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A Model for Patron-Driven Acquisition of Print Music Scores: From Conception to Reality

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Abstract

This paper and presentation will explore the process of developing a unique patron-driven acquisition program for print music scores and monographs from concept to reality at an American Association of Research Libraries institution. Areas to be discussed include collection development considerations, information technology infrastructure needs, acquisitions workflows, and plan evaluation. The paper and the presentation will examine how partnering with a vendor to implement an innovative collection development plan can support the needs of the library users and the goals of library collection development officers and increase access to music scores and monographs in a fiscally responsible way. Readers can expect to learn about the opportunities and challenges that the library and vendor faced in implementing the plan, outcomes and evaluation, and steps for the future.

The concept of patron driven acquisition of library materials has become a widely accepted practice in college and university libraries in North America. Now also known as demand-driven acquisition or user-driven acquisition, patron-driven acquisition has been largely driven by materials in electronic format. Public domain sheet music and scores are available in PDF formats from various sources on the Web, but copyrighted music scores have not transitioned well into electronic formats that are conducive to library patron-driven acquisition models.

The Smathers Libraries at the University of Florida have been active in developing different models for patron-driven acquisition of materials, including e-books and print resources for some academic disciplines such as art and architecture. The patron-driven acquisition of print music scores program at the University of Florida is modeled after an earlier experiment with patron-driven acquisition of art materials. The novelty of the University of Florida program is that library patrons can initiate a library purchase of a print music score directly from the online public catalog without the mediation of a librarian. Patrons are actively involved in shaping and developing the collection.

The School of Music at the University of Florida has a sizeable graduate student enrollment and offers the

terminal degree in musicology, ethnomusicology, music education, and music theory and composition. Analysis of the music collection indicated there were deficiencies in the score and sheet music holdings related to contemporary music scores and for monographs related to music education and musicology. Capitalizing on a long-standing and successful relationship with the Harrassowitz Company, an agreement to develop a patron-driven acquisition model for print music scores and books was arranged with Harrassowitz in 2014, and the program was made available in the University of Florida's library's online public catalog in 2015.

In consultation with key members of the Smathers Libraries acquisitions department, the music librarian worked with staff from Harrassowitz to modify their standing order profiles for music materials to target areas of interest for the University of Florida. The Harrassowitz Company then sent brief catalog records, matching our profile needs, to be loaded into the online catalog. At the present time, there are about 7,300 titles loaded into the catalog. Music scores and sheet music account for about 73% of these titles and number over 5,000. Books and monographs, numbering nearly 2,000 titles, account for the remaining 27% of titles in the program. The profiles created for the program offer coverage of music-related books and

scores from all of Europe, the United States, Canada, Japan, Australia, and Israel, and represent all of the major languages used in musicological scholarship. Since much contemporary music is published in nonstandard formats, the profiles allow for inclusion of spiral bindings, large scores over 37 centimeters, and holograph reproductions of manuscript scores if a print edition is not available.

Smathers Libraries information technology staff created an online order form that is embedded in each catalog record. When a patron identifies a book or score of interest and clicks on the "request this item" link, the link generates an authentication page which auto-populates with information from the user's integrated library information system. Once authenticated, the user may then initiate a purchase of the book or the score. Materials purchased in this way are sent to the Smathers Libraries in regular, biweekly shipments of materials from Harrassowitz. Once on campus, the materials are rush processed, and the patron is notified via e-mail that the book, sheet music, or score is ready for pick up. In most instances, music materials ordered through the patron-driven acquisition model are available for use within four to six weeks of the placement of the order.

Once the work of creating the online order form and loading of catalog records from Harrassowitz was completed, the day-to-day operation of the program transitioned into the normal workflow for Smathers Library acquisitions staff. The volume of materials received from orders initiated by the program has not created stress in the processing or handling of materials in the workflow chain from receipt of a title to delivery to the patron.

Accounting of expenditures for the program have been tracked through standard workflows in the acquisitions department.

Reception of the program by the students and faculty of the University of Florida School of Music has been favorable. In the first full year of operation, 91 titles have been purchased, 53 of the purchases were music-related book titles at a cost of \$3,460 with an average cost per book of about \$65, and 38 music scores have been purchased at a cost of \$1,740 with an average cost per score of about \$46. The total expenditure for the program for the first year was \$5,200 with an average cost per title among all formats of about \$65. As was hoped at the outset of the program, most of the titles purchased have been directly related to areas such as contemporary music scores and books about music education, teaching, and pedagogy, which were identified through collection analysis as areas of need.

The program has allowed music faculty and students to order needed resources directly from the online catalog without the mediation of a librarian, and it has greatly expanded the availability of research materials related to music education, composition, and musicology. Staff workflows in the acquisitions department have been able to absorb the additional materials without stress, and the budget allocation for music resources available to the music librarian has been expanded with the addition of budget dollars for patron-driven acquisition of materials. The patron-driven acquisition of print music scores and books has been successful enough that the Smathers Libraries has expanded the program for print materials to include other academic disciplines, including foreign language books and monographs.