

**The knowledge, skills and competency requirements for music librarians in  
academic music libraries in the Western Cape, South Africa**

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ADMBRA004

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A minor dissertation submitted in *partial fulfillment* of the requirements for the  
award of the degree of Master of Library and Information Studies

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**COMPULSORY DECLARATION**

This work has not been previously submitted in whole, or in part, for the award of any degree.  
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To my parents, for always believing in me and for supporting me through all my endeavours, thank you.

*A wife of noble character who can find? She is worth far more than rubies. Proverbs 31:10.*

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## DEDICATION

*To God be the glory*

*For my wife Alicia, my daughters Leah and Jesse and my son Christian*

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## **ABSTRACT**

The objective of this study was to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective the following research questions were generated: What are user expectations of academic music library services in the Western Cape?; To what extent are these expectations currently being met?; and, What are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa? The study was supported generally by Core competency theory and more specifically by the Music Library Association (MLA) core competencies for music librarians. The study's research approach was qualitative and exploratory, incorporating a multiple case study design. Empirical data were collected via semi-structured interviews and focus group discussions with purposively sampled music librarians, academics and postgraduate students at the two higher education institutions in the Western Cape, Stellenbosch University and the University of Cape Town. Both these universities have music departments and music libraries. The data collected were analysed using thematic content analysis from recorded interviews and focus group discussions.

The study's conclusions are centered on the main findings and discussion in the context of the reviewed literature and the theory supporting the study. It presents, based on the findings, knowledge, skills and competencies required to professionally and confidently serve the music library's scholarly community. While the study is empirically grounded in the music library and university environment in the Western Cape of South Africa, it has both practice and theoretical relevance to the broader world of music librarianship. The findings of this study to a large extent concur with the MLA core competency framework for music librarians but also updates it in terms of the modern digital information environment as well as a transformative society sensitive to cultural contextuality. It recommends to the music librarianship practice environment and contributes to the existing body of knowledge on competencies for music librarianship, an adjusted and extended MLA core competency framework (Hunter, 2002) which it hopes will be basis for further practice and research in the area of music librarianship.

## TABLE OF CONTENTS

Dedication .....	i
Acknowledgments.....	ii
Abstract .....	iv
List of figures.....	ix
List of tables .....	x
List of abbreviations.....	xii
<b>CHAPTER 1: INTRODUCTION AND BACKGROUND TO THE STUDY .....</b>	<b>1</b>
1.1 Introduction .....	1
1.2 Background to the study.....	2
1.2.1 History of academic music libraries in South Africa .....	2
1.2.2 Music librarianship in South Africa: education and training .....	4
1.3 Study context: Western Cape, South Africa .....	5
1.3.1 Stellenbosch University.....	6
1.3.1.1 Stellenbosch University - Department of Music and Konservatorium .....	7
1.3.1.2 Stellenbosch University – Music Library .....	7
1.3.2 University of Cape Town .....	8
1.3.2.1 University of Cape Town - South African College of Music .....	9
1.3.2.2 University of Cape Town - WH Bell Music Library .....	9
1.4 Research problem .....	10
1.5 Research objective .....	12
1.6 Research questions .....	13
1.7 Motivation for the study.....	13
1.8 Definitions of terms relevant to the study .....	13
1.8.1 Academic library .....	13
1.8.2 Academic music library .....	14
1.8.3 Music librarian .....	14
1.8.4 Knowledge .....	14
1.8.5 Skills.....	15

1.8.6 Competencies .....	15
1.9 Overview of research methodology .....	15
1.10 Limitations and delimitations of the study.....	16
1.11 Structure of the research report.....	17
1.12 Summary .....	18
<b>CHAPTER 2: LITERATURE REVIEW .....</b>	<b>19</b>
2.1 Introduction .....	19
2.2 Theory supporting the research .....	19
2.2.1 Core competency theory .....	19
2.2.2 Music Library Association (MLA) core competencies for music librarians.....	20
2.2.2.1 The MLA core competencies for music librarians.....	21
2.3 Literature review.....	22
2.3.1 Music librarianship.....	23
2.3.2 Subject specialisation in librarianship.....	25
2.3.3 Scholarly studies in music librarianship.....	26
2.3.4 Competencies for music librarians .....	29
2.4 Summary .....	30
<b>CHAPTER 3: RESEARCH DESIGN AND METHODS.....</b>	<b>31</b>
3.1 Introduction .....	31
3.2 Research approach and design .....	31
3.2.1 Multiple case study research design.....	32
3.3 Research methods .....	32
3.3.1 Population and sampling .....	32
3.3.2 Data collection .....	34
3.3.2.1 Semi-structured interviews .....	34
3.3.2.2 Focus group discussions .....	35
3.3.2.3 Informed consent.....	35
3.3.2.4 Pre-testing and administering of data collection instruments.....	36
3.3.3 Data analysis .....	37
3.3.4 Reliability and validity .....	38



3.3.5 Ethical considerations .....	38
3.4 Evaluation of research methodology.....	39
3.5 Summary .....	40
<b>CHAPTER 4: PRESENTATION OF FINDINGS .....</b>	<b>41</b>
4.1 Introduction .....	41
4.2 Presentation of findings.....	41
4.2.1 User expectations of academic music library services in the Western Cape .....	43
4.2.1.1 Music librarians.....	44
4.2.1.2 Music academics and postgraduate students .....	45
4.2.2 The extent to which user expectations are currently being met .....	47
4.2.2.1 Music librarians.....	48
4.2.2.2 Music academics and postgraduate students .....	49
4.2.3 The knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa .....	50
4.2.3.1 Professional ethos.....	50
4.2.3.2 Training and education .....	51
4.2.3.3 Knowledge, skills and competencies (covering MLA competency categories).....	56
4.2.4 General comments.....	67
4.3 Summary .....	67
<b>CHAPTER 5: DISCUSSION OF MAIN FINDINGS, CONCLUSIONS AND RECOMMENDATIONS 69</b>	
5.1 Introduction .....	69
5.2 Discussion of main findings.....	69
5.2.1 User expectations of academic music library services in the Western Cape .....	69
5.2.2 The extent to which user expectations are currently being met .....	71
5.2.3 The knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa .....	72
5.2.3.1 Professional ethos.....	73
5.2.3.2 Training and education .....	73
5.2.3.3 Reference and research .....	76

5.2.3.4 Collection development.....	77
5.2.3.5 Collection organisation .....	77
5.2.3.6 Library management.....	78
5.2.3.7 Information and audio/visual technology .....	78
5.2.3.8 Teaching.....	79
5.2.3.9 Customer care.....	79
5.2.3.10 Personal attributes .....	80
5.3 Conclusions .....	80
5.4 Recommendation.....	84
5.5 Summary and general conclusion.....	85
<b>REFERENCE LIST.....</b>	<b>87</b>
<b>APPENDICES.....</b>	<b>96</b>
Appendix A : Semi-structured interview schedule for music librarians .....	97
Appendix B: Semi-structured interview schedule for music academics .....	103
Appendix C: Focus group discussion check list for postgraduate music students .....	106
Appendix D: Informed consent form for music librarians .....	108
Appendix E : Informed consent form for music academics.....	110
Appendix F: Informed consent form for focus group participants (music postgraduate students).....	112
Appendix G: The MLA core competencies for music librarians – (Hunter, 2002: 4-5).....	114
Appendix H: The MLA core competencies for music librarians – adjusted to the findings from a South African study.....	117

## LIST OF FIGURES

Figure 1.1: Map of South Africa .....	6
Figure 4.1: Biographical details of music academics .....	43
Figure 4.2: Biographical details of postgraduate students .....	43
Figure 4.3: The need for, at the least, a Bachelor degree in music to practise as a music librarian .....	52
Figure 4.4: The need to have a professional LIS qualification to practice as an effective librarian .....	53
Figure 4.5: Working knowledge of a language other than English .....	55
Figure 4.6: Languages specified .....	55

## LIST OF TABLES

Table 1.1: Academic music libraries in South Africa .....	4
Table 2.1: Mapping of core competency concepts to research questions and sources of data.....	22
Table 3.1: Targeted study sample.....	34
Table 3.2: Actual study sample .....	37
Table 4.1: Participating respondents .....	42
Table 4.2: Biographical details of music librarians .....	42
Table 4.3: Categories of users of the SU and UCT music libraries.....	44
Table 4.4: Music academics' expectations of their music library services .....	46
Table 4.5: Postgraduate students' expectations of their music library services.....	47
Table 4.6: Evaluation of the effectiveness and efficiency of library services to their users ...	48
Table 4.7: Extent to which expectations of music academics are being met by the music library.....	49
Table 4.8: Extent to which expectations of postgraduate music students are being met by the music library.....	50
Table 4.9: Is being able to play a musical instrument and read/interpret a music score necessary for a practising music librarian? .....	54
Table 4.10: Familiarity with a variety of research methods as a necessary competency for a music librarian in a higher education context .....	56
Table 4.11: Knowledge required of music librarians as identified by music librarian respondents .....	59
Table 4.12: Skills required of music librarians as identified by music librarian respondents .	61
Table 4.13: Other competencies required of music librarians as identified by music librarian respondents .....	62
Table 4.14: Knowledge required of music librarians as identified by music academics .....	63
Table 4.15: Skills required of music librarians as identified by music academics .....	64
Table 4.16: Other competencies required of music librarians as identified by music academics.....	64
Table 4.17: Knowledge required of music librarians as identified by postgraduate students	65
Table 4.18: Skills required of music librarians as identified by postgraduate students.....	66

Table 4.19: Other competencies required of music librarians as identified by postgraduate students.....	67
Table 4.20: General comments by participants.....	67

## LIST OF ABBREVIATIONS

AALL	-	American Association of Law Libraries
ALA	-	American Library Association
ARL	-	Association of Research Libraries
CALICO	-	Cape Library Consortium
CD	-	Compact Disc
DOMUS	-	Documentation Centre for Music
DVD	-	Digital Video Disc
HR	-	Human Resources
IAML	-	International Association of Music Libraries
IM	-	Instant Messaging
LIASA	-	Library and Information Association of South Africa
LIS	-	Library and Information Services [service]
LIS	-	Library and Information Science [discipline]
LP	-	Long Playing [records]
MLA	-	Music Library Association
MLIGSA	-	Music Librarians' Interest Group of Southern Africa
MLIS	-	Master of Library and Information Studies
MLS	-	Master of Library Science
MOLA	-	Major Orchestra Librarians' Association
MOOC	-	Massive Open Online Course
MUSLIG	-	Music Librarians' Interest Group
NTSC	-	National Television System Committee

OPAC	-	Online Public Access Catalogue
PAL	-	Phase Alternation Line
RDA	-	Resource Description and Access
SACM	-	South African College of Music
SAILIS	-	South African Institute for Library and Information Science
SAMLA	-	South African Music Library Association
<i>SAMUS</i>	-	<i>South African Journal of Musicology</i>
SLA	-	Special Libraries Association
SU	-	Stellenbosch University
UCT	-	University of Cape Town
UNISA	-	University of South Africa

# **CHAPTER 1:**

## **INTRODUCTION AND BACKGROUND TO THE STUDY**

### **1.1 Introduction**

This study's focus is music librarianship, specifically the knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa. Internationally, writers commenting on the subject of music librarianship have focused more on the education of the music librarian than on defining what a music librarian is and does (Ochs, 1976: 27; Oates, 2004: 1). Therefore, this study explores what the job of a music librarian is and what is required to fulfill such a job.

Before one can effectively address these issues, one has to identify why music as a discipline is different from other academic disciplines. Sommer (1994: 5) proposes that we should distinguish between two kinds of music, music we hear and music we see. In a library context, the music we hear or recorded sound has a larger following than the music we see, which is notated or sheet music. Anyone who can hear has the ability to listen to music but fewer people have the ability to read music. Notated music takes years of studying before a musician can read and perform it fluently. Understanding that these two kinds of music exist within the library context, leads one to realise the level of expertise one needs to possess and the challenges one faces when it comes to preserving music in these two mediums.

In the South African context little contribution has been made to the international body of work in this area. Traditionally in South Africa, there is a 'learn on-the-job' mentality for music librarians working in music libraries. It is the opinion of the researcher, based on his years of practice in a music library as well as the fact that he holds a Bachelor of Music degree, that this puts music library patrons at a disadvantage because music library staff are generally not equipped to provide a professional service that patrons deserve. Internationally, and specifically in the United States of America (USA), there are academic programmes and training specifically designed for the education of aspiring music librarians (Morrow, 2000: 656). In South Africa and more specifically in the Western Cape, training in music librarianship is non-existent. The researcher ascertains this from having grown up in the Western Cape and



having studied and practised academic librarianship in this region. While literature on music librarianship exists internationally, locally (in South Africa) there is no substantial body of work which can be relied upon for guidance in music librarianship. Hence the need to fill this gap by undertaking research that looks into the knowledge, skills and competency requirements for music librarians in academic music libraries in a South African context.

## **1.2 Background to the study**

Music librarianship has been a specialised form of work within the field of music as much as it has been a specialised form of librarianship (Young, 1984: 510). Music librarianship encompasses a broad range of activities and duties and focusses on two specific and independent professions, namely, music and librarianship. Independently these two professions come with their own specialised knowledge, competencies and skill sets to professionally and confidently execute the requirements of the music librarianship profession. Once these two professions are fused together it creates a highly specialised and focussed field. Both Kinkeldey (1937) and Krummel (1983), quite early on, emphasised this notion and pointed out that the reference tools and resources needed in music librarianship are distinctly different from those used in general library work.

### **1.2.1 History of academic music libraries in South Africa**

There is no significant body of literature in this area for South Africa, apart from an article by Still-Drewett (2009) entitled 'South African music libraries: collegial, institutional and geographic: an examination'. There are also annual reports on the progress of the South African Music Library Association (SAMLA) by the chairpersons of the association published in the *South African Journal of Musicology (SAMUS)*. These reports together with the article by Still-Drewett (2009) are relied on in this study to trace the history of academic music libraries in South Africa.

Academic music libraries are a fairly new concept in South Africa relative to the academic music library community abroad. Music libraries began to be established "in the first half of the twentieth century particularly at the older and more established universities", namely, Stellenbosch University in 1934, the University of Cape Town in 1943, and the University of Natal (now Kwazulu-Natal) in 1973 (Still-Drewett, 2009: 207). Still-Drewett (2009: 207) noted

that the “size and scope of collections varied, with most libraries developing from small beginnings”.

Music librarians in South Africa have a “fairly long history of endeavours to organise collectively in the work place” (Still-Drewett, 2009: 210). In 1982, the Music Librarians’ Interest Group (MUSLIG) endeavoured to establish a music library association. The membership for the new group (MUSLIG) was “racially defined for white music library workers” as it was established in the apartheid<sup>1</sup> era under the auspices of the then South African Institute for Librarianship and Information Science (SAILIS), which was later to become the Library and Information Association of South Africa (LIASA) (Still-Drewett, 2009: 210). The purpose for creating the interest group was to create synergy among music librarians through meetings and newsletters with the goal of improving the quality of music library collections and services offered (Geldenhuys, 1982: 53). In 1987 MUSLIG was reconstituted as SAMLA (South African Music Libraries Association), with the goal of overcoming challenges faced by music librarians (Walton, 1987: 122). SAMLA was affiliated to SAILIS, and with its growing membership, held its first congress in 1988 at the University of Cape Town (Walton, 1989: 113). The 1995 SAMLA report indicated a “substantial decline” in SAMLA membership, prompting the SAMLA committee in this same year to “conduct an in-depth assessment-needs survey among all sectors of the music industry and profession to chart a new course for the future of SAMLA” (Musiker, 1995: 78). The chairperson of SAMLA at the time, Rubin Musiker, stated that “SAMLA experienced a watershed year in 1996 and reached the cross-roads, so to speak, of in its sixteen-year existence” (Musiker, 1996: 90). According to Musiker (1996: 91), “SAMLA would not be disbanded but suspended and should wait for the formation of the new national umbrella library organisation which would bring all librarians together under one association where division along racial lines would come to an end”.

To date, SAMLA has never been revived. According to Still-Drewett (2009: 211), in 2005 a small group of music librarians established the Music Librarians’ Interest Group of Southern Africa (MLIGSA). Still-Drewett (2009: 211) asserts that the independent Music Librarians’ Interest

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<sup>1</sup> Policy of separate development in South Africa up to 1994 to ensure racial separation, socially, educationally, economically, etc. (OED online, 2016).

Group has been key in re-establishing communication among South African music librarians. Strauss (2013), a recently retired music librarian, remarked that the group is still in existence and communicates regularly via an informal e-mail list. The researcher ascertains from his professional knowledge that there are to date 11 academic music libraries situated in universities throughout South Africa – see Table 1.1.

**Table 1.1: Academic music libraries in South Africa**

University	Music Library
Nelson Mandela Metropolitan University	Music Library
North West University	Music Library
Rhodes University	Music library
Stellenbosch University	Music Library
University of Cape Town	WH Bell Music Library
University of KwaZulu-Natal	Eleanor Bonnar Music Library
University of Pretoria	Music Library
University of South Africa (UNISA)	Music library
University of the Free State	Music library
University of the Witwatersrand	Arts Library
University of Venda	Library incorporated into the Musicology Department

### **1.2.2 Music librarianship in South Africa: education and training**

Traditionally in South Africa music librarians have received on-the-job training. Historically in the field of music librarianship in South Africa, one would train as a librarian and if one had subject knowledge in music, it would be considered an advantage for the position of music librarian; it has never been the norm that if one wanted to be a music librarian that one would be required to have a music degree (Strauss, 2013). If there was someone with a dual qualification, it was always regarded to be an advantage but never a requirement. In other words, in South Africa, to become a music librarian all one requires is a Library and Information Science (LIS) qualification and this would be the prerequisite for the post; no music qualification or formal musical training was required (Strauss, 2013). At the time of conducting this study (2015 - 2017), the Head Librarian at the Music Library at Stellenbosch University (SU), had an Honours degree in Library and Information Studies. The former Head Librarian at the WH Bell Music Library at the University of Cape Town (UCT) (and recently retired) at the time of this study held a Grade 8 Certificate in music, a Bachelor's degree in Library and Information Studies and a Postgraduate Diploma in Education. As may be

observed with these two major universities in the Western Cape, the only requirement for the position of Music Librarian was an LIS professional qualification.

However, an advertisement for the post of Head Music Librarian at the University of Cape Town in February 2015 (Information services librarian, UCT Libraries, 2015) reflected a change in the qualification requirements for such a post, compared to past practice outlined above. The post required applicants to have a “western classical music degree” in combination with an LIS professional qualification (Information services librarian, UCT Libraries, 2015). This change in educational requirements is perhaps an indication of the importance of the music qualification in the field of music librarianship, an issue this study probes.

### **1.3 Study context: Western Cape, South Africa**

South Africa (see Figure 1.1) is found on the southern tip of the African continent. The Western Cape, in which this study is located, is one of South Africa’s nine provinces and is located at the country’s most southern part as can be seen in Figure 1.1. The capital city of the Western Cape is Cape Town which is also the parliamentary capital of the country. The population of the province is 5 822 734 according to the last census in the country held in 2011 which amounts to 11.3% of the country’s population (SouthAfrica.info, 2015). The three dominant languages spoken in the Western Cape are Afrikaans at 49.7%, isiXhosa at 24.7% and English at 20.2%; the land area is 129 462 square kilometers which amounts to 10.6% of the total land area of South Africa (SouthAfrica.info, 2015). South Africa has 26 universities in its various provinces. Stellenbosch University (a historically Afrikaans language university) and the University of Cape Town (a historically English language university) are located in the Western Cape. Their respective locations in the Western Cape are reflected in Figure 1.1.



Figure 1.1: Map of South Africa (D-maps, 2007-2016)

### 1.3.1 Stellenbosch University

The history of Stellenbosch University (SU) dates back to the 17th century, when education was introduced in the town of Stellenbosch in the Western Cape in 1685. Higher education was established in the town in 1859 with the commencement of the Theological Seminary of the Dutch Reformed Church. In 1874, the Arts Department was founded. The decision to build a “proper college building” was made in 1879, the new building was renamed Victoria College in 1887. The expansion of the college in 1904, led to the establishment of research chairs in Zoology, Botany, History and Applied Mathematics (Stellenbosch University, 2013a). In April 1918, Victoria College became Stellenbosch University with the adoption of the University Act in 1916 by the Union of South Africa Parliament (Stellenbosch University, 2013a).

### **1.3.1.1 Stellenbosch University - Department of Music and Konservatorium<sup>1</sup>**

The Department of Music and Konservatorium at the University of Stellenbosch is the oldest institution of its kind in South Africa, and it was established as the “South African Konservatorium of Music” in 1905. The Department of Music and Konservatorium offers courses and training in music education, performance, composition, research and music technology (Stellenbosch University, 2013b). The original Konservatorium building still exists and was used by the Department of Music and Konservatorium until the end of 1977. In 1978 the Department of Music and Konservatorium and the Music Library moved to a new building in Victoria Street in Stellenbosch (Stellenbosch University Library and Information Service, 2011).

The undergraduate qualifications offered by the Department of Music and Konservatorium are a Higher Certificate in Music, Bachelor of Arts in Music degree and a Bachelor of Music degree with the option to select from five music streams (Music education, Musicology, Music technology, Performance and Music composition) in the third and fourth years (Stellenbosch University, 2013b).

The postgraduate qualifications offered by the Department of Music and Konservatorium are three diploma options which are an Advanced Diploma in Practical Music, Postgraduate Diploma in Music Technology and Diploma in Practical Music. The masters’ qualifications offered are Master of Philosophy in Music Technology degree, Master of Music with four options, namely, by full dissertation, dissertation and course work, dissertation and music composition and dissertation and practical studies. Finally, the Department of Music and Konservatorium offers a Doctor of Philosophy in Music (Stellenbosch University, 2013b).

### **1.3.1.2 Stellenbosch University – Music Library**

The Music Library at SU offers its services to the Department of Music and Konservatorium. Members of the public may also have access to the Music Library as a reference library. The

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<sup>1</sup> “Konservatorium is the German translation for the word conservatoire or conservatory, which can be defined as an institution or school for the practical and theoretical training of musicians of all types and grades” (Randel, 2003: 208).

Music Library is one of five branch libraries of the Stellenbosch University Library and Information Services, and is situated on the Stellenbosch University campus in the Konservatorium (Stellenbosch University Library and Information Service, 2011).

When the Konservatorium was incorporated into the Stellenbosch University and became a department of the Faculty of Arts in 1934, the Music Library at the time occupied a few shelves in the office of the head of the Konservatorium, Professor Maria Fismer; the Music Library has since “developed into one of the largest academic music libraries in the country” (Stellenbosch University Library and Information Service, 2011).

The users of the Music Library at Stellenbosch University have access to the collection of “print and electronic books, theses and dissertations, print and electronic journals, sheet music and audio-visual material (compact disks [CDs], digital video disks [DVDs], video cassettes, long playing records [LPs] and audio cassettes)” (Stellenbosch University Library and Information Service, 2011). Stellenbosch University library patrons also have access to a special collections section, housed in DOMUS (Documentation Centre for Music). DOMUS collects, preserves, orders and catalogues “music and documentary collections of composers, performing artists, musicologists and music institutions” (Stellenbosch University Library and Information Service, 2011).

Also available at the Music Library are photocopying facilities, listening booths equipped with CD, LP and cassette players, booths with computers for the viewing of DVDs, a group listening room and a seminar room with equipment for viewing of DVDs and videos.

### **1.3.2 University of Cape Town**

The University of Cape Town was founded in 1829 as the South African College, a high school for boys and developed into a university during the period 1880 to 1900, due to increased funding from private sources and the government (University of Cape Town, 2016). The College had a small tertiary education facility that grew substantially after 1880, when the discovery of gold and diamonds in the north - and the resulting demand for skills in mining - gave it the financial boost it needed to grow (University of Cape Town, 2016).

### **1.3.2.1 University of Cape Town - South African College of Music**

The South African College of Music (SACM) was established in 1910 in Strand Street, Cape Town. In 1912 Mr William Henry (WH) Bell was appointed principal and in 1914, the SACM moved to larger premises in Stal Plein, Cape Town (University of Cape Town. South African College of Music, 2017a). Professor WH Bell became Dean when the SACM was incorporated into the University of Cape Town in 1923. In 1999 the SACM was absorbed into the Faculty of Humanities where it presently exists (University of Cape Town. South African College of Music, 2017a).

The SACM offers a wide variety of training and study options in music. These options include ethnomusicology, performance studies in classical music, opera, African music and jazz. It also includes musicology (theory and history), music technology and music composition (University of Cape Town. South African College of Music, 2017b).

The undergraduate qualifications offered by the SACM are Bachelor of Music degrees in five streams, namely, General, Music performance, Music technology, Musicology and Music composition. The SACM also offers a Performer's Diploma in Music. In addition it offers Bachelor of Arts degrees in three streams which major in jazz studies, in music and in music education (University of Cape Town. South African College of Music, 2017c).

The postgraduate qualifications offered by the SACM are Bachelor of Music (Honours) degrees in three streams, namely, Musicology, Composition and Performance. The SACM also offers a Postgraduate Diploma in Music Performance. The Master of Music degrees offered by the SACM are by full dissertation, dissertation and performance, dissertation and composition, dissertation and course work and dissertation by course work and performance. Finally, the SACM offers a Doctor of Philosophy in Music (University of Cape Town. South African College of Music, 2017b).

### **1.3.2.2 University of Cape Town - WH Bell Music Library**

The music library branch at UCT was opened in the SACM in Rosebank, Cape Town on 1 August 1943 (Perry & Paterson, 1955: 3). The library, named after Professor WH Bell, was the first "completely self-contained, functionally-designed music library in Africa; it occupied the



former dining room of an old Victorian mansion called Strubenhalm”, the home of the SACM (University of Cape Town Libraries, 2016). In 1948, three adjacent rooms were occupied and the “new music library” was opened in 1949 (University of Cape Town Libraries, 2016). In 1973 the music library moved to a new building forming part of the SACM complex and continues to be expanded, evolved and upgraded to accommodate the increasing demand by users and the rapid rate at which technology is developing. The staff complement at the library, at the time of this study, consisted of a Head Librarian, two Senior Library Assistants and a Departmental Assistant. Further, there are five Student Assistants, registered and studying at UCT, employed to assist with library tasks. It is important to declare at the outset that the Head Music Librarian at the time of this study was the researcher of this study.

The WH Bell Music Library is one of the ten library branches at UCT. The principal users of the WH Bell Music Library are the staff and students at the South African College of Music and at the School of Dance. The users have access to the “collection of books about music, periodicals, reference sources, collected works of major composers, study and performance scores of music, sound and video recordings and electronic information resources that support the curriculum” (University of Cape Town libraries. Music Library guide, 2016). The WH Bell Music Library also has computers, photocopying, scanning, printing, and listening room facilities equipped to accommodate and play all types of audio and video media formats required by users. The Music Library offers research support to students and staff of the SACM and School of Dance. It is also responsible for the cataloguing of all sheet music that is taken into the collection and in addition to this, processes all inter-library loan requests for the music and dance departments at the University of Cape Town.

#### **1.4 Research problem**

Over the decades, the challenges and issues facing music librarianship have been pointed out and discussed at length in the international literature (Kinkeldey, 1937; Krummel, 1983; Oates, 2004). However, this has not been the same for the South African context. Music libraries are relatively recent additions to South African library collections. Still-Drewett (2009: 213) predicted a bleak future for music libraries in South Africa, in view of threats of shortages of professional staffing, a lack of ‘parent’ institutional support in some libraries, threats to future funding, and increased costs of materials, made worse by present world economic

woes and political instability in Southern Africa. Strauss (2013) too laments that music and orchestral libraries at present are not in a very comfortable position, as there are not enough appropriately trained people to adequately take over from retiring music librarians.

There is no training for music librarians in South Africa and most Library and Information Science (LIS) “schools only broadly refer to the cataloguing and housing of music scores and audio-visual materials” (Still-Drewett, 2009: 213). According to Still-Drewett (2009), LIS students learn the basic principles of librarianship and then if employed in a specialist library they “learn on the job”. Very little research on music librarianship within the South African context has been published. The USA has the Music Library Association (MLA) which has proved to be more than just a forum for music librarians to meet, but a forum for music librarians to share knowledge for the development of their collections and information services (Still-Drewett, 2009: 213). South Africa lacks such a forum.

The modern music librarian does not only have to address challenges with printed media, but also with that of many forms of media formats such as CDs, DVDs, sheet music, different urtext (original music manuscripts) editions from various music publishers, and database resources. For example, if an acquisitions department needs to purchase a book with a specific title and author, the chances are that only one publisher is responsible for publishing that item. The problem with purchasing a single music score is that there are various editions, printed by various publishers printing exactly the same work but with different or various arrangements of that work and depending on what edition the performer requires, the music librarian has to somehow source the correct work from the abundance of different arrangements of a specific work that are available. Knowledge of binding music scores as required by music performers in a music performance library is also of major importance. Information about music, music scores and recorded music manifests itself in many different formats which are constantly changing as has been pointed out in Section 1.1. The cataloguing of music materials often includes special formats like sound and video recordings, and cataloguing of rare music scores and manuscripts in various languages. Familiarity with metadata schemas related to music materials is often a requirement for effective resource discovery.

One aspect of the rapidly changing technological advancements in the field of music librarianship is happening in the area of digital scholarship (that is, knowledge creation in digital format) which can complicate even further the already complex field of music librarianship. If the proper knowledge, skills and competencies relating to the various formats and mediums in which music presents itself, are not fully grasped then the consequences can become overwhelming. For example, intellectual property and copyright laws can have a very real and negative effect on the owner of the music work and for the institution that is embarking on any project involving any form of digitisation of music works. Thus, music librarians “must have knowledge of copyright laws which govern the transferring of music from the old analogue form to the new digital formats” (Polak & Leach, 2014: 69).

In the modern day library, physical space is becoming a problem in terms of storing physical resources. The WH Bell Music Library, for example, is running out of physical space (the researcher is the Music Librarian for this library). Hence the weeding of printed journals are becoming a very common practice at this music library as many of these journals have been digitised and are available online. Renovations and upgrades to improve the music library’s service and create physical space have been happening in the past two to five years but the shelves continue to fill up at an alarming rate. According to Wright (2004: 71), the bulk of audio-visual material is “at present still analogue, not digital”, and hence “this material requires digitisation for preservation and for access”.

The issues outlined indicate that specialised knowledge, skills and competencies are required for the delivery of service in an academic music library. Hence the need to undertake research in this area, particularly in view of the dearth of general literature, research and specialised education for music librarianship in South Africa.

### **1.5 Research objective**

This study aims to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by Core competency theory (Pralhad & Hamel, 1998; Hafeez,

Malak & Zhang, 2002) and specifically by the MLA core competencies for music librarians (Hunter, 2002).

## **1.6 Research questions**

In order to address the objective of the study, the following research questions were generated:

- 1.6.1 What are user expectations of academic music library services in the Western Cape?
- 1.6.2 To what extent are these expectations currently being met?
- 1.6.3 What are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa?

## **1.7 Motivation for the study**

The purpose of this study is to contribute to the existing body knowledge on music librarianship, particularly for the South African context. Internationally, there has been literature published in this area but not so in the South African context. The intention behind this study is not to solve the problems faced by music librarians but to merely bring to light the challenges, if any, faced by this specialised profession and to identify what knowledge, skills and competencies are required in the South African context for music librarians in order for them to professionally execute their duties and to fulfil the expectations of music library users. The results of this study would also be of interest to individuals and institutions associated with the education and training of music librarians.

## **1.8 Definitions of terms relevant to the study**

The following terms have relevance to the study:

### **1.8.1 Academic library**

An academic library refers to “libraries in educational establishments at any level” (Harrod, 2000: 3). Reitz (2004: 4) explains further that an academic library “is an integral part of a college, university, or other institution of post-secondary education, administered to meet the information and research needs of its students, faculty, and staff”. Thus academic libraries exist to support and encourage research and, teaching and learning in academic institutions.

### **1.8.2 Academic music library**

An academic music library provides library services to the scholarly community of the higher education institution in which it is situated. A music library is defined as a library specialising in music, and the collection comprises of printed music and musical reference works, catalogues, textbooks, biographies of composers and general instructional and historical works relating to music (Harrod, 2000: 495). The academic music library may also have audio-visual resources which may be available in a number of formats in its collection and also devices which are enabled to play back these resources. Further, scholarly resources relating to music may be made available online by an academic music library, as part of its service.

### **1.8.3 Music librarian**

The Music Library Association (MLA – USA) defines a music librarian as a “librarian qualified to specialise in music” and further explains that a broad musical background is essential, because music of any style, medium, or era can be found in a library and therefore an aptitude and training in both music and librarianship are necessary (Music Library Association, nd.). Griscom (2004: 41) reiterates that "a music librarian must have a thorough knowledge of the history and repertory of all types of music". A music librarian therefore may be regarded as a relevantly qualified and professional librarian who is able to fulfil his or her duties in a music library.

### **1.8.4 Knowledge**

Knowledge is defined as the “state of knowing, awareness, or familiarity” which has been gained through “experience or learning” (Breslin et al., 2011: 913). Hence for the purpose of this study, knowledge of the music librarian may be viewed as knowing and having a firm understanding of music as a subject in all its forms and formats. This knowledge also involves having conscious awareness of how to manage and maintain the collection of an academic music library. Morrow (2000: 655) concurs with Griscom (2004: 41) and argues that knowledge of music and musicology is essential for a music librarian.

### **1.8.5 Skills**

A skill is having a “special ability in a task acquired through training” (Breslin et al., 2011: 1533). For the purpose of this study, a skill for the music librarian is having the ability to put into practice the knowledge that has been acquired through learning, experience and practice; for example, the ability to identify the key signature in a music score or the ability to identify the sections of an orchestra in an orchestral music score or being able to differentiate between an original composition or an arrangement of that work. Such abilities would affect how accurately a music library cataloguing record would be displayed and thus impact the user experience. In other words, skills for music librarians refer to the ability to execute their duties by ‘doing’.

### **1.8.6 Competencies**

Competency refers the ability to do something well; that is, having the necessary knowledge and skills to do something successfully (Soanes & Hawker, 2008: 197).

The Music Library Association (MLA) has identified eight core competency categories for music librarians (Hunter, 2002: 4-5). Hafeez, Malak and Zhang (2002: 28) define core competencies as “the result of collective learning processes and are manifested in business activities and processes”. According to Applegate (2010: 294) there are two sets of statements within each core competency set, one is stated in terms of knowledge: what one should know and the other is stated in terms of behavior or skills: what one should be able to do or display. Hence a competency is the amalgamation of knowledge, skills and personal attributes. For the purpose of this study the term competency is used to refer to the music librarian as having the knowledge, skills and any other necessary attributes to successfully fulfill the requirements of his or her job.

## **1.9 Overview of research methodology**

This study utilised a qualitative exploratory research approach within a multiple case study design, namely, the case of the Music Library at Stellenbosch University and the WH Bell Music Library at the University of Cape Town. The study is supported generally by Core competency theory (Prahalad & Hamel, 1998; Hafeez, Malak & Zhang, 2002) and specifically by the MLA core competencies for music librarians (Hunter, 2002). Data were collected using semi-

structured interviews with the Head Librarian at the Stellenbosch University Music Library and the immediate past Head of the WH Bell Music Library at the University of Cape Town as well as purposively selected music academics from the two institutions. Triangulation of data collected was completed with focus group discussions with purposively selected postgraduate students from the music schools at UCT and SU. The data collection instruments were pre-tested for validity purposes and interviews and discussions audio recorded (with permission) for accuracy. Ethical protocols were strictly observed. The data from the recordings were transcribed, coded, cleaned then analysed and on the basis of this analysed data, findings are presented in this research report. Discussion of the main findings in response to the research questions guiding the study and in the context of related literature, is used in this report to draw conclusions and make recommendations in order to address the study's objective and research problem.

### **1.10 Limitations and delimitations of the study**

Simon and Goes (2013: np.) define limitations as “matters and occurrences that arise in a study which are out of the researcher's control”. The research sites for this study were the Music Library at SU and the WH Bell Music Library at UCT. Therefore, the focused sample selection may not be representative of the sum total of librarian and user experiences, and therefore cannot be generalised to the national context. However, this study is a qualitative one where generalisability is not key but rather “value of qualitative research lies in the particular description and themes developed in the context of a specific site” (Creswell, 2014: 203-204). Hence this study is able to report important trends about knowledge, skills and competencies required for academic music librarians in the Western Cape of South Africa.

Delimitations of a study are those “characteristics that arise from limitations in the scope of the study (defining the boundaries) and by the conscious exclusionary and inclusionary decisions made during the development of the study plan” (Simon and Goes, 2013: np.). This study is delimited to the two universities in the Western Cape with well-established music schools and hence with established music libraries. The selection of just the province of the Western Cape and these two research sites within this province was considered appropriate in the context of the smallness of the study (minor dissertation). Further, the study does not include undergraduates in its data collection. Postgraduate students and academic staff user

groups were considered as a more useful data source for addressing the objective and research questions of the study.

### **1.11 Structure of the research report**

The research report consists of five chapters. Chapter 1 focusses on the background to the study and contextualises music librarianship, particularly in the South African context. It presents the research sites at the two higher education institutions, Stellenbosch University and the University of Cape Town. It further presents the research problem, and objective and the three research questions guiding the study. Motivation for the study, definitions of terms relevant to the study, an overview of the qualitative research methodology used, and limitations and delimitations of the study, are also covered in this chapter.

Chapter 2 presents Core competency theory supporting the study and the MLA core competencies of music librarians which are used to frame the study. The chapter then reviews literature related to the knowledge, skills and competency requirements for music librarians, focussing on areas such as Music librarianship, Subject specialisation in librarianship, Scholarly studies conducted on music librarianship and Competencies for music librarians.

Chapter 3 articulates the study's qualitative exploratory approach and its multiple case study design. It outlines the research methods employed covering the population and sampling, data collection via semi-structured interviews and focus group discussions. It further explains data analysis, reliability and validity, ethical considerations and finally presents an evaluation of the research methodology used.

Chapter 4 presents the findings of the study based on the outcomes of the data collection responding to the research questions: What are user expectations of academic music library services in the Western Cape?; To what extent are these expectations currently being met?; and, What are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa?

Chapter 5 discusses the main findings in the context of the three research questions guiding the study, the theory supporting it and the literature reviewed for the study. Based on this



discussion conclusions are drawn and a recommendation is made. References and appendices follow at the end of the research report.

### **1.12 Summary**

This chapter presented the context for and background to the study. It explained the geographic and organisational context of the study's research sites as well as the historical context for academic music libraries in South Africa. The research problem, objectives and research questions for the study were presented. In addition, terms relevant to the study were explained in the context of the study, a motivation for the study was provided, an overview of the adopted research methodology was provided, and so were limitations and delimitations of the study as well as the structure of the research report. The next chapter will present the literature review as it relates to the study and will also outline theory that supports aspects of the study.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.1 Introduction**

Mouton (2001: 87) identifies key reasons why a review of existing literature is so important: to ensure that one does not duplicate a previous study; to discover what the most recent and authoritative theorising about the subject is; to find out what the most widely accepted empirical findings in the field of study are; to identify the available instrumentation that has proven validity and reliability; and, to ascertain the most widely accepted definitions of key concepts in the field.

This chapter endeavours to review literature with these reasons guiding the review of the literature. The chapter begins, however, with an articulation of the theory supporting the research. Thereafter relevant literature is reviewed under themes relevant to the study.

### **2.2 Theory supporting the research**

As this is a qualitative study, the role of theory is a supporting one in that it will be used, where applicable, to inform relevant research questions and how data is collected and analysed.

There are essentially two ‘theories’ which have been identified to support this study; general support from Core competency theory (see Section 2.2.1) and the second theory may be regarded more as a conceptual framework rather than a theory per se. The latter is the Music Library Association’s (MLA’s) core competencies of music librarians which serve as a useful framework to guide this study. This framework is discussed Section 2.2.2.

#### **2.2.1 Core competency theory**

Core competency theory has been identified and adopted to provide a supporting role in this study. Prahalad and Hamel (1998: 49) state that “core competencies are the collective learning in the organisation, especially how to coordinate diverse production skills and integrate multiple streams of technology”. They also identify that the root of the organisation that provides “nourishment, sustenance and stability” is core competence. Hafeez, Malak and

Zhang (2002: 34) writing in a business context, concur and state that “core competencies are valuable capabilities, those that are collective and unique in their characteristics, as well as strategically flexible contributing to the success of potential business”. Hunter (2002: 1), writing in a music library context, reaffirms the statements by Prahalad and Hamel (1998: 49) and Hafeez, Malak and Zhang (2002: 34) by stating that “core competencies not only define the present, they also ensure a future for a profession”. Jurow (1996: 301) further reiterates this by claiming that,

The key to the choices that academic librarians have to make in the face of rapidly developing technology is to define what constitutes the collective knowledge unique to this profession and the institutions that add value to the services provided to users.

In this context, Hunter (2002: 1) explains that “core competencies are the attitudes, approaches and actions that make possible the profession’s long-term strategic advantages that identify the customer benefits and that are difficult to imitate”.

Core competencies, then, are critical for effective delivery of music library services in an academic context. Hence the relevance of Core competency theory to this study where it is used to inform data collection and analysis in response to the research questions guiding the study.

### **2.2.2 Music Library Association (MLA) core competencies for music librarians**

The Music Library Association expresses core competencies as “active statements of necessary skills, behaviours, and knowledge” to highlight the distinctive contribution that music librarians make and the continuing need for people with those skills (Hunter, 2002: 3). Hunter further explains that core competencies provide a level of expectation not only for practitioners but also for library users, employers, students, and educators. Hence the reason for selecting the MLA core competencies to inform this study as it can be used to probe the issues in the Western Cape of South Africa in the field of music librarianship; that is, knowledge, skills and competencies required for music librarians in academic music libraries in order for them to effectively serve their scholarly communities.

### **2.2.2.1 The MLA core competencies for music librarians**

Refer to Appendix G for the MLA core competencies for music librarians (Hunter, 2002: 4-5) – presented as an appendix because of its length which might hinder the flow of the text in this report if it were to be included in the text.

While these competencies were compiled more than a decade ago and might be in need of some updating (which the current study hopes to do), they still cover the core competencies for music librarians and hence are still useful to this study. Hunter (2002: 3) asserts that “while an awareness of all areas of music librarianship is ideal, attainment of an equal level of competence in all areas is not expected”.

In Table 2.1, the researcher uses the idea of the relevance of core competencies to a profession (Pralhad & Hamal, 1998; Hafeez, Malak & Zhang, 2002) and maps the key concepts from the MLA core competencies for music librarians (Hunter 2002: 4-5) to the study’s research questions and data sources.

**Table 2.1: Mapping of core competency concepts to research questions and sources of data**

Research question	Key concepts from the MLA core competencies for music librarians	Source of data
1. What are user expectations of academic music library services in the Western Cape?	1.1. Professional ethos 1.2. Training and education 1.3. Reference and research 1.4. Collection development 1.5. Collection organization 1.6. Library management 1.7. Information and audio technology and systems 1.8. Teaching	1.1.1. Music librarians 1.1.2. Music academics 1.1.3. Postgraduate music students
2. To what extent are these expectations currently being met?	2.1. Professional ethos 2.2. Training and education 2.3. Reference and research 2.4. Collection development 2.5. Collection organization 2.6. Library management 2.7. Information and audio technology and systems 2.8. Teaching	2.1.1. Music librarians 2.1.2. Music academics 2.1.3. Postgraduate music students
3. What are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape?	3.1. Professional ethos 3.2. Training and education 3.3. Reference and research 3.4. Collection development 3.5. Collection organization 3.6. Library management 3.7. Information and audio technology and systems 3.8. Teaching	3.1.1. Music librarians 3.1.2. Music academics 3.1.3. Postgraduate music students

### 2.3 Literature review

Before embarking on any research or study, the first aim should be to find out what has been done in that particular field of study (Mouton, 2001: 87). The literature review for this study is structured according to themes relevant to the topic under study and incorporates reviewing of conceptual as well as empirical literature. The tools used to source literature for this study included scholarly journals, theses, books, specialised and general databases such as *Sabinet*, *Ebscohost*, *ProQuest*, *Emerald*, *Google Scholar*, *Scopus*, *SAGE Journals Online* and *JSTOR*.

### 2.3.1 Music librarianship

Music librarianship “combines training in music and librarianship to serve a unique and diverse clientele” (Dougan, 2010: 705). Wilson (2007: 114) and Dougan (2010: 705) further state the multiple formats in which music materials exist (print, electronic, microform, various analogue and digital audio-visual), the subject-specific questions patrons ask and the different languages can further complicate “navigation in the OPAC [Online Public Access Catalogue]”. This impedes the process of patrons finding or obtaining the resources they require. Such situations differentiate music librarianship from other fields of librarianship. Wilson (2007: 114) further reiterates that music libraries hold a “great variety of materials” which appear in many formats that may or may not be circulated to users. The skills and competencies that encompass music librarianship are far beyond what is taught and what knowledge is gained at Library and Information Science (LIS) schools. Although the competencies needed to execute the job as music librarian can be acquired, it is also preferable that the music librarian possesses values such as having the passion and desire to work with people, the love for music and the appreciation for research (Kinkeldey, 1937: 460-461). LIS schools in South Africa do not offer specialised reference courses for aspiring music librarians as opposed to LIS schools abroad (Oates, 2004: 1; Still-Drewett, 2009: 213). Morrow (2000: 655) has noted that members of the Music Library Association (MLA – USA based) have concerned themselves for two decades with appropriate education and training for music librarians and several articles in *Notes*, a quarterly journal published by the Music Library Association (MLA) and *Fontes Artis Musicae*, a quarterly journal published by the International Association of Music Libraries (IAML) and occasional statements from the MLA have further addressed this topic. The MLA has acknowledged the several articles published in journals on music librarianship *Notes* and *Fontes Artis Musicae*, and have come to the conclusion, based on the literature published, that the basic qualifications needed for entry into the music library profession fall into three categories, namely, “general library training, music background, and knowledge of the unique issues of a music library” (Morrow, 2000: 655).

Young (1984: 511) acknowledged that Kinkeldey’s article (1937) entitled ‘Training for music librarianship: aims and opportunities’ forms the basis of all subsequent thought on the topic of music librarianship and has been the single most influential document in music library education. Professional training as a musician is not necessary, Kinkeldy claimed, although

knowledge of music theory is. He called for the creation of a special curriculum for music librarianship. In his statement he expresses the conviction that LIS schools could and should provide courses in music bibliography:

Books about music, of course, present no difficulty. They need no more special treatment than books in science, in literature, or in history. But written and printed musical compositions are even more in a class by themselves than prints or maps; special adaptability and training is required to read and understand them (Kinkeldey, 1937: 459).

Kinkeldey (1937) also asserted that a music librarian, above all else, should be a good librarian and stressed the importance of professional training in Library Science (as the discipline was known then). Kinkeldey's (1937) article became so influential that later in that same year the Music Library Association (MLA) made its first statement on training for music librarianship in a resolution drafted in response to a request from the American Library Association's (ALA's) Board of Education for Librarianship regarding the training required for various library specialties (Young, 1984: 512). Young explained that this statement endorsed Kinkeldey's (1937) views and went on to make specific suggestions which were to establish an accepted practice that a Bachelor degree in music (four years) was to be followed by a fifth-year professional degree in Library Science. This set the path which most American music librarians have followed; separate training in music and in Library and Information Science, which forms the dichotomy central to the music librarianship profession. Morrow (2000: 655) concurred with Kinkeldy (1937) and Young (1984) by acknowledging that music librarians should acquire their subject knowledge in a music degree programme; this usually takes place before they have decided to enter the LIS profession. Aspirant music librarians with Bachelor degrees in music generally undertake masters' degrees in music that provide advanced knowledge in music to satisfy job requirements for university positions (Morrow, 2000: 656).

Most Master of Library and Information Science (MLIS – a North American requirement to be regarded as a professional librarian) graduates hoping to work in music librarianship need more than just degree coursework to gain employment (Clark, 2013: 472). Clark (2013), writing in the American context, purports that reading knowledge of foreign languages such as Italian, French and German, the languages in which much classical vocal music is composed; specific personal and social attributes; relevant work experience; and, technological skills not

addressed in the MLIS programme, are often required as well. For those lacking a mentor or the opportunity to work in a library as a graduate student, entrance into the field can be even more challenging. Kinkeldey (1937), Wilson (2007) and Clark (2013) concur in observing that music librarians should be librarians, musicians, and persons familiar with foreign languages and who also know the special bibliographic tools required for music. Kinkeldey (1937) pointed out that the reference tools and resources needed in music librarianship are distinctly different from those used in general library work. This view of having multiple disciplinary competency sets is supported by Griscom (2004: 41) who states that a music librarian must have a thorough knowledge of the history and repertory of all types of music; to be able to read music and play a musical instrument, while important, claims Griscom, is not enough to do the job.

### **2.3.2 Subject specialisation in librarianship**

Wilson (2007: 114) makes the following statement: “Delivering good patron service should be important to any library”, and he then asks the question, “Why are superior services so vital to music libraries in particular?” The research and observations by Kinkeldey (1937), Todd (2007) and Vasanthakumar (2013) address this question when they assert that generic library skills are not sufficient in providing adequate service in a specialist library. The Special Libraries Association (SLA – based in the USA) published its statement of competencies in 1996 which identified 11 professional competencies and 13 personal competencies (Todd, 2007: 9). The SLA competencies describe general capabilities required for librarianship and are presented as specific skills statements. The American Association of Law Libraries (AALL) adopted a specific set of competencies named the ‘Competencies of Law Librarianship’ in realisation that in the field of law, specific skills in researching law are required. The SLA competency document was key in the development of the competencies for law librarianship. In addition, medical librarians have often argued that there are many skills required for efficient and effective service to the medical community and hence the need to consider medical librarianship as a specialisation from general reference librarianship. This view is supported by Vasanthakumar (2013: 104) who observes that the knowledge of general librarianship is insufficient for the nature of professional service required for the medical community and institutions. Greitzer (2008: 1) claims that there “is a general consensus that education in specialised fields of librarianship is lacking in LIS curricula”.



The literature seems to make explicit, then, that in these two fields of librarianship, law and medical librarianship, it takes more than being a general reference librarian to provide quality service. Special skills and competencies have been identified as requirements in these areas; the same may be argued for music librarianship.

### **2.3.3 Scholarly studies in music librarianship**

While not much research on music librarianship has been conducted in South Africa (as indicated in Section 1.2.1 of Chapter 1), studies have been conducted in other parts of the world. Marley's (2002) PhD study is an exploratory study adopting a qualitative research approach. Marley (2002: 139) affirms that a considerable amount of attention is devoted in the professional literature to the unique materials and services found within music libraries, but very little attention has been given to the identification and analysis of the basic competencies (knowledge, skills and abilities) that define music librarianship as a profession. The current study addresses this gap.

Marley (2002) utilised a questionnaire and structured interviews with 42 practising professional music librarians who were recent graduates from LIS schools in the United States of America to determine the education required for music librarianship. The following competency areas were identified in Marley's (2002: 164) findings and are listed in order of most important to least important:

- Cataloguing
- Reference/Research services
- Technology
- Management
- Instruction
- Collection development
- Preservation/Conservation
- Legal aspects
- Classification
- Acquisitions
- Research methods
- Ethics

- Societal aspects
- History

Marley's (2002: 164) recommendations suggest that her findings could be used to inform and assist the process of producing a formal competency statement for music librarianship and to contribute to the improvement in the current state of education for music librarianship within the USA. This study strives to do the same for the South African context.

Greitzer's (2008) master's study is a trend study on the state of orchestra librarianship, incorporating both qualitative and quantitative research approaches. Greitzer (2008: 13) explains that quantitative data identified the number of people in an orchestra library, their educational background and their work experience while the qualitative data identified librarians' positive and negative experiences and their educational preferences for future orchestra librarians. Greitzer's study (2008) bears close relation to what a music librarian does and hence its relevance to the current study. It also shares the sentiments of this researcher (for the South African context) as well as others that not many scholarly studies have been done in the area of music librarianship and that there is generally a lack of literature in the fields of music librarianship and orchestral librarianship (Marley, 2002: 139; Sugimoto, 2007: 6; Greitzer, 2008: 3;)

Greitzer (2008: 2) utilised online self-administered questionnaires to collect data from principal librarians of the 150 major orchestras in the USA as identified on the Major Orchestra Librarians' Association (MOLA) website. Greitzer (2008) used single-stage sampling to address two questions, "In what way has the orchestra librarian's profession changed since 1995?" and "What attention is paid to orchestra librarianship in the Library Science curricula?". The conclusion of Greitzer's (2008: 25) study was that the most noticeable change in 13 years was in the area of copyright and in the emergence of self-published composers. It is interesting to note that Greitzer's findings show that a majority of the responding orchestra librarians felt that future professionals practising in the field of orchestra librarianship would benefit more from a degree, or having experience, in music performance as opposed to having a Master of Library Science (MLS) degree (Greitzer, 2008: 25). This same sentiment was shared with the researcher of the current study by the immediate past Head of the WH Bell Music Library at the University of Cape Town (Strauss, 2013). Greitzer's (2008: 25) discussion of findings

demonstrate the existence of a basic set of “core performing arts librarianship competencies” for professionals in both orchestra libraries and academic music libraries in the USA - they are competencies in the areas of preservation, database systems, cataloguing and copyright law. These competencies, if incorporated into courses, explains Greitzer (2008: 26), could form the basis of specialisation in performing arts librarianship in the LIS curriculum. Finally, Greitzer (2008: 26) affirms that the results from his study and available literature clearly show that “closer partnerships between library educators and practising orchestra librarians are essential” to better equip and prepare future orchestra librarians.

The purpose of Sugimoto’s (2007) master’s study was to evaluate the quality of reference transactions in academic music libraries. Sugimoto (2007: 1) used unobtrusive research techniques which analysed chat/IM (Instant Messaging) and e-mail reference transactions at 128 USA academic music libraries in order to determine the quality of responses provided. Sugimoto (2007: 17) explains that the unobtrusive research method allowed the researcher to pretend to be a regular patron in order to simulate a typical reference transaction without libraries or librarians being aware that a study was being undertaken; this method was selected in an attempt to receive unbiased responses. Sugimoto (2007: 31) reported that the result of the chat transactions primarily with librarians lacking music training, accounted for the high number of referrals and incomplete responses in this media. E-mail transactions, however, did not have this problem as most of the e-mails listed belonged to the music librarian (Sugimoto, 2007: 32). It is evident in these findings that having experience in music would be an advantage for reference librarians working in music libraries.

The scholarly studies discussed in this section share the same underlying trend, that is, that an education in music is important to adequately serve music patrons. Greitzer (2008: 25) points out that in the field of orchestra librarianship, the orchestra librarian would benefit more from having a degree or having experience in music performance as opposed to having a Master of Library Science (MLS) degree. Sugimoto (2007: 32) concurs and states that evidence from her research shows that it would be a “major plus” for music librarians to have music experience. Marley (2002: 164) suggests that her findings on specific music librarianship competencies could contribute to the improvement in the current state of education for music librarianship within the USA. The scholarly studies reviewed bear strong significance to the current study

as they highlight and strengthen the argument for specific knowledge, skills and competencies in the field of music librarianship.

### **2.3.4 Competencies for music librarians**

The Music Library Association (MLA) core competencies (see Appendix G) identify knowledge and skills for music librarianship (Hunter, 2002: 4-5) and the current study has used this competency framework to guide its data collection and analysis.

The International Association of Music Libraries (IAML) (2007: 3) outlines the “knowledge and skills” essential for music librarians in a formal document entitled ‘Working with music in libraries’. It states that an ability to read music; the familiarity with choral and orchestral terminology; the need to be well organised; to work under pressure; having a knowledge of one or more European languages other than English and numeracy and IT skills are crucial knowledge and skills for music librarians (International Association for Music Libraries, 2007: 3). The document also affirms the findings by Greitzer (2008) and Sugimoto (2007) by pointing out that knowledge of music is essential and that music librarians would carry out their duties more effectively and confidently if they had musical training and formal music and LIS qualifications (International Association for Music Libraries, 2007: 3).

Ochs’ (1978: 67) article, ‘Qualifications for music librarians in the United States of America’ states that training for music librarians fall into three general classifications which are knowledge, comprehension and application. These three concepts had been expanded in an earlier article by Ochs (1976: 41-44), ‘A taxonomy of qualifications for music librarians: the cognitive domain’. Ochs (1976: 28) claims that the approach to the problem in identifying the knowledge, skills and competencies needed for a music librarian is located in a “complex analytic task that requires a careful structuring and hierarchical ordering of the cognitive domain.” Ochs’ taxonomy of music librarianship is based on Benjamin Bloom’s seminal *Taxonomy of educational objectives* (Ochs, 1976; 31-41). Oates (2004: 2) acknowledges Ochs’ taxonomy and states that it is a unique and useful taxonomy for music librarianship qualifications, focusing on “the specific items of knowledge, skill and ability that are needed by music librarians in their specialist functions”. Oates (2004: 2) opines that even though it is unique, it is more comprehensive and exhaustive than the MLA core competencies (Hunter,

2002: 4-5). This study, however, opted to use the MLA core competencies to frame its data collection and analysis because it is more recent and was more generally applicable for data collection purposes compared to Ochs' (1976: 28; 31-41) taxonomy which apart from being very old, is also highly complex and theoretical and therefore not as usable as the MLA core competencies. Marley (2002: 146) too, in her master's study commented that while Ochs' (1976: 31-41) taxonomy represented a "valuable interpretation based on educational elements" common to any profession, "he (Ochs) cautioned that his taxonomy was limited to the cognitive domain" and, hence restrictive in applicability to a study such as the present one.

There have been attempts then, albeit, not all that recently, to craft competency indices for music librarians. However, as pointed out by Roper (2012: 169), writing in the British and Irish contexts, there is a training gap in the market for professional training of music librarians and that this gap is the product of two closely related factors: the training need itself and the lack of provision for specialist training for music librarians (Roper, 2012: 168). The International Association for Music Librarians (IAML) has assisted in bridging the gap between the training offered by tertiary institutions and work place experience (Roper, 2012: 168). For the IAML this gap or training need can be filled/met by a combination of internal training, namely, 'on-the-job training' carried out by staff already working at music library institutions, and external training, where the expertise is drawn from outside the organisation through tertiary education institutions (Roper, 2012: 168).

## **2.4 Summary**

This chapter discussed the theoretical (Core competency theory) and conceptual (MLA core competencies for music librarians) support for this study. While acknowledging the dearth of literature on music librarianship, particularly in the South African context, as well as the shortage of scholarly studies globally in this field, the chapter nevertheless reviewed and focused on literature conceptualising music librarianship, and then proceeded to present literature on music subject specialisation in librarianship. It presented in some detail a few scholarly studies undertaken in music librarianship and finally concluded the chapter on the subject of available competencies for music librarians. The next chapter presents the research design and methods used for this study.

## **CHAPTER 3: RESEARCH DESIGN AND METHODS**

### **3.1 Introduction**

This chapter focusses on the research approach, design and research methods utilised for this study. The research approach is qualitative and exploratory; one that aims to seek new insights, ask specific questions and assess phenomena in a new light (Saunders, Lewis & Thornhill, 2009: 139). According to Saunders, Lewis & Thornhill (2009: 139), there are three principal ways of conducting exploratory research:

- A search of the literature;
- Interviewing 'experts' in the subject; and,
- Conducting focus group interviews.

The study's objective was to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa in order for these libraries to effectively serve their scholarly communities. The following research questions were generated to address this objective:

- What are user expectations of academic music library services in the Western Cape?
- To what extent are these expectations currently being met?
- What are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa?

The study incorporated Saunders, Lewis & Thornhill's (2009: 139) three principal ways of conducting exploratory research.

### **3.2 Research approach and design**

Research approaches "are plans and the procedures for research that span the steps from broad assumptions to detailed methods of data collection, analysis and interpretation" (Creswell, 2014: 3). For this study, a qualitative research approach was selected in an attempt to probe and find reasonable responses to the study's research questions generated to address its objective. Creswell (2014: 4) explains that qualitative research is one for exploring

and understanding the meaning of individuals or groups ascribed to a social or human problem. Within this qualitative exploratory approach, the study used Core competency theory (Prahalad & Hamel, 1998; Hafeez, Malak and Zhang, 2002) to apply the MLA core competencies for music librarians (Hunter 2002) in order to address its research objective.

### **3.2.1 Multiple case study research design**

With multiple case studies “several instrumental, bounded cases” are scrutinised using multiple data collection methods (Chmiliar, 2010: 583). Chmiliar (2010: 583) explains that this research design yields better results than single-case designs as it provides “more extensive descriptions and explanations of the phenomenon or issue” and that differences across cases may strengthen theory.

Rigorous qualitative case studies “afford researchers opportunities to explore or describe a phenomenon in context using a variety of data sources” (Baxter & Jack, 2008: 544). The research sites for this study, for which multiple case study design was used, included the Department of Music and Konservatorium and the Music Library at Stellenbosch University (SU), and the South African College of Music and the WH Bell Music Library at the University of Cape Town (UCT). Qualitative case studies allow the researcher to explore individuals or organisations, simple to complex interventions, relationships, communities, or programmes (Yin, 2003). A case study research design, according to Yin (2014: 3), begins with a thorough literature review and the careful and thoughtful posing of research questions - which this study has attempted to do.

### **3.3 Research methods**

This study used semi-structured interviews with music librarians and academics at UCT and SU, and focus group discussions with postgraduate students from both these universities to collect data required to address the study’s research problem.

#### **3.3.1 Population and sampling**

Kurtz and Boone (2001: 221) define the term population as “the total group of people that a researcher wants to study”. The population for this study included postgraduate students registered at the two music schools (UCT and SU); it also included the academic staff at the

two music schools. The Head Librarian at the Music Library at SU and the immediate past Head at the WH Bell Music Library at UCT also formed part of the population. The current Head of the Music Library at UCT did not form part of the population as he is the researcher in this study. The immediate past Head of the WH Bell Music Library at UCT (who retired in 2014 – just over two years ago) was selected to participate in the study in order to eliminate any potential bias or conflict of interest that might occur and influence the outcome of this research. Further, the researcher recognised that the immediate past Head of this music library was in a position to make a richer contribution to the study as she had been in this position for 12 years.

Due to the nature of this research project, that is qualitative exploratory, the sampling method employed by the researcher was purposive or judgmental sampling. According to Saunders, Lewis and Thornhill (2009: 139), purposive or judgmental sampling enables you to use your judgment to select cases that will best enable you to answer your research question(s) – “The logic on which you base your strategy for selecting cases for a purposive sample should be dependent on your research question(s) and objectives.”

The first sample set taken from the total population for this study was two music librarians, the first being the current Head Librarian at the Music Library at Stellenbosch University (SU) and the second being the immediate past Head Librarian at the WH Bell Music Library at the University Cape Town (UCT), who were interviewed utilising the semi-structured interview process. The second sample set targeted for this study was eight music academics (purposively selected), four academics from the Department of Music and Konservatorium at SU and four academics from the South African College of Music at UCT. The music academics were interviewed utilising the semi-structured interview process. Eight music academics for interview purposes were deemed adequate for a study of this size (that is, a minor dissertation), especially that this source of data collection was triangulated with two other sources as well. The third sample set targeted included sixteen postgraduate students (also purposively selected): eight post-doctoral fellows (post-docs), PhD, and masters’ students from the Department of Music and Konservatorium at SU and eight postgraduate students (post-docs, PhD and master’s students) from the South African College of Music at UCT. The postgraduate students participated in focus group discussions, one at each institution.



Table 3.1 captures the sample groups targeted for the study.

**Table 3.1: Targeted study sample**

	Stellenbosch University (SU)	University of Cape Town (UCT)	Total
Music Librarian at SU and immediate past Head of the Music Library at UCT (for semi-structured interviews)	1	1	2
Selected academic staff at music schools (for semi-structured interviews)	4	4	8
Selected postgraduate music students (for focus group discussions)	8	8	16

### 3.3.2 Data collection

The design of data collection instruments was informed by the literature reviewed but particularly based on the core competencies for music librarianship developed by the Music Library Association (MLA) – see Section 2.2.2 of Chapter 2. Hunter (2002: 1) identified that “core competencies have been used to provide guidance for professionals in the workplace (and as such have been developed by associations rather than employers) and have been seen by educators as offering a model upon which to base curriculum design”. Hence the MLA core competencies for music librarians (Hunter, 2002; 4-5) were used to guide the design of instruments used in the semi-structured interviews and for focus group discussions (see Appendices A and B). The relevance of core competencies to organisational well-being generally, be it in business or service contexts (such as a music library), as espoused by Prahalad and Hamel (1998), and Hafeez, Malak and Zhang (2002) also, but on a more general level, influenced the design of data collection instruments for this study.

#### 3.3.2.1 Semi-structured interviews

An interview is a “meeting or dialogue between people where personal and social interaction occur” (Davies, 2006: 157). Leonard (2003: 167) explains that interviews are conversations with a purpose – to collect information about a certain topic or research question. Leonard (2003: 167) explains further that interviews are used both in quantitative and qualitative research. Quantitative interviews typically involve the use of a structured survey instrument that asks all respondents the same questions in the same order and the responses are amenable to statistical analysis. Qualitative interviews are more flexible and open-ended and

unstructured. Unstructured interviews in qualitative research involve asking relatively open-ended questions of research participants in order to discover their views on the topic of interest (Firmin, 2008: 907).

This study used semi-structured qualitative research interviews with music librarians and music academics from Stellenbosch University and the University of Cape Town. Semi-structured interviews were an appropriate means of collecting data for this study as it allowed for probing with regard to issues raised by the research questions guiding the study. An interview schedule was used to guide the semi-structured interviews with purposively selected music librarians (see Appendix A) and with purposively selected music academics (see Appendix B).

### **3.3.2.2 Focus group discussions**

Focus groups are “collective conversations or group interviews” which offer a highly effective method of “thinking through” qualitative research (Kamberelis & Dimitriadis, 2011: 545). Punch (2006: 153) defines a focus group as “a powerful method of qualitative data collection” where a small number (six to eight) of people are interviewed as a group.

This study used focus group discussions with postgraduate students from Stellenbosch University and the University of Cape Town. A checklist was used to guide the focus group discussions (see Appendix C).

### **3.3.2.3 Informed consent**

Informed consent refers to the responsibility of the researcher to provide research participants in a study with detailed information, preferably in writing, on the “purpose, duration and methods of the research” (Marzano, 2012: 443). Participants in the study sign informed consent forms agreeing to the provisions of the study before they provide data (Creswell, 2014: 96). The consent form provides elements that recognise the preservation of human rights. Creswell (2014: 96) outlines these elements as the identification of the researcher, identification of the sponsoring institution, the purpose of the study, the benefits of participating in the study, notification of risks to the participant, guarantee of participation of the participant, the assurance that the participant can withdraw at any time and the

provision of names of persons to contact if any questions arise. All such protocols were observed in the current study. The participants in this study were informed about the nature and purpose of the study. Once participants had a good understanding of the study and had agreed to participate in the study, they were requested to sign informed consent forms (see Appendices D, E and F), which incorporated the elements outlined by Creswell (2014: 96), discussed earlier.

#### **3.3.2.4 Pre-testing and administering of data collection instruments**

Once the study received ethics clearance (see Section 3.3.5), pre-testing became necessary. Pre-testing data collection instruments is important in order to “detect and remediate problems before a standardized set of procedures is finalized” (Wolf et al., 2016: 359). The interview schedule for music academics (Appendix B) and the focus group discussion checklist (Appendix C) were pre-tested with a music academic at the South African College of Music (UCT) and with a group of seven masters’ and PhD students from the Library and Information Studies Centre (UCT), respectively. This took place between 2 May and 10 May 2017. The researcher did not deem it necessary to pre-test the interview schedule for the two music librarians as these were the only two music specialist librarians, apart from the researcher himself, available in the Western Cape at the time of the study (as a general rule test respondents should not be included in the main study). Moreover, being a music librarian himself, the researcher felt confident that the instrument will collect the data it was designed to gather. Both pre-test groups were satisfied with the instruments but made useful suggestions on the researcher displaying more confidence when conducting the interviews/discussions. The researcher heeded this.

Actual data collection took place in the month of June 2017. The order in which respondents were interviewed and in which focus group discussions took place, depended on the availability of the research participants. Apart from making contact with and gaining access to the two music librarians, it was a challenge accessing the other participants. It took many telephone calls, email communications, visits, creating of posters to attract postgraduate students for participation, using contacts with librarian and academic colleagues before data collection from music academics and postgraduate students could be completed. Hence this spanned a whole month and resulted in one less academic being interviewed and an uneven

distribution of numbers of postgraduate students between the two institutions. Notwithstanding these challenges (which are not uncommon in data collection), the researcher believed the data sources which he was able to access were sufficient to collect the required data. Table 3.2 reflects the eventual sample groups used in this study.

**Table 3.2: Actual study sample**

	Stellenbosch University (SU)	University of Cape Town (UCT)	Total
Music Librarian at SU and immediate past Head of the Music Library at UCT (for semi-structured interviews)	1	1	2
Selected academic staff at music schools (for semi-structured interviews)	3	4	7
Selected postgraduate music students (for focus group discussions)	11	5	16

### 3.3.3 Data analysis

Qualitative data analysis is the non-numerical examination and interpretation of observations made through participant observation, content analysis and in-depth interviews, for the purpose of discovering underlying meanings and patterns of relationships (Babbie, 2004: 370). The qualitative data for this study took the form of audio recordings, which were the outcomes of the semi-structured interviews and focus group discussions. Thematic content analysis was used to analyse the data. Thematic content analysis involves “methods that enable the researcher to capture the meanings within the data” by providing a “strategy for organising and interpreting qualitative data” in order to create a description or understanding that “brings together the commonalities and differences in participants’ descriptions” (Crowe, Inder & Porter, 2015: 616). The audio recordings were transcribed into text for analysis in order to identify the common themes within the raw data. The themes were organised according to the competency categories as outlined in the MLA core competencies framework for music librarians (see Appendix G). The smallness of the size of the data collected did not warrant the use of any qualitative software applications. Further, analysis ‘by hand’ allowed the researcher the opportunity to become more acquainted with the data for better analysis.

### **3.3.4 Reliability and validity**

Jupp (2006: 263) defines reliability as the extent to which a measuring instrument, gives consistent results. Hence reliability was not a major issue in this qualitative study as there was no use of a measuring instrument as such. However, Cypress (2017: 256) does advise that reliability in qualitative research could refer to consistency in the application of research practices, which the researcher believes has been observed throughout the research process, as reflected in this chapter.

Validity refers to the “appropriateness of a measure” and whether it measures what it was intended to measure (Ragin & Amoroso, 2011: 234). Creswell (2014: 20) adds that validity means that the researcher checks for the “accuracy of the findings” by employing certain procedures. Hence the researcher pre-tested the data collection instruments and utilised audio recordings of the interviews in order to ensure that the information that was collected from the semi-structured interviews and focus group discussions were accurately captured. The design of the data collection instruments were based on the MLA core competencies for music librarians (Hunter, 2002: 3-4), an established and reliable document. The researcher also ensured that the questions in the interview schedule were clear and straightforward to avoid ambiguity and confusion. The use of multiple data gathering methods (that is, semi structured interviews and focus group discussions) constituted triangulation in the data collection and thus promoted validity of the study.

### **3.3.5 Ethical considerations**

Babbie (2004: 28) states that the basic ethical rule of research is that participation should be voluntary and that the fundamental ethical rule of research is that it must bring no harm to research subjects. Therefore the researcher, in this study, guaranteed (see Consent forms in Appendices D, E and F) that:

- Participants were informed of the nature of the research and their involvement;
- Participants could voluntarily consent to participation in the research and that they could withdraw participation at any time, if they so wished; and
- The study would not have any deleterious effects on participants.

Ethical clearance was applied for and granted by both Stellenbosch University and the University of Cape Town. Ethics clearance approval procedures at the two institutions were

very different. At the University of Cape Town, after the Humanities Faculty provided ethics clearance, further ethics clearance had to be obtained from both the Human Resources (HR) Department and the Department of Student Affairs (DSA) office since both academic staff and postgraduate students were required as participants for this study. Once ethics clearance was granted by UCT, only then could respondents be approached to participate in the study. No ethics clearance was needed for the immediate past Head of the WH Bell Music Library at UCT as she was retired at the time of the study. Stellenbosch University ethics clearance approval process requires researchers from other institutions to apply online for ethics clearance. The researcher could only approach staff, that is, the music librarian and music academics once ethics clearance was granted by SU. Students were not allowed to be approached nor were their contact details made available. This proved challenging for the researcher as the study had to be advertised at the institution in order for students to volunteer to participate in the study. These challenging ethics processes also contributed to the shift from the original numbers targeted for data collection (see Tables 3.1 and 3.2).

Before participants were approached or data collected, informed consent forms (see Appendices D, E and F) including details about the study were emailed to all participants informing them about the study and outlining the conditions of their participation: voluntary participation; the understanding that they could withdraw at any time without giving reasons and that they would not be penalised for withdrawing nor would they be questioned about why they had withdrawn; the assurance of confidentiality was clearly explained; and, agreeing/or not to the interview or focus group discussion being recorded.

The researcher was confident that the study had observed all required ethics protocols.

### **3.4 Evaluation of research methodology**

The qualitative exploratory approach and multiple case study design proved appropriate in responding to the study's research problem and main objective relating to the knowledge, skills and competency requirements for music librarians in the Western Cape of South Africa.

Despite the dearth of literature on the subject of music librarianship, particularly in the South African context, the researcher managed to locate the study within an existing body of related

literature available on the subject, both locally and internationally. Core competency theory (Prahalad & Hamel, 1998; Hafeez, Malak and Zhang, 2002) proved useful in guiding the study generally and the MLA core competencies for music librarians (Hunter, 2002: 4-5) were very useful in framing the study's data collection and analysis.

The semi-structured interviews with music librarians and academics, and focus group discussions with postgraduate students from SU and UCT, gathered the data required to respond to the three research questions which were generated to address the study's main objective. These multiple data sources were also useful for triangulation purposes to promote validity in data collection. While the researcher experienced challenges in the way different institutions handle research ethics clearance (see Section 3.3.5), ethics clearance eventually materialised but with somewhat cumbersome procedures and prescriptions on how respondents may be accessed. Notwithstanding these challenges, the researcher made every effort to achieve, as closely as possible, the targeted sample numbers.

The research methodology as a whole, despite challenges beyond the researcher's control, yielded the necessary data required to address the study's objective and research questions which culminated in theoretically and empirically grounded conclusions and a recommendation for both practice and theory in music librarianship.

### **3.5 Summary**

Chapter 3 discussed the research approach and design used in this study. It outlined the study's population, sampling methods and data collection methods. Data analysis, reliability and validity, ethical considerations and evaluation of research methodology were also presented in this chapter. The next chapter will present the findings based on the analysis of the data collected.

## **CHAPTER 4: PRESENTATION OF FINDINGS**

### **4.1 Introduction**

This chapter presents the findings of the study. The study's objective was to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. Research questions generated to address this objective probed user expectations of academic music library services in the Western Cape; the extent to which these expectations are currently being met; and, the knowledge, skills and competency requirements of music librarians in academic libraries in this region.

### **4.2 Presentation of findings**

The findings in this chapter are presented in terms of the research questions guiding the study. Core competency theory (Prahalad & Hamel, 1998; Hafeez, Malak & Zhang, 2002) which emphasises the critical role of a corpus of essential capabilities in the existence of a profession, guided, in this study, the application of the Music Library Association (MLA) core competencies for music librarians (Hunter, 2002) in addressing the study's objective and research questions. The MLA core competencies were used to inform the design of the research instruments (see Appendices A, B and C) and consequently became central to the analysis of data collected via these instruments.

The findings in this study are captured in this chapter by means of tables, graphs and narratives, as required. Table 4.1 presents the participating respondents from both the University of Cape Town and Stellenbosch University.



**Table 4.1: Participating respondents**

Respondents	Stellenbosch University (SU)	University of Cape Town (UCT)	Total
Music Librarian at SU and immediate past Head of the Music Library at UCT (for semi-structured interviews)	1	1	2
Selected academic staff at music schools (for semi-structured interviews)	3	4	7
Selected postgraduate music students (for focus group discussions)	11	5	16

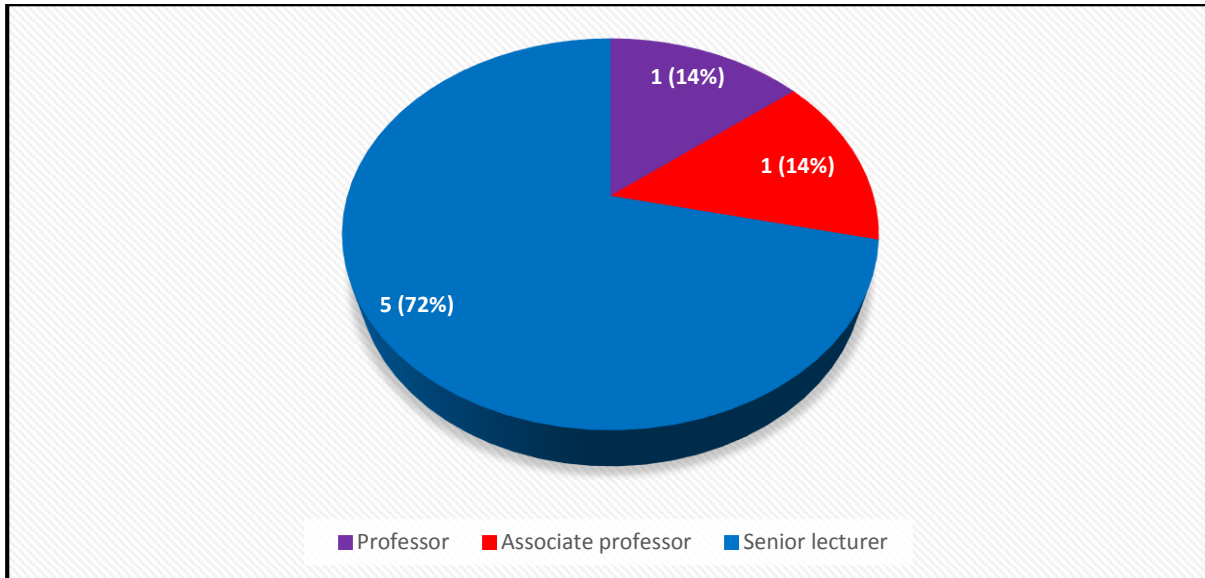
Table 4.2 captures the biographical details of the two music librarians.

**Table 4.2: Biographical details of music librarians**

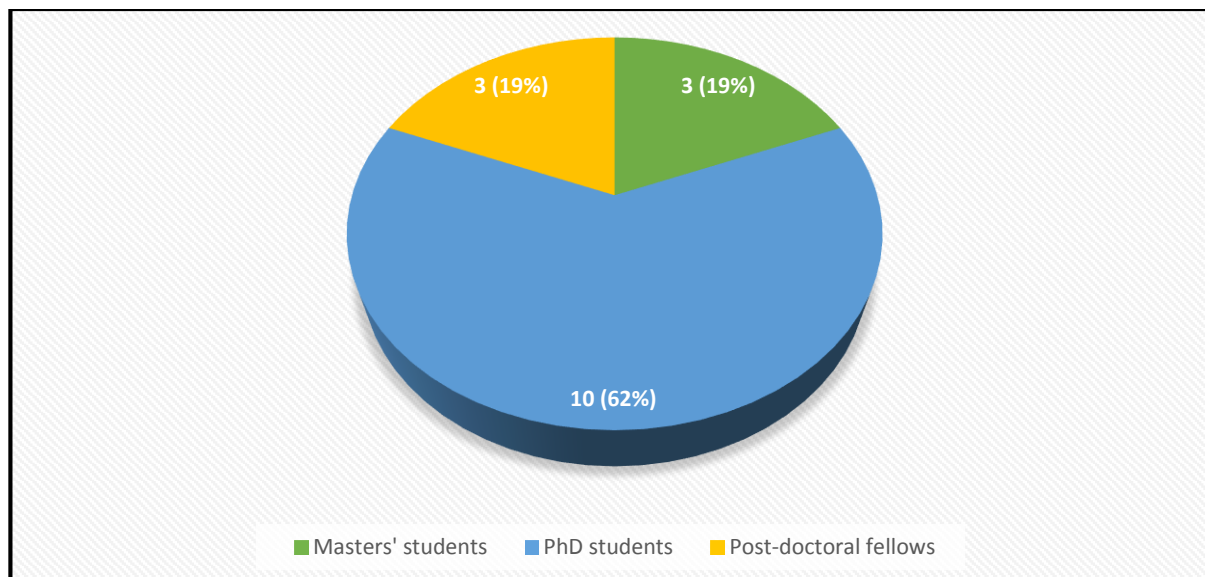
	Stellenbosch University (SU)	University of Cape Town (UCT)
Designation	Music Librarian	Head of Music Library (recently retired from this position)
Academic qualifications	Bachelor and Honours degree in Library and Information Science	Bachelor degree in Library and Information Science and Higher Diploma in Education
Music qualifications	None	Grade 8 Certificate in Music
Number of years employed as a music librarian (in total as well as in respective libraries)	24	13

Both music librarians carried a significant number of years of experience as music librarians (even though one had many more years than the other) and this augured well for their input into this study. According to the SU respondent, a music qualification never was and is still not a prerequisite for the post of Music Librarian at SU. According to the UCT respondent, this was also the case at UCT, but recently this has changed and currently at UCT a music qualification is a prerequisite to assume the position of Head of the Music Library. This became effective in 2015 when the researcher (current Head of the Music Library at UCT) was appointed to the post in response to an advertisement that asked for an LIS qualification as well as a Bachelor degree in western classical music.

Figures 4.1 and 4.2 present biographical details for participating music academics and postgraduate students at both institutions, respectively.



**Figure 4.1: Biographical details of music academics (N=7)**



**Figure 4.2: Biographical details of postgraduate students (N=16)**

#### **4.2.1 User expectations of academic music library services in the Western Cape**

User expectations inform the quality of service as they may be used to improve service and according to Hunter (2002: 1), writing in a music library context, “core competencies have been used to provide guidance in the workplace”. With this in mind, all participants were asked what their user expectations were of the academic music library services at their institutions.

#### 4.2.1.1 Music librarians

The music librarians at both institutions indicated in their interviews that they service a broad range of users. Table 4.3 presents the main broad categories of users of the music libraries at Stellenbosch University and the University of Cape Town, as reported by the music librarians.

**Table 4.3: Categories of users of the SU and UCT music libraries**

<b>Stellenbosch University (SU)</b>	<b>University of Cape Town (UCT)</b>
Academics (Music)	Academics (Music)
All SU staff and students	All UCT staff and students
Alumni	Alumni
Cape Library Consortium (CALICO)	Cape Library Consortium (CALICO)
Certificate and Diploma students (Music)	Certificate and Diploma students (Music)
Members of the public*	Foundation students (Music)
Postgraduate students (Music)	Postgraduate students (Music)
Researchers (Music)	Researchers (Music)
Undergraduate students (Music)	Undergraduate students (Music)

\* The UCT music library is not open to members of the public

The SU music librarian reported that Stellenbosch University allows members of the public to access its collection at no cost as SU is committed to community service. This, however, according to her, poses challenges as members of the public often request to photocopy sheet music and the SU music librarian maintains that they (the library) are aware of copyright constraints with regard to this.

Both music librarian respondents were asked what the various categories of users expect of the services of each of these music libraries. The librarian at SU reported that user expectations of the services of the library “differs”. Secondary users (that is, members of the public) tend to enquire if specific music materials are available in the library and if material may be photocopied. Undergraduate students tend to need help to find specific resources and then have these resources issued to them. As undergraduates progress and become postgraduates and evolve into researchers, they tend to require more research support from the music librarian.

The music library respondent from UCT (immediate past Head of the WH Bell Music Library) reported that user needs are very different among the various categories of users: the academics and researchers expect to have material to support their teaching and their

research; likewise, postgraduate students expect material to be available to support their basic research needs - “for them one cannot always purchase what they require due to budget constraints and you have to rely on interlibrary loans to be able to provide them with their resources”; undergraduate students are a diverse group needing information to support their learning and their performing, and likewise for performance with the academics and postgraduate students. This respondent further explained that you have performance students who are Diploma students, and who do not rely as heavily on the academic side of the library for support, but very heavily on the performance side of the collection – however, they also need to be trained in how to use the library. Lastly, there is a Certificate group, who require basic material. She summarised thus: “So, this particular library has got the problem that you’ve got to provide basic, basic, basic theory for people who don’t know a music note from a bar of soap to the most highly competent researchers and performers and it’s not always easy accommodating everybody, where is the priority? ... So, it’s extremely difficult.”

#### **4.2.1.2 Music academics and postgraduate students**

Music academics interviewed as well as postgraduate students (masters’, PhD and post-doctoral fellows) in focus group discussions were asked what their expectations were of the music library services at their institutions (SU and UCT). Findings are captured in Tables 4.4 and 4.5.

The categories selected for reporting findings in Table 4.4 and Table 4.5 are as per the Music Library Association (MLA) competency framework (Hunter, 2002: 4-5) which has closely informed this study. The MLA framework presents eight competency categories for music librarians (see Appendix G) from which five were applicable for reporting the findings in Tables 4.4 and 4.5. A Customer service category was added to complete the presentation of findings – hence it is shaded in grey for ease of reference in the discussion chapter.

**Table 4.4: Music academics' expectations of their music library services**

Competency category	Expectations
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ provide research help and support</li> <li>▪ guide users in location of materials and resources they require</li> <li>▪ the “librarian must feed me with stuff” I need for my research</li> <li>▪ assist with compiling bibliographies and with the different citation styles in use</li> <li>▪ assist with basic writing needs</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ order stock, standard literature on historical subjects, “in order for the library to stay up-to-date and it’s important that things are current”</li> <li>▪ stay up-to-date with what is available with regard to journal publishers, journal publications and how to access these journals</li> <li>▪ allow for participation by academics in the building of the library collection</li> <li>▪ make sure that there is a general spread of books, journals and other library resources available</li> <li>▪ have knowledge of relevant online databases</li> <li>▪ know what databases the institution subscribes to</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ ensure resources are accessible</li> <li>▪ maintain the catalogue, databases, improve access to databases and reference sources</li> <li>▪ ensure that the collection is well organised</li> <li>▪ have material readily available on the shelves</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ source funds and acquire resources we need</li> <li>▪ have an overview of what’s happening generally in the field of music</li> <li>▪ be efficient at what a music librarian is required to do</li> <li>▪ be aware of financial constraints</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ teach students the best practices on how the library works</li> <li>▪ the librarian should take the burden of providing academic resources to students, off the lecturers</li> </ul>
<b>Customer care</b>	<ul style="list-style-type: none"> <li>▪ that library staff members are available, friendly and willing to assist</li> </ul>

**Table 4.5: Postgraduate students' expectations of their music library services**

Competency category	Expectations
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ provide research and reference support</li> <li>▪ assist users in finding materials</li> <li>▪ direct the user when starting research as students are not always aware of the possibilities</li> <li>▪ music librarian should be a generalist in music</li> <li>▪ know about South African music history</li> <li>▪ have knowledge of South African music research, both in theses and in journals</li> <li>▪ the librarian should be aware of topics being researched by students and the relevant information regarding topics should be forwarded to researchers</li> <li>▪ have excellent interlibrary loan services</li> <li>▪ better synergy expected between academic music libraries in the Western Cape, for research purposes</li> <li>▪ have knowledge of compiling bibliographies and the different citation styles available</li> <li>▪ have knowledge of citation software</li> <li>▪ have knowledge of writing techniques, putting an essay together</li> <li>▪ expect to get the best resource information available</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ order library materials relevant to the music department</li> <li>▪ ensure that the library has various types of music resources and the standard required music resources</li> <li>▪ make a dedicated effort to source books that have been republished</li> <li>▪ have more resources on African music</li> <li>▪ have available the “the most important music research done on the African continent”</li> <li>▪ have an intimate knowledge of the collection, both print and electronic</li> <li>▪ have knowledge of music journals which have been discontinued</li> <li>▪ music librarian must read reviews about books and lists of new book publications to decide on what is important to acquire for the collection</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ ensure all users have access to all material and resources</li> <li>▪ maintain the catalogue, databases and improve access to databases and reference sources</li> <li>▪ ensure that all resources in archives and special collections are searchable and catalogued</li> </ul>
<b>Library management</b>	No comments were made for this competency category
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ educate patrons on how to use the library</li> </ul>
<b>Customer care</b>	<ul style="list-style-type: none"> <li>▪ that the staff is available and friendly</li> <li>▪ “Don’t make me afraid to come and ask for help”</li> </ul>

#### **4.2.2 The extent to which user expectations are currently being met**

According to Hafeez, Malak and Zhang (2002: 34) “core competencies are valuable capabilities, those that are collective and unique in their characteristics, as well as strategically flexible contributing to the success of potential business”. Applied to the music library

context, improving user experience and fulfilling user expectations impacts on the overall success of the higher education institution, of which the music library serving its scholarly community, is a part.

#### 4.2.2.1 Music librarians

The two music librarian respondents were asked to what extent, they believe, the expectations of the various categories of users were being met by the music library. The immediate past Head of the music library at UCT reported: “I would say to a fairly high degree. I wouldn’t like to put it in a percentage, it’s definitely not a 100%, in some cases it wouldn’t even become 90%, but I would say a fairly high degree, 80% for most of the users.” The music librarian at SU, in response to the same question, replied: “According to the LibQUAL+<sup>®1</sup> library survey done in 2016 the music library did very well. The music library staff also gets appraised by the academic staff and the comments are positive. The only negative comments from the students are that the librarians ... talk ... too loudly.”

Both music librarian respondents were asked whether their music library evaluates the effectiveness and efficiency of its services to its users. Table 4.6 captures the responses to this question.

**Table 4.6: Evaluation of the effectiveness and efficiency of library services to their users**

Institution	Does the library evaluate its services	LibQUAL+ <sup>®</sup>	Other
Stellenbosch University	Yes	Yes	Central Framework for Quality Assurance
University of Cape Town	Yes	Yes	None

At Stellenbosch University LibQUAL+<sup>®</sup> is the main medium by which campus-wide library services are evaluated. LibQUAL+<sup>®</sup> was developed by the Association of Research Libraries (ARL) in North America and is used globally by libraries. This university’s libraries also

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<sup>1</sup> LibQUAL+<sup>®</sup> is a web survey tool which library users participate in anonymously, and the results of which assist libraries, globally, to assess and improve “library services, change organizational culture, and market the library” (LibQUAL+<sup>®</sup>, nd.).

implement SU’s Central Framework for Quality Assurance. The Central Framework for Quality Assurance system provides for “self-evaluation, external evaluation and appropriate quality development processes” within the academic and support service environments and are coordinated at an institutional level (Quality Assurance at Stellenbosch University, 2017). The SU music librarian explained that in terms of this evaluation system, for five months of the year evaluation slips are placed in strategic areas in the music library and users would voluntarily fill them in. The evaluation questions cover unique criteria specific to the music library and this is how the music library gets additional (to LibQUAL+®) feedback on its services.

At the University of Cape Town Libraries, including the WH Bell Music Library which is a branch of the former, LibQUAL+® is the only medium used to evaluate library services.

#### 4.2.2.2 Music academics and postgraduate students

In interviews and focus group discussions music academics and postgraduate students, respectively, were probed about the extent to which their expectations as users were being met by their respective music libraries. The findings in the form of significant comments are captured separately for these two user categories in Tables 4.7 and 4.8.

**Table 4.7: Extent to which expectations of music academics are being met by the music library**

Very, very happy with what the librarians are doing, they are really going the extra mile.
I believe that they are efficient and I have never had problems with my colleagues.
They really fulfil the expectations.
My expectations are being met really well.
I think the staff in the music library is absolutely brilliant.
I actually think they’ve been met well.
I think my expectations are largely being met.
Oh, 100%!



**Table 4.8: Extent to which expectations of postgraduate music students are being met by the music library**

With regard to my research and the content I need, my expectations are not really being met.
I'm extremely happy with what is happening here because I mean all of the things that I mentioned, it is happening.
They are really going the extra mile.
They are willing to serve.
The music library is meeting my expectations.
Here I have been quite happy with the services.
It is great that a librarian catches onto your research topic and forwards you information about it or makes you aware when resources regarding your topic becomes available.
The staff has always been able to access materials from other libraries, I am happy with the library and it provides an adequate service.
Even though I have not found some books, the library is still doing a great job in giving us access to journals.
If I had to give a rating, about 7 out of 10; because I do find that services like the inter-library loans and that kind of thing do make it possible to get that kind of material even if the library can't buy it.

It would seem then that, on the whole, both music academics and postgraduate students believe that their music libraries, to a large extent, meet their expectations as users. The academics are particularly complimentary while the students, while satisfied on the whole, do make some small reservations indicating room for improvement.

#### **4.2.3 The knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa**

The MLA's core competencies for music librarians articulated eight categories of core competencies (see Appendix G) as statements of skills, behaviours and knowledge to underline the distinctive contribution of music librarians and the continuing need for individuals with these competencies (Hunter, 2002: 3). These eight competency categories informed the design of this study's research instruments and hence also the structure of this section of the findings chapter which reports findings in terms of these eight competency categories.

##### **4.2.3.1 Professional ethos**

In a context of music being a diverse subject (different genres of music, performers, musicologists, composers, etc.) and consequently the music library having a diversity of users, the music librarians and academics (but not the postgraduate students) participating in the

study, were asked what professional ethos, they believe, a music librarian should possess in order to effectively serve a diverse community of users. The narratives that follow capture the findings on this issue.

#### **4.2.3.1.1 Music librarians**

The music librarian at SU indicated that one should recognise the diversity of music library users, that different library users have different needs. She also explained that one should pay attention to users' needs and adapt one's services, as far as possible, around one's users' needs. She also advised to stay informed and to become a part of the music fraternity; to communicate and collaborate with users, always providing feedback and going the extra mile.

The immediate past Head of the music library at UCT when asked the same question stated that one needs to instill confidence in users, and so when they approach one, one should assist them with confidence. Adaptability should be part of one's persona, that is, one should be able to switch between situations quickly. This respondent also emphasised that integrity is important; people must be able to sense that you are sincere and that you are able to operate at a high level of integrity.

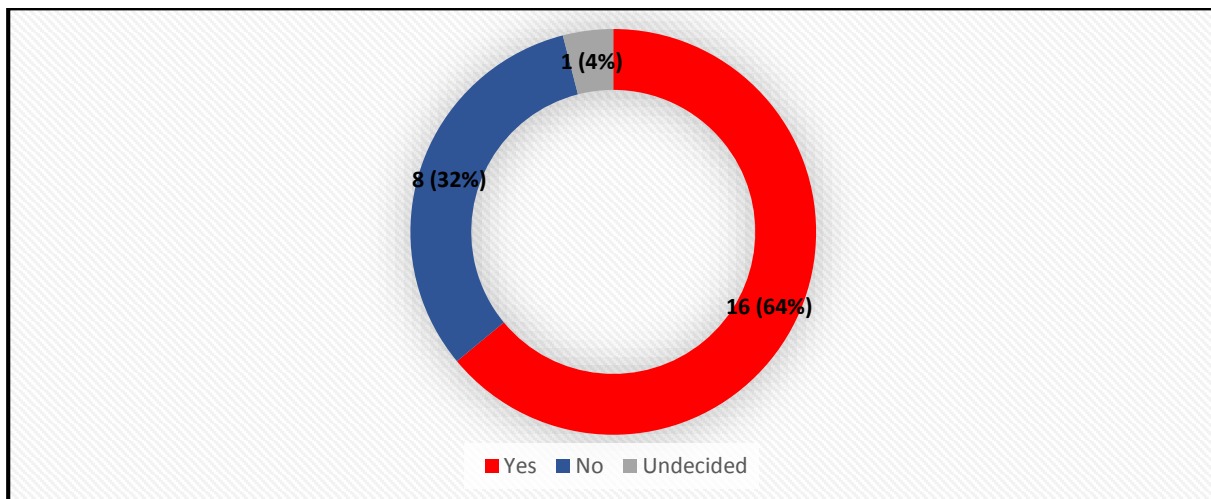
#### **4.2.3.1.2 Music academics**

On the question of professional ethos, music academics interviewed indicated that a music librarian should embrace diversity, be client-centered and be informed of all things related to music and LIS (library and information services). Music librarians must collaborate with and be embedded in the music department. Further, music librarians should be sincere, confident, have integrity and be trustworthy, professional, and open to everybody, flexible, patient and unbiased. Furthermore, music librarians should maintain a high standard of service, should be student-focused, consistent, impartial, holistic, approachable, helpful, dynamic, service-orientated, and passionate about their work, have a positive attitude, a good work ethic, take pride in their work, and pay attention to detail.

#### **4.2.3.2 Training and education**

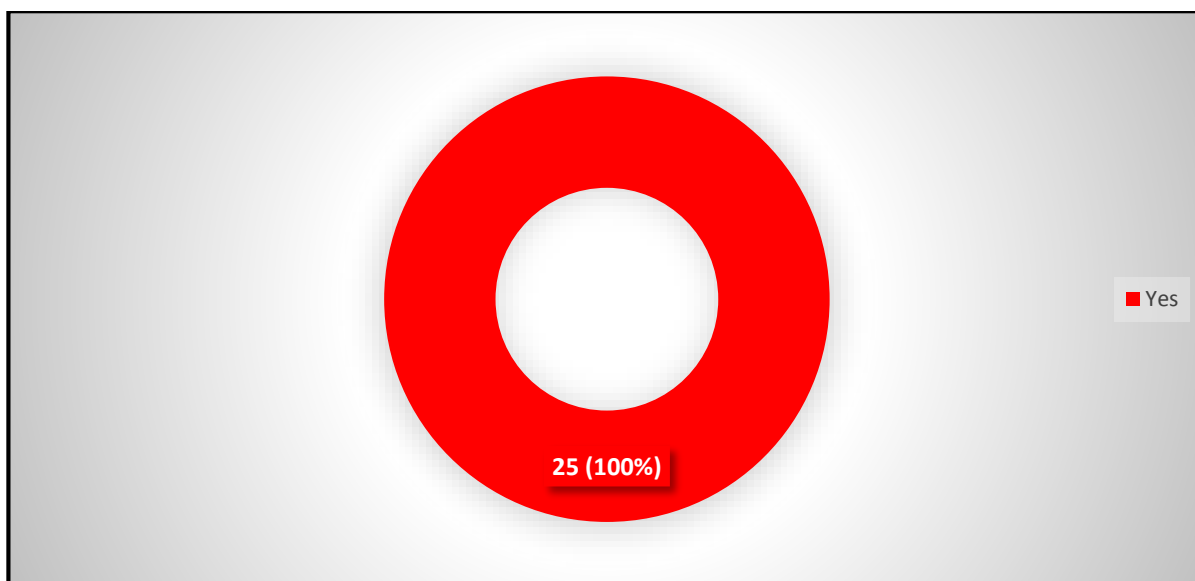
Music librarian respondents, music academics and the postgraduate students were asked if they believe that, at the least, a Bachelor degree in music is necessary to practise as an

effective music librarian in a higher education institution. The findings are presented in Figure 4.3 which reflects a strong sentiment in favor of a music librarian possessing a music degree. Those who disagreed (these were respondents from all three groups) reasoned that the musician or academic would bring the experience in music and the librarian would provide the library knowledge required. A further rationalisation was that it would be unfair to expect the music librarian to have both music and library expertise.



**Figure 4.3: The need for, at the least, a Bachelor degree in music to practise as a music librarian (N=25)**

Again, music librarian respondents, music academics and the postgraduate students were all asked if it is necessary to have a professional LIS qualification to practise as an effective music librarian in a higher education institution. Figure 4.4 captures the 100% response in favour of this.



**Figure 4.4: The need to have a professional LIS qualification to practice as an effective librarian (N=25)**

The music librarian respondents only were probed further on whether the LIS qualification should be at an undergraduate or at a postgraduate level. Both articulated that an LIS qualification at a postgraduate level is necessary as music librarians engage with users at all levels of study, that is, from undergraduate students to post-doctoral fellows and music professionals. Hence a music librarian has to be able to engage at all levels of study.

Table 4.9 captures the results of the question on whether being able to play a musical instrument together with being able to read or interpret a musical score, is necessary for a practising music librarian.

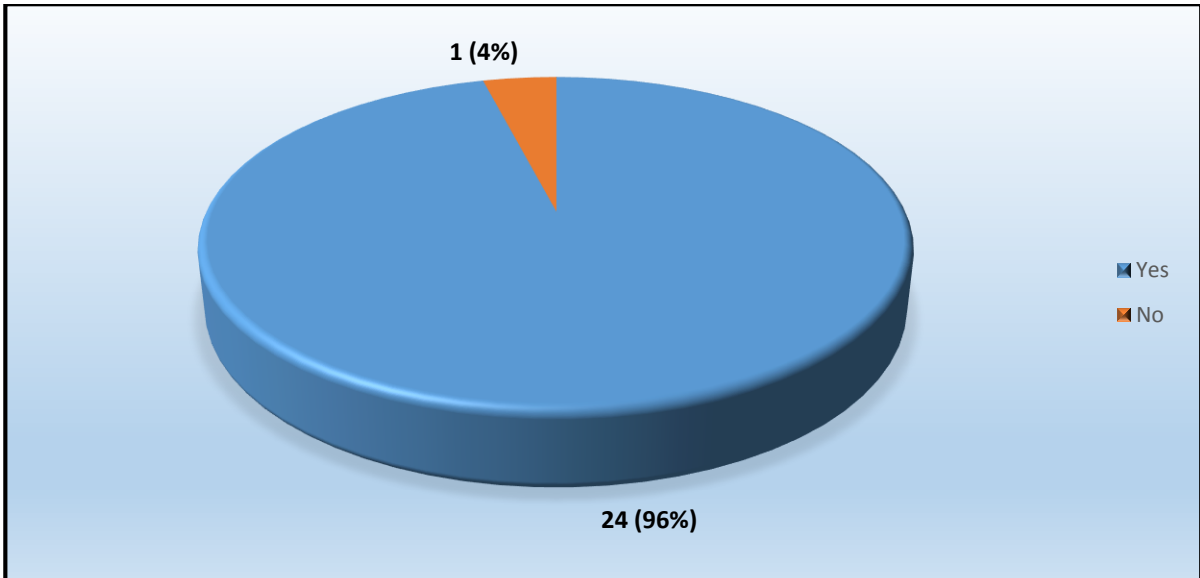
**Table 4.9: Is being able to play a musical instrument and read/interpret a music score necessary for a practising music librarian? (N=25)**

Respondent	Play a musical instrument			Read/Interpret a music score		
	Yes	No	Undecided	Yes	No	Undecided
Music librarian (SU)	0	0	1	1	0	0
Music librarian (UCT)	1	0	0	1	0	0
Music academics (SU)	1	2	0	1	2	0
Music academics (UCT)	1	3	0	3	1	0
Music postgraduate students (SU)	0	11	0	11	0	0
Music postgraduate students (UCT)	0	5	0	4	0	1
<b>Sub-total</b>	<b>3</b>	<b>21</b>	<b>1</b>	<b>21</b>	<b>3</b>	<b>1</b>
<b>Total number of participants</b>	<b>25</b>			<b>25</b>		

In addition to the dominant ‘no’ response to the question about whether it is necessary for a practising music librarian to be able to play a musical instrument, some respondents further commented that they would assume that if someone could read/interpret a music score, he/she would be able to play a some sort of musical instrument. A postgraduate student interestingly commented that “at the end of the day it is library sources and materials I am looking for and not the ability of a music librarian to play a musical instrument”.

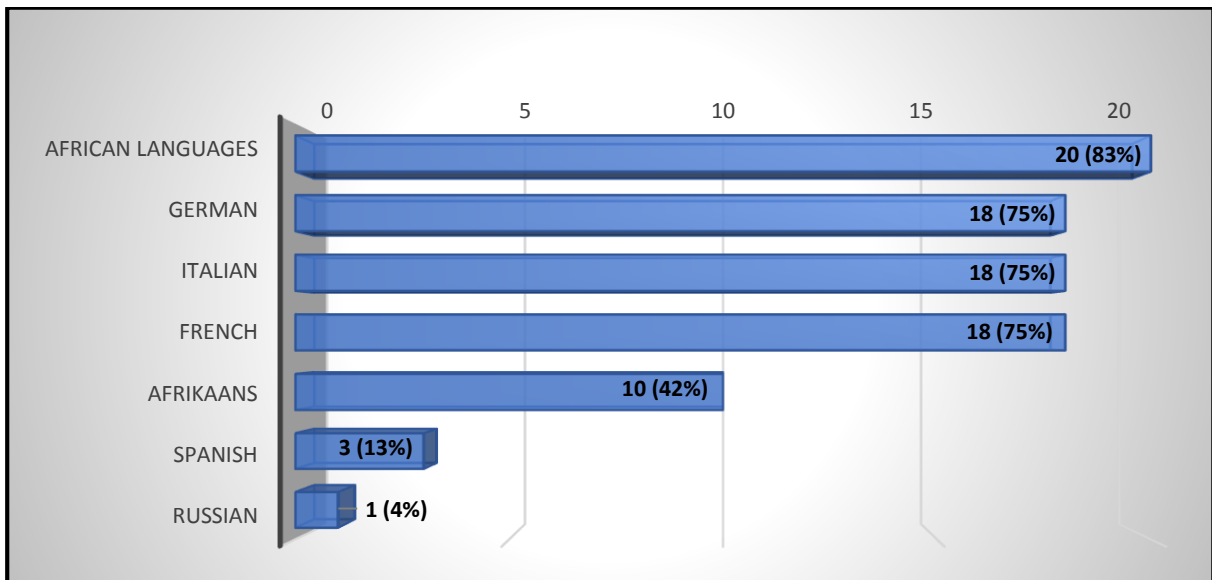
With regard to a music librarian being able to read or interpret a music score to which study participants responded predominantly in the affirmative, they noted that it is important to have the ability to interpret a music score in order to classify or identify the type of music score, or to determine for which musical instrument the work in your possession is scored or written for.

All three categories of respondents were engaged on whether they believe a working knowledge of a language other than English, is necessary for a practising music librarian, and if so which languages. Figure 4.5 shows that just one respondent, a musicologist, disagreed and he/she had this to say: “It helps to have experts in the music department [individuals with the knowledge of languages] who can assist you; the music librarian serves us [academics] so we might as well serve you [music librarian]. You [the librarian] bring the library knowledge, we [academics] bring the music knowledge”. Here the academic highlighted the fact that it is not necessary for the music librarian to know everything - that there are resources (academics) available to assist, for example with languages.



**Figure 4.5: Working knowledge of a language other than English (N=25)**

Languages specified by the 24 respondents are reflected in Figure 4.6. Not surprisingly African languages garner the highest percentage followed by German, Italian and French which are the traditional operatic languages for music.



**Figure 4.6: Languages specified (N=24)**

#### 4.2.3.3 Knowledge, skills and competencies (covering MLA competency categories):

**Reference and research; Collection development; Collection organisation; Library management; Information and audio technology; and, Teaching (Hunter, 2002: 4-5).**

In probing these competency categories of the MLA framework (Hunter, 2002: 4-5), the study's research instruments were careful to clarify what was meant by knowledge (what one should know and understand), skills (the ability to put knowledge into practice) and other competencies not covered by knowledge and skills – see Appendices A, B and C. In an effort to collect accurate data, these data gathering instruments were also careful to spell out definitions of concepts such as Reference service, Collection development, Collection organisation and Library management as well as contextualise Teaching in a context of changing higher education pedagogy requiring learner-centred teaching and learning – see Appendices A, B and C.

##### 4.2.3.3.1 Familiarity with a variety of research methods

Table 4.10 reflects the results of the question asked of all three groups about whether familiarity with a variety of research methods is a necessary competency for a music librarian in a higher education context.

**Table 4.10: Familiarity with a variety of research methods as a necessary competency for a music librarian in a higher education context (N=25)**

<b>Respondents</b>	<b>Yes</b>	<b>No</b>
Music librarian (SU)	1	0
Music librarian (UCT)	1	0
Music academics (SU)	1	2
Music academics (UCT)	4	0
Music postgraduate students (SU)	11	0
Music postgraduate students (UCT)	5	0
<b>Total</b>	<b>23</b>	<b>2</b>

This query prompted a positive response from both music librarians. One elaborated that “knowing that there are a variety of methods and what is used at your institution, it is definitely beneficial to be informed of what they are”. The second librarian responded by saying that “at the music department the research varies from archival or historical research to case studies to performance analysis, to composition. They apply a wide variety of different

methods, therefore if you don't understand what the difference between a case study and a historical study is, how are you going to assist the student?"

The music academics' responses were varied. One academic explained that in an historical field it is mainly secondary literature that is used and determining what else has been written is simple - but once you go into music education where interviews are used, field work in ethnomusicology, etc., then students begin to inquire about methods and it becomes complicated and therefore necessary to be able to guide them to the correct research methodology literature that they can use. Another academic responded, "I mean not to explain the methods, but [for the librarian] to be able to lead them to where they can go to". A further response was that "basic [research methods] knowledge" is what a librarian can have but the kind of "research method for us is based on ethnography, sort of data collection and field work, which you [the librarian] don't need to know it in any kind of depth because you are not going to do it yourself". In short, the academics were pretty unsure about whether research methods is necessarily a competency that the music librarian should have – maybe basic knowledge but definitely not in-depth knowledge in research methods. Hence the study probed only a 'familiarity' in research methods and not in-depth knowledge in research methods.

Postgraduate student responses, not surprisingly, welcomed competence on the part of the music librarian in this area. Focus group comments included: "I think that it is valid and important for all librarians to spot the different types of research methods."; "If I ask the librarian for assistance I would expect the librarian to know the difference between a qualitative or a quantitative research approach". Others remarked that the librarian does not need to be an expert but a basic understanding of research methods is necessary.

#### **4.2.3.3.2 Knowledge, skills and competency requirements for music librarians as identified by music librarian respondents**

The two librarian respondents were asked, via a variety of questions, what knowledge, skills and other competencies, not covered by knowledge and skills, they believe a music librarian requires in order to provide an effective higher education music library service in the areas of Reference, Collection development, Collection organisation, Library management,



Information and audio technology and Teaching – see Appendix A, Questions 18 to 34. As indicated, all necessary definitions were provided during the interview for clarification purposes. Tables 4.11 (knowledge), 4.12 (skills) and 4.13 (other competencies) capture the collective findings from this series of questions.

**Table 4.11: Knowledge required of music librarians as identified by music librarian respondents**

Competency category	Knowledge
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ knowledge of searching, retrieving and packaging information for users</li> <li>▪ knowledge of reference interviews and knowing what questions to ask and how to ask questions</li> <li>▪ knowing how to assist users to order their thoughts around what they need</li> <li>▪ contextual knowledge to assist users formulate their topics</li> <li>▪ knowledge of archival processes</li> <li>▪ knowledge of resources of different formats in which music is produced, for example, the difference between a miniature score and another score (“I can give you an example of acquisitions who ordered the miniature score when we required a different kind of score”)</li> <li>▪ knowing how to identify the material you are dealing with</li> <li>▪ knowledge of quality of the resources for collecting the best quality information from reliable sources</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ know your primary users, departments’ and institutional needs, sources or resources for teaching, learning and research</li> <li>▪ know what the different programmes at the institution are, what their focus is, what the area of research is for all your users</li> <li>▪ know how to communicate with the user community, for example, sitting in on committees when new programmes are discussed; “stay on top of what is discussed in your department, institute or university and of what is happening in the field, what is published, core works, new ways in which things are moving toward”</li> <li>▪ knowledge of different levels of researchers, and knowing how to identify different levels of scope</li> <li>▪ collaborating with the music department is key in knowing what to buy</li> <li>▪ be aware of budget constraints</li> <li>▪ be aware that in various aspects music is unique to other collections</li> <li>▪ know where there are gaps in the collection</li> <li>▪ knowledge of journals and journal ranking, “so that when you need to cut because of the budget, you can at least select the top journals and not cut the best ones”</li> <li>▪ know basic library tools - “it may sound as if we are talking western classical music only, but that’s not the case. Everything goes for all the different genres. So, in terms of the South African College of Music don’t forget African Music and Jazz as well; so far it is more difficult to build the African related collection than the others, but it has to be done”</li> <li>▪ knowledge of what and how to purchase, constant collaboration with lecturers and researchers, and the professionals in the field in all genres of the music department to purchase the correct and most reliable academic resources; “sometimes it means making an appointment and go and sit with them and say this is available, what do you want?”</li> <li>▪ understanding contracts, “who’s publishing what, building good relationships with the acquisitions department and knowing your publishers”</li> <li>▪ knowledge of user friendly resources</li> <li>▪ know the portfolio of each academic or researcher</li> <li>▪ know the music vendors and publishers as “they are usually a very good source for upcoming new titles and for basic lists”</li> </ul>

Competency category	Knowledge
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ knowledge of metadata, classification, ordering; “these things come naturally and you don’t think about them but they are very important”, “the client doesn’t care about classification, they just want to find the item- it doesn’t matter if we use Dewey or Mcolvin”</li> <li>▪ to do this, know how to use guidelines, principles and standards, for collection organisation in order to be extremely organised for service</li> <li>▪ understand music library collections, how they can be organised and what will work best; “I think that maybe too little is made of in the current training, in terms of classification”</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ knowledge needed is not music library specific</li> <li>▪ know that the strategic actions of the music library needs to be aligned with that of the parent institution, that is, the university and the music department</li> <li>▪ knowledge of operational management and human resources (HR) management</li> <li>▪ knowledge of project management</li> <li>▪ know your client (users)</li> <li>▪ knowledge of anything and everything to do with management: “there is nothing there that you can say a music librarian managing a music library does not need, they need all the skills, because they are dealing with people, they are dealing with technology, they are dealing with resources and they are dealing with space”</li> </ul>
<b>Information and audio technology</b>	<ul style="list-style-type: none"> <li>▪ know how the audio/visual equipment operates</li> <li>▪ know “for archival purposes, readers and players to play the formats (vinyl records, magnetic tape, micro film, micro fiche) that are still relevant and applicable”</li> <li>▪ knowledge of copyright law with regard to the digitisation of resources</li> <li>▪ know “what are the latest developments in terms of information and audio technology as technology is advancing very rapidly”</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ know how to teach</li> <li>▪ know about blended learning (combination of online and face-to-face learning) and about the different tools available for blended learning</li> <li>▪ knowledge of assessment as faculty librarians are now becoming part of the teaching staff (e.g. marking referencing skills in assignments)</li> <li>▪ know what the latest research is in terms of learning (e.g. “how the brain actually functions, and because you are dealing with learners all the time, this would be the kind of information you would share with them...”)</li> <li>▪ know search skills, as “you need to be able to teach users how to deal with key words and how to use them correctly”</li> <li>▪ knowledge of citation styles and referencing, open access and publication types, copyright, plagiarism and creative commons licensing</li> <li>▪ knowledge of MOOCs (massive open online courses)</li> </ul>

**Table 4.12: Skills required of music librarians as identified by music librarian respondents**

Competency category	Skills
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ be able to lead and to guide learners in searching for what they want</li> <li>▪ be able to teach, train and show people the steps in finding information successfully</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ be able to convert knowledge of collection development into skills relevant for collection development</li> <li>▪ analytical skills “to measure what you’ve got and what is out there”, to measure what the need in each area is and how much the library can offer on what is lacking</li> <li>▪ engage in constant collection assessment: “this is what we own, this is what is really out there, this is what you are teaching, make the two areas meet one another”</li> <li>▪ be able to find reliable online resources, journals, eBooks</li> <li>▪ be able to identify legal online resources and apply knowledge of copyright where required</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ be able to adhere to the guiding principles, policies and structures regarding collections</li> <li>▪ be able to adhere to metadata protocols and RDA (Resource Description and Access) standard: follow the guidelines, know them and apply them to the music collection</li> <li>▪ be able to apply general library classifications systems such as Dewey for books and McColvin for scores</li> <li>▪ have skills to interpret these classification systems</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ have time management skills</li> <li>▪ ability to hold oneself accountable</li> <li>▪ ability to adapt and do things differently and better</li> <li>▪ constantly learning in order to keep skills updated</li> <li>▪ managing Human Resources (HR), for example, “assigning duties to your staff in terms of what they are good at; working toward their strengths is an important thing”</li> <li>▪ identifying the fine balance between task-driven and people-driven</li> <li>▪ have people skills</li> <li>▪ have technology skills</li> <li>▪ have financial skills, administration skills and writing skills, writing reports, memos, conflict resolution, budget management, forward thinking and mentoring, “all these things apply to managing any library”</li> </ul>
<b>Information and audio technology</b>	<ul style="list-style-type: none"> <li>▪ have basic audio/visual technology skills</li> <li>▪ be able to update and maintain LibGuides (used by libraries to create subject and course guides online) and websites</li> <li>▪ be able to use electronic citation software</li> <li>▪ be able to use email and Vula (an online learning platform used by the institution e.g. UCT) proficiently</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ be able to teach and instruct “especially at undergraduate level”; be able to connect with your students at their levels</li> <li>▪ be able to lesson plan, “starting with the outcomes and try achieve that”</li> <li>▪ be able to empathise with students, “understanding what their problems and pitfalls are”</li> </ul>

**Table 4.13: Other competencies required of music librarians as identified by music librarian respondents**

Competency category	Other competencies (not covered by knowledge and skills)
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ staying informed, “stay on top of what is happening in the field”</li> <li>▪ be proactive and identify user needs and “never stagnate”</li> <li>▪ honesty: “you can’t know everything”, acknowledge when you don’t know, “you lose respect when you pretend you know”</li> <li>▪ empathy with users</li> <li>▪ sincerity, “so that the student will feel that you are giving them your best”</li> <li>▪ willingness to assist “beyond just the answer”</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ ascertain the academic quality and integrity of library resources and materials, “there is this whole thing of peer review”</li> <li>▪ general knowledge - know your publishers, know your authors</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ “you just have to be super organised, goes for any librarian”</li> <li>▪ a logical and analytical mind, a mind for detail, a mind for classification</li> <li>▪ pay attention to detail “in order to spot immediately if there is a problem”</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ “If you’re a manager it is a question of how good you are doing it, how do you get better at it”</li> </ul>
<b>Information and audio technology</b>	Nothing to add
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ have good interpersonal skills</li> </ul>

#### **4.2.3.3.3 Knowledge, skills and competency requirements for music librarians as identified by music academics**

Music academics interviewed were asked what knowledge, skills and other competencies, not covered by knowledge and skills, they believe a music librarian requires in order to provide an effective higher education music library service— see Appendix B, Questions 11, 12 and 13. As indicated, all necessary definitions were provided during the interview for clarification purposes. Tables 4.14 (knowledge), 4.15 (skills) and 4.16 (other competencies) capture the findings from this set of questions.

**Table 4.14: Knowledge required of music librarians as identified by music academics**

Competency category	Knowledge
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ knowledge on how to guide people on where they can find their detailed questions or answers to those questions</li> <li>▪ general knowledge of doing library work</li> <li>▪ knowledge of open access</li> <li>▪ knowledge of being able to research, being able to find resources</li> <li>▪ know what is being studied and researched in the music department</li> <li>▪ knowledge of freely available resources on the Internet, where to find it and the tools that guide you there</li> <li>▪ knowledge of copyright</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ know what new information is available, what is useful that could be distributed and made workable for the music department</li> <li>▪ know how to build a successful music collection around our culture and context in Cape Town</li> <li>▪ music knowledge and good understanding of who the important publication houses are, and what publication series, journals and publishers are available</li> <li>▪ knowledge of online publications</li> <li>▪ knowledge and understanding of academics</li> <li>▪ understanding academic processes, the institution and how it works for purposes of building the collection</li> <li>▪ know how to collect and disseminate information</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ knowledge on how to create indexes and finding aids to help students find things easily, “like updating the catalogue, cataloguing, classification”</li> <li>▪ knowledge of accessing South African resources, for example: “its fine to be a composer in Umtata and you may write fabulous music but no one is going to print it for you; therefore having the music available online and have the users pay to use it or have the royalties paid to the composer; these things are difficult to find online and we have to start building these databases”</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ know how to best serve the music department</li> <li>▪ know a lot about what content is in the library and where they can be found</li> </ul>
<b>Information and audio technology</b>	<ul style="list-style-type: none"> <li>▪ knowledge of the different regions in which DVDs are distributed, the different broadcasting systems or television formats (for example NTCS [National Television System Committee] and PAL [Phase Alternation Line])</li> <li>▪ to know what online musical works can be legally downloaded and used</li> <li>▪ “a collection can also be built quite nicely if you are scanning what you can legally scan, so you are not having to spend money on purchasing and shipping items”</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ knowledge of learning and how people learn: “Being excited about knowledge is a good vision for a librarian”</li> </ul>

**Table 4.15: Skills required of music librarians as identified by music academics**

Competency category	Skills
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ ability to find information: “It’s too easy to just say, it’s not available, when the thing is that you are not digging deep enough”</li> <li>▪ be able to interpret what the user is looking for</li> <li>▪ skills is citation styles and referencing</li> <li>▪ be able to guide people to where can they find their detailed question or answers to those questions</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ differentiate between the available databases</li> <li>▪ the ability for librarians to network amongst themselves, exchange and share material</li> </ul>
<b>Collection organisation</b>	Nothing to add
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ the ability to take responsibility</li> <li>▪ the ability to interact with all individuals, but still keeping the entirety of the library in focus for yourself</li> <li>▪ interpersonal skills</li> </ul>
<b>Information and audio technology</b>	<ul style="list-style-type: none"> <li>▪ have ICT skills: “to be able to be very intimate and familiar with electronic communication media”</li> <li>▪ have computer skills</li> <li>▪ have technological skills</li> <li>▪ the ability to type-set music</li> <li>▪ the ability to create databases</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ skills in explaining, “maybe not even teaching, but explaining to students how to use the catalogue and databases”</li> <li>▪ writing skills, the ability to show learners how to write academically</li> </ul>

**Table 4.16: Other competencies required of music librarians as identified by music academics**

Be approachable, students sometimes prefer to engage with the library rather than the lecturer
To speak to the person as a person in front of you and not as a student
Good work ethic
To relate to people
Be able to facilitate
Pay attention to detail
Be able to deal with postgraduate and undergraduate students at their respective levels
Good communication skills
Create an awareness of librarians and librarian services

#### **4.2.3.3.4 Knowledge, skills and competency requirements for music librarians as identified by postgraduate students**

During focus group discussions postgraduate students (masters’, PhDs and post-doctoral fellows) were asked what knowledge, skills and other competencies, not covered by knowledge and skills, they believe a music librarian requires in order to provide an effective higher education music library service – see Appendix C, Questions 8, 9 and 10. As indicated,

all necessary definitions were provided during the interview for clarification purposes. Tables 4.17 (knowledge), 4.18 (skills) and 4.19 (other competencies) capture the findings from this set of questions.

**Table 4.17: Knowledge required of music librarians as identified by postgraduate students**

Competency category	Knowledge
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ an overview of the entire picture, in music and Library and Information Science</li> <li>▪ knowledge of open access</li> <li>▪ knowledge of being able to research, being able to find resources, knowledge of interlibrary loans: “exchange material and save on costs”</li> <li>▪ know referencing styles</li> <li>▪ knowledge of a generic guidance system, “there’s absolutely no reason as to why everyone here can’t do the same referencing method in order that everybody has coherence and everybody has the same knowledge about it”</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ knowledge needed to build a successful collection around the culture and context in Cape Town, South Africa and the African continent</li> <li>▪ knowledge on online publications</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ know the subjects covered in the databases</li> <li>▪ thorough knowledge of cataloguing and classification</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ know a lot about what content is in the library and where they can be found</li> </ul>
<b>Information and audio technology</b>	<ul style="list-style-type: none"> <li>▪ knowledge of audio visual formats</li> <li>▪ know what online musical works can be legally downloaded and used</li> <li>▪ knowledge of how to identify and to assist with resources that are in or out of copyright and when it can be performed</li> <li>▪ knowledge of all kinds of data technology</li> <li>▪ knowledge of accessing sheet music online and being informed about how to do so “as we are moving toward a point where print is becoming less”</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ know all your systems and know how to teach your patrons to use these systems</li> </ul>



**Table 4.18: Skills required of music librarians as identified by postgraduate students**

Competency category	Skills
<b>Reference and research</b>	<ul style="list-style-type: none"> <li>▪ the ability to spell, “if an entry into a database is misspelt you will never find it”</li> <li>▪ the ability to research and find material in the library</li> <li>▪ be able to interact with students, broadening their scope of resources within their discipline</li> <li>▪ the ability to adapt, “when you see the way in which research and technology is changing”</li> <li>▪ the ability to find things, “to sniff things out, misplaced books, things that are difficult to get hold of, books that are out of print, where to find them; all kinds of small tit bits of information that the researchers themselves can’t even find”</li> <li>▪ be able to attend conferences and music festivals, “present papers at musicological conferences”</li> <li>▪ the ability to create an awareness of music library services, “students have the misconception that if they can’t find something on the Internet, it doesn’t exist”</li> <li>▪ to be able to interact with people and guide them to what they are looking for</li> <li>▪ to be able to say when you don’t know, “nobody expects the librarian to immediately know everything”</li> <li>▪ to be able to know where to go to find information</li> <li>▪ the ability to direct people to other libraries, being aware of what is available outside your library</li> <li>▪ the ability to cite and reference using different citation styles</li> </ul>
<b>Collection development</b>	<ul style="list-style-type: none"> <li>▪ basic book restoration skills, basic maintenance of library materials</li> <li>▪ the ability to find resources for interlibrary loan</li> </ul>
<b>Collection organisation</b>	<ul style="list-style-type: none"> <li>▪ the ability to catalogue all music items</li> <li>▪ the ability to apply correct metadata</li> <li>▪ you must love books and keep them organised</li> </ul>
<b>Library management</b>	<ul style="list-style-type: none"> <li>▪ to be able to tell people to be quiet</li> <li>▪ the ability to connect with the music department, “there is a disconnect between the music library and the music department”</li> </ul>
<b>Information and audio technology</b>	<ul style="list-style-type: none"> <li>▪ Nothing to add</li> </ul>
<b>Teaching</b>	<ul style="list-style-type: none"> <li>▪ the ability to teach students to use the library</li> <li>▪ be approachable and have a friendly face</li> <li>▪ good communication skills</li> </ul>

**Table 4.19: Other competencies required of music librarians as identified by postgraduate students**

Be organised
Be a calm, controlled person and this can be used to the advantage of keeping the library as a calm space
Have a passion for books and reading
Emotional maturity, knowing people is a difficult job
Interpersonal skills, being able to interact with users
It is important to understand egos
Having patience

#### 4.2.4 General comments

Interviews and focus group discussions were concluded by asking participants if they had any general comments relating to the subject of the research. Some useful general comments are captured in Table 4.20.

**Table 4.20: General comments by participants**

“The discussion made me think about the importance of a librarian when doing research. To see how a librarian can help facilitate your learning. Although technology is good the librarian is the one that gets between you and your supervisor.”
“I think the role of librarians are underrated. I think that really specialised librarians can mean so much more for postgraduate studies.”
“Having an active interest or active knowledge of the music life out there, concerts, what kind of concerts are taking place, the ensembles, and the musicians that are active in the field, is important.”
“More collaboration is needed between the library services and the music department and the library should continue to reflect the different sections within the music department.”
“The music library should be active among students thus promoting itself among the students.”
“I think that there should be a more collaborative attitude between the library and the music department. I get the sense that the library really wants to but that the department doesn’t care. Once we do that we would learn so much more from each other. We don’t see our librarians as colleagues.”
“The music librarian should be in communication with other music libraries: librarians should be networking amongst themselves.”
“I feel a music librarian should know much about his/her work as a librarian and have a basic understanding of music. Know a lot about resources and a little about music.”

#### 4.3 Summary

Chapter 4 presented the findings resulting from analysis of data collected from interviews with purposively selected music librarians, music academics and postgraduate students from Stellenbosch University and the University of Cape Town. The findings were presented in terms of the research questions guiding the study and in the context of Core competency

theory (Prahalad & Hamel, 1998; Hafeez, Malak & Zhang, 2002) and the Music Library Association (MLA) core competencies for music librarians (Hunter, 2002), which informed the data collection process. The next and final chapter discusses the main findings in response to the study's objective and its research questions and based on this discussion, conclusions are drawn and recommendations made.

## **CHAPTER 5:**

### **DISCUSSION OF MAIN FINDINGS, CONCLUSIONS AND RECOMMENDATIONS**

#### **5.1 Introduction**

This chapter discusses the main findings of the study based on analysis of data collected via semi-structured interviews and focus group discussions with purposively selected music librarians, music academics and postgraduate students from Stellenbosch University and the University of Cape Town. This discussion, in the context of literature related to the study as well as Core competency theory (Pralhad & Hamel, 1998; Hafeez, Malak & Zhang, 2002) which guided the application of the Music Library Association (MLA) core competencies for music librarians (Hunter, 2002) in addressing the study's objective, is organised in this chapter according to the research questions guiding the study. The study's objective was to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities.

#### **5.2 Discussion of main findings**

The research questions guiding the study were: What are user expectations of academic music library services in the Western Cape?; To what extent are these expectations currently being met?; and, What are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa?

##### **5.2.1 User expectations of academic music library services in the Western Cape**

Core competencies define the present, ensure the future, add value to services provided to users and identify customer benefits (Jurow, 1996; Prahalad & Hamel, 1998; Hafeez, Malak & Zhang, 2002; Hunter, 2002). It is essential therefore that music librarians working in academic music libraries are equipped with the knowledge, skills and competencies required to fulfill user expectations.

Both music librarians participating in the study identified broad categories of users at their institutions (see Table 4.3) and explained that the expectations for each category of user is different. It was also useful to learn from both music librarians that user expectations on the

part of their music library users change as they progress from undergraduate study to postgraduate study and then into fully fledged researchers. The higher education music librarian therefore has to demonstrate capacity to support users at all levels of research and performance - and as the music library respondent from UCT pointed out: “it’s not always easy accommodating everybody, where is the priority? ... So, it’s extremely difficult”.

The researcher used relevant MLA core competency categories (Hunter, 2000) to capture the expectations of music academics and postgraduate students regarding music library services at SU and UCT (see Tables 4.4 and 4.5 in Chapter 4). In large part the expectations of the music academics correlated with the MLA core competency requirements but there were a few additional expectations which are likely to be a reflection of changing times and context in higher education pedagogy and research (the MLA core competencies were published as far back as 2002). These additional expectations of music library services included: the music librarian should assist students with basic writing skills; allow academics to participate in the building of music library collections; the music librarian should have an overview of what is happening generally in the field of music; and, the music librarian rather than the lecturers should have the responsibility of providing students with the academic resources they need, thus taking this burden off music academics.

In terms of postgraduate student (masters’, PhDs and post-doctoral fellows) expectations, not surprisingly, considering the current pedagogy of student-centred learning and a higher education environment in which students feel very free to articulate their needs post #RhodesMustFall (2015) and #FeesMustFall (2016) higher education student ‘decolonisation protests’, there was a whole host of expectations beyond what is reflected in the MLA core competency framework for music librarians (Hunter, 2002). Postgraduate students expect their music librarian to be a “generalist in music”; know about South African music history; have knowledge of South African music research, both in theses and in journals; be aware of topics being researched by students in the department and that relevant information regarding their topics should be forwarded to them; deliver excellent interlibrary loan services; demonstrate “better synergy with music libraries in the Western Cape for research purposes”; have knowledge of citation software; have more resources on African music; and, have available “the most important music research done on the African continent”. It is

interesting to note that, like their music academics, postgraduate students too called for the music librarian to assist students with basic writing skills (postgraduate student: “[Music librarian should] have knowledge of writing techniques and putting an essay together”). While the MLA competency framework (Hunter, 2002), which emanates from a developed world context, does not reflect this expectation of the music librarian, could this additional expectation perhaps be a reflection of the South African developing world context in which higher education transformation has seen changing demographic patterns with previously disadvantaged groups which mostly have English as their second or even third language, forming a significant proportion of the postgraduate cohort in universities? And again, both music academics and postgraduate students (see grey shaded rows in both Tables 4.4. and 4.5 of Chapter 4) had a customer care expectation that is not reflected as a discrete competency category in the MLA competency framework. Both respondent groups expected music library staff members to be available, friendly and willing to assist, with students going as far as to assert: “Don’t make me afraid to come to the library”. Marley’s (2002: 164) USA study too, in support of the findings in the current study, reflected “social aspects” as being part of the competencies required of practising music librarians.

In summary, while there is a fair amount of overlap between what music library users in this study expect of their music library services and the MLA competency framework (Hunter, 2002), there are also additional expectations resulting from changing times (15 years later) in higher education as well as awareness of music education and research in the South African and African contexts. Furthermore, customer care in music library service is a category that this study usefully highlights, but which is omitted in the 2002 MLA framework.

### **5.2.2 The extent to which user expectations are currently being met**

Core competencies are critical for effective delivery of music library services in an academic environment (Hunter, 2002: 1). Prahalad and Hamel (1998: 59) note that core competencies are the “collective knowledge of the organisation” and are critical to coordinate a “diverse production of skills”. Hence both the literature and findings in this study indicate that music librarians require knowledge, skills and other competencies to deliver desired services to their users.

On the question of the extent to which user expectations are being met by music library services at SU and UCT, the assertion by the music librarian respondents that this is happening to a large extent (see Section 4.2.2.1 of Chapter 4) was strongly supported by music academics interviewed (see positive comments in Table 4.7 of Chapter 4). While the postgraduate students were very positive about the extent to which their user expectations were being met, just one student remarked, "... my expectations are not really being met". This student lamented the lack of African music resources available in the music library and the need to change the focus of music research to research on music of the African continent. Here again, the current generation of students' call for local and continental (African) focus in higher education and research, commonly articulated as 'decolonised' higher education, is being sounded. This points out that despite the current success of music library services at SU and UCT (corroborated by LibQUAL+® and other institution specific surveys), there is still room for improvement. This is aptly captured by the immediate past Head of the WH Bell Music Library at UCT when she says: "it's definitely not a 100%, in some cases it wouldn't even become 90%, but I would say a fairly high degree, 80% for most of the users".

### **5.2.3 The knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa**

Core competencies are a combination of knowledge and skills (Applegate, 2010: 294) required for a job. For the purpose of this study the term competency was used to refer to the combination of knowledge (what one should know or understand) and skills (what one should be able to do) required by a music librarian to successfully fulfill the requirements of his or her job. The study also interrogated 'other competencies' (that is, those not covered by 'knowledge' and 'skills', as defined in this study (see Section 1.8 of Chapter 1). Hunter (2002: 3) acknowledges that competencies can be acquired via several means; these would include primarily, "bachelors and masters degrees from higher education colleges or universities, as well as continuing education, and work-related experience". In this study the MLA's eight competency categories for music librarians were used to guide collection and analysis of data on the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa. Accordingly, this discussion is done in terms of these competency categories.

### **5.2.3.1 Professional ethos**

In a context of music being a diverse discipline (different genres of music, performers, musicologists, composers, etc.) and music libraries serving the needs of a diversity of users (members of the public, undergraduate students, postgraduate students, music academics, researchers, performers, etc.) both music librarians and academics participating in the study, like the MLA statement on core competencies for music librarians (Hunter, 2002: 3) agreed that in terms of professional ethos the following are important: recognition of a diversity of music library users and collections, commitment to excellence in service, participation in the music fraternity, and effective communication with the user community. In addition to the MLA requirements for professional ethos, both music library respondents and academics in this study emphasised a client-service orientation, adaptability and flexibility in service, confidence in service delivery as well as integrity when working with users. The music academics, additionally, called for the music librarian to be more embedded in the teaching department for effective delivery of service.

### **5.2.3.2 Training and education**

According to Morrow (2000: 655), based on literature published in the two premier journals *Notes* and *Fontes Artis Musicae* which publish on the subject of music librarianship, the basic requirements to enter into the field of music librarianship fall into three categories, namely, general library training, music background and knowledge of the unique issues of a music library (Morrow, 2000: 655). Kinkeldey (1937: 459), Young (1984: 512) and Morrow (2000: 655) acknowledge that music librarians should acquire their subject knowledge in a music degree programme, and this, according to Morrow (2000: 655), in practice usually takes place before the music librarian has decided to enter the LIS profession. Sixty-four percent (64%), that is, 16 out of all 25 respondents in this study agreed that a Bachelor degree in music is necessary to practise as a music librarian, thus confirming the sentiments in the literature by Kinkeldey (1937), Young (1984) and Morrow (2000). Of the 8 (32%) who disagreed, and who came from all three respondent groups, the sentiment was that the musician or academic would bring 'to the table' the music knowledge and experience while the librarian would provide the library knowledge required. One respondent remained undecided on this matter. The findings in this study, like the literature, leaned towards a music librarian possessing a bachelor degree in music for optimum service. This position is corroborated by the fact that



the University of Cape Town, one of the two research sites for this study, since 2015 has included in its advertisement for the position of music librarian (see Section 4.2 of Chapter 4 carrying biographical details of respondents) the qualification requirement of a Bachelor degree in music as well as an LIS qualification. The researcher is currently that incumbent at the University of Cape Town and holds a Bachelor degree in western classical music as well as a professional qualification in LIS. It was no surprise that all 25 (100%) of the respondents in the study (music librarians, academics and postgraduate students) believed it was necessary to have a professional LIS qualification to practise as an effective music librarian in a higher education institution. The music librarians only were further probed as to whether this LIS qualification should be at an undergraduate or postgraduate level. Both responded that a postgraduate qualification was necessary as a music librarian has to engage with users at all levels of study. Both these sets of findings confirm the MLA requirement of “Education at a graduate level in library and information science” (Hunter, 2002: 4) as a core competency for music librarians.

Griscom (2004: 41) opines that a music librarian should be able to read music and play a musical instrument. In this study a clear majority of 21 out of 25 respondents (including one of the two music librarians), believed that it was not necessary for a practising music librarian to be able to play a musical instrument. Only three felt this was a necessity while one respondent remained undecided on the matter. But on the issue of whether it was necessary for a practising music librarian to be able to read or interpret a music score, the findings were the opposite, that is, a clear majority of 21 out of 25 respondents (including the two music librarians) believed this was necessary, while three said it was not necessary and one remained undecided. It would seem that being able to read music is a competency requirement for a practising music librarian rather than being able to play a musical instrument. In this regard this study departed from the MLA music librarian competency requirement of “Having experience as a performing artist” (Hunter, 2002: 4).

Kinkeldey (1937: 459), the International Association for Music Librarians (2007: 3), Wilson (2007) and Clark (2013) all concur that a reading knowledge of foreign languages such as Italian, French and German, that is, “the languages in which classical music is composed”, are often required of a practising music librarian. Accordingly, in this study 96% (24 out of the 25

respondents) were in favour of a music librarian having a working knowledge of a language other than English. When probed on what these languages should be, the findings (see Figure 4.6 in Chapter 4) confirm the views of Kinkeldey (1937: 459), the International Association for Music Librarians (2007: 3), Wilson (2007) and Clark (2013) who claim that a reading knowledge, on the part of the music librarian, of foreign languages such as Italian, French and German is important (all three of these languages notched a 75% (18 out of 25 respondents) positive indication in this study). In this South African study it is not surprising in light of both music academics and, especially, the postgraduate students being very assertive about prioritising African music and research in library collections (see discussion in Section 5.2.1 of this chapter), that 83% (20 out of 25 respondents) placed African languages at the top of this list of languages.

Lastly, for this section, the preponderance in the findings of this study of formal education in the form of a university degree/s in the preparation of an individual for a music librarianship position, makes the phrase 'Education and training' rather than "Training and education", as used in the MLA core competency framework for music librarians (Hunter, 2002: 3), more appropriate. Perhaps in earlier times (as reflected in Section 2.3.1 of Chapter 2), training in the informal sense of on-the-job-skilling was the dominant aspect in the preparation of music librarians. In current times when university education has become more accessible to more people, it is not surprising that formal university education has become the dominant aspect of the 'Education and training' competency category, as reflected in the findings of this study.

In summary regarding the competency category of Education and training, it would seem that the findings from this study largely concur with the literature that necessary competency requirements for a practising music librarian in a higher education context would include: a Bachelor degree in music for subject knowledge; an LIS professional qualification at the postgraduate level; the ability to read or interpret a music score (but not necessarily play a musical instrument); and, a working knowledge of music oriented languages such as Italian, French and German - and, notably, African languages for the South African/African context.

### 5.2.3.3 Reference and research

A clear majority of 23 out of 25 respondents (including the music librarians, academics and postgraduate student respondents) agreed that familiarity with a variety of research methods is a necessary competency for a music librarian in a higher education context. This positive response affirms the core competency of “Familiarity with a variety of research methods” as presented in the MLA core competency framework (Hunter, 2002: 4). However, all three respondent groups were at pains to explain that it was ‘basic’ research methods in music research which the music librarian needed to be familiar with and not ‘in-depth’ knowledge of research methods. Hence the emphasis in this study, like in the MLA competency framework (Hunter, 2002: 4) on ‘familiarity’ and not in-depth knowledge. After all, as pointed out by a music librarian respondent and a music academic, respectively, that in order to be able to assist students with the information search process, the music librarian would need to, for example, “understand what the difference between a case study and a historical study is”; “I mean not to explain the methods, but to be able to lead them to where they can go”. It is this close synergy between familiarity with research methods and guiding students in the search for appropriate sources of information that inclines this study to place the competency of “Familiarity with research methods” under the Reference and research competency category rather than under the Education and training competency category as done by the MLA framework (Hunter, 2002: 4).

In large part the knowledge, skills and other competencies in the competency category of Reference and research which emanated from this study from all three respondent groups (see Tables 4.11 to 4.19 in Chapter 4) are covered generically by the competency statements in the MLA framework under “Reference and Research” (Hunter, 2002: 4). However, there were some additional competencies regarding Reference and research which could possibly be added to update the MLA core competencies for music librarians (Hunter, 2002: 4-5) which was compiled nearly 15 years ago: knowledge of open access, that is, free online access to scholarly output and copyright governing the use of information; knowledge of citation styles and referencing; teach users how to successfully search for and access information in a variety of formats; stay informed of what is happening in the music field, including what is being studied and researched in music academic departments and what is available outside of your collection (physical and virtual); and, to be proactive in identifying users’ reference needs.

#### **5.2.3.4 Collection development**

Again, many of the knowledge, skills and other competencies in the competency category of Collection development articulated by the music librarians, academics and postgraduate students who participated in this study (see Tables 4.11 to 4.19 in Chapter 4) are accounted for by the generic competency statements in the MLA competency framework for music librarians (Hunter, 2002: 4). But here too, there were some additional competencies regarding Collection development which could be used to bring the MLA core competencies for music librarians (Hunter, 2002: 4-5) up-to-date for the present times: knowledge of relevant online publications; develop collections of sources and resources that respond to users', music departments' and institutional needs for teaching, learning and research; build African related collections that speak to local cultural and other contexts; be aware of budget constraints in current times of financial austerity; communicate with the music department and its academics as this is key in developing the collection (physical and virtual); and, network with other music librarians to share and exchange ideas on collection development. In support of these additional competencies, Zager (2000: 572) comments that, "electronic and digital possibilities continue to proliferate, library budgets on the whole are either stagnating or shrinking" and in the current state of financial austerity the possibilities of updating collections to satisfy user expectations makes the process extremely challenging.

#### **5.2.3.5 Collection organisation**

While the generic competency statements for Collection organisation in the MLA framework (Hunter, 2002: 4) cover many of the knowledge, skills and other competencies in the competency category of Collection organisation which emerged from this study from all three respondent groups (see Tables 4.11 to 4.19 in Chapter 4), there were a few additional competencies which could be useful for updating purposes: know how to use metadata protocols such as RDA and classification standards for collection organisation for high level service delivery; understand music collections and what works best for their organisation, visibility and discoverability; know how to access locally produced (e.g. South African) music and related resources; and, have a logical, analytical mind and the ability to pay attention to detail for optimum collection organisation. The library catalogue is a database which reflects all the bibliographic records of a library. Therefore music librarians should possess the knowledge, skills and other competencies necessary to produce effective records that are

searchable across many fields for all kinds of materials in various formats, whether physical or virtual (Green & Duffy, 2013: 11).

#### **5.2.3.6 Library management**

And yet again, knowledge, skills and other competencies in the competency category of Library management articulated by the music librarians, academics and postgraduate students who participated in this study (see Tables 4.11 to 4.19 in Chapter 4) are in large part covered by the generic competency statements in the MLA competency framework for music librarians (Hunter, 2002: 4). The following competencies, though, would be useful to add to better reflect current times: the music library's strategic actions should be aligned to that of the library system of which it is a part and to that of the parent institution, for example, the university; knowledge of project management; be able to adapt and do things differently and better; have interpersonal/people's skills; have mentoring skills; and, have conflict resolution skills.

#### **5.2.3.7 Information and audio/visual technology**

In this section, in order to better reflect current times, this competency category heading has been extended to include the visual aspect of information technology. In addition to the MLA competencies (Hunter, 2002: 4) under this category, the following competencies relating to Information and audio/visual technology emerged from the findings of this study via input from all three respondent groups (see Tables 4.11 to 4.19 in Chapter 4): knowledge of data technology; know what online musical works can be legally downloaded and used; know how to access sheet music online as print versions are diminishing in the digital age; be able to create, update and maintain online, LibGuides and websites as sources of information for users; be able to use electronic citation software; be able to use email and other social media as well as the institution's learning management platform (e.g. Vula) to communicate with various user groups; and, be able to type-set music. Duggan (1992: 756) in the 1990s already observed that "the impact of electronic information goes beyond research on music and writings about music to the processes of creating, notating, printing, performing, and recording music", thus recognising the importance of online and network resources in music.

### **5.2.3.8 Teaching**

While the MLA competency category for Teaching (Hunter, 2002: 4) is well covered in terms of competencies even for the current digital era, music librarians, academics and postgraduate student respondents in this study contributed the following to this competency category: know how to teach and understand how students learn; be able to lesson plan (identifying and achieving learning outcomes); know about blended (face-to-face and online) learning and the various platforms available for blended learning; knowledge of assessments for purposes of setting and marking assessed work with academics, for example, on referencing; knowledge of MOOCs; be able to teach in areas such as citation styles and referencing, plagiarism, open access as a means of scholarly communication, copyright and creative commons licensing; have good interpersonal and communication skills and be able to empathise with students; and, have writing skills to show students how to write academically. While music librarians, like other librarians, are not trained to teach, many find themselves instructing on all aspects of database usage and research strategies with regard to music research (Geary, Snyder & Abromeit, 2004).

### **5.2.3.9 Customer care**

Customer care refers to being highly responsive to the needs of customers, like library users, and to delivering quality service as a means of cultivating customer loyalty and guaranteeing return to the service (Heery & Noon, 2017). As discussed in Section 5.2.1 of this chapter, customer care in music library services is a category that this study usefully highlights, but which is omitted in the MLA framework (Hunter, 2002: 3-4). Customer care aspects also emerged in this study in the 'other competencies' required of music librarians (that is, competencies not covered by 'knowledge' and 'skills' (see Tables 4.11 to 4.19 in Chapter 4) and include: being approachable and having a friendly demeanour – “don't me make afraid to approach you”; empathise with users - understand students' problems and challenges; show willingness to assist “beyond just the answer”; address the user in front of you as a person and not as a student; attend to postgraduate and undergraduate students at their respective levels; create an awareness of librarians and librarian services available; and, have patience with users. Hence the researcher believes that a Customer care competency category should be added the MLA framework of core competencies for music librarians (Hunter, 2002: 3-4).

### **5.2.3.10 Personal attributes**

Personal attributes generally refer to the attitudes, values and personal traits of an individual. The question of 'other competencies' required of music librarians (that is, competencies not covered by 'knowledge' and 'skills') drew from all three respondent groups useful personal attributes (see Tables 4.11 to 4.19 in Chapter 4) which are not confined to a particular aspect of a music library service but are generic to all aspects of a professional's service in any work situation and adds value to service delivered. These, as they emerged in this study, include: being proactive; honesty and sincerity; integrity; good general knowledge; analytical thinking; attention to detail; good interpersonal skills; good work ethic; good communication skills; be organised; passion for books and reading; emotional maturity; and, patience. Hence based on these findings, the researcher believes that the further addition of a Personal attributes competency category to the MLA framework of core competencies for music librarians (Hunter, 2002: 3-4) would provide the framework with a greater level of completion than currently exists.

To summarise, this section (5.2.3) discussed the main findings from this study in response to the study's research question on what are the knowledge, skills and competency requirements for music librarians in academic libraries in the Western Cape of South Africa. In this discussion these findings were juxtaposed with the MLA's eight competency categories for music librarians (Hunter, 2002: 3-4) and it was found that the findings from this study could be used to bring the MLA framework which was compiled about 15 years ago up-to-date with current times in music library services. Additions, based on findings, to individual competency categories as well as two additional competency categories, Customer care and Personal attributes, have been suggested.

## **5.3 Conclusions**

Based on the discussion of the main findings in response to the research questions generated to address the study's objective, the following conclusions may be drawn:

- Academic music libraries have different categories of users such as music academics; undergraduate music students; postgraduate music students; music researchers; music performers and composers; university alumni and members of the public; and,

the general university staff and student body. The expectations of academic music library services in the Western Cape differ among these different categories of users differ. While in general a fair degree of correlation exists between the expectations of these user groups in terms of service and the competency requirements set out in the MLA core competencies for music librarians (Hunter, 2002: 3-4), some additional expectations surfaced which may be attributed to changing times and demographics in higher education particularly in a transforming South African higher education space increasingly articulating sensitivity to cultural contextuality. Of particular note is the expectation of the music collection and service to reflect music education and research in South African and African contexts; and for the service to be delivered to users with serious attention to customer care.

- Academic music library services in the Western Cape are to a large extent meeting the expectations of its various categories of users. However there is room for improvement particularly in the area of the collection and services reflecting music education and research that is reflective of local South African local contexts and the African continent.
- The MLA's eight competency categories (Hunter, 2002: 3-4) were used as a benchmark to respond to the final research question on knowledge, skills and competency requirements for music librarians in order for them to effectively serve the users of academic music libraries in the Western Cape of South Africa. While in large measure the MLA competencies for music librarians were applicable to the findings of this study, some adjustments were also necessary:
  - **Professional ethos:** This study was in agreement with the MLA framework that in terms of professional ethos the following are important: recognition of diversity of music library users and collections; commitment to excellence in service; participation in the music fraternity; and, effective communication. This study, additionally, for professional ethos emphasised: client-service orientation; adaptability and flexibility in service; confidence in service



delivery; integrity when working with users; and, more embeddness in music teaching departments for effective service delivery;

- **Education and training:** The preponderance in the findings of this study of formal university education in the preparation of an individual for a music librarianship position as opposed to on-the-job training of the past, makes the phrase 'Education and training' rather than 'Training and education' (as used in the MLA framework), the more appropriate one for this competency category. The study further concludes that requirements in this competency category would include: a Bachelor degree in music for subject knowledge; an LIS professional qualification at the postgraduate level; the ability to read or interpret a music score (but not necessarily play a musical instrument); and, a working knowledge of music oriented languages such as Italian, French and German - and, notably, African languages for the South African/African context;
- **Reference and research:** Like the MLA core competency framework for music librarians (Hunter, 2002: 3), this study too found that just a familiarity with research methods would be a competency requirement and not in-depth knowledge. However, a departure for this study is that the close synergy of this competency with guiding music students to appropriate sources of information inclines it to categorise it under Reference and research rather than Education and training (as the MLA framework does). Additional competencies which this study would wish to add to those already in the competency category of Reference and research, largely due to the modern day digital environment include: knowledge of open access; teach users how to successfully search for and access information in a variety of formats; citation styles and referencing; stay informed of what is happening in the music field, including what is being studied and researched in the music academic departments and what is available outside of your collection;
- **Collection development:** In addition to knowledge and skills under this competency category in the MLA framework, this study additionally updates for current times with: knowledge of relevant online publications; develop collections of sources and resources that respond to users', music

departments' and institutional needs for teaching, learning and research; build African related collections that speak to local cultural and other contexts; be aware of budget constraints in current times of financial austerity; communicate with the music department and its academics as this is key in developing the collection; and, network with other music librarians to share and exchange ideas on collection development;

- **Collection organisation:** Additions from this study to the MLA framework (Hunter, 2002) for currency include: know how to use metadata protocols such as RDA and classification standards for collection organisation for high level service delivery; understand music collections and what works best for their organisation, visibility and discoverability; know how to access locally produced (e.g. South African) music and related resources; and, have a logical, analytical mind and the ability to pay attention to detail for optimum collection organization;
- **Library management:** This study finds it useful to add the following knowledge and skills to the those already existing in this competency category: the music library's strategic actions should be aligned to that of the library system of which it is a part and to that of the parent institution, for example, the university; knowledge of project management; be able to adapt and do things differently and better; have interpersonal/people's skills; have mentoring skills; and, have conflict resolution skills;
- **Information and audio/visual technology:** In keeping with the current digital age, this study prefers to extend this competency category of the MLA framework to include the visual aspect of information technology and also include the following in this category: knowledge of data technology; know what online musical works can be legally downloaded and used; know how to access sheet music online as print versions are diminishing in the digital age; be able to create, update and maintain online, LibGuides and websites as sources of information for users; be able to use electronic citation software; be able to use email and other social media as well as the institution's learning management platform to communicate with various user groups; and, be able to type-set music;

- **Teaching:** Extensions to the MLA framework under this competency category include: know how to teach and understand how students learn; be able to lesson plan; know about blended learning and the various platforms available for blended learning; knowledge of assessments for purposes of setting and marking assessed work with academics; knowledge of MOOCs; be able to teach in areas such as citation styles and referencing, plagiarism, open access as a means of scholarly communication, copyright and creative commons licensing; have good interpersonal and communication skills and be able to empathise with students; and, have writing skills to show students how to write academically;
- **Customer care:** This competency category should be added to the framework of core competencies for music librarians and should include the following ‘other competencies’ that is, competencies not covered by ‘knowledge’ and ‘skills’: being approachable and having a friendly demeanour; empathise with users - understand students’ problems and challenges; show willingness to assist “beyond just the answer”; address the user in front of you as a person and not as a student; attend to postgraduate and undergraduate students at their respective levels; create an awareness of librarians and librarian services available; and, have patience with users; and,
- **Personal attributes:** Attitudes, values and personal traits, not covered by ‘knowledge and ‘skills’, and which are absent in the MLA core competencies for music librarians (Hunter, 2002: 3-4), should include personal attributes such as: being proactive; honesty and sincerity; integrity; good general knowledge; analytical thinking; attention to detail; good interpersonal skills; good work ethic; good communication skills; being organised; passion for books and reading; emotional maturity; and, patience.

#### **5.4 Recommendation**

Based on these conclusions, this study recommends an adjusted set of MLA core competencies for music librarians (Hunter, 2002: 3-4) to better reflect present times (15 years later) as well as, specifically, the needs of academic music library services in a higher education

context rather than generic music library services: refer to Appendix H for the MLA core competencies for music librarians adjusted to the findings from a South Africa study.

## **5.5 Summary and general conclusion**

This chapter discussed the main findings of the study based on analysis of data collected via semi-structured interviews and focus group discussions with purposively selected music librarians, music academics and postgraduate students from Stellenbosch University and the University of Cape Town. This discussion was done in the context of literature related to the study and theory selected to inform (Prahalad & Hamel, 1998; Hafeez, Malak & Zhang, 2002) and guide (Hunter, 2002) the study. Based on this discussion which was organised in terms of the three research questions generated to address the study's objective, conclusions were drawn and a recommendation was made.

The study's objective was to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In a context of a dearth of recent literature on music librarianship, globally and particularly in the South African context, this exploratory study assumed a qualitative exploratory approach in response to its research questions seeking to address the research problem of ascertaining the competency requirements of music librarians in the higher education sector. The researcher is confident that the methodology adopted was adequate in collecting the necessary data to address each of the three research questions seeking to ascertain user expectations of academic music library services, the extent to which these are being currently met and the competency requirements for academic music librarians in the Western Cape of South Africa. The researcher is also confident that the qualitative research approach undertaken using a multiple case study design adopting Stellenbosch University and the University of Cape Town as purposively selected research sites, was adequate in responding to the research questions generated to address the study's main objective. Core competency theory (Prahalad & Hamel, 1998; Hafeez, Malak & Zhang, 2002) proved useful in guiding the application of the Music Library Association's (MLA's) core competencies for music librarians (Hunter, 2002) to the study to address its objective, which, the researcher believes, has been responded to in an empirically and theoretically grounded manner.

While this qualitative study which adopted purposive selection of research sites and study respondents may not be generalisable, its inductive qualitative analysis of empirical data in response to its objective has resulted in an outcome that has practice relevance not just to academic music libraries in the Western Cape of South Africa, but to other similar music library services in South Africa as well as in other parts of the world. These libraries as well as LIS schools preparing professionals for the work place would benefit from understanding the knowledge, skills and other competencies required to effectively serve the needs of the scholarly communities of music libraries. More significantly, in terms of contribution to the body of knowledge in the field of music librarianship, this study has empirically grounded an update to the MLA core competency framework for music librarians (Hunter, 2002) which was compiled almost 15 years ago and was in need of adjustment to keep up with changing times especially in an information landscape dominated by rapidly evolving digital technology, as well a society that is transformative in nature and sensitive to cultural contextuality. This study offers, as its recommendation, based on its conclusions, an adjusted MLA core competency framework for music librarians which it hopes would be of use not just to academic music libraries in the Western Cape of South Africa but to similar libraries in other parts of the world as well. The researcher also hopes that this contribution to the literature on music librarianship will form the basis of further research on this subject for which there seems to be a dearth of literature, especially in the South African context.

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## APPENDICES

## **Appendix A**

### **Semi-structured interview schedule for music librarians**

The knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa

My name is Brandon Adams and I am currently undertaking research toward my Master of Library and Information Studies at the University of Cape Town. The objective of the study is to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by the Core Competency Theory and specifically by the Music Library Association (MLA) core competencies for music librarians (Hunter 2002). The study is being supervised by A/Prof. Jaya Raju.

Please be assured that all interview participants will remain anonymous and your responses, confidential. You may withdraw from the interview process at any time. I would like to confirm your agreement that the interview be recorded. Your participation in this research is appreciated, thank you.

#### **Semi-structured interview schedule**

##### **Section A: Biographical**

1. Institution:
2. Designation:
3. What are your academic qualifications?
4. What are your music related qualifications (if any)?



5. For how many years have you worked as a music librarian?
6. For how many years have you worked as a music librarian in this library [name the library]?
7. Is having a music qualification currently a prerequisite for the post of music librarian at your institution? [Prompt: if so, was this always the case?]

### **Section B: User expectations**

8. Please list the main broad categories of users of this music library.
9. What do these users expect of the services of this library? [Prompt: make sure that the interviewee covers the main categories of users listed for Question 8.]

### **Section C: Extent to which user expectations are being met**

10. For each of the categories of users mentioned earlier (Question 8), to what extent, do you believe, their expectations are being met by the music library?
11. Does this library evaluate the effectiveness and efficiency of its services to its users? [Prompt: if yes, how?]

### **Section D: Knowledge and skills (competencies)**

#### Professional ethos:

12. Music is a diverse subject (different genres of music, performers, musicologists, composers, etc.) and so are its library users. What professional ethos do you believe a music librarian should possess in order to effectively serve this diverse community of users?

Training and education:

13. Do you believe that at the least, a bachelor degree in music, is necessary to practise as an effective music librarian in a higher education institution?

14. Do you believe that it is necessary to have a professional Library and Information Science (LIS) qualification to practise as an effective music librarian in a higher education institution? [Prompt: if yes, should this LIS qualification be at an undergraduate level or at a post graduate level?]

15. Do you believe that being able to play a musical instrument together with being able to read/interpret a music score, is necessary for a practising music librarian?

16. Do you believe that knowledge of languages (that is, having a working knowledge of a language) other than English, is necessary for a practising music librarian? [Prompt: if yes, what languages?]

Reference and research:

17. Do you believe that familiarity with a variety of research methods is a necessary competency for a music librarian in a higher education context? [Prompt: please explain.]

18. What knowledge (that is, what one should know and understand) do you believe a music librarian requires in order to provide an effective reference service (that is, providing answers to user queries) in a higher education music library?

19. What skills (that is, the ability to put knowledge into practice) do you believe a music librarian requires in order to provide an effective reference service (that is, providing answers to user queries) in a higher education music library?

20. Are there any other competencies, not covered by knowledge and skills, which you believe a music librarian requires in order to provide an effective reference service (that is, providing answers to user queries) in a higher education music library?

Collection development:

21. What knowledge (that is, what one should know and understand) do you believe a music librarian requires to undertake relevant collection development (that is, building a coherent and reliable library collection [physical and virtual] to meet the objectives of services provided) in a higher education music library?

22. What skills (that is, the ability to put knowledge into practice) do you believe a music librarian requires to undertake relevant collection development (that is, building a coherent and reliable library collection [physical and virtual] to meet the objectives of services provided) in a higher education music library?

23. Are there any other competencies, not covered by knowledge and skills, which you believe a music librarian requires to undertake relevant collection development (that is, building a coherent and reliable library collection [physical and virtual] to meet the objectives of services provided) in a higher education music library?

Collection organisation:

24. What knowledge (that is, what one should know and understand) do you believe a music librarian requires to undertake effective collection organisation (that is, the systematic arrangement of physical and online library resources for efficient retrieval) in a higher education music library?

25. What skills (that is, the ability to put knowledge into practice) do you believe a music librarian requires to undertake effective collection organisation (that is, the systematic arrangement of physical and online library resources for efficient retrieval) in a higher education music library?

26. Are there any other competencies, not covered by knowledge and skills, which you believe a music librarian requires to undertake effective collection organisation (that is, the systematic arrangement of physical and online library resources for efficient retrieval) in a higher education music library?

Library management:

27. What knowledge (that is, what one should know and understand) do you believe a music librarian requires to undertake effective management (that is, organising priorities, over-seeing staff, acquiring resources and generally ensuring the smooth running and efficiency of the library) in a higher education music library?

28. What skills (that is, the ability to put knowledge into practice) do you believe a music librarian requires to undertake effective management (that is, organising priorities, over-seeing staff, acquiring resources and generally ensuring the smooth running and efficiency of the library) in a higher education music library?

29. Are there any other competencies, not covered by knowledge and skills, which you believe a music librarian requires to undertake effective management (that is, organising priorities, over-seeing staff, acquiring resources and generally ensuring the smooth running and efficiency of the library) in a higher education music library?

Information and audio technology:

30. What information and audio technology knowledge (that is, what one should know and understand) do you believe a music librarian requires in order to provide an effective and efficient music library service in a higher education context?

31. What information and audio technology skills (that is, the ability to put knowledge into practice) do you believe a music librarian requires in order to provide an effective and efficient music library service in a higher education context?

Teaching:

Changing higher education pedagogy (from teacher-centered to learner- centered) together with rapidly advancing technology have propelled the 21<sup>st</sup> century academic librarian into the role of teacher in order promote self-directed learning among students. In this context:

32. What teaching and learning knowledge (that is, what one should know and understand) do you believe is required of a music librarian in a higher education context.

33. What teaching and learning skills (that is, the ability to put knowledge into practice) do you believe are required of a music librarian in a higher education context?

34. Are there any other teaching and learning competencies, not covered by knowledge and skills, which you believe are required of a music librarian in a higher education context.

**Section E: General comments**

35. Are there any general comments you would like to make which relates to the subject of this interview?

Thank you for your time and your contribution to this research.

[Record the date, time and duration of the interview]

## **Appendix B**

### **Semi-structured interview schedule for music academics**

The knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa

My name is Brandon Adams and I am currently undertaking research toward my Master of Library and Information Studies at the University of Cape Town. The objective of the study is to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by the Core Competency Theory and specifically by the Music Library Association (MLA) core competencies for music librarians (Hunter 2002). The study is being supervised by A/Prof. Jaya Raju.

Please be assured that all interview participants will remain anonymous and your responses, confidential. You may withdraw from the interview process at any time. I would like to confirm your agreement that the interview be recorded. Your participation in this research is appreciated, thank you.

#### **Semi-structured interview schedule**

##### **Section A: Biographical**

1. Institution:

2. Rank (e.g. Senior Lecturer; Associate Professor; Professor; etc.):

##### **Section B: User expectations**

3. What do you expect from the services of the music library?

### **Section C: Extent to which user expectations are being met**

4. To what extent, do you believe, your expectations are being met by the music library?

### **Section D: Knowledge and skills (competencies)**

#### Professional ethos:

5. Music is a diverse subject (different genres of music, performers, musicologists, composers, etc.) and so are its library users. What professional ethos do you believe a music librarian should possess in order to effectively serve this diverse community of users?

#### Training and education:

6. Do you believe that at the least, a bachelor degree in music, is necessary to practise as an effective music librarian in a higher education institution?

7. Do you believe that it is necessary to have a professional Library and Information Science (LIS) qualification to practise as an effective music librarian in a higher education institution?

8. Do you believe that being able to play a musical instrument together with being able to read/interpret a music score, is necessary for a practising music librarian?

9. Do you believe that knowledge of languages (that is, having a working knowledge of a language), other than English, is necessary for a practising music librarian? [Prompt: if yes, what languages?]

#### Knowledge, skills and competencies:

10. Do you believe that familiarity with a variety of research methods is a necessary competency for a music librarian in a higher education context? [Prompt: please explain]

11. What knowledge (that is, what one should know and understand), related to either music or LIS, do you believe a music librarian requires in order to provide an effective service in a higher education music library? [Prompt: knowledge of music related technology]
  
12. What skills (that is, the ability to put knowledge into practice), related to either music or LIS, do you believe a music librarian requires in order to provide an effective service in a higher education music library? [Prompt: skills in music related technology]
  
13. Are there any other competencies, not covered by knowledge and skills, which you believe a music librarian requires in order to provide an effective service in a higher education music library?

**Section E: General comments**

14. Are there any general comments you would like to make which relate to the subject of this interview?

Thank you for your time and your contribution to this research.

[Record the date, time and duration of interview]



## Appendix C

### Focus group discussion check list for postgraduate music students

The knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa

My name is Brandon Adams and I am currently undertaking research toward my Master of Library and Information Studies at the University of Cape Town. The objective of the study is to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by the Core Competency Theory and specifically by the Music Library Association (MLA) core competencies for music librarians (Hunter 2002). The study is being supervised by A/Prof. Jaya Raju.

Please be assured that all focus group participants will remain anonymous and your responses, confidential. You may withdraw from the focus group discussion at any time. I would like to confirm your agreement that the discussion be recorded. Your participation in this research is appreciated, thank you.

I will assume the role of facilitator in this focus group discussion and in this capacity I will pose questions to begin discussion on issues relevant to my research. I will occasionally interject, if necessary, in order to guide the discussion.

#### Focus group discussion check list

Institution:

Masters: no. \_\_\_\_

PhD: no. \_\_\_\_

Post-doctoral fellows: no. \_\_\_\_

1. What are your expectations as postgraduate students/post-docs from the music library of the University of Cape Town/Stellenbosch University?

2. To what extent are your expectations being met by the music library?
3. Do you believe that your music librarian should possess a degree in music? [Prompt: please explain]
4. Do you believe that your music librarian should possess a degree in Library and Information Science (LIS)? [Prompt: please explain]
5. Do you believe that your music librarian should be able to play a musical instrument as well as be able to read/interpret a music score? [Prompt: please explain]
6. Do you believe that your music librarian should have a working knowledge of languages other than English? [Prompt: please explain]
7. Do you believe that familiarity with a variety of research methods is a necessary competency for a music librarian in a higher education context? [Prompt: please explain]
8. What knowledge (that is, what one should know and understand) related to either music or LIS do you believe a music librarian requires in order to provide an effective service in a higher education music library? [Prompt: knowledge of music related technology]
9. What skills (that is, the ability to put knowledge into practice) related to either music or LIS do you believe a music librarian requires in order to provide an effective service in a higher education music library? [Prompt: skills in music related technology]
10. Are there any other competencies, not covered by knowledge and skills, which you believe a music librarian requires in order to provide an effective service in a higher education music library?
11. Are there any general comments you would like to make which relate to the subject of this discussion?

Thank you for your time and your contribution to this research.

[Record the time, date and duration of the discussion]

## **Appendix D**

### **Informed consent form for music librarians**

The knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa

My name is Brandon Adams and I am currently undertaking research toward my Master of Library and Information Studies at the University of Cape Town. The objective of the study is to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by the Core Competency Theory and specifically by the Music Library Association (MLA) core competencies for music librarians (Hunter 2002). The study is being supervised by A/Prof. Jaya Raju.

Please be assured that all interview participants will remain anonymous in the reporting and your responses, confidential. You may withdraw from the interview process at any time. This study has received ethical clearance from both the University of Cape Town and from your institution, where applicable.

#### **Contact information:**

For any queries about this study or if any problems arise, please contact:

Brandon Adams (student)  
[ADMBRA004@myuct.ac.za](mailto:ADMBRA004@myuct.ac.za)  
0738055685

A/Prof. Jaya Raju (supervisor)  
[jaya.raju@uct.ac.za](mailto:jaya.raju@uct.ac.za)  
021 650 3091

I confirm that (please tick box as appropriate):

I have read and understood the information about the study.	<b>Yes</b>	<b>No</b>
I have been given the opportunity to ask questions about the study and about my participation.	<b>Yes</b>	<b>No</b>
I voluntarily agree to participate in the study.	<b>Yes</b>	<b>No</b>
I understand that I can withdraw at any time without giving reasons and that I will not be penalised for withdrawing nor will I be questioned on why I have withdrawn.	<b>Yes</b>	<b>No</b>
The assurance of confidentiality has been clearly explained.	<b>Yes</b>	<b>No</b>
I agree to this interview being recorded.	<b>Yes</b>	<b>No</b>
I understand that other researchers will have access to the data from this study in anonymised format (via an appropriate data repository) two years after its completion; and that such researchers would need to agree to preserve the confidentiality of the data.	<b>Yes</b>	<b>No</b>
I, along with the Researcher, agree to sign and date this informed consent form.	<b>Yes</b>	<b>No</b>

\_\_\_\_\_  
Name of Participant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name of Researcher

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

## **Appendix E**

### **Informed consent form for music academics**

The knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa

My name is Brandon Adams and I am currently undertaking research toward my Master of Library and Information Studies at the University of Cape Town. The objective of the study is to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by the Core Competency Theory and specifically by the Music Library Association (MLA) core competencies for music librarians (Hunter 2002). The study is being supervised by A/Prof. Jaya Raju.

Please be assured that all interview participants will remain anonymous in the reporting and your responses, confidential. You may withdraw from the interview process at any time. This study has received ethical clearance from both the University of Cape Town and from your institution, where applicable.

#### **Contact information:**

For any queries about this study or if any problems arise, please contact:

Brandon Adams (student)  
[ADMBRA004@myuct.ac.za](mailto:ADMBRA004@myuct.ac.za)  
0738055685

A/Prof. Jaya Raju (supervisor)  
[jaya.raju@uct.ac.za](mailto:jaya.raju@uct.ac.za)  
021 650 3091

I confirm that (please tick box as appropriate):

I have read and understood the information about the study.	<b>Yes</b>	<b>No</b>
I have been given the opportunity to ask questions about the study and about my participation.	<b>Yes</b>	<b>No</b>
I voluntarily agree to participate in the study.	<b>Yes</b>	<b>No</b>
I understand that I can withdraw at any time without giving reasons and that I will not be penalised for withdrawing nor will I be questioned on why I have withdrawn.	<b>Yes</b>	<b>No</b>
The assurance of confidentiality has been clearly explained.	<b>Yes</b>	<b>No</b>
I agree to this interview being recorded.	<b>Yes</b>	<b>No</b>
I understand that other researchers will have access to the data from this study in anonymised format (via an appropriate data repository) two years after its completion; and that such researchers would need to agree to preserve the confidentiality of the data.	<b>Yes</b>	<b>No</b>
I, along with the Researcher, agree to sign and date this informed consent form.	<b>Yes</b>	<b>No</b>

\_\_\_\_\_  
Name of Participant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name of Researcher

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

## Appendix F

### Informed consent form for focus group participants (music postgraduate students)

The knowledge, skills and competency requirements for music librarians in academic music libraries in the Western Cape, South Africa

My name is Brandon Adams and I am currently undertaking research toward my Master of Library and Information Studies at the University of Cape Town. The objective of the study is to determine the knowledge, skills and competencies required for music librarians in academic music libraries in the Western Cape of South Africa, in order for these libraries to effectively serve their scholarly communities. In addressing this objective, the study is supported generally by the Core Competency Theory and specifically by the Music Library Association (MLA) core competencies for music librarians (Hunter 2002). The study is being supervised by A/Prof. Jaya Raju.

Please be assured that all focus group participants will remain anonymous in the reporting and your responses, confidential. You may withdraw from the focus group discussion at any time. This study has received ethical clearance from both the University of Cape Town and from your institution, where applicable.

#### Contact information:

For any queries about this study or if any problems arise, please contact:

Brandon Adams (student)

[ADMBRA004@myuct.ac.za](mailto:ADMBRA004@myuct.ac.za)

0738055685

A/Prof. Jaya Raju (supervisor)

[jaya.raju@uct.ac.za](mailto:jaya.raju@uct.ac.za)

021 650 3091

I confirm that (please tick box as appropriate):

I have read and understood the information about the study.	<b>Yes</b>	<b>No</b>
I have been given the opportunity to ask questions about the study and about my participation.	<b>Yes</b>	<b>No</b>
I voluntarily agree to participate in the study.	<b>Yes</b>	<b>No</b>
I understand that I can withdraw at any time without giving reasons and that I will not be penalised for withdrawing nor will I be questioned on why I have withdrawn.	<b>Yes</b>	<b>No</b>
The assurance of confidentiality has been clearly explained.	<b>Yes</b>	<b>No</b>
I agree to this focus group discussion being recorded.	<b>Yes</b>	<b>No</b>
I understand that other researchers will have access to the data from this study in anonymised format (via an appropriate data repository) two years after its completion; and that such researchers would need to agree to preserve the confidentiality of the data.	<b>Yes</b>	<b>No</b>
I, along with the Researcher, agree to sign and date this informed consent form.	<b>Yes</b>	<b>No</b>

\_\_\_\_\_  
Name of Participant

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Name of Researcher

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature



## **Appendix G**

### **The MLA core competencies for music librarians – (Hunter, 2002: 4-5)**

#### **1. Professional Ethos**

Music librarians:

- 1.1. Work to advance the goals of their employing organisations;
- 1.2. Recognize the diversity of music, library users (the client group), staff and the wider community, and encourage all in their musical endeavors and enquiries;
- 1.3. Are committed to excellence in all areas of service;
- 1.4. Continually assess the effectiveness of provided and potential materials and services;
- 1.5. Are effective communicators;
- 1.6. Participate in the professional community.

#### **2. Training and Education**

Music librarians have:

- 2.1. Course work at the higher education level in music;
- 2.2. Education at the graduate level in library and information science;
- 2.3. Knowledge of a language in addition to English;
- 2.4. Experience as a performing artist;
- 2.5. Familiarity with a variety of research methods.

#### **3. Reference and Research**

Music librarians:

- 3.1. Are highly knowledgeable concerning the content of information resources in any format;
- 3.2. Are highly knowledgeable concerning information access;
- 3.3. Develop and employ a variety of information delivery systems, as appropriate to each user;
- 3.4. Constantly evaluate the quality of information sources;
- 3.5. Create indexes, catalogs, finding aids, brochures, exhibitions, and bibliographies (whether print or electronic) to enhance access to local collections or to a body of music or music literature;

3.6. Provide accurate answers (within the limits of the source materials).

#### **4. Collection Development**

Music librarians:

- 4.1. Develop collections to meet the needs of users (both present and future) regardless of format;
- 4.2. Keep abreast of changes in the artistic, business, scholarly and publishing aspects of music;
- 4.3. Improve the capability of the library by obtaining access to remote databases;
- 4.4. Ensure sufficient funds are available for acquisition and preservation of materials;
- 4.5. Maintain strong ties with vendors;
- 4.6. Evaluate individual items in collections for continuing relevance;
- 4.7. Participate in digitization projects to ensure the long-term preservation and wider dissemination of material.

#### **5. Collection Organization**

Music librarians:

- 5.1. Ensure that materials are housed and organized to meet the needs and expectations of users and organisations;
- 5.2. Ensure that cataloguing and/or listing meets applicable standards;
- 5.3. Participate in the sharing of catalog data;
- 5.4. Ensure that users have appropriate access to materials;
- 5.5. Ensure that users have access to catalog data;
- 5.6. Work to improve library data systems, with a goal of integrating circulation, acquisition, and catalog information.

#### **6. Library Management**

Music librarians:

- 6.1. Control the budget for all aspects of their libraries, including staff, acquisitions, maintenance, and information and audio technology;
- 6.2. Create both short and long term plans to ensure optimal use of facilities, materials and services, and provide the necessary vision for accomplishing change;

- 6.3. Hire, train, supervise and evaluate staff in an environment of trust and respect;
- 6.4. Ensure that staff continue to receive training by providing access to continuing education and other opportunities for improving skills and knowledge;
- 6.5. Identify and obtain sources of funding, both from within and outside of the organization;
- 6.6. Provide leadership not only within the library but also in terms of information provision to the organization of which their library is a part;
- 6.7. Seek partnerships within and without the organization that will assist with accomplishing missions and goals;
- 6.8. Ensure that there are no barriers to access.

## **7. Information and Audio Technology and Systems**

Music librarians:

- 7.1. Are familiar with developments in hardware, software, and networking, and the integration of systems and media;
- 7.2. Recommend, plan, implement and evaluate the installation of relevant information and audio technology and systems;
- 7.3. Use information and audio technology to enhance services and information delivery.

## **8. Teaching**

Music librarians:

- 8.1. Educate users (actual, virtual and potential), administrators, and donors through all appropriate means, including paper, email, websites, classes, demonstrations, presentations, individual consultation, radio, television, recordings, performances, exhibits;
- 8.2. Work with faculty and teachers, performers, and listeners to design curricula and assignments that are effective, to create interesting performances, and to aid life-long learning;
- 8.3. Promote the effective use of all technologies;
- 8.4. Provide guidance on the materials, services, and information to which users have access.

## **Appendix H**

### **The MLA core competencies for music librarians – adjusted to the findings from a South African study**

#### **1. Professional ethos**

- Align the strategic goals of the music library with that of the parent body (that is, the university library as well as the university itself);
- Recognise the diversity of music library users and collections;
- Commit to excellence in service;
- Evaluate, on an ongoing basis, the effectiveness of collections and services (physical and virtual);
- Communicate effectively with user communities;
- Participate actively in the music professional community;
- Adopt a client-service orientation;
- Be adaptable and flexible in service delivery;
- Strive for greater embeddedness in music teaching departments for more effective service delivery;
- Be confident in service delivery and exercise integrity when working with users.

#### **2. Education and training**

- Subject knowledge in music (through, for example, a Bachelor degree in music);
- Library and Information Science professional qualification at a postgraduate level;
- Ability to read/interpret a music score;
- Working knowledge of music oriented languages such as Italian, French, German – and also the vernacular language/s of the local context of the music library service.

### **3. Reference and research**

- Familiarity with research methods;
- Knowledge of content of information resources in all formats;
- Knowledge of information access, including open access options and copyright issues;
- Knowledge of citation styles and referencing;
- Develop and employ a variety of information delivery systems as relevant to different user groups;
- Create (in print or electronically) indexes, catalogues, LibGuides, exhibitions, bibliographies, etc. to enhance access to local collections or to a specific body of music or music literature;
- Evaluate, on an ongoing basis, the quality and veracity of information sources used;
- Teach users how to successfully search for and access information in a variety of formats;
- Respond accurately to queries;
- Stay informed of what is happening in the music discipline, including what is being studied and researched in the music academic departments;
- Know what is available outside of the collection (physically or virtually).

### **4. Collection development**

- Develop collections in all formats to meet the needs of a diversity of users;
- Keep abreast of developments in the artistic, business, scholarly and publishing aspects of music;
- Maintain strong links with vendors;
- Knowledge of online publications and ensure access to electronic databases;
- Respond to users', music departments' and institutional needs for teaching, learning and research;
- Build collections that speak to local, cultural and other contexts;
- Be aware of budget constraints in times of financial austerity;
- Evaluate aspects of the collection (physical and virtual) for continuing relevance;
- Communicate with the music department and its academics as this is key in developing the collection;

- Engage in digitisation projects for long-term preservation as well as wider dissemination of resources;
- Network with other music librarians to share and exchange ideas on collection development.

## **5. Collection organisation**

- Ensure that resources are organised to meet the needs and expectations of the different category of users;
- Ensure that appropriate cataloguing, classification and other metadata standards are used for collection organisation;
- Know how to use metadata protocols such as RDA and classification standards for collection organisation for a high level of service delivery;
- Understand music collections and what works best for their organization, visibility and discoverability;
- Participate in the sharing of cataloguing data;
- Know how to access locally produced music and related resources;
- Have a logical, analytical mind and the ability to pay attention to detail for optimum collection organisation.

## **6. Library management**

- Manage the budget for all aspects of the library, including staff, acquisitions, maintenance and information and communication technology;
- Engage in strategic planning to ensure optimal use of facilities, information and other resources, services, and to ensure the necessary vision to embrace change;
- Align strategic actions to that of the library system of which the music library is a part and to that of the parent institution (the university);
- Recruit, train, supervise and evaluate staff performance in an environment of trust and mutual respect;
- Allow for continuing professional development of staff by providing access to continuing professional education and other opportunities for growing requisite knowledge and skills;

- Identify and obtain funding for the music library service from both within and outside of the university;
- Know project management;
- Be able to adapt and do things differently and better;
- Provide leadership within the library and also within the organisation (the university) of which the library is a part;
- Seek partnerships within and without the organization to accomplish goals;
- Have good interpersonal skills, mentoring skills and conflict resolution skills.

### **7. Information and audio/visual technology**

- Be familiar with the latest developments in hardware, software, networking and the integration of library systems and media (including social media);
- Recommend, plan, implement and evaluate the installation of relevant information and audio/visual technology and systems;
- Use information and audio/visual technology to enhance services and information delivery;
- Know what data technology is available;
- Know what online musical works can be legally downloaded and used;
- Know how to access sheet music online as print versions are diminishing in the digital age;
- Be able to create, update and maintain online LibGuides and websites as sources of information for users;
- Be able to use electronic citation software;
- Be able to use email and other social media as well as the institution's learning management platform to communicate with various user groups;
- Be able to type-set music.

## **8. Teaching:**

- Understand different teaching methods and approaches; and understand various styles of student learning;
- Be able to lesson plan (that is, identifying and achieving learning outcomes);
- Know about blended (face-to-face and online) learning and the various platforms available for blended learning;
- Work with academics and performers to design curricula and assignments that are effective, to create interesting performances and to promote life-long learning;
- Know about assessments for purposes of setting and marking assessed work with academics, for example, on referencing;
- Provide guidance on the use of information and communication technology;
- Guide users on the use of resources and services to which they have access;
- Have knowledge of MOOCS;
- Be able to teach in areas such as citation styles and referencing; plagiarism, open access as a means of scholarly communication, copyright and creative commons licensing;
- Have good interpersonal and communication skills and be able to empathise with students;
- Have writing skills to show students how to write academically.

## **9. Customer care**

- Be approachable and have a friendly demeanour;
- Empathise with users – understand students' problems and challenges;
- Show willingness to assist;
- Address the user in front of you as a person and not as a student;
- Attend to postgraduate and undergraduate students at their respective levels;
- Create an awareness of librarians and library services available;
- Have patience with users.



## **10. Personal attributes**

- Be proactive;
- Be honest and sincere;
- Have integrity;
- Have good general knowledge;
- Think analytically;
- Pay attention to detail;
- Have good interpersonal skills;
- Have a good work ethic;
- Have good communication skills;
- Be organised;
- Have a passion for books and reading;
- Have emotional maturity;
- Be patient.

Adapted from: Hunter (2002: 3-4)