

Career Motivation, Job Satisfaction, and Emotional Fulfilment of Performance Librarians: An International Quantitative Study

By Patrick Lo, Kpoti Kitissou, and Ho Hon Leung

Abstract

Limited empirical research exists on the career motivation and job satisfaction of performance librarians. This study provides an understanding of the emotional fulfilment of performance librarians, their self-selection into the profession, and the intrinsic and extrinsic factors that affect their career motivation and job satisfaction. The self-determination theory, descriptive statistics, and exploratory factor analysis guide the study, supplemented by an online, self-administered questionnaire distributed internationally. The findings of this study indicate that for performance librarians, intrinsic factors matter more than extrinsic factors. The intrinsic factors relate to working with music and musicians as well as the workplace environment. The extrinsic factors relate to satisfactory salary, job security, and benefits. Although the intrinsic factors appear to dominate the findings, this study concludes that the extrinsic factors are also pivotal in shaping their job satisfaction. This study provides insights relevant to approaches in education, mentoring and training, and the recruitment of performance librarians.

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Introduction

Performing arts institutions play unique yet vital roles in the cultural sustainability of our shared cultural heritage and identity. Ensemble librarianship (referred to as orchestra librarianship or music performance librarianship) is an area of librarianship focused on the needs of musical ensembles. Music Performance librarians, as non-performing musicians, are indispensable members of performing arts organizations due to their unique knowledge of music artifacts.

Performance librarians work in various areas, including symphony orchestras, chamber orchestras, opera houses, ballet companies, and educational institutions. However, performance librarianship is not widely understood in terms of the work requirements, training, skills, intellectual contributions, and career motivations.¹ This study is therefore motivated by the absence of a strong theoretical description of the job satisfaction and emotional fulfilment among practicing performance librarians.

Career motivation is the main driving force that propels people towards their goals and fuels the determination to succeed. It is crucial for job trajectory and career satisfaction, defined as “an individual’s reactions to his or her unfolding career experiences.”² Career motivation is also important for understanding vocational behaviour because it reveals the underlying reasons why individuals choose, commit to, and persist in particular professions. Examining what motivates people—such as personal interests, values, organizational support, or growth opportunities—is important for understanding career satisfaction that ultimately shapes professional identities and trajectories within a chosen field. This study aims to investigate the perceptions and perspectives of performance librarians practicing internationally and the various factors that have motivated them to choose a career in performance librarianship. Additionally, the study postulates the Self-Determination Theory (SDT) of intrinsic and extrinsic motivation developed by Deci and Ryan.³ The following research questions (RQs) guide this study:

RQ1: What is the overall level of job satisfaction among performance librarians?

RQ2: What are the intrinsic motivation factors that influence performance librarians?

RQ3: What are the extrinsic motivation factors that influence performance librarians?

¹ Yvonne Caruthers, “Training to Become an Orchestra Librarian,” Eastman Institute for Music Leadership, October 2007, <https://iml.esm.rochester.edu/polyphonic-archive/article/training-to-become-an-orchestra-librarian/index.html>; Ann Drinan, “Who is that Orchestra Librarian?” Eastman Institute for Music Leadership, March 2006, <https://iml.esm.rochester.edu/polyphonic-archive/article/who-is-that-orchestra-librarian/>; Patrick Lo, *Conversations with the World's Leading Orchestra and Opera Librarians* (Rowman & Littlefield, 2016), xi; Patrick Lo, “Conversation with Karen Schnackenberg, Principal Librarian, Dallas Symphony Orchestra,” *Music Reference Services Quarterly* 21, no. 2 (2018): 93; Patrick Lo et al., *Stories and Lessons from the World's Leading Opera, Orchestra Librarians, and Music Archivists*, vol. 1 (Emerald Publishing Limited, 2022), 2.

² Peter A. Heslin, “Conceptualizing and Evaluating Career Success,” *Journal of Organizational Behavior* 26, no. 2 (2005): 114.

³ Edward L. Deci and Richard M. Ryan, *Intrinsic Motivation and Self-Determination in Human Behavior* (Plenum Press, 1985), 40-41.

RQ4: Does intrinsic or extrinsic motivation lead to greater job satisfaction and emotional fulfilment among performance librarians?

Literature review

According to Maestro Riccardo Muti (Chicago Symphony Orchestra Music Director, 2010-2023), “music libraries are the heart of a concert hall or an opera house.”⁴ Performance librarianship has emerged as a distinct profession in North America, shaped by the specialized needs of orchestras, opera companies, and other performing arts organizations. In addition to their knowledge of the library, performance librarians work with printed music in various ways, such as correcting errors, facilitating smooth page turns, marking bowings, and performing many other tasks.⁵

While it draws on the Western classical music traditions rooted in Europe, North American performance librarians have developed unique practices and established professional networks—most notably the Major Orchestra Librarians’ Association (MOLA), which was founded in 1983 to address the demands of their work.⁶ Elsewhere in the world, including Asia, Australia, and South America, these traditions have been adapted to fit local cultural and institutional contexts, resulting in both common foundations alongside a diversity of unique local adaptations. Nevertheless, performance librarianship remains a relatively young and under-documented field, particularly in Europe, where little formal written history exists.⁷

In 2008, Greitzer published survey results of principal librarians of 150 major orchestras and music institutions in the United States to better understand the nature of the orchestra librarian profession and its evolution since 1995.⁸ The study also examined how the design of curricula in Library and Information Science (LIS) schools could better prepare orchestra librarians. Notably, the survey respondents indicated that future practitioners would benefit much more from obtaining hands-on field experience through internships and further concluded that a LIS degree is not as beneficial for being a successful orchestra librarian as a background in music performance.⁹ Greitzer noted that

⁴ Wei-En Hsu and Patrick Lo, “Conversation with Maestro Riccardo Muti Music Director Chicago Symphony Orchestra,” *Music Reference Services Quarterly* 25, no. 4 (2022): 134.

⁵ Ana Drinan, “The Role of the Orchestra Librarian as Music Copyist,” Eastman Institute for Music Leadership, July 2009, <https://iml.esm.rochester.edu/polyphonic-archive/article/the-role-of-the-orchestra-librarian-as-music-copyist/index.html>.

⁶ “About,” *Major Orchestra Librarians’ Association*, accessed June 6, 2025, <https://mola-inc.org/p/about>.

⁷ Patrick Lo et al., “The Unparalleled Joy of the Silent Contributor: A Qualitative Study of Career Motivation, Challenges, and Fulfilment Amongst Opera Librarians Around the Globe,” *Journal of the Australian Library and Information Association* 73, no. 2 (2024): 2; Patrick Lo, *Conversations with the World’s Leading Orchestra and Opera Librarians* (Rowman & Littlefield, 2016), 254; Patrick Lo et al., *Stories and Lessons from the World’s Leading Opera, Orchestra Librarians, and Music Archivists*, vol. 1 (Emerald Publishing Limited, 2022), 3.

⁸ Paul D. Greitzer, “Educating Tomorrow’s Orchestra Librarian: An Evaluation of LIS Curricula for Special Libraries” (Master’s thesis, University of North Carolina at Chapel Hill, 2008), 13.

⁹ Greitzer, *Educating Tomorrow’s Orchestra Librarian*, 25-26.

“because the field of orchestra librarianship is not well known, creating an entire specialization devoted to performing arts librarianship may not be feasible at the present time.”¹⁰

In 2018, Crane published on the varying educational paths taken by music librarians working within performance libraries and explored possibilities for the future of performance library education.¹¹ Nine performance librarians, including opera and orchestra librarians from Australia, the United Kingdom, and the United States, participated in qualitative interviews. The study concluded that owing to its very niche and specialized area, comprising both music and librarianship, the educational outcome of performance librarianship “is focused on neither library programs nor music programs to teach performance librarianship.”¹² He identifies that learning about performance librarianship is benefitted by hands-on practical experience far more than in other librarianship specializations, a finding also supported by earlier studies.¹³

Although performance librarians do not perform on stage themselves, they do need to participate in rehearsals, communicate with guest conductors and orchestra players, in addition to their core librarian duties discussed above. For this reason, performance librarians are considered indispensable for any performing arts organization.

Theoretical framework

Self-Determination Theory (SDT)

In psychology, self-determination is an important concept that refers to an individual being motivated to grow and change by innate psychological needs.¹⁴ It leads to the ability and confidence to manage life and career choices,¹⁵ which can also translate to career satisfaction and emotional fulfilment. SDT evolved from studies systematically comparing intrinsic and extrinsic motives during the 1970s, from which researchers gained a gradual understanding of the relationship between intrinsic motivation and behaviour.¹⁶ However, it was not until Deci and Ryan’s book, *Self-*

¹⁰ Greitzer, *Educating Tomorrow’s Orchestra Librarian*, 26.

¹¹ Katherine Alice Crane, “Routes into Performance Librarianship: An Examination of the Educational Issues of Performance Librarianship” (Masters thesis, Aberystwyth University, 2018), 10.

¹² Crane, *Routes into Performance Librarianship*, 65.

¹³ Paul D. Greitzer, “Educating Tomorrow’s Orchestra Librarian: An Evaluation of LS Curricula for Special Libraries” (Master’s thesis, University of North Carolina at Chapel Hill, 2008), 26; Patrick Lo, *Conversations with the World’s Leading Orchestra and Opera Librarians* (Rowman & Littlefield, 2016), 255; Patrick Lo et al., “The Unparalleled Joy of the Silent Contributor: A Qualitative Study of Career Motivation, Challenges, and Fulfilment Amongst Opera Librarians Around the Globe,” *Journal of the Australian Library and Information Association* 73, no. 2 (2024): 191.

¹⁴ Richard M. Ryan and Edward L. Deci, “Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-Being,” *American Psychologist* 55, no. 1 (2000): 68; Edward L. Deci and Richard M. Ryan, “Motivation, Personality, and Development within Embedded Social Contexts: An Overview of Self-Determination Theory,” In *Oxford Handbook of Human Motivation*, ed. by Richard M. Ryan (Oxford University Press, 2012), 85; Richard M. Ryan and Edward L. Deci, *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness* (Guilford Publications, 2017), 123.

¹⁵ Edward L. Deci, “Effects of Externally Mediated Rewards on Intrinsic Motivation,” *Journal of Personality and Social Psychology* 18, no. 1 (1971): 105.

¹⁶ Mark R. Lepper et al., “Undermining Children’s Intrinsic Interest with Extrinsic Reward: A Test of the ‘Overjustification’ Hypothesis,” *Journal of Personality and Social Psychology* 28, no. 1 (1973): 130; Laurel S. Morris

Determination and Intrinsic Motivation in Human Behavior, that SDT became formally accepted as a sound empirical theory.¹⁷ According to Deci and Ryan, SDT is a theory of human motivation and personality that focuses on people's inherent growth tendencies and innate psychological needs.¹⁸ SDT examines the degree to which self-motivation and self-determination influence people's behaviours by differentiating between intrinsic and extrinsic motivation. The theory proposes three main intrinsic needs, namely: (1) autonomy, (2) competence, and (3) relatedness. Conversely, external sources are connected to extrinsic motivation, which can eventually lead to various external rewards (e.g., financial gains, employee evaluations, awards and accolades, or the respect and admiration of others).¹⁹

SDT posits that motivation leads to a higher level of engaged behaviour that is intentional and self-determined. Individuals motivated by intrinsic factors are likely to be more self-motivated and self-determined, driven by pure interest and enjoyment, and experience a higher level of satisfaction, along with a sense of morality in the activity they engage in.²⁰ That is, intrinsically motivated individuals "tend to be driven by a need to grow and gain fulfillment."²¹ Within the theory of SDT, intrinsic motivation serves as a powerful driver of the behaviour to push toward long-term goals despite obstacles and challenges.²² Intrinsic motivation can foster enjoyment, satisfaction, and success in many different domains of life, including one's profession. Building on the understanding that motivation influences job satisfaction, it is important to distinguish between the specific roles of intrinsic and extrinsic motivational factors. Intrinsic motivation—driven by personal interest and fulfilment—plays a crucial role in shaping how engaged and satisfied employees feel with their work.

Job satisfaction and motivation

Job satisfaction is a multifaceted concept that can carry various meanings. Mullins states that job satisfaction could be closely associated with an employee's personal feelings of satisfaction and achievement.²³ According to London, career motivation is a "set of individual characteristics and

et al., "On What Motivates Us: A Detailed Review of Intrinsic v. Extrinsic Motivation," *Psychological Medicine* 52, no. 10 (2022): 1801.

¹⁷ Edward L. Deci and Richard M. Ryan, *Intrinsic Motivation and Self-Determination in Human Behavior* (Plenum Press, 1985), 11.

¹⁸ Deci and Ryan, *Intrinsic Motivation and Self-Determination*, 11.

¹⁹ Deci and Ryan, *Intrinsic Motivation and Self-Determination*, 11. Ibid.

²⁰ Richard M. Ryan and Edward L. Deci, "Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development, and Well-Being," *American Psychologist* 55, no. 1 (2000): 68; Edward L. Deci and Richard M. Ryan, "Motivation, Personality, and Development within Embedded Social Contexts: An Overview of Self-Determination Theory," In *Oxford Handbook of Human Motivation*, ed. by Richard M. Ryan (Oxford University Press, 2012), 85; Richard M. Ryan and Edward L. Deci, *Self-Determination Theory: Basic Psychological Needs in Motivation, Development, and Wellness* (Guilford Publications, 2017), 123.

²¹ Kenda Cherry, "What Is Self-Determination Theory? How Self-Determination Influences Motivation," *Verywell Mind*, November 2022, <https://www.verywellmind.com/what-is-self-determination-theory-2795387>.

²² Edward L. Deci and Richard M. Ryan, *Intrinsic Motivation and Self-Determination in Human Behavior* (Plenum Press, 1985), 41.

²³ Laurie J. Mullins, *Management and Organisational Behavior*, 7th ed., (Pearson Education Limited, 2005), 283.

associated career decisions and behaviors that reflect the person's career identity, insight into factors affecting [their] career, and resilience in the face of unfavorable career conditions."²⁴ The concept of motivation is connected with job satisfaction, but the nature of this relationship is not always clear and straightforward; an employee's overall job satisfaction results from a combination of internal and external motivational factors. While intrinsic motivation stems from personal interest and internal satisfaction, extrinsic factors also play a significant role in shaping overall job satisfaction. Understanding how both types of motivation interact can provide a comprehensive view of what influences employees' contentment and engagement in the workplace.

Intrinsic motivation usually arises from personal interest and satisfaction in completing a task or striving towards a goal. It may relate to an individual's unique experiences and viewpoint in the workplace.²⁵ Allowing an employee to use their skills and abilities freely could also contribute directly to their job satisfaction.²⁶ However, employees are also more likely to be intrinsically motivated if given opportunities for career development and personal growth.²⁷

Extrinsic factors also impact job satisfaction considerably.²⁸ Typically, tasks or goals motivate people extrinsically, as do external rewards, such as pay and promotion, recognition, or opportunities for career advancement.²⁹ Hence, concepts of job happiness, satisfaction, and security are interrelated. The level of job security and stability the employer offers may directly affect employee career satisfaction.³⁰ While external rewards and job security can enhance satisfaction, understanding how

²⁴ Manuel London, "Toward a Theory of Career Motivation," *Academy of Management Review* 8, no. 4 (1983): 620.

²⁵ Katja Goetz et al., "The Impact of Intrinsic and Extrinsic Factors on the Job Satisfaction of Dentists," *Community Dentistry and Oral Epidemiology* 40, no. 5 (2012): 479.

²⁶ Ishfaq Ahmed et al., "Effects of Motivational Factors on Employees Job Satisfaction a Case Study of University of the Punjab, Pakistan," *International Journal of Business and Management* 5, no. 3 (2010): 74; Sandra Baroudi et al., "A Quantitative Investigation of Intrinsic and Extrinsic Factors Influencing Teachers' Job Satisfaction in Lebanon," *Leadership and Policy in Schools* 21 no. 2 (2022), 141; Lisa Schanz et al., "High Work Satisfaction Despite High Workload Among European Organic Mixed Livestock Farmers: A Mixed-Method Approach," *Agronomy for Sustainable Development* 43, no. 4 (2023): 13, <https://doi.org/10.1007/s13593-022-00852-x>.

²⁷ Abdullah M. Abu-Tineh et al., "Career Advancement, Job Satisfaction, Career Retention, and Other Related Dimensions for Sustainability: A Perception Study of Qatari Public School Teachers," *Sustainability* 15, no. 5 (2023): 4370, <https://doi.org/10.3390/su15054370>.

²⁸ Faisal S. Alenazy et al., "The Relationship between Practice Environment, Job Satisfaction and Intention to Leave in Critical Care Nurses," *Nursing in Critical Care* 28, no. 2 (2023), 74; Chenedzai Mafini and Nobukhosi Dlodlo, "The Relationship Between Extrinsic Motivation, Job Satisfaction and Life Satisfaction Amongst Employees in a Public Organisation," *SA Journal of Industrial Psychology* 40, no. 1 (2014): 10.

²⁹ Reamonn Lydon and Arnaud Chevalier, *Estimates of the Effect of Wages on Job Satisfaction*, No. 531, London School of Economics and Political Science, (Centre for Economic Performance, 2002), 17; Ali Ravari et al., "Job Satisfaction as a Multidimensional Concept: A Systematic Review Study," *Journal of Occupational Health and Epidemiology* 1, no. 2 (2012): 102, <https://doi.org/10.18869/acadpub.johe.1.2.95>.

³⁰ Irina Nikolova et al., "Can Task Changes Affect Job Satisfaction Through Qualitative Job Insecurity and Skill Development?" *European Journal of Work and Organizational Psychology* 32, no. 4 (2023): 533; Rabia Imran et al., "Impact of Organizational Justice, Job Security and Job Satisfaction on Organizational Productivity," *Journal of Economics, Business and Management* 3, no. 9 (2015): 843, <http://dx.doi.org/10.7763/JOEBM.2015.V3.295>.

these extrinsic factors interact with intrinsic motivations is essential for a comprehensive view of workers' well-being.

Research methods and data collection

This study utilized a structured, self-administered online questionnaire to gain access to geographically dispersed communities. Three hundred and forty-eight performance librarians were invited to complete the questionnaire. The survey participants included MOLA members and members of the Japanese and German/Austrian Orchestra Library Association. MOLA affiliates helped with the distribution of the survey to other performance librarians outside these associations. The authors of this study developed the original questionnaire in English and it was then translated into Japanese and German by volunteers.³¹ The questionnaire was created using SurveyCake software and made available to respondents via email from January 2022 to the end of January 2023. Reminder emails were sent to the performance librarians three times to prompt survey completion in March 2022, August 2022, and December 2022. The data collection window spanned a year to accommodate participants' busy schedules, international differences, and external factors such as the COVID-19 pandemic, which disrupted normal routines. Of the 348 invited participants, 225 responded, yielding a response rate of approximately 64.7%.

Survey design

Themes guiding the survey questions include motivations of performance librarians, their values, attitudes, and perceptions of the conditions and nature of their work (see Appendix Table A1).³² The survey primarily uses short-answer response questions and 5-point Likert scale questions to assess perceptions of job satisfaction and career motivation, ranging from 1 (highly unsatisfactory/disagree) to 5 (highly satisfactory/agree). Table A1 highlights the portion of the survey used for this study. Prompted response options for the respondents are italicized in Table A1. Q1 to Q19 of the survey identify the general demographic and work environment of the surveyed performance librarians. The survey has two modules to measure job satisfaction, career motivation, and perception of management. Questionnaires Q20 to Q22 target job satisfaction and career motivation, while the Q24 question set measures perceptions of management, support, and additional job satisfaction measures, such as job attachment. This study focuses on Q20.1 to Q20.16 to analyze the intrinsic and extrinsic values of performance librarians and Q24.12 to Q24.13 to assess their overall job satisfaction.

³¹ These volunteers have chosen to remain anonymous and do not wish to be acknowledged by name.

³² Appendix Table A1 specifies the portions of the survey used for this study. This study highlights the demographics of the survey, along with the intrinsic and extrinsic job satisfaction and motivation of the participants. 56% or 126 of the survey respondents were women. While gender differences in intrinsic and extrinsic career motivation and job satisfaction were not the focus of this paper, the authors have analyzed them in a separate paper titled "Gender Perspectives on Job Motivation and Satisfaction Amongst Music Performance Librarians: An International Survey." This paper explores additional components of the survey.

Data analysis

Demographics

Table 1 contains responses concerning demographic data of survey participants. The majority of the respondents (Q2) (36%) were over age 50, followed by 34.7% between the ages of 30 and 39. Americans, by nationality (Q3), represented the largest number of survey respondents (40.9%), followed by Germans (15.6%). Other notable nationalities included Japanese (14.2%), Canadian (4.9%), British (3.6%), Finnish (3.1%), Austrian (2.7%), and Australian (2.2%) (Q3). Most participants majored in Instrumental Performance (51.5%) while pursuing their undergraduate degree. Musicology/Music History was the second most popular major amongst the survey respondents (25.7%), followed by Music Education (10.2%) (Q5 and Q6).

TABLE 1. DEMOGRAPHIC SUMMARY STATISTICS (N=225)

	Number of respondents	Percentage of total
Q1. Gender:		
Female	126	56.0
Male	99	44.0
Q2. Age:		
Under 30	26	11.6
30 - 39	78	34.7
40 - 49	40	17.8
Over 50	81	36.0
Q3. Nationality		
American	92	40.9
Australian	5	2.2
Austrian	6	2.7
Belgian	1	0.4
Brazilian	1	0.4
British	8	3.6
Canadian	11	4.9
Chinese	1	0.4
Estonian	1	0.4
Finnish	7	3.1
French	3	1.3
German	35	15.6
Hongkonger	3	1.3
Italian	2	0.9
Japanese	32	14.2
Korean	1	0.4
Mexican	1	0.4
Dutch	2	0.9
New Zealander	1	0.9
Norwegian	3	1.3
Portuguese	1	0.4
Spanish	3	1.3

Swedish	3	1.3
Taiwanese	1	0.4
Q5. Highest Degree:		
No degree	14	6.2
Diploma or Some Undergrad Coursework	18	8.0
Associate Degree	1	0.4
Bachelor's or Some Graduate Coursework	74	32.9
Master's Degree	105	46.7
Doctoral Degree	13	5.8
Q6. University/College Major		
Instrumental Performance	106	51.5
Musicology/Music History	53	25.7
Music Education	21	10.2
Theory/Composition	11	5.3
Conducting	5	2.4
Music Administration	5	2.4
Vocal Performance	4	1.9
Music Technology	1	0.5
Q7. Library Science Degree		
No	203	90.2
Bachelor	4	1.8
Master of Science in Library and Information Science (MLIS)	18	8.0
Q19. Current Role		
Orchestra librarian	183	81.3
Opera librarian	21	9.3
Band librarian	13	5.8
Choral librarian	3	1.3
Music festival librarian	2	0.9
Ballet music librarian	1	0.4
Conservatory librarian	1	0.4
Retired	1	0.4

The findings indicate that a majority (46.7%) of the respondents hold a master's degree and 5.8% have a PhD (Q5). Unlike traditional library settings, the performance librarianship profession does not universally require an accredited MLIS (Master of Library and Information Science) degree. Nevertheless, 18 (5.1%) respondents reported holding an MLIS degree (Q7), indicating some level of formal library education among participants in this specialized field.

Most of those surveyed work as orchestra librarians (81.3%), followed by opera librarians (9.3%) and band librarians (5.8%) (Q19). Other types included: choral librarians, music festival librarians, ballet music librarians, and conservatory librarians.

Job satisfaction

The survey participants described their satisfaction levels and sense of reward derived from their work as performance librarians. Table 2 presents the findings of Q24.12–Q24.14, which were based on a 5-point Likert scale. Participants are very likely to find their jobs relatively enjoyable, with an average score of 4.12 (SD = 0.82). They are likely to take pride in their work, scoring an average of 4.48 (SD = 0.82). They are also likely to hold the view that their job makes a difference in the quality of music performance (average score of 4.46 (SD = 0.84).

TABLE 2. SUMMARY STATISTICS OF JOB SATISFACTION MEASURES (N=225)

Level of satisfaction and sense of reward in career	Average	Standard Deviation
Q24.12 Do you find your job to be enjoyable?	4.12	0.82
Q24.13 Do you take pride in your work?	4.48	0.82
Q24.14 Do you think your job can really make a difference in the overall quality of the music performance?	4.46	0.84

Experience and continuing education

The survey asked specific questions to gather insights into the motivations, experience levels, staffing, and professional development priorities of performance librarians. Participants specified their primary reasons for entering the performance music librarian profession, such as personal interest, career circumstances, or financial stability. Table 3 presents data on respondents' reasons for entering the profession, their years of experience, the size of their full-time staff, and their perspectives on continuing education. 48% are in their first ten years of their career (Q15). The respondents surveyed work within a relatively small full-time department, with 97.3% working in a department of one to five other librarians (Q14).

TABLE 3. MUSIC LIBRARIANSHIP, EXPERIENCE, AND NUMBER OF STAFF AT PLACE OF WORK (N=225)

	Number of respondents	Percentage of total
Q10. Importance of Continuing Education		
Not Very Important	13	5.8
Not Important	7	3.1
Neutral	51	22.7
Important	92	40.9
Very Important	62	27.6
Q14. Number of Full-Time Staff:		
1 to 5	219	97.3
6 to 10	5	2.2
11 to 15	1	0.4
Q15. Years of Experience:		
1 – 5 years	63	28.0
6 – 10 years	46	20.4
11 – 15 years	36	16.0
16 – 20 years	19	8.4
Over 21 years	61	27.1

Q16. Reason for Entering the Performance Music Librarian Profession:		
By chance, circumstance, and opportunity	106	47.1
Active personal choice and interest	100	44.4
Music librarians' income is more stable	11	4.9
Burnt out as a music performer, but desire to stay close to music	5	2.2
Not an interest or ideal position, but a way to earn a living	1	0.4
Dream position, longing for	1	0.4
Retired orchestra teacher	1	0.4

Concerning the need for continuing education and professional development, 92 (40.9%) participants reported that continuing education activities are “very important” to their career development or advancement, while 62 (27.6%) reported them to be of “high importance” (Q10).

Exploratory Factor Analysis of Intrinsic and Extrinsic Determinants of Career Motivation

Table 4 presents the summary statistics of the 16-question module (Q20.1 to Q20.16) designed to measure respondents' career motivation and job satisfaction, using a 5-point Likert scale. Being close to music (4.54) ranks the highest on average, followed by other intrinsic factors involving opportunities to work closely with music and the atmosphere of being around music, (i.e., *Being able to work closely with musicians* (4.16), *Atmosphere inside an arts & cultural organization* (4.12), and *Being able to read/edit/listen to music all the time* (4.06). Other highly ranked intrinsic and extrinsic variables important to the respondents, in order of average, are: *To earn a living* (3.96), *Job security* (3.89), *Room for intellectual development* (3.83), and *Room for artistic/musical development* (3.83).

To analyze the relative importance of each factor motivating the professional careers and job satisfaction of the performance librarians, this study conducts an exploratory factor analysis using Principal Component Analysis (PCA). Exploratory factor analysis, frequently used in psychology research, allows the observation of latent structures in data.³³ It explores correlative relationships among variables manifesting as a group of latent or common factors.³⁴ The common factors help to understand the degree of communalities, or common traits, associated with clusters of covariates and their relative importance to an associated attribute. Using exploratory factor analysis, related common variable structures were identified within the 16-question module (Q20.1 to Q20.16) targeting the respondents' career motivation and job satisfaction. This study used the statistical software Stata 18 to perform the PCA.

³³ David Goretzko et al., “Exploratory Factor Analysis: Current Use, Methodological Developments and Recommendations for Good Practice,” *Current Psychology* 40 (2021): 3510, <https://doi.org/10.1007/s12144-019-00300-2>.

³⁴ Goretzko, *Exploratory Factor Analysis*, 3510.

TABLE 4. SUMMARY STATISTICS OF QUESTIONS TARGETING INTRINSIC AND EXTRINSIC MEASURES OF CAREER MOTIVATION AND JOB SATISFACTION (N=225)

		Average*	Standard Deviation
Q20.1	Job security	3.89	1.06
Q20.2	Benefits (e.g., medical & dental insurance, retirement plans, etc.)	3.57	1.31
Q20.3	Being close to music	4.54	0.83
Q20.4	Being able to read/edit/listen to music all the time	4.06	1.08
Q20.5	Being able to work closely with musicians	4.16	1.01
Q20.6	Satisfactory salary	3.57	1.05
Q20.7	To earn a living	3.96	1.05
Q20.8	Room for intellectual development	3.88	1.11
Q20.9	Room for artistic/musical development	3.83	1.10
Q20.10	Atmosphere inside an arts & cultural organization	4.12	0.99
Q20.11	It is an occupation	3.63	1.20
Q20.12	It is just a job like any other public/academic library job	2.16	1.12
Q20.13	It is a highly respected profession	3.38	1.17
Q20.14	It is my 'dream-come-true' job	3.42	1.28
Q20.15	It is a calling (an abiding passion that shapes your decision/life)	3.25	1.29
Q20.16	It is the best job in the world (my dream career)	3.22	1.23

*The variables use a 5-point Likert measurement scale. The intrinsic measures correlate to Q20.3-Q20.5 and Q20.8-Q20.16. The extrinsic measures correlate with Q20.1, Q20.2, Q20.6, and Q20.7. See Table 5 for the exploratory factor analysis distribution of each variable to specific intrinsic and extrinsic career motivation and job satisfaction measures.

Table 5 displays the results of the PCA model. The PCA model employs oblique rotation with the Promax method to account for the correlation between the factors. The three factors identified by the study, based on variance explained, are Factor 1, *Intrinsic in Career Title*; Factor 2, *Intrinsic in Music Motivation*; and Factor 3, *Extrinsic in Career Reward*.

The analysis indicates that intrinsic values are most important to the performance music librarians surveyed. Their primary desire is to work in this profession, and they are inspired to work with and be surrounded by music. According to Table 3 (Q16), 91.6% of the respondents became performance music librarians due to a combination of circumstance, opportunity, personal choice, and interest. They rank the extrinsic professional reward of being in the industry, such as a satisfactory salary, benefits, and job security, as their third factor. This finding suggests that the desire to work as a professional music librarian is most important to the survey respondents, in addition to working with music, matched with the ability to earn a satisfactory living with their career choice.

TABLE 5. EXPLORATORY FACTOR ANALYSIS RESULTS IN INTRINSIC AND EXTRINSIC MEASURES OF CAREER MOTIVATION AND JOB SATISFACTION OF PERFORMANCE MUSIC LIBRARIANS

		Factor 1	Factor 2	Factor 3	
		Intrinsic Career Title	Intrinsic Music Motivation	Extrinsic Career Benefit	Communalities
Q20.16	It is the best job in the world ...	0.931			0.818
Q20.14	It is my 'dream-come-true' job	0.879			0.806
Q20.15	It is a calling ...	0.832			0.770
Q20.5	Being able to work closely with musicians		0.849		0.673
Q20.4	Being able to read/edit/listen to music ...		0.805		0.622
Q20.3	Being close to music		0.780		0.685
Q20.8	Room for intellectual development		0.532		0.542
Q20.6	Satisfactory salary			0.821	0.667
Q20.1	Job security			0.793	0.625
Q20.2	Benefits			0.764	0.587
Q20.7	To earn a living			0.722	0.606
	<i>Cronbach Alpha Test of Internal Reliability</i>	0.874	0.780	0.774	

*The definitions of Q20.16, Q20.15, and Q20.14 are abbreviated to fit the table. Refer to Table 4 for their complete definition.

With the *Intrinsic in Career Title* factor, the top three motivations for becoming a performance librarian (Q20.14 - Q20.16) indicated that the survey respondents are passionate about their work and have strong intrinsic motivation to be performance music librarians. According to the *Intrinsic in Music Motivation* factor, they show enthusiasm for working with music and professional development (Q20.3 to Q20.5, Q20.8). The third most important factor, as indicated by the Extrinsic in Career Reward heading (Q20.1, Q20.2, Q20.6, Q20.7), is the professional benefit of being a performance music librarian, including salary, job security, and benefits.

Discussion

The career path, associated job satisfaction, and career motivation of performance librarians remain unknown to many. The lack of knowledge about the performance librarian's profession and how a librarian's work contributes to the overall quality of performances onstage has presented challenges in classifying them within the performing arts organization. In a sense, performance librarians reside between two worlds: the world of musicians and the world of administrative staff.³⁵

There are multiple factors informing the career motivations of performance librarians. The nature of performance librarian work and their contribution are such that individual recognition for successful performances onstage is almost non-existent. Preparing music for public performance and being

³⁵ Andrew S. Holmes, "Classification of the Performance Librarian within the Orchestra" (PhD. diss., Drew University, 1998), 23.

immersed in a musical workplace appear to be the key drivers of job satisfaction for the performance librarians featured in this study.

The performance profession is undoubtedly very competitive. Janet Gamber, a violinist with the Reading Symphony Orchestra in Pennsylvania, also concurred that “getting hired by a symphony is incredibly difficult... I freelanced for just over 5 years in Philadelphia with many fine musicians, and I can count on one hand how many of my friends have won jobs with full-time orchestras.”³⁶ For this reason, it is not surprising to find that a large percentage (47.1% of the total respondents in this study) initially opted for a career as orchestra musicians, but have drifted into the performance librarianship profession “by chance, circumstance, and opportunity” as an alternative way to a music-related career (See Table 3, Q16).

The intrinsic rewards examined in this study are related to the emotional and psychological outcomes that people experience when they perform meaningful or valuable work. These rewards are often unique to the individual because they result from personal effort and dedication. Positive emotional reactions to these rewards can boost morale, provide encouragement, or increase productivity. Additionally, intrinsic motivation correlates with personal interest, competence, enjoyment in completing tasks, and positivity in coping with challenges.

Given the lack of recognition for the contributions of performance librarians, their positive attitude and virtual sense of calling and job satisfaction, as indicated by the survey results, appear to be derived from a self-generated sense of purpose. They believe that their job makes a difference, even without acknowledgment. As pointed out by Holmes, performance librarians have a genuine love of music, manifested on both an aural and tactile level, and an appreciation for working with printed music.³⁷ They tend to have a high level of job satisfaction, reflected in self-motivation and willingness to engage in tedious activities.³⁸ The findings of this study suggest that the survey respondents enjoy their work and derive fulfilment from their vocation. They demonstrated a tendency to be emotionally committed and passionate about their careers as performance librarians, and their self-esteem, sense of pride, and sense of reward are often profoundly bound up with their work. The survey respondents are motivated mainly by the internal satisfaction that the performance librarian’s work provides. The results of this study reveal that the survey respondents’ satisfaction was a direct product of their day-to-day interactions with the performance players, as well as their experiences of opportunities to participate in valued cultural activities.

Limitations and future research studies

This study was based solely on quantitative analyses of questionnaire survey results comparing the intrinsic and extrinsic motivations among responses collected across different major cultural capitals worldwide. This study’s lack of qualitative research prevents us from gaining a more insightful

³⁶ Barbra Weidlein, “How to Prepare for a Symphony Orchestra Career,” *Majoring in Music*, accessed December 14, 2023, <https://majoringinmusic.com/how-to-prepare-for-a-symphony-orchestra-career/>.

³⁷ Weidlein, *How to Prepare*.

³⁸ Weidlein, *How to Prepare*.

understanding of the various sociocultural and curricular-related factors that have contributed to the performing arts landscapes in different regions. Future research might examine whether workplace satisfaction is influenced by the prestige of the ensemble.

Conclusion

This study demonstrates the nature of performance librarian work and its relation to job satisfaction and career motivation. It applies the concepts of intrinsic and extrinsic motivation from the self-determination theory to understand the career values of performance librarians from an internationally focused survey. Guided by an exploratory factor analysis, this study finds that job satisfaction ratings and primary sources of job satisfaction are closely related to intrinsic factors. The survey respondents draw a balance between emotional satisfaction and financial/job security within the performance librarian profession. However, performance librarians choose their career path based on intrinsic factors such as working closely with music and intellectual growth. The findings of this study could shed new light on the hiring trends in the profession of performance librarianship. These insights can inform organizations and educational institutions in developing targeted training programs and support systems that enhance job satisfaction and career development for performance librarians. Recognizing the importance of intrinsic motivators may also encourage employers to foster a work environment that emphasizes professional fulfilment and personal growth, ultimately contributing to greater retention and a more sustainable workforce within the field.

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Appendix 1

TABLE A1. SURVEY QUESTIONNAIRE

Q1*	Gender <i>Female; Male</i>
Q2*	Age <i>Under 30; 30-39; 40-49; Over 50</i>
Q3*	Your nationality
Q4	Name(s) of orchestras/opera houses/bands you are currently working for (optional)
Q5*	What was the highest academic degree(s) you obtained?
Q6*	If you were a music major in college, please specify your specialty. (optional)
Q7*	What is your Degree in Library Science? (optional)
Q8	Are you currently pursuing a degree or certificate? <i>Yes; No</i>
Q9	If yes, please specify your degree and major. (optional)
Q10*	How important are continuing education activities to your professional development or advancement? <i>Not very important; not important; Nutrual; Important; Very important</i>
Q11	What aspects of knowledge or skills do you hope to learn from continuing education activities for your professional development or advancement? (optional)
Q12	Please check any of the following you have done during your career. These contributions need not be limited to music or librarianship; they can be in any field. Include any activity you would feel comfortable placing on a professional resume or vita. <i>Appeared on recording, video, or radio/television broadcast (e.g., as featured performer or composer); Edited books, journals, or newsletters; Gave recitals (as soloist, principal performer, or featured composer); Moderated an electronic list or discussion group; Organized sessions or workshops; Published articles or book chapters; Published books (author or coauthor); Published compositions; Presented papers at national or regional conventions; Published reviews (of books, scores, recordings, software, etc.); Received grants, commissions, or other awards or honours for professional work; Taught or led sessions or workshops;</i>
Q13	Please check any of the activities in the following list that you regularly do (or once regularly did): <i>Book/score collecting; Choral singing; Composing or arranging; Conducting, directing, or coaching; Ensemble playing; Solo instrument performing; Solo instrument performing; Sound recording collecting; Teaching (private);</i>
Q14*	How many total full-time equivalent staff (including professional librarians (managers) and paraprofessionals (but excluding student, internship, or volunteer positions) work in your library? <i>1-5; 6-10; 11-15</i>
Q15*	How many total years have you worked as a performance music librarian? <i>1-5 years; 6-10 years; 11-15 years; 16-20 years; 21 years or more</i>
Q16*	Your decision to go into the performance music librarian profession was: <i>Active personal choice & interest; Bad luck; Drift - by chance & circumstance; Longing for; Music librarian's income is more stable; Musically burnout, but want to stay working with music; Other</i>
Q17	What are your annual earnings in your current position (approximate number is fine)? (optional)
Q18.1	Did you have other music-related full-time careers (s) before landing a career in performance music librarianship? <i>Yes; No</i>
Q18.2	If yes, please simply specify the experience. (optional)

Q18.3 Did your previous experience as a performing musician contribute to your current work as a professional music librarian? (Skip if you have never worked as an orchestra player)

Q19* Which type of performance music librarian are you currently working as? (optional)

5-point Likert Scale measures on job satisfaction and career motivation

Q20.1* Job security

Q20.2* Benefits (e.g., medical & dental insurance, retirement plans, etc.)

Q20.3* Being close to music

Q20.4* Being able to read/edit/listen to music all the time

Q20.5* Being able to work closely with musicians

Q20.6* Satisfactory salary

Q20.7* To earn a living

Q20.8* Room for intellectual development

Q20.9* Room for artistic/musical development

Q20.10* The atmosphere inside an arts & cultural organization

Q20.11* It is an occupation

Q20.12* It is just a job like any other public/academic library job

Q20.13* It is a highly respected profession

Q20.14* It is my 'dream-come-true' job

Q20.15* It is a calling (an abiding passion that shapes your decision/life)

Q20.16* It is the best job in the world (my dream career)

Q21 Does your current job meet your expectations?

Q22.1 It is a 24/7 job (overloading)

Q22.2 Challenging

Q22.3 Demanding

Q22.4 Musicians (conductors) are hard to satisfy, always asking for more (e.g., last-minute changes)

Q22.5 Competitive

Q22.6 Isolated

Q22.7 Creative/innovative

Q22.8 Need to be flexible

Q22.9 Service-oriented

Q22.10 Dynamic

Q22.11 Rewarding

Q22.12 Boring

Q22.13 Exciting

Q22.14 Stimulating

Q22.15 Very Content

Q22.16 Stressful

Q22.17 Constant nightmares

Q23 How many languages (both speaking and writing) are you capable of working with, and do you think they might contribute to your future library work?

5-point Likert Scale measures on the perception of management and job satisfaction

Q24.1	Lack of time, too busy in the library
Q24.2	Too many performances to prepare
Q24.3	Lack of resources (e.g., funding for resources & equipment, etc.)
Q24.4	Lack of clerical support
Q24.5	Lack of interest & support from the senior management
Q24.6	Senior management/administration does not have a clear understanding of what we do
Q24.7	People are always requesting me to do things that are outside my job scope/responsibilities.
Q24.8	Too many unexpected things/requests could happen and the shows must go on regardless.
Q24.9	Lack of additional training & professional development
Q24.10	Lack of internship opportunities for training the next generation
Q24.11	Most skilled and experienced performance music librarians are reaching retirement age
Q24.12*	Do you find your job to be enjoyable?
Q24.13*	Do you take pride in your work?
Q24.14*	Do you think your job can really make a difference in the overall quality of the music performances?
Q24.15	If you had a different career choice, would you still have a wish/preference to work as a performance music librarian?
Q24.16	The musicians in my organization understand my role & support me in my work.
Q24.17	The conductors in my organization understand my role & support me in my work.
Q24.18	The senior management (general manager) in my organization understands my role & supports me in my work.
Q25	What changes might be helpful in fulfilling the roles of performance music librarian (e.g., changes in terms of duties, career paths, library physical space, working conditions, or something else, etc.)? (optional)
Q26	Do you consider a job change in your current position? (optional)
Q27	Do you have any comments on this survey? Or do you have any other thoughts or comments that you would like to share about choosing a career as a performance music librarian? (optional)

* Corresponds to the questions that are analyzed in this paper.