MUSIC, YOUTUBE, AND ACADEMIC LIBRARIES

By Kirstin Dougan

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Academic libraries collect and preserve materials related to the disciplines they serve, thereby creating a record of scholarly output. Given that music is a performance-based discipline, sound—in live or recorded formats—has always been intrinsic to its study. Composers, scholars, and performers all make extensive use of audio and video recordings in learning, analyzing, and creating music. With assistance from publishers and vendors, music libraries have collected every conceivable audio and video format produced, from wax cylinders to Blu-ray discs.

Today, however, recordings can be distributed and delivered directly to individual consumers via downloads and streams, and sales of physical media have declined.[1] In many cases, downloads are restricted by end-user license agreements (EULAs), which preclude libraries from downloading and circulating the tracks. In 2013, music streaming through sites like YouTube and Spotify in the United States was up by one-third from the previous year, totaling more than 118 billion streams,[2] while streaming from Netflix and YouTube accounted for 50 percent of all North American fixed (nonmobile) network data.[3] Venerable performing groups such as the London Symphony Orchestra[4] and record labels such as Rhino Records[5] have their own YouTube channels with sanctioned content. UNESCO uses YouTube as a method for sharing cultural heritage materials, including music and other performances.[6] There is even a YouTube Symphony Orchestra, the first online collaborative ensemble, which premiered Tan Dun's *Internet Symphony* no. 1, written for the occasion.[7]

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URLs cited herein accessed 19 November 2015.

1. Christopher Harrison, "Album Sales Continue Decline, Music Streaming Rises in 2014," *Variety*, 6 January 2015, http://variety.com/2015/music/news/album-sales-continue-decline-music-streaming-rises-in-2014-1201394229/.

2. "Music Streaming Up by a Third in US as CD Sales Fall," *BBC News*, 8 January 2014, http://www.bbc.news/entertainment-arts-25650359.

3. "Sandvine Report: Netflix and YouTube Account for 50 Percent of all North American Fixed Network Data," *Wall Street Journal*, 11 November 2013, http://www.bizjournals.com/prnewswire/press_releases/2013/11/11/C5634 (article withdrawn from *WSJ* Web site).

4. London Symphony Orchestra, https://www.youtube.com/user/Lso.

5. Rhino Entertainment, https://www.youtube.com/user/RhinoEntertainment.

6. Sheenagh Pietrobruno, "YouTube and the Social Archiving of Intangible Heritage," *New Media & Society* 15, no. 8 (December 2013): 1259–76.

7. Frank Scheck, "YouTube Symphony," *New York Post*, 16 April 2009, http://nypost.com/2009/04/16/youtube-symphony/.

The current college student population has always lived in a world with computers, and relies increasingly on smartphones and other mobile computing devices. In using them for personal and academic information, they do not necessarily see a boundary between the two. This is the context in which music is being researched, taught, and learned. Therefore, it stands to reason that YouTube and similar sites are having an effect on teaching and research in music.

This study examines university music faculty members' use and perceptions of YouTube for teaching and research. It also seeks to determine whether a faculty member's music subdiscipline, such as performance or musicology, is a significant factor in his or her use or perceptions of tools like YouTube. It also asks faculty to compare YouTube to their institution's library collections and their use of both. Finally, it explores the implications for academic library music collections as they face challenges in collecting, distributing, and preserving online media, and in striving to meet faculty and student needs given their current use and opinions of sites like YouTube.

LITERATURE REVIEW

Library collections have expanded their scope as curricula have grown and research has become more interdisciplinary. Libraries have always strived to collect that which is currently useful and might have potential future use to scholars and students. Gordon Theil, now retired head of the Arts and Music Libraries at the University of California Los Angeles, noted in 2003 that three of the major issues facing music libraries at that time were:

1. the vast quantity and diversity of musical works currently being produced, including music generated outside any recognized canon
2. the possible loss of library ownership of digital music formats if recordings are commercially streamed over the Internet [and YouTube did not exist at that time]
3. the difficulty of obtaining documentary evidence in a world where, increasingly, musical creation, documentation, and communication occur electronically.[8]

All three of these issues are still acutely relevant to music libraries today. Moreover, as music is incorporated in interdisciplinary classes and research ranging from business to science, this broadening of the curriculum indicates that any means of obtaining music examples might potentially be of use to music scholars.

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8. Gordon Theil, "The Challenge of Supporting Current Music Research and Instruction," *Fontes Artis Musicae* 50, no. 2–4 (October–December 2003): 106–13, at 107.

The ways individuals collect, find, and use music materials are also relevant, but can vary, from library and nonlibrary settings, and by discipline. In 2004, Holly Gardinier studied music faculty members' library search methods to determine preferred access points, such as composer or edition, as well as their preferred score and recording formats. She found that music faculty most frequently searched on: composer, title, performer, genre, opus number, and instrumentation; additional data integrated in searches included: edition, publisher, and source of lyrics.[9] For reference, this is a level of metadata that is rarely found in YouTube recording descriptions, which are provided by the uploader, and not held to any metadata standard as in library catalogs and tools such as subscription streaming resources. In addition, she discovered that recordings in closed library stacks serve as a deterrent to faculty,[10] one reason why they might appreciate the accessibility of YouTube.

Matsumori observed that music materials retain their value to researchers over time, or that library collections tend to grow with little weeding.[11] He also found that faculty (especially performance faculty) often amass large personal collections because the library cannot meet their needs, and it takes extra effort to actually go to the library.[12]

Many secondary and college level music faculty are using YouTube in the classroom and in their research. Ethnomusicologists and those studying world music value the currency, convenience, and content of YouTube, finding it offers access to performances that may not be available commercially (or possibly due to legal or political reasons), and may be difficult for libraries to acquire.[13] In addition, YouTube is useful for illustrating key concepts and providing specific musical examples from all genres. It also helps make lectures more engaging, and allows students to post their own content. Music historians also find YouTube

9. Holly Ann Gardinier, "Access Points Perceived as Useful in Searching for Music Scores and Recordings" (Ph.D. diss., UCLA, 2004), 160.

10. Ibid., 122.

11. Donald Mikio Matsumori, "An Analysis of the Information Transfer Process among Music School Faculty with Implications for Library Systems and Services Design" (Ph.D. diss., University of Southern California, 1981), 3.

12. Ibid., 107.

13. Tony Langlois, "Pirates of the Mediterranean: Moroccan Music Video and Technology," *Music, Sound, and the Moving Image* 3, no. 1 (Spring 2009): 71–85; Hsin-chun Tasaw Lu, "The Burmese Classical Music Tradition: An Introduction," *Fontes Artis Musicae* 56, no. 3 (July–September 2009): 254–71; Naila Ceribašic and Joško Caleta, "Croatian Traditional Music Recordings: The 1990s and 2000s" (reviews), *Journal of American Folklore* 123, no. 489 (Summer 2010): 331–45; Marc M. Gidal, "Review Essay: YouTube.com for Ethnomusicology," *Yearbook for Traditional Music* 40 (2008): 210–12; Alec McLane, "Digital Media Reviews: Contemporary World Music [and] Music Online," *Notes* 66, no. 3 (March 2010): 610–14; Hope Munro Smith, "Global Connections via YouTube: Internet Video as a Teaching and Learning Tool," *Pop-culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube,* ed. Nicole Biamonte (Lanham, MD: Scarecrow Press, 2011), 29–43.

valuable especially for the availability of rare and historic recordings[14] and contextual materials such as speeches and interviews.[15]

In their 2014 article, Whitaker, Orman, and Yarbrough performed a content analysis toward determining music education related content posted to YouTube. They found the highest usage in "performance (36%), followed by teaching (28%), public relations (27%), and industry (10%). Teaching videos were mostly tutorials. . . ."[16] Jazz flutists, jazz vocalists, voice teachers, choral conductors, and cellists are among those who have written about the usefulness of YouTube for teaching and learning, with uses ranging from discovering (or posting) examples of performances, techniques, masterclasses, interviews, instrument maintenance (e.g., reed making), and many others.[17] Cayari's 2011 case study suggests that YouTube, like other technological advances before it, has affected music consumption, creation, and sharing in several ways. "The idea of amateur and professional musician, musical venue, and audience member are being changed through YouTube."[18]

My own research found that music faculty rank is at times a factor in their use of YouTube for teaching and research. Almost half (49 percent) of the faculty respondents indicated they are slightly more or much more likely to use video sharing Web sites (like YouTube) than their library's collections, whereas when librarians were asked the same question about how much faculty use library collections compared to video sharing Web sites, they thought the number would be 59 percent in favor of the library.[19] I also found that faculty and librarians do not share perspectives regarding the quality of YouTube's content, metadata, or copyright concerns.

This study surveys how university music faculty members are using YouTube for teaching and research, and seeks to determine whether the

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14. John Druesedow, "Popular Songs of the Great War: Background and Audio Resources" (review), *Notes* 65, no. 2 (December 2008): 364–78; Grant Colburn, "Early Music Broadcasts Itself on You Tube," *Early Music America* 14, no. 4 (Winter 2008): 39–45.

15. Kip Lornell, "Beyond Category: Twentieth & Twenty-First Century Black Music Research & Recording in Washington, D.C.," *ARSC Journal* 40, no. 1 (Spring 2009): 1–20.

16. Jennifer A. Whitaker, Evelyn K. Orman, and Cornelia Yarbrough, "Characteristics Of 'Music Education' Videos Posted On YouTube," *Update: Applications of Research in Music Education* 33, no. 1 (November 2014): 49–56, at 49.

17. Lisa Lorenzino, "Quality Resources for Jazz Flute," *Flutist Quarterly* 35, no.1 (2009): 30–35; Kirk Marcy, "Rehearsal Breaks: A Template for Comprehensive Learning of Vocal Jazz Repertoire," *Choral Journal* 50, no. 7 (February 2010): 57–61; Robert Edwin, "Popular Song and Music Theater: What's Going on on Broadway?" *Journal of Singing* 66, no.1 (September–October 2009): 71–73; Scott McCoy, "Exposition, Development, Recapitulation," *Journal of Singing* 66, no. 2 (November–December 2009): 125–27; Jerry Ulrich, "Engaging the iPod Generation: Perspectives from a New Generation of Conductors," *Choral Journal* 48, no. 8 (February 2008): 34–45; R. W., "Cellist Joshua Roman Pitches Popper Études," *Strings* 25, no. 2 (2010): 17.

18. Christopher Cayari, "The YouTube Effect: How YouTube Has Provided New Ways to Consume, Create, and Share Music," *International Journal of Education & the Arts* 12, no. 6 (July 2011): unpaged.

19. Kirstin Dougan, " 'YouTube Has Changed Everything?': Music Faculty, Librarians, and Their Use and Perception of YouTube," *College & Research Libraries* 75, no. 4 (July 2014): 575–89, at 583.

faculty member's subdiscipline, such as performance or musicology, is a significant factor in either faculty members' use or perceptions of YouTube (e.g., do trumpet professors use YouTube in different ways than historical musicologists, or do ethnomusicologists have different perceptions of YouTube's usefulness than composers). It also explores faculty members' perceptions of YouTube in a number of areas, and asks faculty to compare YouTube to their institution's library. Finally, in light of student and faculty use of YouTube, this article examines the implications for academic library music collections as they face challenges in collecting, distributing, and preserving online media.

METHODOLOGY

In the spring of 2012, a two-part online survey approved via the University Illinois at Urbana-Champaign's IRB process was sent by direct e-mail to 9,744 music faculty members and 331 music librarians at 197 departments, schools, colleges, and conservatories of music in the United States. The list of schools was devised by comparing the National Association of Schools of Music (NASM) membership list with the Music Library Association (MLA) membership list. The 168 schools on the NASM list that also had music librarians who are individual or sustaining members of MLA were included. Twenty-nine additional schools that had MLA-member librarians but were not NASM members were included to round out representation by type of school and geographic location. Faculty e-mail addresses were obtained through a search of each music department (or school or college, etc.) Web site. Nine schools on the original list of 197 did not publish e-mail addresses for faculty on their Web sites, so they were not included in the survey distribution for faculty. Adjunct and visiting faculty members as well as lecturers and performers in residence were included; administrative staff and emeritus faculty were excluded. The librarians at these institutions were also surveyed, but those results are not reported here.

The ATLAS (Applied Technology For Learning in the Arts and Sciences) survey office on the University of Illinois campus assisted with the construction of the survey, and distributed it between 18 April 2012 and 30 May 2012. Multiple reminders were also sent. ATLAS also handled data cleanup, and conducted data analysis using SPSS, in consultation with the author.

FACULTY RESPONSE PROFILE

Responses were received from 2,156 or 22.5 percent of the 9,744 faculty members invited to take the survey. Respondents predominantly

	Number	Percent of respondents
Performance	1,065	51.4%
Theory/Composition	320	15.5%
Music education	298	14.4%
Conducting/Ensembles	279	13.5%
Musicology	253	12.2%
Jazz studies	147	7.1%
Ethnomusicology	108	5.2%
Something else	105	5.1%
Appreciation/Musicianship	98	4.7%
Music technology	78	3.8%
Music therapy	29	1.4%
Recording engineering	25	1.2%
Music business/Industry	22	1.1%
Arts management	9	0.4%

Table 1. Areas of faculty specialization (1st and 2d areas combined)

come from schools (50 percent) or departments (30 percent) of music. Full professors (29 percent) and adjunct/visiting/lecturers (26 percent) were the largest groups of respondents, followed by associate professors at 23 percent, assistant professors at 16 percent, and "Something else" at 6 percent. Survey respondents were allowed to select up to two areas of specialty; table 1 combines all of the first and second area responses. More than half of respondents (1,304 or 60 percent) had no second area of specialization.

Performance is the first area of specialty for 34 percent of respondents, and 48 percent of those having a secondary area have performance as their second area, which equals a total of 51 percent (n=1,065) of all respondents are performers. As a comparison, there were 78 primary ethnomusicologists and 701 primary performers. Further analysis of survey responses (beyond overall frequency measures) incorporated only nine of the top ten areas, or excluded the "Something else" category (e.g., "Interactive media/Sound art," "Community music," and "Scoring for video games"), given the low number of responses in the remaining categories.

Performers were asked to indicate their instrument/ensemble/area focus, which were grouped into the categories shown in table 2. Further analysis of responses beyond overall frequency measures was done only on the top six areas of performance specialty due to low response rates for the remaining categories.

	Number	**Percent of all performance specializers**
Voice	238	22.6%
Woodwinds	209	19.9%
Keyboard	178	16.9%
Strings	155	14.7%
Brass	140	13.3%
Percussion	62	5.9%
Combination	39	3.7%
Choral/Opera	6	0.6%
Collaborative piano	6	0.6%
Orchestra	4	0.4%
Early music	4	0.4%
World	4	0.4%
Something else	4	0.4%
Band	2	0.2%

Table 2. Subareas of faculty performer specialization

Table 3 shows that response rates for the only open-ended question in the survey—"Do you have any other thoughts or concerns about video sharing web sites in the context of music scholarship that you would like to share?"—ranged from 15 percent of the "Other" faculty, to 41 percent of the ethnomusicologists participating in the survey. The open-ended responses were coded by a graduate student for themes, and then cross-checked by the author. While the questions in the survey used the terminology "video sharing websites," a catchall term that was described as including YouTube and Vimeo, "YouTube" will be used throughout this article because it is the largest and most-used by respondents.

FINDINGS[20]

In response to the question "Do you have any other thoughts or concerns about video sharing web sites in the context of music scholarship that you would like to share?" music faculty opinions about YouTube and similar sites range dramatically from "YouTube is a MIRACLE" to "YouTube should be severely restricted or outlawed" (both comments by professors at the same rank in the same field). Across all specialties, almost half (46.5 percent) of the comments had one (23.4 percent) or

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20. For another analysis of the multiple-choice question responses concerning faculty concerns and uses of YouTube based on this same survey data, see Ibid., 575–89. That article describes the results of the survey questions based on faculty rank, and also includes analysis of librarian responses to the survey.

Area of Specialty	Number of respondents who left comments (1st area only)	Percent of area respondents who left comments (1st area only)	Percent of total comments (n=615)
Performance	220	31.4%	35.8%
Theory/Composition	76	28.0%	14.6%
Music Education	51	25.6%	12.4%
Conducting/Ensembles	53	21.2%	8.6%
Musicology	90	36.8%	8.3%
Jazz Studies	38	24.9%	6.2%
Ethnomusicology	32	41.0%	5.2%
Other	55	15.0%	8.9%

Table 3. Respondents who left comments, by area
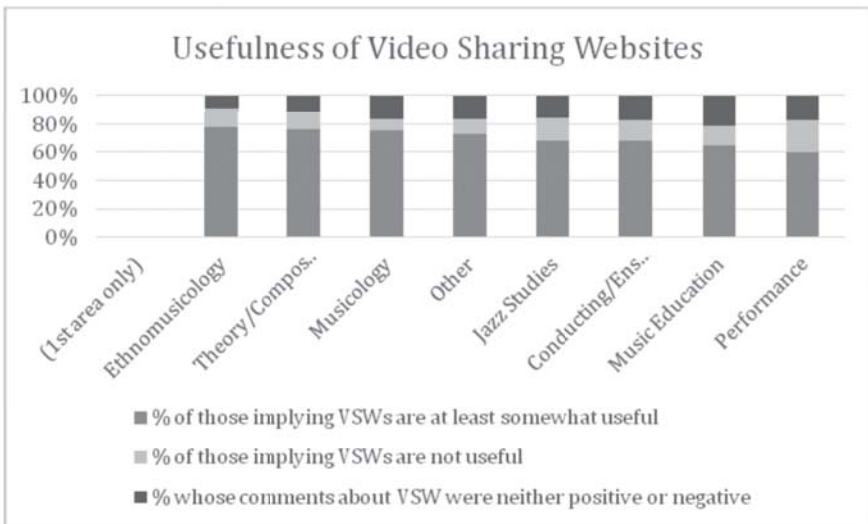
Fig. 1. Usefulness of video sharing Web sites (like YouTube)

more (23.1 percent) negative-only statements, while 19.3 percent were only positive statements, and 34.1 percent had a combination of negative and positive statements in the question response. Figure 1 gives an overview of the results coded as to whether responses implied YouTube was at least somewhat or not at all useful, by area of specialty.

When the open-ended responses were analyzed for word frequencies, it is clear that when thinking about YouTube and similar sites, faculty who commented are most commonly thinking about student use of the sites, as seen in table 4. The words "YouTube," "video," "use," and "sharing" were removed from the frequency counts, which means that in some cases, the terms in the table appeared higher or lower on the complete, ranked list. For example, before those terms were removed, "students" was fourth on the ethnomusicology list. In many cases "library" was on the short lists, usually in the context that faculty were afraid that students are using YouTube instead of the library.

Several themes emerged in the responses to the open-ended question, and they are discussed below in combination with responses to any correlating closed-ended questions in the survey if applicable.

All	Conducting/ Ensembles	Ethno	Jazz	Music Ed	Musicology	Performers	Theory/ Comp
Students	Students	Students	Students	Students	Music	Students	Quality
Quality	Quality	Quality	Quality	Music	Students	Performances	Students
Music	Performances	Music			Library	Quality	Music
Library	Library	Library					Library
Performances	Recordings						Performances

Table 4. Comment word frequencies by area

TEACHING WITH YOUTUBE

Based on responses to closed-ended questions about how frequently faculty use YouTube as listening examples in the classroom, studio, or as assigned listening, faculty are overall more likely to use YouTube in the classroom or studio (2.30 mean) than to assign content from it (2.08 mean), (with 1="never" and 5="every listening example"). Ethnomusicology (2.76 mean, p=.000; and 2.27 mean, p=.009, respectively)[21] and Jazz (2.62 mean, p=.000; and 2.36 mean, p=.000, respectively) faculty are significantly more likely to use YouTube in both situations. Music appreciation (mean 2.64, p=.000), music technology (mean 2.53, p=.022), and

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21. Here p is the value obtained after conducting t-tests for equality of means.

music education (mean 2.40, *p*=.034) faculty are also significantly more likely to use YouTube in the classroom.

When asked how frequently they allow students to cite YouTube as a source, the mean for all faculty is 2.35 (1="never" and 5="allow in every assignment"), with ethnomusicology (mean 2.84, *p*=.000), music technology (mean 2.72, *p*=.014), and musicology (mean 2.49, *p*=.042) all significantly above the overall mean in allowing its use. Within performance subspecialties: brass (mean 1.93), strings and woodwinds (each at 2.21), and voice (2.30) were significantly more likely to allow YouTube citations; whereas percussion (mean 2.43) and keyboard (2.59) were significantly less likely to allow them.

The responses to the open-ended survey question contain extensive discussion about YouTube, teaching, and student use of YouTube. Several respondents made a distinction between the uses of YouTube for teaching vs. scholarship. The survey employed the term "scholarship" to broadly mean, "study of," but the comments make it clear that faculty frequently divorce student scholarship from their own—in other words, they may not use it in their scholarship, but will use it when teaching. Responses illustrating this dichotomy include, "Someday video sharing sites may be useful as tools for scholarship. They are not there yet. They are, however, good for teaching. . . ." and "My approach to video in the classroom is significantly different for appreciation and musicology classes." Another faculty member says, "My students are told NOT to use them (YouTube et al) as a source." Another repeated theme is embodied here, "I am concerned that my students will look at an example without discerning the actual quality of the performance." This is of course an issue with all recorded performances, regardless of format, but library collections are much less likely to contain student or amateur performances.

Two instrumental teacher/performers gave these perspectives on using YouTube in their teaching:

> Video sharing websites are a wonderful tool for REFERENCE for my students and myself. In many instances, locating a recording or video, particularly of vintage quality, is fairly easy through these websites, as opposed to the music library itself. Speaking about scholarly pursuits however, there are issues of course that arise, which you addressed in some of the questions in this survey (copyright, accuracy of data, etc). Seems to me, that as long as students know how to differentiate between that which is "accessible" and that which is "scholarly," that the two can coexist without much problem. It is only when the accessibility overrides the scholarly element that the balance becomes skewed. In my experience however, I find video sharing websites to be tremendously useful as a reference tool.

> YouTube is the first place my students go to find recordings—I find increasingly that I have to provide quite a bit of instruction and oversight in order to encourage them to use more traditional sources (library collection, hard-

copy recordings, etc). In teaching performance, I'm finding that the use of a studio YouTube is a powerful and interesting way to encourage my students to interact with a wider community of performers—it's important for performers in today's marketplace to understand how important it is to use video-sharing sites and other social media effectively.

The last part of the second comment illustrates another theme that occurred: the need to teach music students how to use and approach YouTube as content producers and not simply as consumers.

AUDIO VS. VIDEO

An additional subject to emerge from the responses to the open-ended survey question is that of the distinction between audio and video, both as modes of communication and from a pedagogical sense. Some respondents felt limited by the survey questions posed because they had very different views on the use of YouTube for audio vs. video. At least one respondent pointed out that if all that is desired is audio, the presence of video could be distracting. The author purposefully did not distinguish between audio and video, which would have essentially required asking each question twice, resulting in a longer survey, and also recognized that others are doing more focused research in this area.[22]

There have always been benefits to incorporating video in music education, not only for viewing professional performances, but for capturing students' own performances (as musicians, conductors, and student teachers) for later review. Some faculty pointed out that video is valuable for showing students how visual effects are produced. Masterclasses, conference panels, interviews, and tutorials are other valuable examples of video use in the learning experience. Additionally, video can be used to link audio to the musical score or even the overlay of musical analysis, allowing viewers to follow along in real time.

Concerns About YouTube

Other themes in the open-ended comment responses centered on concerns about YouTube, as seen in table 5. Percentages do not equal 100 percent because respondents could express multiple concerns in one comment. For faculty in performance, music education, conducting/ensembles, and ethnomusicology, the area of biggest concern is poor quality of recordings, while faculty in theory/composition and musicology find poor quality of content to be the biggest concern. Faculty in jazz

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22. Janice Waldron, "Conceptual Frameworks, Theoretical Models and the Role of YouTube: Investigating Informal Music Learning and Teaching in Online Music Community," *Journal of Music, Technology & Education* 4, no. 2/3 (2011): 189–200; Nathan B. Kruse and Kari K. Veblen, "Music Teaching and Learning Online: Considering YouTube Instructional Videos," *Journal of Music, Technology and Education* 5, no. 1 (2012): 77–87.

Concerns	Number of comments	Percent of all comments (n=615)
Poor quality of content	151	24.6%
Poor quality of recordings	125	20.3%
Copyright issues	69	11.2%
Inaccurate/Inadequate data describing the recordings	50	8.1%
Reliability (length of availability, incomplete excerpt of the performance, etc.)	33	5.4%

Table 5. Concerns related to video sharing Web sites (sll specialties)

studies cited concerns with copyright and poor quality of content most frequently, while "Other" faculty respondents cited concerns with copyright and poor quality of recordings with equal measure.

There were closed-ended questions in the survey that specifically queried faculty about their concerns with YouTube in the areas of content quality (without specifying recording quality [e.g., fidelity] or performance quality), metadata accuracy, and copyright. Regarding quality of content, the overall mean was 3.58 (1=not at all concerned, and 5= extremely concerned) and the only specialty significantly above the overall mean is conducting/ensembles at 3.71 ($p=.043$), while jazz is significantly below the overall mean, at 3.21 ($p=.000$). Performance specialty subarea is a significant factor, with means as follows: percussion 3.35, keyboard 3.41, voice 3.54, strings 3.59, woodwinds 3.76, and brass 3.83. Some faculty members' comments implied that they believed that all YouTube content is comprised of amateur recordings, which is why they are so concerned about students finding "incorrect" performances. Other comments discussed poor audio quality due to sampling rates, and students' lack of awareness about this issue.

Regarding the accuracy of metadata, in which faculty were asked about "quality of data describing the recordings" on YouTube, the faculty mean is 3.29, with 1=not at all concerned and 5=extremely concerned. The only two areas of specialty that are statistically significant compared to the overall faculty mean are musicology with a mean of 3.62 ($p=.000$), and ethnomusicology with a mean of 3.54 ($p=.032$).

In the closed-ended question about copyright, faculty specialty did not play a role in responses. But, several comments made the (erroneous) assertion that all YouTube content is posted illegally. Faculty also voiced concerns about the business model of YouTube.

. . . as a musician I am very concerned that YouTube, etc. are training us to expect all music and other media to be free. This makes young people extremely reluctant to spend money on a high quality recording, for example, when they can "find it for free on YouTube." We then encourage the choice of cost over quality. This also can increase the incidence of piracy/theft, as people feel that they should not have to pay for music or movies, etc.

Another concern raised in the comments was that of confidentiality, especially in relation to posting student-teaching or music-therapy examples.

PERCEIVED ADVANTAGES OF YOUTUBE

The comments provided by faculty also show that they believe there are benefits to using YouTube, as shown in table 6. Ease of access is the chief positive aspect cited by faculty in all areas except for jazz (wide range of materials) and ethnomusicology (useful to find material unavailable in the library or elsewhere). These last two are not surprising given that those two specialties frequently deal with materials that libraries have historically had a difficult time collecting comprehensively.

Another perceived benefit of YouTube and similar sites is vastness of content. Ethnomusicology faculty are significantly more likely than other faculty to use YouTube when an item is not commercially available (overall mean 4.17; 1= do not use, and 5=very likely to use) or when the item is not available at their library (overall mean 4.14) (mean 4.47, p=.001; and mean 4.48, p=.000, respectively). Jazz (mean 4.33, p=.036) and music technology (mean 4.46, p=.007) faculty are also significantly more likely to do so when the item is not commercially available. Music education faculty are significantly less likely to use YouTube in either situation (mean 4.04, p=.022; and mean 3.98, p=.006, respectively). Again, the fact that ethnomusicology and jazz faculty are more likely to use YouTube is not surprising, given the nature of the materials they need.

Some faculty are clearly unaware of what is now available on YouTube. One said "It would be nice if people took the initiative to make educational channels." Many music faculty members have done just that, creating channels for technique, reed making, teaching, and the like. Other faculty, however, are aware of the content and potential value here, expressing comments like "YouTube has transformed the way I teach. It's an absolutely essential resource," and "There are so many ways to use VSW to support music instruction and research," and "The comments (on videos) can be profane/distracting, but, they can also be used as a point of departure for evaluating reception." Many faculty commented on the usefulness of having many performances available in the same place for the purpose of comparison both of technique and interpretation.

Advantages	Number of comments	Percent of all comments (n=615)
Easy access	138	69.3%
Useful to find material unavailable in the library or elsewhere	83	13.5%
Wide range of materials	81	13.2%
Visual aid in addition to audio	59	9.6%
Platform for new composers	15	2.4%

Table 6. Advantages of video sharing Web sites

LIBRARY IN COMPARISON TO YOUTUBE

When asked, "How likely are you to turn to video sharing websites rather than the library collections at your institution to find recordings?" with 1="much more likely to use video sharing websites," and 5= "much more likely to use library collections," the mean response from all faculty was 2.62. Musicology faculty at a mean of 3.28 ($p=.000$), and theory/composition at a mean of 2.84 ($p=.004$), are the only areas significantly above the overall mean, showing that they lean more heavily toward using the library; while ethnomusicology at 2.32 ($p=.024$), music education and music technology each with means of 2.27 ($p=.000$, and $p=.029$, respectively), and jazz at 2.08 ($p=.000$) are all significantly lower than the overall mean, showing that they lean toward using YouTube. The ranges in performance subspecialty are also significant, with woodwinds at 2.91, keyboard at 2.66, brass at 2.64, strings at 2.57; all more likely to use the library, while voice at 2.44 and percussion at 2.39 are significantly more likely to use YouTube.

In one question faculty were asked to rate the relative ease of use of YouTube to library catalogs, where 5="library catalogs are much easier to search" and 1="YouTube is much easier to search." The overall faculty mean for this question was 2.38, meaning in general they find YouTube easier to use. Musicology had a mean of 2.83 ($p=.000$), while ethnomusicology and theory/composition each had a mean of 2.62 ($p=.045$ and $p=.000$, respectively), all significantly above the overall faculty mean. Those who found YouTube easier to use were faculty in performance at 2.30 ($p=.003$), music education at 2.13 ($p=.000$), and music appreciation at 2.09 ($p=.018$), which were all significantly below the overall faculty mean.

When asked to compare the convenience of using YouTube vs. using library collections, (with 1=YouTube is much more convenient and 5=the library is much more convenient), the mean response was 1.83. Only

musicology is significantly above this at 2.19 (p=.000), while music technology with a mean of 1.58 (p=.037) and music education with a mean of 1.53 (p=.001) were significantly below the overall mean. Some of the open-ended responses spoke to this theme. For example, "I honestly do not remember to check with the library for video needs. Always book needs, sometimes recording needs, but it never occurred to me to consult the library before looking on YouTube."

DISCUSSION

Approaching this study, the researcher hypothesized that there would be observable differences between responses from faculty members in different specialties. For example, musicologists would differ greatly at times from performers in their use and perceptions of YouTube. Indeed, faculty in jazz and ethnomusicology had responses that differed measurably from other groups on several questions. Specifically, jazz and ethnomusicology faculty favored YouTube more heavily, which was not unexpected, given the world and field recordings, live club and festival performances, and so forth, with which they work. Musicology and theory/composition faculty leaned noticeably toward the library on some questions, while music education faculty leaned toward the library on some questions and away from it on others. Performance subspecialties did not vary musch from one another. All groups, however, use YouTube in a variety of ways and see positives and negatives in it.

The open-ended comments indicate that a deeper look is needed toward what music faculty expect from their institutional libraries regarding discovery and delivery given today's availability of online content. While musicians and music scholars often build personal media collections, the library still has a goal to collect materials in all formats for use by faculty, students, and others. However, in its recent multi-institution, multi-discipline faculty survey, Ithaka S+R, a research and consulting firm specializing in higher education, found faculty members' view of the library serving the role of buyer has decreased.[23] Given the prevalence of downloadable or freely available online content, it is unclear whether music faculty still expect the library to be their or their students' primary source of recordings. Some faculty responses reflected hope that their institutional library would put all of its recordings online, which of course is unrealistic because of copyright restrictions and the resources required. And the technology implications of this suggestion

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23. Ross Housewright, Roger C. Schonfeld, and Kate Wulfson, "Ithaka S+R US Faculty Survey 2012" (April 2013), http://www.sr.ithaka.org/sites/default/files/reports /Ithaka_SR_US_Faculty_Survey_ 2012_FINAL.pdf.

cannot be overlooked. Even within the same building, one classroom may be better outfitted with laptop hookups than another. or may have only playback equipment from which they can play CDs and DVDs. Whether or not Wi-Fi is reliably accessible in a classroom heavily impacts whether faculty can use the streaming resources provided by the library (or, in fact, YouTube).

Some faculty seem to have outright negative perceptions of the library as collector or as service. For example, one respondent commented, "You must understand that the library is going the way of the newspaper business. Vast huge buildings housing printed text that no one accesses anymore. Costs are rising while the current student population goes there only when required." Another indicates that she or he doesn't want to "tie up" library staff time asking for help, when this is precisely why staff are there. It is disconcerting to see this disconnect in the opinions held by some faculty members regarding the library and its mission. While libraries have evolved over time to meet changing needs and address different formats, the mission remains that of providing and preserving materials in our disciplines. If faculty think libraries do not or should not do that, do they think institutional libraries can be replaced with freely available content or personal (purchased) collections?

At the same time many faculty voiced concerns about students' use of YouTube to exclusion of other sources (e.g., the library). Since this is obviously a concern shared by librarians as well, the question remains how faculty and librarians can approach and solve this together—making sure students (and faculty) know what the library has to offer, and at the same time making use of the best of what YouTube has to offer. Faculty are concerned that students will find "bad" performances on YouTube; students, however, should learn to evaluate performance quality no matter the medium of delivery. David White discusses the somewhat parallel situation with Wikipedia in his blog entry, "The Learning Black Market," and states

> Describing the web or Wikipedia as "inaccurate" or negating the use of sources that have been written by multiple "non-expert" authors has little impact on the actual practice of students (or the success of those practices). The debate should be around how we evolve educational processes to take advantage of or to account for these new forms. We cannot continue to teach the literacies that have been the mainstay of the educational system in their current form because the web smashes traditional paths to understanding.[24]

24. David White, "The Learning Black Market" (2011), *TALL blog: Online Education with the University of Oxford*, http://tallblog.conted.ox.ac.uk/index.php/2011/09/30/the-learning-black-market/.

Much like helping students understand the value of different printed editions of music,[25] faculty and librarians together have a responsibility to teach students to evaluate recording sources and content. Simply banning YouTube does students a disservice, especially as they may use it as content creators more and more.

In the responses to the survey's open-ended question, faculty members made frequent distinctions between using YouTube for teaching vs. using it for their own research. This raises an interesting dichotomy because faculty use of YouTube in the classroom often justifies student use of YouTube. Because there is a wide variation in the perception and use of YouTube across the music academy, it is increasingly important that students be taught how to evaluate such content with the same critical lens they would use for evaluating other content. Matters of edition, media, and performance literacy should be discussed consistently across formats and sources by both faculty and librarians. Use of YouTube should be balanced with library collections, and students should be taught how to evaluate materials regardless of origin.

There is a need for education on the part of faculty and students. Librarians can offer workshops or create guides for faculty and students covering the types of useful, appropriate, and scholarly significant content available on YouTube. They can also reiterate the effective searching and evaluation techniques by reinforcing the need to read descriptions, looking to see who the creator or poster of the content is, and being aware that metadata supplied by the content poster is not necessarily accurate or complete. Such information could also include how to use YouTube ethically (both in posting and linking or listening to content), and how to include appropriate descriptions (metadata) when posting content.

If faculty are not using the library's e-reserves system (if there is one), or the library's streaming resources (if available), it would help to know why. Do faculty find them inconvenient, do the streaming resources not have the content needed, or do faculty simply not know about these tools? Many library course e-reserves systems can accommodate links to tracks in subscription streaming resources to which the library subscribes. In addition, subscription streaming resources also allow the creation of playlists that can be shared with students and have track-level permalinks, for use in course Web sites.

25. Rachel E. Scott, "The Edition-Literate Singer: Edition Selection as an Information Literacy Competency," *Music Reference Services Quarterly* 16, no. 3 (2013): 131–40.

CONCLUSION

Music students and faculty use and will continue to use YouTube for reasons of ease, convenience, and content. YouTube and similar sites can be valid supplements to an academic music library's offerings, and have many benefits to offer faculty, students, and librarians. They cannot, however, replace the library's physical and online collections or its librarians, nor should they. Further research should be done to investigate the impact faculty and student use of YouTube is having on library collection-development trends, if any. Additional conversations between faculty members and librarians would help to clarify understandings and expectations surrounding library collection goals and delivering media and information literacy to students. While both parties serve the same educational mission, as the Ithaka study found (see above), there are still differing perceptions about who is responsible for what. Librarians should seek to understand why students and faculty do not necessarily use the library's resources, and then attempt to make collection, policy, and facility changes to possibly meet their needs. Finally, librarians could take the initiative to create instructional materials to educate faculty and students about the benefits of YouTube and similar sites, perhaps by highlighting some of the more useful channels in library social media efforts and on course library guides.

ABSTRACT

The current environment of video sharing sites like YouTube, and direct-to-consumer digital music distribution models, presents challenges to academic music libraries' primary mission of building collections of materials to support research and create a record of scholarly and artistic output. The rise in the use of smart mobile devices that allow individuals to store large quantities of music and use sites like YouTube has created an expectation that finding and accessing music should be convenient and easy. This article examines the ways in which university music faculty members in the United States consider YouTube use in their teaching and research. It finds that there are differences in how faculty in different music subdisciplines view and use YouTube, and that there is a dichotomy in how faculty as a whole value YouTube for teaching compared with their own work. Faculty understanding of YouTube's content, legality, and applications for teaching and research varies widely. Finally, this article illuminates how faculty view their institutional libraries in comparison to sites like YouTube, and explores the implications all of this might have for the future of library collections.