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Review: Careers in Music Libraries IV, edited by Misti Shaw and Susannah Cleveland

David Floyd

Binghamton University--SUNY

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Careers in Music Libraries IV, edited by Misti Shaw and Susannah Cleveland (Music Library Association Technical Reports Series), Middleton, WI, Music Library Association and A-R Editions, Inc., ix, 408 pp., \$125.00 (paper), ISBN 978-0-89579-893-0

The *Careers in Music Librarianship* series has come into its own as a staple of the music library literature in the more than 30 years since its first entry, *Careers in Music Librarianship: Perspectives from the Field*, compiled by Carol Tatian (Canton, MA: Music Library Association, 1990). Its successors, *Careers in Music Librarianship II: Traditions and Transitions*, edited by Paula Elliot and Linda Blair (Lanham, MD: Scarecrow Press, 2004) and *Careers in Music Librarianship III: Reality and Reinvention* (hereafter *CML III*), edited by Susannah Cleveland and Joe C. Clark (Middleton, WI: Music Library Association and A-R Editions, 2014), each in their own way responded to both the critical discourse around their preceding edition and the emerging trends of the profession. This continues with the latest entry, *Careers in Music Libraries IV* (hereafter *CML IV*). More than just title change in using Libraries instead of Librarianship, *CML IV* seeks to expand the scope and relevance of the copious advice in its chapters to more fully embrace the work of “paraprofessional and support staff, archivists, musicians looking to apply their skills in the library field, and liaisons whose disciplines go beyond the confines of music” (p. viii). This ambitious goal is met through a combination of new contributions from across the profession and updated or expanded chapters from *CML III*, resulting in a text nearly twice the length of its predecessor.

This volume’s success hinges on its ability to accurately advise music librarians and students, in addition to the aforementioned groups, on the diversity of work in music libraries and the navigation of its contemporary (or longstanding) challenges. As with *CML III*, the text is

organized according to the general progression of one's career, however, *CML IV* is subdivided into specific themes along that trajectory: exploring work in music libraries, preparing for work in music libraries, navigating the job search, getting started in the profession, career decisions, and opportunities for growth. This structure grounds the text in its practical applicability, without distracting from the surveys, interviews, and studies supporting many of the chapters' arguments.

All of the chapters from *CML III* have been included in *CML IV*, each updated or expanded to reflect relevant changes and new information, particularly new qualitative and quantitative data gathered since 2014, with the exception of Ned Quist's chapter, "Upwardly Mobile: Music Librarians Leave the Nest," (p. 323) which is reprinted without changes. Misty Shaw's chapter summarizing the landscape of roles and responsibilities in music libraries is expanded to reflect on the personal qualities that can be advantageous to different roles (p. 3). Ruthann B. McTyre's chapter on professional organizations and societies now includes information on the growth and change of the Music Library Students and Emerging Professionals (MLStEP) interest group (p. 70). Maristella Feustle updates John Wagstaff's chapter on training and education for music librarianship with current information on the availability of music librarianship coursework in ALA-accredited library science programs (p. 83). Joe C. Clark's chapter on the complex paths people find into music librarianship is expanded with advice from MLA Career Advisory Service members and more recent statistics on the availability of entry-level positions (p.133). Lindy Smith and Treshani Perera, in an update to Smith's 2013 survey of recent graduates and emerging professionals in music librarianship, offer an excellent synthesis of both their 2019 survey, as well as the changes observed since 2013 (p. 165). Susannah Cleveland revisits her chapter on the application and interview cycle with added emphasis on both strategic and practical advice (p. 188). Jennifer

Ottervik updates her chapter on faculty status, tenure, and promotion with information on current trends, and most notably, a detailed investigation of position status as reflected in Jonathan Saucedo and Joe C. Clark's "MLA Personnel Characteristics, 2016: Continuity, Change, and Concerns" (*Notes* vol. 74, no. 3 [2018]) (p. 278). Amy Pawlowski and Debbie Herman update Pawlowski's chapter in *CML III* on navigating changes in positions and types of institutions with reflections on contemporary interviews and sources that compliment and expand on the original (p. 307). In an update to his chapter with Mark A. Puente in *CML III*, Holling Smith-Borne reviews the varied opportunities for developing administrative skills in librarianship and professional skills such as data processing, as well as the journals of note for staying current in librarianship. Closing out *CML IV*, Lisa Shiota provides an updated annotated bibliography of resources for further reading, selected from 2009 onward except when works are seminal or remain the most recent source on the topic.

The new chapters cover a variety of subjects beyond those covered in the returning content, and frequently provide valuable additional context. Some new chapters that seriously expand the scope of *CML IV* are those by Melissa Wertheimer and Matthew Testa, Erin Chiparo, Rachel Castro, Mallory Sajewski, Taylor Greene and Zoua Sylvia Yang, and Maristella Feustle, Stephanie Lewin-Lane, and Rick McRae. Wertheimer and Testa discuss types of institutions that hire specialists for archival and special collections music materials, the various roles (librarians, archivists, catalogers, curators, etc.) and their related skills and competencies (p. 49). They also include a detailed roadmap for beginning a career in music archives and special collections. Chiparo describes the variety of paraprofessional roles in music libraries and, building on the results of her survey of 53 library paraprofessionals, reflects critically on the drawbacks and challenges, as well as the benefits of the work (p. 263). Castro provides a data driven and

thought-provoking discussion of the state of diversity in music libraries, focusing on the impact of financial support for underrepresented communities and shifting approaches to hiring and recruitment (p. 333). Expanding on Feustle's returning chapter on training and education for a career in music libraries, chapters by Sajewski (p. 100), Greene and Yang (p. 116), and Feustle, Lewin-Lane, and McRae (p. 129) address the importance of pre-professional opportunities for experience, conference attendance, and transferable skills from the world of music performance, respectively. Lisa Woznicki offers a discussion of the library liaison role in terms of the relationship cultivated between the library and the music department, and outlines the impact liaisons can have in instruction, research, and scholarly communication (p. 19). Chuck Peters presents a well-rounded overview of the different scales of music technical services operations, and how the duties will vary in collection development, acquisitions, cataloging, bindery and shelf preparation, and preservation (p. 37). In a welcome compliment to the returning chapters on navigating the job search, Kristi Bergland and Laura Gayle Green discuss and demystify the work of the academic library search committee in their chapter on the hiring process from the institutional perspective (p. 207). Grace Haynes' and Laura Thompson's 2019 survey examining music librarians' first professional experiences provides the foundation of their chapter, which builds upon their findings to reflect on two core aspects of starting in a new role: learning on the job and learning the culture (p. 225). Christine Edwards discusses mentorship in music libraries as beneficial to the mentee, to the mentor, and to the profession, offering guidance to those in search of mentors and mentees about preparation, best practices, and challenges (p. 246). Stephanie Bonjack, building from both the literature and her own experience at the University of Colorado Boulder, describes the process of leading and managing change in music libraries in

the final new chapter of the volume. These new additions have thoroughly expanded the scope of the text, and by extension, its relevance to the communities the editors seek to reach.

The content of *Careers in Music Libraries IV* is deeply thorough in its commitment to demystifying the real complexities of work in music libraries. It is also written from multiple perspectives across all aspects of the profession and supported in many of its chapters by better qualitative and quantitative data than were available for previous editions. In concert, these aspects make it highly relevant to early and mid-career librarians, paraprofessionals, students, archivists, really all who work in and around music collections, or who have the desire to investigate the nature of the work and the field. This makes it a text of singular relevance for any music library collection, and offers much to consider for anyone interested in its contents.

David Floyd

Chief Cataloging Librarian, Binghamton University, Binghamton, New York, USA