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Format Preferences of Performing Arts Students: A Multi-Institution Study

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Format Preferences of Performing Arts Students: A Multi-Institution Study

Abstract

The article describes a follow-up to Clark's 2012 examination of performing arts students' format preferences; it also explored their preferred sources for course-related information. This mixed-methods study was implemented at three institutions and included an online Qualtrics survey and focus groups. Results indicated a continued shift toward digital resources, with strong preferences for obtaining electronic journals and reference materials through the library. Print scores and books remained popular; however, students appeared more open to electronic options when compared to the 2012 results. Freely available online video and audio continued to enjoy popularity. Students want the libraries to acquire a mix of both physical and electronic resources, and they favor print books and scores.

Introduction

Music, theatre, and dance students require a variety of information resources, including scores, audio, video, reference content, journals, and books. Students today have many options for accessing their course-related materials: they might consult a book on reserve in the library, stream audio from YouTube or Spotify on their phone, or download a PDF of an article onto their laptop. The availability of free, freemium, and paid internet content has grown exponentially, largely due to ease of access and use, and while it has broadened student choice, it has also increased the chance students will bypass library related resources of higher quality. This presents both challenges and opportunities to librarians as information resource providers and educators.

This study expands on Clark's 2012 survey examining the format preferences of performing arts students.¹ The present inquiry used the online survey software Qualtrics. This allowed participants to complete surveys on computers, smart phones, or other such mobile devices, and enabled the authors to employ logic and carry-over questions to obtain more precise data. In addition, the survey pool was enlarged from one institution to three institutions; this made the results more generalizable and ensured an adequate sample size for music, theatre, and dance. To better understand the quantitative survey data, authors conducted focus groups that centered on discussion of the reasons behind student preferences and behaviors.

The goal was to answer the following questions: 1) What types of resources do students in the performing arts need for their coursework? 2) What formats do students use, and how often do they access said formats? 3) What are student sentiments and satisfaction levels with library resources? 4) What resources do students want the library to spend funds on? and 5) What are students preferred formats and means of access?

Literature Review

Since the advent of electronic journals and books, numerous articles have documented users' academic resource format preferences. The widespread adoption

of electronic journals across virtually all disciplines is well established,² yet user attitudes and behaviors towards e-books appear more complex. While faculty and students seem to prefer print books, their use of e-books is significant and often depends on the nature of the need for information.³ Lincoln found that theology students embraced e-books more readily than faculty.⁴ Grosch and Pickett observed that students grew increasingly more apt to choose digital access as they progress throughout their academic careers.⁵ Users preferred e-books when searching for brief, specific information and appreciated the accessibility and portability that digital access affords. They desired print books for deep reading, while learning new or complex material, or when they required high quality images.⁶ Responses to Levine-Clark's survey at the University of Denver revealed that, while humanities scholars favored print, they were willing to use e-books. This was especially true when no print counterpart was available.⁷

Research involving book and journal format preferences in the performing arts has revealed similar findings: students prefer electronic access to journals and print access to books.⁸ Studies specifically relating to dance or theatre format preferences are scarce; however, those conducted by Mayer, Goodwin, Medaille, and Robinson suggest that the needs and preferences of those disciplines are much the same. Dance and theatre scholars demonstrated a preference for e-journals and print books, yet practitioners (including students) often lacked time to go to the library. As a result, they desired more and higher quality electronic resources.⁹

Performing arts students make heavy use of music scores and audio-visual materials, and these are becoming increasingly available in digital formats. In a 2008 study at Hebrew University of Jerusalem, Kulik observed the growing use of electronic scores, and cited savings in time and money as reasons for this trend.¹⁰ In contrast, Clark (2013) found a preference for print access to scores.¹¹ A majority of Knop's Florida State University survey participants "always prefer to use print scores when possible," but a quarter of those respondents said they might prefer *either* depending on the circumstances.¹² In her 2011 survey of music students at the University of Illinois, Dougan noted that students frequently use non-library digital score sources.¹³ She observed in a later study that choices between print and digital scores appeared to be related to students' degree of experience as well as the type of score sought.¹⁴

Literature suggests a growing preference for streaming online audio and video. In his ten-year study at the University of Louisville, Procell reported a steady decline in circulation of physical media items. The same period showed an increase in use of online streaming media databases.¹⁵ Cox observed that students responded favorably to the 24-hour access that streaming services allow.¹⁶ Reporting on undergraduate access to audio-visual materials in Hong Kong, Lai acknowledged that while students increasingly relied on YouTube, they still used the library's multimedia collection for academic assignments.¹⁷ Clark and Evans found that over half of music majors used YouTube and free audio streaming services for their course listening.¹⁸ Dougan has reported extensively on students' use of YouTube. She suggested that faculty use of YouTube in and out of class legitimizes student use, and that YouTube's accessibility,

immediacy, and breadth of content make it an attractive alternative to library curated options.¹⁹ Further, Dougan noted that library collections were hampered by “visibility, usability, and accessibility issues” and stressed the importance of teaching students to critically evaluate content.²⁰

Background/Setting

The authors conducted this mixed methods study at their respective institutions: Kent State University, Rutgers University, and Butler University. Each author is the subject liaison for their university’s music, theatre, and dance programs, and each plays a pivotal role in choosing how their library funds are spent. The institutions and their similar (yet diverse) circumstances allow the results to be more accurately generalizable than Clark’s 2012 inquiry.

Kent State University is the second largest public university in Ohio, with approximately 29,000 students. Most of the performing arts students in residence are undergraduates. The School of Music has about 125 undergraduates and 65 graduate students. At the time of the study, the undergraduate-to-graduate ratio was more pronounced in the School of Theatre and Dance, with around 273 undergraduates and 16 graduate students enrolled during Fall 2017. The Performing Arts Library, which contains most of the university’s library materials in these disciplines, is located in the same building as both Schools.

Located just north of downtown Indianapolis, Butler University is a liberal arts-based, private not-for-profit university with just under 5,000 students. Full-time undergraduate enrollment in the Jordan College of the Arts totaled 367 (25 art+ design, 59 arts administration, 113 dance, 141 music, and 29 theatre students). It also offers a masters-level graduate music program. There were 36 students enrolled at the time of the study. Library services and collections for the Jordan College of the Arts as well as the office of the Performing & Fine Arts Librarian are housed in Irwin Library, the campus’s main library.

Rutgers-New Brunswick had around 42,000 students, with 800 in the Mason Gross School of the Arts (250 undergraduates and 250 graduates in music, 110 undergraduates and 40 graduates in theatre, and 132 undergraduates and 18 graduates in dance). The School offers bachelors and masters degrees in these three disciplines, along with a PhD and DMA in music. The Blanche and Irving Laurie Performing Arts Library is located near the buildings housing the departments; it holds the collections for all three performing arts disciplines.

Methodology

The Institutional Review Boards at each university approved this study. The authors used a number of recruitment techniques, which included presenting the research study to performing arts classes. Incentives varied between institutions: Rutgers offered no incentives, while both Kent State and Butler allowed survey respondents to enter a drawing for gift cards. Butler focus group members enjoyed free pizza, and Kent State students in their focus group received a bookstore gift card.

Using Clark's previous student format preference study as a starting place, the authors created a Qualtrics survey with a number of logic operators. Students were asked whether they either had used, or anticipated using, various types of content (i.e. audio, video, journal, reference) in their studies (for complete survey see Appendix 1). If respondents indicated in the affirmative, they then received inquiries about frequency of use for the various formats as well as preferred method of access. This survey logic resulted in limiting responses to only those who were either currently using, or who anticipated using, a specific content type. Authors discarded incomplete surveys and exported the results to SPSS 25. Data were exported into Microsoft Excel for analysis.

In addition, each author conducted at least one focus group with their performing arts students (who may or may not have taken the survey). The group's purpose, absent in Clark's original study, was to obtain insights into the decision-making process and allow participants to explain why they behaved as they did. The authors developed the focus group questions in conjunction with the survey, and they were conducted both during and after the survey window. Kent State had one focus group with eight, Rutgers had ten, and Butler conducted two focus groups, each with six students. Authors transcribed their respective focus group(s) content in Microsoft Word. The primary investigator then read over the transcripts and selected the most insightful, representative, quotes for this article. As the survey tool did not allow for free text responses, all quotes presented came from the focus groups.

Results and Discussion

Demographics

Participant demographics lend insight to the results. Two hundred and eighteen Kent State students participated (46% of enrolled performing arts students), along with 124 individuals from Butler University (31% of their students) and 131 from Rutgers University (16% of Mason Gross of the Arts students; see Table 1). A majority (235) identified as studying music. It is interesting to note that, while music students were widely spread among the three universities, most of the dance students (87%, n=47) studied at Butler University. The remaining 13% were from Kent State University. Kent State had the majority of theatre students (81%, n=99).

Most students who indicated "other" areas of study were in the arts administration or art and design degree programs at Butler University (which likely accounted for the high number of "other" majors in Table 1). Music and theatre students comprised most of the remaining majors. There were a number of double-majors (often two music degrees, usually music education and performance), or musical theatre and costume students.

Insert Table 1 here.

Most respondents were 25 years old or younger (92%, n=432). Seven percent were between 26-35 (n=34). Only six reported being 36 years old or older. Correspondingly, 89% of the survey participants were undergraduates, with a close split between under and upper classmen. Just 6% were working towards a Masters degree. Five percent were doctoral students.

What Formats Do Students Need?

An important objective was to determine what types of content performing arts students required. The authors assumed that all students either had used (or would need) book content during the course of their academic programs. Hence, they did not include the question about whether book content was or expected to be used, but rather inquired about the frequency of book use. The survey asked about five other resource types: audio, video, journals, scores, and reference.

Table 2 presents content use by discipline. Most music students needed access to all five. Dance students utilized video, journals, and reference content most frequently. In general, theatre students used fewer materials than did music or dance students. Video content was the most common resource among the three disciplines.

Insert Table 2 here

Books

Ninety-four percent of respondents reported that they used, or planned to use, print books. Forty-six percent reported not having accessed library e-books; just under half of those, however, anticipated needing them in the future. Non-library e-books were consulted more frequently than library e-books, but not by a significant number. Twelve percent reported not using print books. Half of those expected that they probably would at some point during their studies. This contrasted with 46% and 35% respectively who had used neither library nor non-library e-books (although some of them expected to in the future).

When asked “what is your preferred means of access for book content for your academic courses?” many students demonstrated a strong preference for print books (see Table 3). Theatre students were most likely to want print books, while music students were more likely to use library e-books than were dance or theatre students.

Insert Table 3 here

According to focus group comments, book format selection depended on a number of factors. Although students expressed a strong preference for print books, this sentiment was not universal and was dictated by circumstances. One student stated “...for a reading assignment that's for [a] class that meets once a week, I like PDFs. Except... I hate ...online books -- I prefer print books. But ...for my own research, I want all print.” Another said “... my preferences have changed. I used to prefer physical copies. Now that I'm in the later stages of my research ... it's nice to have all my sources compiled in electronic format.”

Accessibility also played a role in what formats students chose. According to one, "... if I'm off campus and I need a source right now and there's an e-book, I'll use it but I'll be mad about it." The members of one focus group voiced consensus around planning weeks in advance to acquire print books from other libraries in order to avoid using e-books. Of course, when necessary, students will use an e-book: "If I know that I need a book and I can find it [in the library's catalogs] and I have time, I will get it through there. If not, I will go and look for an online book." A student noted that if he had to wait for a physical item, he "might move on to another book to see if I could find similar information."

Students identified four factors that influenced their preference for print books over e-books: 1) the ability to notate text, either on the paper or with post-it notes, 2) eye strain associated with prolonged reading of electronic text, 3) difficulty in retaining content read on electronic devices, and 4) distractions that accompany the use of electronic devices. In one focus group of seven music students, three reported that they always used post-it notes, three used them on occasion, and only one didn't employ them when studying. In another, someone stated "... I heavily annotate whenever I read ... it's really cumbersome to do that with an online format."

Platforms, licensing, and user restrictions also affected student perceptions surrounding e-books. One stated that "it depends a bit too on the actual e-book service because some of them are very accessible and allow you to download chapters at a time ...and then other ones are really difficult [and restrictive] ..."

Audio

Three hundred and eighteen surveyed students (68%) reported either using or anticipating using audio content in their coursework. The highest percentage was with music students (83%). Fifty-seven percent of dance students and 52% of theatre students reported audio consumption.

The most frequent means of accessing audio was through non-library streaming sources. Eighty-five percent of respondents claimed to use said resources 2-3 times a week, and another 7% reported two to three times a month. Only 2% indicated that they neither used, nor expected to ever use, non-library streaming resources. Physical audio formats were not common. Students used non-library CDs for their coursework more frequently than library CDs, and less than one-third (31%) reported checking out library CDs.

While the numbers in Table 4 suggest that students prefer their audio content through non-library web sources (only 11% chose library streaming databases), the reality was a bit more nuanced. Most focus group students claimed to use more than one source for audio; this depended on the context. The most popular sources mentioned in four focus groups were Naxos Music Library, YouTube, and Spotify. Of the three, Naxos was provided to students through the library, YouTube was free, and

Spotify offered pay options with additional features. Others mentioned the Google Music App and Apple Music as additional audio sources.

In one focus group, students described employing a complex navigation process through various library and non-library resources to find the items they needed. They often tried similar searches in multiple databases for browsing purposes until they found an appropriate title. Then, they would log into a preferred database with their known-item search: “I will use Naxos through the library, and I also use YouTube as well because you can find different versions and different performances of the pieces.” Another noted that “...I use a lot of Spotify, but I go through Naxos, find good material, and then look it up on Spotify. So I use it {Naxos} more as like, a preliminary thing, just because it's not as easy to access on my phone or computer because I have to go through the library website and Spotify is like, logged in and everything.”

Students valued the features and convenience of some commercial services: for example, Spotify (and Apple Music) allowed for easy creation of playlists and was reportedly more user-friendly. Spotify Premium was appreciated for allowing the user to download “pieces onto my phone via WiFi so I am not using data.” The members of one focus group discussed problems with the Naxos app and how it played into their choices: “the advantage with Spotify is that there is a lot of stuff on there; one disadvantage of Naxos – I do use it occasionally, but I have had very bad luck getting the app to run smoothly on my phone.” One student stated that “... I don't think we [the library] should spend any money on audio resources; I think most of us [students] find it elsewhere.” However, most participants strongly desired continued access to streaming library audio databases such as Naxos.

Students also brought up concerns about the growing scarcity of CD players: “I appreciate all of the great CD resources we have ... the problem is, now my computer doesn't have a CD drive.” Further illustrating how students are using new technologies, one said that “... if there is a listening exam, usually teachers will play the songs in class on a review day and I will just record it with my phone so I don't have to go online to search for anything.”

Insert Table 4 here

Video

Video use for coursework was almost identical among the institutions: 72% at Kent State, 77% at Butler, and 75% at Rutgers. All majors accessed video at a high level, but dance students (87%) did so most frequently. Theatre and music student use was 71% and 74%, respectively.

Only 22% of students reported past use of library DVDs. Non-library DVDs received somewhat more attention; thirty-seven percent of survey respondents claimed they study with said format. Compare this with the 87% who indicated they have used non-library streaming resources for coursework (and only 35% who have used library video streaming sources).

According to one individual, “the issue is not having access to a DVD drive,” and followed up by inquiring about making external DVD drives available for circulation. While students in one focus group questioned the credibility of some performances that they found on YouTube, they tended to gravitate to what was convenient and familiar. When asked if the library should continue to spend funds on video resources, many focus group participants remarked that “most of the videos we need we can access online already” (through non-library websites). A music student requested that the library continue to purchase both streaming video and DVDs:

I wish we had more DVDs of more performances. A lot of my research is in opera and seeing different performances, so it would be nice to have more varying performances and of more obscure operas as well. Like I was studying [a work] and we only have the one recording that everybody knows about ... it would be nice to have more varying performances.

Only 8% preferred course-related video through the library: 6% wanted library video streaming databases, and 2% favored DVDs (Table 5). Of all of the content types in this study, students relied on the library the least for video; 92% chose non-library streaming as their preferred means of access.

Insert Table 5 here

Journal Content

Students reported accessing both library and non-library journals more often in electronic format than through the library’s print collection. Many claimed to have used free non-library journals at a rate similar to the library e-journal collections. This may have been, however, because students used resources such as Google Scholar that allow access to library-subscribed collections without alerting them that they are using the library if they are on campus. Students clearly desired the ability to access journals electronically, and preferred those obtained through the library. Only 10% favored print journals.

Reference Content

Students reported accessing the library’s print and electronic reference resources much less frequently than Free Internet reference sites. Sixty-four percent of respondents said they used them 2-3 times a week. Only 4% reported that they did not visit free Internet reference sites, compared to 35% non-usage for library reference books and 29% for library e-reference collections. Preference for electronic reference content was strong, yet a difference emerged between majors. Music students favored library e-reference content, as compared with their dance and theatre counterparts, who preferred free Internet resources (Table 6).

Most survey results for preferred means of access were similar between graduate and undergraduate students, with numbers generally tracking within 10 percentage points of each other. The authors noticed, however, that this did not hold for

reference content. Forty-three percent of undergraduate students, compared to 12% of graduate students, preferred open web sites like Wikipedia. Graduate level participants also indicated a slightly higher preference for print (21% to that of 16% for undergraduates) and online reference databases through the library like Oxford Music Online (67% to 41%). This disparity was largely driven by the fact that 78% of music graduate students (who comprised 86% of all graduate students that used reference materials) preferred online library databases, compared to only 8% that favored open-access sources like Wikipedia.

Insert Table 6 here

Scores

Survey participants reported accessing free online scores more frequently than library print scores (see Table 7). Of those using scores, almost half (46%) used library scores at least 2 to 3 times a month. That compares to 62% that accessed free online scores with the same frequency.

Insert Table 7 here

When asked on the survey “what is your preferred means of access for sheet music/scores for your academic courses?” just under half of the respondents (45%) selected print scores (see Table 8). Rutgers’ students favored non-library web-based scores (49%) and had the lowest desire for print scores (35%), while those at Kent State and Butler were almost identical in their preferences.

Insert Table 8 here

Focus group participants were split on their score preferences. In one session, a student expressed “always print,” while another claimed to “use scores here if we have them or I’ll interlibrary loan them. If it’s something that we don’t have or that I can’t find, I’ll look in IMSLP and see if it’s in the public domain.”

A music major stated IMSLP “is my favorite source. I type in the piece and it gives you the key, the composer, everything that you need and I pull up a PDF and print it out like that.” When the moderator inquired about possible lack of quality in the editions of sheet music on IMSLP, responses suggested that how the scores would be used influenced which sources and editions were chosen. A statement that captured this sentiment, and garnered agreement from most participants: “... IMSLP is really good for anything that I am studying, but not performing.” This may help explain why survey numbers indicated users had a stronger preference for library print scores over free Internet sheet music sites, but more frequently accessed the latter. While every student in a focus group of musicians agreed that the library should continue to purchase print scores, they were also interested in obtaining online sheet music databases through the library.

Opinions and Behaviors

Overall, survey participants indicated a favorable view of current library holdings (Table 9). They clearly felt positive about print books: only 11% reported not using them. Print books also received the highest satisfaction levels (68% were “satisfied” or “very satisfied”). This compared to 38% satisfied with the library’s e-books, which had a “do not use” rate of 28%. E-books registered the highest unsatisfied rate: 29 students (6% of all responses, and 9% when excluding those that do not use e-books).

Insert Table 9 here

The two least used formats were both physical: DVDs (not used by 54% of respondents) and CDs (not used by 51%). These media formats, along with print journals, print reference, and e-books all had high neutral ratings, which suggested a lack of enthusiasm.

When asked what students wanted the library to purchase more of, the following formats received the least amount of support: print journals, print reference materials, CDs, and DVDs (Table 10). The remaining formats were within ten points of one another. Of those, the only two physical formats were print scores and print books.

Insert Table 10 here

Figure 1 offers percentages based on the number of students who reported utilizing each given content type (the total number of students were taken from Table 2). The data revealed that students wanted both print and e-books as well as print scores and score databases. Regarding the remaining four formats (journal, audio, video, reference), students demonstrated a strong preference for electronic access.

Insert Figure 1 here

The authors asked students to rank their agreement/disagreement with seven statements (see Table 11). Sentiment favored a strong investment in online/electronic resources as well as a mix of print and electronic. Opposition was higher to the statement recommending that the library purchase more physical materials (to the detriment of electronic) than the statement about purchasing more electronic items (to the detriment of physical ones items).

Insert Table 11 here

Most students were more partial to conducting research outside the physical library and did not begin their research on the library’s web page. They frequently obtained research items from non-library sources, and desired electronic resources.

Students in the present study appeared more likely to prefer conducting research outside the library with access to electronic resources as compared the 2012 study

responses.²¹ They also were less likely to begin their research on the library's web page.²²

Conclusions and Further Study

What has changed since 2012? When comparing Kent State student survey responses from 2012 to 2017, there is an overall stronger preference for (or at least willingness to accept) electronic sources over physical items in all categories. Books saw the smallest change, in that students still favored print books over e-books (72% in 2017 versus 80% in 2012). Score preferences shifted significantly toward electronic formats, with the percentage favoring print down from 68% in 2012 to 51% in 2017. Those wanting print journals also declined 20 percentage points.

Other content types experienced even stronger shifts toward electronic formats, and in most cases, favored access through non-library sources. Survey participants in 2012 favored DVDs at a rate of 41%. This dropped to 2% in 2017, with 92% wanting their video through commercial streaming sites like YouTube. Internet-based audio was the preferred means of access in 2012 (61%) and even more so in 2017 (97%). Yet only 11% favored streaming audio through library resources. CDs were selected as a preferred means of access by 36% of survey participants in 2012, but by only 3% in 2017. Print reference materials dropped from 51% as a favored means of access to 19%, with 49% preferring open web sites like Wikipedia over library-curated electronic resources. The change of student preferences over the five years between 2012 and 2017 was dramatic, and the library has lost market share.

Student format preferences were generally similar between institutions and class standings. One major exception to this was the discrepancy over the use of openly accessible reference works such as Wikipedia; only 11% of graduate students favored its use compared to 40% of undergraduates. Music, theater, and dance students had similar needs regarding books, audio, and video. Scores unsurprisingly received much more use by music students than by others. Library-provided electronic reference did as well, although this may have been related to the larger number of graduate students who responded for music.

Some of the more surprising discrepancies occurred across institutions: Rutgers students displayed strong preferences for openly accessible scores via IMSLP. Survey participants at Butler and Rutgers preferred e-books more than those at Kent State. Open access journals were more popular at Kent State. Perhaps such differences are related to the fact that user expectations remain in a state of flux rather than to particular institutional demographics. Library location may have been another important variable, given that one was a stand-alone branch library building (Rutgers), another existed within the main library (Butler), and still another was present within the performing arts schools' building (Kent State). However, other considerations may be equally at play such as reliability of Wi-Fi. It is also unclear whether these discrepancies were due to the differences in the institution or the fact that certain institutions had lower response rates among certain disciplines.

The outcome data validates all three institutions' current acquisition models, while suggesting some possible modifications. Kent State University Libraries have enjoyed a strong Patron-Driven Acquisition program for e-books for several years, and obtain specific e-book titles when requested. Butler began a Demand Driven Acquisition program in 2016, and has a number of e-book collections. Kent State and Rutgers continue to purchase print books; however, Butler only orders books in electronic format unless otherwise specified by faculty. All libraries acquire print scores, and Butler offers A-R Edition's *Online Music Score Anthology*. All three libraries also provide access to various streaming audio and video through Alexander Street Press (ASP)'s *Music Online* and *Naxos Music Online* and video databases such as ASP's *Dance in Video* and *Kanopy*. Butler purchases CDs and videos sparingly. Kent State and Rutgers only order physical media when requested. All three libraries have canceled most print journal titles in favor of electronic access. Rutgers' priorities suggest a likely future emphasis on electronic book content and fewer streaming audio resources. Results at Butler suggest that monies set aside for CDs and DVDs might better be devoted to additional streaming options, such as *The Berliner Philharmoniker's Digital Concert Hall* or *MediciTV*. Kent State is now considering acquisition of score databases.

The findings of this study suggest that librarians in the performing arts should consider only collecting physical media for audio and video when required due to special circumstances (e.g., an item needed for course reserves is unavailable or cost-prohibitive in another format). While a preference for physical books and scores remains, it would be helpful for librarians to continue exploring why students desire this content in these formats. It would also be interesting to identify students' actual knowledge of existing library resources, as well as if the processes involved with accessing them affects format choices.

The preceding results present a snapshot of performing arts students' format preferences across three institutions. They demonstrate a shift toward greater acceptance of electronic resources (though it is clear that students view certain physical items as needed and useful). Of course, their opinions should not necessarily drive all library decisions. Many students seem satisfied accessing scores on IMSLP, recordings on YouTube, and reference content on Wikipedia without consideration of their quality, fidelity, or original source. The novel issues these digital resources present require librarians to engage in a type of information literacy instruction that addresses those issues. It might also be time to reconsider what formats are truly worth purchasing, not just in the interest of our current users, but for future ones who may well possess an even greater interest in electronic content.

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² Claire Dygert, "Going Online-Only with Journal Content: American University Library Takes the Plunge," *Against The Grain* 17, no. 6 (2005): 22-24; Carol Hansen Montgomery, "The Evolving Electronic Journal Collection at Drexel University," *Science & Technology Libraries* 24, no. 1/2 (2003): 173-186,

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⁴ Lincoln, "Reading and E-reading for Academic Work," 44.

⁵ Michael Grosch, "Library Services in the Media Environment: A Student's Perspective," *New Library World* 113, no. 9/10 (2012): 474-490, doi:10.1108/03074801211273948; Keith Pickett, "Resource Format Preferences across the Medical Curriculum," *Journal of the Medical Library Association* 104, no. 3 (2016): 193-196, doi:10.3163/1536-5050.104.3.003.

⁶ Diane Mizrachi, "Undergraduates' Academic Reading Format Preferences and Behaviors," *Journal of Academic Librarianship* 41, no. 3 (2015): 301-311, doi:10.1016/j.acalib.2015.03.009; Wendy Allen Shelburne, "E-Book Usage in an Academic Library: User Attitudes and Behaviors," *Library Collections, Acquisitions, & Technical Services* 33, no. 2/3 (2009): 59-72, doi:10.1016/j.lcats.2009.04.002.

⁷ Michael Levine-Clark, "Electronic Books and the Humanities," 7-14.

⁸ Clark, "Format Preferences of Performing Arts Students," 297-307; Keith Knop, "Music Library Patron Material Preferences: Use and Discovery of Resources in Print and Digital Formats," *Music Reference Services Quarterly* 18, no. 2 (2015): 79-99, doi:10.1080/10588167.2015.1030946.

⁹ Cathy Goodwin, "Information-Seeking in the Humanities: Costume Design and Historical Research," *Current Studies in Librarianship* 30, no. 1/2 (2010-2011): 19-25; Jennifer Mayer, "Serving the Needs of Performing Arts Students: A Case Study." *Portal: Libraries & The Academy* 15, no. 3 (2015): 409-431; Ann Medaille, "Creativity and Craft: The Information-Seeking Behavior of Theatre Artists," *Journal of Documentation* 66, no. 3 (May 2010): 327-347; Shannon Robinson, "Artists as Scholars: The Research Behavior of Dance Faculty," *College & Research Libraries* 77, no. 6 (2016): 779-794, doi:10.5860/crl.77.6.779.

¹⁰ Ella Kulik, "Digital Musical Libraries: The Patterns of Use of Digital Musical Scores," *Fontes Artis Musicae* 57, no. 1 (2010): 65-75.

¹¹ Clark, "Format Preferences of Performing Arts Students."

¹² Knop, "Music Library Patron Material Preferences," 87-88.

¹³ Kirstin Dougan, "Information Seeking Behaviors of Music Students," *Reference Services Review* 40, no. 4 (2012): 558-573, doi:10.1108/00907321211277369.

¹⁴ Kirstin Dougan, "Finding the Right Notes: An Observational Study of Score and Recording Seeking Behaviors of Music Students," *Journal of Academic Librarianship* 41, no. 1 (2015): 61-67, doi:10.1016/j.acalib.2014.09.013.

¹⁵ James Procell, "Trends in Patron Use of Physical Media Materials and Subscription Online Media Databases at the University of Louisville: A Ten-Year Study," *Music Reference Services Quarterly* 15, no. 4 (2012): 231-239, doi:10.1080/10588167.2012.730019.

¹⁶ Elizabeth J Cox, "Music Across Campus: A Study of Streaming Technology Use in Iowa Academic Libraries," *Music Reference Services Quarterly* 9, no. 4 (2005): 25-41, doi:10.1300/J116v09n04-02.

¹⁷ Katie Lai, "How Are Our Undergraduates Using YouTube? A Survey on Music Students' Use of YouTube and the Library's Multimedia Collection," *Music Reference Services Quarterly* 16, no. 4 (October 2013): 199-217, doi:10.1080/10588167.2013.843361.

¹⁸ Joe Clark and Amanda Evans, "Are Audio Reserves Still Relevant in Libraries?" *Journal of Interlibrary Loan, Document Delivery & Electronic Reserve* 25, no. 1-2 (2015): 1-14, doi: 10.1080/1072303X.2015.1076552.

¹⁹ Dougan, "Information-Seeking Behaviors of Music Students"; idem, "Finding the Right Notes"; idem, "Music, YouTube, and Academic Libraries." *Notes* 72, no. 3 (March 2016): 491-508, doi: 10.1108/00907321211277369.

²⁰ *Ibid.*, 507.

²¹ In response to the statement "I prefer to conduct research outside of the library, and want electronic access to my research," in 2012 18% "strongly agreed" and 30% "agreed." In 2016, the percentages were 22% and 39% respectively.

²² In response to the statement "I begin my research on the library's web page," in 2012 23% "strongly agreed" and 32% "agreed." In 2016, the percentages were 12% and 18% respectively.