

CAML REVIEW / REVUE DE L'ACBM

VOL. 53, NO. 2

DECEMBER / DÉCEMBRE 2025

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CAML Review, published two times a year, is the official publication of the Canadian Association of Music Libraries, Archives and Documentation Centres. *CAML Review* welcomes submissions of research articles (peer-reviewed section), reports, news, essays, and reviews on topics relevant to the purposes of the Association, particularly those pertaining to music in Canada, music librarianship and archival management, and bibliography. The [author guidelines](#) can be consulted on the journal site. Email camlreview@caml-acbm.org for more information.

La **Revue de l'ACBM**, publiée deux fois l'an, est l'organe officiel de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux. La *Revue de l'ACBM* vous invite à lui soumettre des articles de recherche (pour la section d'articles évalués par des pairs), des rapports, des nouvelles, des essais et des comptes rendus portant sur des sujets pertinents aux objectifs de l'Association, en particulier ceux qui traitent de la musique au Canada, de la bibliothéconomie et de la gestion d'archives de la musique, ainsi que de la bibliographie. On peut lire les [directives aux auteurs](#) sur le site de la *Revue*. Veuillez nous contacter à camlreview@caml-acbm.org pour en savoir plus.

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Message from the President / Message de la présidente

Dear CAML Members,

My first message to you as president of our vibrant organization is one of joy and anticipation for the years ahead.

It has been an eventful season for our organization. In May at our AGM, we heard about plans for IAML 2027 in Toronto, from our CAML Review Editor about exciting developments for our journal, and about a CAML conference in May 2026 at the University of Manitoba.

In the coming year, we will meet with our MusCan and CSTM colleagues at a shared conference at the University of Manitoba, within the week of May 20-24, 2026. More details, including exact session dates will follow very soon!

Carolyn Doi brought exciting news to us about the many resources offered to the editorial team through membership with the Canadian Association of Learned Journals. This change offers discoverability and support for our journal, which are very welcome as our editor and the editorial team lead us into the future.

In July, I had the pleasure of joining several of our members at the IAML Congress in Salzburg, Austria. Our members learned from colleagues and presented papers, participated in Section/Committee/IAML Board activities, and experienced the many sights and sounds of Mozart's city. IAML Congress is a great opportunity to be part of conversations that

Chers membres de l'ACBM,

Je profite de mon premier message en tant que présidente de notre organisation dynamique pour vous exprimer ma joie et ma confiance en l'avenir.

Notre organisation a connu une saison fertile en événements. Lors de notre AGA, en mai dernier, on nous a annoncé la tenue du congrès de l'AIBM à Toronto en 2027 ainsi que du congrès de l'ACBM en mai 2026 à l'Université du Manitoba. De plus, l'équipe de rédaction de la *Revue* nous a parlé de changements intéressants relatifs à notre publication.

En 2026, nous nous réunirons avec nos collègues de MusCan et de la SCTM lors d'un congrès organisé en commun ayant lieu à l'Université du Manitoba au cours de la semaine du 20 au 24 mai 2026. Nous vous ferons parvenir sous peu plus de détails relativement à cet événement, y compris les dates des séances.

Carolyn Doi nous a communiqué une bonne nouvelle. Grâce à notre adhésion à l'Association canadienne des revues savantes, l'équipe de rédaction a accès à de nombreuses ressources. Ce changement favorise la découvrabilité de notre revue et apporte un soutien à notre journal. L'équipe de rédaction s'en réjouit, car cela lui permet de penser en fonction de l'avenir.

En juillet, je me suis jointe avec plaisir à plusieurs de nos membres pour assister au congrès de l'AIBM à Salzburg, en Autriche. Nos membres ont appris de leurs collègues, ont présenté des exposés, ont participé à des comités et à des activités mises sur pied par le CA de l'AIBM, et ont visité la ville de

advance our field through learning with others who do the same work in many contexts.

The 2027 IAML Congress will offer us all a chance to be part of the event, and our members won't need a passport! The host team at the University of Toronto Music Library has been hard at work putting the first pieces into place for the 2027 Congress. The excitement around the gathering is growing and I hope you are all as eager as I am to welcome our international music library and archive colleagues to Canada.

Now that it's December and the season encourages us to slow down, I hope the coming weeks give you some time to relax and connect with the people you care about, and that you feel the care from those around you in return.

All the best wishes for the new year!

Katherine Penner
CAML President (2025 – 2027)
University of Manitoba Library

Mozart, riche en culture. Ce congrès fournit une belle occasion de participer à des conversations qui contribuent à l'avancement de notre domaine, car nous apprenons de personnes qui exercent le même métier que nous, dans divers contextes.

Le Congrès 2027 de l'AIBM nous offre à tous la chance d'y prendre part. Nul besoin de passeport! L'équipe organisatrice de la bibliothèque de musique de l'Université de Toronto s'affaire déjà à mettre en place les premiers éléments du congrès de 2027. L'enthousiasme que génère cet événement ne cesse de croître, et j'espère que vous êtes aussi heureux que moi d'accueillir au Canada nos collègues des bibliothèques et des archives de musique à l'échelle internationale.

Nous sommes en décembre, et cette période de l'année invite à la détente. J'aime donc croire qu'au cours des prochaines semaines, vous prendrez le temps de relaxer et d'entrer en contact avec les gens qui vous sont chers, de même que vous bénéficierez de la sollicitude de ceux qui vous entourent.

Mes meilleurs souhaits pour la nouvelle année!

Katherine Penner,
Présidente de l'ACBM (2025-2027),
Bibliothèque de l'Université du Manitoba

Editor's Column / Chronique des rédactrice en chef¹

Dear readers,

I am pleased to present the December 2025 issue of *CAML Review*. In this issue you will find reports presented at the 2025 CAML AGM as well as an update on IAML 2027 Conference planning. A member of the *CAML Review* editorial team, **Phoebe Robertson** (Arkansas Tech University), is the interviewer and author of this issue's Spotlight column. Her conversation with **Lowell Lybarger** (Media Librarian, Arkansas Tech University) is an engaging conversation about his experiences as an ethnomusicology PhD student at the University of Toronto, moving into teaching in Pakistan at the National College of Arts, and later navigating a career transition to working as a media librarian in the United States. This issue includes one peer-reviewed paper titled *Career Motivation, Job Satisfaction, and Emotional Fulfilment of Performance Librarians: An International Quantitative Study* by **Patrick Lo** (University of Tsukuba) and **Kpoti Kitissou** (SUNY Oneonta), and **Ho Hon Leung** (Université de New York Oneonta). You will also find several reviews of recently published titles including *Métis Music: Stories of Recognition and Resurgence* by Monique Giroux (reviewed by **Anna Hoefnagels**, Carleton University), *Prophets of Love: The Unlikely Kinship of Leonard Cohen and the Apostle Paul* by Matthew R. Anderson (reviewed by

Chers lecteurs, chères lectrices,

Je suis heureuse de vous présenter le numéro de décembre 2025 de la *Revue de l'ACBM*. Vous y trouverez des rapports déposés lors de l'AGA 2025 de l'ACBM de même qu'une mise à jour sur la planification du congrès de l'AIBM 2027. Un membre de l'équipe de rédaction de la *Revue de l'ACBM*, **Phoebe Robertson** (Arkansas Tech University) y interviewe **Lowell Lybarger** (médiathécaire, Arkansas Tech University) en vue de rédiger la rubrique « Spotlight ». Leur échange captivant porte sur les expériences de Lowell en tant que doctorant en ethnomusicologie à l'Université de Toronto et professeur au Collège national des arts du Pakistan par la suite, ainsi que de sa transition vers le travail de médiathécaire aux États-Unis. Le présent numéro inclut un article évalué par un pair intitulé *Career Motivation, Job Satisfaction, and Emotional Fulfilment of Performance Librarians: An International Quantitative Study* de **Patrick Lo** (Université de Tsukuba, au Japon), **Kpoti Kitissou** (Université SUNY Oneonta dans l'État de New York), et **Ho Hon Leung** (Université de New York Oneonta). La Revue comprend également plusieurs recensions de titres récemment publiés, y compris *Métis Music: Stories of Recognition and Resurgence* de Monique Giroux (lectrice critique : **Anna Hoefnagels**, Université Carleton); *Prophets of Love: The Unlikely Kinship of Leonard Cohen and the Apostle Paul* de Matthew R. Anderson (lectrice critique : **Avery Brzobahaty**, Université

¹ French translation / Traduction : Marie-Marthe Jalbert; French copyediting / Révision : Valérie Arboit

Avery Brzobohaty, University of Toronto), and *Statesman of the Piano: Jazz, Race, and History in the Life of Lou Hooper* edited by Sean Mills, Eric Fillion, and Désirée Rochat (reviewed by **Risa Tonita**, Vancouver Community College).

Editorial Team

Many thanks to the members of the CAML Review Editorial Team who continue to volunteer their time to the journal each year. The team includes Associate Editors Scott Cowan, Katie Lai, and Deborah Wills and Review Editors Brian McMillan and Phoebe Robertson.

The search for a Co-Lead Editor is still open and has been re-posted on the CAML Review listserv and social media pages. If you are interested in applying for the position, please reach out to any member of the editorial team.

Learning

I was pleased to attend the CAML Annual Meeting online this year and the IAML annual meeting in Salzburg, AU. It is always lovely to reconnect with CAML members and readers at these times. Themes at these meetings echoed several we have had during our editorial team meetings over the past six months, including: considering DEIA initiatives in our editorial practices, the impact of AI as it relates to the scholarly publishing and music scholarship landscapes, and creating spaces for ongoing conversations around music librarianship and archival work in the Canadian context.

de Toronto); ainsi que *Statesman of the Piano: Jazz, Race, and History in the Life of Lou Hooper* édité par Sean Mills, Eric Fillion et Désirée Rochat (lectrice critique : **Risa Tonita**, Collège communautaire de Vancouver).

Équipe de rédaction

Nous remercions sincèrement les membres de l'équipe de rédaction de la *Revue de l'ACBM* qui donnent de leur temps chaque année en vue de collaborer à ce journal. L'équipe se compose des rédacteurs adjoints Scott Cowan, Katie Lai et Deborah Wills, ainsi que des responsables des comptes rendus, Brian McMillan et Phœbe Robertson.

Nous sommes toujours à la recherche d'un corédacteur en chef. Nous avons de nouveau affiché l'annonce sur le serveur de liste et les médias sociaux de la *Revue de l'ACBM*. Si ce poste vous intéresse, veuillez communiquer avec n'importe quel membre de l'équipe de rédaction.

Apprentissage

J'étais heureuse d'assister en ligne à l'AGA de l'ACBM cette année, de même qu'à l'AGA de l'AIBM ayant eu lieu à Salzbourg, en Autriche. Il est toujours agréable de revoir des membres de l'ACBM et des lecteurs de la Revue. Les thèmes abordés lors de ces réunions s'apparentaient à ceux sur lesquels l'équipe de rédaction s'est penchée au cours des six derniers mois durant ses propres réunions, y compris : l'usage des pratiques DEIA dans la rédaction, l'incidence de l'IA sur les publications savantes et la recherche musicale, et la tenue de conversations continues portant sur la bibliothéconomie de la musique et le travail archivistique dans le contexte canadien.

Finally, I would like to point your attention to an upcoming publication: a book chapter titled “Practicing Slow Dwelling as an Approach to Anti-Oppressive Journal Editorship: A Case Study of CAML Review/Revue de l’ACBM, the Journal of the Canadian Association of Music Libraries” written by myself, as well as former Co-Lead Editors **Jan Guise** (University of Toronto) and **Jada Watson** (University of Ottawa). The chapter appears in [Leading in Libraries: Perspectives from Lived Experiences](#) (edited by Maha Kumaran and Beth McNeil) and is available for pre-order through ALA Editions. The chapter outlines some of the history of *CAML Review*, as well as strategies for change management and inclusive publishing.

With best wishes for the season and new year,

Carolyn Doi, BMus, MLIS
Associate Librarian
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Enfin, je veux attirer votre attention sur une publication à venir : un chapitre d’un livre intitulé « Practicing Slow Dwelling as an Approach to Anti-Oppressive Journal Editorship: A Case Study of CAML Review/Revue de l’ACBM, the Journal of the Canadian Association of Music Libraries, » écrit par les anciennes corédactrices en chef Jan Guise (Université de Toronto) et Jada Watson (Université d’Ottawa), ainsi que moi-même. Ce chapitre paraît dans [Leading in Libraries: Perspectives from Lived Experiences](#) (édité par Maha Kumaran et Beth McNeil) que l’on peut précommander aux ALA Editions. Il résume une partie de l’histoire de la Revue de l’ACBM et propose des stratégies pour gérer le changement et favoriser la publication inclusive.

Mes meilleurs vœux pour la saison des Fêtes et le Nouvel An!

Carolyn Doi, B. Mus., MBSI,
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CAML Milestones

This column aims to share organization news, celebrate our colleagues' accomplishments, and document changes for future researchers looking back. Have news to share? Contact the camlreview@caml-acbm.org to have your news published in the next issue!

Staffing News

Kat Hicks started a new position as Assistant Librarian (Liaison for Faculty of Arts and School of Architecture) at Laurentian University.

Announcements

Houman Behzadi (McGill University) was nominated for the position of Music Library Association (MLA) Vice President/President Elect.

The **University of Toronto Music Library** is grateful to be remembered in the will of Ruth Pincoe (1946-2024). An alumna (BMus 1971) and distinguished independent researcher, Ruth spent many hours in the library researching and writing articles for the Encyclopedia of Music in Canada, Grove Music Online, and elsewhere. Interestingly, her mother Grace Pincoe was a music librarian and one of the first officers of the fledging Canadian Music Library Association (CMLA) in the early 1960s (the CMLA became the Canadian Association of Music Libraries in 1971). We are excited to announce the launch of the annual [Ruth Pincoe Research Fellowship](#), a new award that supports original research and scholarship using materials from our archival and special collections. Each Fellow will spend dedicated time in our reading room exploring our library's rich holdings—archival papers, rare books, and historic sheet music. Applications for the month-long fellowship, to be held at any point between 4 May 2026 and 14 August 2026, are due **December 15**. The fellowship is open to graduate students and early-career researchers. Applications that centre Canadian topics, works, and/or people preferred. For more details, please see the call for applications and news story on the library's website.

Congratulations, CAML colleagues!

Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML) 2025 Annual General Meeting Reports

Association canadienne des bibliothèques, archives de documentation musicaux (ACBM) Rapports pour l'Assemblée générale annuelle 2025

5.1. President's Report

Since our last Annual General Meeting, held in hybrid format on Thursday, June 13, 2024, the Board of Directors have met three times online: June 18, Oct 10 and March 6, with a pre-conference meeting planned for May 12. This past year, the Board completed two mandates from previous AGMs (surveying the membership regarding CAML's membership in the International Music Council (IMC) and the Federation for the Humanities and Social Sciences (FHSS); and gathering information regarding arms-length Board oversight of association-affiliated journals), has provided support to Jan Guise as needed for Canada's successful bid to hold IAML 2027 in Toronto, and has investigated options for new online storage options (for collaborative documentation and archival purposes).

Regarding surveying our members about CAML's membership in IMC and FHSS, the results were sent to the membership and reported in the President's message in Vol. 52 No. 2 of the CAML Review. Briefly, based on the results, CAML will continue to remain a member of FHSS, and will not be seeking membership in the IMC. Regarding the mandate to investigate arms-length journal oversight by the Board, Laura Reid compiled this information and it will be addressed at the 2025 AGM. Jan Guise has attended our meetings to provide updates on the progress of IAML 2027 planning.

Throughout the year I have also attended meetings and participated in the activities of the Collections Committee (4 meetings) and the Conference Planning Committee (9 meetings). As well, I've been working with a CAML Archives committee (including Joan McGorman, Deborah Wills, Maria Calderisi Bryce and Kathleen McMorrow) to identify and collate archives materials that are currently dispersed throughout the country, with the goal of submitting a request to LAC to deposit them in the CAML fonds.

Becky Smith (Membership Secretary) and Tim Neufeldt (Treasurer) have completed their 2-year terms, and both have agreed to remain for another 2-year term (2025-2027). Samuel Plato completed his 2-year term and the position of Secretary was opened up for nominations. Marc Stoeckle (Member at large) and Laura Reid (Communications Officer) have both completed the first year of their 2-year terms. I have completed my term as President and will be moving into the Past President role, and Katherine Penner will be moving into the President position.

James Mason is completing his second year on the Audit Committee, and was joined by Cathy Martin this year. Trevor Deck continues as the Chair of the Collection Committee and Megan Chellev and Andrew Senior remain as Co-Chairs of the Cataloguing Committee.

I would like to extend a huge thank you to Marc Stoeckle for taking on the role of Chair of our Conference Planning Committee. It is always a challenge, and Marc managed everything calmly and competently. Thank you Marc!! I would also like to acknowledge and thank Rachel Gagnon, Julie Carmen Lefebvre and Maureen Nevins for their ongoing support, often with short notice, with French translations for our communications over the last year and for this year's AGM. Thank you all!!

It has been a pleasure to serve the CAML community as its president, and I appreciate all the support and feedback I have received over the last two years.

Respectfully submitted,

Lucinda Johnston

April 25, 2025

5.1. Rapport de la Présidente

Depuis notre dernière Assemblée générale annuelle, tenue en format hybride le jeudi 13 juin 2024, le Conseil d'administration s'est rencontré à trois reprises en ligne : les 18 juin, 10 octobre et 6 mars, et une dernière réunion pré-conférence est prévue pour le 12 mai. Cette année, le C.A. a réalisé deux tâches confiées par les membres lors de précédentes assemblées générales (sonder les membres au sujet de l'adhésion de l'ACBM au Conseil international de la musique et à la Fédération des sciences humaines; et recueillir de l'information concernant le niveau de supervision des conseils d'administration auprès des comités éditoriaux de journaux relevant d'associations). Le Conseil d'administration a également offert du soutien à Jan Guise, lorsque requis, concernant l'offre de l'ACBM d'organiser le congrès 2027 de l'AIBM à Toronto, et a examiné diverses options pour l'hébergement de fichiers en ligne (pour les documents collaboratifs, et aux fins d'archivage).

En ce qui concerne le sondage auprès de nos membres, au sujet de l'adhésion de l'ACBM au Conseil international de la musique (CIM) et à la Fédération des sciences humaines, les résultats ont été envoyés aux membres, et un rapport a été publié dans le message de la Présidente du [volume 52, numéro 2, de la Revue de l'ACBM](#). En bref, d'après les résultats du sondage, l'ACBM va rester membre de la Fédération, mais ne renouvellera pas son adhésion au CIM. En ce qui concerne la supervision des conseils d'administration auprès des comités éditoriaux de journaux relevant d'associations, Laura Reid a compilé cette information, et en parlera lors de l'AGM 2025. Jan Guise a participé à nos réunions, afin de nous informer des progrès de la planification de IAML 2027.

Pendant l'année, j'ai également participé à des réunions et aux activités du Comité des collections (4 réunions) et du Comité de planification de la conférence (9 réunions). De plus, j'ai travaillé avec

un comité des archives de l'ACBM (qui comprend Joan McGorman, Deborah Wills, Maria Calderisi Bryce et Kathleen McMorrow) pour identifier et rassembler nos documents d'archives qui sont présentement dispersés partout à travers le Canada, dans le but de demander à Bibliothèque et archives Canada de les ajouter au fonds de l'ACBM.

Becky Smith (Secrétaire responsable des adhésions) et Tim Neufeldt (Trésorier) ont terminé leurs mandats de 2 ans, et ont tous deux accepté de rester pour un autre mandat de 2 ans (2025-2027). Samuel Plato a terminé son mandat de 2 ans, et on a ouvert les nominations pour le poste de Secrétaire. Marc Stoeckle (Membre sans portefeuille) et Laura Reid (Agente de communications) ont tous les deux terminé la première année de leur mandat de 2 ans. J'ai moi-même terminé mon mandat en tant que Présidente, et je vais passer au rôle d'ancienne présidente, alors que Katherine Penner va devenir Présidente.

James Mason termine sa deuxième année au sein du Comité de vérification, et Cathy Martin s'est jointe à lui cette année. Trevor Deck continue son rôle de président du Comité des collections, alors que Megan Chellew et Andrew Senior vont continuer à agir comme co-présidents du Comité de catalogage.

J'aimerais dire un énorme merci à Marc Stoeckle qui a accepté de présider notre Comité de planification de la conférence. C'est toujours un défi, mais Marc a tout géré avec calme et compétence. Je souhaite également remercier Rachel Gagnon, Julie Carmen Lefebvre et Maureen Nevins pour leur soutien continu à la traduction, souvent à la dernière minute, pour les communications pendant l'année et en préparation de cette AGM. Merci!

Ça a été pour moi un plaisir de servir la communauté de l'ACBM en tant que Présidente, et j'apprécie tout le soutien et la rétroaction reçus pendant les deux dernières années.

Respectueusement,

Lucinda Johnston

Le 25 avril 2025

5.2. Treasurer's Report

CAML 2024 Budget Proposed			
	Proposed at AGM	Actual to 14 May	Actual to 31 December
Income			
1 Membership/subscription	\$6,200	\$7,377	\$7,538
Donations			\$200
2 Conference revenue			\$1,654
3 Total Income	\$6,200	\$7,377	\$9,392

Expenses			
4 PayPal Commission	\$220	\$113	\$113
5 Bank Fees	\$10		\$5
6 Member Expenses	\$200		
7 Translations	\$500		\$2,216
8 Filing Charges	\$20		\$12
9 FHSS Membership	\$600	\$734	\$944
10 IAML Dues	\$4,000		\$4,083
11 Award Funding	\$1,000		\$1,965
12 Web hosting	\$300	\$204	\$204
13 Conference expenses		\$1,041	\$2,511
14 Total Expenses	\$6,850	\$2,092	\$12,052

15 Income - Expenses	-\$650	\$5,285	-\$2,660
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Accounts	01-Jan	14-May	31-Dec
16 BMO 1997-300	\$20,662	\$1,321	\$4,591
17 BMO Savings 8899-549	\$0	\$20,000	\$24,156
18 PayPal	\$987	\$3,343	\$4,486
19 Total	\$21,649	\$24,664	\$33,234

Investments	01-Jan	15-May	31-Dec
20 BMO GIC	\$12,632.00	\$12,866.08	N/A

Notes

- 1 This amount consists of all dues payments received since the membership renewal call (email, December 2023). PayPal fees are included here and subtracted in line 4 as an expense.

- 12 The amount listed is for 2023, as Marc Stoeckle was away at the time of billing.
- 20 The BMO GIC matured 15 May. (\$12K @4.75% for 18 months)

CAML 2025 Budget Proposed			
	Proposed	Actual to 31 Mar. 2025	
1	Membership/subscription	\$7,000	\$6,827
2	Donations		\$39
3	Conference revenue		
	Total Income	\$7,000	\$6,866

4	Expenses		
5	PayPal Commission	\$150	\$64
6	Bank Fees	\$20	\$2
7	Member Expenses	\$200	
8	Translations	\$1,400	\$127
9	Filing Charges	\$20	
10	FHSS Membership	\$750	\$757
11	IAML Dues	\$4,600	
12	Award Funding	\$2,000	
13	Web hosting	\$220	\$24
14	Conference expenses		
	Total Expenses	\$9,360	\$973

15	Income - Expenses	-\$2,360	\$5,893
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Accounts	01-Jan	31-Mar	
16	BMO 1997-300	\$4,591	\$8,549
17	BMO Savings 8899-549	\$24,156	\$12,242
18	PayPal	\$4,486	\$104
19	Total	\$33,234	\$20,895

Investments	01-Jan	31-Mar	
20	BMO GIC, 1 year @ 2.75%	N/A	\$15,000.00

NOTES

- 11 The IAML 2025 invoice is being issued at the end of March.
- 20 GIC purchased on Mar. 7

CAML 2026 Budget Proposed

CAML 2026 Budget Proposed	
Income	Proposed
1 Membership/subscription	\$7,000
2 Donations	
3 Conference revenue	
Total Income	\$7,000
Expenses	
4	
5 PayPal Commission	\$150
6 Bank Fees	\$20
7 Member Expenses	\$200
8 Translations	\$1,400
9 Filing Charges	\$20
10 FHSS Membership	\$775
11 IAML Dues	\$4,600
12 Award Funding	\$2,000
13 Web hosting	\$450
14 Conference expenses	
Total Expenses	\$9,615
15	
Income - Expenses	-\$2,615

Notes

- 1 Revenue based on 2025 membership numbers.

5.2. Rapport du Trésorier

Budget proposé et réel de l'ACBM pour 2024				
	Revenu	Proposé AGA 2023	Réel au 14 mai	Réel au 31 décembre
1	Adhésions/Abonnements	\$6,200	\$7,377	\$7,538
	Dons			\$200
2	Revenus de la conférence			\$1,654
3	Revenu total	\$6,200	\$7,377	\$9,392
Dépenses				
4	Frais PayPal	\$220	\$113	\$113
5	Frais bancaires	\$10		\$5
6	Dépenses des membres	\$200		
7	Traduction	\$500		\$2,216
8	Frais de dépôt	\$20		\$12
9	Adhésion à la FSH	\$600	\$734	\$944
10	Cotisations à l'AIBM	\$4,000		\$4,083
11	Financement des prix	\$1,000		\$1,965
12	Hébergement Web	\$300	\$204	\$204
13	Déficit de conférence		\$1,041	\$2,511
14	Total des dépenses	\$6,850	\$2,092	\$12,052
15	Revenus - Dépenses	-\$650	\$5,285	-\$2,660
Comptes				
		01-Jan	14-May	31-Dec
16	BMO 1997-300	\$20,662	\$1,321	\$4,591
17	BMO Épargnes 8899-549	\$0	\$20,000	\$24,156
18	PayPal	\$987	\$3,343	\$4,486
19	Total	\$21,649	\$24,664	\$33,234
Investissements				
		01-Jan	15-May	31-Dec
20	CPG de la BMO	\$12,632.00	\$12,866.08	N/A

Notes

- 1 Ce montant représente toutes les sommes reçues à la suite du courriel de rappel de décembre 2022 concernant le renouvellement des adhésions. Les frais afférents à PayPal sont inclus, mais soustraits à la ligne 4 sous les dépenses.
- 12 Le montant indiqué ici est celui de 2023, car Marc Stoeckle était absent au moment de la facturation.

- 20 Le certificat de placement garanti (CPG) de la BMO est arrivé à échéance le 15 mai (12,000\$ placé à 4.75% pour 18 mois)

Budget proposé et réel de l'ACBM pour 2025		
Revenu	Proposé AGA 2024	Réel au 31 mars
1 Adhésions	\$7,000	\$6,827
2 Dons		\$39
3 Revenus de la conférence		
Revenu total	\$7,000	\$6,866
Dépenses	Proposé AGA 2024	Réel au 31 mars
4 Frais PayPal	\$150	\$64
5 Frais bancaires	\$20	\$2
6 Dépenses des membres	\$200	
7 Traduction	\$1,400	\$127
8 Frais de dépôt	\$20	
9 Adhésion à la FSH	\$750	\$757
10 Cotisations à l'AIBM	\$4,600	
11 Financement des prix	\$2,000	
12 Hébergement Web	\$220	\$24
13 Déficit de conférence		
14 Total des dépenses	\$9,360	\$973
15 Revenus - Dépenses	-\$2,360	\$5,893
Comptes	01-Jan	31-Mar
16 BMO 1997-300	\$4,591	\$8,549
17 BMO Épargnes 8899-549	\$24,156	\$12,242
18 PayPal	\$4,486	\$104
19 Total	\$33,234	\$20,895
Investments	01-Jan	31-Mar
20 CPG de la BMO, 1 an @ 2.75%	N/A	\$15,000.00

NOTES

- 11 La facture de AIBM 2025 est émise à la fin du mois de mars.
20 CPG acheté le 7 mars

Budget proposé par l'ACBM pour 2026	
	Revenu
1	Adhésions \$7,000
2	Dons
3	Revenus de la conférence
	Revenu total \$7,000
4	Dépenses
5	Frais PayPal \$150
6	Frais bancaires \$20
7	Dépenses des membres \$200
8	Traduction \$1,400
9	Frais de dépôt \$20
10	Adhésion à la FSH \$775
11	Cotisations à l'AIBM \$4,600
12	Financement des prix \$2,000
13	Hébergement Web \$450
14	Déficit de conférence
	Total des dépenses \$9,615
15	
	Revenus - Dépenses -\$2,615

Notes

- 1 Les revenus se basent sur le nombre de membres en 2025.

5.3. Audit Committee Report

The CAML Audit Committee has reviewed the 2024 financial documents submitted by Treasurer Tim Neufeldt on April 4, 2025, and has found no issues of concern.

Respectfully submitted,

Cathy Martin

James Mason

CAML Audit Committee 2025

April 9, 2025 May 17, 2024

5.3. Rapport du Comité de vérification

Le comité d'audit de l'ACBM a examiné les documents financiers 2024 déposés le 4 avril 2025 dernier par le trésorier Tim Neufeldt, et n'a repéré aucun problème préoccupant.

Respectueusement soumis,

Cathy Martin

James Mason

Comité d'audit 2025 de l'ACBM

9 avril 2025

5.4. Membership Secretary's Report

	2020	2021	2022	2023	2024	2025
Individuals	61	64	57	59	67	57
CAML/IAML regular	32	38	29	28	32	25
CAML/IAML student/paraprofessionals	2	1	2	2	4	5
CAML/IAML retired/unwaged	7	8	9	9	8	7
CAML/IAML honorary	0	0	0	1	1	1
CAML regular	12	8	9	10	14	10
CAML students/paraprofessionals	3	3	3	3	3	3
CAML retired/unwaged	4	5	4	5	4	5
CAML honorary	1	1	1	1	1	1
Institutions	19	17	16	16	15	14
TOTAL members	80	81	73	75	82	71

The numbers for 2025 are to the date of this report.

The numbers from 2020 to 2024 are taken from the year-end totals, not from the reports given mid-year or at the AGMs.

The numbers from 2020 to 2025 do not include members of the CAML/ACBM Quebec chapter, introduced after the 2007 AGM.

We had 2 new personal members this year, 2 IAML/CAML.

We have received 4 donations.

Respectfully submitted,
Becky Smith
CAML Membership Secretary
April 1, 2025

5.4. Rapport de la Secrétaire responsable des adhésions

	2020	2021	2022	2023	2024	2025
Membres individuels	61	64	57	59	67	57
ACBM/AIBM ordinaire	32	38	29	28	32	25
ACBM/AIBM étudiant/paraprofessionnel	2	1	2	2	4	5
ACBM/AIBM sans emploi/retraité	7	8	9	9	8	7
ACBM/AIBM honoraire	0	0	0	1	1	1
ACBM ordinaire	12	8	9	10	14	10
ACBM étudiant/paraprofessionnel	3	3	3	3	3	3
ACBM sans emploi/retraité	4	5	4	5	4	5
ACBM honoraire	1	1	1	1	1	1
Institutions	19	17	16	16	15	14
TOTAL des membres	80	81	73	75	82	71

Le nombre de membres donné pour 2025 est celui en date de ce rapport.

Les nombres de membres donnés pour les années 2020 à 2024 sont ceux en fin d'année, et non ceux tirés des rapports présentés en milieu d'année ou lors de l'AGM.

Ces nombres, pour 2020 à 2025, ne comprennent pas les membres de la Section québécoise de l'ACBM, qui a été formée après l'AGM de 2007.

Nous comptons 2 nouveaux membres individuels cette année, tous deux ACBM-AIBM.

Nous avons reçu 4 dons.

Respectueusement soumis,
Becky Smith
Secrétaire responsable des adhésions de l'ACBM
1er avril 2025

5.5. Communications Officer's Report

This past year has seen edits and updates to the CAML-ACBM website, web presence, and back end digital asset management. I worked with Lucinda Johnston in Summer 2024 to identify priorities for website updates and have been working through them, with the majority currently completed. I had an unexpected medical leave in Autumn 2024, during which time I was informed by Marc Stoeckle that the translation website plugin failed and was replaced by a translation plugin that did not have the option of a separate /fr url and was also based on AI translation and not on manual translation. This was a short-term solution and in reconnecting the prior plugin the prior manual translation content was lost. Previous site backups did not contain this content. The content was able to be recovered from the Internet Archive Wayback Machine to restore the website functioning. The prior lack of documentation of text content in both languages was noted and documentation of website text content has been established. Documentation of website admin tasks, digital assets and ongoing protocols have been increased for transparency, archival purposes, and succession or support needs.

Ongoing plans for website content include more detailed CAML-ACBM history, listing conference programs and award winners, and increased security for membership forms. The volatile political circumstances effecting CAD/USD exchange rates and data sovereignty and security have prompted considerations to prioritize domestic web hosting and data storage, as both of these aspects of CAML-ACBM operations are currently connected to American companies. I have identified options for both and have suggested migration efforts occur this Summer to support consistency in sharing and accessing conference information. There will be benefits in both data security and cost, as payments will be in CAD. Issues of information security and ethics of digital engagement have also prompted a reflection on CAML-ACBM social media. No plans are currently in place to make changes, but I welcome feedback from members on this topic.

I welcome questions, comments, concerns, requests from members regarding CAML-ACBM web presence. It is helpful to hear from our membership so next steps can reflect the desires and needs of us all.

Thank you,

Laura Reid

Submitted April 3, 2025

5.5. Rapport de l'Agent de communications

Pendant la dernière année, nous avons apporté diverses corrections et mises à jour au site web de l'ACBM, ainsi qu'à notre présence sur le web et à notre système de gestion des actifs numériques. J'ai travaillé en collaboration avec Lucinda Johnston à l'été 2024 pour identifier les priorités pour la mise à jour du site web, et je suis en train de passer à travers les priorités que nous avons identifiées, la majorité étant maintenant complétée. J'ai dû m'absenter de façon imprévue à l'automne 2024, pour des raisons médicales; à ce moment, Marc Stoeckle m'a informée que l'extension (plugin) servant à la traduction de notre site web avait fait défaut, et avait été remplacée par une extension qui ne permettait pas l'emploi d'un url /fre séparé; de plus, cette extension se basait sur des traductions effectuées par intelligence artificielle, et non sur des traductions manuelles. Il s'agissait d'une solution à court terme, et lorsque nous avons reconnecté l'extension précédente, les traductions manuelles existantes ont été perdues. Les copies de sauvegarde de notre site web ne comprenaient pas ce contenu. Nous avons été capables de récupérer ce contenu grâce au service d'archives de l'internet Wayback Machine. Nous avons noté l'absence de documentation du contenu textuel dans les deux langues, et nous avons établi une documentation du contenu textuel de notre site web. Nous avons également augmenté la documentation des tâches administratives liées à notre site web, des actifs numériques, et des protocoles en cours, ceci aux fins de transparence, d'archivage, et pour les besoins de la planification de la relève ou de soutien.

Les plans actuels pour le contenu du site web comprennent ce qui suit : une histoire plus détaillée de l'ACBM, la liste des programmes de conférence et des récipiendaires de prix, et une plus grande sécurité pour les formulaires d'adhésion. Les circonstances politiques instables, qui ont un effet sur le taux de change entre les devises canadiennes et américaines et sur la souveraineté et la sécurité des données, nous ont poussés à penser prioriser l'hébergement internet et le stockage des données au pays, étant donné que ces deux aspects des opérations de l'ACBM sont présentement liés à des compagnies américaines. J'ai identifié des options locales pour ces deux éléments, et j'ai suggéré que nos efforts touchant une migration aient lieu cet été, de façon à aider à une plus grande cohérence dans l'accès et le partage de l'information touchant la conférence. Les bénéfices de ce changement toucheront à la fois la sécurité des données et les coûts, étant donné que les paiements se feront en devises canadiennes. Les questions de sécurité de l'information, et de l'éthique touchant l'engagement en matière de technologies numériques, nous ont également poussés à réfléchir aux médias sociaux de l'ACBM. Nous ne planifions pas de changements particuliers en ce moment, mais toute rétroaction des membres sur ce sujet est la bienvenue.

Il me fera plaisir de recevoir des questions, des commentaires, des sujets de réflexion et des demandes de la part des membres, touchant notre présence sur le web. C'est toujours utile pour nous de savoir ce que pensent nos membres, pour que nos actions reflètent les désirs et les besoins de tous.

Merci,

Laura Reid

Soumis le 3 avril 2025

5.6. Rapport de la section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM) 2024-2025

La section québécoise de l'Association canadienne des bibliothèques, archives et centres de documentation musicaux (SQACBM) a tenu sa rencontre annuelle le vendredi 25 octobre 2024. C'était la toute première fois que le Centre de musique canadienne au Québec accueillait la SQACBM et nous avons été séduits par son Espace Kendergi. La rencontre hybride a réuni des participant.es provenant de plus de 12 institutions différentes.

Nous remercions chaleureusement tous ceux et celles qui ont présenté le résultat de leur travail lors de cette journée :

- *Nous allons bien: 68 ans d'histoire de l'ACBM* : Jan Guise de l'Université de Toronto
- *Les catalogues thématiques du CMCQc* : Naomi Ouellet du Centre de musique canadienne au Québec
- *La mise à jour du site web de la SQACBM* : Oscar Salazar Valera de la Grande Bibliothèque
- *La Collection Claude-Gingras : présentation de la collection, de son traitement et de sa mise en valeur* : Christiane Melançon, Laurence Charest et Lina Picard de l'Université de Montréal
- *Archives de Nuits d'Afrique et découvrabilité des musiques dites "du monde"* : Valérie Lessard de Filigrane Archives

Des élections ont eu lieu lors de l'assemblée générale alors que 3 postes étaient à pourvoir. Nous sommes heureux de vous présenter notre nouveau comité :

- Daniela Zavala-Mora (Université Laval) est la nouvelle Présidente (fin de mandat de Julie Carmen Lefebvre).
- Julie Geneau (Université de Montréal) est la nouvelle Vice-présidente (fin de mandat pour Oscar Salazar Varela)

- Julie Carmen Lefebvre (Conservatoire de musique et d'art dramatique du Québec) est la Responsable des communications (Naomi Ouellet se retire de son mandat)

Nous souhaitons vous retrouver à notre prochaine rencontre annuelle! L'Université Laval sera l'hôtesse pour cet événement hybride. Ouvrez vos agenda et réservez votre vendredi 24 octobre 2025. L'appel aux communications est ouvert et vous êtes les bienvenus à proposer une communication en français ou en anglais : sqacbm@gmail.com.

Texte rédigé par le C.A. de la SQACBM

Daniela Zavala-Mora, Présidente

Julie Geneau, Vice-présidente

Frédéric Tremblay, Trésorier

Julie Carmen Lefebvre, Agente de communication

5.6. Report from the Quebec chapter of the Canadian Association of Music Libraries, Archives and Documentation Centers (SQACBM) 2024-2025

The Quebec chapter of the Canadian Association of Music Libraries, Archives and Documentation Centres (SQACBM) held its annual meeting on Friday, October 25, 2024. This was the very first time that the Canadian Music Centre's Quebec chapter hosted the SQACBM event and we could not have asked for a better place than its Espace Kendergi. The hybrid meeting brought together participants from over 12 different institutions. We wish to thank everyone who participated in the making of this day:

- Nous allons bien: 68 ans d'histoire de l'ACBM : Jan Guise, University of Toronto
- Les catalogues thématiques du CMCQc : Naomi Ouellet, Canadian Music Center - Quebec chapter
- La mise à jour du site web de la SQACBM : Oscar Salazar Valera, Grande Bibliothèque
- La Collection Claude-Gingras : présentation de la collection, de son traitement et de sa mise en valeur : Christiane Melançon, Laurence Charest et Lina Picard, Université de Montréal
- Archives de Nuits d'Afrique et découvrabilité des musiques dites "du monde" : Valérie Lessard, Filigrane Archives

Elections were held at our general assembly with 3 positions to be filled. We are delighted to present our new committee:

- Daniela Zavala-Mora (Université Laval) is our new President (end of mandate for Julie Carmen Lefebvre)
- Julie Geneau (Université de Montréal) our new Vice-President (end of mandate for Oscar Salazar Varela)
- Julie Carmen Lefebvre (Conservatoire de musique et d'art dramatique du Québec) fills in as Communications Officer (Naomi Ouellet withdraws from her mandate)

We hope to see you at our next SQACBM annual meeting! Université Laval will host this hybrid event on October 24th, 2025. Save the date and do add to your calendar!

Call for papers is now open, and you are welcome to submit a presentation in French or English: sqacbm@gmail.com.

Text written by the Board of Directors of SQACBM

Daniela Zavala-Mora, President

Julie Geneau, Vice President

Frédéric Tremblay, Treasurer

Julie Carmen Lefebvre, Communications Officer

5.7. *CAML Review* Editorial Team Report 2024-2025

Issues Published

Volume 52, no. 2 (December 2024) includes:

Reports:

- Reports from the 2024 CAML Annual General Meeting
- Minutes of the 2023 CAML Annual General Meeting
- IAML Toronto 2027 Progress Report by Avery Brzobohaty, Jan Guise, Tim Neufeldt, Becky Shaw
- Royal Musical Association's 150th Anniversary Conference by Jan Guise

Reviews:

- Stories and Lessons from the World's Leading Opera, Orchestra Librarians, and Music Archivists, vols. 1-2 by Patrick Lo, Robert Sutherland, Wei-En Hsu, and Russ Girsberger (Book). Reviewed by Geneviève Beaudry

- Massey Hall by David McPherson (Book). Reviewed by Rob van der Bliet.
- Rubymusic: A Popular History of Women’s Music and Culture by Connie Kuhns (Book). Reviewed by Meredith C. Graham

Volume 53, no. 1 (forthcoming in June 2025)

Editorial Team (as of May 2025)

- Carolyn Doi and Kyra Folk-Farber, Lead Editors
- Brian McMillan and Phoebe Robertson, Review Editors
- Scott Cowan, Associate Editor
- Katie Lai, Associate Editor
- Deborah Wills, Associate Editor

The Editorial Team meets monthly, and the co-Lead Editors also meet monthly in-between Editorial Team meetings. Kyra Folk-Farber will step down as co-lead Editor in June 2025. At the end of April 2025, a call for a new co-lead editor was posted. The position will be open until filled.

Other activities

CAML Review has joined the Canadian Association of Learned Journals (CALJ) as a member.

Editors have been working on updating the author guidelines for submissions to CAML Review.

Respectfully Submitted,

Carolyn Doi and Kyra Folk-Farber

May 2025

5.7. Rapport de l’Équipe éditoriale de la *Revue de l’ACBM* 2024-2025

Numéros publiés

Le volume 52, no. 2 (décembre 2024) comprend :

Rapports :

- Rapports de l'Assemblée générale annuelle 2024 de l'ACBM
- Procès-verbal de l’Assemblée générale annuelle 2022 de l’ACBM
- IAML Toronto 2027 Progress Report par Avery Brzobohaty, Jan Guise, Tim Neufeldt, Becky Shaw
- Royal Musical Association's 150th Anniversary Conference par Jan Guise

Critiques :

- *Stories and Lessons from the World's Leading Opera, Orchestra Librarians, and Music Archivists*, vol. 1-2 par Patrick Lo, Robert Sutherland, Wei-En Hsu, et Russ Girsberger (Livre).
Compte rendu de Geneviève Beaudry
- *Massey Hall* par David McPherson (Livre). Compte rendu de Rob van der Bliëk.
- *Rubymusic : A Popular History of Women's Music and Culture* par Connie Kuhns (Livre).
Compte rendu de Meredith C. Graham

Volume 53, no. 1 (à paraître en juin 2025)

Équipe éditoriale (à partir de mai 2025)

- Carolyn Doi et Kyra Folk-Farber, rédactrices en chef
- Brian McMillan et Phoebe Robertson, rédacteurs en chef
- Scott Cowan, rédacteur en chef adjoint
- Katie Lai, rédactrice en chef adjointe
- Deborah Wills, rédactrice en chef adjointe

L'équipe éditoriale se réunit tous les mois et les corédactrices en chef se rencontrent également tous les mois entre les réunions de l'équipe éditoriale. Kyra Folk-Farber quittera son poste de corédactrice en chef en juin 2025. Fin avril 2025, un appel à candidatures pour un nouveau corédacteur.rice en chef a été lancé. Le poste sera ouvert jusqu'à ce qu'il soit pourvu.

Autres activités

Revue de l'ACBM est devenu membre de l'Association canadienne des revues savantes (ACRS).

Les rédacteurs ont travaillé à la mise à jour des lignes directrices à l'intention des auteurs pour les soumissions à la Revue de l'ACBM.

Le tout respectueusement soumis,

Carolyn Doi et Kyra Folk-Farber

mai 2025

5.8. Conference Planning Committee Report

As Chair of the CAML Conference Planning Committee for 2025, I have been leading the organization of the upcoming conference, which will take place virtually on May 13–14. The theme, Shaping the Future: Music Stewardship, Advocacy & Technology, is guiding our planning and session development. I have been meeting monthly with the committee—Lucinda Johnston, Laura Reid, Laura Jacyna, Katherine Penner, and David Haskins—to coordinate logistics, shape the program, and confirm speakers.

A key focus has been organizing the keynote panel discussion, which will open the conference on May 13. I have secured panelists Jesse Plessis, Jessica Sparvier-Wells, and Melody McKiver and will serve as the session’s moderator. Each panelist will receive an honorarium of \$500. The committee has reached out to them to request a brief reflection on their work and perspectives to help shape discussion topics and ensure a meaningful exchange.

Work continues finalizing the program and coordinating session formats. The committee is engaged in refining the schedule, confirming additional speakers, and addressing technical considerations for the virtual format. The planning process has been collaborative and productive, and we are on track to deliver a strong conference program.

Respectfully submitted,

Marc Stoeckle

Member at Large

March 24, 2025

5.8. Rapport du Comité de planification de la conférence

En tant que Président du Comité de planification de la Conférence de l’ACBM pour 2025, j’ai été chargé de gérer l’organisation de la prochaine conférence, qui aura lieu, de manière virtuelle, les 13 et 14 mai prochains. Le thème, Façonner l’avenir : Intendance de la musique, défense des droits & technologie, guide notre planification et l’organisation des sessions de la conférence. Je rencontre le comité (Lucinda Johnston, Laura Reid, Laura Jacyna, Katherine Penner, et David Haskins) de façon mensuelle pour coordonner les questions logistiques, organiser le programme, et confirmer la participation des conférenciers.

Un élément important a été l’organisation du panel de la conférence d’honneur, qui va lancer la conférence le 13 mai. J’ai confirmé la participation des panélistes, soit Jesse Plessis, Jessica Sparvier-Wells, et Melody McKiver, et je tiendrai le rôle de modérateur. Chacun des panélistes recevra un cachet de 500\$. Le comité a demandé à chacun d’entre eux de nous envoyer une courte réflexion

sur leur travail et leurs perspectives respectives, pour nous aider à choisir les sujets de discussion et nous assurer de discussions fructueuses.

Nous continuons à coordonner le format des sessions, et à finaliser le programme de la conférence. Nous sommes également occupés à finaliser l'horaire, confirmer la participation des autres conférenciers, et gérer les questions techniques touchant le format virtuel. Le processus de planification s'est déroulé de manière collaborative et productive, et nous sommes sur la bonne voie pour présenter un solide programme pour la conférence.

Soumis respectueusement par

Marc Stoeckle

Membre sans portefeuille du C.A. de l'ACBM

10 mars 2025

5.9. Collections Committee Report of Activities from June 2024-May 2025

The CAML Collections Committee met four times as a group over the past year. The current roster of the Committee is as follows:

Lucinda Johnston (University of Alberta, CAML President, ex officio), Houman Behzadi (McGill University), Trevor Deck (University of Toronto, Chair), Carolyn Doi (University of Saskatchewan), Cory Laverty (Queen's University), Katherine Penner (University of Manitoba), Becky Smith (Memorial University), and Brian McMillan (Western University).

Meetings primarily centred on discussions of collections-related matters, including management strategies for shared collecting initiatives, digital resources, and strategies to address the challenges of acquiring diverse materials. Updates were also provided regarding both proposed and ongoing projects associated with the committee. These projects included the following:

[CAML BIPOC Shared Collection Initiative](#)

The committee continued its work on the BIPOC Shared Collection Initiative, focusing on cataloging best practices and acquisition challenges. A standardized MARC 583 action note was developed to enhance metadata consistency across institutions.

Challenges in acquiring scores were noted, including issues related to rental-only availability, shipping restrictions, and financial limitations due to the lack of dedicated funding. To address these, members engaged in advocacy initiatives and discussed potential grant opportunities. Additionally, discussions continued regarding long-term retention strategies, with the possibility of developing a Memorandum of Understanding (MOU) in the future.

Canadian Music Centre and CAML Electronic Scores Project

The committee initiated a collaboration with the Canadian Music Centre (CMC), University of Toronto Libraries, and Scholars Portal to integrate CMC electronic scores into Canadian academic music library collections. The working group aims to improve access to Canadian compositions while ensuring their long-term preservation.

The project's pilot phase will focus on digitizing and licensing scores for which CMC holds copyright, including works by publishers such as Avondale and Berandol, as well as unpublished manuscripts by prominent Canadian composers including Violet Archer and Harry Summers.

Key discussion points have included:

- Selection criteria for inclusion in the pilot project.
- Metadata creation and digitization workflows, with collaboration from cataloguing experts.
- Licensing models that balance financial sustainability with broad access.
- Addressing representation gaps in the collection, particularly with respect to BIPOC composers.
- Exploring funding opportunities, such as Canada Council grants, to support long-term accessibility.

Migration to Google Drive for Documentation

Following the discontinuation of the U of T intranet, the CAML Collections Committee transitioned its documentation to Google Drive. Discussions focused on establishing a shared business account to improve security and accessibility. The committee will continue exploring the feasibility of using a Google Drive setup with a dedicated CAML domain.

10-Year Anniversary of the CAML Collections Committee

2025 marks the 10-year anniversary of the CAML Collections Committee. The milestone was recognized in discussions, with members reflecting on past achievements and future goals.

Communication and Outreach

To improve coordination, the committee created an email listserv specifically for Collections Committee members (camlcollectionscommittee-l@listserv.utoronto.ca), and is considering the creation of a separate listserv for institutions participating in the BIPOC Shared Collecting Initiative. Additionally, outreach efforts were made to COPPUL's North/Nord Canadian Shared Print Network to explore potential collaborations on the BIPOC Composer project.

Planned Activities for 2025/26

- Formalize cataloging workflows for the Canadian BIPOC Composer Shared Collection Initiative.

- Establish retention guidelines for Canadian BIPOC Shared Collection Initiative.
- Continue advocacy and grant-seeking efforts to support shared collecting initiatives.
- Continue progress on CMC/CAML collaborative pilot project.
- Continue development of a dedicated page on the CAML webpage for the BIPOC Shared Collecting Initiative.
- Evaluate options for a more secure documentation repository for CAML Collections Committee activities.

The CAML Collections Committee remains committed to supporting Canadian music collections through collaborative initiatives, advocacy, and resource-sharing strategies.

Submitted by Trevor Deck

Chair, Collections Committee

5.9. Rapport du Comité des collections pour la période juin 2024-mai 2025

Le Comité des collections de l'ACBM s'est rencontré quatre fois pendant la dernière année. Le comité est présentement composé des personnes suivantes :

Lucinda Johnston (University of Alberta, Présidente de l'ACBM, membre ex officio), Houman Behzadi (McGill University), Trevor Deck (University of Toronto, Président du Comité), Carolyn Doi (University of Saskatchewan), Cory Laverty (Queen's University), Katherine Penner (University of Manitoba), Becky Smith (Memorial University), et Brian McMillan (Western University).

Les réunions ont principalement pris la forme de discussions à propos de sujets touchant les collections, y compris des stratégies de gestion pour les initiatives sur les collections partagées ou les ressources électroniques, et des stratégies pour faire face aux défis touchant l'acquisition de documents variés. Des mises à jour ont aussi été partagées au sujet de projets (en cours et suggérés) relevant du mandat du comité. Ces projets comprennent ceux qui suivent :

Initiative de l'ACBM sur les collection partagées BIPOC (personnes autochtones, noires et de couleur)

Le comité a continué son travail sur l'initiative de l'ACBM sur les collections partagées BIPOC, en mettant l'accent sur les meilleures pratiques de catalogage, et les défis touchant les acquisitions. Une note standardisée sur les mesures prises, à employer dans la zone MARC 583, a été développée, pour améliorer la cohérence des métadonnées entre les institutions.

On a noté les défis touchant l'acquisition des partitions, y compris les défis reliés à l'acquisition de partitions disponibles seulement en location, les restrictions touchant la livraison, et les limites

financières imposées par le manque de financement dédié. Pour répondre à ces défis, les membres ont lancé des initiatives de plaidoyer et ont discuté de possibilités de subventions. De plus, des discussions sont toujours en cours à propos des stratégies de rétention à long terme, avec la possibilité de développer éventuellement un protocole d'entente.

[Projet du Centre de musique canadienne et de l'ACBM sur les partitions électroniques](#)

Le comité a mis sur pied une collaboration avec le Centre de musique canadienne (CMC), les bibliothèques de l'université de Toronto, et le Scholars Portal, pour intégrer les partitions électroniques du CMC au sein des collections des bibliothèques musicales académiques canadiennes. Le groupe de travail vise à améliorer l'accès aux compositions canadiennes, tout en assurant leur préservation à long terme.

La première phase de ce projet est un projet pilote qui met l'accent sur la numérisation et la gestion des droits de partitions pour lesquelles le CMC détient les droits, y compris des œuvres d'éditeurs tels que Avondale et Berandol, ainsi que des manuscrits non publiés de compositeurs canadiens importants, tels que Violet Archer et Harry Summers.

Des éléments importants de nos discussions comprennent :

- Les critères de sélection pour l'inclusion à ce projet.
- Des flux de travail pour la création de métadonnées et la numérisation, grâce à la collaboration d'experts en catalogage.
- Des modèles de gestion des droits qui permettent d'équilibrer la viabilité financière et un large accès.
- Le souci des lacunes dans les collections, en particulier en ce qui touche les compositeurs BIPOC.
- L'exploration de possibilités de financement, par exemple par l'entremise de subventions du Conseil des arts du Canada, pour soutenir l'accès à long terme.

[Migration de la documentation vers Google Drive](#)

Suite à la disparition de l'intranet de l'Université de Toronto, le Comité des collections de l'ACBM a déplacé sa documentation vers Google Drive. Nous avons discuté de la possibilité d'établir un compte d'affaires partagé pour améliorer la sécurité et l'accessibilité. Le comité va continuer à explorer la possibilité d'employer Google Drive dans le cadre d'un domaine dédié à l'ACBM.

[10e anniversaire du Comité des collections de l'ACBM](#)

L'année 2025 marque le 10e anniversaire du Comité des collections de l'ACBM. Cet anniversaire a fait l'objet de discussions, alors que les membres réfléchissaient aux réussites passées et aux objectifs futurs.

Communication et rayonnement

Pour améliorer la coordination, le comité a créé une liste de discussion spécialement pour les membres du comité (camlcollectionscommittee-l@listserv.utoronto.ca) et nous sommes en train de réfléchir à la possibilité de créer une liste de discussion séparée pour les institutions qui participent à l'Initiative pour les collections partagées de musique de compositeurs BIPOC canadiens. De plus, nous avons communiqué avec Nord: le Réseau canadien de conservation partagée des documents imprimés, du COPPUL (Council of Prairies and Pacific University Libraries), pour réfléchir à de possibles collaborations avec le projet des compositeurs BIPOC.

Activités planifiées pour 2025-26

- Formaliser les processus de catalogage pour l'Initiative pour les collections partagées de musique de compositeurs BIPOC canadiens
- Établir des lignes directrices de rétention pour l'Initiative pour les collections partagées de musique de compositeurs BIPOC canadiens
- Continuer la mobilisation et les efforts de recherche de subventions pour soutenir les initiatives de collections partagées
- Continuer à faire avancer le projet pilote de collaboration CMC-ACBM
- Continuer le développement d'une page dédiée à l'Initiative pour les collections partagées de musique de compositeurs BIPOC canadiens sur le site Web de l'ACBM
- Évaluer les options pour un endroit plus sécuritaire où conserver les documents relatifs aux activités du Comité

Le Comité des collections de l'ACBM reste déterminé à soutenir les collections de musique canadienne par le biais d'initiatives collaboratives, de mobilisation, et de stratégies de partage des ressources.

Soumis par Trevor Deck

Président du comité des collections

5.10. Cataloguing Committee Report

Year activities

We continue our goal to work on a committee-space public-facing webpage with cataloguing documentation and news.

At the CAML Conference in June 2024, we presented “Cataloguing community roundtable: Building a cataloguing community / Table ronde du comité de catalogage : bâtir une communauté de catalogage.

As the CAML consultant on the Canadian Committee on Cataloging, Megan Chellew attended two online meetings in June and October 2024.

Respectfully submitted,

Megan Chellew (Co-chair)

Andrew Senior (Co-chair)

5.10. Rapport du Comité de catalogage

Activités de l'année

Nous poursuivons notre objectif de créer un espace pour le comité en travaillant sur une page web publique avec de la documentation et des actualités sur le catalogage.

Lors de la Conférence en juin 2024, nous avons présenté « Cataloguing community roundtable: Building a cataloguing community / Table ronde du comité de catalogage : bâtir une communauté de catalogage ».

En tant que consultante au Comité canadien de catalogage de l'ACBM, Megan Chellew a participé à deux réunions en ligne en juin et octobre 2024.

Respectueusement soumis,

Megan Chellew (Co-présidente)

Andrew Senior (Co-président)

5.11. Nominations Officer's Report

The position of Secretary is open this year on the CAML Board of Directors. On March 26, 2025, calls for nominations for this position were sent to the CAML Listserv. Nominations and expressions of interest closed on Friday, April 25, 2025. A reminder email was sent to the CAML Listserv on April 14.

One self-nomination for the position was received from Samuel Plato. Nominations will also be called for on the floor at the 2025 AGM.

Respectfully submitted,

Cory Laverty

April 25, 2025

5.11. Rapport de la Responsable des candidatures

Cette année, le poste de Secrétaire du Conseil d'administration de l'ACBM est ouvert. Le 26 mars 2025, un appel de candidatures pour ce poste a été publié sur la liste de discussions de l'ACBM. La période des nominations ou des manifestations d'intérêt a pris fin le 25 avril 2025. Un courriel de rappel a été publié sur la liste de discussions de l'ACBM le 14 avril.

La seule candidature reçue a été celle de Samuel Plato. On invitera également les candidatures de la part des personnes présentes pendant l'AGM 2025.

Respectueusement soumis par

Cory Laverty

25 avril 2025

CAML Annual General Meeting Minutes
Thursday, June 13, 2024, 12:30–1:30 p.m. EDT
Hybrid format (in-person at McGill University and virtual)

Present: Houman Behzadi, Maria Calderisi, Trevor Deck, Carolyn Doi, Rachel Gagnon, Julie Geneau, Peter Gorman, Jan Guise, Lucinda Johnston, David Jones, Katie Lai, Julie-Carmen Lefebvre, Cathy Martin, Brian McMillan, Suzanne Meyers Sawa, Daniel Benjamin Miller, Tim Neufeldt, Maureen Nevins, Katherine Penner, Lina Picard, Melissa Pipe, Samuel Plato, Lelland Reed, Risa de Rege, Laura Reid, Andrew Senior, Becky Smith, Frédéric Tremblay, Kimberly White.

1 Call to order

Meeting called to order 12:17 EDT

2 Approval of agenda

Houman Behzadi (m), Tim Neufeldt (s), all in favour, motion carried

3 Approval of minutes of 2023 AGM

Jan Guise (m), Tim Neufeldt (s), all in favour, motion carried

4 Business arising from the 2023 AGM minutes

Board was tasked with three items at the AGM in 2023, two have been completed.

ACTION: The board will survey the membership regarding CAML's membership in larger professional organizations (carried forward from 2023 minutes).

5 Reports:

5.1 President's report (Lucinda Johnston)

- As submitted, no questions or discussion.

5.2 Treasurer's report (Tim Neufeldt)

- As submitted.
 - Question as to whether we are in a good position to fund IAML 2027, answered yes.

5.3 Audit Committee report (Trevor Deck / James Mason)

- As submitted, no questions or discussion.

5.4 Membership Secretary's report (Becky Smith)

- As submitted, no questions or discussion.

5.5 Communications Officer's report (Laura Reid)

- As submitted, no questions.
 - The issue with the CAML contact email mentioned in the report is still ongoing and hoped to be resolved soon; but it does not appear to have inhibited actual contact as email forwarding to the membership secretary is still functioning.

5.6 Conference Planning Committee report (Katie Lai)

- As submitted.
 - Question as to whether the concert listed on the program is also an open event. Answered yes.

5.7 CAML Review Editorial Team report (Carolyn Doi / Kyra Folk-Farber)

- As submitted, no questions or discussion.

5.8 Collections Committee report (Trevor Deck)

- As submitted, no questions or discussion.

5.9 Cataloguing Committee report (Megan Chellew / Andrew Senior)

- As submitted, no questions or discussion.

5.10 Quebec Chapter report (Julie Carmen Lefebvre)

- As submitted.
 - Question as to where the annual meeting of the chapter would be held. Answered that it is still to be determined, but will likely be in Montreal.

5.11 Nominations Officer's report (Katherine Penner)

- As submitted, no questions or discussion.

5.12 Motion to accept reports

- Becky Smith (m), Houman Behzadi (s), all in favour, motion carried.

6. Board Rotations and Elections:

Call for the opening of elections

Houman Behzadi (m), Rachel Gagnon (s), all in favour, motion carried.

6.1 Member-at-Large

- Nominations received before the meeting: none
- Nominations from the floor: Marc Stoeckle

- Marc Stoeckle elected by acclamation to the position of Member at Large.

6.2. Communications Officer

- Laura Reid appointed by the board prior to the AGM.

6.3. President-Elect

- Nominations received before the meeting: Katherine Penner nominated by Jan Guise
- Nominations from the floor: none
- Katherine Penner elected by acclamation to the position of President-Elect.

7. Proposed amendments to Constitution and Bylaws

- Addition of Bylaw 4.4 to ensure that positions within the organization can only be filled by members in good standing
- Changes to Bylaw 5.7.10.1 and 5.7.10.2, and deletion of 5.7.10.3, to clarify the position responsibilities of, and distinction between, CAML Review Editor(s) and Communications Officer.
- Changes to Bylaws 6.1, deletion of Bylaws 6.2 and 6.3, and renumbering of subsequent Bylaws in section 6 to eliminate the need to change the bylaws every time there is a change in a committee description or terms of reference.
- Question as to who recruits the CAML Review editors.
- They are appointed by the board, with or without an expression of interest. Specific recruitment process is not spelled out in the bylaws.
- Question as to whether the autonomy of the CAML Review staff is affected by this process

Motion to accept changes:

Rachel Gagnon (m), Brian McMillan (s), all in favour, motion carried, with a mandate to the Board to investigate the issue discussed above.

ACTION: The board will investigate concerns related to the autonomy of the CAML Review editor(s) from the board, given the current language of the bylaws.

8. IAML 2027

- Jan Guise presented the proposal to invite IAML to hold its annual congress in Toronto in 2027, originally presented and discussed during a CAML Conversation on April 30th, 2024.
- The proposal assumes that CAML would hold its annual conference with IAML in Toronto with the possibility that MLA will also join.

Motion to accept the proposal:

Tim Neufeldt (m), Laura Reid (s), all in favour, motion carried.

9. CAML Conference 2025

- **ACTION:** Board will notify the membership when a location/timeframe has been arrived at for the 2025 conference.

10. Welcome to new members

- Lucinda Johnston welcomed new members both present and absent for the 2024 conference.

11. Other Business:

11.1. Congratulations to award winners

11.2. Thank you to Board members

Members completing terms this year were thanked. With a special acknowledgement to Maureen Nevins for the completion of her term as Past-President.

12. Adjournment

Meeting adjourned 1:51 EDT, Lucinda Johnston (m), Tim Neufeldt (s)

Procès-verbal de l'Assemblée générale annuelle Jeudi 13 juin 2024, 12:30–1:30 p.m. EDT Format hybride (en personne à l'université McGill, et en format virtuel)

Présents: Houman Behzadi, Maria Calderisi, Trevor Deck, Carolyn Doi, Rachel Gagnon, Julie Geneau, Peter Gorman, Jan Guise, Lucinda Johnston, David Jones, Katie Lai, Julie-Carmen Lefebvre, Cathy Martin, Brian McMillan, Suzanne Meyers Sawa, Daniel Benjamin Miller, Tim Neufeldt, Maureen Nevins, Katherine Penner, Lina Picard, Melissa Pipe, Samuel Plato, Leland Reed, Risa de Rege, Laura Reid, Andrew Senior, Becky Smith, Frédéric Tremblay, Kimberly White.

1. Ouverture de la séance

La réunion débute à 12h17 EDT

2. Adoption de l'ordre du jour

Houman Behzadi (p), Tim Neufeldt (s), tous en faveur, proposition adoptée.

3. Adoption du procès-verbal de l'AGA de 2023

Jan Guise (p), Tim Neufeldt (s), tous en faveur, proposition adoptée.

4. Affaires découlant du procès-verbal de 2023

On a demandé au C.A. de s'occuper de deux dossiers lors de l'AGA 2023. Deux des trois ont été complétés.

ACTION: Le C.A. va faire un sondage auprès des membres pour s'informer de la participation de nos membres au sein de grandes organisations professionnelles (item reporté du procès-verbal de 2023).

5. Rapports:

5.1 Rapport de la Présidente (Lucinda Johnston)

- Tel que soumis; aucune question ni discussion.

5.2 Rapport du Trésorier (Tim Neufeldt)

- Tel que soumis.
 - Une question est posée, demandant si nous sommes dans une bonne position financière pour financer la conférence IAML 2027; la réponse est Oui.

5.3 Rapport du Comité de vérification (Trevor Deck / James Mason)

- Tel que soumis; aucune question ni discussion.

5.4 Rapport de la Secrétaire responsable des adhésions (Becky Smith)

- Tel que soumis; aucune question ni discussion.

5.5 Rapport de l'Agente de communications (Laura Reid)

- Tel que soumis; aucune question.
 - On a toujours un problème affectant l'adresse courriel de l'ACBM, tel que mentionné dans ce rapport, et on espère résoudre ce problème bientôt; mais ce problème ne semble pas, en réalité, empêcher les communications, puisque les messages continuent à parvenir à la secrétaire des membres.

5.6 Rapport du Comité de planification de la conférence (Katie Lai)

- Tel que soumis.
 - Une question est posée, à savoir si le concert annoncé au programme est également un événement ouvert à tous. La réponse est Oui.

5.7 Rapport de l'Équipe éditoriale de la *Revue de l'ACBM* (Carolyn Doi / Kyra Folk-Farber)

- Tel que soumis; aucune question ni discussion.

5.8 Rapport du Comité des collections (Trevor Deck)

- Tel que soumis; aucune question ni discussion.

5.9 Rapport du Comité de catalogage (Megan Chellew / Andrew Senior)

- Tel que soumis; aucune question ni discussion.

5.10 Rapport de la Section québécoise (Julie Carmen Lefebvre)

- Tel que soumis.
 - Une question est posée, à savoir où aura lieu la rencontre annuelle de la Section. La réponse est que ceci reste à déterminer, mais ça sera sans doute à Montréal.

5.11 Rapport de la Responsable des candidatures (Katherine Penner)

- Tel que soumis; aucune question ni discussion.

5.12 Proposition pour accepter les rapports

- Becky Smith (p), Houman Behzadi (s), tous en faveur, proposition adoptée.

6 Changements et élections au Conseil d'administration :

On débute les élections.

Houman Behzadi (p), Rachel Gagnon (s), tous en faveur, proposition adoptée.

6.1 Membre sans portefeuille

- Aucune candidature reçue avant la réunion.
- Candidatures reçues pendant la réunion : Marc Stoeckle
- Marc Stoeckle est élu par acclamation au poste de Membre sans portefeuille.

6.2 Agent-e de communications

- Laura Reid a été nommée par le Conseil d'administration avant l'AGM.

6.3 Président-e élu-e

- Candidatures reçues avant la réunion : Katherine Penner, proposée par Jan Guise
- Candidatures reçues pendant la réunion : aucune
- Katherine Penner est élue par acclamation au poste de Présidente élue.

7 Amendements proposés à la Constitution et aux Règlements de l'ACBM

- Ajout du Règlement 4.4, pour s'assurer que les postes au sein de l'organisme ne peuvent être remplis que par des membres en règle.
- Changements au Règlements 5.7.10.1 et 5.7.10.2, et suppression de 5.7.10.3, pour clarifier les responsabilités respectives des éditeurs de la *Revue de l'ACBM* et de l'agent-e des communications, et la différence entre ces deux rôles.
- Changements au Règlement 6.1, suppression des Règlements 6.2 et 6.3, et renumérotation des règlements suivants dans la Section 6, de façon à éliminer le besoin de modifier les Règlements à chaque fois qu'il y a un changement dans la description d'un comité ou dans les paramètres.

- Une question est posée au sujet du recrutement des éditeurs de la *Revue de l'ACBM*.
 - Les éditeurs sont nommés par le Conseil d'administration; il peut ou non y avoir un appel à manifestation d'intérêt. Les détails du mécanisme de recrutement ne sont pas décrits dans les Règlements.
 - La question est posée à savoir si l'autonomie de la *Revue de l'ACBM* est touchée par ce processus de recrutement.

Proposition pour accepter les changements :

Rachel Gagnon (p), Brian McMillan (s), tous en faveur, proposition adoptée, mandatant le Conseil d'administration d'analyser les questions discutées ci-haut.

ACTION: Le Conseil d'administration va analyser la question relative à l'autonomie de la *Revue de l'ACBM* par rapport au Conseil d'administration, en tenant compte du texte actuel des Règlements.

8 AIBM 2027

- Jan Guise présente la soumission pour inviter IAML (l'AIBM) à tenir son congrès annuel à Toronto en 2027; cette soumission a été précédemment présentée et discutée lors d'une Conversation de l'ACBM le 30 avril 2024.
- Cette soumission suppose que l'ACBM organiserait sa conférence annuelle dans le cadre du congrès de IAML, à Toronto; il est également possible que la MLA se joigne à nous.

Proposition pour accepter cette soumission :

Tim Neufeldt (p), Laura Reid (s), tous en faveur, proposition adoptée

9 Conférence de l'ACBM 2025

ACTION: Le Conseil d'administration va informer les membres lorsqu'un lieu et une date auront été choisis pour la Conférence de 2025.

10 Bienvenue aux nouveaux membres

Lucinda Johnston souhaite la bienvenue aux nouveaux membres, qu'ils soient présents ou absents à cette conférence.

11 Questions diverses (autres affaires à l'ordre du jour):

11.1 Félicitations aux gagnants des prix de l'ACBM

11.2 Remerciements aux membres du conseil d'administration

On remercie les membres du Conseil d'administration qui complètent un mandat cette année. On remercie tout particulièrement Maureen Nevins qui termine son mandat d'ancienne présidente.

12 Clôture de la séance

La réunion prend fin à 13h51 EDT, Lucinda Johnston (p), Tim Neufeldt (s)

IAML Toronto: 20-26 June 2027

Progress Report

Since our last report in the June 2025 issue, your Executive Committee has been working on two of the three tasks identified in the last progress report: preparing a budget and getting a logo. The third task, fundraising, will start once we have a better understanding of budget needs.

Preparing a budget

In preparation for our SSHRC Connection Grant application in Spring 2026, we are identifying all expenses associated with IAML 2027. We struck three teams to help with this work:

Accommodations team (Jan Guise, Becky Shaw, Kyla Jemison) is contacting university residences and hotels to discover whether any prepayments will be necessary to secure blocks of rooms.

Concerts & Venues team (Trevor Deck, Suzanne Meyers Sawa, Carolyn Doi) is contacting artists and local venues to discover booking and rental fees.

Excursions team (Michael Roberts & Avery Brzobohaty) is brainstorming ideas for the Wednesday afternoon excursions. We are prioritizing free activities but must budget for any that require a prepayment.

Logo

A local professional graphic designer volunteered to help us prepare guidelines and a call for proposals and suggested appropriate places to post the call. We posted it on 31 July with a deadline of 26 September. As of this writing we have received one expression of interest from a local artist. We are excited by their concept art, and we are confident we will have a finalized logo by our internal deadline of 19 December.

Other Activities

Some of you will have seen a message from MLA president Bruce Evans on 6 October titled “Update on 2027 Conference.” It had become clear to the IAML 2027 executive committee, the CAML Board, and the MLA Board, that we could not find common ground on a collaboration for Toronto 2027. We therefore decided on a friendly parting of the ways. MLA will hold their own conference in 2027. While we had hoped to use MLA's expertise and sponsorship for the virtual portion of IAML 2027, CAML and the local IAML executive committee will take responsibility for the technology and videography.

To that end, we have had two virtual meetings and a demonstration with the team at [Fourwaves](#). Fourwaves is a made-in-Quebec conference platform with more than 10 years of experience. They offer a beautiful, affordable, and fully customizable solution for learned societies holding hybrid and virtual meetings. The platform is endorsed by the Canadian Federation of Humanities and Social Sciences, and CAML will use it for the 2026 annual conference so you will get a chance to try it out!

Outreach

Jan will give a presentation at the New York State/Ontario chapter meeting of MLA on 17 October to explain how IAML congresses work and to start creating buzz about 2027 among local American colleagues. Jan will also attend the CAML-Quebec chapter (SQACBM) meeting at Laval University on 24 October to deliver this progress report in French.

As always, if you have questions or would like to volunteer, please contact the 2027 Executive Committee: iaml2027@iaml.info

Respectfully Submitted,

Avery Brzobohaty

Becky Shaw

Jan Guise

Tim Neufeldt

IAML Toronto: 20-26 juin 2027

Rapport d'avancement

Depuis notre dernier rapport, dans le numéro de juin 2025, votre Comité exécutif a travaillé à deux des trois tâches identifiées dans le dernier rapport d'avancement : préparer un budget, et trouver un logo. La troisième tâche, soit la levée de fonds, débutera lorsqu'on aura une meilleure idée de nos besoins, selon notre budget.

Préparation du budget

Dans le cadre de notre préparation pour notre demande de subvention « Connexion » auprès du CRSH (Conseil de recherches en sciences humaines du Canada) pour le printemps 2026, nous sommes en train d'identifier toutes les dépenses liées à IAML 2027. Pour nous aider dans cette tâche, nous avons mis sur pied trois comités distincts :

Équipe de l'hébergement (Jan Guise, Becky Shaw, Kyla Jemison) : en train de contacter les résidences universitaires et les hôtels, pour savoir si des prépaiements seront requis pour réserver des groupes de chambres.

Équipe des concerts et des salles (Trevor Deck, Suzanne Meyers Sawa, Carolyn Doi) : est en train de contacter des salles de concert et des artistes locaux, pour en savoir plus au sujet des frais liés aux réservations et aux locations.

Équipe des excursions (Michael Roberts & Avery Brzobohaty) : est en train de réfléchir aux excursions possibles pour le mercredi après-midi. Nous allons prioriser les activités gratuites, mais devons prévoir un budget pour les activités qui pourraient exiger un prépaiement.

Logo

Un designer graphique local professionnel s'est porté volontaire pour nous aider à préparer les lignes directrices et l'appel aux propositions, et nous a suggéré quels seraient les bons endroits pour afficher cet appel aux propositions. Nous avons affiché l'appel aux propositions le 31 juillet, la date limite étant le 26 septembre. À ce jour, nous avons reçu une proposition d'un artiste local. Nous aimons beaucoup le concept proposé, et sommes confiants que nous devrions avoir un logo finalisé d'ici notre date limite, le 19 décembre.

Autres activités

Certains d'entre vous ont peut-être vu un message du président de la MLA, Bruce Evans, le 6 octobre, message intitulé "Update on 2027 Conference." Il était devenu clair pour le Comité exécutif pour 2027, le Conseil d'administration de l'ACBM, et le Conseil d'administration de la MLA que nous ne pouvions pas en arriver à un accord pour collaborer à l'organisation de Toronto 2027. Nous avons donc décidé, amicalement, de travailler chacun de notre côté. La MLA va organiser sa propre conférence en 2027, et l'ACBM ainsi que le comité exécutif local pour IAML 2027 seront responsables des aspects technologiques et vidéographiques de la portion virtuelle de la conférence.

Avec cet objectif en tête, nous avons eu deux réunions virtuelles, ainsi qu'une démonstration, avec l'équipe de [Fourwaves](#). Fourwaves est une plateforme informatique québécoise conçue pour les conférences, avec plus de 10 ans d'expérience. Ils offrent une solution superbe, abordable, et complètement personnalisable, pour les sociétés savantes qui présentent des réunions hybrides ou virtuelles. Cette plateforme informatique est approuvée par la Fédération des sciences humaines, et l'ACBM prévoit l'employer pour sa conférence annuelle de 2026, ce qui vous donnera la chance de l'essayer!

Diffusion

Jan prévoit faire une présentation lors de la rencontre de la section New York State/Ontario de la MLA le 17 octobre, pour expliquer comment fonctionnent les conférences de IAML, et pour commencer à générer de l'intérêt pour 2027 auprès de nos collègues américains. Jan doit également assister à la rencontre annuelle de la Section québécoise de l'ACBM (SQACBM) à l'Université Laval, le 24 octobre, pour présenter ce rapport d'avancement en français.

Comme d'habitude, si vous avez des questions, ou si vous souhaitez vous porter bénévole, svp contactez le Comité exécutif pour 2027 : iaml2027@iaml.info

Respectueusement soumis,

Avery Brzobohaty

Becky Shaw

Jan Guise

Tim Neufeldt

Spotlight on Music Collections: Lowell Lybarger

Lowell Lybarger, PhD is Media Librarian at Arkansas Tech University in Russellville, Arkansas. He coordinates the on-campus Media Lab, teaches courses on production, and has devoted years to archiving historical recordings from the Arkansas Tech University Music Department. Dr. Lybarger is also an active electronic music creator. In June 2025, he sat down with Phoebe Robertson, reviews editor for CAML Review and Assistant Professor of Music at Arkansas Tech University, for this interview. Their conversation took place in ATU's Ross Pendergraft Library & Technology Center.

Spotlight on Music Collections aims to profile interesting or unique music collections and archives in Canada through the voices of those who work with them. If you have a suggestion for a collection or individual to be featured in a future edition of this column, please email: camlreview@caml-acbm.org.

PR: Thank you so much for taking the time to share your experiences, Lowell. Could you begin by speaking about your early musical and personal influences -- some of the pivotal moments in your life?

LL: My parents were Presbyterian missionaries in Lahore, Pakistan, where I was born. The Presbyterian Church at the time was starting to realize the long-term colonial impact of that work, and that already started giving me an international consciousness. When I was five, my parents moved back to the United States and they intentionally wanted to live in an integrated neighbourhood. And so we lived in a predominantly black American neighbourhood in the 1970s. I ended up living in a number of places throughout the United States, and I didn't have a geographic identity where I felt like, "here's home." Ohio would be the closest thing because of my ancestors.

I went to Baldwin Wallace Music Conservatory, and I majored in music so I wouldn't have to write a research paper [laughs]. My brother and sister went to a really cool liberal arts place called Earlham College in Indiana, and they would talk about all this great stuff in family conversations, and that really made me want to get more of a liberal arts education. I eventually went to Rutgers University and majored in anthropology, but I almost had a music major as well, from all the previous coursework. I learned from some great people there, including William K. Powers, who was an anthropologist of music at Rutgers University specializing in Native American music, especially that of the Lakota Sioux Pine Ridge Reservation, and I got all kinds of other courses that were taught in different departments at that very large university. I took courses in country music, Jewish music—



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everything I could possibly find. We had Amiri Baraka at that time, who was a super famous writer who wrote *Blues People*. And then I knew I just wanted to become an ethnomusicologist. And so I went to the University of Washington and got into the ethnomusicology program there, which was very anthropologically oriented. Ethnomusicology has two main roots: traditional musicology and anthropology. And so this was very anthropologically focused and some of the theory I got was critical theory. And we're talking about 30 years ago. I can't believe it.

So then I thought, okay, that's going to be it. I'm going to go to library school. Then I got in touch with this scholar who was a specialist in the musical instrument that I was studying, called the tabla. And he told me: "You've done all this research from Pakistan, you've got to do something with it." And that had an influence on me. And so I went off and did a PhD. I applied to three PhD programs. They were all in Canada because I was like, "I want to experience Canada." Then I was in this incredible city, Toronto. It just looked awesome.

PR: I was born in Toronto, not raised there for very long, but both my parents are native Torontonians. For you, as someone who had all of these influences growing up that were so fascinating—being born in Pakistan, having that integrated classroom—what was your experience of what we would call in Canada the cultural mosaic, as opposed to the American metaphor of the "melting pot"?

LL: Well, I thrived in it. The whole world was there. It was just a massive playground for experiencing different cultures. I was mainly focused on the South Asian cultures there, and Toronto was even large enough to have multiple tabla players who were really good. And so, you know, outside of South Asia, India, Pakistan, mainly India, but the standards of tabla playing could perhaps only be matched in New York City or the Bay Area. The whole melting pot thing is so important because I feel like Canada does a better job trying to deal with its colonial past.



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UNIVERSITY MARCOMM

I had a really good experience at the University of Toronto. The ethnomusicology program wasn't as developed as it is now; it was just getting started, and I was one of the first students. My advisor, James Kippen, was just amazing. The city of Toronto was this great laboratory for the music that I was studying, so one of the areas of my ethnographic research was Toronto itself, because you already had such a giant music scene for Indian classical music.

PR: How did you transition into librarianship after your PhD in your current role as a media librarian at Arkansas Tech University?

LL: After I got my degree, which took so much effort because of my neurodivergence with dyslexia, I kind of burned out. And so I was approached by my connections in Lahore because someone asked me if I would come to the National College of Arts while they were setting up a musicology

program. And so I decided, “Yeah, why not? I’ll work in Pakistan and teach ethnomusicology, to some extent.” They don’t like the word ethnomusicology. They ask, “Why isn’t our ethnomusicology just a musicology?” I taught some classes, including sort of library stuff there. I wasn’t sure whether I wanted to stay in Pakistan due to political instability. I have a very good friend who’s Canadian of Pakistani background, and we did a lot of wedding gigs on sitar and tabla together. He told me: “Lowell, you may not want to stay in Pakistan. You got to get out.”

I had been thinking about a career shift from life as an ethnomusicologist. I knew I wanted to become a librarian to work in the practical rather than the theoretical. I went back to library school at the Kent State School of Library and Information Science in Columbus, Ohio. Near Columbus is the city of Dublin, and the librarians will know that OCLC is located in Dublin. I got to tour the OCLC facilities, and I even got some classes with some of the people who worked there, including the metadata librarian Marcia Zeng. I thought it was pretty incredible. I started putting in applications for library jobs, including the job at Arkansas Tech University. I was offered the position at Tech before I had reached home in Columbus, Ohio after the interview.

PR: I want to pick up on what you said about your colleagues at the National College of Arts in Pakistan and their feelings about the word “ethnomusicology.” As someone who has close ties to South Asian culture, what are the limitations you feel that term creates?

LL: Going back to my days at University of Washington, I studied all this post-colonial theory because I was doing South Asian studies. Some of them called it Subaltern Theory. We already had an awareness that the term “world music” is an absurd term. It’s just so ridiculous when you begin to think about it, even in a purely textual sense outside of context. So think of its binary opposition in a Derridean sense. Binaries are not neutral, there’s usually hierarchy involved, between “metropole music” and the periphery: “world music.” And so I wrote in this paper I started working on that perhaps one opposite would be “unworldly music,” which could resemble “the transcendent ideals often associated with absolute music: that is, music perceived as existing beyond historical, social, or cultural context, a notion that denies the humanly organized contextual nature of sound.” So I define world music from the concept of the perspective of the colonial gaze. There’s a brilliant article called “A Sweet Lullaby for World Music” that I read when I was in Toronto and I followed the renowned scholar, Stephen Feld, who worked among the Kaluli in Papua New Guinea. He wrote a book called *Sound and Sentiment* and was deeply influenced by R. Murray Schafer. He talks about “world music” in that, and that’s where I got some of my concepts. Some of the commercial labels for music just stop making sense because of globalized information flows. That’s why this article is so important; he wrote this 25 years ago and it’s still relevant today in terms of the way he talks about globalization and social identities and informationscapes. That’s why I think we need to have an integrated holistic musicology.

PR: Can we talk about your experience in archival work and how you feel it supports some of the ideas that you’ve talked about and the different moments in your musical path?

LL: Sure. I had been working on helping to digitize a collection when I was in Toronto, and I didn't really have formal training. And at that time, the professional archivists hadn't even come up with the standards they have now, but they were in the process of really creating them. And so, obviously, I would have done things differently had I gotten formal training, but that sort of started my interest in and experience with digital audio and converting things from analogue to digital. That work was on a collection of Hindustani art music in Toronto with a private patron, not at the university, but I then got interested in that kind of thing and I went back to library school after I had graduated. I worked on that collection while I was still a doctoral student at U of T, and then graduated, went to Pakistan for a year, and I helped set up their studio there, to some extent.

My former MA advisor, who was a specialist in the music of Afghanistan—Hiromi Lorraine Sakata—approached me to be the technician to set up the digitization program at Radio Television Afghanistan in Kabul. Before I had done that, I had gotten formal training as part of my internship practicum in librarianship. So I had to teach people there; I even taught some people how to use a computer in addition to what would be the digitization process. And so that's when I really got into digital audio, and audio archiving, and that sort of thing. And then I came here in 2007, and the previous music librarian had been from Canada, also from the University of Toronto.

PR: A little Canadian pipeline [laughs].

LL: It's so strange, yeah! There were a bunch of reel-to-reel recordings, and I asked her, “What is this?” She said, “Well, we haven't gotten around to it, but these are some of the music department's recordings.” It's almost like that found me. After initially digitizing a few recordings, I waited until Tech could fund equipment to meet the audio standards for archival digitization and preservation. Fast-forward to the beginning of the pandemic in 2020, and the ATU Music Department Digitization Project commenced. We completed the entire project within two to three years, and the technology was much more accessible by that point than when I first arrived here in 2007. I had three outstanding music majors who were so incredible, but there was a lot of metadata not available, so we just had to figure that stuff out. I looked at it as a way I could serve the university. I came to appreciate what the wind ensemble tradition brings at this institution where it's a really long and quite fascinating history of a “who's who” of the major players who all came here. And then outside of the wind ensemble, we even had others, like Stravinsky's son came and did a piano recital here. And more recently, there's a lot of emphasis here in terms of new works by living composers being performed here. And there's something beautiful about that.

PR: You mentioned how helpful that group of music majors were in digitizing recordings. Could you tell us a little bit about the suite of rooms you and I are currently sitting in, and what you are able to offer the students at our institution in this suite?

LL: In 1999 when this library was built, they created this music lab with synthesizers, electronic music creation software, and video creation software. But it was really clear in the mid-2010s that one of the biggest things that people wanted to do was record their voice. A library is agnostic; we

are available to everyone. We are “access to information,” and now we're “access to tools for creating information” (in this case, “information” would be digital music or a podcast). A lot of people in the libraries know that this shift is what's happening now.

We have the VR video lab, which is a green screen room—very modest, but it's available to everyone. If you want to learn how to use a green screen, you have the chroma keying. That's what I feel a library is: we are a meeting place for so many different ideas and access to information.

There's a definite Canadian mark on sound studies, and it's huge. I got to meet Paul Th  berge when I was a graduate student in Toronto, and it's incredible because 22 years ago he talked about this whole revolution of the “bedroom producer.” And we now have platforms where you can just instantly publish music. And so this is where we're at now in a huge way.

PR: Thank you so much for sharing your time so generously. Any concluding thoughts?

LL: Ultimately, we're entering not an ‘identity-less’ world, but one of ‘multiple identities.’ And so in terms of the age we're living in now, the informationscapes and mediascapes are just... it's so hard to wrap your head around. But as a former ethnomusicologist who became a librarian, I've always had that critical concept of the marginality of the stuff that I have done. Working with these archival collections, getting back into Western art music, I've begun to remember the music I was deeply involved in when I was in my teens and when I initially went to music conservatory before I discovered the music of South Asia. That's a deep part of who I am and it kind of healed me in a way. I just came to appreciate how much I build my identity on the thing that I'm opposed to. That whole binary dynamic is the entire political landscape right now. That's why you need to channel Hildegard von Bingen the mystic.

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)

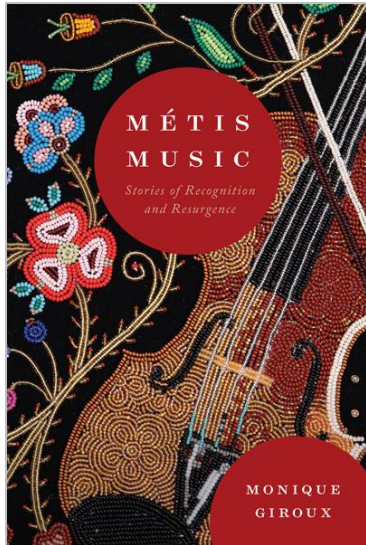
5-point Likert Scale measures on job satisfaction and career motivation

- 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.



[*Métis Music: Stories of Recognition and Resurgence*](#) by Monique Giroux. McGill-Queen's Indigenous and Northern Studies 108. McGill-Queen's University Press, 2024. 9 photos, 3 tables, 288 pp. ISBN 9780228022268.

Reviewed by Anna Hoefnagels, School for Studies in Art and Culture, Carleton University

When I first saw the cover art of *Métis Music: Stories of Recognition and Resurgence*, I was struck by Métis artist Lisa Shepherd's beautiful image of a beaded fiddle and colourful flowers that signal Métis music and people. It was perfect for this book. The contents and writing of Monique Giroux's volume *Métis Music* celebrate the

vitality and richness of Métis music, while engaging with important discussions around Métis identity erasure and recognition, cultural celebration, and resurgence. The book is grounded in Giroux's years of personal experience as a fiddler, and extensive fieldwork and research on Métis music, solidifying Giroux's position as a, if not the, leading scholar of Métis music in Canada. This work is rooted in stories and analyses that are shared to provide readers with knowledges about Métis peoples, histories, and music practices, while demonstrating the impacts of ongoing interactions with settlers and their "fickle" understanding and recognition of Métis people and music. As Giroux states, *Métis Music* is not a definitive account: "I situate this book as stories rather than a grand narrative about Metis music and intercultural relations" (p. 27).

Opening the book with a description of her identity, lineage, and connection to place, Giroux demonstrates her deep knowledge and respect of Métis music, its complicated history, and its entanglement with settler society in Canada. With a goal to "understand the shifting relationships between Métis peoples and Canada through music" (p. 12), Giroux explores many tensions and fluctuations in Métis music and identity politics in Canada, shifting between recognition, erasure, and resurgence. Giroux also problematizes the separation of Métis music from Métis peoples and cultures, evident in descriptions about fiddle music categories in fiddle competitions, and other musical representations of Métis.

The opening chapter, "Recognition, Resurgence, and Ethical Responsiveness" establishes the main theoretical concepts that are woven throughout the book. Giroux explores the politics of recognition, resurgence, and resurgent music, highlighting the ethics of responsiveness that informed the research and writing of this work. The politics of recognition have been problematized by many Indigenous scholars and ethnomusicologists and is a critical lens through which Giroux examines Métis music in Canada. Illustrating the complexity and variability of Métis recognition



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(and erasure) by the Canadian public, Giroux demonstrates how the settler state has operationalized recognition of Métis peoples over time to suit its goals. Giroux also engages the notion of resurgence, which “nurtures revolution and Indigenous life for future generations” (p. 20). The intersection of the politics of recognition and resurgence in regard to Métis music is complemented with the urgency of Giroux’s encouragement for non-Métis to learn from and listen (differently) to Métis, what she calls ethical responsiveness.

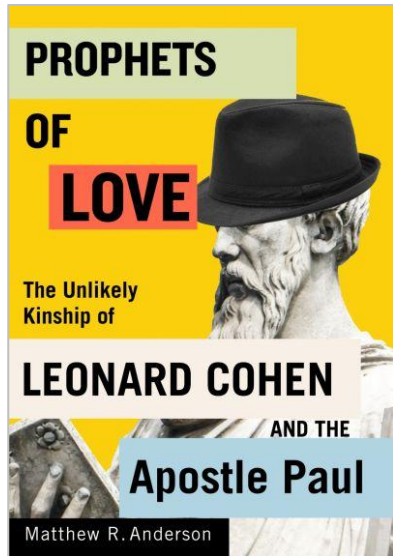
This book is primarily dedicated to an exploration of Métis “fiddle dance – “a term borrowed from Sarah Quick to indicate the intricate and ‘essential relationship between music and dance’” (p. 30) – and settler engagement, erasure, and recognition of Métis within this tradition. Giroux weaves first-hand accounts of Métis music-making with analyses of historic documents and narratives about Métis fiddle dance to create a compelling volume that is essential reading for fiddle enthusiasts, ethnomusicologists, and Canadian music scholars. “Fiddle Dance across the Métis Homeland” explores different accounts of and perspectives about Métis fiddle dance histories, using the model of two-eyed seeing to complement testimonials provided by fur traders – revealed to be racist towards Indigenous peoples and their cultural expressions – with Métis oral histories and narratives of fiddle dance, demonstrating “the importance of social relations and responsibilities enacted through fiddle dance and ... musical connections to the land (including its people and animals)” (p. 58). In “Writing Métis Music in Manitoba Newspapers” Giroux reviews representations of Métis music through her analysis of English-language newspapers published in southern Manitoba since the late nineteenth century. Accounting as much for what is not said about Métis as what is written, Giroux explores the shifting narratives held by settlers about Métis music, notably demonstrating the “fickleness and instrumentalization” of recognition (p. 61) to suit settler agendas. Giroux also accounts for shifts in public attitudes and knowledge about Métis starting in the 1960s, in response to political activism and national discussions around multiculturalism, and then again in 1982, following the official recognition of Métis in the Canadian Constitution. Giroux’s analysis shows the separation of Métis from Métis music and the erasure of Métis in Métis fiddle music. Similar analytic framing is engaged throughout the book to illustrate the waxing and waning of understandings of Métis and Métis music.

One of the richest and most compelling chapters is “Exchange, Multicultural Compartmentalization, and the New Old-Time Style”, giving readers a clear explanation of the emergence of the old-time fiddle style, the role of Métis fiddlers in popularizing this style locally (e.g., in Manitoba) and nationally, and the relationship between old-time style and the Métis fiddle style. Tracing the emergence of old-time style in lumber camps and traveling shows (and sheet music), Giroux demonstrates the significant influence of key fiddlers in the Winnipeg area on Canadian old-time fiddling, including renowned Métis fiddler Andy Desjarlis. Discussion of Canadian fiddling icon Don Messer stresses that he actively learned from fiddlers, including Métis fiddlers, on his cross-Canada tours, incorporating new repertoire to share on his show. Giroux details the relationship between this popular, nationally viewed show and emerging notions of multiculturalism and Canadian identity.

Public, large-scale competitions and festivals remain important sites for expressions of Métis identity and Métis fiddle dance. Further demonstrating the erasure of Métis musicians and their detachment from “Métis music,” Giroux argues that Métis have always been featured at fiddle contests in Manitoba since their emergence in the 1920s but were often not identified as Métis. Exploring these narratives of erasure through the lens of intercultural encounter, Giroux concludes that although there has been an increase in identifying Métis music at old-time fiddle contests, there remains a lack of recognition of long-time Métis fiddlers and their contributions to the tradition. Conversely, in “Cultural Festivals as Recognition and Resurgence,” Giroux compares Métis-led gatherings within and beyond the Métis Homeland, demonstrating the cultural work of festivals. Largely drawing on field work attending Métis festivals in Saskatchewan (“Back to Batoche”), Montana (“Métis Music and Art Festival”) and Ontario (“Oshawa Métis Heritage Festival”), Giroux offers a description of the origins, goals, and practices of these festivals and how they are shaped to serve and respond to their respective local communities.

The final chapter in the book moves away from Métis fiddle dance to instead engage in representations of Métis hero Louis Riel in Harry Somers’ 1967 opera *Louis Riel* and Métis poet, librettist and scholar Suzanne Steele’s 2023 work *Li Keur: Riel’s Heart of the North*. Reviewing various stagings and reviews of Somers’ opera and scholars’ engagement with it, Giroux identifies the ongoing erasure of Métis voices from this narrative and the “salvage” rhetoric about the opera and its place in Canadian music history offered by various music scholars in Canada. Conversely, drawing on her analysis of *Li Keur*, and enhanced by conversations with Steele, Giroux explores a model for Métis engagement in creative representations of Métis culture, but also identifies the erasure and attempted silencing of the Métis creator of the work. Discussion of these works reminds readers that recognition and good intentions are often ineffective for change.

Giroux provides a compelling, thought-provoking, and engaged account of some of the stories related to Métis music, demonstrating the ways in which intercultural exchange fostered Métis fiddle dance and old-time fiddling in Canada, as well as the erasure and complicated nature of recognition of Métis music and musicians. It is an excellent resource for readers interested in Métis music and culture, fiddling traditions in Canada, and the effects and consequences of ongoing intercultural relations between Indigenous and settler peoples in Canada.



[*Prophets of Love: The Unlikely Kinship of Leonard Cohen and the Apostle Paul*](#) by Matthew R. Anderson. Montreal: McGill-Queen's University Press, 2023. 192 pp. ISBN: 9780228018643.

Reviewed by Avery Brzobohaty, University of Toronto

Upon first glance, and perhaps even the second, the subject of this book is equal parts intriguing and befuddling. What could a twenty-first century lustful songwriter from Montreal and a first-century celibate biblical disciple possibly have in common? As it turns out: far more than one might expect. In this slim but richly layered text, Matthew R. Anderson invites readers along on a well-crafted and thought-provoking journey, reimagining and

(re)uniting the apostle Paul and Leonard Cohen as unlikely brothers in love, brokenness, and hope.

Published as part of the *Advancing Studies in Religion Series* from McGill-Queen's University Press, which is dedicated to advancing "the study of religion in method and theory, textual interpretation, theological studies, and the understanding of lived religious experience" (p. ii), this book not only fits the mandate but pushes the boundaries of comparative methodology and interdisciplinary study.

Anderson holds a Gatto Chair in Christian Studies at St. Francis Xavier University and serves as an affiliate professor of theological studies at Concordia University.¹ His scholarly works span a range of topics including pilgrimage, diversity and sustainability, and decolonizing biblical studies, though his theological specialization lies in Pauline studies (p. 6).² Anderson harbours deep love for both figures featured in this text but does not let this cloud his analysis. Paul and Leonard are presented as fully realized individuals, unsavory aspects included.³

Using their written works as the foundation for analysis, Anderson places Paul and Leonard into conversation to explore themes that illuminate striking parallels and fundamental divergences. Each chapter centers around a "thematic point of comparison" (p. 12): their enduring Jewish identities, preoccupation with Jesus, relationships with women, the denial or indulgence of desire,



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¹ "About," somethinggrand, Matthew Anderson, accessed September 12, 2025, at <https://somethinggrand.ca/about-something-gran/>.

² "Dr. Matthew Robert Anderson," Concordia University, accessed September 20, 2025, at <https://www.concordia.ca/faculty/matthew-anderson.html>.

³ Throughout this book Anderson refers to both men primarily by their first names, arguing that such balance is necessary since Paul has no recorded surname (p. 6). Perhaps more importantly, this stylistic choice fosters a sense of familiarity and supports the book's central thesis of kinship. In keeping with this approach, I have opted to follow the same convention throughout this review.

masculinity, their shared mastery of rhetoric (a skill which Anderson also demonstrates throughout this work) divine calling, mysticism, bearing witness to brokenness and redemption, and their long afterlives (read: posthumous legacies). Combined, these chapters shed new light on the "profound depths of religious thinking" (p. 12) in Leonard's poetry while also introducing the most recent developments in Pauline scholarship. To achieve this breadth in such a concise monograph is ambitious, and while Anderson largely succeeds in balancing the two figures, some readers may find the treatment of Cohen's lyrics less robust than the analysis of Paul.

Each bite sized chapter ends with a "Text Meditation" comprised of a recommended Leonard song, a text penned by both men, and a one-line prompt encouraging readers to compare the two texts together. These meditations, which could easily be adapted into classroom activities, lend the book a devotional cadence that suits the religious studies genre. They also invite readers to pause and form their own connection and ideas. Following each meditation, a further reading section extends the conversation with additional sources and commentary, providing both scholarly grounding and practical guidance—a generous touch that readers of all levels are likely to appreciate.

Readers with an interest in gender and sexuality studies will find Anderson's chapters on relationships with women, asceticism, and masculinity particularly thought provoking. He situates each theme within its historical and cultural context, uncovering some of the most striking differences between Paul and Leonard, and deftly addresses the issue of misattributed texts. For both, erotic love and gender are closely tied to the divine but in profoundly different ways: Leonard idolizes—and at times tropifies—women and the female body, in binary with its male counterpart, and portrays their physical union as a sacred act of worship, drawing both partners closer to the divine. In addition, Anderson briefly but overtly problematizes Leonard's casual misogyny, pointing readers to sources to further contextualize it within the #MeToo movement (p. 74). Paul, by contrast, views gender as an unnecessary distinction, and sexuality as an inconvenient distraction from the pursuit of relationship with the divine (p. 50). Many readers are likely familiar with Paul as a figure whose letters have often been invoked justify the continued oppression and subservience of women (p. 48). Anderson firmly subverts this perception, drawing on recent scholarship on early Christianity to demonstrate that these misogynistic passages were written after Paul's death (p. 49), and stand direct opposition to Paul's authentic letters.⁴ In these, Paul regularly honours the women in his life as "not only his equals, but also his mentors and superiors" (p. 47). By highlighting this historical complexity Anderson unsettles familiar assumptions about Paul and offers a fresh perspective in which to understand the intersections of gender, desire, and the sacred in both men's work.

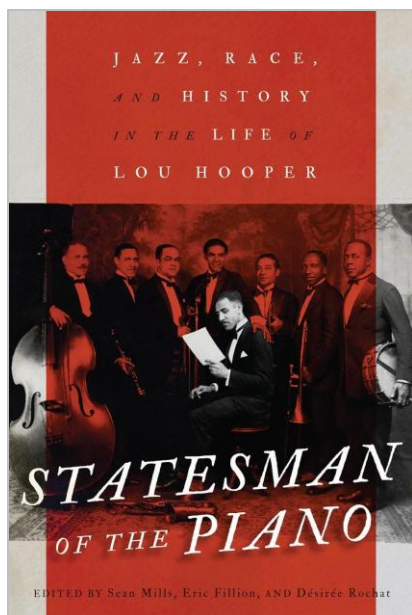
Anderson's prose is consistently clear and engaging, striking a balance between accessibility and scholarly depth. The structure of short thematic chapters, expanded by the text meditations and further readings, makes this book adaptable to a range of contexts. In the undergraduate classroom, it could serve as an introduction to Pauline studies and the spiritual aspects of Cohen's

⁴ Namely Titus and Timothy 1 and 2, Ephesians, and Colossians (p. 49).

lyrics, while graduate students and scholars are likely to appreciate the engagement with current scholarship and the envelope pushing methodology. General readers, too, will find the text highly rewarding: Anderson's warmth, and clever humour never lapse into jargon or heavy abstraction. As entertaining as it is informative this book will no doubt be enjoyed by a wide audience—from long-time fans of Paul and Leonard to those meeting them for the first time.

In *Prophets of Love*, Anderson offers more than just a study of two intriguing figures; he presents a model for comparative interdisciplinary scholarship. By placing Paul and Leonard into dialogue, he demonstrates how unlikely pairings can open new avenues of interpretation. The method is deceptively simple—reading two distinct voices against one another—but results in unique insights that might not be revealed in isolation. As such, this book enriches our understanding of Leonard and Paul's works and illustrates potential for further comparative work in the study of music and religion.

The book begins with a serendipitous juxtaposition that unfolds into a sustained exploration of love, brokenness, and hope. While there is an overwhelming multitude of similarities between Paul and Leonard, Anderson is careful never to collapse them into sameness; instead, he highlights their striking differences and that is where some of the most compelling moments of this book emerge. This project then, is less about reconciling contradictions than about inhabiting them—an approach that feels especially timely in our fractured age.



[Statesman of the Piano: Jazz, Race, and History in the Life of Lou Hooper](#) edited by Sean Mills, Eric Fillion, and Désirée Rochat, Montreal, McGill-Queen's University Press, 2023, 262 pp. CAN \$37.95 (cloth), ISBN 978-0-2280-1880-3.

Reviewed by Risa Tonita, Vancouver Community College.

Statesman of the Piano is a fantastic and necessary addition to the little extant scholarship on Black musicians in Canada. Lou Hooper's autobiography and the accompanying essays by both emerging and well-established scholars address significant topics surrounding the musician's race including the un/silencing of voices, difficulties in accessing archival materials, and shifting the narrative towards dignified Black lives. All the materials in this book are accessible to any reader interested in

autobiography, and Hooper's story is one that should be taught and studied in all Canadian and American post-secondary institutions.

As the title *That Happy Road* suggests, Lou Hooper's autobiography tells a tale of a life lived fully and happily. While his life was not always easy as a Black musician in mid-twentieth century North America, Hooper found joy and fulfillment in his myriad relationships with family, friends, and colleagues. His autobiography contributes to the current academic discussions of relationality, identity, difference, and self-expression within the context of music performance in Canada and in the context of Black lives in the Americas.

Throughout his autobiography, Hooper shares stories of life as a Black musician living in Ypsilanti, Detroit, New York City, Toronto, Montréal, and travelling throughout Europe as a Canadian military musician. He describes early childhood experiences with music such as daily music classes at school, singing in the church choir, listening to music on his sister's Edison phonograph, and hearing a pianist playing ragtime tunes outside of the sideshow at the circus. He shares details of starting the Hooper Brothers' Orchestra, joining the musicians' union at the age of sixteen, enrolling in the Detroit Conservatory of Music shortly after his eighteenth birthday, and recording music for commercial records. All the stories involve connections to people who deeply impacted Hooper's life and career. Often, Hooper discusses the complexities of being Black and the racism that he faced throughout his life. However, his stories always end with an optimistic tone highlighting the musician's focus throughout his autobiography on the fulfilment he felt in life.



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Although Hooper lists a significant number of prominent musicians with whom he had the pleasure of working, his stories always express his deep humility and the respect that he felt for each. It is evident in reading Hooper's autobiography that he felt honoured to know and to make music with each person that he encountered in his professional life. To him, they were "part of the tapestry of [his] life."¹ Furthermore, he expresses the enjoyment of playing music for men in hospitals during the Second World War and even wonders if he should not be thanking the men for whom he played just as much as they thanked him for having played for them. Hooper's sense of self and his ability to self-reflect are evidence of his strong positionality as a person who was always in relation to others—someone who was always learning from his interactions with others, willing to ask himself challenging questions, and one who genuinely appreciated meaningful time with friends, family, and others.

The accompanying essays by Sunita Nigam, Jason Wilson, Arshad Suliman Desai, Kristen Young, and Julie Richard provide rich and engaging discussions about various aspects of Hooper's life and work as a Black musician. They challenge readers to explore Hooper's life through different lenses and to reflect on the continued lack of visibility of Black musicians in jazz and classical music scholarship in 2025. Nigam's essay on ecobiography offers readers the opportunity to reflect on Hooper's life in relation to his geographic locations whereas Wilson's essay focuses solely on Hooper's work and life as a military musician. By contrast, the essays by Desai and Young highlight the complexities of accessing archival materials; the continued perpetuation of power dynamics within archival collections creates gaps in the available and accessible materials. Young's essay, in particular, advocates for making archival collections accessible to communities through workshops and naming events in order to facilitate discussions and to grow and heal in unity. Finally, Richard's essay offers readers the opportunity to think critically about Hooper's own compositions and his musical style. In particular, she encourages readers to consider Hooper as a classical musician as much as a jazz musician. She finishes her essay by stating the challenges of archiving classical music by Black composers in Canada and argues for the continuation of research and of creation so that others who are likely to go unrecognized can be acknowledged.

Hooper's autobiography, together with the accompanying archival documents, the collected essays, and the contributions of the co-editors, Sean Mills, Eric Fillion, and Désirée Rochat, form a powerful contribution to Canadian music scholarship. Each individual component of *Statesman of the Piano* encourages deep thought about Canada's musical history, the current efforts that many scholars are making to "unsilence" voices, and the possibilities for a more inclusive future in classical and jazz music-making and archiving in Canada. The juxtaposition of Hooper's intimate writing with the academic writing of the other contributions to the book provide the reader with a moving experience of exploring one person's life through various lenses. Especially notable are the archival documents that have been included following Hooper's autobiography; materials such as these are

¹ Louis Hooper, "That Happy Road," in *Statesman of the Piano: Jazz, Race, and History in the Life of Lou Hooper*, ed. Sean Mills, Eric Fillion, and Désirée Rochat (McGill-Queen's University Press, 2023), 57.

rarely made available outside of archival collections. Finally, although Hooper did not complete his autobiography—leaving readers with many unanswered questions—the material that he did document is rich, moving, thought-provoking, and inspiring. The reader is left contemplating Hooper’s contributions to Canada’s musical landscape which is, in itself, a significant contribution.