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6-2011

## Survey of Music-Library Personnel Characteristics, 2009

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### Repository Citation

Cleveland, Susannah and Puente, Mark A., "Survey of Music-Library Personnel Characteristics, 2009" (2011). *University Libraries Faculty Publications*. 17.

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This is an electronic version of an article published in *Notes: Quarterly Journal of the Music Library Association* 67 (2011): 686-715. More information on *Notes* may be found at:

<http://www.musiclibraryassoc.org/?page=Notes>

**Survey of Personnel Characteristics, 2009**  
**Susannah Cleveland and Mark A. Puente**

Music librarians regularly meet with a number of challenges in explaining the specific needs of their materials and their users to those not familiar with the field and are often meeting these challenges in isolation, with few or no local colleagues who understand how music is used in libraries. Issues relating to providing access to collections of many different formats and technologies, as well as the need for in-depth knowledge of music and foreign languages to help users find these materials, often put music librarians into a position of justifying basic needs that might seem extravagant to librarians in other disciplines. As a result, music librarians often request data from peers at other institutions and are forced to make their case with information gathered informally and quickly. Data about music librarians, their education and training, and details about their professional activities are rarely collected systematically, though the collection of such data would aid others beyond individual librarians. Libraries, for instance, are often put in the position of hiring music librarians after an incumbent has vacated a position, and would benefit from a broad picture of current librarians at other institutions to aid them in seeing what to expect for the training and qualifications of a music librarian. Further, the Music Library Association (MLA) as an organization rarely has an up-to-date profile of its members, something that would facilitate strategic

planning, create an ongoing history of the profession, and improve how we represent ourselves to others, including those considering joining the profession.

In 1997, the Working Group Surveying Music Library Personnel Characteristics of MLA conducted a study with the broad objective of gathering these data. The results were summarized by David Lesniaski and published in *Notes* in 2000,<sup>1</sup> with a comprehensive report and data summary posted in the MLA Clearinghouse.<sup>2</sup> The report and article highlighted some interesting facts about the profession and the composition of MLA's membership at that time, but there had been no further data gathered on this topic in the intervening years.

In 2007, with endorsements from the MLA Board of Directors and the MLA's Career Development and Services Committee, we began planning a new iteration of the survey to determine if there had been any significant changes to the data gathered in that first study or to the conclusions reached. Additionally, the diversity of the organization – that is, the inclusion of traditionally underrepresented racial and ethnic groups – as it compares to similar organizations and to the constituencies served by MLA members were points of curiosity. With these issues as the starting point, we replicated the 1997 survey in early 2009 with some revisions to the original instrument to address the needs for clarification and additional study as articulated in the Lesniaski article.

## **Methodology**

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1 David Lesniaski, "A Profile on the Music Library Association Membership," *Notes*, Second Series 56, no.4 (June 2000): 894-906.

2 David Lesniaski, Tim Cherubini, Charles Coldwell, Richard Griscom, Pat Fiskens, Michelle Koth, Renee McBride, and Cindy Richardson, "A Profile of the Music Library Association Membership: Report of the Working Group Surveying Music Library Personnel Characteristics," [http://library.music.indiana.edu/tech\\_s/mla/person/notesarticle.htm](http://library.music.indiana.edu/tech_s/mla/person/notesarticle.htm), and "Summary of Data from MLA Survey," [http://library.music.indiana.edu/tech\\_s/mla/person/mladatasummaryfornotes.htm](http://library.music.indiana.edu/tech_s/mla/person/mladatasummaryfornotes.htm) (accessed December 14, 2010).

The survey mirrored the structure of the 1997 instrument and posed questions in several broad categories including: education; workplace environment; scholarly, creative and service activities; and demographic data. Starting from this framework, many questions or lines of questions from the 1997 survey were eliminated out of concern for the length of the survey instrument or because the analysis of those data did not provide a compelling case for continued inclusion. Additionally, many questions about outside activities were eliminated since they are beyond the scope of employment conditions for music librarians in particular. Some of the questions were reformatted to allow for ease of response and normalization of data for analysis; this included providing drop-down boxes for selections or indicating ranges of numbers rather than allowing for free-text entry of numbers.

The sample for the 2009 survey drew from individuals working in music libraries, not necessarily just MLA members. We recruited participants for the web-based survey on the MLA list serve (MLA-L) and conducted additional onsite marketing at the 2009 annual MLA meeting in Chicago.<sup>3</sup> The decision to open the survey to all interested parties was based on the desire to get responses from a broader audience, enabling us – and subsequent researchers – to study the profession in general, not just the professional organization in particular. Because the sampling method used did not depend upon a fixed pool of potential respondents, calculating the exact return rate is imprecise. If one considers the potential sample to be the approximate number of MLA-L subscribers during the time the survey was conducted, the return rate would be approximately 36%.

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<sup>3</sup> Mark A. Puente received MLA's Walter Gerboth Award for this research in 2009, enabling us to offer incentive prizes given away in a drawing at the conclusion of the survey.

Results from the survey were analyzed in a variety of ways. Simple analyses were completed using native Survey Monkey tools, while data for more complicated analyses were exported into Microsoft Excel and CSV files and analyzed using SPSS software.<sup>4</sup>

For the sake of comparison with the 1997 study, the focus here will be on the subgroup of self-identified MLA members – 301 of the 401 respondents – since that was the target of the last data set and of most immediate interest to the audience of *Notes*. A more comprehensive report, including data for non-members, is available on MLA’s website.<sup>5</sup> Percentages reported are rounded to the nearest whole number and only represent those who responded to a question. Data from this most recent study will be compared to corresponding raw data from the 1997 survey.

## **Education**

MLA members are well educated, holding, on average, 2.7 degrees each (see Figure 1). These degrees vary widely between music degrees at the undergraduate and graduate levels, advanced degrees in library or information science, and degrees in other subjects altogether. The frequency of majors for music degrees has changed little since 1997, ranging from musicology or music history as the most common major, with declining frequency through instrumental performance, music education, vocal performance, composition, theory, ethnomusicology, music administration, church music, and music technology. In both studies, music education is a much more common major for our members at the undergraduate level than it is at the graduate level.

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<sup>4</sup> David Green from the Association of Research Libraries very generously completed the intense data analysis, for which we are very grateful.

<sup>5</sup> See the MLA site, under “Publications,” then “Online”:  
<http://musiclibraryassoc.org/publications.aspx?id=795>

Approximately 10% of 2009 respondents hold a doctorate in music, down from 20% in 1997. A higher number of the 2009 respondents report holding ALA-accredited degrees in library or information science (MLIS) than in 1997.<sup>6</sup> The distribution of these degrees between the MLIS and the MLIS with a music specialization has changed significantly, with 29% of 2009 respondents reporting having the music specialization while only 12% had it in 1997.

**Figure 1: Type and Numbers of Degrees [table]**

Almost all 2009 respondents – 95% – have at least basic or bibliographic knowledge of at least one language beyond English, but language knowledge amongst MLA members goes far deeper than that with many respondents having some knowledge of multiple languages, as well. As in 1997, the most common language known to members was German. The ranking of familiarity with other languages in the recent study is close to that in 1997: French, Italian, Spanish, Latin, Russian, Hebrew, and Japanese. The number of people with knowledge of each language has dropped significantly throughout the decade.

**Figure 2: Languages Known by Membership [table]**

**Employment**

The majority of members – almost 91% – work in a library or archive (Figure 3). Students currently make up 4% of the reported membership and retirees make up almost 3%. At the time of the survey, 1% of respondents reported being unemployed. This

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<sup>6</sup> In 1997, respondents could make multiple selections in the library education section. The results of that study included 69% of respondents holding ALA-accredited MLIS degrees and 13% with an MLIS with music specialization. Consequently, it is not completely clear whether this number includes multiple entries by single individuals.

distribution reveals a marked change from 1997 when 83% of members reported working in a library and/or archive, and 13% were retired.<sup>7</sup>

**Figure 3: Types of Employment [chart]**

Amongst those who work in libraries, there has been a shift between public and academic employment – 13% worked in public libraries in 1997 with 59% working in academic libraries, while 7% now report working in public libraries with 88% in academic libraries (Figure 4). The number of those reporting that they work in archives or special collections has dropped from 8% to less than 2%, while employment in government libraries has increased slightly. The number of members in school and orchestra libraries remains small.<sup>8</sup>

**Figure 4: Change in Library Types [chart]**

Academic librarians are still more likely to hold additional advanced degrees beyond the MLIS than are public librarians. In this most recent data, 74% of respondents who work in academic libraries hold a master's degree or Ph.D. in music, while 44% of those working in public libraries held music degrees above the bachelor's level.

Half of academic librarians work in institutions that grant doctoral degrees, a number that has remained fairly consistent since 1997. Fewer members work in institutions whose highest degree levels are at the master's or post-baccalaureate level, while more members work in exclusively undergraduate institutions. The distribution of members between state-supported institutions, private institutions, and conservatory

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<sup>7</sup> Again, it is possible that because respondents could make multiple selections on this question in the 1997 survey– and 18% did – retired respondents might have selected where they did work before or might have included post-retirement part-time work, while also indicating their retired status.

<sup>8</sup> Many differences in the numbers between the data on this question can be attributed to the ability to choose multiple categories (e.g. employment in an academic library and employment in an archive or special collection) in 1997, while we requested that respondents only choose one category in 2009.

libraries has changed slightly since 1997, with the most marked shift being away from conservatory libraries and state-supported institutions towards private institutions. More than half of academic librarians work at institutions with more than 10,000 students, the largest enrollment option included in the survey.

Data from 2009 show a slight shift in duties related to music, with more respondents working primarily with music and fewer respondents with duties primarily not related to music than in 1997. Meanwhile, the locations of music collections have been largely static, with one notable reduction; the number of respondents working in music libraries within a larger collection, but with their own service points fell from 43% in 1997 to 24% in 2009. In both studies, several respondents noted that they work in a central cataloging department to catalog music materials while music collections themselves are housed in a branch library or other separate location.

### **Status & Salaries**

There have been some revisions to the status of academic librarians since the last survey. The largest group of members working in academic libraries – almost half – is considered professional staff. The percentage of respondents in the next largest group – those with faculty status – has risen to almost 42% from 33% in 1997. These faculty librarians include permanent faculty without tenure, and tenured or tenure-track faculty.<sup>9</sup>

#### **Figure 5: Status of Academic Library Employees [chart]**

Most respondents have full-time positions although the number of members employed full time has decreased since 1997. The largest percentage of full-time workers – almost 42% – earns an annual salary between \$40,001 and \$50,000 or between

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<sup>9</sup> In the 2009 study, we used different categories for status, rather than terms of employment, so it is difficult to determine exactly where the changes took place.



\$50,001 and \$60,000. The average and median salaries are both between \$50,001 and \$60,000 with a standard deviation of 1.945. This is comparable to salary numbers from 1997 when the average salary, adjusted for inflation, was \$55,459, and the median salary was \$55,130.<sup>10</sup>

### **Figure 6: Annual Salary Range [chart]**

The rate of union membership has changed little since 1997, and salaries for union members still trend higher than those for non-union members. The largest portion of union members, 22%, have a salary in the range of \$60,000-\$70,000 while non-union members are situated most solidly in the area of \$40,000-\$50,000.

While there is still no statistically significant correlation between salary and education, an additional subject master's degree or music Ph.D. in addition to an MLIS does seem to have some positive effect on salary. Likewise, faculty status now seems to have a slight positive effect on salary, with faculty librarian salaries concentrated in groupings approximately \$10,000 higher than the aggregate. Having primary responsibilities for administration is still generally an indicator for a higher salary. Region of employment has a slight positive effect on salary, with salaries in the Northeastern region trending higher and those in the Southern region trending lower. Gender, on the other hand, still seems to have little bearing upon salary, with men and women earning roughly the same amounts.

### **Activities and Memberships**

Almost half of respondents who are MLA members have been so for 10 years or longer, but the organization is attracting newer members, as well. Motivations to join or

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<sup>10</sup> Inflation numbers were determined using the US Bureau of Labor Statistics Inflation Calculator (<http://data.bls.gov/cgi-bin/cpicalc.pl>).

remain involved have changed little since 1997. The reasons for involvement most frequently indicated are the desire to maintain contact with members of the profession and to attend MLA conferences. Access to *Notes*, perceived effects on institutional promotion, the *MLA Newsletter*, and career advisory services are ranked next in descending order of importance. Respondents also list playing with the big band, the usefulness of MLA-L, access to continuing education, assistance with music cataloging, and the closeness of friendships formed as reasons for their MLA involvement. The perceived importance of MLA's benefits shifts based on the number of years of membership. Long-time members place more value on scholarly benefits, such as *Notes* subscriptions, while newer members place more emphasis on career and mentoring services. Foremost amongst reasons for not joining or maintaining MLA membership is the cost of membership, followed by change in employment, then the sense that MLA's offerings are not relevant to specific professional goals.

MLA members still maintain memberships in a number of different organizations. They are most likely also to be involved in a state or regional library association (including MLA chapters), national or international library associations, or systems user groups. While these are all comparable to levels of involvement in 1997, participation in scholarly music groups, such as the American Musicological Society, has dropped.

The types of scholarly activities undertaken by members have remained somewhat constant since 1997, although the levels of individual participation in these activities have risen in most categories. A majority of 2009 respondents have presented papers or poster sessions, published short works like articles, book chapters, or encyclopedia articles, or published reviews; all are increases over 1997. The only notable

decrease in these activities is in authoring or co-authoring books. Involvement in creative activities is largely parallel to 1997 data as well, with the exception of a sharp increase in those presenting recitals (92% in 2009, 32% in 1997), but this seems likely to be the result of a change to the phrasing of the question. Scholarly and creative activities differ little between public and academic librarians, though public librarians seem more likely to have published reviews while academic librarians are more likely to have published or edited articles or books.

## **Demographics**

The gender balance of MLA has shifted to become much more female dominated (62% female – 38% male in 2009, compared to 55% – 45% in 1997). The current average age and median ages are between 41 and 60, differing little from the last study.

Since 1997, the racial demographics of MLA have expanded to include more groups, but some of the non-white groups are now smaller. The number of respondents indicating that they are “White” (corresponding to “European/Anglo American heritage” in 1997) has risen by 2%.<sup>11</sup> The remaining respondents reveal a slightly more diverse membership with additions to the Latino, African/African American, and Pacific Islander/Native Hawaiian categories. The size of samples in both studies, however, means that the increases in the African/African American and Pacific Island groups only account for three people and could not be considered statistically significant.

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<sup>11</sup> There is some discrepancy in the reporting of this number between the Lesniaski *Notes* article, the “Profile” in the MLA Clearinghouse, and the “Data Summary,” also in the Clearinghouse. Lesniaski and the “Profile” both report 88% of members responding that they were of European/Anglo American descent with 2% not responding, while the “Data Summary” reports 93% of members indicating European/Anglo American descent with no comment on the rest of the racial distribution. We used the 93% figure for the sake of comparison, because the “Data Summary” is the closest to raw data from the previous summary.

The distribution of reported sexual preference shifted a bit from the 1997 numbers. While many people still skipped the question about sexual preference, it had a lower skip rate than in the last survey, indicating perhaps that more people were comfortable answering this question than earlier.<sup>12</sup> A majority of respondents in both studies indicated their sexual preference/orientation as heterosexual, but this number is slightly lower for 2009, while more respondents identified as lesbian/gay or bisexual in 2009.

The number of MLA members who reside in the United States has changed little since 1997, and no members reported working anywhere but the U.S. or Canada in either study. For the members working in the U.S., the geographic distribution has changed little with slight increases to the Midwest and West/Southwest and slight decreases to the Northeast and South.

### **Further Research**

The results of the 2009 survey reveal a distinct decrease to the number of public librarians working in music libraries. While 13% of respondents in 1997 worked in public libraries, that number dropped below 7% in 2009. This group was not singled out for either study, so further research would help to determine if a gradual attrition is truly occurring or if the difference arose simply because of the difference in sampling methods.

While members report increased participation in some scholarly activities such as writing articles and presenting papers, several indicators of scholarship have dropped during this time period. Specifically, fewer respondents report having a Ph.D. in music (10%, compared to 20%), knowledge of foreign languages has dropped, participation in

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<sup>12</sup> It should be noted, however, that this particular question was the only one on the 2009 survey that generated any strong feedback; one respondent felt it was overly personal and invasive.

outside scholarly music organizations has dropped, and fewer members report authoring or co-authoring books. Again, some of these changes could be the result of different approaches to the survey, but the differences do suggest the need for further investigation.

Finally, the racial distribution of MLA members has become even more concentrated in the category of “White” than it was in 1997, suggesting that the profession or the organization is not recruiting or retaining members of color effectively. Comparisons to sister organizations, our patrons, and the population in general might help shed light on this change, and we plan to address this issue more thoroughly in a future article.

#### **Appendix A: MLA’s Survey of Personnel Characteristics, 1997**

This survey is designed to collect information on the education, professional background, including MLA participation, and aspects of the current employment situations of selected MLA members and potential members. Our hope is that this survey, sent to 350 individuals, will give us a much better picture of ourselves, and that, in turn, will help the MLA better articulate and meet the needs, hopes, and aspirations of its members.

Please fill out the questionnaire as completely as possible and place it in the accompanying envelope *by June 30, 1997*. **Do not put your name or any other identifying information on the questionnaire.** *All information will remain completely confidential; there will be no way to trace any survey form or particular responses back to individuals.* Your response is vital since we are sending this survey only to a representative sample of MLA members and potential members.

If you have any comments or questions on this survey, please write them on the questionnaire or contact any of the **MLA Working Group on Music Library Personnel Characteristics**: David Lesniaski, chair; Timothy Cherubini, Charles Coldwell, Pat Fiskén, Richard Griscom, Michelle Koth, Renee McBride, Cindy Richardson.

**1** Please check here \_\_\_\_\_ if you do **not** have a college degree, and continue with question 2. If you **have** a college degree, please complete the following tables, *checking all items which apply to you*:

## DEGREES OR STUDY IN **MUSIC**

[for each degree, respondents chose major(s) (from list below) and indicated year awarded]

- BA (or equivalent)
- BM (or equivalent)
- MA
- MM
- PhD/DMA/EdD
- diploma
- undergraduate coursework in music but not major
- graduate coursework in music; no degree
- other (please specify):

A: *musicology / music history*

B: *music education*

C: *music therapy*

D: *theory / composition*

E: *music administration*

F: *music technology*

G: *vocal performance*

H: *instrumental performance*

I: *conducting*

J: *other (please specify above):*

## DEGREES IN **LIBRARY SCIENCE**

[for each degree, respondents indicated year awarded]

- BA (or equivalent)
- MLS (not ALA accredited or certified)
- MLS (ALA accredited or certified)
- MLS with music librarianship specialization
- PhD

## DEGREES IN FIELDS **OTHER** THAN MUSIC OR LIBRARY SCIENCE

[for each degree, respondents chose major(s) (from list below) and indicated year awarded]

- BA/BS
- MA/MS
- PhD/EdD
- other (please specify)

2 Are you actively pursuing a degree or certificate now? yes \_\_\_ no \_\_\_

Degree/certification: Major or concentration:

**3** How important are continuing education activities to your professional development or advancement?

*unimportant*  *somewhat important*  *important*  *extremely important*

**4** Within your locale how often do you participate in

[choices for each activity between more than 2 per year; 1-2 per year; fewer than 1 per year; and never or almost never]

national workshops or seminars

regional workshops or seminars

classes offered by an academic institution

**5** How often do you participate in any of the following outside your locale (i.e., requiring travel):

[choices for each activity between more than 2 per year; 1-2 per year; fewer than 1 per year; and never or almost never]

national workshops or seminars

regional workshops or seminars

classes offered by an academic institution

**6** Please list any languages other than English in which you have some proficiency and indicate ( ) the degree of proficiency on the following scale (include programming languages and scale appropriately):

[scale selections: basic or bibliographic knowledge; some reading or speaking ability; moderate reading or speaking ability; fluency or near fluency]

language:

**7** Please check any of the following you have done during your career. These contributions need not be limited to music or librarianship; they can be in any field. Include any activity here you would feel comfortable placing on a professional resume or vita.

published reviews (of books, scores, recordings, software, etc.)

published articles or book chapters

published books (author or coauthor)

edited books, journals, or newsletters

moderated an electronic list or discussion group

published compositions

appeared on recording, video, or radio/television broadcast (e.g., as featured performer or composer)

organized sessions or workshops (through national or regional organizations or agencies)

taught or led sessions or workshops (through national or regional organizations or agencies)

presented papers at national or regional conventions

gave recitals (as soloist, principal performer, or featured composer)

received grants, commissions, or other awards or honors for professional work

\_\_\_ other (please describe):

**8** Please check any of the activities in the following list which you regularly do (or once regularly did):

- \_\_\_ Solo singing
- \_\_\_ Composing or arranging
- \_\_\_ Choral singing
- \_\_\_ Teaching (private)
- \_\_\_ Solo instrument performing (specify): \_\_\_\_\_
- \_\_\_ Sound recording collecting
- \_\_\_ Ensemble playing
- \_\_\_ Book/score collecting
- \_\_\_ Conducting, directing, or coaching
- \_\_\_ Other music activities that are significant to you (please describe):

**9** Please select those categories below which best describe your current employment (or your primary job if you have more than one):

*If you are employed in a library, please check all that apply from letters **A through G**. If you are not employed in a library, please check all that apply from letters **H through Q**.*

- A\_\_\_ Academic or conservatory library (check *all* of 1-6 below which apply)
- 1\_\_\_ exclusively or primarily undergraduate institution
  - 2\_\_\_ some graduate work (limited masters level programs in music)
  - 3\_\_\_ substantial graduate component (large variety of masters and doctoral programs in music)
  - 4\_\_\_ private institution
  - 5\_\_\_ state-supported institution
  - 6\_\_\_ conservatory, school of music, or conservatory within a larger institution
- If you selected any of 1-6 above, please give:  
total student enrollment at your institution:  
total number of music majors (both undergraduate and graduate):

- B\_\_\_ Public Library  
Population of **primary service area** (excluding reciprocal agreements):

- C\_\_\_ Secondary or other school library  
D\_\_\_ Orchestra library  
E\_\_\_ Archive or special collection  
F\_\_\_ Governmental library (Federal, State, Armed Services)  
G\_\_\_ Other library:

**If you selected any of A-G above, please continue with question 10.**

- H\_\_\_ Music or book publishing  
I\_\_\_ Sound recording industry or distribution  
J\_\_\_ Educator (including library school faculty and faculty in disciplines other than music)  
K\_\_\_ Performing musician  
L\_\_\_ Bibliographic utility or other commercial library service

**If you selected any of H-L above, please continue with question 11.**



- M\_\_ Student  
N\_\_ Retired  
O\_\_ Unemployed (job seeking)  
P\_\_ Unemployed (not job seeking)  
Q\_\_ Other:

**If you selected any of M-Q above, please continue with question 22.**

**10** Are your current position's responsibilities [check one]:

- primarily related to music  split between music and nonmusic subjects  
 primarily unrelated to music (*if you selected this option, please skip to question 12*)

**11** If your current responsibilities are primarily or partly related to music, do you work in

- an integrated collection with no separate service point for music  
 an separate music, media, or performing arts collection housed within a larger collection  
 a physically separate branch music library  
 other (please specify):

Which of the following best describes the library containing the music collection:

- a fine/performing arts library (several subjects including music)  
 a music library (music with perhaps 1-2 other subjects, but the collection emphasis is music)  
 a media or sound recording collection  
 other

**12** How many **total FTE staff** (*including* librarians and paraprofessionals but *excluding* student, internship, or volunteer positions) work in you library or system? \_\_\_\_\_

How many **FTE librarians** work in your **library or system**? \_\_\_\_\_

How many **total FTE staff** (using the above definition) work in your **department, unit, or branch**? \_\_\_\_\_

How many **FTE librarians** work in your **department, unit, or branch**? \_\_\_\_\_

**13** How many total years have you worked as a librarian (post MLS): \_\_\_\_\_

How many years did you work as a library clerk or paraprofessional prior to being awarded your MLS (exclusive of student positions or work required in your MLS program): \_\_\_\_\_

Did you work as a library clerk or paraprofessional after earning your MLS? yes no

If YES, for how long? \_\_\_\_\_

**14** From the list below, please indicate the percentage of your time you spend on the following activities.

[indicate percentage of time for each activity]

- administration/management or unit or library supervision (including volunteers or students)  
reference

BI or user education  
circulation  
ILL/document delivery  
cataloging/ database maintenance  
systems/computer or technical support  
media technical support  
acquisitions  
collection development  
liaison with other areas or departments  
supervision (including volunteers or students)  
research  
conservation/preservation  
classroom teaching (*other* than BI or library instruction)  
marketing/sales/fundraising  
musical performance  
other

**15** How many years have you worked in your current position: \_\_\_\_\_  
How many years have you worked at your current institution (organization or firm):  
\_\_\_\_\_

*If you are a librarian*, how many total years have you worked as a librarian (post  
MLS): \_\_\_\_\_

*If you are a librarian*, how many years did you work as a library clerk or  
paraprofessional prior to being awarded your MLS (exclusive of student positions or  
work required in your MLS program): \_\_\_\_\_

**16** What percentage FTE is your current position? (use your institution's definition of  
FTE): \_\_\_\_\_

How many hours per week are officially assigned to your position? \_\_\_\_\_

How many hours per week on the average do you actually work? (include paid or  
unpaid overtime) : \_\_\_\_\_

What is your salary? Please list whichever is most convenient:

*Annual salary:*      *Monthly salary:*      *Hourly salary:*

**17** What benefits does your current position provide (even if you choose not to use them):

- individual health insurance
- family health insurance
- dental insurance
- optical insurance
- retirement
- life insurance
- disability insurance
- free or discounted tuition (for self or family)
- full convention/meeting reimbursement
- partial convention/meeting reimbursement
- unpaid leave of absence (personal or professional)

paid sabbatical or research leave  
 other. Please describe:

**18** What means of **job security** does your position offer (even if you do not yet have this status):

tenure  
 "permanent" or "continuing" status  
 none  
 other (please specify):

**19** Which of the following best describes your present **contract** or employment status:

tenured  
 tenure-track, untenured  
 permanent or continuing status (other than tenure)  
 multi-year renewable contract  single-year renewable contract  
 non-renewable contract (e.g. a temporary position, however long, with a termination date)  
 other (please specify):

**20** Is your position represented by a union or bargaining unit? yes\_\_\_ no\_\_\_

**21** *If you are at an academic institution* (if not, please continue with question 21):

Do you have faculty status? yes\_\_\_ no\_\_\_

Regardless of whether or not you have faculty status, do you feel you have equality with the teaching faculty at your institution? yes\_\_\_ no\_\_\_

**22** Please use the scale below to indicate your satisfaction with:

[ranking for each factor from 1 – very dissatisfied – to 4 – very satisfied]

your profession

your professional education

your on-the-job training

your geographic location

your current institution/place of employment

your current job

your salary

your physical environment in your primary work environment

your professional status within the institution

your autonomy in carrying out your job responsibilities

your support from your library (or firm's) administration

your access to continuing education activities

**23** Have you ever (please check):

[indicate yes or no]

experienced formal or informal mentoring that has significantly enhanced or accelerated the progress of your career?

served as a mentor for a colleague?

interrupted your pursuit of an educational degree for child bearing/rearing?  
resigned a professional position for child bearing/rearing?  
resigned a position to relocate with your spouse or family?  
taken a leave of absence of 6 months or longer from a professional position for child bearing/raising or for the care of other family members?

24 In what year were you born? \_\_\_\_\_

25 Your gender: Female \_\_\_ Male \_\_\_

26 Your race or ethnic origin (check all that apply):

*African/African American* \_\_\_ *Asian/Asian American* \_\_\_ *Chicano(a)* \_\_\_ *European/Anglo American* \_\_\_ *Hispanic/Hispanic American* \_\_\_ *Native American* \_\_\_  
*Pacific Islander* \_\_\_ *Other* \_\_\_

27 Your sexual orientation: bisexual \_\_\_ heterosexual \_\_\_ lesbian/gay \_\_\_

28 Country \_\_\_\_\_ and State or Province \_\_\_\_\_ in which you **work**.

29 From the list below, please select the best description of where you work:

\_\_\_ in a *rural area* **more** than an hour's commute from a metropolitan area of at least 100,000 people

\_\_\_ in a *rural area* **within** an hour's commute of a metropolitan area of at least 100,000 people

in a *suburb* within a metropolitan area of population

\_\_\_ Less than 100,000 \_\_\_ 250,000 to 499,000 \_\_\_ 1 million or more

\_\_\_ 100,000 to 249,000 \_\_\_ 500,000 to 999,000

in a *city* within a metropolitan area of population

\_\_\_ Less than 100,000 \_\_\_ 250,000 to 499,000 \_\_\_ 1 million or more

\_\_\_ 100,000 to 249,000 \_\_\_ 500,000 to 999,000

30 Are you **currently** a member of the national MLA organization? q yes q no (*if you answered no, please skip to question 32*).

If you **currently are** an MLA member,

For how many years have you been an MLA member? \_\_\_\_\_

Has this membership been \_\_\_ continuous or \_\_\_ interrupted?

31 If you **currently are** a national MLA member, please rate the importance of the following factors in your decision to become or remain an MLA member:

[ranking for each factor from 1 – unimportant – to 4 – very important]

- a. Notes
- b. MLA Newsletter
- c. placement service
- d. other professional publications
- e. contact with other members of the profession
- f. important for institutional promotion

g. other (please describe):  
(please skip to question 34)

**32** If you currently are **not** a national MLA member, have you ever been a member?  
\_\_\_\_yes \_\_\_\_no

**33** If you currently are **not** a national MLA member, or at any time had a lapse in membership, please indicate the importance of the following factors regarding your decision:

[ranking for each factor from 1 – unimportant – to 4 – very important]

- a. MLA not relevant to my professional goals or interests
- b. change in employment position or situation
- c. cost of membership
- d. member of other relevant national organization (e. g. AMS, Sonneck Society, SEM)
- e. national organization duplicates chapter offerings
- f. institution holds membership
- g. other (please describe):

**34** Please place a check mark beside all the national MLA meetings listed below that you attended:

\_\_1997 New Orleans \_\_1996 Seattle \_\_1995 Atlanta \_\_1994 Kansas City \_\_1993  
San Francisco \_\_1992 Baltimore \_\_1991 Indianapolis \_\_1990 Tucson \_\_1989  
Cleveland \_\_1988 Minneapolis \_\_1987 Eugene

**35** If you attended *at least one* of the above meetings, please indicate the importance of the following factors regarding your decision:

[ranking for each factor from 1 – unimportant – to 4 – very important]

- continuing education workshops
- specific sessions, programs, or speakers
- keeping current with developments in the field
- contact with other members of the profession
- viewing exhibits
- important for institutional promotion
- social aspects
- opportunity to travel
- other (please describe):

**36** For the meetings listed above you did not attend, please indicate the importance of the following factors regarding your decision:

[ranking for each factor from 1 – unimportant – to 4 – very important]

- not a member of MLA at the time
- insufficient institutional financial support
- time off from work not possible
- personal or family obligations
- program(s) not of interest

not relevant to my work or professional goals at the time  
other (please describe):

*(if you have never attended a national meeting, skip to question 40)*

**37** Do you normally receive financial support (yes\_\_\_\_ no\_\_\_\_ ) or release time (yes\_\_\_\_ no\_\_\_\_) from your employer in order to attend national MLA meetings?

**38** If you can, please indicate an average percentage of your expenses which are covered by your institution or an average dollar amount provided by your institution for your attendance at national meetings:

about \_\_\_\_\_% OR about \$\_\_\_\_\_

**39** If you were or are a national MLA member have you ever (please check all that apply):

served as a board member

served as a special officer (e.g. publicity, placement)

chaired a committee, working group, or task force, or coordinated a roundtable

been appointed to a committee, working group, or task force

presented a paper at a plenary session

served as a panel member at a plenary session

presented a paper at a committee/subcommittee/roundtable meeting

served as a panel member at a committee/subcommittee/roundtable meeting

served as a panel member at an *Ask MLA* session

**40** Are you currently an MLA **chapter** member: yes\_\_\_\_ no\_\_\_\_ *(if you answered no, please skip to question 42)*

**41** If **yes**, please indicate the importance of the following factors regarding your decision:  
[ranking for each factor from 1 – unimportant – to 4 – very important]

a. chapter publications

b. chapter activities or meetings

c. contact with other members of the profession

d. important for institutional promotion

e. other (please describe):

*(please skip to question 44)*

**42** If **no**, please indicate the importance of the following factors regarding your decision:  
[ranking for each factor from 1 – unimportant – to 4 – very important]

a. chapter not relevant to my professional goals or interests

b. change in employment position or situation

c. cost of membership

d. duplicates activities of national organization

e. institution holds membership

f. other (please describe):

**43** How often do you attend MLA **chapter** meetings?

- never or seldom
- sometimes
- often
- almost all or all the time

**44** If you attended *at least one* chapter meeting in the past 10 years, please indicate the importance of the following items regarding your decision:

[ranking for each factor from 1 – unimportant – to 4 – very important]

- continuing education workshops
- specific session, programs, or speakers
- keeping current with developments in the field
- important for institutional promotion
- social aspects opportunity to travel
- other (please describe):

**45** For chapter meetings of the past 10 years that you did not attend, please indicate the importance of the following items regarding your decision:

[ranking for each factor from 1 – unimportant – to 4 – very important]

- not a member of the chapter at the time
- insufficient institutional financial support
- time off from work not possible
- personal or family obligations
- program(s) not of interest
- not relevant to my work or professional goals at the time
- other (please describe):

**46** Please place a check mark ( ) beside library, professional, or scholarly music groups *other than MLA* to which you currently pay membership dues:

- national library or archival associations *other than MLA* (ALA, IAML, etc.)
- state or regional library associations
- utility or system user group (e. g. III, NOTIS, MOUG)
- scholarly music associations (e.g. AMS, SEM, Sonneck Society)
- performing or composers organization or association
- other professional or academic associations (e.g. AAUP)

**47** Do you subscribe to MLA-L? yes\_\_\_ no\_\_\_

**48** If you answered **yes**, how important are the following reasons for subscribing to MLA-L?

[ranking for each reason from 1 – unimportant – to 4 – very important]

- get quick answers to questions I have
- help others with their questions
- contact with other members of the profession
- keep up with news or issues in the profession
- a pleasant diversion from everyday work
- other (please explain):

**49** If you answered **no**, how important are the following reasons for not subscribing to MLA-L?

[ranking for each reason from 1 – unimportant – to 4 – very important]

too little useful information

no convenient access to email

employer discourages use of email

other (please explain):

**50** Please circle which of these services you have convenient access to:

email at home

email at work

WWW at home

WWW at work

**51** Do you subscribe to electronic lists and discussion groups other than MLA-L? yes\_\_\_

no\_\_\_

**Thank you for completing this questionnaire!**

## **Appendix B: MLA's Survey of Personnel Characteristics, 2009**

The following survey was administered in early 2009 via Survey Monkey. Respondents were given identical surveys for parts 1, 3, and 4, while Part 2 varied based on the response to the first question in that section.

### **Part I: Education and Background**

1. Please indicate below the degrees/certifications/diplomas you have earned, including areas of study and years awarded. Select all that apply.

#### **DEGREES OR STUDY IN MUSIC**

Presented as:

BA [dropdown list of majors] [blank for year]

BA (or equivalent)

BM (or equivalent)

MA

MM, MME

PhD/DMA/EdD

diploma

undergraduate coursework in music but not major

graduate coursework in music; no degree

other (please specify):



Choices for degree drop-downs:

- musicology / music history
- ethnomusicology
- music education
- music therapy
- music theory
- music composition
- music administration
- music technology
- vocal performance
- instrumental performance
- conducting
- other (please specify):

PROFESSIONAL LIBRARY DEGREES AND/OR ARCHIVAL CERTIFICATION  
[including year awarded]:

- BA (or equivalent)
- ALA- accredited Master's of Library and/or Information Science [dropdown:  
with music librarianship specialization, without music specialization]
- Non-ALA-accredited Master's of Library and/or Information Science  
[dropdown: with music librarianship specialization, without music  
specialization]
- Archival Certification
- PhD (in a subject besides music)

DEGREES IN FIELDS OTHER THAN MUSIC OR LIBRARY SCIENCE  
[including year awarded]:

- BA/BS                    major:
- MA/MS                    major:
- PhD/EdD                major:
- other (please specify)    major(s): \_\_\_\_\_

2. Are you actively pursuing a degree or certificate now?

- yes
- no

Degree/certification: Major or concentration: \_\_\_\_\_

3. Please list any languages other than English in which you have some proficiency and indicate the degree of proficiency on the following scale [repeatable]:

language [blank]:

proficiency [dropdown]:

- basic or bibliographic knowledge
- some reading or speaking ability
- moderate reading or speaking ability
- fluency or near fluency

## Part 2: Employment

Please select the category below which best describe your current employment (or your primary job if you have more than one):

- Library/Archives [skip to Part 2 – Library-Archives]
- Student/Unemployed [skip to Part 2 – Student-Unemployed]
- Other Music/Library Commercial Sector [skip to Part 2 – Other-Commercial]
- Retired [skip to Part 3]

### Part 2 for Library and Archives

1. Please indicate below the type of institution in which you are employed.

- Academic or conservatory library (from each group below, select the attributes that best describe your institution)

Highest level of music degrees granted:

- undergraduate
- masters and/or post baccalaureate
- doctoral

Type of institution (select all that apply):

- private institution
- state-supported institution
- conservatory, school of music, or conservatory within a larger institution

Total student enrollment at your institution:

- fewer than 2,000 students
- 2,000 - 5,000 students
- 5,000 - 10,000 students
- more than 10,000 students

Total number of music majors (both undergraduate and graduate):

- 1-50
- 51-100
- 101-200
- 201-300
- 301-400
- 401 or more

- Public Library
- School library
- Orchestra library
- Archive or special collection not affiliated with an academic institution or public library
- Governmental library (Federal, State, Armed Services)
- Other library: \_\_\_\_\_

2. Are your current position's responsibilities [check one]:

- primarily related to music

- split between music and non-music subjects
  - primarily unrelated to music
3. If your current responsibilities are primarily or partly related to music, do you work in:
- an integrated collection with no separate service point for music
  - a separate music, media, or performing arts collection housed within a larger collection
  - a physically separate branch music and/or performing arts library
  - other (please specify):
4. For each task listed below, please indicate whether you have primary, secondary, or no responsibility. [dropdowns next to each entry for primary, secondary, no responsibility]
- administration/management of unit or library
  - supervision (including volunteers or students)
  - reference
  - library instruction
  - classroom teaching (other than library instruction)
  - circulation
  - cataloging/ database maintenance
  - systems/computer or technical support
  - media technical support
  - acquisitions
  - collection development
  - conservation/preservation
  - marketing/sales/fundraising
5. How many years have you worked in your current position:
- less than a year
  - 5 years
  - 5-10 years
  - 10-20 years
  - more than twenty years
6. How many hours per week are officially assigned to your position? \_\_\_\_\_
7. What percentage FTE is your current position? (use your institution's definition of FTE): \_\_\_\_\_
8. What is your annual salary range?
- under \$20,000
  - \$20,000-\$30,000
  - \$30,001-\$40,000
  - \$40,001-\$50,000

- \$50,001-\$60,001
- \$60,001-\$70,000
- \$70,001-\$80,000
- \$80,001-\$90,000
- \$90,001-\$100,000
- over \$100,000

9. Which of the following best describes the status of your position:
- tenured faculty
  - tenure-track faculty
  - permanent or continuing faculty (other than tenured or tenure-track)
  - professional staff
  - classified staff
  - non-renewable contract (e.g. a temporary position, however long, with a termination date)
  - other (please specify): \_\_\_\_\_
10. How many total FTE staff (including librarians and paraprofessionals but excluding student, internship, or volunteer positions) work in your library? \_\_\_\_\_
11. How many FTE librarians work in your library? \_\_\_\_\_
12. How many total FTE staff (using the above definition) work in your department, unit, or branch? \_\_\_\_\_
13. How many FTE librarians work in your department, unit, or branch? \_\_\_\_\_
14. If you have an MLS, did you work as a library clerk or paraprofessional *prior to* earning your MLS?
- yes [dropdown: how long?]
  - no
  - not applicable
15. If you have an MLS, did you work as a library clerk or paraprofessional *after* earning your MLS?
- yes [dropdown: how long?]
  - no
  - not applicable
16. Do you have, or have you had a graduate assistantship:
- yes, in a music library or archive
  - yes, in a non-music library or archive
  - no
  - not applicable

17. Is your position represented by a union or bargaining unit?

- yes
- no

18. Have you ever (please check all that apply):

- sought the assistance of a résumé review or career counseling service?
- participated in a practicum or internship for professional development?
- been employed in a library residency or fellowship program?
- participated in leadership training?

### **Continue with Part 3**

### **Part 2 for Student/Unemployed**

1. Please indicate your current status.

- Student
- Unemployed (job seeking)
- Unemployed (not job seeking)

2. If you have an MLS, did you work as a library clerk or paraprofessional prior to earning your MLS?

- yes
- no
- not applicable

If YES, for how long? \_\_\_\_\_

3. If you have an MLS, did you work as a library clerk or paraprofessional after earning your MLS?

- yes
- no
- not applicable

If YES, for how long? \_\_\_\_\_

4. If currently unemployed, have you worked in a professional position in a music library in the past?

- yes
- no
- not applicable

5. Do you have, or have you had a graduate assistantship:

- yes, in a music library or archive
- yes, in a non-music library or archive

- no
- not applicable

6. Have you ever (please check all that apply):
- participated in a practicum or internship for professional development?
  - been employed in a library residency or fellowship program?
  - participated in leadership training?
  - participated in a mentoring program?
  - sought the assistance of a library-specific résumé review or career counseling service (MLA's Résumé Review Service or Placement Service, ALA's Placement Services)?
  - sought the assistance of a general résumé review or career counseling service (monster.com, career counseling center at an academic institution, etc.)?

**Continue with Part 3**

**Part 2 for Other Music/Library Commercial Sector Screen**

1. Please indicate the field in which you work.
  - Bibliographic utility or other commercial library service
  - Music or book publishing
  - Sound recording industry or distribution
  - Educator (including library school faculty and faculty in disciplines other than music)
  - Performing musician
  - Preservation consultation / service
  - Other: \_\_\_\_\_
2. How many years have you worked in your current position:
  - less than a year
  - 5-10 years
  - 10-20 years
  - more than twenty years
3. How many hours per week are officially assigned to your position? \_\_\_\_\_
4. How many people work in your organization
  - 1-5
  - 6-10
  - 11-20
  - 21-50
  - 51 -100
  - 101 or more
5. What is your annual salary range?

- under \$20,000
- \$20,000-\$30,000
- \$30,001-\$40,000
- \$40,001-\$50,000
- \$50,001-\$60,001
- \$60,001-\$70,000
- \$70,001-\$80,000
- \$80,001-\$90,000
- \$90,001-\$100,000
- over \$100,000

6. Have you worked in a music library or archive in the past?

- yes
- no

7. Have you ever (please check all that apply):

- sought the assistance of a résumé review or career counseling service?
- participated in a practicum or internship for professional development?
- been employed in a library residency or fellowship program?
- participated in leadership training?

### **Continue with Part 3**

## **Part 3: Scholarly, Creative, and Service Activities**

### SCHOLARLY ACTIVITIES

1. Have you ever...?

- published reviews (of books, scores, recordings, software, etc.)
- published articles, book chapters, or encyclopedia entries
- published books (author or co-author)
- edited books, journals, or newsletters organized sessions or workshops (through national or regional organizations or agencies)
- taught or led sessions or workshops (through national or regional organizations or agencies)
- presented papers or poster sessions at national or regional conventions

### CREATIVE ACTIVITIES

2. Have you ever...?

- given recitals (as soloist, principal performer, or featured composer)
- received grants, commissions, or other awards or honors for artistic work
- published compositions



- appeared on recording, video, or radio/television broadcast (e.g., as featured performer or composer)

### SERVICE ACTIVITIES

#### 3. Have you ever...?

- been appointed to a committee, working group, or task force in a professional organization
- chaired a committee, working group, or task force, or coordinated a roundtable in a professional organization
- served as a special officer (e.g. publicity, placement) in a professional organization
- served as a board member in a professional organization
- served as a panel member at a committee/subcommittee/roundtable meeting in a professional organization
- other (please describe):

### Part 4: Demographic Data

#### 1. What is your age?

- 20-30
- 31-40
- 41-50
- 51-60
- 61-70
- 71-80
- 81 or above

#### 2. What is your gender?

- Female
- Male

#### 3. What is your race or ethnic origin? (check all that apply):

- White
- African/African American
- Asian
- Pacific Islanders, Native Hawaiian and Other Pacific Islanders
- Native American including Alaskan
- Latino
- Other

4. Your sexual orientation:

- bisexual
- heterosexual
- lesbian/gay

5. Country \_\_\_\_\_ and State or Province \_\_\_\_\_ in which you work.

6. Are you currently a member of the national MLA organization?

yes

For how many years?

- less than a year
- 1-5 years
- 5-10 years
- 10-20 years
- more than twenty years

no

7. If you currently are a national MLA member, please rate the importance of the following factors in your decision to become or remain an MLA member: [Likert scale; 1 = Not important, 5 = Very Important]

- Notes
- MLA Newsletter
- career advisory services (Résumé Review Service, Placement Service, etc.)
- opportunities for mentoring and/or being mentored
- contact with other members of the profession
- conference attendance
- important for institutional promotion
- other (please describe):

8. If you currently are not a national MLA member, or at any time had a lapse in membership, please indicate the importance of the following factors regarding your decision: [Likert scale; 1 = Not important, 5 = Very Important]

- MLA not relevant to my professional goals or interests
- change in employment position or situation
- cost of membership
- member of other relevant national music organization (e. g. AMS, Sonneck Society, SEM)
- member of other relevant national library organization (e. g. ALA, SAA, ACRL)

- national organization duplicates chapter offerings
- institution holds membership
- non-inclusive atmosphere
- other (please describe):
- not applicable

9. Please indicate which library, professional, or scholarly music groups other than MLA to which you currently pay membership dues:

- national library or archival associations other than MLA (ALA, IAML, SAA, etc.)
- state or regional library associations
- utility or system user group (e. g. III, NOTIS, MOUG)
- scholarly music associations (e.g. AMS, SEM, SAM,)
- performing or composers organization or association
- other professional or academic associations (e.g. AAUP, MENC, NATS)

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Abstract:

Results from the 2009 MLA Survey of Personnel Characteristics are presented and analyzed. Areas covered include education and training, status and salaries, professional activities, and demographics of MLA members. In each area, comparisons are made to results from the study of the same name conducted in 1997.