Dear Composers,

In the context of libraries collecting your works, are there additional ideas or thoughts you would like to share with us?

Best, Sandi-Jo and Liz
Presentation Outline

• Objectives
• Methodology
• Conclusions
• Next steps
Why this survey?

- Gather information about the distribution of musical compositions
- Provide insight on how libraries can assist in the discovery, collection and access of contemporary music scores
- Demonstrate broader artistic and social developments in the field
- Explore compositional diversity
Objectives

• Identify collection practices and areas where practices may be improved
• Understand how composers perceive the value of a relationship with a library
• Document the current behavior and compositional styles of composers
Timeline

**Summer 2018**
Begin discussion

**Fall 2018**
Drafted and tested questions/took IRB ethics training

**October 2018**
Begin IRB process with Chaya Czernowin as sponsor

**February 2019**
Began sending emails

**May 2019**
Closed survey
Methodology

• 10-14 questions, plus 2 demographic questions

• Distribution
  • Email: 121 associations and over 1,000 composers via direct email
  • Social Media: joined Facebook groups and tweeted from our Library Twitter account
Composers worldwide are interested in depositing their works and learning about how they might engage in relationships with libraries.
Responses in Europe
Totals:

724 respondents
681 completed

Common “other” responses included:
- Retirees
- K-12 teachers
- Performers
Second conclusion...

Many composers provide access in both print and digital formats.
<table>
<thead>
<tr>
<th></th>
<th>Yes Physical</th>
<th>No Physical</th>
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<tbody>
<tr>
<td>Yes Digital</td>
<td>480</td>
<td>165</td>
</tr>
<tr>
<td>No Digital</td>
<td>33</td>
<td>36</td>
</tr>
<tr>
<td>Yes</td>
<td>No</td>
<td></td>
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<td>-----</td>
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<td></td>
</tr>
</tbody>
</table>
| 519 | 201 | Access in a physical format

<table>
<thead>
<tr>
<th>Yes</th>
<th>No</th>
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</table>
| 645 | 69 | Access in a digital format
Which physical format(s)

Which digital format(s)
Third conclusion...

Most composers distribute through their personal website.
How do you distribute and/or sell your works?
Fourth conclusion...

Composers market/promote through their own websites and social media.
How do you market/promote yourself and your works?

- Personal Website: 567
- Social Media: 508
- Publisher Provided Marketing: 228
- Other: 157

Common “other” text responses:
- Word of Mouth/Personal Connection: 55
- Music Information Center/Professional Organization: 30
- Social Media/3rd Party Sites: 10
Fifth Conclusion...

Composers stay up-to-date through expected channels: through personal connections, festivals, associations and organizations.
How do you stay up-to-date on recently created works?

<table>
<thead>
<tr>
<th>Method</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word of mouth</td>
<td>469</td>
</tr>
<tr>
<td>Competitions and festivals</td>
<td>420</td>
</tr>
<tr>
<td>Professional association</td>
<td>318</td>
</tr>
<tr>
<td>New music promotional organizations</td>
<td>256</td>
</tr>
</tbody>
</table>

Common “other” text responses:

- Social Media: 75
- Concerts: 41
- Internet/Online Searching: 22

I don’t do anything in particular: 65
Sixth conclusion... Accessibility is important to composers, not just librarians.
Are you aware that libraries may have special requirements when it comes to purchasing scores?

Yes- 343 (49%)
No- 354 (51%)

Are you interested in libraries purchasing your works?

Yes- 634 (91%)
Indifferent- 54 (8%)
No- 9 (1%)
Of the 634 who answered Yes...

- **322 (51%)**
  were unaware that libraries may have special requirements

- **359 (57%)**
  release their works in audio or video streaming only

- **46 (7%)**
  release their works as an instruction or design plan
How do you ensure libraries can purchase and provide access to your work?

- 32% (929) would send a printed copy of a score when requested.
- 23% (237) would allow for printing and binding of my digital only scores.
- 17% (175) would sell through a vendor used by libraries.
- 15% (157) would provide access to online library platforms (e.g., Babel Scores, Alexander Street Press).
- 8% (78) would provide other options.

What other options for access would you be willing to consider to allow libraries to purchase your work?

- 27% (441) would send a printed copy of a score when requested.
- 25% (407) would allow for printing and binding of my digital only scores.
- 23% (380) would provide access to online library platforms.
- 22% (367) would sell through a vendor used by libraries.
- Other options (11% or 178 responses) include:
  - Providing access through a library's online database.
  - Offering a subscription model.
  - Selling through a university's library website.
  - Other specific vendors or platforms.

Nothing (14% or 218 responses) is preferred.
I see value in works held in a library for long-term representation...?

Of the 635 who answered Yes...

321 (51%)
were unaware that libraries had special requirements

141 (22%)
distribute in digital formats only

578 (91%)
answered Yes to digital format (but may also have physical formats)
Next Steps

• Determine the infrastructure and skills needed to help libraries achieve their collecting and accessibility goals.

• Explore the tools available to libraries and get a better idea of what is needed from a tool for collecting and archiving.

• Hold focus groups with composers to gather more detailed information.
Contact us with questions or comments

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