, one can also refer to the Music Library Association Best Practices, which detail the application of certain rules for musical documents and which can be found on the [RDA Toolkit](#) website under the "Resources" tab. Naturally, the question period turned into a roundtable discussion on the implementation of RDA for sound recordings and scores. The lack of benchmarks was a recurring concern for the participants. For example, when dealing with a compilation containing dozens of pieces, how in-depth should it be? Do you describe each piece, or do you stop after a certain number of items? All agreed that part of the answer lies in the interest this document would have for one's users as well as for the library's mission.

This brought us to the halfway point of our day. A few days prior to the event, we were asked to choose between three options for our lunch boxes, each one more appealing than the other. Faithful to their descriptions, these lunches were delicious, quite frankly, as well as generous in portion. Many of us weren't able to finish our plates! As we savoured our food, Marc-André Goulet opened the SQACBM Annual General Assembly, which proceeded smoothly. He presented the general review of the Chapter as well as the financial report, as MéliSSa Gravel, the treasurer, was unable to be present for the event. Three positions on the Board of Directors were to be filled during the elections. Marc-André Goulet and Rémi Castonguay were re-elected for two-year terms and Christiane Melançon, music librarian at Université de Montréal was elected for a one-year term. MéliSSa Gravel completes this quartet as she fulfills the second year of her term. The members will allocate the different roles to be filled amongst themselves. Keep an eye out on the [SQACBM website](#) for updates.

After the lunch break, Benoit Migneault and Jean-Bruno Giard, respectively interim director general of the Bibliothèque nationale and project manager of Québec's digital cultural plan (QDCP) at BAnQ, highlighted the presence of Québec's musical heritage within the QDCP. The digitization goals of the QDCP are added to the annual digitization programme of the BAnQ. In total, the institution aims to make over 5 million documents available online during the 2015-2016 year period. The materials to be digitized must meet specific criteria: there must be diversity among the types of documents, equilibrium between archival and library documents, and potential user interest. Also, the documents selected are not all in the public domain. BAnQ negotiates agreements with rights holders such as publishers of scores that no longer have market value. This is the case for *Éditions Archambault* and *La Bonne chanson*, for example. As

well, BANQ is actively looking for professional-quality legacy playback equipment such as Betamax, VHS, and reel-to-reel, etc., in order to be able to digitize all formats. Those who would like to donate this type of equipment can contact Benoit Migneault.

Following this presentation, Denise Prince, librarian, and Anjela Rousiouk, library assistant, both from the *Conservatoire de musique et d'art dramatique du Québec* (CMDAQ) in Montreal, revealed the library's new website. As of June 2015, the CMDAQ Library now uses the InMedia portal from Bibliomondo to provide access to its online catalogue. The ability to automatically convert MARC 21 records into MARXML, a format that can be easily read by Google bots, was a functionality of this new tool that greatly impressed the crowd. The cataloguing records appear as results within this search engine, which in turn acts as the main gateway to the web. The small size of the team and the fact that the CMADQ does not have an IT department was a big challenge in the implementation of this project. As such, the team had to put in place a user authentication system for patrons to access the electronic resources remotely. Despite a technical hiccup that didn't allow us to view the catalogue in real time during the presentation, Ms Prince and Ms Rousiouk were still able to demonstrate the scope of the tasks they accomplished as well as how users benefited from this new system.

We began the last roundtable of the day after a coffee break. Given the popularity of the morning's session, we exchanged thoughts again on the questions brought forth by RDA, in particular with regards to popular music documents. For the user, the artist is often of greater importance than the creator, which is not reflected in the FRBR model. In another line of thought, some participants expressed their concerns regarding some users' impulse to use YouTube and Google as opposed to library resources.

To bring the day's events to a close, we were given the option of choosing one of two tours: a visit to UQAM's Music Library with Rémi Castonguay or to the 4th floor of the *Grande Bibliothèque*, where the Music and Film collection and the National Music Collection of the BANQ are housed, with Patrick Desrosiers. The participants then went their separate ways with many wonderful ideas to implement in their workplaces. See you in Gatineau in 2016?

The day's presentations will be available shortly on the [2015 Annual Meeting page](#). Thank you to the organizing committee: Rémi Castonguay (UQAM), Marc-André Goulet (BANQ), Mélissa Gravel (Université Laval) and Daniel Paradis (BANQ).

Translation: Melissa Pipe