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AUTHOR Grattino, Dawn M.
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ABSTRACT

Little is known about the information needs and information-seeking strategies of dance professionals. Dance, an interdisciplinary subject that draws from music, theater, and anatomy and physiology, among other disciplines, has only recently begun to be taken seriously as an academic discipline. This preliminary study explores the extent to which dance professionals use libraries in their professional life: it examines what information resources are used by dance professionals, including human, material, and technological; where the information resources are found; the types of materials used, and the frequency of use of these materials; and the subject matter most frequently utilized by dance professionals in their daily work. Questionnaires were sent to 217 dance professionals residing in Ohio, with a return rate of 32% (n=70). Most respondents have access to a dance collection, ranging from private collections to the Internet, and libraries meet their needs at least some of the time. Dance professionals surveyed use a great deal of material not directly related to the movement arts. Level of library use ranged from never to weekly, with academic and public libraries used equally, and use of professional collections slightly less. Colleagues are the most important source of technical information, and the source dance professionals consult most often. Books, videos, professional journals, and recorded music are the most frequently used types of materials. Dance technique, choreography, creative process, and aesthetics/criticism are the most frequently researched topics. Appendices include the study cover letter and questionnaire. (Contains 24 references.) (SWC)

A SURVEY OF THE INFORMATION-SEEKING PRACTICES OF DANCE PROFESSIONALS IN OHIO

A Master's Research Paper submitted to the
Kent State University School of Library Science
in partial fulfillment of the requirements
for the degree of Master of Library Science

by

Dawn M. Grattino

July 1996

ABSTRACT

Helping patrons find the information they need is central to the role of libraries and librarians. However, little is known about the information needs and information-seeking strategies of dance professionals. Indeed, dance has only recently begun to be taken seriously as an academic discipline. There has been an increase in publishing in the field in the past ten years, but it is still not very well represented in indexes and reference sources. Dance-related materials are found in many different media, including monographs and journals, and in such nontraditional media as theater programs. The increased availability of video technology means that this medium is also becoming much more important as a source of dance information. Dance is an interdisciplinary subject that draws from music, theater, and anatomy and physiology, among other disciplines. While libraries currently do a fair job of meeting the information needs of dance professionals, the recent increase in dance scholarship makes it very important for libraries, especially at institutions with dance programs, to be aware of the multidisciplinary needs of this community of users in order to serve them better.

A Master's Research Paper by

Dawn M. Grattino

B.S., Cleveland State University, 1992

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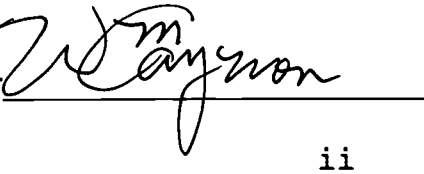
Approved by

Advisor  Date 7/15/96

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Chapter 1: INTRODUCTION

Statement of the Problem

Information seeking forms the basis of all scholarly activity, yet not enough is known about it. This is especially true regarding scholarly activity in the humanities (Wiberley and Jones 1989). Even less is known about information seeking in the arts in general, and the movement arts in particular. Generally, "information seeking is governed largely by the Principle of Least Effort; people, including researchers, use sources that are easy to use and accessible before they use harder-to-use sources" (Bates, Wilde and Siegfried 1995, 35).

Dance has conventionally been considered an ephemeral art that has nothing to do with reading, writing, or scholarship. This attitude comes from a time before film and video technologies made preservation of choreography more possible. Therefore, scholarship in this field has been sparse (Palazzola 1991).

"Librarians have long recognized the need to increase the range and maintain the quality of the products and services which they offer, and `total quality management' and `quality control' concepts have become important in many academic libraries. Nevertheless, `quality' remains a very difficult concept to define," and users of libraries sometimes have different perceptions of "quality" than librarians do (Edwards and Browne 1995).

This study explores the extent to which dance professionals use libraries in their professional life, the types of materials used, and how these materials are located. This information may aid librarians in deciding the best ways of meeting the research needs of the dance community. This project is an attempt to find out about the research experiences of dance professionals so libraries and librarians can deliver better quality service to this

community and meet their needs more adequately.

Background

Dance librarianship and dance scholarship are only now becoming established as fields, so it is especially important at this time for there to be library research in this field. Librarians holding the title of "dance librarian" or even "performing arts librarian" form a very small percentage of the librarians in this country. Many librarians do, however, handle dance materials and assist patrons in using them (Couch 1994).

Unlike other performing arts disciplines, dance does not have any uniform sort of program within academia. The form dance programs take varies according to the institution in which they are contained. Some colleges and universities offer dance as an undergraduate or graduate degree program offered by a dance department. An arts program may offer a dance emphasis. Dance can also be one component of a physical education program, or a music or theater program. It can even be part of a noncredit enrichment program. The nature of the program will influence the collection policy of the institution's library, as will the level of involvement of the dance faculty (Couch 1994).

The growth of knowledge in a field is not the same as the growth of literature in that field. Unfortunately, it is much easier to measure the growth of literature than of knowledge. According to Swanson, "[t]heory, or guesswork, must precede any meaningful observation . . . There is nothing worth noticing until you have a theory" (Swanson 1980, 78). In order to formulate theories about how to aid scholars in their work, it is important to determine what it is that they really need to know. "One way to determine what scholars really need

is to ask them. . . . Another way . . . is to deduce it from their published work" (Pankake 1991, 9). Scholars in different fields have differing needs as to the types of materials they use and the subject matter of these materials. Humanities scholars in particular often have very diverse information needs (Pankake 1991).

There are several things librarians can do to facilitate the work of humanists. These include specialized cataloging projects within libraries, describing unique materials in bibliographic utilities; and finding out where special holdings and collections are within their own cities in order to direct scholars to them (Pankake 1991).

Humanities scholars tend to work alone. This is perhaps because the researcher's personal interpretation of the material is central to formulation of conclusions. The humanistic scholar accumulates, selects, and interprets information in a way that transforms it into something approximating "knowledge". Humanities scholars tend to gather their information from colleagues, and directly from the texts they utilize, rather than from browsing through collections or catalogs. They also tend to prefer to do their own searching, whether online or in print sources (Watson-Boone 1994).

Humanities scholars use a wide range of subject literature in conducting their research. While the majority of works used tend to be monographs, the specific subject being studied does, however, determine the percentage of articles used, and whether the monographs are primary works by the individual under study or whether they will be the secondary literature about the individual or topic (Watson-Boone 1994). In the humanities, "sources do not become obsolete. Great scholarship and criticism endure" (Garfield 1980, 43). Most humanities citations and references tend to be to materials published twenty to

thirty years previous to the date of the research (Watson-Boone 1994).

A study conducted for the Getty Art History Information Program and the Getty Center for the History of Art and the Humanities found that humanities scholars at all levels, from undergraduate to full professor, tend to develop bibliographies by tracing citations from the papers they read. However, younger scholars sometimes built bibliographies using printed sources, and continued to utilize this approach in their online searching (Siegfried and Wilde 1990).

Much of the searching done by the scholars in the Getty study was for proper names, either as authors or as subjects. Several of the scholars in this study said this "was the simplest and most precise way to search online" (Siegfried and Wilde 1990, 140). This may be due to the difficulty of translating complex queries into search statements that DIALOG would accept. Often concepts and vocabulary commonly used by the scholars did not match the indexing terms used in the databases, and the limitations of the search language often made the translation of the scholars' questions into search statements difficult (Siegfried and Wilde 1990).

"Humanities scholars are less compulsive about the literature than scientists are" (Garfield 1980, 43). This is because humanists attempt to provide new interpretations of the subjects they study. They do not, indeed, can not seek an ultimate definition of reality as scientists claim to do. New theories in the sciences refine or displace older theories. There can be only one interpretation of Truth. Therefore, it is very important for scientists to trace the scholarly lineage of their theories, and to be absolutely certain that the theories they are proposing have never been proposed before. If a paper appears in a scientific journal

trumpeting a discovery that other scientists have been working on, perhaps for years, those other scientists are just out of luck. In most cases, their work has been wasted (Garfield 1980). Even worse is when a scientist misses a paper (or cannot obtain a copy of it) during the literature search, and spends a year writing a paper that may be rejected by a reviewed journal because that topic has already been covered.

Since much humanistic scholarship emanates from the scholar's own mind and expands upon, refutes, supports, or otherwise interprets existing ideas, (and occasionally even supplies a new idea,) humanists have less need of general bibliographic tools or other secondary information sources than scientists do. They tend to locate references to materials by conferring with colleagues and using the footnotes and bibliographies in the materials they are perusing. "Book reviews and personal collections serve in place of abstracts and indexes, guides and databases. Catalogs are used to find known secondary source materials, and librarians who work in unfamiliar collections may be consulted [if necessary]" (Watson-Boone 1994, 213). The use of primary materials such as paintings or manuscripts may even require the researcher to travel to its location, wherever that may be (Watson-Boone 1994). Accessing these, possibly never published, primary sources is a task which humanities scholars generally wish to perform for themselves (Garfield 1980).

An assessment of the information needs of humanists prepared for The Research Libraries Group, Inc. (RLG) in 1988 revealed that the disciplines in the humanities have, in fact, become interdisciplinary. Where one scholar may use materials from psychology, art, and history another scholar in the same discipline might use medicine, comparative religion, and anthropology. A related phenomenon is the increased interest in all aspects of a

culture, from popular to elite. This new interest in "low" culture as well as in "high" culture shows up in virtually all humanistic disciplines and does affect the types of information, as well as the sources, used by researchers (Gould 1988). This seems to be especially true in dance. Modern dance draws on ballet, jazz dance, and even martial arts. Music used in modern dance includes 14th century popular dance music, 19th century ballet music, George Gershwin and Elvis Presley. Costuming can be drawn from virtually any culture and any time frame. It need not be bound in any way by the music chosen for a piece.

Unfortunately, the RLG assessment did not include the disciplines of dance or theater. It did, however, include music and history of art. Like dance, both of these disciplines utilize materials that are international in scope, both utilize materials in various nonprint formats, and both of these sometimes use hard to find materials that have never been formally published (Gould 1988).

> Dance has been slow to take its place as a scholarly discipline, in large part because of the difficulty in describing verbally what must be seen to be understood. . . . [D]ance as an art with a major visual component is in an ideal position to take advantage of recent advances in imaging. Technologies that allow for the art to be viewed as by an audience member, analyzed by scholars, or reconstructed by other dance artists will bring dance documentation to a comparable level with the other arts. Dance practitioners have enthusiastically adopted videotape technology for recording movement ideas for later use, rehearsals, and performances (Couch 1994, 62).

Of course, emerging audiovisual technologies will create their own problems with access and preservation (Couch 1994).

Many academic dance programs "are oriented toward performance rather than toward a knowledge of the field" (Couch 1994, 44). While dance students will probably be instructed in the techniques of the major Western dance forms, they may receive only limited

exposure to dance history, criticism, aesthetics, notation, and preservation. These areas are critical to the documentation of dance, and thus to its academic legitimacy. Preservation of materials, both print and nonprint, audiovisual technologies, and online databases are also areas with which a librarian serving a dance clientele must be familiar (Couch 1994).

Cataloging the nonprint collections of performing arts materials is one challenge which the librarian must meet (Couch 1994). Many very important people in the field of dance have never published in book form. Many choreographers have, however, been published quite extensively in periodicals, anthologies, letters, and program notes (Palazzola 1991). Collections of dance materials are often very large and often consist of ephemera, items which are rarely cataloged in traditional library settings, such as photographs, theater programs and handbills. In order to provide adequate access to these items, cataloging must often contain information that does not ordinarily appear on the item, such as the name of the director, set designer, or costume designer. This level of detail in cataloging is essential because nontext items, such as photographs, may provide information about a production that is unavailable in any print account of it (Kolakowski 1990).

The challenges facing librarians in the field of dance may appear formidable, but they are not much different from those presented by the other performing arts.

Purpose of this Study

Dance professionals were chosen as the study population for two reasons. When the idea of doing this research project was mentioned to a choreographer and dance instructor at Cleveland State University it was received warmly and pronounced a "really good idea."

The other reason for choosing this population is that dance is a very interdisciplinary field. According to Madeline M. Nichols of the Performing Arts Research Center at New York Public Library, "Choreography itself is a visual art, sculpture with elements of time and movement" (Kolakowski 1990, 74). Dance as an art form "is concerned with line, space, sculptural quality, and they link these with movement and music to result in performance" (Kolakowski 1990, 74). The recognition of the integral role of the visual element of dance is new. Examining the interrelationships of all of the components requires the scholar to ferret out information from many disparate sources (Kolakowski 1990).

In order to meet the needs of dance professionals, librarians must familiarize themselves with the disciplines that are related to dance and with the different formats used to store dance-related materials. But first, they must acquaint themselves with the real information needs of this population.

Definition of Terms

Dance professional, as used in this paper, refers to

> . . . any person who offers services in the field of dance. These include teaching dance technique, creating choreography, teaching children, administering arts or educational organizations, criticism and writing about dance, and performing. This does not mean that the professional derives an entire livelihood from these activities. Most dance professionals supplement their income with other types of work and/or become proficient in several of these areas (Allgire 1996).

The term, movement arts, "includes all fields of dance, and in addition, disciplines such as yoga, martial arts, somatics (e.g. Fenldenkrais method and Alexander technique),

and some types of body work. It could also include mime and some areas of theater, but not sports" (Allgire 1996).

The main purposes of this paper are: to examine what information resources are used by dance professionals, including human, material, and technological; to examine where the information resources are found, the types of materials used, the frequency of use of these materials, and the subject matter most frequently utilized by dance professionals in their daily work.

This is a preliminary study. Very little library research has been done on this particular group of arts practitioners. Only within the past five years have there been any studies regarding the information needs of the dance community (Couch 1994).

One reason for the paucity of dance scholarship is that the art of dance has usually been considered an ephemeral phenomenon that could only be captured adequately in visual media, and not by the written word. "Reading and writing [have been] thought to have little or nothing to do with the ephemeral magic of the art of dance" (Palazzola 1991, 20). This attitude dates back to a time before film and video technologies made possible the easy and economical preservation of choreography. It also stems from a time before modern dance was seriously considered an art form, and as worthy of preservation (Palazzola 1991).

One factor concerning the availability of research materials in dance is the availability of video capabilities. Dance is a visual medium. Capturing a performance on video preserves that performance, making it available for later study. It also raises the specter of copyright issues. Dancers' union contracts may also make it difficult to utilize these video

documents (Couch 1994).

While projects such as the Theatre on Film and Tape Collection of the New York Public Library have placed much dance documentation in archives or special collections, access to and use of these materials is very strictly limited. Much of the dance material placed in special collections by choreographers or dance companies may also have restrictions placed on its use. Dance librarians are caught between honoring these restrictions and providing the best access possible for patrons (Couch 1994).

Another issue regarding the availability of research materials in dance is the universal nature of the art form. It is found throughout the world, and throughout history. Therefore, the existing literature is in many different languages. Some of it has been translated into other languages, such as English, but much of it has not, especially materials dealing with nonwestern dance forms (Couch 1994).

If dance scholarship had the same legitimacy as music scholarship (the same status, a comparable body of literature held in conservatory and university libraries and public research institutions), the art form would not only be enriched intellectually and it's standing elevated in our culture, it would bring dance more funding in the form of government and corporate support. Libraries have an important role to play in this process by collecting and making these materials available to the public (Palazzola 1991).

Chapter 2: REVIEW OF THE LITERATURE

Broadbent's study of the humanities faculty at the University of Utah focused on the reference sources (library catalog, indexes, etc.) used to locate materials. This study was performed in conjunction with the automation of the library's catalogs. It found that for this faculty the most important sources for locating materials were references in materials they read; the subject catalog; print indexes, bibliographies and research guides were the most important sources; and browsing (Broadbent 1986).

Wiberley and Jones studied fellows participating in a seminar at the Institute for the Humanities at the University of Illinois at Chicago. They found that their humanists relied at least partially on library collections for their research. They found little consultation with the librarians in the general reference departments, but close consultation with repository staff in archives or other special collections. The fellows relied more heavily on formal bibliography and librarians for access to primary sources than they did for access to secondary sources. Most of the fellows who did not use formal bibliography regularly scanned a particular set of journals to stay current in their fields. The research fellows demonstrated little need for current awareness services, probably because they had already developed regular strategies for finding information in their subjects. These humanists also tended not to use machine-readable bibliographic databases, an area in which consulting with reference librarians could have been helpful (Wiberley and Jones 1989). Things have changed somewhat regarding humanists' use of machine-readable databases, but they have not changed all that much.

According to Weintraub,

> [t]he dominant motivation of a good scholar is his preoccupation with a question which he, with a constant methodological awareness, refines into sharper questions. The question is his chief tool for investigation. The quality of scholarship depends on the quality of the question. Hazy question, hazy answer . . . dumb question, dumb scholarship--and a lot of purely subject-oriented questions tend to lead to dumb scholarship (Weintraub 1980, 29-30).

Although Weintraub does not directly say so, his comments quoted above on the nature of good scholarship seem to imply that the hard sciences are more likely to produce "good" scholarship while the humanities are more likely to produce "dumb" scholarship. The "preoccupation with a question" and the "refin[ing] into a sharper question" using a "constant methodological awareness" which Weintraub equates with good scholarship are pure scientism.

Weintraub sees the "objective knowledge" of the humanities as different from that of the sciences. He seems to imply that it is inherently inferior.

> Scientists have a much clearer sense of working on the frontiers of knowledge; they usually know fairly clearly where this frontier lies and what the truly significant issues at the frontier are. . . . The scientist's knowledge of the relevant problems on the frontier also permits him more frequently than the humanist to collaborate usefully in advancing and ever more systematizing knowledge of an objective world of nature. The humanist tends to be more alone with his problem; his objective knowledge is much more diffuse; the frontier is less visible, and the dominant current concerns need not be as significant as they are fashionable (Weintraub 1980, 30).

Science, using the language of mathematics, can define very well the objective nature of a belief or query. The humanities use the language of words to express ideas, as well as

the language of music and of visual image. These are much less precise than mathematics.

> The humanist's work consists less of sequentially interrelated blocks of knowledge than is true of the scientist's work. . . . Humanists' bodies of knowledge are rarely . . . sequentially and hierarchically ordered. The complex interrelations of insights . . . form at best reasonable patterns of meaning, plausibly arranged views of data in which, one hopes, the major data at least fit one another (Weintraub 1980, 31).

Citation studies by Garfield et al. comparing works consulted by scientists and humanists revealed great disparities in the currency of works consulted. Of the 300 most cited science authors for 1961-1976, the oldest person cited was born in 1899. Of the 100 most cited authors in the humanities for 1977-78, the oldest author, Homer, is believed to have lived around the ninth century BC. Nearly sixty percent of the cited authors were born before 1900 (Garfield 1980).

Garfield found, as did Watson-Boone, that humanists prefer monographs over journals and they wish to have access to the original works which they study, whether documents or works of art. Garfield also found that the citation tradition is not as strong in the humanities as it is in the sciences. "An art historian may not formally cite such works as *Guernica* or the *Mona Lisa*. A literary critic would not cite Shakespeare every time he mentions *Hamlet*. (Even so, Shakespeare's works are still among the most cited)" (Garfield 1980). Scholars working in disciplines such as philosophy, religion, classical studies and history are generally more careful about citing their sources than are scholars in fields such as art and literature (Garfield 1980).

Broadus's study of humanities scholars focused on research fellows at the National Humanities Center and analyzed requested materials by format, date of publication, subject,

and language (Broadus 1987). This paper does not, however, deal with how the scholars found the references to the materials they requested. Monographs were by far the most frequently requested format, followed by periodicals. Other formats, such as newspapers, dissertations/theses, government documents and pamphlets made up less than two percent of the requests. Over seventy six percent of the materials were published within thirty years of the study. Eighty six percent were in English (Broadus 1987).

Broadus assumes that all the requested materials were directly relevant to the research projects in which the fellows were engaged (Broadus 1987). This may not be a valid assumption, especially in the humanities. Humanities scholars sometimes discover information accidentally while looking something else up, while browsing shelves, or while scanning periodicals (Watson-Boone 1994). These accidental discoveries cannot be assumed to be directly relevant to the subject being researched at the time of the discovery.

Some of the reasons humanities scholars in a study performed for the Getty Art History Information Program gave for their dislike of online searching included: the previously discussed difficulties with search terms not matching the scholars' working vocabulary, the rigidities of Boolean logic, the lack of standardization of search commands between the databases, the inherent difficulties of using DIALOG, and the belief that online searching could yield an overwhelming number of hits that would require more judgment (and time) to identify relevant sources and useful materials. The scholars in this study viewed online searching as a supplement to their usual research methods. It did not lead to any fundamental shifts in their thinking or research patterns (Bates, Wilde and Siegfried 1995).

To better meet humanists research needs DIALOG would have to add more European materials and more primary sources, and retrospective coverage of journals going back before 1975 (Bates, Wilde and Siegfried 1995).

To humanists, access to monographs is at least as important as access to journals, and retrospective coverage is often even more important than current coverage. While most topics in the humanities can now be considered interdisciplinary, online databases are not. University departments are also very monodisciplinary, so few scholars are actually aware of major databases, or indexes and abstracts outside of their own disciplines. If online searching is to be of value in interdisciplinary research, it must actually be appropriate to the needs of the user, it must be convenient to access, and, most importantly, easy to use (Walker and Atkinson 1991).

A recent study by Edwards and Browne looks at the question of quality of service in terms of "perceived quality". They found that while the perception of "quality" by librarians was generally the same as the perception of academic users, there were some differences. Librarians tended to underestimate the importance of the ability of an information service to perform "dependably and accurately." They also underestimated the expectations academic users had for services such as electronic information services, and expectations users had for the arrangement of materials on the shelves (Edwards and Browne 1995). Members of Cobbledick's research population reported some difficulty in locating materials in the libraries available to them (Cobbledick 1994). Since the users are the final judge of the quality of services, their perceptions should carry a great deal of weight in the library community.

Downey's study focused on artists in the academic community. She found that visual artists mainly required documentation of images, rather than verbal information (Downey 1993). This is relevant to the field of dance since practitioners of the movement arts desire access to videotapes of performances, and to other graphic images, such as photographs.

Cobbledick also focused on visual artists (Cobbledick 1994). She found that the information needs of artists are quite diverse. She also found that her interview subjects were all regular library users who used the library for both inspirational and technical information. Most of the information her subjects used was not art related (Cobbledick 1994).

An article, parts of which appeared in two issues of *Arts Magazine* in 1991, listed the books that various artists reported as being important to their lives and their work. The list included readings in religion, literature, travel, semiotics, physics, poetry, and encyclopedias as well as readings in the arts (Jones 1991).

There really has not been much scholarly publication in the field of dance. A look at *Choice* for 1990 reveals that dance books make up only 0.21 percent the books reviewed. This is the lowest percentage of any subject category covered in that publication. Reviews of dance books in sources such as *American Reference Books Annual* are few in comparison to works in the other performing arts. Of the nineteen guides to reference sources listed in "Resources for the Dance Historian," prepared for the Dance History Conference in 1979, only seven of the entries were specifically in the field of dance (Couch 1994).

Since dance is such a interdisciplinary a field, dance materials may be found in very disparate locations depending on the specific topic of interest (e. g. *Swan Lake,* or jazz

music. A forthcoming publication, *The International Encyclopedia of Dance,* edited by S. Cohen, will provide a major reference tool in dance. Many music sources, including *The New Grove Dictionary of Music and Musicians* provide articles on dance (Couch 1994).

There is, as yet, no ongoing index to dance literature in periodicals. While *The Music Index* is used as a reference source in dance, only three percent of its subject headings refer to dance. The actual number of dance titles indexed is very small. While the *Bibliographic Guide to Dance,* published by the Dance Collection of the Performing Arts Research Center of the New York Public Library, is international in scope it indexes only approximately thirty periodicals (Couch 1994).

At the University of California at Los Angeles the Dance Database Project is currently indexing periodicals, books, academic research, and other materials. This effort began in 1985. Its goal is to develop an annual bibliography of dance documents with an international scope. This product will be available both in hard copy and online. *Dance Abstracts and Index* (1992) is another result of this project (Couch 1994).

Chapter 3:- METHODOLOGY

The questionnaire for this study is loosely based on those used in studies of visual artists by Cobbledick and Downey. Modified for the movement artist, survey questions request information regarding types of library resources, and other sources of information that are deemed useful by the subjects.

The subject population consists of a sampling of the individuals listed in the 1996 membership directory for OhioDance, the organization for dance professionals in Ohio. This directory includes approximately 500 people and institutions (OhioDance in press). Addresses for organizations with no person listed as a contact were eliminated, leaving 477 names. A sample of 217 was selected from the list of 477 by selecting every fifth name. This number was chosen so the first names on the list would have as much probability of being chosen as the later names on the list, and so the list would be gone through several times to select the sample population. Questionnaires were sent to this sample of 217. Questionnaires were only sent to individuals living in Ohio.

Questionnaires included both closed and open-ended questions. Closed questions elicited information about resources utilized, how users were referred to the resources, where materials were acquired, and sources of technical information. Open-ended questions were included to generate information about non-dance subjects that are important to the population, and about ways in which this population thinks libraries can serve them better.

Survey forms were sent via US mail with stamped return envelopes provided. The data obtained by the surveys was analyzed by means of descriptive statistics.

Chapter 4: DISCUSSION

Out of the 217 questionnaires sent there were seventy returns, which is a return rate of thirty two percent. These statistics can not be generalized, therefore, because this is a very small sample, as well as a very low return rate. Not every respondent answered every question, so the totals may not equal the total number of questionnaires sent out.

The first two questions were asked in order to determine the types of employment held by the respondents. The most common response to both questions was "Other", which included employment at an arts agency or in dance administration. There were nine students at either the undergraduate or graduate level, a fitness instructor, one retired person, and a librarian/database specialist at a bibliographic utility. One of the students was employed at a "pizza place" (see Table 1). Other occupations included lighting designer, benefits consultant, ballet master/music librarian, public relations, dance musician, educator, editor/writer, and arts advocate volunteer (see Table 2).

Ages ranged from under twenty to sixty five or over with the largest concentration being in the thirty five to forty nine age bracket, and another concentration in the twenty to twenty nine age bracket (See Table 3).

Seventy eight percent of the respondents said they did have access to a professional dance collection. This may or may not be their own personal collection. Only eighteen percent used a professional collection often, and another twenty eight percent used one sometimes. However, twenty four percent reported never using a professional collection.

Colleagues were the most frequently consulted source of information. Eighty two

Table 1. Primary Employment Status

Status	f	%
Faculty in an institution of higher education	15	21
Faculty K-12	2	3
Graduate teaching assistant	3	4
Professional with company affiliation	11	16
Free lance professional	7	10
Other	24	34
Not employed	3	4

percent of the respondents consulted colleagues often or sometimes. Twenty percent said they often used other sources (see Table 4). These included the Internet or World Wide Web, print media and bookstores, Balanchine's Ballet references, radio, professional development seminars, personal library/periodicals, dance books, video, music, company agents/press kits, dance conference materials, and unspecified personal sources (see Table 4).

The most consulted individuals were also colleagues. Fifty eight percent of the respondents consult colleagues often, and another thirty one percent consult them sometimes. Thirty six percent consult dance historians often or sometimes. Twenty percent

Table 2. Primary Occupation

Occupation	f	%
Choreographer	0	0
Instructor	6	8
Instructor: Studio	2	3
Instructor: University	9	13
Instructor: K-12	4	6
Instructor: Dance Company	0	0
Performer	10	14
Movement Therapist	0	0
Critic	0	0
Artistic Director	6	8
Administrator	5	7
Other	11	16

percent consult them rarely or never (see Table 5).

Books, videos, professional journals, and recorded music were the items from the list that were used most often by respondents (see Table 6). Twenty one percent of the respondents used online reference sources. Other materials used include school or

Table 3. Age

Age	f	%	Age	f	%
Under 20	4	6	45-49	8	11
20-24	8	11	50-54	3	4
25-29	7	10	55-59	3	4
30-34	4	6	60-64	5	7
35-39	10	14	65 or over	3	4
40-44	13	18			

Table 4. Sources of Technical Information

Source	Often		Sometimes		Rarely		Never	
	f	%	f	%	f	%	f	%
Professional Collection	13	18	20	28	12	17	17	24
Academic Library	20	28	14	20	17	24	12	17
Public Library	20	28	14	20	19	27	11	16
Colleagues	32	46	25	36	4	6	5	7
Other	14	20	4	6	1	1	3	4

consult experts in other fields often, and thirty seven percent sometimes, but thirty seven performance notes, slides, music, and Labanotation scores. Respondents were asked to check all sources that they used.

Even though none of the respondents identify their primary work as choreography, fifty seven percent reported using information in that subject. The next most used subject was creative process, with fifty one percent using it (see Table 7). This question asked

Table 5. Individuals Providing Information

Individual	Often		Sometimes		Rarely		Never	
	f	%	f	%	f	%	f	%
Colleagues	41	58	22	31	3	4	2	3
Dance Historians	7	10	18	26	20	28	16	23
Academic Librarians	9	13	12	17	21	30	20	28
Public Librarians	6	8	18	26	21	30	17	24
Support Staff	12	17	23	33	20	28	8	11
Experts in Other Fields	14	20	26	37	18	26	8	11

respondents to check all that apply. Other subject matter used by respondents includes psychology, philosophy, metaphysics or religion, musical theater, history, dance theory and

history, critical-cultural theory, physics and dance, dance/arts administration/management and other business related topics, Labanotation, somatics, motif description, international dance, presentation, and public relations.

Respondents to this survey reported varying levels of technological sophistication. While many respondents reported using most of the listed technologies often, many more reported never using any of them. Of course, not all respondents would have any need to use some or all of these technologies. For example, a performer may not have any need to use the Internet or online services for professional purposes. The automated library catalog was the most frequently used technology with twenty four percent using is often and another twenty six percent using it sometimes. However another twenty four percent reported never using the automated catalog. The least commonly used technologies were the Internet and online services.

Non-movement subjects and materials used by the respondents generally fell into nine categories, business, arts and literature, theater, science, body related, social sciences, education, and religion. There were also many "non-movement" subjects related to dance that were mentioned.

Among the business related subjects important to the respondents were public relations, funding and grant writing, marketing strategies, collaboration and commissioning, business planning, team building, management, industry trends, auditions and employment opportunities, stewardship/leadership development.

Subjects related to arts and literature included creative process, music, sources for scores, biographies of composers, music reviews, audience development, art, cinema,

Table 6. Sources of Information (Types of Materials)

Material Type	f	%
Books	56	80
Professional Journals	51	73
Other Periodicals	31	44
Mass Media	34	48
Videos	56	80
Reference Books	33	47
Directories, etc.	25	36
Recorded Music	47	67
Online Reference Sources	15	21
Other	7	10

videography, architecture, poetry, literature (including Native American, cross-cultural, classical and modern), children's stories, and props for creative movement.

Subjects related to the theater included acting, theater methods and practice, theater reviews, lighting design, production, musical theater, and improvisation.

Among the science related subjects important to the respondents were computers and technology, nature, physics, inventions, math books for different grades, and books of

Table 7. Subject Matter Used in Work

Subject	f	%
Choreography	40	57
Dance Technique	58	83
Anatomy/Physiology	22	31
Pedagogy	15	21
Body Awareness	26	37
Aesthetics/Criticism	33	47
Theater	17	24
Music	26	37
Art	17	24
Creative Process	36	51
Other	16	23

science experiments.

Body related subjects included yoga, somatics, contact improvisation, injury prevention and treatment, nutrition, anatomy, the respiratory and other systems of the body.

Social sciences is a very broad category. Subjects within this field of interest to the respondents were multiple intelligence theory materials (especially by Howard Gardner),

Table 8. Technologies Used

Technology	Often		Sometimes		Rarely		Never	
	f	%	f	%	f	%	f	%
Personal Computer	23	33	7	10	12	17	21	30
Modem	15	21	6	8	6	8	34	48
Fax Machine	12	17	15	21	13	18	23	33
Automated Catalog	17	24	18	26	10	14	17	24
Internet	9	13	10	14	15	21	26	37
Online Services	7	10	9	13	11	16	32	46

gender issues, postmodern feminist theory (including works by Foucault, Lyotard, Erickson, Delaurentis, and Weedon), self awareness, community building, philosophy/aesthetics, sociology, anthropology, religion, psychology and the mind-body connection, and history, both as related to dance and for its own sake.

Education related subjects of importance to the respondents included learning styles (traditional and nontraditional), curriculum guides, cross-curriculum materials (incorporating subjects such as social studies and math into dance), and books discussing the importance of dance in the school.

Religion was a subject important to several of the respondents. They were interested in metaphysics, mythology, spirituality, yoga, scriptural texts and equipment catalogs for

ritual dance forms (such as Morris dancing and sword forms).

Aspects of dance not directly related to movement were also very important to some of the respondents. These aspects included Labanotation scores, motif writing, biographies of dancers and choreographers, dance books and dance reference books, information about specific works or productions, dance history and synopses/story lines of ballets.

Research methodology was also mentioned by a respondent. This subject is important in all of the academic categories listed above. Another respondent found critical pieces in newspapers and magazines important professionally.

Books and periodicals mentioned by respondents as being important includes *Lighting Dimensions, Stern's Directory, Orchestral Music in Print, Smithsonian, National Geographic, Flow, Dance Magazine, 101 Stories of the Great Ballets* by Balanchine and Mason, *The Concise Oxford Dictionary of Ballet* by Koegler, *Dancing Through History* by Cass, *The Dance Encyclopedia* by Chujov and Manchester, thesauri, books of quotations, and unnamed theater magazines for technical information.

Additional comments by respondents are included below. These help illustrate how interdisciplinary the respondents' interests often are, and how focused they can sometimes be.

> I very often use books with quotations and poetry. I love Maya Angelou . . . and find that poetry and writing can have a very strong correlation to choreography and movement. I also love photos and paintings by famous artists, or candids I took yesterday.

. . . dances or movement games from other cultures, not as folk dances but as traditional movement styles of a culture, i.e., for celebration, rituals, funerals . . .

I refer to books on particular ideas that I am working with, creative movement, physics, folk tales, biographies. I refer to subjects in many different areas, especially when I have a choreographic idea, i.e., history of a specific composer, history of particular type of music, folk tales, basic sciences.

As I am a graduate student doing an interdisciplinary degree between Comparative Cultural Studies and Dance, I work with a range of materials including dance history and criticism; critical theory including feminism, post-structuralism, etc.; ritual theory coming out of religious, anthropological and performance studies as well as materials coming out of somatics-based studies.

I use a lot of children's literature that does not necessarily have anything to do with dance, but has a lot of descriptive language to help generate images or movement ideas for children. I also consult science, social studies, math, and language arts books so that I can tie in dance to what the students are learning in other content areas.

Journal of Flamenco Artistry. History books about Spain, origins of gypsies in Spain, geography, literature of Spain and Spanish speaking communities, folk tales etc., history of guitar and other musical instruments.

In their comments, several of the respondents expressed the sentiment that inspiration can come from anywhere. The diversity of the subject matter they use in their professional lives illustrates this amply. Twenty one percent of the respondents were involved in education at some level. Therefore, their nonmovement interests are directly related to that aspect of their professions. The rest of the respondents are involved in various aspects of the dance profession. Many of them draw on diverse subjects for inspiration and for information that relates to dance in its traditional forms.

Several of the respondents had ideas about how the library could better serve the dance community. The first, and perhaps most important way, was for libraries to have more up to date materials on the subject, and to just have more materials on the subject. Another suggestion was for libraries to provide better access to online services, the Internet and World Wide Web as well as CD-ROM products related to movement and dance. CD-ROM products are currently being developed at Ohio State University by Will Smith and Vera Maletic in the Department of Dance. (This information came from one of the questionnaires). Respondents also expressed a need for better cataloging and indexing of materials just so they can be found. Finding music can be very difficult, and once it is found in the catalog, it is necessary to be able to tell which entries are scores, which are audio, and which are video (in the cases of ballet or opera music).

The following are comments from some of the respondents about the shortcomings of libraries, and some suggestions on how they may be improved.

Our library needs more updated materials, more recent books. Most of what they have covers the 1800s through the early-mid 1900s but not much thereafter and I know things have been written.

We have a wonderful public library . . . but even it has a limited dance collection. I would like to see it upgrade the dance books and actively seek out new titles.

Videos! Films! I really need more examples of dance other than ballet to show to my high school students (e.g. copies of Dance in America, both contemporary and folk dance forms). I use the America Dancing series extensively. I really need more on international dance forms, both instructional and just examples of world dances. I look forward to the development of interactive CD-ROM stuff.

Libraries need to separate dance from theater and /or physical education.

Most of the info I need just isn't out there or I haven't been able to locate any, either in larger public libraries or in commercial book stores. I have

accumulated various articles/info to create my own "reference library." I use it most often, as well as relying on the personal "libraries" co-workers have collected.

It is bothersome to me that dance is often grouped in the same section as games or recreational activities instead of with other arts.

[Libraries can be improved] by making Internet/WWW services and info publicly available and carrying a better span and diversity of written articles relating the aesthetics of professional concert dance to contemporary entertainment choices.

I find in most public libraries the music is not organized alphabetically. There are also not many people who are familiar with what CD's they have, if you give them a type of music you need they have a hard time recommending something. There is also rarely musical selection on the computer catalogues.

As video is so important as a form of documentation I would like to see more money put towards the development of video libraries of performance works both in academic libraries and public libraries.

More video . . . of dance outside the US, of movement systems (Pilates

therapy, stretch, pedagogical techniques, etc.), different mediums, theater, jazz, modern, ethnic, ballet . . .

The biggest problem I have found in the academic library I use is that most of the materials available are very old and outdated . . . Another problem I have come across, a lot of the journals aren't requested anymore. They usually end in 1984.

Usually when doing a research project, I have to investigate [many] different sources. There never seems to be one library that can serve my needs. I think that colleges with dance major programs should have more extensive dance libraries.

Public libraries in our area lack in dance collections. Because I work in Public schools on the primary level I do not have access to the local University collections. Since I work in a vacuum with so few in my field I would like to be connected to a place where resources would be at my fingertips. Online, etc. would be great if the info related to my level and field.

Sixty eight percent of the respondents said that the library met their professional needs at least sometimes. Fourteen percent said it did not. Unfortunately, of that sixty eight percent, forty four percent said it only met their needs sometimes. While this is a very

equivocal answer, it was not unexpected. Not including "sometimes" as an answer to the last question may have given a better idea about how the respondents really felt about how well the library meets their needs.

The prevalence of "sometimes" as an answer actually does reveal something important. The dance community is very lukewarm about the level of service they receive from the library. Given the level of competition libraries are now facing from other purveyors of information, this must be taken seriously and something must be done to change it if libraries are to maintain a level of service acceptable to this segment of the public.

Chapter 5: CONCLUSIONS

This is a preliminary study with a small sample, so the results are not generalizable. Most of the respondents do have access to a dance collection of one sort or another, and libraries do meet their needs at least some of the time.

While dance does not enjoy as much prestige in academia as other arts do (Palazzola 1991), its practitioners do have some characteristics in common with other humanists in general and with artists in particular when it comes to research habits. All three groups deal with multidisciplinary subjects (Gould 1988, Cobbledick 1994, Kolakowski 1990), all three have diverse research needs (Pankake 1991).

Most dance programs are performance oriented rather than theoretical (Couch 1994) while arts programs can be either theoretical or practical. One can major in sculpture or another art, or one can major in art history. Artists and choreographers differ from other humanists in that they produce novel works that ultimately emanate from their own minds. While the papers produced by humanists are not similarly novel, they are also original creations that emanate largely from their own minds (Garfield 1980).

The work of humanities scholars stems directly from library use. Artists also use the library a lot in their work, though most of the information they use is not directly art related (Cobbledick 1994). This study has shown that dance professionals also use a great deal of material not directly related to the movement arts.

Levels of library use by dance professionals ranged from never to weekly. Twenty percent of the respondents reported using both academic libraries and public libraries often,

while another twenty eight percent used them sometimes. Eighteen percent of the respondents use professional collections often, and twenty eight percent use them sometimes. However, twenty four percent of the respondents never use a professional collection in their professional lives.

Colleagues are a major source of information for humanities scholars, and for dance professionals, as we saw in the Discussion chapter of this paper (Watson-Boone 1994, Siegfried and Wilde 1990, Garfield 1980). They did not seem to be as important a resource for artists. Humanists do browse for information (Watson-Boone 1994), although not as much as artists do (Cobbledick 1994). This study has shown that at least some dance professionals also want to be able to browse the collection for their information.

Humanists use tend to use monographs more than they use journals (Watson-Boone 1994, Garfield 1980, Broadus 1987). Dance professionals also use books more than journals, though only by a negligible margin.

There is less literature in the field of dance than there is for the other groups under discussion here, but like for the visual artists, access to video and other visual media is very important (Couch 1994, Downey 1993). Indexing and reference tools are very inadequate for dance (Couch 1994). They are better in the other visual arts, but artists also have problems locating materials in visual media (Downey 1993). Much of the dance literature is published in nontraditional places and formats (Palazzola 1991, Kolakowski 1990), which means there are special cataloging needs that must be met to make these materials accessible (Kolakowski 1990). Dance materials, especially video, can be even more difficult to access than other primary sources in the humanities (Couch 94).

This study found that dance professionals used academic libraries and public libraries equally. Use of professional collections was only slightly less (Table 4). Tables four and five show that colleagues are the most important source of technical information, and they are the people dance professionals consult most often.

Information resources are found in many diverse places ranging from dance professionals' private collections to the Internet. Books, videos, professional journals, and recorded music are the most frequently used types of materials. Dance technique, choreography, creative process and aesthetics/criticism are the most frequently researched topics.

Recommendations for Further Study

Since dance is beginning to produce more research and professional literature, and to be more fully recognized as an academic discipline, it is very important for libraries to get in on the ground floor of managing this information. Librarians must be aware of the nature of the dance programs offered by their institution, and aware of the multitude of forms which the literature takes. It is important for user studies and research into the dance population to continue so librarians can understand the real needs of this population. Only by understanding the true information needs, and the nature of the information available, can libraries adequately serve any given population.

APPENDIX I

Cover Letter

School of Library and Information Science
(216) 672-2782
Fax 216-672-7965

Kent STATE UNIVERSITY
P. O. Box 5190, Kent, Ohio 44242-0001

A Survey of the Information-Seeking Practices
of Dance Professionals in Ohio

April 29, 1996

Dear Dance Professional,

I would like to request your help with a research project I am conducting as part of the requirements for a master's degree in Library Science. I am working on a research project about the research and information needs of dance professionals. You may have seen something about this project in the OhioDance newsletter. No library research has been done about the information needs of dancers and choreographers. This makes it difficult for libraries at institutions with dance programs to serve this community, and for public libraries to meet the needs of dance professionals who use the library for their work.

Confidentiality and anonymity are guaranteed as you do not need to sign your name on the survey. There is no penalty of any kind if you should choose not to participate in this study or if you choose to withdraw from participation at any time. While your cooperation is essential to the success of this study, it is, of course, voluntary. A copy of the results will be made available upon request. Please fill out the accompanying survey and return it to me in the stamped return envelope by May 20, 1996.

If you have any questions regarding this project, feel free to contact me at 216-491-2181, or contact my research advisor, Dr. william Caynon at 330-672-2782. If you have any questions about Kent State University's rules for research, please call Dr. M. Thomas Jones at 330-672-2851.

Thank you very much for your assistance,

Dawn M. Grattino
Graduate Student

APPENDIX II

QUESTIONNAIRE

A Survey of the Information-Seeking Practices of Dance Professionals in Ohio

What is your current primary employment status?

___ Faculty in an istitution of higher education
___ Faculty K-12
___ Graduate teaching assistant in an institution of higher education
___ Professional with company affiliation
___ Free lance professional
___ Other (please specify) _____
___ Currently not employed

What do you consider to be your primary occupation?

___ Choreographer
___ Instructor
  ___ Studio
  ___ University
  ___ K-12
  ___ Dance company
___ Performer
___ Movement therapist
___ Critic
___ Artistic director
___ Administrator
___ Other (please specify) _____

In which of the following categories does your age fall?

___ 20-24
___ 25-29
___ 30-34
___ 35-39
___ 40-44
___ 45-49
___ 50-54
___ 55-59
___ 60-64
___ 65 or older

Do you have direct access to a collection of dance-related materials either in a library or another setting?

yes ___ no ___

How many times have you used a library to obtain information related to your work in the past month? ___
In the past 6 months? ___
In the past year? ___

How often do you use the following sources to obtain technical information for your work (including music, staging, costuming, anatomy, physiology, etc.)?

	often	some-times	rarely	never
professional dance collection	___	___	___	___
academic library	___	___	___	___
public library	___	___	___	___
colleagues	___	___	___	___
other (please specify) _____	___	___	___	___

How often do the following individuals provide you with information used in your work?

	often	some-times	rarely	never
colleagues	___	___	___	___
dance historians	___	___	___	___
academic librarians	___	___	___	___
public librarians	___	___	___	___
support staff	___	___	___	___
experts in fields other than dance	___	___	___	___

What sources of information do you use most often in your work? Please check all that apply.

___ books
___ professional dance journals
___ other periodicals
___ mass media (newspapers, television, etc.)
___ videos
___ reference books
___ directories, indexes, bibliographies, etc.
___ recorded music (CD's, tapes, records)
___ online reference sources (Internet, databases, etc.)
___ other (please specify)_____

What subject matter do you use most often in your work?

___ choreography
___ dance technique
___ anatomy and physiology
___ pedagogy
___ body awareness
___ aesthetics and criticism
___ theater
___ music
___ art
___ creative process
___ other (please specify)_____

How often do you use the following technologies to find work-related information?

	often	some-times	rarely	never
personal computer	___	___	___	___
modem	___	___	___	___
fax machine	___	___	___	___
automated library catalogs	___	___	___	___
the Internet (WWW, etc.)	___	___	___	___
online services	___	___	___	___

In your opinion, do the libraries at your disposal meet your professional needs?

yes ___ no ___ sometimes ___ n/a ___

To what subjects not directly related to "movement" do you frequently refer in your work as a dance professional? What non-movement oriented books or publications do you frequently use in your work as a dance professional?

If you have any additional comments about how libraries can better serve your professional needs, please feel free to comment on the back of this sheet or on an additional sheet of paper.

Thank you very much for your cooperation. Please return the completed questionnaire to:

Dawn M. Grattino
1401 E. Miner Rd.
Cleveland, Ohio 44124-1707

in the envelope provided by May 20, 1996.

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