Protean careers and the performing arts: Antecedents for intrinsic motivation

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Protean Careers and the Performing Arts: Antecedents for Intrinsic Motivation

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2008

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USE OF THESIS

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ABSTRACT

The professional performing arts industry is typified by a high number of personnel employed on either a short-term or casual basis. Work is often unstable and wages are generally below the average, however, artists receive intrinsic rewards from their work, and this is why they choose to be employed in this field. Artists tend to manage their own careers, and have what is called a “protean career”, whereby employment choices are made based on previous experiences and the resulting work is meaningful to the employee.

The present study set out to explore three independent variables, namely organisational commitment, organisational identification and job satisfaction, and the influence these variables have upon the artists’ levels of intrinsic motivation. Exploratory factor analyses conducted in the initial stages of the study revealed two further independent variables, ‘attitudinal motivation’ and ‘identification with colleagues’. A stepwise multiple regression was conducted and revealed significant relationships between organisational identification, identification with colleagues, job satisfaction and the dependent variable, intrinsic motivation.

Managers of arts organisations need to be aware that increases in the levels of identification and job satisfaction amongst their artistic personnel will lead to increases in the levels of intrinsic motivation they experience. This, in turn, can lead to better performances by the artists, which is likely to provide a range of benefits for arts organisations including a higher quality of artistic output and enhanced reputation.
DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

(i) incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education;
(ii) contain any material previously published or written by another person except where due reference is made in the text; or
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ACKNOWLEDGEMENTS

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CHAPTER 1: INTRODUCTION

For artistic personnel, the professional performing arts industry is typified by high levels of underemployment, relatively low wages and high job uncertainty (Bridgstock, 2005). In order to offset these rather negative aspects, professional artists invariably seek work that is personally meaningful. The experience of personal identification with meaningful work and subjective psychological measures of success are key characteristics associated with the ‘protean career’, a term used to describe a situation in which the process of career management is undertaken by an individual, as opposed to being organisationally determined (Hall, 2004). Individuals who choose a protean career make employment choices depending on their own experiences, education and training, and as a result, view their work as a valuable and integral part of life, rather than a mere ‘job’.

Bridgstock (2005, p.41) describes an artist’s type of employment as “short-term transactional relationships with employers”. Menger (2001, p.241) concurs, further stating that as an occupational group artists are generally younger than other members of a nation’s workforce, typically concentrated within select metropolitan locations and tend to have higher rates of self-employment. Bridgstock’s (2005) research revealed that the majority of artists had multiple jobs, either within the arts industry or other, non arts-related industries, and that much of their work was conducted on a freelance basis. More than half the artists surveyed by Bridgstock believed that they themselves, rather than the organisations they were employed by, were the most active promoters of their own work and image as artists.
In view of the above mentioned factors, it is fair to state that a career as a professional performing artist can be rather precarious, hence a number of researchers (Frey, 1997; Martin & Cutler, 2002) have sought to ascertain the reasons why such individuals specifically and single-mindedly pursue an artistic career, rather than an easier and potentially more lucrative one. These researchers have generally found this phenomenon to be inextricably linked with the concept of intrinsic motivation. Bridgstock (2005, p.44), for example, suggests that the “driving force that attracts so many people to this [arts] industry is passion – a simple, yet complete, desire for the job”. Moreover, Frey (2000) goes as far as to state that intrinsic reward is the sole motivator of personal creativity. Thus, it is imperative for arts managers to understand the nature of intrinsic motivation and actively seek to foster an organisational environment in which artistic personnel perceive a high level of intrinsic motivation to be present in their work.

Literature in the field of arts management reveals three particular factors, namely, affective commitment, organisational identification and job satisfaction, which may serve as antecedents for intrinsic motivation. According to Becker, Billings, Eveleth and Gilbert (1996), organisational commitment is a psychological state in which an individual binds themselves to their organisation (Becker et al., 1996; Meyer & Herscovitch, 2001).

The extent to which an individual defines themselves in terms of their organisation is referred to as organisational identification (Van Knippenberg & Sleebos, 2006), a concept relating to the alignment of a person’s values with those of the organisation. The outcomes of organisational identification are closely related to group behaviours
and performance (Ashforth & Mael, 1989), and can result in individuals working together more productively to achieve a shared vision. The concept of job satisfaction, on the other hand, has to do with an employee's attitude towards their job and can be examined as either a global or faceted construct (Cramer, 1996). That is to say, individuals may be satisfied with their jobs as a whole and can also be satisfied with individual aspects of their jobs.

The aim of the present study was to explore, in the context of the professional performing arts industry, the extent to which organisational commitment, organisational identification and job satisfaction can influence the intrinsic motivation levels of artistic personnel. Specifically targeted for the present study were individuals who are either employed on a casual basis or short-term, project based contracts.

A Suggested Model

The following model outlines the relationships that will be investigated in this study:
As can be seen in figure 1, the study focuses on finding evidence to support three hypotheses, these are:

**H1** – a greater level of organisational commitment will lead to an increase in the level of intrinsic motivation

**H2** – higher degrees of organisational identification will positively influence the level of intrinsic motivation

**H3** – a greater level of job satisfaction will positively impact upon the intrinsic motivation of the artist

These hypotheses will be explained in more detail in subsequent sections.
CHAPTER 2: LITERATURE REVIEW

This section outlines some of the most significant literature pertaining to the four constructs explored in this study. Whilst it does not necessarily represent an exhaustive review of literature relating to these topics, this section will identify and explain the salient themes and issues put forward by numerous authors in the fields of motivation, organisational commitment, organisational identification and job satisfaction.

2.1. Motivation

2.1.1. Definition of Motivation and its Relationship with the Protean Career

Motivation refers to forces acting on a person that cause a change in behaviour (Amar, 2004). The construct of motivation can be separated into intrinsic and extrinsic motivation. Ryan and Deci (2000, p.72) define intrinsic motivation as the “doing of an activity for its inherent satisfaction rather than some separate consequence”. Intrinsic motivation is seen as the most pervasive and important type of motivation as it leads to greater levels of performance. This is due to the fact that intrinsic motivation closely replicates a natural motivational tendency for activity, inquisition and learning (Ryan & Deci, 2000). Extrinsic motivation is the result of an activity performed to attain some separable outcome, or as a result of external contingencies, such as rewards or constraints.

Bridgstock (2005) classified an artist’s type of employment as a “protean career”, as artists are often undertaking several jobs simultaneously, and consider themselves to be the managers of their own career paths. Protean careers are often driven by what Bridgstock terms “psychic income”, or intrinsic motivation. Thus, it can be said that
artists are motivated by the “psychic income” they receive from their employment, rather than their salary or position within the company.

2.1.2. Intrinsic Motivation, Performance and Creativity

Intrinsic motivation to perform, as defined by Warr, Cook and Wall (1979, p.131), is “the degree to which a job holder is motivated to perform well because of some subjective rewards or feelings that he expects to receive or experience as a result of performing well”. In a study assessing what motivates theatre artists to perform, Martin and Cutler (2002) found that the highest mean scores reported from the testing was in the area of intrinsic motivation, indicating that actors were motivated to participate in theatre because the “experience of acting was stimulating and exciting and provided an opportunity to accomplish personal goals” (Martin & Cutler, 2002, p.350). Furthermore, they found that artists were motivated to a lesser extent by external motivators. Martin and Cutler hypothesised that internal motivation, coupled with the ability to perform at high levels, was associated with an increased level of effort and persistence. On a similar note, Sansone and Harackiewicz (2000) posited that intrinsic motivation was a necessary occurrence for individuals to perform tasks creatively, as intrinsic motivation promoted characteristics such as attention to process, not outcomes, and willingness to take risks and explore alternative means of achieving outcomes.

Amabile (1985, p.393) shares a similar view, stating that “an intrinsically motivated state is conducive to creativity”. Amabile, Conti, Coon, Lazenby and Herron (1996, p.1158) concluded that intrinsic motivation was “undermined by extrinsic motivators that led people to feel externally controlled in their work”. Fellow researchers Woodman, Sawyer and Griffin (1993) also hold this belief, postulating that extrinsic
motivational interventions detract from the heuristic characteristics of intrinsic motivation, and emphasise the technical and rules-based aspects of the job.

2.1.3. The Relationship between Extrinsic and Intrinsic Motivation

Several researchers have hypothesised that extrinsic motivators have a detrimental effect on intrinsic motivation (Amabile, 1979; Deci, 1971, 1972; Dermer, 1975; Osterloh, Frey, & Frost, 2001; Woodman, Sawyer, & Griffin, 1993). Frey (1997, p.428) stated that the “use of extrinsic incentives may crowd out intrinsic work motivation”. Frey hypothesised that this would occur if the individual viewed intervening external motivators as controlling and believed extrinsic motivators would determine their behaviour, thus negating the need for intrinsic motivation. The notion of “crowding out” has been explored in other studies (eg. Osterloh et al., 2001), with researchers generally concluding that motivation needs to be carefully managed by organisations so intrinsic motivation is not crowded out by external motivators. For example, Deci (1971) suggests extrinsic rewards should not be made contingent on performance behaviours, as this is perceived to be controlling by the individual.

Conversely, Cameron and Pierce (1994, p.394) concluded that their “overall findings suggest that there is no detrimental effect of extrinsic rewards on intrinsic motivation”. This was contended, however, by Lepper, Keneavy and Drake (1996) who argued that this analysis was too simplistic and general, and that Cameron and Pierce’s methods of analysis were biased to produce desired, rather than actual, results.
2.1.4. Antecedents and Consequences of Motivation

Steers and Porter (1991, p.575) classified the variables that affect motivation into three categories: individual variables, the nature of the job itself, and organisational environment, as outlined in Table 1 below. As can be seen, there are several antecedent variables within each category, however, only a few of these variables are of high significance. The first significant antecedent variable is personal relationships (Frey, 1997; Osterloh et al., 2001), that is, close supervisory-employee relationships that foster feelings of trust, loyalty and recognition, which are conducive to intrinsic motivation. The second factor is that interesting and challenging tasks will impact positively upon intrinsic motivation (Deci, Koestner, & Ryan, 1999; Frey, 1997; Hackman & Oldham, 1980; Osterloh et al., 2001). This is also supported by Janssen, de Jonge and Bakker (1999, p.1362), who state that “theory suggests intrinsic motivation is primarily related to work content variables”. The third and final factor is that a greater possibility for participation and collaboration will increase work morale and intrinsic motivation (Frey, 1997).

Table 1 Antecedents of Motivation (Steers & Porter, 1991, p.20)

<table>
<thead>
<tr>
<th>VARIABLES AFFECTING THE MOTIVATIONAL PROCESS IN ORGANISATIONAL SETTINGS</th>
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<tr>
<td>I. Individual Characteristics</td>
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<tr>
<td>1. Interests</td>
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<td>2. Attitudes</td>
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<td>• Toward job</td>
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<td>• Toward aspects of work situation</td>
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<td>3. Needs</td>
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<td>• Security</td>
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<td>• Achievement</td>
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Frey (1997) identified several consequences that resulted from the intrinsic motivation of individuals. These include better mental and physical health, and an overall increase in work and life satisfaction. Another consequence is an increased capacity for learning, as intrinsic motivation fosters curiosity and creativity. Finally, intrinsically motivated individuals will require less disciplinary action, thus reducing any associated costs for the organisation.

2.2. Organisational Commitment

2.2.1. Definition of the three-component conceptualisation of organisational commitment

Becker, Billings, Eveleth and Gilbert (1996, p.464) define organisational commitment as the “psychological attachment of workers to the workplace”. This definition was based on the conclusion derived from Allen and Meyer’s (1990) study, which established that commitment was, in fact, a psychological state binding an individual to the organisation. The construct of organisational commitment has been the subject of many critical reviews and there is still a lack of consensus as to a complete and concise definition of this construct (Meyer & Allen, 1991). Many theorists agree that there are two main types of organisational commitment, namely attitudinal and behavioural (eg. Meyer & Allen, 1991; Mowday, Porter, & Steers, 1982; Reichers, 1985; Scholl, 1981). Attitudinal commitment is a psychological mind-set, in which people think about their relationship with their organisations, whereas behavioural commitment has to do with the process of becoming locked into the organisation.
Meyer and Allen (1991) suggest that there are three main components that comprise the construct of organisational commitment. The first of these is affective commitment, which is the most prevalent approach taken when examining organisational commitment (Allen & Meyer, 1990). It is defined as the "employee's emotional attachment to, identification with and involvement in the organisation" (Meyer & Allen, 1991, p.67). The greater the alignment of the individual's goals and values with that of the organisation's, the greater the influence on the individual's desire to remain a member of the organisation (Clugston, 2000). The second component is continuous commitment, which is the employee's awareness of the costs that are associated with leaving the organisation. According to Clugston (2000), these costs can be divided into two categories; those associated with the investments the individual has made in the organisation as a result of extended tenure, and the belief that there are no alternative job prospects if the individual was to leave the organisation. The third and final component, normative commitment, is the feeling of obligation the individual experiences that results in their continuance of employment. This feeling of obligation is akin to moral obligation, or employee loyalty.

Meyer and Allen (1991) acknowledge that an individual can experience affective commitment, normative commitment and continuance commitment simultaneously, to varying degrees. However, they also note that each of these three forms of commitment are conceptually different, as they are psychological states that develop in accordance with differing antecedents and thus have different implications for work-related behaviours. The notion that each of the three forms of commitment are conceptually different has been tested by various theorists (eg. Allen & Meyer, 1990; Dunham, Grube, & Castenada, 1994; Hackett, Bycio, & Hausdorf, 1994), with varying results.
For example, Meyer, Stanley, Herscovitch and Topolosky (2002), found a high correlation to be present between affective and normative commitment, however, the correlation between continuance and affective commitment was more modest. By contrast, an earlier study conducted by Meyer, Allen and Smith (1993), found that each of the three aspects measured relatively distinct constructs.

2.2.2. Correlates, Antecedents and Consequences of Organisational Commitment

Organisational commitment has been found in earlier research to correlate reasonably strongly with other constructs such as job satisfaction, job involvement and occupational commitment; this is not to say, however, that the construct has become redundant (Meyer et al., 2002). Job satisfaction, in particular, was found by Meyer et al. (2002) to be highly correlated with organisational commitment, therefore they suggested these two constructs should be considered concurrently when studying the causes of human behaviour.

Mowday, Porters and Steers (1979, p.28) have identified three categories of antecedents that impact upon organisational commitment and, more specifically, affective commitment. These categories are personal characteristics, job related characteristics and work experiences. In terms of personal characteristics, research conducted by Mathieu and Zajac (1990) revealed that an individual’s self-perceived competence had a strong correlation with commitment, whereas other personal characteristics such as age, sex and education did not. Employees will also typically exhibit a greater level of commitment toward their organisation if they feel that the organisation is attempting to provide for their growth and achievement needs, as well as affording them security of tenure. In relation to job characteristics, Mathieu and Zajac (1990) found that jobs
which provided a high level of challenge produced a consistently high correlation with organisational commitment, whereas on the other hand, variables such as task variety and autonomy did not.

Of the work experience variables, Meyer et al. (2002) found that high levels of organisational support showed the most significant relationship with organisational commitment. Meyer et al also suggest that organisations should demonstrate their own commitment to individuals by providing supportive working environments, treating employees in a fair and just manner and displaying strong leadership. Mathieu and Zajac (1990) also found that high-quality communication from leaders to subordinates enhanced the working environment and fostered greater levels of organisational commitment.

Organisational commitment, itself, serves as an antecedent for a variety of positive employee behaviours such as high levels of attendance and greater predisposition to display citizenship behaviours such as courtesy and sportsmanship (Meyer et al., 2002). Organisational commitment also enhances job performance by positively impacting on the level of motivation displayed by employees (Mowday et al., 1979). However, this view has been challenged in a study conducted by Becker et al. (1996), in which a relationship was found between the three aspects of job performance (role clarity, ability and motivation level) and the ‘internalisation’ of an organisation’s values, a concept similar in nature to organisational commitment.
2.3. Organisational Identification

2.3.1. Definition of Organisational Identification

Organisational identification can be defined as the extent to which an individual will define their self in terms of their organisation, that is, the “perceived oneness with the organisation” (Van Knippenberg & Sleebos, 2006, p.572). The more an individual’s values, norms and interests are aligned with that of the organisation, the greater the organisational identity.

Ravasi and van Reko (2003) identified three theoretical perspectives from which the concept of organisational identification can be explored. The first of these is personal identity theory, in which the individual schema and knowledge structure underline the self-concept of the individual. Another theory is symbolic interactionism and identity theory, which proposes that identity is constructed through social interaction and maintained through relationships with others; an individual’s sense of themselves is largely a result of their perceptions of others around them. The final theory, social identity theory, explores the links between the perceptions of individuals and the groups or organisations the individuals belong to.

2.3.2. Social Identity Theory

Social identity theory allows for greater coherence in the understanding of the construct of organisational identification (Ashforth & Mael, 1989), and reduces the confusion that exists between this construct and others such as organisational commitment. Social identity theory offers a social-psychological perspective on the construct of organisational identification in relation to inter-group behaviour, and was developed
primarily by Henri Tajfel and John C. Turner. Tajfel and Turner (1979) define a group as

“a collection of individuals who perceive themselves to be members of the same social category, share some emotional involvement in this common definition of themselves, and achieve some degree of social consensus about the evaluation of the group and of their membership of it” (Tajfel & Turner, 1979, p.40).

Inter-group behaviour is displayed by a member of the group, based on their identification of themselves and others, which arises from the social construct of the group. The term ‘social identity’ is derived from this process of group identification.

There are three assumptions in the theory of social identity, which provide the basis for several theoretical principles (Tajfel & Turner, 1979, p.40). The first of these assumptions is that individuals will strive to create and maintain a positive self-image and enhance their self-esteem. Secondly, it is assumed that membership of such social groups will bring with them either positive or negative value connotations, which influences the evaluative process. The final assumption is that the evaluation of an individual’s group will not occur in isolation from the groups of others, but rather through a series of social comparisons. In respect of organisational identification, this will mean that individuals belonging to one organisation will define themselves in terms of their difference to the members of other organisations.

2.3.3. Correlates, Antecedents and Consequences of Organisational Identification

There has been speculation that the constructs of organisational commitment and organisational identification have significant overlap. However, although the two constructs do correlate, Mael and Ashforth (1995) have found them to be empirically different. Organisational commitment focuses on an individual’s attitude towards an
organisation, whereas organisational identification is more concerned with an individual's self definition (Van Knippenberg & Sleebos, 2006). The antecedents for organisational commitment are attitudinal, whilst antecedents for organisational identification are centred on cognitive and perceptual processes.

The antecedents of organisational identification stem from the three assumptions described by Tajfel and Turner (1979). The first of these antecedents is that the 'perceived distinctiveness' of an organisation’s identity from those of other companies will impact upon the salience of an employee’s organisational identification (Mael & Ashforth, 1992). As social identity theory assumes that individuals strive to achieve a positive self-image, the second antecedent is the perception of the prestige of the organisation. An individual’s self-esteem is enhanced if they are identifying with an organisation that is viewed as having comparatively greater prestige. The third antecedent posits that clear differentiation of an organisation’s values and norms from competing organisations will sharpen group boundaries and enable employees to easily identify themselves with the group. The amount of time an individual is actively involved in an organisation may also influence the degree of organisational identification they experience.

The consequences of organisational identification primarily affect behaviours associated with group formation and inter-group relations, such as cohesion, cooperation and group loyalty (Ashforth & Mael, 1989). Firstly, workers will choose tasks that align with their identities, and will thus provide greater support for organisations that provide them with the opportunity to perform these tasks. A second consequence is that individuals with high degrees of organisational identification will internalise and adhere
to the group’s values and norms, leading to homogeneity in the attitudes and behaviours displayed by the group. This may have positive and negative outcomes for the organisation, the positive being that the group may be more cooperative and productive in working towards a shared vision, however, homogeneity in the group may stifle the creative process.

2.4. Job Satisfaction

2.4.1. Definition of Job Satisfaction

Cramer (1996, p.389) defined job satisfaction as “the extent to which an employee has a positive affective orientation or attitude towards their job, either in general or towards specific facets of it”. Job satisfaction can either be examined as a global concept, referring to an overall satisfaction relating to the job in its entirety, or as a facet-specific concept, determining the satisfaction derived from particular aspects of the job, such as pay or supervision (Curry, Price, Wakefield, & Mueller, 1986). Spector (1997, p.2) described job satisfaction as an attitudinal variable, and identified that the construct is best assessed from an attitudinal rather than a need-fulfilment perspective.

Dormann and Zapf (2001) argued that job satisfaction is a central concept when examining work and organisational psychology, as it mediates the relationship between working conditions and organisational and individual outcomes. Thus, several theories have been developed to explain the construct. For example, theories such as Hertzberg’s two-factor theory, Locke’s theory of goal attainment and Vroom’s expectancy theory each view the concept job satisfaction a different way. A summary of relationships,
antecedents, correlates and outcomes in relation to this construct is outlined in the following paragraphs.

2.4.2. The Relationship Between Job Satisfaction and Performance

Two influential studies on the relationship between job satisfaction and job performance have cast a negative light on the mere existence of a significant relationship. Iaffaldano and Muchinsky (1985) concluded that job satisfaction and job performance were only modestly related to each other, and according to Judge et al. (2001), many researchers have come to accept this conclusion. Prior to this study, many researchers turned to the work of Brayfield and Crockett (1955, p.405), who concluded that there was “minimal or no relationship” between the two constructs. As their meta-analysis was conducted in 1955, however, it was limited by the availability of other studies in the area.

Despite the aforementioned views, Judge, Thoresen, Bono and Patton (2001) identified that several different casual relationships between the two constructs do indeed exist, however, only a few of these have had extensive testing. The first proposition among theorists is that satisfaction leads to performance. This theory has its roots in human relations, beginning with the Hawthorne studies in the late 1920s (Petty, McGee, & Cavender, 1984). The theory relies on the premise that “attitudes lead to behaviour”, as stated by Judge et al. (2001, p.378). In spite of this, there have only been a few studies that have provided empirical evidence to back this theory and according to Judge et al. (2001), the findings have been predominantly inconclusive.

Another body of theory holds that performance actually leads to satisfaction, rather than the other way around. Most researchers who support the expectancy theory of job
satisfaction have favoured this way of thinking. Vroom (1982), however, found low correlations between job satisfaction and job performance. Lawler and Porter (1967) revealed low, yet consistent positive correlations between job satisfaction and job performance. They concluded that high job performance would lead to rewards, which in turn would lead to job satisfaction. Locke and Latham’s (1990) theory of job satisfaction is not expectancy-based. Rather, they believed that satisfaction was a result of other behaviours, such as goal-directed behaviours and value attainment (Judge et al., 2001). The relationships described by Lawler and Porter (1967) and Locke and Latham (1990) are directly related to the most common theories investigated by researchers. Judge et al. (2001) proposes that the relationship between job satisfaction and job performance is moderated by other variables, such as rewards.

2.4.3. Correlates, Antecedents and Consequences of Job Satisfaction

According to Brown and Peterson (1993), the antecedents, correlates and consequences of job satisfaction can be divided into four main categories: work outcomes, individual differences, role perceptions and organisational variables. Tett and Meyer (1993) established that work outcomes such as organisational commitment and turnover have significant relationships with the construct of job satisfaction. Their findings determined that satisfaction and commitment, though related, are distinguishable constructs. Carmeli and Freund (2004) also found that organisational commitment and job satisfaction were conceptually different constructs; organisational commitment reflected a stable and general attitude towards the organisation, whilst job satisfaction was more fragile and changeable. They suggested that the two constructs be treated as complementary, not opposing. This has been supported by several other theorists (eg. Bateman & Strasser, 1984; Curry et al., 1986; Glisson & Durick, 1988; Marsh &
Mannari, 1977; Williams & Hazer, 1986), although there has been disagreement as to the causal ordering of commitment and job satisfaction.

Brown and Peterson (1993) found the relationship between job satisfaction and turnover to be a negative one, suggesting that employees with high levels of job satisfaction are less likely to leave their organisation. Job satisfaction has also been found to correlate with the construct of organisational citizenship behaviour (OCB) by several researchers (eg. Organ & Konovsky, 1989; Scholl, Cooper, & McKenna, 1987; Williams & Anderson, 1991), however, as with job satisfaction and commitment, the causality of the correlation has not been firmly established (Bateman & Organ, 1983).

Individual differences, including demographic and attitudinal variables, are correlates with the construct of job satisfaction. Brown and Peterson (1993) found age and tenure to be related to job satisfaction, though not necessarily in a linear fashion, as people’s perspectives on their job change over time. Spector (1997, p.50) refers to several studies that have been conducted with results suggesting job satisfaction was caused in part by an individual’s personality, not just the job itself. This has also been supported by Staw and Ross (1985), who revealed that the characteristics of workers had a significant bearing on job satisfaction.

Role perceptions are another recognised correlate with the construct of job satisfaction. Spector (1997, p.39) defined a role as the “required pattern of behaviour for an individual in the organisation”. Role variables such as role ambiguity and role conflict have been found to negatively correlate with job satisfaction (Brown & Peterson, 1993; Haynes, 1979; Spector, 1997, p.39). A positive relationship has been found with role
clarity, however, Brown and Peterson (1993) recognised that the magnitude of these relationships varied depending on the study.

Organisational variables, such as supervision and job factors, have significant relationships with job satisfaction (Brown & Peterson, 1993). Greater levels of feedback, close supervision and communication between supervisors and subordinates will positively impact upon an employee’s job satisfaction. Challenging and interesting tasks have also been found to have a positive influence on job satisfaction.

2.5. Literature Relating to the Present Study and Development of Hypotheses

2.5.1. Motivation

In this study, the outcome variable of motivation will concentrate specifically on intrinsic motivation. Intrinsic motivation has been found by several researchers to be a key element in encouraging creativity (Amabile, 1985; Barron & Harrington, 1981; Woodman et al., 1993), and thus is the most relevant aspect of motivation to focus on when examining motivation in relation to the performing arts.

2.5.2. Organisational Commitment

For the purposes of this study, the construct of organisational commitment will be defined using the three-component theory developed by Meyer and Allen (1991), as Clugston (2000, p.478) views this theory as the “predominant conceptualisation of commitment among current researchers”.
The three components referred to in Meyer and Allen’s theory are affective commitment, continuance commitment and normative commitment. This study will focus primarily on the concept of affective commitment, as the other two concepts are not applicable in this study. Short-term employees, the targeted sample of this study, do not have a say over the continuance of their employment, and thus would not be experiencing continuance or normative forms of commitment. In the view taken by Mowday, Steers and Porter (1982), affective commitment is a particularly prevalent state of commitment in the early stages of an individual’s career development (Meyer, Bobocel, & Allen, 1991; Porter, Steers, Mowday, & Boulian, 1974). Mowday et al. (1979) stated that affective commitment leads to greater levels of intrinsic motivation, which serves as the first hypothesis tested in this study:

H1 – a greater level of affective commitment will lead to an increase in the level of intrinsic motivation.

2.5.3. Organisational Identification

In this study, social identity theory will be used when exploring the construct of organisational identification, as it is most pertinent when exploring an individual’s sense of self in relation to the organisation (Ashforth & Mael, 1989). Ashforth and Mael found that high levels of organisational identification resulted in group loyalty and cohesion, concepts that are similar to those identified by Frey (1997) and Osterloh et al. (2001) as antecedents for intrinsic motivation. Thus it can be suggested that:

H2 – higher degrees of organisational identification will positively influence the level of intrinsic motivation.
2.5.4. Job Satisfaction

Motivation level is considered to be one of the three aspects that comprise performance, the other two being role clarity and ability (Mowday et al., 1982, p.35), and there have been several studies examining the relationship between job satisfaction and performance as a complete construct (Judge et al., 2001; Lawler & Porter, 1967; Locke & Latham, 1990). This study, however, will focus particularly on the specific relationship between job satisfaction and the intrinsic motivational state, suggesting that:

**H3 – a greater level of job satisfaction will positively impact upon the intrinsic motivation level of an artist.**
CHAPTER 3: METHODOLOGY

Research for the present study was conducted by means of a quantitative analysis, using a questionnaire incorporating established scales from previous research. Additional items in the questionnaire were included in order to collect demographical information relating to the artists, these being, the type of arts organisation they work for, the length of their employment contract, their age and gender.

The study utilised multiple regression analysis (which will be explained in a subsequent section) to examine the relationship between the three independent variables of affective commitment, organisational identification and job satisfaction, and the dependent variable intrinsic motivation. The study was confirmatory in the sense that previous research has focused on one or more of the aforementioned independent variables in relation to their effects on intrinsic motivation. The present study makes an original contribution to the literature by applying these constructs specifically to the professional performing arts industry.

3.1. Instrument Measurement

The study was conducted using a questionnaire to obtain quantitative data. Stopher and Mayburg (1979) suggested two key points needed to be taken into consideration when designing a survey questionnaire. Firstly, questionnaires must be designed so as to collect sufficient information to adequately define the survey population and, secondly, questions must adequately cover the constructs under examination. In the present study, Stopher and Mayburg’s first requirement was satisfied by the inclusion of a series of questions in the survey that gathered information about respondents’ artform, age,
gender and length of employment. Their second requirement was also met, as the scales used in the survey were drawn from previous research, hence the validity of these scales in measuring the key constructs under investigation had already been established. Although the questions were adapted from existing scales, some of the questions required minor modification for the sake of simplicity and consistency.

In the present study, constructs were measured using a seven-point Likert scale, with possible responses ranging from Highly Disagree (1) to Highly Agree (7). According to Malhotra et al. (1996), the number of values in a Likert scale should range from five to nine. A greater number of values may be somewhat overwhelming for the respondent, and a lesser number would not provide enough discrimination between answers. Likert scales were considered appropriate as they are summative, simple to administer and readily understood by respondents (Malhotra et al., 1996). The main disadvantage of Likert scales is that questionnaires can take longer to complete, as the respondent must read each statement individually. However, as the survey used in the present study was very brief, this was not seen as a significant issue.

According to Malhotra et al. (1996), scales can be measured using either an odd or even number of values. The middle value of a scale with an odd number of response options is often a neutral position. An odd number of values should be used if, as in the present study, it is logical that the respondent may have a neutral opinion on the topic. The inclusion of a neutral option can encourage respondents to answer the question even if they do not feel strongly about that particular item.
3.2. The Present Study

3.2.1. Sample

The sampling technique used in this study was convenience sampling, which has been defined by Malhotra et al (1996, p.309) as “a non-probability sampling technique that attempts to obtain a sample of convenient elements”. The selection of the sample is then left to the researcher to decide. This method of data collection can result in findings that are specific to the sample population surveyed and, therefore, generalisability may be somewhat limited. However, time and resource constraints meant that convenience sampling was the most appropriate sampling technique for the present study.

To maintain consistency in the sample, a number of criteria were set in place to determine which organisations were to be approached to participate in the study. These are outlined as follows:

- Organisations were required to be recognised as professional, rather than amateur;
- Organisations were not-for-profit, that is, they relied to some extent on government funding;
- Organisations maintained an ongoing performance schedule;
- Organisations employed at least some artistic personnel on a short-term contractual or casual basis.

In all, the questionnaire was distributed to nineteen organisations which satisfied the above criteria. Permission was obtained from the General Manager and/or Artistic Director from each company prior to conducting the research. 507 questionnaires were distributed in total, with 60 returned. This represented a response rate of 12%.
3.2.2. Measurement of Constructs

The present study initially aimed to confirm the relationships between organisational commitment, organisational identification, job satisfaction and intrinsic motivation, as identified in extant literature. A principal components analysis (PCA) with varimax rotation revealed the presence of two further constructs, namely ‘attitudinal commitment’ and ‘identification with colleagues’. These two constructs are explained in more depth in subsequent sections, and a summary of all items included in the study along with their factor loadings can be found at the end of this section. Cronbach alphas, summarised in Table 2 below, were calculated in order to assess internal consistency and reliability of each scale (Cronbach, 1950). Nunnally (1978) suggested that Cronbach alphas should be a minimum of 0.70 in order for a scale to be considered reliable.

<table>
<thead>
<tr>
<th>Construct</th>
<th>Author</th>
<th>Items</th>
<th>Cronbach</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affective Commitment</td>
<td>Allen &amp; Meyer 1990</td>
<td>5</td>
<td>0.82</td>
</tr>
<tr>
<td>Attitudinal Commitment</td>
<td>Porter, Steers, Mowday and Boulian 1974</td>
<td>5</td>
<td>0.75</td>
</tr>
<tr>
<td>Organisational Identification</td>
<td>Cameron 2004</td>
<td>7</td>
<td>0.83</td>
</tr>
<tr>
<td>Identification with Colleagues</td>
<td>Cameron 2004</td>
<td>4</td>
<td>0.77</td>
</tr>
<tr>
<td>Job Satisfaction</td>
<td>Curry et al. 1986</td>
<td>4</td>
<td>0.77</td>
</tr>
<tr>
<td>Intrinsic Motivation</td>
<td>Warr et al. 1979 Kuvaas 2006</td>
<td>7</td>
<td>0.85</td>
</tr>
</tbody>
</table>

Organisational Commitment

Organisational Commitment was measured using two scales, one developed by Allen and Meyer, and another developed by Porter, Steers, Mowday and Boulian. However, an exploratory factor analysis revealed that these two scales essentially measured different constructs. Allen and Meyer’s scale measured affective commitment, that is,
“employee’s emotional attachment to, identification with and involvement in the organisation” (Meyer & Allen, 1991, p.67). *Attitudinal* commitment, measured by Porter et al.’s 1974 scale, on the other hand, reflects “the individual’s identification with organisational goals and their willingness to work towards them” (Reichers, 1985). Although affective commitment and attitudinal commitment have been referred to as interchangeable terms for the same construct (Mathieu & Zajac, 1990), they have been identified as two empirically distinct variables by Gautam, Van Dick and Wagner (2004).

**Organisational Identification**

The construct of *organisational identification* was measured using Cameron’s (2004) twelve-item ‘social identification’ scale. The wording of the items was modified to suit the arts context of the present study. An exploratory factor analysis showed two subscales within the scale measuring organisational identification. The items with the term ‘member of this organisation’ loaded onto one factor, which was labelled “Organisational Identification”, whereas the items with the term ‘colleagues in this organisation’ loaded onto a second factor, entitled “Identification with Colleagues”. Item 8 was removed as it loaded onto more than one factor thus causing interpretation problems.

**Job Satisfaction**

Job satisfaction was measured using a global scale, adapted from Curry et al (1986), and a faceted scale, adapted from Warr et al (1979). Only the global scale was used in the final study. Job satisfaction is defined by Curry (1986) as the “extent to which employees express a positive affective orientation toward a job”. An exploratory factor
analysis revealed that the six-item scale loaded onto two factors, only one of which was used in subsequent analyses (the other being considered unstable due to cross-loadings).

**Intrinsic Motivation**

Intrinsic motivation was measured using two scales. The first was a six-item intrinsic job motivation scale developed by Warr et al (1979). Warr defined intrinsic job motivation as “the degree to which a person wants to work well in his or her job to achieve intrinsic satisfaction” (Warr et al., 1979, p.133). The second, a four-item scale measuring intrinsic work motivation, which Kuvaas (2006, p.506) defined as the “motivation to perform an activity for itself, in order to experience the pleasure and satisfaction inherent in the activity”. An exploratory factor analysis on both of these scales, however, produced a single dimension. Thus, the final scale used in subsequent analyses was a combination of items from the two scales, and the construct was entitled *intrinsic motivation*.
<table>
<thead>
<tr>
<th>Variable / Item no.</th>
<th>Scales</th>
<th>Item</th>
<th>Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>AffCom 2*</td>
<td></td>
<td>I enjoy discussing my organisation with people outside it</td>
<td>0.571</td>
</tr>
<tr>
<td>AffCom 3*</td>
<td></td>
<td>I really feel as though this organisation's problems are my own</td>
<td>0.606</td>
</tr>
<tr>
<td>AffCom 5*</td>
<td></td>
<td>I do not feel like 'part of the family' at my organisation</td>
<td>0.844</td>
</tr>
<tr>
<td>AffCom 6*</td>
<td></td>
<td>I do not feel 'emotionally attached' to this organisation</td>
<td>0.889</td>
</tr>
<tr>
<td>AffCom 8*</td>
<td></td>
<td>I do not feel a strong sense of belonging to this organisation</td>
<td>0.888</td>
</tr>
<tr>
<td>AttCom 1*</td>
<td></td>
<td>I am willing to put a great deal of effort beyond that normally expected in order to help this organisation be successful</td>
<td>0.706</td>
</tr>
<tr>
<td>AttCom 6*</td>
<td></td>
<td>I am proud to tell others that I am a part of this organisation</td>
<td>0.825</td>
</tr>
<tr>
<td>AttCom 7*</td>
<td></td>
<td>I could just as well be working for a different organisation so long as the type of work was similar</td>
<td>0.572</td>
</tr>
<tr>
<td>AttCom 10*</td>
<td></td>
<td>I am extremely glad I chose this organisation to work for, over the others I was considering at the time I joined</td>
<td>0.698</td>
</tr>
<tr>
<td>AttCom 13*</td>
<td></td>
<td>I really care about the fate of this organisation</td>
<td>0.828</td>
</tr>
<tr>
<td>JobSat 1</td>
<td></td>
<td>I find real enjoyment in my job</td>
<td>0.806</td>
</tr>
<tr>
<td>JobSat 2</td>
<td></td>
<td>I like my job better than the average worker does</td>
<td>0.839</td>
</tr>
<tr>
<td>JobSat 3</td>
<td></td>
<td>I am seldom bored in my job</td>
<td>0.807</td>
</tr>
<tr>
<td>JobSat 5</td>
<td></td>
<td>Most days I am enthusiastic about my job</td>
<td>0.707</td>
</tr>
<tr>
<td>Ident 1</td>
<td></td>
<td>In general, being a member of this organisation is an important part of my self-image</td>
<td>0.696</td>
</tr>
<tr>
<td>Ident 2</td>
<td></td>
<td>The fact that I am a member of this organisation rarely enters my mind</td>
<td>0.785</td>
</tr>
<tr>
<td>Ident 3</td>
<td></td>
<td>I have a lot in common with my colleagues in this organisation</td>
<td>0.649</td>
</tr>
<tr>
<td>Ident 4</td>
<td></td>
<td>I often regret that I am a member of this organisation</td>
<td>0.538</td>
</tr>
<tr>
<td>Ident 5</td>
<td></td>
<td>I feel strong ties to my colleagues in this organisation</td>
<td>0.736</td>
</tr>
<tr>
<td>Ident 6</td>
<td></td>
<td>I find it difficult to form a bond my colleagues in this organisation</td>
<td>0.858</td>
</tr>
</tbody>
</table>

* Denotes excluded variables
<table>
<thead>
<tr>
<th>Variable / Item no.</th>
<th>Scales</th>
<th>Item</th>
<th>Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ident 7</td>
<td>I don't feel a sense of being &quot;connected&quot; with my colleagues in this organisation</td>
<td></td>
<td>0.779</td>
</tr>
<tr>
<td>Ident 9</td>
<td>I often think about the fact that I am a member of this organisation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ident 10</td>
<td>Overall, being a member of this organisation has very little to do with how I feel about myself</td>
<td></td>
<td>0.786</td>
</tr>
<tr>
<td>Ident 11</td>
<td>In general, I'm glad to be a member of this organisation</td>
<td></td>
<td>0.683</td>
</tr>
<tr>
<td>Ident 12</td>
<td>Generally, I feel good when I think about myself as a member of this organisation</td>
<td></td>
<td>0.646</td>
</tr>
<tr>
<td>JobMot 1</td>
<td>I feel a sense of personal satisfaction when I do this job well</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JobMot 5</td>
<td>I like to look back on the day's work with a sense of a job well done</td>
<td></td>
<td>0.74</td>
</tr>
<tr>
<td>JobMot 6</td>
<td>I try to think of ways of doing my job effectively</td>
<td></td>
<td>0.677</td>
</tr>
<tr>
<td>WorkMot 1</td>
<td>The tasks that I do at work are enjoyable</td>
<td></td>
<td>0.773</td>
</tr>
<tr>
<td>WorkMot 2</td>
<td>I really think that my job is meaningful</td>
<td></td>
<td>0.814</td>
</tr>
<tr>
<td>WorkMot 3</td>
<td>The tasks that I do at work are themselves an important driving force to me</td>
<td></td>
<td>0.756</td>
</tr>
<tr>
<td>WorkMot 4</td>
<td>My job is so interesting that it is a motivation in itself</td>
<td></td>
<td>0.795</td>
</tr>
</tbody>
</table>

* Denotes excluded variables
4.2. Revised Model and Development of Hypotheses

The preliminary model represented three independent variables and their relationship with one dependent variable, intrinsic motivation. However, exploratory factor analysis on these variables revealed the presence of two more independent variables. Thus, the model was revised and a series of new hypotheses developed.

Figure 2. Revised Model
4.2.1. Revised Hypotheses

As a result of the exploratory factor analysis, two further constructs were identified and included in the present study as independent variables. The two constructs, attitudinal commitment and identification with colleagues, were related to the constructs affective commitment and organisational identification, respectively. Thus, these constructs were hypothesised to have similar effects on intrinsic motivation.

H1 – a greater level of affective commitment will lead to an increase in the level of intrinsic motivation

H2 – a greater level of attitudinal commitment will positively affect the level of intrinsic motivation

H3 – a greater level of job satisfaction will positively impact upon the intrinsic motivation of the artist

H4 – higher levels of identification with colleagues will lead to an increase in the level of intrinsic motivation

H5 – higher levels of identification with the organisation will positively influence the level of intrinsic motivation
3.3. Method of Analysis – Regression

3.3.1. Overview of Multiple Regression Analysis

Regression is a method of statistical analysis that seeks to consider the relationship between one dependent variable and several independent variables (Tabachnick & Fidell, 1996, p.127). Regression and correlation, though related, differ in their intent. Whilst correlation is simply an assessment of the relationship between the independent variables and the dependent variables, regression aims to predict the relationship. Multiple regression analysis is where several independent variables combine to predict a value on a dependent variable for each subject (Hair, Anderson, & Tatham, 1987, p.17). The main goal of regression is to arrive at a ‘beta (β)’ value, also known as the regression coefficient. There are three main techniques that can be used with regression analysis: standard, hierarchical and stepwise.

Standard multiple regression involves all independent variables entered into the equation simultaneously, and each independent variable is evaluated in terms of what it adds to the prediction of the dependent variable (Tabachnick & Fidell, 1996, p.149). In hierarchical multiple regression, the independent variables are entered into the equation in an order specified by the researcher. The order is determined by logical or theory-based considerations. Stepwise multiple regression is the process of entering independent variables into the equation based solely on statistical criteria. The variables may also be deleted from the equation if they no longer contribute significantly to the prediction of the dependent variable. The present study used stepwise regression as the form of analysis.
The main limitation of regression analysis (Tabachnick & Fidell, 1996, p.131) is that although it reveals the relationships between the independent variables and the dependent variables, it does not imply that the relationships are causal. The demonstration of the causality between the variables will be determined by logic or theory. Regression is also a more reliable form of analysis when the independent variables correlate strongly with the dependent variable but are uncorrelated with each other.
CHAPTER 4: ANALYSIS OF DATA

As mentioned in section 3.2.1, questionnaires were distributed to 19 organisations Australia-wide. In total, 507 questionnaires were distributed, with 60 responses received, representing a rather modest response rate of 12%. As Tabachnick and Fidell (1996, p.133) state “one wants to measure the smallest number of cases that has a decent chance of revealing a relationship of a specified size”. They suggest that if stepwise regression is to be used, a cases/dependent variable ratio of 40:1 should be adopted. A similar rule referred to by Tabachnick and Fidell gives the equation of \( N(\text{cases}) \geq 50 + 8(m) \), where \( m \) is the number of dependent variables. Applying this rule to the present study, a minimum of 58 cases was needed to conduct a regression analysis, as only one dependent variable was examined. Therefore, the sample size of 60 was considered sufficient to produce meaningful results using regression analysis.

4.1. Descriptive Statistics

4.1.1. A Profile of the Sample

As can be observed in the table below, the majority of respondents (53.4%) were from organisations specialising in the art form of opera. Approximately twenty one percent (20.7%) of respondents were from organisations specialising in theatre, 19% of respondents were from orchestras, and 6.9% of respondents from dance, including both ballet and contemporary dance.
Table 4 Type of Arts Organisation

<table>
<thead>
<tr>
<th></th>
<th>Frequency</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valid</td>
<td>Theatre</td>
<td>12</td>
</tr>
<tr>
<td></td>
<td>Dance</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Orchestra</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>Opera</td>
<td>31</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>58</td>
</tr>
</tbody>
</table>

The following table outlines the various ways in which the respondents were employed. Most respondents (60.3%) were employed on a casual or sessional basis, and the other respondents were employed on a contract, for up to a maximum of 12 months (20.7%). Two respondents (3.4%) reported “other” as their type of employment. One respondent reported that they experienced a range of these types of employment, and the other respondent was employed on a seasonal basis.

Table 5 Tenure of Employment

<table>
<thead>
<tr>
<th>Valid</th>
<th>Contract (Under 3 months)</th>
<th>Frequency</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Contract (3 - 6 months)</td>
<td>3</td>
<td>5.2</td>
</tr>
<tr>
<td></td>
<td>Contract (6 - 12 months)</td>
<td>9</td>
<td>15.5</td>
</tr>
<tr>
<td></td>
<td>Casual/Sessional</td>
<td>35</td>
<td>60.3</td>
</tr>
<tr>
<td></td>
<td>Other</td>
<td>2</td>
<td>3.4</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>58</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 6 shows the number of respondents who were studying at a tertiary level at the same time that they were employed by an arts organisation. As can be seen, the majority of respondents (81.4%) were not studying whilst employed. Table 7 shows the number of respondents that were working another job whilst employed by an arts organisation. Most respondents (74.6%) were currently employed in a job apart from that at their arts organisation. This is to be expected, as the nature of the respondents’ employment with their arts organisation was on a short-term or casual basis.
Table 6 Number of Respondents Studying at Tertiary Level

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11</td>
<td>18.6</td>
</tr>
<tr>
<td>No</td>
<td>48</td>
<td>81.4</td>
</tr>
<tr>
<td>Total</td>
<td>59</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 7 Number of Respondents with Another Job

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>44</td>
<td>74.6</td>
</tr>
<tr>
<td>No</td>
<td>15</td>
<td>25.4</td>
</tr>
<tr>
<td>Total</td>
<td>59</td>
<td>100.0</td>
</tr>
</tbody>
</table>

The following two tables display the age and sex of respondents. Some 61% of the respondents were female, 39% were male and there was one missing entry. The most common age group was the 25-34 bracket with 43.1% of respondents, a further 29.3% of the respondents were aged between 35 and 44, 17.2% were under 24 and 10.3% were aged 45-54. There were no respondents over the age of 55.

Table 8 Age

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>23</td>
<td>39.0</td>
</tr>
<tr>
<td>Female</td>
<td>36</td>
<td>61.0</td>
</tr>
<tr>
<td>Total</td>
<td>59</td>
<td>100.0</td>
</tr>
</tbody>
</table>

Table 9 Gender

<table>
<thead>
<tr>
<th>Valid</th>
<th>Frequency</th>
<th>Valid Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 24</td>
<td>10</td>
<td>17.2</td>
</tr>
<tr>
<td>25-34</td>
<td>25</td>
<td>43.1</td>
</tr>
<tr>
<td>35-44</td>
<td>17</td>
<td>29.3</td>
</tr>
<tr>
<td>45-54</td>
<td>6</td>
<td>10.3</td>
</tr>
<tr>
<td>Total</td>
<td>58</td>
<td>100.0</td>
</tr>
</tbody>
</table>
Cross tabulations were performed on some of the demographic questions from the survey to further reveal information about the population. The length of tenure was compared with the type of arts organisation. For all artforms, the majority of artists were employed on a casual or sessional basis. This was to be expected, as overall 61.4% of the artists surveyed were employed casually. However, theatre and opera organisations also had a significant number of their artists employed on a short-term contract of less than three months.

Table 10 Length of Tenure v Art Form

<table>
<thead>
<tr>
<th></th>
<th>Contract (Under 3 months)</th>
<th>Contract (3 - 6 months)</th>
<th>Contract (6 - 12 months)</th>
<th>Casual/Sessional</th>
<th>Other</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theatre</td>
<td>5.3</td>
<td>0.0</td>
<td>3.5</td>
<td>8.8</td>
<td>1.8</td>
<td>19.3</td>
</tr>
<tr>
<td>Dance</td>
<td>1.8</td>
<td>0.0</td>
<td>3.5</td>
<td>3.5</td>
<td>0.0</td>
<td>8.8</td>
</tr>
<tr>
<td>Orchestra</td>
<td>1.8</td>
<td>0.0</td>
<td>0.0</td>
<td>15.8</td>
<td>0.0</td>
<td>17.5</td>
</tr>
<tr>
<td>Opera</td>
<td>7.0</td>
<td>3.5</td>
<td>8.8</td>
<td>33.3</td>
<td>1.8</td>
<td>54.4</td>
</tr>
<tr>
<td>Total</td>
<td>15.8</td>
<td>3.5</td>
<td>15.8</td>
<td>61.4</td>
<td>3.5</td>
<td>100.0</td>
</tr>
</tbody>
</table>

A second cross tabulation examined the relationship between the age of the respondent and whether they were employed in a job other than that at the current arts organisation. The majority of respondents (73.7%) were employed in a job other than at an arts organisation. Furthermore, the table showed that all respondents over the age of 45 were employed in another job. This could influence the commitment and identification levels of the artistic personnel, as they will be divided between two different jobs.

Table 11 Age v Employment in Another Job

<table>
<thead>
<tr>
<th>Age Range</th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 24</td>
<td>12.3</td>
<td>5.3</td>
<td>17.5</td>
</tr>
<tr>
<td>25-34</td>
<td>28.1</td>
<td>15.8</td>
<td>43.9</td>
</tr>
<tr>
<td>35-44</td>
<td>22.8</td>
<td>5.3</td>
<td>28.1</td>
</tr>
<tr>
<td>45-54</td>
<td>10.5</td>
<td>0.0</td>
<td>10.5</td>
</tr>
<tr>
<td>Total</td>
<td>73.7</td>
<td>26.3</td>
<td>100.0</td>
</tr>
</tbody>
</table>
4.1.2. Constructs

The table below shows the means, medians and standard deviations for each of the five independent variables as well as the dependent variable. From this table, several significant relationships can be inferred.

Table 12 Descriptive Statistics for Variables Studied

<table>
<thead>
<tr>
<th></th>
<th>Affective Commitment</th>
<th>Attitudinal Commitment</th>
<th>Job Satisfaction</th>
<th>Organisational Identification</th>
<th>Identification with Colleagues</th>
<th>Intrinsic Motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td>N</td>
<td>59</td>
<td>60</td>
<td>59</td>
<td>59</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>Missing</td>
<td>1</td>
<td>0</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Mean</td>
<td>4.8203</td>
<td>5.0900</td>
<td>6.0720</td>
<td>5.3898</td>
<td>5.1992</td>
<td>6.0291</td>
</tr>
<tr>
<td>Median</td>
<td>5.0000</td>
<td>5.1000</td>
<td>6.2500</td>
<td>5.4286</td>
<td>5.2500</td>
<td>6.1429</td>
</tr>
<tr>
<td>Std. Deviation</td>
<td>1.24385</td>
<td>.86939</td>
<td>.81876</td>
<td>.96593</td>
<td>1.16872</td>
<td>.75443</td>
</tr>
<tr>
<td>Skewness</td>
<td>-.540</td>
<td>-1.108</td>
<td>-1.296</td>
<td>-.678</td>
<td>-.434</td>
<td>-1.366</td>
</tr>
<tr>
<td>Std. Error of Skewness</td>
<td>.311</td>
<td>.309</td>
<td>.311</td>
<td>.311</td>
<td>.311</td>
<td>.311</td>
</tr>
<tr>
<td>Kurtosis</td>
<td>-.091</td>
<td>3.688</td>
<td>1.700</td>
<td>.586</td>
<td>-.103</td>
<td>3.571</td>
</tr>
<tr>
<td>Std. Error of Kurtosis</td>
<td>.613</td>
<td>.608</td>
<td>.613</td>
<td>.613</td>
<td>.613</td>
<td>.613</td>
</tr>
</tbody>
</table>

As earlier discussed, the scales were measured on a seven-point Likert scale, with possible responses ranging from Highly Disagree (1) to Highly Agree (7). As can be seen in the above table, the means for each of the six variables were all above 4, the median point, suggesting that the majority of the respondents felt positively about their levels of affective and attitudinal commitment, job satisfaction, their levels of identification with both the organisation and their colleagues and were, on the whole, intrinsically motivated. Both job satisfaction and the dependent variable intrinsic motivation had means above 6, indicating that the artists surveyed were both highly satisfied and highly motivated. The higher means for both identification variables, when compared to the two commitment variables, indicated that performing artists were more likely to experience greater levels of identification with an organisation and their colleagues than they were to feel commitment for the organisation. The medians for all
variables, as a measure of central tendency, were also above the neutral point of 4, indicating that the majority of artists responded on the positive end of the scale.

The standard deviations ranged from .75 through to 1.2, which indicated that the responses for all six of the variables tended to be tightly clustered around the mean. Thus, it can be assumed that most respondents had high levels of commitment, both attitudinal and affective, displayed high levels of identification with their colleagues and the organisation, were satisfied with their jobs and had high levels of intrinsic motivation.

4.1.3. Test for Multivariate Normality

Mahalanobis distance was used to test for multivariate outliers. Mahalanobis examines the distance from the centroid of remaining cases, which is a point created by the mean of all independent variables (Tabachnick & Fidell, 1996, p.67). During the analysis, there were two cases that were identified as non-normal, however, the analysis was not compromised by the outlying values. Separate analyses were conducted both including and excluding the two outlying values and there was found to be no considerable difference in the results. As the sample frame was small, each case was essential to the study. Thus, the decision was made to include the two outlying values in the present study.
Table 13 Thirty Highest Mahalanobis Values

<table>
<thead>
<tr>
<th>Case</th>
<th>Mahalanobis Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>15.22674</td>
</tr>
<tr>
<td>49</td>
<td>14.74951</td>
</tr>
<tr>
<td>55</td>
<td>8.79029</td>
</tr>
<tr>
<td>25</td>
<td>6.57594</td>
</tr>
<tr>
<td>36</td>
<td>5.83153</td>
</tr>
<tr>
<td>52</td>
<td>5.51912</td>
</tr>
<tr>
<td>12</td>
<td>5.40240</td>
</tr>
<tr>
<td>56</td>
<td>4.98295</td>
</tr>
<tr>
<td>24</td>
<td>4.92124</td>
</tr>
<tr>
<td>34</td>
<td>4.56318</td>
</tr>
<tr>
<td>57</td>
<td>4.49684</td>
</tr>
<tr>
<td>37</td>
<td>4.43255</td>
</tr>
<tr>
<td>54</td>
<td>4.43017</td>
</tr>
<tr>
<td>38</td>
<td>4.14353</td>
</tr>
<tr>
<td>35</td>
<td>4.02146</td>
</tr>
<tr>
<td>50</td>
<td>4.01608</td>
</tr>
<tr>
<td>14</td>
<td>3.92197</td>
</tr>
<tr>
<td>20</td>
<td>3.75821</td>
</tr>
<tr>
<td>41</td>
<td>3.33580</td>
</tr>
<tr>
<td>43</td>
<td>3.22988</td>
</tr>
<tr>
<td>40</td>
<td>3.11592</td>
</tr>
<tr>
<td>6</td>
<td>2.98792</td>
</tr>
<tr>
<td>23</td>
<td>2.76281</td>
</tr>
<tr>
<td>26</td>
<td>2.73557</td>
</tr>
<tr>
<td>13</td>
<td>2.72603</td>
</tr>
<tr>
<td>19</td>
<td>2.67160</td>
</tr>
<tr>
<td>44</td>
<td>2.49535</td>
</tr>
<tr>
<td>21</td>
<td>2.40656</td>
</tr>
<tr>
<td>22</td>
<td>2.34093</td>
</tr>
<tr>
<td>39</td>
<td>2.30555</td>
</tr>
</tbody>
</table>

4.1.4. Correlation Matrix and Test for Multi-collinearity

The table below shows the correlation matrix for the five independent variables and the dependent variable. Multi-collinearity occurs when there is very high correlation amongst independent variables (Malhotra et al., 1996, p.494), suggesting that the two constructs were effectively measuring the same thing. According to Tabachnick (Tabachnick & Fidell, 1996) any correlation of 0.90 or above suggests a significant overlap of constructs and may cause both logical and statistical errors in subsequent analysis. As can be seen in the table, the highest correlation value was 0.68, which was
between affective commitment and identification with colleagues. As this was well below the value of 0.90, multi-collinearity was not seen as a cause for concern.

Table 14 Correlation Matrix for Variables

<table>
<thead>
<tr>
<th></th>
<th>AffCom</th>
<th>AttCom</th>
<th>JobSat</th>
<th>ORGid</th>
<th>COLLid</th>
<th>IntMot</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pearson Correlation</td>
<td>1.00</td>
<td>.47</td>
<td>.415</td>
<td>.482</td>
<td>.678</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
<td>.001</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>59</td>
<td>59</td>
<td>58</td>
<td>58</td>
<td>58</td>
</tr>
<tr>
<td>AttCom</td>
<td>Pearson Correlation</td>
<td>.471</td>
<td>1.00</td>
<td>.463</td>
<td>.574</td>
<td>.278</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
<td>.033</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>59</td>
<td>60</td>
<td>59</td>
<td>59</td>
<td>59</td>
</tr>
<tr>
<td>JobSat</td>
<td>Pearson Correlation</td>
<td>.415</td>
<td>.463</td>
<td>1.00</td>
<td>.516</td>
<td>.279</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.001</td>
<td>.000</td>
<td>.000</td>
<td>.034</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>58</td>
<td>59</td>
<td>59</td>
<td>58</td>
<td>58</td>
</tr>
<tr>
<td>ORGid</td>
<td>Pearson Correlation</td>
<td>.482</td>
<td>.574</td>
<td>.516</td>
<td>1.00</td>
<td>.314</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
<td>.016</td>
<td>.000</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>58</td>
<td>59</td>
<td>58</td>
<td>58</td>
<td>58</td>
</tr>
<tr>
<td>COLLid</td>
<td>Pearson Correlation</td>
<td>.678</td>
<td>.278</td>
<td>.279</td>
<td>.314</td>
<td>1.00</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
<td>.033</td>
<td>.034</td>
<td>.016</td>
<td>.001</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>58</td>
<td>59</td>
<td>58</td>
<td>58</td>
<td>58</td>
</tr>
<tr>
<td>IntMot</td>
<td>Pearson Correlation</td>
<td>.506</td>
<td>.490</td>
<td>.721</td>
<td>.569</td>
<td>.423</td>
</tr>
<tr>
<td></td>
<td>Sig. (2-tailed)</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
<td>.000</td>
<td>.001</td>
</tr>
<tr>
<td></td>
<td>N</td>
<td>58</td>
<td>59</td>
<td>58</td>
<td>58</td>
<td>58</td>
</tr>
</tbody>
</table>

4.2. Assessment of the Final Model

A stepwise regression with mean substitution for missing values was performed. It was found that three independent variables displayed significant $p (< 0.05)$ values in the regression equation, and together explained 58.4% of the variance. At the first step, job satisfaction was found to have a beta coefficient of 0.72 ($p < 0.01$) and explained 51.9% of the variance. At the second step, identification with colleagues had a beta coefficient of 0.24 ($p = 0.01$) and explained a further 5.4% of the variance. The final step produced
a beta coefficient of 0.21 ($p = 0.04$) for identification with the organisation, which explained a further 3.2% of the variance.

Table 15 Regression Model Summary

<table>
<thead>
<tr>
<th>Model</th>
<th>R</th>
<th>R Square</th>
<th>Adjusted R Square</th>
<th>Std. Error of the Estimate</th>
<th>Change Statistics</th>
<th>Sig. F Change</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>R Square Change</td>
<td>F Change</td>
</tr>
<tr>
<td>1</td>
<td>.720(a)</td>
<td>.519</td>
<td>.511</td>
<td>.52322</td>
<td>.519</td>
<td>62.586</td>
</tr>
<tr>
<td>2</td>
<td>.757(b)</td>
<td>.573</td>
<td>.558</td>
<td>.49758</td>
<td>.053</td>
<td>7.132</td>
</tr>
<tr>
<td>3</td>
<td>.778(c)</td>
<td>.605</td>
<td>.584</td>
<td>.48257</td>
<td>.032</td>
<td>4.601</td>
</tr>
</tbody>
</table>

a Predictors: (Constant), JobSat
b Predictors: (Constant), JobSat, COLLid
c Predictors: (Constant), JobSat, COLLid, ORGid
d Dependent Variable: IntMot

At this stage of analysis, two constructs were excluded from the stepwise regression. These were affective commitment and attitudinal commitment. The table below shows which of the independent variables were excluded at each stage of the stepwise regression. As can be seen, both of the commitment constructs were excluded at the third and final step of the regression analysis.
Table 17 Excluded Variables

<table>
<thead>
<tr>
<th>Model</th>
<th>Beta In</th>
<th>t</th>
<th>Sig.</th>
<th>Partial Correlation</th>
<th>Collinearity Statistics</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Tolerance</td>
</tr>
<tr>
<td>1</td>
<td>AffCom</td>
<td>.241(a)</td>
<td>2.525</td>
<td>.014</td>
<td>.317</td>
</tr>
<tr>
<td></td>
<td>AttCom</td>
<td>.195(a)</td>
<td>1.941</td>
<td>.057</td>
<td>.249</td>
</tr>
<tr>
<td></td>
<td>ORGId</td>
<td>.260(a)</td>
<td>2.586</td>
<td>.012</td>
<td>.324</td>
</tr>
<tr>
<td></td>
<td>COLLid</td>
<td>.241(a)</td>
<td>2.671</td>
<td>.010</td>
<td>.333</td>
</tr>
<tr>
<td>2</td>
<td>AffCom</td>
<td>.138(b)</td>
<td>1.147</td>
<td>.256</td>
<td>.151</td>
</tr>
<tr>
<td></td>
<td>AttCom</td>
<td>.155(b)</td>
<td>1.580</td>
<td>.120</td>
<td>.207</td>
</tr>
<tr>
<td></td>
<td>ORGId</td>
<td>.213(b)</td>
<td>2.145</td>
<td>.036</td>
<td>.276</td>
</tr>
<tr>
<td>3</td>
<td>AffCom</td>
<td>.072(c)</td>
<td>.588</td>
<td>.559</td>
<td>.079</td>
</tr>
<tr>
<td></td>
<td>AttCom</td>
<td>.082(c)</td>
<td>.775</td>
<td>.441</td>
<td>.104</td>
</tr>
</tbody>
</table>

Figure 3 Summary of Relationships
The above diagram summarises the correlation relationships between the five independent variables. The diagram also displays the regression relationships between the three independent variables; job satisfaction, identification with colleagues and organisational identification, with the dependent variable of intrinsic motivation.

4.3. Testing of Hypotheses

As a result of the regression analysis, three hypotheses were found to be supported. The independent variables of job satisfaction, identification with colleagues and identification with the organisation had significant relationships with the dependent variable of intrinsic motivation. Affective commitment and attitudinal commitment were found to be non-significant in the regression analysis.

**H1 – a greater level of affective commitment will lead to an increase in the level of intrinsic motivation**

In the table showing the excluded variables (Table 17) it can be seen that affective commitment was not significant \( p = 0.56 \) in the regression equation. As the hypothesis stated, “affective commitment will lead to an increase in the level of intrinsic motivation”, therefore, it must be said that the null hypothesis was supported in this case.

**H2 – a greater level of attitudinal commitment will positively affect the level of intrinsic motivation**

Attitudinal commitment did not produce a significant \( p \) value and thus was not included in the regression model \( p = 0.44 \). The hypothesis “a greater level of attitudinal
commitment will positively affect the level of intrinsic motivation” was rejected and the null hypothesis was supported.

**H3 - a greater level of job satisfaction will positively impact upon the intrinsic motivation of the artist**

In the regression equation, job satisfaction was the first variable entered into the equation. With a beta coefficient of 0.59, a $p$ value of 0.00 and explaining 51.9% of the variance, it can be said that the hypothesis 3, based on theory posited by several researchers (Judge et al., 2001; Lawler & Porter, 1967; Locke & Latham, 1990), was strongly supported.

**H4 - higher levels of identification with colleagues will lead to an increase in the level of intrinsic motivation**

In the regression equation, identification with colleagues was the second variable entered into the equation. With a beta coefficient of 0.20, a $p$ value of less than 0.05 and explaining a further 5.4% of the variance, it can be said that the hypothesis 4, based on the research of Ashforth and Mael (1989), was supported in this case.

**H5 - higher levels of identification with the organisation will positively influence the level if the intrinsic motivation**

In the regression equation, identification with the organisation was the third variable entered into the equation. With a beta coefficient of 0.21, a $p$ value of less than 0.05, and explaining a further 3.2% of the variance, it can be said that the hypothesis 5 was supported in this case.
The purpose of the study was to examine the extent to which three independent variables, namely organisational commitment, organisational identification and job satisfaction affected artists' levels of intrinsic motivation. Although the preliminary study set out to explore three independent variables, exploratory factor analyses identified the presence of two other independent variables, attitudinal commitment and identification with colleagues. Thus, five hypothesised relationships were explored using stepwise regression analysis.

5.1. Job Satisfaction

It has been posited by several theorists that job satisfaction and job performance have a significant connection (Judge et al., 2001; Lawler & Porter, 1967; Locke & Latham, 1990), and intrinsic motivation is a key component of performance, as suggested by Mowday et al (1982). In the present study, job satisfaction was found to have the strongest causal relationship with the dependent variable intrinsic motivation.

The performance of artistic personnel is critical to an arts organisation, as the performance is what the audience sees, and this can have an impact upon the way the public views the organisation. Managers of arts organisations may seek to increase job satisfaction through external means, such as pay or other rewards. However, several theorists (Amabile, 1979; Deci, 1971, 1972; Dermer, 1975; Osterloh et al., 2001; Woodman et al., 1993) have posited that external rewards may have a negative impact upon levels of intrinsic motivation. Thus, managers of arts organisations should investigate ways of increasing the job satisfaction of their artistic personnel through...
means other than external rewards. Suggestions for these ways can be found in Chapter 7.0.

5.2. Identification

Both identification with the organisation and identification with colleagues displayed significant causal relationships with the dependent variable of intrinsic motivation. Antecedents for identification are based on cognitive and perceptual processes (Ashforth & Mael, 1989), thus it may be difficult to ascertain precisely what will increase levels of identification within artistic personnel. The ways in which a manager of an arts organisation can positively influence the levels of identification within their artistic personnel can be found in Chapter 7.0.

The questions asked in the study relating to identification all concerned the artist’s feelings and thought processes ie. *I don’t feel good about being a member of this organisation*. It is thus apparent that identification was an intrinsic concept, as was intrinsic motivation. Hence, it was reasonable to assume that there would be a correlation, if not a causal relationship, between the two.

5.3. Organisational Commitment

Although the study explored two types of organisational commitment, affective commitment and attitudinal commitment, the two variables displayed similar results in the regression analysis, therefore for the purpose of this discussion the holistic construct *organisational commitment* will be focused upon.
Organisational commitment, as identified by Becker et al. (1996), refers to the psychological attachment of an employee to their organisation. Several theorists, including Mowday et al. (1979), recognise that there is a significant relationship between organisational commitment, motivation and job performance. This study also confirmed that this relationship exists; however, the causality of the relationship between commitment and intrinsic motivation was not found to be significant.

Desire to remain a member of an organisation was one factor that comprised organisational commitment (Steers, 1977), and as the artists involved in the study were employed with the knowledge that their tenure with the organisation was limited, it is understandable that this would affect their levels of commitment to the organisation. There are several antecedents of commitment that may also indicate why the presence was not as strong as that of job satisfaction or identification, both with colleagues and the organisation. Mathieu and Zajac (1990) acknowledge that commitment will be high if the individual feels that the organisation is providing for their growth, and also security of tenure. As the study specifically targeted artistic personnel employed on a short-term or casual basis, it can be understood that provision for growth and security of tenure were not applicable in this situation. Thus, this may have contributed to the lesser significance of the commitment variables in this study.
CHAPTER 6: LIMITATIONS OF THE STUDY

The first limitation occurred in the initial sampling and distribution stage of the study. The study specifically focussed on artistic personnel employed on a casual or part-time basis. Therefore, it was problematic to access these employees, as many of them were not working for a particular arts organisation at the time, and a significant percentage of the questionnaires were distributed via email. Most organisations distributed the questionnaires via their own internal systems, and so it was difficult to follow up once the questionnaires had been distributed to the artists. A result of this was the poor response rate. Although over 500 questionnaires were distributed Australia-wide, only 60 of these were returned. While this was enough data to conduct a regression analysis and produce results that were reasonably in line with expectations, generalising these results to the broader population should be done with some caution.

A second limitation was that the art forms explored in the study only covered a finite number of arts organisations from specific industries. Thus, the generalisation of these results may be limited for other organisations, particularly those who are not involved in theatre, opera, dance or orchestra.

The third limitation was common method variance. As identified by Podsakoff et al. (2003), common method variance is a potential problem when conducting behavioural research. Method variance results from a bias in self-report methods of measurements. However, as Schwab (2005, p.41) points out, constructs measuring the internal mental states of participants can only be accurately measured by the participants themselves. So, although measures were taken to reduce the effect of common method variance,
such as negatively worded questions and strong construct validity, some statistical error due to common method variance may be apparent in the results.
CHAPTER 7: IMPLICATIONS FOR ARTS MANAGERS

This research has provided several insights into the motivation of performing artists, which can be of use to managers of the arts organisation within which these artists work. It is well established that job satisfaction, commitment and identification all correlate highly with intrinsic motivation, but whether these actually cause an increase in intrinsic motivation is subject to interpretation.

The study has confirmed the high correlations between the aforementioned constructs and intrinsic motivation, but it is the regression analysis that will be most interesting to arts managers and will impact upon the way they manage arts organisations. The regression analysis inferred that increases in job satisfaction and identification with both the organisation and an artist’s colleagues are likely to lead to an increase in intrinsic motivation.

The antecedents for organisational identification, as outlined by Mael and Ashforth (1992) provided some insight into how to improve levels of identification within an organisation, so as to positively influence the levels of intrinsic motivation of the performing artists. The first of these was distinctiveness; an organisation must provide a clear definition of its position and its own identity, so as to enable its members to easily identity with their organisation. The second antecedent was prestige. If an organisation displays high standards and is recognised within the arts community as presenting works of a high quality, artists will be more inclined to identify with the organisation as it will increase their levels of self-esteem (Mael & Ashforth, 1992). The third antecedent was competition, which is similar in nature to distinctiveness. If an organisation is able to differentiate itself from its competitors, particularly those
involved in presenting the same art form, artists will be able to clearly identify with the values and norms of their employer, and not be confused by those of other organisations. This is particularly pertinent in art forms where artists are employed by more than one arts organisation at a time.

An individual’s tenure with an organisation can also lead to increases in levels of identification, however, in the case of short-term and casual artistic employees, this may be difficult to achieve. Thus, it is important that managers of artistic organisations focus on those antecedents that they can achieve, such as distinctiveness, prestige and competition, which relate more to the organisation itself than to the behaviour of the employees.

There are many different antecedents for job satisfaction, however, for the purpose of the present study, only those that the arts managers have control over will be discussed here. Spector (1997, p.39) established that role perceptions can have an impact upon job satisfaction. As artists are regularly employed by several different organisations, either concurrently or in short succession, it is important that their role within each organisation is identified and described clearly and concisely. In this way, artists will know what is expected of them in their time with the arts organisation and it will allow them to experience greater levels of job satisfaction.

Brown and Peterson (1993) identified several organisational variables that led to greater levels of job satisfaction. Strong positive relationships with supervisors, frequent feedback and good communication are all consistent with high levels of job satisfaction. Arts managers should work towards fostering strong relationships with their short-term
and casual artistic personnel. This can be done through regular meetings, group feedback sessions and ongoing communication.

As noted, the above outlines suggestions for ways arts managers can increase levels of identification and job satisfaction within their organisations. As the study has suggested, higher levels of identification with the organisation and colleagues, as well as high levels of job satisfaction, will lead to an increase in intrinsic motivation. It is important for arts managers to recognise the significance of these relationships, as it could lead to better performance from their short-term and casual artistic personnel.
CHAPTER 8: CONCLUSION

The present study confirmed previous theory that high levels of identification, both with the organisation and with colleagues, as well as high levels of job satisfaction, will lead to increases in the levels of intrinsic motivation experienced by professional Australian performing artists. The hypothesis that increases in commitment will result in increases in intrinsic motivation, however, was not supported.

The result of this is that arts managers need to consider ways in which they can foster high levels of identification, and how they provide opportunities for artistic personnel to experience job satisfaction. Managers may choose to concentrate on the importance of encouraging the development of their long-term employees, particularly those within the administrative side of the organisation. However, this study has shown that short-term and casual artistic employees will significantly benefit from increases in their levels of identification and job satisfaction, and the increases in intrinsic motivation as a direct outcome of this will have positive consequences for the arts organisation as a whole.
CHAPTER 9: REFERENCES


APPENDICES
LETTER OF SUPPORT / INFORMATION SHEET

Dear

I am a student at the West Australian Academy of Performing Arts, a part of Edith Cowan University, and am currently undertaking research towards my Honours degree in Arts Management. I have gained ethics clearance from the Faculty of Education and Arts Ethics Committee.

My topic focuses specifically on those aspects of arts organisations that influence the intrinsic motivation levels of artistic personnel, particularly artists who are employed on a short-term or casual basis.

I would greatly appreciate the contribution of the artistic personnel from your organisation in this study, and ask that you provide your support by signing the acknowledgement at the bottom of this letter. The participation of the artistic personnel is voluntary and all questionnaires will be treated with the strictest confidence – neither they nor your organisation will be identifiable.

Should you have any questions relating to the project, please do not hesitate to email my supervisor, Chris Chalon, at c.chalon@ecu.edu.au. If you require contact with someone independent of this study, please contact the Chair of the Faculty of Education and Arts, Dr Jan Grey, on 9370 6320, or jan.grey@ecu.edu.au.

Best wishes

Sophie Fernandes
sophie@student.ecu.edu.au

I, ____________________________________________, give my support to this study and will allow questionnaires to be distributed to artistic personnel employed by my organisation.

Signed ____________________________________ Date ____________________
Dear Participant

I am a student at the West Australian Academy of Performing Arts, a part of Edith Cowan University, and am currently undertaking research towards my Honours degree in Arts Management. I have gained ethics clearance from the Faculty of Education and Arts Ethics Committee.

My topic focuses specifically on those aspects of arts organisations that influence the intrinsic motivation levels of artistic personnel, particularly artists who are employed on a short-term or casual basis.

I would greatly appreciate your contribution to this study, and ask that you kindly take the time to fill in the short questionnaire attached. Your participation is voluntary and all questionnaires will be treated with the strictest confidence – neither you nor your organisation will be identifiable. Of course, you may withdraw at any stage should you wish not to proceed.

If you decide to participate in the study, please leave your completed questionnaire with the person in the organisation who handed it to you.

I sincerely appreciate your cooperation, and thank you for taking the time to complete the questionnaire. Should you have any questions relating to the project, please do not hesitate to email my supervisor, Chris Chalon, at c.chalon@ecu.edu.au. If you require contact with someone independent of this study, please contact the Chair of the Faculty of Education and Arts, Dr Jan Gray, on 9370 6320, or jan.gray@ecu.edu.au.

Best wishes

Sophie Fernandes
sophief@student.ecu.edu.au
Short-Term Artist Survey

What type of arts organisation do you work for? (Please tick the appropriate box)

- Theatre
- Ballet
- Opera
- Contemporary Dance
- Chamber Orchestra
- Symphony Orchestra

What is your type of employment? (Please tick the appropriate box)

- Contract (Under 3 months)
- Contract (3 – 6 months)
- Contract (6 – 12 months)
- Casual/Sessional
- Other (please specify) __________

Are you presently studying at tertiary level? (Please tick the appropriate box)

- Yes
- No

Do you have a job apart from your present arts organisation? (Please tick the appropriate box)

- Yes
- No

If yes, please state type of job: ________________________________

The following questions are related to you and the organisation that you work for. Please circle the number that most closely corresponds to your answer.

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<th>Strongly Disagree</th>
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1. I would be very happy to spend the rest of my career with this organisation
2. I enjoy discussing my organisation with people outside it
3. I really feel as if this organisation's problems are my own
4. I could easily become as attached to another organisation as I am to this one
5. I do not feel like ‘part of the family’ at my organisation
6. I do not feel ‘emotionally attached’ to this organisation
7. This organisation has a great deal of personal meaning for me
8. I do not feel a strong sense of belonging to this organisation
9. I am willing to put in a great deal of effort beyond that normally expected in order to help this organisation to be successful
10. I 'talk up' this organisation to my friends as a great organisation to work for
11. I feel very little loyalty to this organisation
12. I would accept almost any type of job assignment in order to keep working for this organisation
13. I find that my values and the organisation's values are very similar
14. I am proud to tell others that I am a part of this organisation
15. I could just as well be working for a different organisation as long as the type of work was similar
16. This organisation really inspires the best in me in the way of job performance
17. It would take very little change in my present circumstances to cause me to leave this organisation
18. I am extremely glad I chose this organisation to work for, over the others I was considering at the time I joined
19. There is not too much to be gained by sticking with this organisation indefinitely
20. Often, I find it difficult to agree with this organisation's policies on important matters relating to its artistic personnel
21. I really care about the fate of this organisation
22. For me, this is the best possible of all organisations for which to work
23. Deciding to work for this organisation was a definite mistake on my part
24. I find real enjoyment in my job
25. I like my job better than the average worker does
26. I am seldom bored with my job
27. I would not consider taking another job
28. Most days I am enthusiastic about my job
29. I feel fairly well satisfied with my job
30. When someone criticizes my organisation, it feels like a personal insult
In general, being a member of this organisation is an important part of my self-image

The fact that I am a member of this organisation rarely enters my mind

I have a lot in common with my colleagues in this organisation

I often regret that I am a member of this organisation

I feel strong ties to my colleagues in this organisation

I find it difficult to form a bond with my colleagues in this organisation

I don't feel a sense of being "connected" with my colleagues in this organisation

I don't feel good about being a member of this organisation

Overall, being a member of this organisation has very little to do with how I feel about myself

In general, I'm glad to be a member of this organisation

Generally, I feel good when I think about myself as a member of this organisation

I feel a sense of personal satisfaction when I do this job well

My opinion of myself goes down when I do this job badly

I take pride in doing my job as well as I can

I feel unhappy when my work is not up to my usual standard

I like to look back on the day's work with a sense of a job well done

I try to think of ways of doing my job effectively

The tasks that I do at work are enjoyable

I really think that my job is meaningful

The tasks that I do at work are themselves an important driving force to me

My job is so interesting that it is a motivation in itself

Each item below measures some aspect of your job as an artist. Indicate how satisfied you are with each aspect by circling the number that most closely corresponds to your answer.

1. The physical work conditions
   - Highly Dissatisfied
   - Highly Satisfied

2. The freedom to choose your own method of working
   - Highly Dissatisfied
   - Highly Satisfied

3. Your fellow workers
   - Highly Dissatisfied
   - Highly Satisfied

4. The recognition you get for good work
   - Highly Dissatisfied
   - Highly Satisfied

5. Your immediate boss
   - Highly Dissatisfied
   - Highly Satisfied

6. The amount of responsibility you are given
   - Highly Dissatisfied
   - Highly Satisfied

7. Your rate of pay
   - Highly Dissatisfied
   - Highly Satisfied

8. Your opportunity to use your abilities
   - Highly Dissatisfied
   - Highly Satisfied

9. Industrial relations between management and artistic personnel in your organisation
   - Highly Dissatisfied
   - Highly Satisfied

10. Your chance of promotion
    - Highly Dissatisfied
    - Highly Satisfied

11. The way your organisation is managed
    - Highly Dissatisfied
    - Highly Satisfied

12. The attention paid to suggestions you make
    - Highly Dissatisfied
    - Highly Satisfied

13. Your hours of work
    - Highly Dissatisfied
    - Highly Satisfied

14. The amount of variety in your job
    - Highly Dissatisfied
    - Highly Satisfied

15. Your job security
    - Highly Dissatisfied
    - Highly Satisfied

16. Now, taking everything into consideration, how do you feel about your job as a whole?
    - Highly Dissatisfied
    - Highly Satisfied

To finish off, I would like to ask you the following questions about yourself. Your responses will be used for classification purposes.

Please tick the appropriate boxes to indicate your answers.

Gender
- Male
- Female

Age Group
- Under 24
- 25-34
- 35-44
- 45-54
- Over 55
I greatly appreciate the time and effort you have taken to participate in the survey.

Thank you very much