Fieldwork and the Music Librarian: How Music Librarians Can Help Researchers Conduct High-Quality Fieldwork

By: Sonia Archer-Capuzzo

Abstract:

The article addresses several ways in which music librarians and libraries can assist researchers conducting fieldwork. Using survey responses from field researchers and librarians, I investigate what resources and assistance researchers need to conduct high-quality fieldwork and what librarians have to offer, from electronic tutorials to contacts with experts in a variety of fields. I conclude that music librarians can better serve field researchers by creatively using skills and knowledge we already possess.

Article:

As music librarians, we have a unique perspective on music scholarship. On the one hand, we are trained musicians, looking at research through the eyes of performers, musicologists, theorists, ethnomusicologists, and educators. On the other, we are librarians, viewing research from the perspective of skilled information professionals. The diversity of materials with which we work and the variety of types of scholarship that we encounter challenge us daily, adding a vitality to our work that many of us crave. However, for all of our flexibility and open-mindedness, many of us do not see all of the areas in which we can serve our patrons. This article investigates one of those oft-overlooked areas: fieldwork.

In this article, I will explore how we as music librarians can help our patrons conduct high-quality fieldwork. 1 1. I will primarily focus on music librarians in academic libraries. However, music librarians in public libraries, museums, and other institutions may also work with field researchers and can utilize the information in this paper to improve service for these patrons. View all notes

I will define what fieldwork means in the context of this article and who among our patrons might conduct fieldwork. Through personal experience as a field researcher, my own library research, and anonymous surveys of fieldworkers and librarians, I will investigate how the library and librarians can better serve researchers before, during, and after their time in the field. I argue that music librarians can help researchers conduct fieldwork by using skills and knowledge we already possess in creative ways, including reaching out to fieldworkers, digitizing resources, networking, and drawing upon our multidisciplinary research experience.

Defining Fieldwork

Fieldwork—which is also often called field research, oral history preservation, cultural sustainability, and a host of other fairly interchangeable phrases—is a vague term that can be (and is) used in a variety of areas of study to refer to a number of research techniques. For the purpose of this study, we will focus on fieldwork as an anthropological technique.

Anthropological fieldwork is a multifaceted process that combines a number of types of research. Most notably, fieldwork is a participatory technique, defined by Bonnie Wade as a "process of learning about something directly from people"[2] and by Gregory Barz and Timothy Cooley as a "process that positions scholars as social actors within the very cultural phenomena they study."[3] Helen Myers puts it more poetically when she writes that, "In fieldwork we unveil the human face."[4]

Perhaps the two most important elements of all these definitions of fieldwork, and the dozens of others in the literature, are the concepts that fieldwork is a study of culture informed by observation and participation and that fieldwork is a process. Many researchers focus on the former aspect of fieldwork, concentrating on interviews, performances, and work in the field. However, field research encompasses the necessary preparations, such as background research and establishing contacts, research in the field of study, and the organization and dissemination of data after interviews, performances, and the like are completed. When viewed as a complex process, fieldwork becomes a practice that requires a variety of skills and resources to complete, which is where librarians can be of great assistance.

Knowing who our patrons are is essential for all librarians if we hope to serve their needs. When I mention fieldwork to colleagues, most immediately think of ethnomusicology faculty. No doubt these are the field researchers who use our resources most often, or at least most prominently, but they are certainly not the only users who can benefit from fieldwork resources and guidance. Fieldworkers can be faculty, students, or independent researchers, each of whom may visit academic or public libraries, archives, museums, or any number of other information repositories. Further, field researchers work in all the musical areas, not just ethnomusicology, including musicology, performance studies, music education, music librarianship, and music theory. If this does not broaden the user base enough, keep in mind that many researchers come to the library from other non-music areas of study, from anthropology to communications to biology, looking for music resources that can assist in their fieldwork projects.

No matter what their background, many field researchers and music librarians tend to see a division between fieldwork and library research. In fact, these types of research are intertwined.

One survey respondent called library research "crucial" for finding background information before conducting fieldwork, stating that, "You cannot leap into the field blind."[5] Another respondent pointed out that, "Accessing primary and secondary sources allows me to approach my interviewees with a more thorough sense of the contexts in which they have worked, which in turn allows me to ask more subtle and informed questions."[6]
In other words, without the background information provided by library research, these scholars could not conduct high-quality fieldwork.

While every researcher's area(s) of study and goals are different, and every library and librarian brings different strengths to the table, there are some universal ideals in fieldwork. First, a subject or informant is always present in fieldwork. In other words, the people who the researcher studies, interviews, interacts with, and observes are necessary. Second, fieldwork includes performances. In the case of music fieldwork, the performances are often of music, but performances can also be thought of as including other arts, rituals, and even common daily activities. Finally, all fieldwork includes the recording of data. The researcher must use some means to record what he or she discovers in the field, which can include handwritten journals, correspondence with subjects, and audio or video recordings.

If you look closely at this list of fieldwork commonalities, you can begin to see striking similarities with librarianship. For example, librarians interact with people, study patrons' "performances" using library resources, and record our findings, just as fieldworkers must, when we conduct reference interviews or design and collect surveys from patrons about library services. We take the data we gather and use it to better serve our patrons. With a survey, we collect data, analyze them by means of a spreadsheet, and use the results to make improvements to an aspect of the library. During reference interviews, we may come up with creative ways to search known resources for new information. In these cases, we are conducting fieldwork. When you think of it this way, even the music librarian who has not conducted formal field research can bring understanding and expertise to bear when assisting patrons engaged in fieldwork.

Field researchers must perform a variety of complex and varied tasks to produce and analyze data. Bruno Nettl summed up the ethnomusicologist's required skill set in the following way:

> Ideal ethnomusicological fieldworkers are formidable individuals indeed… . They should control several disciplines—anthropology, history, art, religious studies, biology, psychology—besides their musical training. They must be talented musicians so that they can quickly learn a strange system. They must know the languages of peoples they are studying. They should excel as recording engineers and cinematographers. They must be able to stay in the field for long periods but not lose themselves in it, have prodigious energy in order to comprehend without much help materials of great complexity under difficult physical conditions. They must have outgoing personalities. On and on… . It has been suggested that teamwork by a group of specialists is the solution.[7]

Most of us who engage in fieldwork cannot hope to master the variety of skills needed for high-quality research. Nettl's suggestion of teamwork can be a good one, but it presents a number of challenges for researchers who are inevitably spread across vast distances and have different (and evolving) research interests. The solution, I argue, is to provide field researchers with a

research team via the library. By using the music librarian and the variety of resources available through the library, field researchers can better accomplish the numerous tasks required of them.

Research Methods

I approached this research as a fieldwork project, starting with my personal experiences as a field researcher, which began during my doctoral studies at the University of North Carolina at Greensboro (UNCG). Through a series of happy accidents, I decided to write my dissertation on whether music can promote communication between Israeli Jews and Arabs.[8]This was my first fieldwork experience, and I felt very much like I was diving into the deep end of the pool after only a few swimming lessons. Fortunately, I had spectacular advisors and a strong library collection to take advantage of at UNCG and through interlibrary loan. That said, if I could go back and change how I approached and completed the project, I certainly would, starting with how I utilized the library and the music librarian.

After consulting a number of library sources, some of which I will discuss below, I conducted anonymous, online surveys during the summer of 2011.[9] I designed one survey for field researchers that contained seven open-ended questions, such as, "How have you used the library in your research?" I created a second survey for librarians, asking six open-ended questions very similar to those in the researcher survey. I sent the surveys to colleagues and friends in a variety of ways, including direct e-mails, posts to organization listservs,[10] posts on Facebook and Twitter, and word of mouth. Participants had the option to complete one or both of the surveys, depending upon their professions, research, and preferences.

I received sixty completed surveys. As seen in Figure 1, participants were professors, librarians, students, and independent researchers. They came from a variety of fields of study, from ethnomusicology to biology. Overall, the perception of libraries and librarians was positive among participants, with 100% of respondents reporting using the library to assist in their field research. At the same time, 38% of researcher respondents reported that their research had been hindered at some point by libraries and/or librarians. Some cited uncooperative librarians or limited collections, while others complained of librarians who did not understand fieldwork well enough to be of assistance. A few simply stated that they assumed that librarians would not be able to help and thus did not seek assistance. In my view, addressing these problems and decreasing the number of field researcher patrons who feel dissatisfied by their library experiences is fairly straightforward and can be approached in several ways.

Figure 1. Breakdown of survey respondents

Survey Responses: 60

Other — 5%
Students — 23%
Librarians — 37%
Professors — 35%
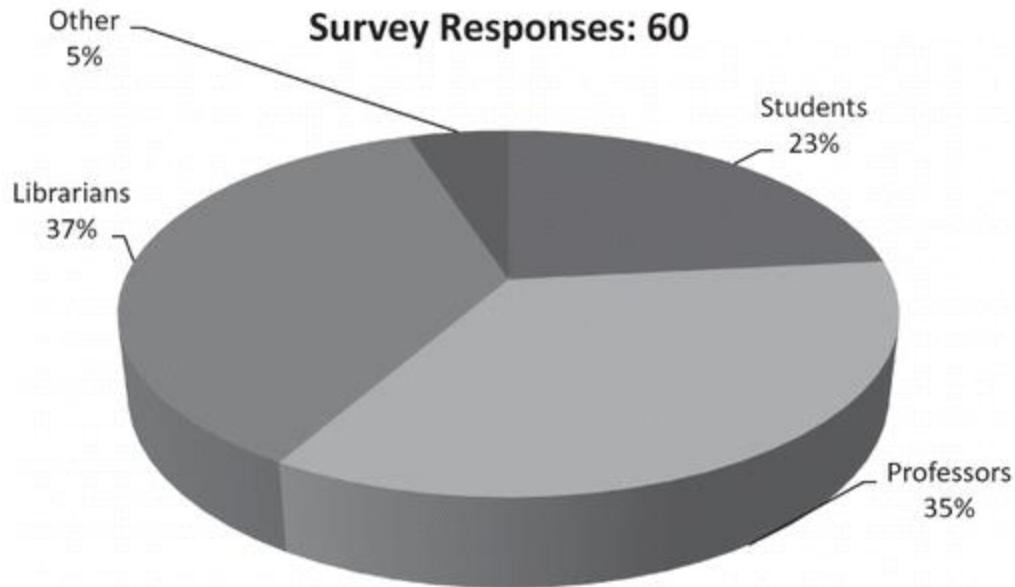
Literature Review

There is little material available that specifically addresses the mechanics of conducting fieldwork. Nettl writes that, "Because ethnomusicologists think of fieldwork as the defining activity of their endeavor, one may be surprised to find, looking through our literature, not much that tells what it was really like to work in the 'field,' nor much about the methods employed in gathering data for any particular project in ethnomusicology."[12] This is where librarians and libraries can step in to fill an information gap, providing field researchers with assistance in a variety of ways.

Many researchers seem to learn fieldwork techniques via apprenticeship-type relationships with other researchers and/or trial and error. R. F. Ellen writes that many researchers recognize that one requires extensive training to learn how to conduct high-quality fieldwork. The instruction period alone can actually result in valuable research, but "despite this, 'training' has characteristically involved little formal instruction in methods prior to fieldwork."[13] While much can be said for learning by doing, a little advance preparation for first-time field researchers, provided through the literature, could prove invaluable. Further, literature on fieldwork can afford new perspectives and ideas for seasoned researchers.

One book that can provide a strong starting place for field researchers' library searches is R. C. Westerman's Fieldwork in the Library: A Guide to Research in Anthropology and Related Area Studies. The focus is on anthropology literature, but several sources that can prove useful to field researchers in music are listed. However, the book's publication in 1994 means that it is not up to date in the rapidly changing world of social sciences research, especially when we consider the unique opportunities and challenges presented by Internet research, which I will discuss in more detail later.

Similarly, R. F. Ellen's Ethnographic Research: A Guide to General Conduct (1984) and Helen Myers's Ethnomusicology: An Introduction (1992 Myers, Helen, ed. 1992. Ethnomusicology: An Introduction, New York: Norton & Company.) cannot address some current challenges and advantages faced by fieldworkers. However, both can serve as good introductions to conducting fieldwork. Ellen provides a helpful list of steps for fieldwork.[14] Myers gives a summary of ethnomusicology fieldwork techniques and ideas, providing a more music-centric perspective.

Joann Jacoby and Josephine Kibbee's Cultural Anthropology: A Guide to Reference and Information Sources is similar to Westerman's book. It is an annotated bibliography of basic and subject-specific anthropology sources, and also lists archives, special collections, and libraries with anthropology-focused collections. While it is by no means an exhaustive list, especially in the ethnomusicology section, it is a good place to start pre-fieldwork library research. Published in 2007, it is also one of the more recent resources available.

Two music-specific publications also provide more current guides to fieldwork. The second edition of Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology, a collection of essays by leaders in the field, was published in 2008. The essays provide a well-rounded view of ethnomusicological fieldwork and research techniques, and they also give researchers a window into the experiences of several prominent ethnomusicologists. The second edition of Fieldwork & Preservation: A Manual for Documentation for Ethnomusicologists, published by the Society for Ethnomusicology in 2001, is one of the few how-to fieldwork manuals available specifically for music researchers. This pocket-sized book covers the basics of documentation, ethical and legal considerations, equipment, preservation, and other important topics. While some discussions of technology (namely for sound and video recording) are out of date, the manual provides a good starting place for new fieldworkers and a review of the basics for experienced researchers.

A few Web sites can also offer assistance to field researchers. Colorado State University's "Writing Guide: Conducting Field Research" page is geared more toward a beginner than a seasoned researcher, as it provides basic information on conducting fieldwork in an organized, easy to navigate format. [15] The Library of Congress's "Folklife and Fieldwork" page is an online version of a print resource, published most recently in 2010.[16] Like Colorado State's page, the Library of Congress's offers good basic information on conducting fieldwork that can assist the novice field researcher. Like Fieldwork & Preservation, these Web sites, especially that of the Library of Congress, could also provide a valuable review of the basics for experienced researchers.

In addition to these resources, a host of books and articles can provide field researchers with insight into others' experiences in the field. This is an advantage, in that we can find numerous ideas and perspectives on which to base our own research. On the other hand, the sheer number of possible sources of information, combined with the fact that many researchers focus on presenting their findings rather than the mechanics of the fieldwork process, can overwhelm even experienced researchers. In other words, focused guides for conducting fieldwork are rare. Below, I will outline specific ways in which music librarians can help researchers improve their fieldwork experiences, filling gaps in the literature.

Survey Results: Libraries and Fieldwork

Libraries and librarians are essential for effective fieldwork for a number of reasons. As mentioned earlier, field researchers must master a (possibly overwhelming) number of diverse skills. Before beginning fieldwork, researchers must study the culture they will investigate and the research techniques they hope to employ. In the field, they often conduct interviews, both structured and unstructured (what one survey respondent called "deep hanging out"[17]), design and distribute surveys, and lead focus groups. Participant observation is often central to fieldwork in music and can involve learning new languages, instruments, musical styles, and societal norms. For all of these activities, locating, contacting, and maintaining relationships with research subjects is essential. Travel to one or more locations to conduct research is also often necessary. During fieldwork, researchers must record information using a variety of techniques, including fieldnotes [18] and audio and video recordings. After fieldwork, the process of analyzing and disseminating results is yet another challenge.

An important function of library research for fieldwork is providing context. One survey respondent wrote that, "It was important to have as much background as possible about the music and culture of the people I am studying before I entered the field. It was also crucial to have a solid theoretical framework with which I could understand some of the phenomena I might experience in the field." [19] The context library research can provide takes two forms. First, learning more about a culture's history, politics, language, and other characteristics can provide important insight into the culture and enable the researcher to craft a successful research strategy and analyze findings. Myers asserts that any research that is not informed by knowledge of the past is "sadly incomplete[20] Thus, consulting secondary sources that provide information about a culture's history, politics, and the like is essential. Studying the language(s) one will encounter in the field, listening to recordings of musics to be studied, reading about musical instruments, and exploring musical scores (if applicable) can all be done using library resources and are all essential when preparing to enter the field. Additionally, primary sources, such as interview recordings and transcripts, are often available from archives or special collections and can provide valuable information.

Second, investigating others' research is just as important for fieldworkers as establishing historical and cultural context. One survey respondent wrote that, "Any research should build upon the work done by others," while another stated that, "My fieldwork means nothing without the context of understanding prior research in the field." [21]Understanding the literature that relates to one's research topic is important, as is understanding theoretical concepts that can inform research and analysis of results. In order to contribute something new to the field, researchers must know if what they propose has already been done in whole or in part, and should also understand others' attempts to investigate the same or similar problems.

The wealth of information available through the library is another advantage cited by researchers. For one thing, a library[22], with its (relatively) large budget, can purchase more materials and subscriptions than an individual researcher can. Access to journal databases, rare books, field recordings, and other expensive or one-of-a-kind resources can be essential for field researchers. Interlibrary loan expands the number and variety of resources available

exponentially, making it possible for researchers to explore a wealth of information at little or no cost to themselves without having to take numerous or lengthy research trips.

Similarly, libraries that are located where the researcher is conducting fieldwork can prove helpful. Sometimes they simply provide a space where researchers can work and use the Internet. At other times, onsite libraries can provide access to materials available nowhere else, such as personal papers or field recordings.

Survey Results: Librarians and Fieldwork

While the library's resources are important, we should not overlook one of the most valuable resources we can offer our field researcher patrons: ourselves. Survey respondents cited the importance of librarians in their fieldwork again and again, stating that librarians often found materials faster than the researcher could have and discovered items that the researcher could not have located or would not have known to look for alone.

From the initial research stages to making contacts in the field to organizing data, music librarians can provide researchers with valuable assistance. We are trained to look for music resources and for information found in other fields of study. We can navigate a number of diverse technologies, from sound recording programs to Facebook. We know how to organize information and how to communicate that information to others. Additionally, we know other librarians who we can put our patrons in touch with if they need a specialist, a local contact, or a specific resource.

Most of our patrons are perfectly capable of figuring out these facets of research on their own. However, they can save a great deal of time and energy if they know they can ask us for help when they encounter difficulties. Our patrons are intelligent, well-educated, and resourceful, but they still sometimes forget that they can use the music library and the librarian as parts of their research teams. It becomes our responsibility to remind them of this using the resources at our disposal, including library Web sites, e-mail, and reference interviews.

Improving Service

Just as many researchers receive little or no instruction in how to conduct fieldwork, librarians often receive little guidance as to how to help field researchers. However, with our training as musicians and information professionals, we already possess many of the skills needed to help our patrons who conduct fieldwork. Throughout the surveys, several themes emerged, suggesting specific steps that librarians can take to better assist field researchers. The first of these is to simply learn more about fieldwork. This can involve exploring the literature, speaking with fieldworkers, or even conducting one's own research. It is also helpful to keep in mind that what librarians do every day is very much like fieldwork. We conduct reference interviews, investigate our patrons' cultures to determine their needs, explore what other libraries are doing to assist their patrons, and find creative ways to share information with others. Tapping into these skills that we already possess can put us on the road to understanding what field researchers need.

No matter how much knowledge we possess, it is of little use if patrons do not come to us for help. One survey participant wrote that, "I have not previously used a library to help with my field research because I was never made aware of the resources available to me, particularly with regard to librarians who could help me locate certain resources. When I needed documents, I simply used what I could find on Google Scholar."[23] In contrast to this researcher, most survey respondents said that they use the library on a regular basis. However, the general consensus was that they did not often consult librarians about specifics of their fieldwork and were unaware of any special resources available at their libraries. This situation could simply be remedied with annual e-mails reminding faculty and staff of the services available through the library or by creating visible links from the library's Web site to more specialized fieldwork resources online. We must keep in mind that what might seem obvious to us—our willingness and ability to help patrons—may not always occur to researchers, so constant reminders of our presence and expertise, and of the resources available through the library can be vital.

Survey respondents often requested that librarians try to acquire and/or create new library resources for fieldworkers. While time and money are in short supply for many librarians, the rewards from building the fieldwork resources of the library can be rich and long-term. Simply creating a Web site, finding aid, subject guide, and/or resource list can put valuable information at researchers' fingertips. Online tutorials for using software (databases, online surveys, audio and video recording and editing programs, etc.), library resources, or equipment can be beneficial. Links from the library Web site to archival release, interlibrary loan, and Institutional Review Board (IRB) forms can save researchers time as well.

Those who use the music library often focus their study and research on music, which means that music librarians are usually called upon in highly specialized situations. For field researchers, however, who study complex cultures, the lines between disciplines often blur. This requires the music librarian to adjust his or her thinking to consider numerous subjects—including dance, religion, art, politics, economics, history, biology, and technology—when helping field researchers. This may mean that we guide researchers to new article databases or introduce them to subject terms in a related field. Fortunately, our library training provides us with an interdisciplinary foundation, but when questions become more complex, it can behoove us to know who to contact for a more in-depth understanding of a subject.

This brings me to one of the most important, and often least considered, services that librarians can offer field researchers: connections. As mentioned, knowing subject specialists can be crucial when we cannot offer enough specialized assistance to a patron. This can involve simply calling another subject librarian at your institution or asking around to find friends of friends with the necessary knowledge. Librarians from the regions where our patrons do their fieldwork can also be helpful, assisting researchers as they search for materials onsite or try to connect with interview subjects or interpreters. Additionally, connecting with other librarians can help us to expand our own horizons, whether it is by discovering a new resource that our library needs or finding a new research interest of our own. One researcher envisioned a network of librarians, writing that, "I think it's important for librarians all over the world to connect, share resources, and share information so that they can be up-to-date about information resources. That way, foreign [and local] scholars can be accommodated easily and everyone can have access to the information they need. Hey, I can dream right?"[24]

Our connections can and should extend beyond other librarians and scholars, though. Knowing someone from your institution's IRB can help patrons navigate the complexities of attaining permission to conduct their research. Knowing a few people from grant offices can also prove beneficial for patrons who need to travel, purchase or rent equipment, or take leave from a job to complete a project. While researchers can no doubt find these people on their own, personal connections can open doors much more quickly than a cold call. Additionally, by building a network of experts—librarians, researchers, grant agencies, experts, etc.—we can help our patrons to build the kind of research team that Nettl speaks of.

Survey respondents emphasized again and again the importance of access to a variety of resources, especially digital materials. Digital materials can include journal databases, e-books, digital scores, streaming music, digitized images, or recordings of items in special collections, and any number of other materials made available electronically. One respondent wrote that, "Libraries need to be leading the charge on open-access materials, easily accessible digital materials, and the digitization of archival materials."[25]

Digital materials can be especially useful for field researchers, who can access them in the field (provided they have access to the Internet). This means that researchers could potentially use resources that they might have previously done without until returning home, easing some of the previous inconveniences involved in fieldwork. Digitizing resources can also provide access to unique items in our libraries, which scholars from other regions can then access more easily. For example, digital copies of a researcher's field notes and/or field recordings can be shared with a scholar thousands of miles away without requiring that person to travel to the library that holds those items.

Digital resources also become more important as more scholars engage in e-fieldwork. E-fieldwork can take a number of forms. In its purest sense, it involves the investigation of online cultures.[26] However, even researchers doing "traditional" fieldwork are relying more and more heavily on the Internet to communicate with sources when they cannot physically be in the field. Using e-mail, Skype, Facebook, Twitter, YouTube, and a host of other electronic social networking platforms, researchers are expanding what it means to be "in the field." Educating our patrons about available online resources, their use, and their advantages and limitations can ensure that their physical and virtual fieldwork run more smoothly.

Three issues arise with digital resources, however. First, subscriptions to journal databases, which researchers adore, can be prohibitively expensive. This issue is beyond the scope of this article, but has been addressed in a variety of ways by libraries through consortia, interlibrary loan, and simply advertising those databases that are available to patrons. Second, issues of fair use and copyright inevitably arise when we begin digitizing library resources. This can be a confusing topic for librarians and for researchers. An important resource for those investigating these issues is the Code of Best Practices in Fair Use for Academic and Research Libraries published in 2012 by the Association of Research Libraries, the Center for Social Media in the School of Communication at American University, and the Program on Information Justice and Intellectual Property of the Washington College of Law at American University.[27] Finally, not all field researchers will have easy access to the Internet. One librarian wrote, "I like that libraries

are moving quickly into the mobile interface. This will give our researchers in the field information at their fingertips. However, I know that wireless access is not as ubiquitous as we all would like to believe. Without wireless, other areas and sources of information need to be explored."[28] Since mobile technologies are so common in many of our lives, using them to provide valuable resources to our patrons is important. At the same time, we should recognize that some researchers will not be able to benefit from these resources in the field. Alternatives might include using your connections to put researchers in contact with local librarians or scholars who can help them retrieve what they need while in the field, or providing researchers with access to a scanner, allowing them to scan select materials and store them on a laptop, e-reader, or the like for easier transport and access in the field.

Survey respondents also requested that libraries make more physical equipment and space available. Video cameras, audio recorders, laptops, and stations for editing recordings would all help music fieldworkers preserve, edit, copy, and share their data. Basic instruction in how to use these technologies was also requested. A few researchers also expressed interest in having space in the library or on its server (as appropriate) to archive their fieldnotes and recordings. As with digitizing resources, a number of problems, not the least of which are financial, arise when considering providing equipment and space for researchers. However, the equipment that field researchers need can also be used by a wide variety of patrons, from performers to educators, in the music library. For example, video cameras can record performances in the field, and they can also be used to record student teaching or recitals. While most libraries will not be able to "provide a staffed lab [specifically] to help fieldworkers process, transfer, preserve, copy, and edit field materials,"[29] they may be able to use preexisting lab space and specialists to reach out to fieldworkers. Additionally, finding space to archive our researchers' field data can provide not only convenient storage for those researchers, but also unique collections that may well draw other scholars to our libraries now and in the future.

Conclusion

While music librarians are often not explicitly educated in fieldwork, we are uniquely qualified to understand the discipline and assist field researchers. Our combination of music and library backgrounds can help us understand the resources that researchers need in and out of the library. Our training as information professionals means that we already have experience (even expertise) in many aspects of fieldwork, such as conducting interviews, organizing information, and searching a large number of interdisciplinary sources.

Fieldworkers do not always think to come to librarians with their research questions, but by advertising our expertise and the resources available through our libraries, we can reach out to them. I recommend that academic music librarians send annual e-mails to faculty and staff about available fieldwork resources. Even in these days of hi-tech communication, flyers in faculty mail boxes and on public bulletin boards can still be effective advertising techniques, too. Devoting a portion of the music library Web site 30 30. LibGuides are a common example of a good way to organize subject-specific information and make it available to patrons. View all notes
to field research and making links to that page easily visible from the home page can give patrons a central location for information. Visiting classes to talk about library research

techniques, which many music librarians already do, is yet another opportunity to advertise our resources.

I also suggest that music librarians explore other areas of study. Since fieldworkers often need to study a wide variety of subjects, from religion to politics, we can more effectively help them by knowing a bit about these subjects ourselves. Even simply familiarizing oneself with the best databases for finding pertinent articles in various subjects can prove a valuable skill. Additionally, connecting with subject specialists—librarians, scholars, practitioners—gives librarians, and our patrons, contacts on whose expertise we can draw at all stages of fieldwork. Forming these connections takes time, but it usually does not involve extra networking on our parts. Simply getting to know the subject liaison librarians at your institution is a good way to begin, as you can then take advantage of their networks of contacts. Subscribing to professional listservs and attending professional conferences are other ways to connect with experts in a variety of fields who may later be able to assist our patrons.

Though there are many financial and legal difficulties attached to digital media, I also suggest exploring the myriad possibilities of electronic resources. Libraries that hold unique resources, such as fieldnotes or recordings, should consider digitization projects. These can often be facilitated with a smaller financial and time commitment from the library and librarian by utilizing student employees and/or volunteers. Legal/copyright difficulties can be difficult to address, but a growing number of print and online resources [31] provide a good place to start one's exploration of copyright and fair use, and many organizations provide access to legal counsel to address these types of questions in greater depth. Making others' digital resources available to patrons (for instance, via links on your fieldwork Web page, discussed earlier) can lead patrons to valuable resources that they can access without traveling. However, even as you build upon the digital resources available to fieldworkers, keep in mind that some researchers will have limited or no access to electronic media while in the field. A creative librarian can help these researchers customize their pre- and post-fieldwork research to the limitations they may experience while in the field.

By offering a wide variety of services, from online tutorials to resource lists to networking opportunities, we can help even the most seasoned researchers improve their fieldwork experiences. The inherent complexity of fieldwork demands that a researcher master a large number of skills. Rather than expect our patrons to attempt this alone, we can help them build a team of experts who can enrich their research experiences and assist them as they conduct and disseminate high-quality fieldwork.

Appendix A: Surveys

Questions for Field Researchers

1. Please share a little about yourself. For example: Are you a professor, a student, other profession? What kind of institution do you work at or attend? What is your field of study? How long have you done fieldwork? How did you get involved in fieldwork?
2. Please briefly explain your fieldwork.
3. Have you used the library to assist in your research? Please explain why or why not.

4. If you answered yes to question 3, how have libraries or librarians helped you in your fieldwork?
5. Have libraries or librarians hindered your fieldwork? If so, how?
6. In what ways could libraries or librarians improve your fieldwork experience or that of others (i.e., purchase/subscribe to certain resources, provide space, provide networking opportunities)?
7. Is there anything else you would like to add?

Questions for Librarians

1. Please share a little about yourself. For example: At what type of institution do you work (college, university, conservatory, etc.)? Who are your library's patrons? What is your research experience?
2. Have you ever performed fieldwork? Please explain.
3. Do your patrons use the library to help in or augment their fieldwork? Yes, No, Don't Know.
4. If you answered yes to question 3, how do you best serve those patrons who perform fieldwork?
5. How do you think your library can better serve field researchers?
6. Please share any other comments or suggestions that you have for field researchers or librarians.

Appendix B: Survey Participants' area of study

• Ethnomusicology
• Musicology
• Music theory
• Sociology
• Communication
• Biology
• Criminal justice
• Art history
• Audiology
• Anthropology
• Academic libraries
• Archives
• Folklore
• Oral history
• Public libraries

Notes

1. I will primarily focus on music librarians in academic libraries. However, music librarians in public libraries, museums, and other institutions may also work with field researchers and can utilize the information in this paper to improve service for these patrons.

2. Bonnie C. Wade, Thinking Musically: Experiencing Music, Expressing Culture (New York: Oxford University Press, 2004), 152.

3. Gregory F. Barz and Timothy J. Cooley, eds., Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology, 2nd ed. (New York: Oxford University Press, 2008), 4.

4. Helen Myers, ed., Ethnomusicology: An Introduction (New York: Norton & Company, 1992, 21.

5. Sonia Archer-Capuzzo, anonymous surveys of field researchers and librarians (2011).

6. Ibid.

7. Bruno Nettl, The Study of Ethnomusicology: Twenty-Nine Issues and Concepts (Urbana, IL: University of Illinois Press, 1983), 257.

8. Sonia Archer-Capuzzo, "Common Ground: Promoting Communication and Fostering Trust Among Israeli Arabs and Jews Through Music" (DMA diss., UNCG, 2009).

9. Survey questions can be found in Appendix A.

10. Such as the Music Library Association (MLA), Society for Ethnomusicology (SEM), and American Musicological Society (AMS).

11. See Appendix B for a complete list of fields of study of participants.

12. Bruno Nettl, "Foreword," in Barz and Cooley, Shadows in the Field (2008), v.

13. R. F. Ellen, ed., Ethnographic Research: A Guide to General Conduct (London: Academic Press, 1984), 155.

14. Ibid, 158.

15. Available at http://writing.colostate.edu/guides/researchsources/fieldresearch/.

16. Available at http://www.loc.gov/folklife/fieldwork/.

17. Archer-Capuzzo, surveys (2011).

18. See Gregory F. Barz, "Confronting the Field(note) in and out of the Field: Music, Voices, Texts, and Experiences in Dialogue," in Barz and Cooley, Shadows in the Field (2008), 206–223, for more on fieldnotes.

19. Archer-Capuzzo, surveys (2011).

20. Myers, Ethnomusicology (1992), 219.

21. Archer-Capuzzo, surveys (2011).

22. This is most often an academic library for field researchers but could also be a public library, museum, archive, or other type of library.

23. Archer-Capuzzo, surveys (2011).

24. Ibid.

25. Ibid.

26. See Henry Stobart, ed., The New (Ethno)musicologies (Lanham, MD: Scarecrow Press, 2008) for more information on e-fieldwork.

27. Association of Research Libraries et al. Available at http://www.arl.org/fairuse and http://www.centerforsocialmedia.org/libraries.

28. Archer-Capuzzo, surveys (2011).

29. Ibid.

30. LibGuides are a common example of a good way to organize subject-specific information and make it available to patrons.

31. Including the Code of Best Practices in Fair Use for Academic and Research Libraries, discussed earlier.

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