

**Routes into performance librarianship: an examination of the educational
issues of performance librarianship**

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Abstract

This study examines the educational paths taken by music librarians working within a performance library environment, and considers possibilities for the future of performance library education.

The study begins from the premise that there are significant differences between performance librarianship and other branches of music librarianship (such as academic music librarianship). Music librarianship in general is seen as a specialist area; there are very few LIS modules devoted to it, and none specifically on performance librarianship. As higher education courses in the field of music are also unlikely to dwell specifically on the skills needed to be a successful performance librarian, it could be argued that there is a lack of formal education in this field.

The aim of this study is, having demonstrated the truth of the initial premise, to identify the ways in which the educational routes taken by performance librarians differ from those working in other areas of music librarianship. Having formed a clearer picture of these differences, the study considers whether or not there is a need for a formal course devoted to performance librarianship, and what such a course would need to cover in order to be useful.

A review of the literature relevant to this field demonstrated the truth of the initial premise, and went some way towards addressing the research questions. An analysis of qualitative data gathered through interviews with performance librarians was then used to explore the topic further.

The study concludes that, despite the unique nature of performance librarianship making it something for which practical experience is even more important than in other areas of librarianship, there would be some benefits to a course introducing certain aspects of it. Suggestions are made as to what such a course should involve, and potential questions for further research are proposed.

DECLARATION

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed (candidate)

Date ...25th April 2018.....

STATEMENT 1

This work is the result of my own investigations, except where otherwise stated. Where correction services have been used, the extent and nature of the correction is clearly marked in a footnote(s).

Other sources are acknowledged (e.g. by footnotes giving explicit references). A bibliography is appended.

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Abbreviations

ABRSM	Associated Board of the Royal Schools of Music
ALA	American Library Association
CILIP	Chartered Institute of Library and Information Professionals
IAML	International Association of Music Libraries, Archives and Documentation Centres
LIS	Library and information science
MLA	Music Library Association
MLIS	Master of Library and Information Science
MOLA	Major Orchestra Librarians' Association
RILM	Répertoire International de Littérature Musicale

Chapter 1: Introduction

The work of a music librarian is an essential part of many performance organisations, either directly or indirectly. Organisations such as professional orchestras, opera companies, or ballet companies often employ a librarian, and there are many more organisations, including amateur orchestras and choirs, which will source their performance sets through music hire libraries, and so be reliant on the work of a librarian in that way.

This branch of music librarianship, which is focused on facilitating practical music-making for ensembles, is often referred to as 'performance librarianship', or sometimes 'ensemble librarianship', in order to differentiate it from the work of music librarians within, for instance, an academic or public library setting. A main duty of a performance librarian is providing printed music to performers, which may include instrumentalists, singers, conductors, and répétiteurs. This is the sense in which I am using the term in this study. Likewise, I am using the term 'performance library' to refer to libraries primarily aimed at assisting with practical music-making, as opposed to, for example, the academic study of music.

Of course, there are many libraries which will fall into more than one category of music library in one way or another. Many academic and public libraries hold sheet music which can be borrowed and used for practical music-making, in addition to their collections of music literature. Although the majority of the sheet music available to borrow from an academic or public library will often be books of music for solo instrument or songbooks, there will occasionally be scores and sets of parts for chamber music groups as well. For the purposes of this study, however, I am using the term 'performance library' to mean a library with the primary aim of facilitating practical music-making for more than just one or two players.

Performance librarianship is a branch of music librarianship which is highly demanding in terms of both musical knowledge and practical musicianship, and it is generally regarded as being outside the realm of the study of librarianship as it is taught in LIS (library and information science) courses, where even general modules on music librarianship are few and far between. In the UK, the only LIS programme to include a module on music librarianship at present is the one run by Aberystwyth University, with its module 'DSM1910: Introduction to Music Librarianship'.

Aims of the study

The aim of this study is to investigate how the education and training of performance librarians tends to differ from other branches of music librarianship, and to discover whether a course for performance librarianship, perhaps in the form of an optional module of an LIS degree or music degree, would be a useful addition or precursor to the practical experience needed as part of a performance librarian's training.

An examination of the literature on this relatively niche topic threw up potentially useful questions to ask, which formed the basis of semi-structured interviews with librarians working in performance organisations. The aim of the interviews was to gain a better understanding of the routes by which people arrive at performance library work, how well their educational paths prepared them for the work, and to gather opinions and ideas about the possibility of a formal training course for performance librarianship.

The study can perhaps be viewed as a trial of methodology for further investigation along these lines, with the eventual goal of forming a picture of what an ideal training course for performance librarianship should look like, if indeed such a course is found to be necessary and practicable.

Hypothesis and problem statement

This study begins from the hypothesis that librarians working within a performance library setting, for example in the library of an orchestra or opera company, have often followed quite different paths to librarianship than an academic music librarian, for instance. The data gathered as part of the study will serve not only to address the research questions but also to demonstrate the truth of the hypothesis from which the questions spring.

Given this initial premise, and given the fact that there are very few training courses available for music librarianship in general, and none specifically for performance librarianship, this study will examine the ways in which people tend to arrive at performance librarianship, at what educational routes they have taken. It will consider how significant the lack of formal training courses might be, look at how far a purely musical education with no aspect of librarianship can prepare people for performance library work, and consider what any potential training courses for performance librarianship would need to cover in order to be useful.

Relevance of the study

Amid a general trend within librarianship to move away from specialisms, and considering the budgeting issues and cuts to funding that many libraries face, the future of music specialist roles within some areas of librarianship could be uncertain. It is perhaps not surprising, therefore, that the development of academic education for music librarianship is not seen as a priority by either LIS programs or by music programs.

Whilst a move away from specialisms within library studies might make financial sense, the lack of music specialism in academic or public libraries

that deal with a lot of music causes problems. The nature of music collections in general, with their wide variety of formats, and the different needs of musicians using libraries, mean that music is an area in which the lack of specialist knowledge is keenly felt. However, whereas academic and public libraries are often nevertheless expected to cope with music collections without any specialist music knowledge, the different nature of performance libraries and their users make this completely out of the question. The specialist nature of performance librarianship means that it would be impossible for a non-music-specialist to do the job, and the primary educational requirement for performance librarians is normally a music qualification or equivalent knowledge and experience. Very few performance library roles require applicants to have any form of LIS qualification. This raises the question of whether there are aspects of performance librarianship that pose challenges to a music graduate who has never studied librarianship.

Research questions

- In what ways do the educational paths of performance librarians differ from those working in other branches of music librarianship?
- How useful would a formal training course for performance librarianship be?
- What should be covered in a training course for performance librarians?

The first question is asked in order to demonstrate the truth of the initial hypothesis that there are differences when it comes to performance library education, and so to justify the aims of the study. The second and third questions are asked with the aim of discovering how possible and useful, or not, a course devoted to performance librarianship would be, thinking of a course within the context of a LIS degree or a music degree, rather than an internship-like practical placement of the sort that exists already with some orchestras (particularly in the USA).

In terms of work previously done on this topic, there have been various writings on education for music librarianship in the UK and the USA. Whilst there have been articles and reports tracing the development of the music librarianship training courses that have existed, writing focused on the paths taken by actual music librarians is harder to come by. The nature of music librarianship may be accountable for this; arguably more than any other branch of librarianship, music librarianship covers a very wide spectrum of types of job and levels and focus of specialism, resulting in a very diverse range of backgrounds amongst its professionals. Some of the types of job that might fall under the umbrella term of 'music librarianship' include posts in academic libraries, public libraries, and broadcasting libraries, as well as performance or ensemble library jobs. The many facets of music librarianship create a profession in which there are many different possible educational pathways of greater or lesser 'formality', and some will be more suited to certain branches of music librarianship than others. When it comes to looking specifically at performance librarianship, there is even less published.

In the review of the literature, the aim was to understand the development of training for music librarianship generally, and to discover how relevant writings on this topic are to performance librarianship. The methodology chapter which follows the literature review describes the decisions behind the process of gathering the original data, and the way in which this data was organised and analysed. The results chapter uses this analysis to discuss the data thematically. These themes are examined further in the discussion chapter, compared to the conclusions drawn from the literature review, and the data from the interviews and the literature review is looked at in relation to the research questions. Suggestions stemming from the discussion are then outlined. The final chapter concludes and summarises the outcome of the study.

Chapter 2: Literature review

In the search for literature relevant to the education and training of music librarians, a range of different sources were used. Unsurprisingly, the most fruitful hunting grounds were sources which focused specifically on music librarianship, such as the journals of IAML and IAML(UK & Irl) (*Fontes Artis Musicae* and *BRIO*, respectively), and the journal of the Music Library Association (*Notes*). The IAML journals were particularly helpful in tracing the development of music librarianship courses in the UK, such as the Aberystwyth University LIS music module. *Notes* was informative about the various courses that have run in the USA.

Although there are relatively few books written on music librarianship compared to many more general branches of librarianship, the series of books published by the Music Library Association proved very relevant. As they are often focused specifically on aspects of performance librarianship, these were particularly helpful in understanding some of the unique aspects of performance librarianship training.

Finding the relevant material in these and other sources was made easier through the use of bibliographic databases specific to music, such as RILM and Music Index. Other more general databases and searching tools, such as the Arts and Humanities Citation Index, JSTOR, and online catalogues of institutions including the University of Cambridge, University of Aberystwyth, and Durham University, were also useful.

In finding material of relevance to the topic, search terms such as 'libraries', 'librarianship', 'education', and 'training' worked well in the music-specific databases. When looking more specifically for performance library related material, adding terms such as 'performance', 'orchestral', or 'opera' narrowed down the results considerably. When searching broader databases

such as JSTOR, adding the word 'music' was necessary to keep the results relevant.

It was often the case that the most useful sources led naturally on to other relevant things via the references and bibliography. Owing to the relatively small amount of literature focused on the topic, the same sources tended to turn up again and again in bibliographies. Whilst the general topic of librarianship education is widely written about, adding the musical aspect narrows the search considerably. Because of this, and because so many of the more recent sources cite much earlier ones, the decision was made not to limit the literature search by time span. The literature considered in the review therefore ranges over several decades, stretching as far back as the 1940s. Many of the issues raised in the older sources are still relevant today. The development of new technologies and the arrival of new trends in librarianship generally (such as the moving away from specialisms in librarianship) have added new questions and issues to the mix, but many of the fundamental questions relating to the nature of education for music librarianship remain the same.

Another justification for using older sources was that this enabled the review to trace the development of music librarianship courses, such as the Aberystwyth University module. The fact that the Aberystwyth course has for many years been the only module on music librarianship available to study at a UK university meant that it has formed part of the discussion in most publications on the subject of music library training in the UK, and that there is therefore plenty of information to be found on it. It was hoped that tracing the development of courses such as this would throw light on the practical considerations and problems of running specialist music library training courses.

A main focus of this study is the educational routes taken by performance librarians compared with librarians working in other kinds of music library. One reason for choosing this topic was that there seemed to be relatively little attention paid to this facet of music librarianship, in either LIS music courses or in LIS publications, compared with, for example, academic or public music library work. Given this fact, it was unsurprising that literature directly to do with this field was more difficult to come by. The literature consulted for this study therefore covers the topic of music library education in general, and is not limited to literature focused specifically on performance librarianship. This approach broadened the field of available literature considerably. This approach also seemed justified in that performance librarianship often appears on the fringes of articles mainly focused on academic music librarianship, making it interesting to see how it is portrayed. Discovering which of the issues discussed in relation to academic and public music library work might also be relevant to performance librarianship was also assumed to be of value in ascertaining the extent to which education for these different branches might be able to overlap.

A central problem for music librarianship education

“Music librarianship has been a specialized form of work within the field of music as much as it has been a specialized form of librarianship. Many of today’s prominent music librarians have not had formal training in library science, while most people entering the profession in recent years are library school graduates. The potential resolution of this dichotomy is the essence of education for music librarianship” (Bradford Young, 1984, p. 510).

J. Bradford Young’s summary of the dichotomous nature of the profession highlights the central problem for music librarianship education. As a very specialised branch of librarianship, with relatively few job openings compared to the library profession as a whole, it is not covered in any detail

by many LIS courses. However, as Bradford Young points out, in addition to being a specialised area of librarianship, it is also a very specialised area of the music profession. Whilst what is taught as part of music degree programs is essential knowledge for someone wanting to become a specialist music librarian, music courses do not normally include any modules which specifically address the skills needed by a music librarian.¹ Any formalised music librarianship training courses that do exist tend to be part of LIS programs, rather than forming part of music degree programs. The former are ill-equipped to teach the musical knowledge necessary for any kind of extensive music library work, and so tend to rely on their students having musical knowledge already.

Attempts at designing formal courses on music librarianship have always had to deal with the problem of the two-pronged nature of the discipline. An early writer on music librarianship, Otto Kinkeldey, was of the philosophy that music bibliography should be the foundation of the education of a music librarian. Kinkeldey nevertheless recognised that this in itself was not enough, asserting in his article 'Training for music librarianship: aims and opportunities' that "In the first place and above all else, a music librarian should be a good librarian" (Kinkeldey, 1937, p. 460). This paper was read at the 1937 joint meeting of the MLA and ALA, the topic of which was 'Toward standardization in some characteristic problems of music library administration' (MLA, 1937). These organisations can therefore be assumed to have endorsed Kinkeldey's view that a music qualification coupled with an LIS qualification was the ideal training for a music librarian, or at least to have recognised the problem of education.

Speaking about training for music librarianship, Kinkeldey remarks that formalised curricula for this specialism could not be expected of library

¹ Courses in music bibliography would probably be the closest you would get to traditional librarianship education as part of a music degree course. More often though, music reference skills are covered as part of music history related modules.

schools, and that, given the fact that there were no courses specifically training music librarians, libraries that found themselves in need of these specialisms would need to find it “more or less by chance” (Kinkeldey, 1937, p. 462).

Although Kinkeldey’s article focuses mainly on the needs and workings of academic and public libraries, and looks at music librarianship from this perspective, Kinkeldey does mention in his concluding remarks that there are other ‘special’ areas in which there is a call for music library expertise. His examples of these areas are radio broadcasting, the film industry, and record manufacturers. Orchestral or opera librarianship is not directly discussed, and it could be that Kinkeldey did not think of these as being in the same arena as more mainstream library roles. Either way, performance librarianship is not the focus of his attention.

The same applies to Bradford Young’s article, which is also not focused primarily on performance librarianship. Like much of the literature, this article is talking mainly about education tailored to academic and public music librarianship. However, his point about the ‘essence’ of music librarianship education (quoted above) and the dichotomy between musical education and library school is perhaps even more interesting when applied to performance librarianship, where the gap between the spheres of musician and librarian can seem wider.

It is only relatively recently that LIS degrees have been seen as necessary for any type of music librarianship, as the library profession as a whole became more formalised, and in a general move of society towards the creation of new qualifications. The tension between the music aspect and the library science aspect of education is a problem that is discussed in most of the literature concerned with education for music librarianship.

How should music librarianship be taught, and to whom?

J. H. Davies, writing for *BRIO* in 1965, points out that a difficulty with teaching music librarianship as a special subject within a general librarianship course is the fact that students with little subject knowledge of music will find it difficult to “grasp the relevant bibliography” (Davies, 1965, p. 6). A lot of the time allocated for such courses needs to be spent in teaching the basics of musical knowledge, or as Davies puts it, “Much time is thus wasted in bringing students to the musical boil, by accepting, wrongly in my view, half-baked material unworthy of their best effort” (Davies, 1965, p. 7). Davies concludes that only students who had previously studied music should be accepted onto music librarianship courses.

For a music course offered as part of a general LIS program, this view might seem rather harsh, especially considering the range of different kinds of library professional who might find themselves having to deal with music materials. It would seem particularly impractical today, when the general trend in librarianship is to move away from specialisms. However, it is still true that for many music library roles, musical knowledge beyond what a short course within a general librarianship programme can provide will be demanded.

Later in the same year that Davies’ article was published, K. H. Anderson published an overview of Loughborough University’s music course for its Library Association examination. Anderson laments the fact that knowledge of music itself does not form part of the examined element of the music librarianship paper, with this being limited to “professional aspects only” (Anderson, 1965, p. 9). This seems to suggest that it was meant for people with prior knowledge of music. However, in the course discussed by Anderson, time was set aside for a couple of lessons a week teaching music

history and appreciation, which although it was outside the examined syllabus was seen as having a very positive impact in bringing context to the study of music librarianship. Anderson remarks in justification of the course that the “absence of direct subject knowledge [...] is probably felt more strongly in music than in any other special field” (Anderson, 1965, p. 9).

A very specific model for formal education was suggested by Guy Marco, who is quoted as stating that:

“the best academic background [...] would be four years of college with a music major and a double language minor - this would culminate in a B.A., not a B.Mus. Follow that with a year in a graduate library school which has some solid coursework in music bibliography and music library administration” (Marco quoted by Ludden, 1966, p. 11).

Brian Redfern’s opinion was that the ideal music librarians “must surely be qualified musicians with a professional library qualification.” (Redfern, 1968, p. 10). He argues that a musician who enters the library profession should have training in librarianship and vice versa. Redfern’s article mentions the Library Association’s paper number C 402 in ‘Bibliography and Librarianship of Music’ as one of the training opportunities for would-be music librarians. However, Redfern emphasises that it is a mistake to assume that taking this course is enough to turn a librarianship student into a specialist in music; paper C 402 gave an insight into this special area of librarianship, but only “at a fairly elementary level” (Redfern, 1968, p. 11). These students are sometimes then “thrust into highly demanding posts with insufficient experience” (Redfern, 1968, p. 11). Redfern suggests that a better approach to teaching music librarianship might be for a music school and a library school to collaborate on a more in-depth course (Redfern, 1968).

Although most writers on the subject do not go so far as to agree with Davies’ suggestion that teaching non-musicians is a waste of time, most are agreed

that the superficial musical training a library course alone can offer students would not prepare them adequately for any specialist or concentrated work in music librarianship.

Tracing the history of courses for music librarianship in the UK and the USA

In the June 1944 issue of *Notes*, Gladys E. Chamberlain raises the question: "Where can I train myself to be a music librarian?" (Chamberlain, 1944, p. 49).

Chamberlain's short piece then offers an overview of three music librarianship modules, and one module on music bibliography, which were offered in the USA at the time. Interestingly, two of these were run under the aegis of a music department rather than a library school. Then, as now, there seem to have been more course options for music librarianship in the USA than in the UK. The formal teaching of music librarianship also began earlier in the USA. Dorothy Lawton, who established the circulating music collection at New York Public Library and was Music Librarian there from 1920 to 1945, is described by Chamberlain as the 'pioneer' of music librarianship teaching.² Lawton taught a course on music librarianship at New York College of Music in the 1930s. Two other courses, at Columbia University and Hunter College of the City of New York, are also discussed by Chamberlain.

It is still the case today that there are more options in the USA for those wanting to take courses in music librarianship. Currently there are several courses within LIS programs in the USA, for example in Illinois, Michigan, and Texas (MLA, no date). In the UK, however, courses in music librarianship are much thinner on the ground.

² After retiring from her post at New York Public Library, Lawton returned to her native England and established the Westminster Music Library collections along the same lines as her New York collections.

For some years now, the music librarianship module of Aberystwyth University's LIS course has been the only one running in the UK. The course, originally devised by Ian Ledsham, has gone through various incarnations since its launch in 1998. Music courses run by Aberystwyth's LIS department have included:

- Two modules which could be taken as part of the B.Sc. or Diploma undergraduate courses – an 'Introduction' and an 'Advanced' module.
- A stand-alone course intended for self-study entitled 'The comprehensive guide to music librarianship', which was made available in 2000.
- A master's module in music librarianship.

Ian Ledsham's article 'Who needs music librarians anyway?' published in *BRIO* in 1998, describes the formation of the Aberystwyth music librarianship module and the intentions for the course to be available as an undergraduate option or a stand-alone course (Ledsham, 1998).

In 2006, John Wagstaff updates *BRIO* about the Aberystwyth courses. Announcing the formation of the master's module from the original module, he also explains some of the practical difficulties of the original two-part music librarianship modules. The system of having one 'Introduction' module and a second 'Advanced' module (aimed respectively at people who wanted a general overview of dealing with music in libraries and those who wished to work as specialist music librarians), as optional parts of the library course meant that the music modules had all the other optional module to compete with. As students had a rather limited amount of credits to take as optional modules, a two-part subject could be a less attractive option. Whatever the reason for the fall in student numbers, the decision was made to discontinue the 'Advanced' module (Wagstaff, 2006, p. 7).

Whilst the Aberystwyth module is the only academic course addressing music librarianship in the UK, it is not the only training opportunity. IAML runs a regular training course covering aspects of working with music in libraries. 'Music for the terrified' is aimed primarily at those with little to no musical knowledge who find themselves having to deal with music as part of their general library role. IAML describe it as a course "designed for staff working with printed and recorded music who feel they lack basic music knowledge" (IAML, no date). As such, it covers such things as basic musical terms, and the uses of different kinds of printed music formats.³ In terms of training for those wishing to focus on music librarianship as a career, IAML does not run any courses, although their publication 'Working with music in libraries' does offer advice on this. Noting the scarcity of music librarianship courses in the UK, the article suggests focusing on music in a dissertation of a general library qualification as one option. The article also describes the various different branches of music librarianship. The sections on performance-related music librarianship emphasises the importance of musical knowledge for these posts, including a wide knowledge of repertoire and high standard of musical literacy generally (IAML, 2007).

These kinds of courses, useful for librarians working with music in public or academic libraries, are not geared towards performance librarianship. They are aimed, as IAML describes in the introduction to 'Music for the terrified', at non-musicians or those with fairly limited musical knowledge who have to deal with music as part of a larger collection. Another IAML course, their 'Virtuoso skills for music enquires', is more specialised, and could perhaps be useful to performance librarians whose knowledge gap was music bibliography and reference skills. This course could perhaps be useful in teaching musicians library skills they lack, as opposed to the more basic IAML course, which is more about teaching musical basics to librarians.

³ For example, the different uses of a full score and a vocal score.

However, 'Virtuoso skills for music enquiries' is still aimed primarily at an academic environment rather than a performance one.

Literature specifically focused on performance librarianship

Introducing her article 'Career flexibility: Moving between position and institution types', Amy Pawlowski remarks that specialist music library opportunities outside the world of academia often tend to get overlooked as career possibilities, and blames the "preponderance of academic librarians in the profession of music librarianship" for this (Pawlowski, 2014, p. 139).

Similarly, the literature on music library education could be said to involve a 'preponderance of academia'. Although performance libraries are often mentioned as one facet of music librarianship in the introductory passages of articles, the differences are often not discussed, leaving the reader to draw their own conclusions as to how the discussion might relate specifically to performance librarianship. When the more specialist nature of performance librarianship is acknowledged, it is often in order to exclude it from the discussion. For example, in introducing her article 'Music Library Environments and Position Types', Misti Shaw clarifies that performance librarianship is too specialised an area to be covered in the scope of her chapter, and recommends other sources of information for readers interested in this (Shaw, 2014, p. 4).

One writer who has written specifically about performance librarianship is Russ Girsberger. Addressing the educational issues of performance librarianship, Girsberger points out that there is no academic course designed to train performance librarians. He also notes that a mainstream library science degree is seldom the most useful course for aspiring performance librarians, partly because the qualification this brings is rarely a requirement

for performance librarian roles, and also because such courses do not address “the unique skills and responsibilities of a performance librarian” (Girsberger, 2006, p. 1).

Going on to investigate what these unique skills and responsibilities are, Girsberger covers topics such as renting music, performance rights, and part preparation. In addition to this, the volume covers more ‘traditional’ areas of librarianship such as cataloguing, acquisitions, and processing. As this publication is meant as a handbook for performance librarians, it makes sense to address these areas which would not have been covered as part of any musical education (Girsberger, 2006).

Another source of literature, which is more likely to be informative specifically about performance librarianship than the academic articles and monographs looked at so far, are publications by professional associations focused on performance, such as the Major Orchestra Library Association (MOLA).

There are several articles published online by MOLA which describe the role of performance librarians and go into detail on various aspects of the job, for example ‘The Orchestra Librarian: a career introduction’ (MOLA, 2001). MOLA also publish articles on particular aspects of performance librarianship such as ‘Opera: Friend or Foe?’ which describes some of the aspects and challenges particular to opera librarianship (MOLA, 2009).

In their career guide, MOLA recommends “a combination of formal education and extensive practical experience in a symphonic organization” and notes that “no college, conservatory or university offered an official program of study or degree in orchestra librarianship” (MOLA, 2001).

Another professional organisation with online content on music librarianship is the Music Library Association (MLA). The MLA's article 'Core Competencies and Music Librarians' mentions "education at the graduate level in library and information science" under the 'training and education' section of its 'core competencies' (MLA, 2002). This article is talking about music librarianship as a whole, but does mention performance librarianship as one of the strands of the profession that needs to be taken into account in its initial summary of the profession.

Online career guides are often as useful a source in finding literature on performance librarianship as the more academic sources. One particularly in-depth overview of the profession, published on the website 'careersinmusic.com', interviews Paul Gunther, librarian of the Minnesota Orchestra. Speaking about education for the field, Gunther mentions that there is no formal training, and that this is a situation that has not changed despite the fact that the orchestral world has grown, and performance librarianship along with it, in the last 70 years or so.

"In today's world, although all major orchestras now have a Music Librarian on staff, the training requirements and opportunities haven't changed – which means aspiring Orchestral Music Librarians need to have a "take charge" attitude in building their own careers" (*Become an orchestral music librarian*, no date).

One example of a more academic article which keeps performance librarianship in mind is Johanna Groh's 'Creating a library science curriculum to ensure prepared and professional music librarians', published by the Theatre Library Association. Groh refers to the mission statement of MOLA (a performance-focused library organisation) and points out its stance that music librarians should ideally be trained in both music and library science (Groh, 2015, p. 68).

Groh notes that there are various LIS programs in the USA which support coursework in music librarianship, with several offering opportunities for internship and practicum experience in music libraries as part of the course. However, Groh points out that for those wishing to specialise in performance librarianship, these opportunities are not always the most suitable. For example, since practicum experience is often limited to libraries in which the head librarian has an MLIS degree, this often rules out performance libraries, meaning that would-be performance library students are prevented “from gaining experience in a performance library setting” (Groh, 2015, p. 65).

Speaking about music library education as a whole (not just performance librarianship), Groh concludes that “the current state of education for this specialized field is unsatisfactory” (Groh, 2015, p. 69). She proposes the creation of a structured curriculum which would enable music libraries to be “tailored to industry-wide standards rather than individual preferences” (Groh, 2015, p. 70). Describing what such a curriculum would have to involve, she mentions music reference, cataloguing, preservation, and collection development as necessary topics. Groh also touches on possible difficulties, for example that the “implementation of such a curriculum may not garner enough interest to sustain it” (Groh, 2015, p. 69).

Summary

The literature review gave a broad overview of the history and state of music librarianship education in general in the UK and USA, and attempted to identify where performance librarianship fits into this history. The scant attention paid to performance librarianship in much of the academic literature supports the premise that performance librarianship has been, both educationally and culturally, largely an independent discipline. However, the

review also found that performance librarianship is often included as a facet of the profession in general discussions of music librarianship.

The review highlights some of the challenges faced by music librarianship education as a whole, such as the problem of how to combine music and library studies. Trying to answer this question led some writers on the subject to consider what kind of student music librarianship teaching should be aimed at. Some articles, for instance those of Davies (1965) and Redfern (1968) conclude that courses on music librarianship are most effective if taught to students who are already musically knowledgeable. There are, however, also some short courses aimed at helping non-musicians deal with music in their libraries, such as those run by IAML.

The review examined some particular music library courses, such as the one run at Aberystwyth University, and one which used to run at Loughborough University. This helped to clarify the problems which such courses might face, such as the challenge of attracting enough students to make a course sustainable.

The review then considered the literature found which was focused primarily on performance librarianship. The relative scarcity of literature on performance librarianship was revealing in itself. What literature there is clearly shows the differences of this area, and confirms the idea that education for performance librarianship is and must be different from the education you might expect to give an aspiring academic music librarian, for instance.

The review goes some way to answering the question of how the educational and professional paths of performance librarians typically differ from other varieties of music librarian. Whereas the education of an academic music librarian is likely to include an LIS qualification in addition to musical qualifications or experience (and all the LIS music courses mentioned in the

review focus on this academic side of music librarianship), the literature specifically on performance librarianship often emphasised the fact that there are no training courses for that aspect of music librarianship (Girsberger, 2006 ; and *Become an orchestral music librarian*, no date).

Overall, the review of the literature supports the premise that the educational routes to performance librarianship are often very different to other branches of music librarianship, and begins to explore what the differences might be. Having reviewed the relevant literature, further data for this study was gathered through interviews with performance library professionals. This data formed the basis of a qualitative analysis designed to explore the topic more deeply, in order to address the research questions and also to see what other interesting things might come out of interview-based discussion.

Chapter 3: Methodology

This chapter will outline the methods used to gather and analyse data in order to address the research questions. A focus on qualitative data was judged to suit the nature of the research questions, and therefore it was decided that gathering original data through interviews would be the most suitable method. Interviews would provide deeper and more complex data than an online questionnaire, for instance, and using a semi-structured interview format would also allow for flexibility in the conversations with interviewees. Since performance librarianship is a very diverse field, flexibility and the ability to qualify and follow up on the questions as appropriate was important in order to make the most of the interviews. For practical reasons, the interviews were conducted over the telephone rather than face-to-face. Exceptions to this were a couple of interviews conducted over email exchanges for scheduling and logistical reasons.

Data gathering

Data was gathered using semi-structured interviews with performance librarians. It was decided that the nature of the study lent itself best to qualitative research, and that the most meaningful way of addressing the research questions would likely be through qualitative data. Interviews were therefore decided upon as the method of gathering primary data.

There are three main interview formats that are usually talked about within the social sciences; these are structured, semi-structured, and unstructured interviews. These formats vary in how rigidly an interviewer will adhere to predetermined interview questions and question order, with a structured interview being the most rigid format, and an unstructured interview having no predetermined questions. A semi-structured format is in the middle of the

scale between complete inflexibility and unstructured conversation, and will normally involve some predetermined questions, but with the flexibility for the interviewer to ask follow-up questions if needed. This enables the interviewer to carry on a more natural conversational flow, to vary the order of questions, and to pursue any unexpected lines of thought that are nevertheless interesting and relevant to the research. It could be argued that this ability to be led by the interviewee and the data makes a semi-structured interview a better method of gaining a holistic view of an issue than a very structured method.

Semi-structured interviews allow for more flexibility and depth of data gathering than interviews that follow a very strict structure, whilst also providing a basic framework which enables a researcher to ensure the relevance of the interview to their research. Semi-structured interviews were therefore decided on as the most appropriate method for this study and the one which would yield the most interesting and useful data.

Before the first interview, a pilot interview was conducted in order to test the suitability of the questions. As a result of the pilot minor changes were made to the wording of the questions for greater clarity, and the approximate time it would take to conduct an interview was re-estimated to be around 15-20 minutes, rather than the anticipated 10-15. The pilot interview was also useful in testing practical aspects, such as the use of a call recording application on the mobile phone used to record the interviews, where the participant had consented to this. This was found to be invaluable, as it meant it was not necessary to take many notes during the interview, allowing full attention to be on the conversation. Transcriptions of the interviews were later made from these recordings, to facilitate the interview analysis.

One drawback to interviews as a method of gathering data is the time element. Interviews are time consuming both for the researcher and the interviewee,

and require careful scheduling and organisation beforehand, particularly if participants have to fit them into their working day. Time differences can be a factor when interviewing people overseas. However, considering the advantages of interviews as a qualitative data-gathering method, the advantages were judged to outweigh the disadvantages. Interviews would provide much more in-depth and informative data than an email survey, for instance. Also, if a participant has committed to a telephone interview, it is often because they are interested in the topic of the research and feel they have things to say about it. Participants were certainly very enthusiastic, often asking their own questions about the research and, having set aside the time, obviously keen to help.

Sampling

Volunteers to participate in the interviews were found through email invitations, and by using elements of snowball sampling. The email invitations were sent to relevant organisations' mailing lists such as the mailing list of MOLA.

The same criterion was applied for inclusion in the study across the board, both to volunteers found through email invitations and through snowball sampling. The criterion for participation was simply that the volunteer worked in a performance library. The resulting sample can therefore be described as a criterion-based purposive sample.

The final sample consisted of nine performance librarians. Four of these were working in the UK, four in the USA, and one in Australia. Three different categories of performance library were represented in the sample, with five of the librarians working in orchestral libraries, three in opera libraries, and one in a public library that runs a performance set hire service. The relatively

small sample size was felt to be adequate for the needs of this study, since the study was to focus on in-depth qualitative data gathering via interviews.

Participant	Type of performance library	Country
Participant 1	Opera library	UK
Participant 2	Hire library	UK
Participant 3	Orchestral library	USA
Participant 4	Orchestral library	USA
Participant 5	Opera library	UK
Participant 6	Opera library	UK
Participant 7	Orchestral library	USA
Participant 8	Orchestral library	USA
Participant 9	Orchestral library	Australia

Table 1. Interview participants' roles, and country of work.

Ethical considerations

The fact that interviews were carried out over the telephone rather than face-to-face made the use of physical consent forms impractical. Informed consent was therefore sought via email correspondence with the participants. The aims of the research were initially explained via email, and then re-explained at the beginning of the telephone conversation. In cases where consent to use the interview data in the research was not explicitly written by the participant during the email correspondence, a verbal agreement at the beginning of the telephone call was asked for to confirm this. Participants were also asked whether they were happy for transcriptions from the interviews to be quoted anonymously in the text of the final study, and fuller extracts to be included as appendices. The participants' right not to answer particular questions, and

to cease the interview at any time, were also re-stated at the beginning of the telephone calls.

In transcribing the interviews, some details were omitted or edited in order to preserve the anonymity of the participants.

Interview questions

The semi-structured interviews were based around four interview questions. These were deliberately quite broad and open questions, in the hope that this would encourage data-rich answers. This format meant that participants found a lot to talk about around the questions, and the interviews often led off in their own direction. This was interesting in itself, and often led the discussion to issues that might not otherwise have been considered. It was also felt that by avoiding closed questions and the rigid conversational structure they would bring, it was easier to avoid the trap of imposing the interviewer's initial assumptions (either conscious or subconscious) on the data. The four broad questions included in every interview were:

- What kind of library do you work in and what does the job involve?
- What kind of training background did you come to performance librarianship from?
- How well did your studies prepare you for the work you do now? Was there a lot you had to learn 'on the job'?
- Do you think a training course for aspiring performance librarians would be useful? What would it need to cover?

Most of these questions related directly to the research questions. The first question was needed because although all of the participants were working in

performance librarianship, the types of performance library they worked in were very varied.

Data analysis

Once an interview had taken place, the transcription was anonymised and made ready for analysis. The purpose of analysis was to consolidate information from all the interviews into general themes and trends, in order to look at the data in the context of the research questions in an organised way.

Coding was decided upon as the best way to draw out and compare themes and topics from the data. As well as organising the data ready for analysis, the coding process is a useful stage of analysis in itself, involving as it does the categorisation and labelling of topics and themes. The process of coding can also be helpful to a researcher in that it requires a very close reading of the transcripts, and so by its nature is helpful in getting to know the data in great detail.

Using the coding method to analyse the interview data involved attaching key words or phrases to sections of text in order to draw them together with other sections given the same keyword. This made it easier to see how often particular themes appeared, and how topics overlapped. As already mentioned, this method can also help with the interpretive process, as the researcher considers what key word and concepts to attach to the data. Deconstructing a text into themes can often draw out meaning in the data more effectively than looking at the full text as a block. The various themes can then be drawn together with similar strands in order to gain a thematic picture of the data.

Having used the coding technique to identify the most significant themes and concepts in the interview data, these themes were then used to structure the description and discussion of the results.

Limitations of the methodology

The interviews were designed to provide qualitative data, which was decided upon as the most useful for this study. Quantitative data collection was not the focus of the study, and the small sample size was in any case not ideal for the gathering of any useful amount of quantitative data. Should a larger-scale study be undertaken, then the gathering of more quantitative data for analysis could be usefully addressed.

However, the questions at the centre of this small-scale study were better answered by qualitative data than quantitative, and so justified the choice of interviews as the best method for gaining a picture of educational issues around performance librarianship. The diverse nature of performance library roles might also mean that looking at them in terms of quantitative data alone would involve too many generalizations and prove challenging in that way.

The nature of the sample imposed some limitations. Owing partly to the time-consuming nature of interviewing, the sample size was small. Also, the fact that those interviewed were all currently employed as performance librarians make it probable that not all possible viewpoints were heard. The participants' views on the effectiveness of the educational system for performance librarians could well be quite different to the views of students or anyone trying to get their first job in the profession. If one was to talk to people who were at the very beginning of their careers or trying to gain employment as a performance librarian, they might have different things to say about the difficulties they face educationally and professionally. Finding

and contacting this group of people would be more challenging than finding people already working in performance librarianship, however. For the purposes of the present study, the sample of employed performance librarians was considered sufficient, so long as the limitations and potential biases of the sample is kept in mind.

Chapter 4: Results

At the coding stage, the various different themes and topics from the interviews were drawn together. This enabled a thematic analysis of the data, with the themes found being then used to structure the description of the interview results. This section therefore does not describe each interview individually, but rather draws together topics running throughout all of the interviews in order to focus on the data most relevant to the research questions and to compare and contrast views. Direct quotations from the interview transcripts have been included where this was useful in showing how conclusions were arrived at.

Knowledge and skills

As the participants were deliberately drawn from quite a broad spread of different kinds of performance library, there were naturally some differences of emphasis in the interviews on what the most important skills and knowledge for performance librarianship might be. However, one thing common to all of them and mentioned by all of them as a non-negotiable attribute needed for their role was, unsurprisingly, musical knowledge. In the often fast-paced environment of a working performance library, the relevant musical skills and knowledge needed to support performers and deal with practical musical issues effectively was essential for all participants. As well as being a practical necessity, the need for knowledgeable staff was mentioned by one participant as important for maintaining the reputation of the library and reassuring users that the library could provide a reliable service.

“Because the thing about musicians is they are very good at standing up very quickly and saying this is incorrect or wrong [...] they will call

you out! My team have to be able to speak the musical language” (Participant 2).

A core activity was the preparation and provision of scores and parts for anyone involved in a performance. When asked about their day-to-day work, many participants emphasised the great range of different people to whom their library provided music. These were by no means limited to performers and conductors, but might also include stage managers, directors, répétiteurs, anyone involved in the technical side of performances such as lighting, and many more.

“[my job involves] preparing scores and parts for use by musicians (players, singers), conductors, stage management scores for technical teams, scores for surtitle operators, practice parts for orchestral players” (Participant 6).

The preparation of this music required not only musical common sense and knowledge of the pieces, but also a detailed understanding of who did what in the organisation. For example, in an opera company, a répétiteur would need a piano reduction or vocal score and would need the vocal line in their score. A string player on the other hand would need their particular part, with all the appropriate markings, such as bowings, included according to the artistic decisions made on this matter by the conductor or by their section leader. The ability to provide music for all members of an organisation can therefore be seen to be reliant on an understanding of how the whole company operates.⁴

As well as general musical knowledge and competence, knowledge of repertoire was also often mentioned by participants as being very important.

⁴ One type of library with a different slant on this ‘preparation’ aspect was the hire library. This was closer to a ‘traditional’ library service in some ways, in that it did not serve only one particular organisation and that it was not expected to do any editing or marking of parts. Once they had sent out scores and parts to the customer, making sure all the requirements such as edition, instrumentation, etc, were correct, then their job was done in terms of music preparation.

“I think really the key thing is to know the repertoire. You can’t really be a successful orchestral or opera librarian if you don’t know the repertoire, and particularly the nuts and bolts of its orchestration and so on [...] Knowing the repertoire is really very very important” (Participant 1).

An inside-out knowledge of whatever the users of the library are rehearsing or performing is useful in that it means you can anticipate needs and problems. In many cases, it would in any case be impossible to prepare the music without a familiarity with the piece. It was pointed out by one participant that if library staff are involved in operating opera surtitles, knowing a piece well can also make that job much easier (Participant 2).

In addition to these main areas of skills and knowledge needed, many people talked about ‘additional’ jobs that are often part of a performance librarian’s role – things not necessarily linked to the main role of providing music, but other very practical things essential to making a performance happen. One participant used the term ‘bolt-ons’ to describe these. Some of the things mentioned included setting up the orchestra pit for rehearsals and performances, and organising the tuning and maintenance of any keyboard instruments belong to the organisation. The specialist knowledge needed to carry out these kinds of tasks was also very dependant on knowledge of the repertoire, and so for this participant, the ‘bolt-on’ jobs linked naturally to the library’s core activity of providing music : “that knowledge would easily feed into the management of those other activities” (Participant 1).

These ‘bolt-ons’ were the things that changed most between different kinds of performance library, with the opera librarians tending to talk about them most. The nature of all the different performance aspects that need to come together to create an opera meant that these participants’ jobs often could involve things like operating the supertitles or ordering specialist instruments, for example period keyboard instruments to be used for a baroque opera. Another skill sometimes mentioned by the opera librarians as important was

the ability to transpose passages of music into higher or lower keys to suite different singers.

For hire library librarians, the nature of the music preparation was different, as they would not be working within a particular performance organisation but rather supply music from a distance to them. They were not working exclusively for one organisation but rather for any organisation or member of the public who needed their services. Aspects of hire library work were closer to public librarianship than other kinds of performance library job. There was, however, still the necessity for detailed musical knowledge and acquaintance with practical aspects of musical performance. This, it could be argued, sets it more within the category of performance librarianship than public music librarianship. The core activity of the job was supplying music to ensembles for performance, in common with the other performance libraries considered. The 'bolt-ons' mentioned for hire librarianship, in addition to music supply, included dealing with the public, managing orders and reservations, and knowledge about copyright and performance rights.

Participants' routes to performance librarianship

Comparing this theme throughout all the interviews brought out the most notable difference between librarians working in the UK and librarians working in the USA. Among the UK librarians, quite a number of participants had come to performance librarianship "by mistake!" (Participant 5). Many had taken a very non-deliberate route to where they were, one going so far as to say "no one sets out to be a performance librarian" (Participant 5). It was often mentioned that there is no formal path to this branch of librarianship.

"As I'm sure everybody's told you, there are no courses in the world for this" (Participant 5).

Most of the librarians working in the USA had followed a much more deliberate path to performance librarianship. Many had decided on their intention of finding a permanent job in a performance library earlier in their careers compared with the UK participants, often involving an internship course or placement with an orchestra. Most of the UK librarians, on the other hand, tended to have come to performance librarianship in a more roundabout way, sometimes later in their careers. Several had previously worked in other areas requiring a high level of musical knowledge, such as music publishing.

Whether or not they had decided on performance librarianship early in their careers, and whether or not they had studied music at university, strong musical interests were often given as the ultimate reason for arriving at performance librarianship. Sometimes a reason for working in a performance library was that it helped in participants' own musical projects. It could for example benefit composing:

“The job really benefits the composing, as I get to hear and see so much great music and theatre, and the composing means I’m always on Sibelius, which benefits me in my day job” (Participant 6).

Most of the participants had studied music at university. Several mentioned a wish to use their musical knowledge as a reason for seeking out librarianship, one saying that he started looking at music library options as he knew he didn't want to be a teacher, and another remarking that she did not have a 'vocation' to be a librarian:

“I've worked entirely within libraries in my career [...] People always ask me “did you have a vocation to be a librarian?” - no I didn't. It was more a case of I've got a music degree, what am I going to do with it?!” (Participant 2).

Many participants stressed the importance and influence of friends, colleagues, or teachers in breaking into performance librarianship. One described how the freelance music copying work handed on to him from a friend who worked as the sole librarian for a busy orchestra taught him a lot:

“I ended up doing lots of freelance work with him and, unknowingly, that’s how I learnt to be a librarian” (Participant 5).

In terms of formal qualifications, eight of the librarians had music qualifications, three had both a music qualification and an LIS qualification, and one had studied neither music nor librarianship academically.

Participant	Type of performance library	Country	Music qualification	LIS qualification
Participant 1	Opera library	UK	N	N
Participant 2	Hire library	UK	Y	Y
Participant 3	Orchestral library	USA	Y	Y
Participant 4	Orchestral library	USA	Y	N
Participant 5	Opera library	UK	Y	N
Participant 6	Opera library	UK	Y	N
Participant 7	Orchestral library	USA	Y	N
Participant 8	Orchestral library	USA	Y	Y
Participant 9	Orchestral library	Australia	Y	N

Table 2. Interview participants’ roles, country of work, and academic qualifications.

Several spoke about a steep learning curve or being ‘thrown in the deep end’ when they started their first performance library job. Whether or not the participant had studied librarianship seemed to make little difference to this, perhaps because many of those who had done LIS degrees had received no music library tuition as part of that. The participants who had done an LIS in

the USA had often had the option to specialise in music for a final project, but still normally received no actual tuition in music librarianship as part of that. Those participants who had done an LIS in the UK, on the other hand, had often had no involvement with music in their LIS at all.

“It was completely general, there was no element at all of music librarianship” (Participant 2).

The participants without an LIS normally did not consider that they would have benefited from doing one, often giving the lack of specific musical content in any available LIS courses as part of the reason for this.

“There are librarianship studies you can do, but I’m not aware of anything, that would be as specially detailed as opera librarianship. There are music librarian general courses, but they are very general. [...] My knowledge of them is second-hand, but they don’t seem to be that detailed [...] very much still biased towards more general librarianship” (Participant 1).

That being said, there were different opinions among the participants about the usefulness of LIS degrees.

The usefulness or not of LIS qualifications for performance librarians.

Although several of the participants did have LIS qualifications, they themselves tended to frame this as an unusual thing within the performance library profession. Of the people who did have an LIS, all said that their course had involved no music, or had only involved music as a result of them making it their specialism for a final project. No one had received any sort of specialist music librarianship tuition such as looking at music cataloguing or music bibliography as a taught element of their course. One participant’s response highlighted what seems to be an uncertainty of how to proceed once one has decided one wants to be a performance librarian, as she remarked

that in hindsight, the LIS course she choose was not useful to her overall goal of performance librarianship at all.

“I didn’t feel that I was done with school yet, decided I’m going to go and get this degree in library science. Hindsight 20/20, [this course] had nothing to offer me, as far as my interest in music librarianship was concerned” (Participant 3).

However, this participant nevertheless regarded the LIS qualification as a beneficial thing for her to have, talking about the archival aspects of her current job in an orchestral library and how the LIS had helped with that. It was also mentioned by a couple of people that in a competitive profession and an area where there are comparatively few openings, having an LIS qualification was always useful as a kind of back up option – if a performance library job was hard to find, an LIS could prove useful in securing a job in an academic or public library instead.

Related to this point was the suggestion that there tended to be a generational difference in how LIS qualifications are viewed, with the younger generation of performance librarians being more likely to have one and more likely to see them as a useful qualification to have.

“I think it’s a generational thing as well. If you’re talking to a librarian who has been on the job for years and years and years, they’re going to say that no, one hundred percent without a doubt, an MLIS is not necessary, and its not going to be useful to the musician” (Participant 3).

However, the greater likelihood of younger performance librarians having an LIS qualification could perhaps be coming from a place of not wanting to be less qualified than anyone else in a very competitive profession, and having the ‘fallback’ option of a different branch of librarianship that having an LIS would open doors to, rather than any idea that an LIS could actually help teach you anything about being a performance librarian.

“It also is a fallback. If I didn’t happen to find myself in a performance library , I do have that MLIS and I could go and work in a faculty academic library, or I could go work in a public library that has a large music collection , or x y z” (Participant 3).

Overall, there was a general consensus that traditional library courses were not useful in the performance library world in terms of their content, apart from perhaps in relation to archival duties a performance librarian might find themselves responsible for.

Opinions about the possibility of a performance library course

Opinions about the usefulness of any potential course were mixed. The importance of practical on the job training was clear throughout all the interviews, and whilst some participants thought that a training course could not add anything to this, others thought that there were some aspects of performance librarianship that might usefully be taught, or at least introduced, by some form of course or module.

Some mentioned the scarcity of music librarianship courses in general, and the fact that, when it came to something as specific as performance librarianship “there are no courses in the world for that” (Participant 5).

The fact that it has not been done before makes it difficult to imagine what a taught course on performance librarianship would involve. “There’s not a satisfactory way academically of teaching [it]” (Participant 1). Another participant suggested that the reason people might be doubtful about the usefulness of a course might be as much to do with not being able to imagine what it would involve as being doubtful as to its effectiveness.

“They’re all “What would a course even look like?”” (Participant 3).

Some participants mentioned the practical difficulties that a course might face, pointing out for instance that any institution running such a course would have to have enough take up from students to make it worthwhile. Several people thought that performance librarianship was too specific and specialised an area to attract many students to take it as part of an LIS course or as part of a music degree. Another pointed out that the relatively very small number of job opportunities in the area might be another thing that would dissuade students from taking it.

One difficulty mentioned was to do with how ‘niche’ an area performance librarianship is. Whilst many participants thought that some form of course could be useful, many remarked that there might be practical difficulties in running such a course. Attracting enough students to make the course viable might be difficult in this very specific area of librarianship, for example.

“There’s probably not sufficient demand in today’s competitive ‘bean-counting’ mode to justify a lot of specifically music librarianship opportunities for training” (Participant 1).

Leaving aside the probable practical difficulties of running a performance library course, the actual usefulness of such a course should it exist was also a topic that divided participants. Many participants were of the opinion that the ‘hands-on’ nature of performance librarianship made it difficult to design a course that could be of use. As well as this, some people spoke about their experiences of being “thrown in at the deep end” (Participant 1) as the times that had taught them the most. A course could not hope to replace this kind of experience.

“There really is no substitute for experience, and I really believe the biggest learning curves are at the most stressful times in the job. I work in a vastly experienced team, and we’ve all been music librarians in

other institutions where perhaps we've been working completely solo and we've all had bad experiences when things go wrong at the last minute. Those are the things you learn from" (Participant 6).

The importance of this kind of practical experience was clear throughout the interviews. However, not all of the participants dismissed the idea of a course, some thinking that it might be a useful addition or precursor to on the job experience. One participant thought that the specifics of running a music hire service was something that could be usefully taught as part of a course, and expressed surprise that nothing catering to this existed already.

"There ought to be some kind of module for that, because I think just about every local authority that still has a performance music library runs their own system, so there is no universal way to run a hire library service. [...] The hire service [...], there's so much involved in it and there's lots of elements to it, whether it's ordering sets, or the reservation side of it, or keeping the sets in good order, and also the kind of business end, which is checking things like copyright and restrictions, those sorts of things" (Participant 2).

Other participants also mentioned standardisation of certain aspects of performance librarianship as a potential bonus of a course. As the sort of general course proposed would not be catered to the workings of any particular library, decisions about how to teach technological aspects, for example, would be reached by considering the best methods rather than the workflows already in place in any particular performance organisation. One participant gave the example of software used to edit parts as something which varies widely across libraries, and which could perhaps benefit from some kind of standard way of doing things.

"So I definitely think [a course] would be useful, without a doubt. Maybe not necessary a full on degree, but ... I think that as I said, technology is sometimes an issue. You know we go to library conferences and people will tell us how they're using MS Paint to edit parts. To edit parts?! We have so much better technology at our fingertips which is so much easier to use and to manipulate parts with. I think there could be some standardisation" (Participant 3).

Technology

A topic that came up unexpectedly often in the interviews was technology. Sometimes the context of this was the participant talking about things they had needed to learn for their jobs, and sometimes people talked about technology as something that they thought would be a future educational issue. Technology was also mentioned as a potentially very important tool in the education of music librarians of the future.

Specialist software was often mentioned an important part of people's day-to-day job. Photoshop was mentioned by several participants as a tool they used to edit parts with. The music notation software Sibelius was also used by many participants. One mentioned an early familiarity with Sibelius as one reason they were able to get their first library job.

“In 1994 I bought Sibelius when it was first released on the acorn computer. I was one of the first hundred or so people to buy it I think. [...] I was using that program very early on, so I got a lot of work on that” (Participant 5).

One participant talked about technology, specifically online learning, as “the educational tool of the future music librarian” (Participant 3). The possibilities that the internet age has opened up of remote learning is one way of solving the problem of lack of demand for music librarianship modules at universities, as the potential audience of an online course is much wider.

Tensions between individuality and standardisation

Another aspect of performance librarianship that became clear through the interviews was the individuality of each library set-up. The fact that performance libraries have often developed and grown along with the

organisation they serve, means that they are tailored to the exact needs and working methods of that organisation. The library service is tailored to the exact needs of their patrons, making each library service a very 'bespoke' one. Sometimes this came through in the discussions when people talked about working with particular individuals - getting to know how a particular conductor works, for example, or even something as common as just needing a different edition of music for a certain conductor and a different set of parts to put different markings on to suit them.

Something that came through in the interviews was the feeling that it is part of the nature of performance librarianship that things have to be tailored to meet the particular requirements of a performance or a performer, and this provision is often too complicated to be standardised or streamlined too much if it is still to provide an effective service. This point was illustrated by one participant talking about the dwindling performance sets hire services run by public libraries (Participant 2). Even without the problem of the extra financial pressure on public libraries in the last few years, a hire service for performance sets is a significant amount of extra work to take on, especially as public libraries are perhaps less likely to have music specialists on their staff. The fact that many public libraries have struggled to make this service work perhaps shows the complexity of this kind of job - the fact that it is very difficult to standardise it into a simple production-line-like service.

Summary

The findings of the interview data analysis confirmed the premise that performance librarians' education is often quite different from more 'mainstream' librarians' education. An example of this could be the relative rarity of performance librarians with an LIS qualification. The reasons for the differences hinged on the different demands made on performance librarians

compared to other types of music librarian - the different requirements of performance librarians demand different skills. For example, whereas an academic music librarian might need more training in music cataloguing skills, performance librarianship also demands musical knowledge and skills in a practical, 'hands-on' way, such as preparing parts, setting up an orchestra pit, and notating music either by hand or with notation software. There was general agreement among the participants that musical knowledge was the most important aspect of the education of a performance librarian, with knowledge of repertoire dwelt on as particularly important by some participants.

Participants' routes to performance librarianship were often non-deliberate; this was particularly the case for the UK librarians. American performance librarians tended to have taken a more decisive path to their performance library roles. The fact that there are many more practical training opportunities in the USA, such as orchestral library internships, was perhaps the reason for this.

Opinions about the usefulness of a course or module on performance librarianship varied. Some participants thought that while it would be beneficial, it would meet with practical difficulties such as not attracting enough students. The following chapter discusses the interview data further, consolidates it with the findings of the literature review, and considers how far it goes towards answering the research questions.

Chapter 5: Discussion

Whilst for the purposes of analysis the data from the interviews was separated into different themes, in reality of course these themes often overlapped and intermingled. Certain issues and topics drawn out of the interviews particularly illustrate this. For example, talking about the possibilities of technology to enable a more accessible online course pertained to both the technological and educational themes. Much of the data could be coded in more than one way at the coding stage of data analysis. The organisational usefulness of splitting data up into themes is useful as an analysis tool, but this on its own might often be too simplistic a way of drawing conclusions. In discussing the results of the interview data, this section will draw together themes from the interviews and from the literature review in order to gain a holistic view of the issues in relation to the research questions.

How did the results of the interviews compare with the conclusions drawn from the literature?

The initial premise of the study, confirmed by the findings of the literature review, that educational routes to performance librarianship tend to differ from other branches of music librarianship, was also supported by the interview data. Whereas eight of the participants had music qualifications, only three also had LIS qualifications. LIS qualifications were viewed by participants as much more geared toward academic librarianship. It was clear that many of the participants saw their roles as quite different from someone looking after music in an academic library, and they often cited the fact that there was no academic education for what they did as a major difference between the routes to performance librarianship and other branches of music librarianship.

The concern that performance librarianship has not moved on in the manner that it could have done over the years came out both in the literature review and the interviews. The point made by Paul Gunther that, despite the fact that the orchestral world has expanded in the last few decades, and a librarian's job has become busier and more challenging "the training requirements and opportunities haven't changed", was echoed by a couple of the interview participants (*Become an orchestral music librarian*, no date). One participant pointed out that this stagnation might be most keenly felt in the area of technology. In years to come and as use of technology in performance organisations increases and changes, this participant felt that lack of a standard way of doing things in this area would become more problematic (Participant 3).

The idea that some form of library training is beneficial to performance librarians was raised in both the literature review and the interviews. An example of this from the literature review is MOLA's publication 'The orchestra librarian; a career introduction' which recommends "training in both music performance and library skills" (MOLA, 2001, p. 1).

When asked about the extent to which they had learnt library-specific skills 'on the job' or taught themselves, many interview participants responded along the lines of "absolutely tons" (Participant 2) or "oh gee, everything" (Participant 9). Whilst there will always be aspects unique to individual libraries which cannot be learnt any other way than this, the reactions to this question nevertheless seemed to support the idea that there would be a use for some introductory training in library skills.

Comparing performance librarianship with other branches of music librarianship

Talking about the nature of performance library work and the routes to it often led to reflection on how similar or different performance librarianship is to other strands of music librarianship. The interviews provided many examples of how performance librarianship differs from other strands of music librarianship, both in the actual day-to-day work of the participants and in atmosphere and culture. A striking remark made by one participant was that they did not consider themselves a 'librarian' in at all the usual sense of the word.

“I certainly wouldn't describe my job as a “librarian”, as it bears absolutely no relation to the normal connotations of being a librarian, and what I imagine their job involves” (Participant 6).

Some of the specialist aspects of the job, that make performance librarianship unique from other branches of music librarianship, centred on the preparation of music for performance and rehearsal. Most of the participants highlighted the preparation of music as a very major part of their role. Many also talked about the huge range of different people that they might have to supply music for, and explained the importance of having an understanding of the specific needs of all these different people. Having a holistic knowledge of how the performance organisation works as a whole was often described as important in enabling them to anticipate needs and demands that people will make.

“I learnt very quickly to anticipate his needs and therefore ask him fewer questions [...] Demonstrating to him that I could read the score, pick out chords and harmonies and spot mistakes before he did made him feel more secure in his role as conductor and that made my life a bit easier” (Participant 6).

The level of involvement in projects is something else that sets performance librarianship apart. With the exception of music hire librarians, the performance librarians interviewed were all constantly part of an ongoing process of providing and changing music, often altering music for the particular need of the organisation. The role of a performance librarian is project-focused in a way that the role of a librarian working in non-performance environments is not. Performance projects are planned for months or years in advance, making the work of a performance librarian very in-depth and concentrated.

Looked at in a certain way, it could be argued that the work and environment of a performance library is so different from a 'traditional' library setting as to make the word 'library' seem to be mis-applied in this context, as pointed out by Participant 6. In terms of the musical knowledge needed, performance librarianship perhaps has more in common with the field of music publishing than with academic or public music librarianship.

However, as became clear in the literature review, performance librarianship is generally thought of as one of the strands of music librarianship, despite the fact that most academic articles on the subject do not focus on this specifically. In trying to pin down the similarities between their jobs and other types of library job, a couple of participants mentioned cataloguing, and the keeping of records and inventories, as an aspect that performance librarianship has in common with more 'traditional' librarianship.

"There is one big common thing, at a real nuts and bolts level, that forges the link between a general library and a music [performance] library. It is that you are responsible for, and have to catalogue and manage, an inventory" (Participant 1).

The culture of performance librarianship

A sense of a different culture from academic librarianship came through in the interviews. One participant's comment that she did not think of herself as a librarian in at all the usual sense of the word emphasised this (Participant 6). The environments in which performance librarians normally work perhaps mean that they often see themselves as part of the 'musical world' rather than part of the 'library world'. It was notable, though given the specialised nature of performance librarianship, not surprising, that none of the participants had arrived at where they were due to an original interest in librarianship. Even in the case of the participants with an LIS qualification, the musical interest had come first. In one or two cases, participants seemed keen to avoid being seen as a 'stereotypical librarian', and performance librarianship education was often described by participants in terms of its difference to 'mainstream' library education.

The visibility, or invisibility, of the profession was an interesting subject raised in three of the interviews. One participant remarked that this study particularly interested them because "not many people take that level of interest in what we do" (Participant 1). Another mentioned that they had been unaware of the possibility of performance librarianship as a career through most of their music studies (Participant 9). One emphasised the 'invisibility' of the profession by remarking that "people only remember the librarian when something goes wrong" (Participant 5). The issue of 'invisibility' raises the question of whether more people might be interested in working in performance librarianship if it was more generally known about. One justification for a course to be developed for performance librarianship is perhaps that this could give potentially interested people a much clearer idea of what it actually involves. This would be a lower-commitment way of testing an interest in performance librarianship than signing up for voluntary work or for an internship such as some USA libraries run.

The differences in culture between the UK and the USA were made very clear through the interviews. There are many more structured options in the USA for gaining experience and training in performance librarianship. These include placement opportunities with orchestral libraries. There are also more library programs in the USA that offer a module on music librarianship, although, as in the UK, these modules are focused much more on academic music librarianship and so are arguably of little use to performance librarians.

The possibility of a course to introduce aspects of performance librarianship

It was seen in the literature review that organisations such as MOLA, as well as individuals writing on the subject, have often recommended that a performance librarian should ideally be trained in both music and librarianship.⁵ The interviews showed that most of the participants had an academic music qualification, but had learnt library skills through practical experience. Although most participants emphasised the irreplaceability of on the job training, some thought that some form of course or module to introduce aspects of performance librarianship would be a good addition or precursor to this practical experience.

The issue of what kind of student music librarianship courses should cater to was also brought up in the literature review. Some writers concluded that courses should be aimed at people already knowledgeable about music, as trying to teach a basic musical knowledge in such a course was not possible. Thinking of the audience for a potential performance library course, that prerequisite musical knowledge would be more important still. Data from the

⁵ MOLA's publication 'The orchestra librarian; a career introduction' recommends "training in both music performance and library skills" (MOLA, 2001, p. 1).

interviews also backs up the non-negotiability of musical knowledge as a prerequisite for performance librarians.

Taking these considerations into account, it seems most practical to aim any performance library module at music graduates, or those with equivalent musical knowledge. The course would therefore aim to introduce things that are useful for librarianship, which a music graduate might otherwise never come across in their academic education.

Some difficulties of teaching performance librarianship in an academic course or module were raised. For some participants, the 'hands-on' nature of performance librarianship makes it an area in which anything other than practical experience seemed useless. The fact that performance librarianship is a niche area with relatively few job openings also led to concerns that a course would not be able to attract enough students to justify running it. The individuality of each performance library was another aspect mentioned that would make it challenging to devise a course on performance librarianship. However, despite variants in workflow and responsibilities, there are also many aspects common to the workings of most performance libraries.⁶

One interviewee talked about technology and the internet as "the educational tool of the future music librarian" (Participant 3). This led to the suggestion that an online course could be a good medium for introducing aspects of performance librarianship. An online course could avoid some of the difficulties that would face a more traditional academic-style course. It could, for example, solve the problem of low demand by broadening out to a worldwide audience. It is also perhaps a more low-stakes way of learning about performance librarianship than, for instance, signing up for voluntary

⁶ For example, core activities involved in the preparation of music such as marking bowings, and the widespread use of software such as Sibelius.

work. This could enable more people to explore the idea of performance librarianship as a career choice.

An online course could of course not replace the hands-on experience essential to the education of a performance librarian. Such a course could, however, serve as a precursor to this experience. It could also be a 'taster' which would help people decide whether or not to pursue performance librarianship.

Summary of the findings of the study in relation to the research questions

The data gathered from the interviews and the literature review proved effective in addressing the research questions, with the conclusions drawn from the one often chiming with the ideas from the other. The findings of the study are summarised here in the context of the research questions asked at the beginning of the study.

In what ways do the educational paths of performance librarians differ from those working in other branches of music librarianship?

A main difference of performance library education is the lack of any standard educational route, at least in the UK. Whereas someone aiming to work in an academic library might gain experience through a CILIP graduate trainee scheme, and then do an LIS qualification in order to help them break into the profession, there are fewer general opportunities like that for performance librarianship. Would-be performance librarians often have to make their own opportunities.

There are no higher education courses for performance librarianship, and people working in this area are less likely to have LIS qualifications than, for

instance, academic music librarians. Despite some performance library organisations, such as MOLA, recommending library training as part of a performance librarians' education, many performance librarians learn library skills exclusively 'on the job', often by 'trial and error'.

The differences in educational opportunities form one part of a broader cultural difference between performance librarianship and other sorts of librarianship.

How useful would a formal training course for performance librarianship be?

The practical nature of performance librarianship makes it an area in which there is no substitute for hands-on experience. However, writers on the subject, as well as organisations such as MOLA, have often recommended that a performance librarian be trained in both music and library skills. Since doing a full LIS qualification is not generally useful to potential performance librarians in terms of content taught, a smaller scale course to introduce library skills could be a way to address this gap. Such a course would be aimed at music graduates or people with equivalent knowledge and experience, and would assume a high level of musical knowledge.

A course could provide some degree of standardisation in areas such as performance librarians' approach to new technologies, and could help in looking ahead to possible further changes, such as the possibility of more use of tablets in orchestral playing. It therefore could help to 'future-proof' the area of performance librarianship.

A course could also improve the visibility of the profession, and help to broadcast more generally the existence of performance librarianship as a role within performance organisations.

What should be covered in a training course for performance librarians?

As mentioned above, the kind of course proposed would be aimed at teaching library skills to people who already have most of the musical knowledge needed to be a successful performance librarian. Therefore, the course would not teach any musical knowledge that is likely to have been covered elsewhere, such as in a music higher education course. The course would only teach things very specific to performance library work that are unlikely to have been covered elsewhere. See the suggestions chapter for some examples of possible topics a course could cover.

General summary

Overall, the data gathered from the interviews and the literature review proved effective in addressing the research questions. However, it is useful to keep in mind the potential biases of the sample, and the possibility that there are other viewpoints which this study could not pick up on. Since the sample was limited to people currently working in performance library roles, the study could not take into account the perspective of people who might be trying to get a job in performance librarianship, and how the lack of information and training might have impacted them. A larger study could attempt to address this.

Chapter 6: Suggestions

Suggestions for further study

The literature review demonstrated that performance librarianship is rarely the focus of interest in academic writing about music librarianship education, with the focus being more commonly on the needs of academic or public music librarians. More research in the specific area of performance librarianship could therefore be beneficial.

The original data for this study was gathered through interviews with a small sample of nine performance librarians, from the UK, the USA, and Australia. Further research in this area could benefit from a broader sample, perhaps including librarians from other countries, in order to gain a better understanding of how performance library education might work in other parts of the world. A study with a bigger sample size could also make more use of quantitative data than the present study was able to, as a larger sample would be able to provide more meaningful results in terms quantitative data.

A more extensive study, as well as increasing the sample size, could also perhaps include a more varied range of interviewees. Including not only people employed in performance libraries, but also perhaps students and people trying to break into the profession, could enable a bigger study to address questions such as whether access to these jobs limited in the UK because of the lack of formal training. An analysis of job advertisements for performance library roles, looking at what skills and qualifications are most often required and how these relate to education opportunities, could also be illuminating.

Development of an online course to introduce aspects of performance librarianship

The possibility of an online course on performance librarianship was discussed in earlier chapters, and seems to evade some of the difficulties that a more traditional academic course might face. The reasons for designing such a course include:

- Introducing musically knowledgeable people to some aspects of librarianship unlikely to have been covered in their musical education
- Creating a level of standardisation in areas such as the use of technology – this is potentially even more relevant in years to come
- Aiding a sense of community within the often rather solitary world of performance librarianship.
- Raising the visibility of the profession, and making more people aware of what it involves so that more people have a chance to consider performance librarianship as a career option.

The curriculum of such a course would be aimed at music graduates or those who with equivalent musical knowledge, with the aim of introducing aspects of librarianship which are unlikely to have been covered in a musical education. A potential performance librarian could thus receive some library training without having to do anything as far-removed from the world of performance librarianship as an LIS degree.

Taking into consideration suggestions from the interview participants and practical considerations of what could be taught online, the curriculum of such a course might usefully cover:

- use of music notation software
- transposition

- orchestral layouts
- how music publishing works
- adding markings
- a bibliography and reference guide to performance librarianship
- copyright considerations
- music cataloguing
- authority control for music

The interviews showed that opportunities for experience-based education such as placements or internships with orchestras are more widespread in the USA than in the UK. The creation of more opportunities like this in the UK could help prospective performance librarians greatly, not only in gaining experience with which to apply for jobs, but also to allow people to try out performance librarianship and see whether or not it is for them. Similar schemes exist in the UK for other branches of librarianship, for example the CILIP graduate traineeships in academic libraries.

Chapter 7: Conclusion

The educational routes and culture of performance librarianship are very different from other branches of music librarianship, and yet performance librarians are routinely mentioned as one of the sorts of professional falling under the heading of music librarian. The fact that this area is a very niche and specialized area of both music and librarianship means that the educational onus is on neither library programs nor music program to teach performance librarianship.

A reason that this examination could be seen as particularly relevant at present is the fact that, in the current economic climate, there is often a need to justify every penny spent within performing arts organizations, such as orchestras and opera companies.

The often invisible role of the performance library within an organization could therefore benefit from a better general knowledge of what it does, in order to justify the money spent on it. Performance librarianship is essential to the smooth running of orchestras, opera companies, ballet companies, and many amateur ensembles who might source their performance sets from a music hire library. A better understanding of the role of performance librarians could therefore be extremely beneficial.

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Appendix: Some extracts from the interview transcriptions

Extracts from interview 1 transcript

KC: Could you describe what kind of library you work in and what the job involves day to day?

Participant 1 (P1): The core activity is preparing music - for conductors, singers, the orchestra, the stage management. So basically our core activity - and I think this is probably the same for any orchestra library or opera library - the librarians' core responsibility is the preparation of the music in all its variety of forms, so vocal scores, chorus scores, full scores, orchestral parts... You're putting in markings, bowings... often they'll be conductor-specific, so although you could be working on a piece previously performed, if you have a different conductor you'll have to do a whole different set of marks. The library here is also responsible for things like commissioning and operating the supertitle scripts that we project during the performances.

So we've got some 'bolt-ons'. We've got the supertitles which is one bolt-on we're responsible for. We also look after the orchestra pit, which means we do layouts for all the various orchestrations we have for all the different operas, and we're responsible for making sure that the pit is set up, both for rehearsals and performances. Other things could be doing the changeovers, making sure that all the instruments are booked, and that all the players are here... Then the other main area of activity that we also look after is the maintenance and management of the keyboard instruments. So the tuning - we don't actually do that ourselves, but we manage the tuners and technicians so that all the keyboard instruments, which means pianos, harpsichords, fortepianos, organs... We've probably got about 50 pianos on our inventory, and we make sure they're all available for rehearsal and performance, tuned and in tip-top condition. We also get in different types of

harpsichord or organs for more specialist things (probably baroque pieces), and we also have to make sure they are tuned and in tip-top condition for their rehearsals and performances as well.

KC: That's really interesting – so a lot of very practical musical 'bolt-ons' in addition to the more standard library work that you have to do.

P1: Yes, it's really hands on, but it all makes sense because they are specialist musical things I suppose. If you've got some qualifications and know your repertoire, as you would do to make a successful music librarian, they are all things where that knowledge would easily feed into the management of those other activities.

KC: So in terms of training and studies, did you come from a musical background?

P1: Academically, no. I studied modern languages. It was very useful, and that what I majored in in school and went on to university to do. I was a practical musician, played the piano from an early age, played in the school orchestra, music was my hobby really. And I just kept it going. When it got to the crunch time when I left university, um I decided I didn't want to be a teacher, and I wasn't going into anything directly associated with my language studies um I just followed my instinct and intuition and decided I wanted to get involved in music in some way. I was very lucky and got a job with a music publisher, where I stayed for many years, and then came here after that.

Extracts from interview 2 transcript

KC: What kind of training background did you come to music librarianship from?

P2: I've worked entirely within libraries in my career. What I did was I did a music degree, and after that eventually went and did a postgraduate in librarianship for a year. I got my first job in a music library, and eventually ended up here. People always ask me, you know, "did you have a vocation to be a librarian?" No I didn't - it was more a case of I've got a music degree what am I going to do with it?! It seemed like something that I could potentially create into a career path, so in a nutshell that's it.

KC: Was there any musical aspect to your library studies?

P2: At library school no there was not. It was completely general; there was no element at all of music librarianship. I think at the time that was where we were at with librarianship. There was nowhere where you could actually go and study music librarianship.

KC: So did you find that when you came to music librarianship there was a lot that you were learning sort of on the job?

P2: Absolutely tons, yes!

Extracts from interview 3 transcript

P3: During my masters in library science I was volunteering at an academic music library. I then started off volunteering at the symphony library, which eventually turned into a part time paid position. At that point it was like okay I'm obviously doing this music librarian thing. When it came to my practicum, there wasn't a practicum site that was interesting to me, they were all public libraries, and that's just not what I wanted to do. So I decided to do my thesis project on music librarianship. It turned out to be an interesting process, because I really had to persuade the faculty to support my writing, because at the time they were like "well we're the library science faculty, we don't know music so we're not going to know what you're writing about", so I said well as the basis of this paper has nothing to do with music, it has to do with curriculum development, that's what you need to be grading me on, not the musical concepts. And the rest is history I guess.

KC: I'm glad they let you do it in the end! So what do you think – if there was a training course for people who wanted to be performance librarians, do you think it would be useful?

P3: So I definitely think it would be useful, without a doubt. Maybe not necessary a full on degree, but ... I think that as I said, technology is sometimes an issue. You know we go to library conferences and people will tell us how they're using MS Paint to edit parts. To edit parts?! We have so much better technology at our fingertips which is so much easier to use and to manipulate parts with. I think there could be some standardisation.

KC: MS Paint doesn't sound the easiest way...

P3: No not at all. Then again, Photoshop is a fairly daunting programme to think about if you've never used it before. But for what we use it for it's pretty

basic. And I guess I just really foresee a lot more like that happening. You know, you think about the ever-advancing technology, for example the use of tablets in an orchestra, and what does that mean for how the library works, are we going to start receiving more digital material? How do we deal with that? And it's questions like that that I don't think necessarily the older generation or the old guard of performance librarians are comfortable with.

KC: Right.

P3: So I do think we need to be getting on the same page as far as digital content is concerned. We need to figure out how to make this work for our libraries and also for our musicians.

KC: So it would make some sense to have some sort of big conversation?

P3: Right!