

No Ordinary Love:  
Determinants of Job Satisfaction for Humdrum Professionals  
Working at Performing Arts Centers

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**Abstract**

Professionals who are working in the cultural industries and dealing with the coordination of production, reproduction, and distribution of cultural goods are called “humdrum” inputs by prominent cultural economists. They are distinguished from the artists who are called as the “creative” inputs. While the creative side of this distinction has been examined and studied thoroughly, many features of the humdrum side are still waiting to be explored. This research paper aims to widen the understanding of the motivations of humdrum inputs in the cultural industries by seeking an answer to this question: To what extent does overall job satisfaction of humdrum professionals working in performing art centers correlates to the various determinants such as: (1) income, (2) non-standard employment (3) future prospects: promotion and job security, (4) how hard or difficult the job is (physical work and stress), (5) the job content: interest, autonomy, and social aspects, (6) interpersonal relationships and (7) values and outcomes? Ordinal regression is employed using a dataset of 150 respondents who participated in the work orientations survey prepared by the International Social Survey Programme. The findings illustrate that the main driver of humdrum professionals working at performing arts centers is having an interesting job. Another non-monetary motivator is the interpersonal relations experienced in the work environment. Having a high income and high opportunities for advancement, as individualistic motivations, are also among the concerns of these professionals. In contrary to the literature’s narrow description, humdrum professionals working at performing arts centers have many reasons to be in this business.

**Keywords:** Humdrum Input, Motivation, Job Satisfaction, Performing Arts, Cultural Industries

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## 1 Introduction

The field of cultural economics has shown a considerable interest towards the working conditions, values and rewards of artists while overlooking the secret heroes of the industry who bridge the creators with consumers. These cultural workers who are unfairly being called as the “humdrum” inputs by Caves (2000), tend to put a lot of effort in order to build a space for art to shine. Their mission, mostly, exceeds profit maximization and their drivers go beyond monetary rewards. Polarizing the inputs of cultural industry is despising for the humdrum inputs who are only associated with commercial purposes. Instead, cultural work, with its creative, autonomous and personally rewarding nature (Banks, 2007), should be understood as an umbrella expression that includes more than just the artists.

The creative inputs, who are mainly engaged with the production of cultural goods, and the humdrum inputs, who are dealing with the reproduction and distribution of these goods, are both ‘serving arts’ by making it possible for people to enjoy arts. Possibly, the awareness of ‘serving arts’, by itself, creates private satisfaction for both types of workers. What about the other determinants of job satisfaction considering these inputs? While there are many studies on exploring the work values and job rewards within the creator’s working model (see, for example, Throsby, 1994; Abbing, 2002; Menger, 1999) and the amount of satisfaction which artists gain (see, for example, Alper&Wassall, 2006; Rose, 2007), there are only a few researches focusing on the humdrum professionals working in the cultural industries\*\*\*. In addition, those studies which include the humdrum inputs are mostly focusing on the role of cultural intermediaries within the industry (see, for example, du Gay et al., 1997; Negus, 2002) hence not deliberating on the motivations and values of the individuals.

The main characteristic of the humdrum inputs which can be found in the literature is that the humdrum workers taking part in the cultural field do not care who employs them or which tasks they undertake; their only concern is the money (see, for example, Caves, 2000; Towse, 2010). Neither Caves, who introduced the term “humdrum input”, nor the other researchers who elaborate on this distinction describe any kind of internal reward or intrinsic motivation or even social aspect which might be driving these workers. In an era where the general understanding of work as a synonym for earning a

living in the formal labor market is outdated, emphasizing on income as the main driver of individuals working in art-related fields should raise questions. In the light of the empirical studies on work engagement and job satisfaction, it is now clear that workers value more than just wages; they also value non-pecuniary benefits of a job such as interest in their work, job security and being useful to society (Clark, 2015). Hence, suggesting that the humdrum inputs should have other reasons and motivations to be in the cultural sector apart from money would be a down-to-earth claim. It should also be underlined that the existing descriptions of the motivations of the humdrum inputs are not based on empirical research.

In this research, we seek to expand the knowledge about the drivers of humdrum inputs by conducting an empirical investigation into the determinants of job satisfaction derived by the humdrum professionals working in performing arts centers. The term “performing arts center” is used in this research since most of the organizations which participated in the study are doing more than just maintaining a venue and renting it out. Some have inhouse production teams that create new performing art pieces. Most of them program their own events and organize festivals. Hence the term “performing arts centers” is more suitable for these organizations than just “performing arts venues”. For the data collection, relevant questions from a work orientations survey of International Social Survey Program (ISSP) is employed. The ISSP is a cross-national collaboration program that conducts annual surveys on various topics relevant to social sciences. Their survey “Work Orientations”, which was first conducted in 1989, covers issues on work values and job characteristics, work-life balance, work organization, non-standard employment, outcome of work and aspects on second jobs. Using the present data, the study aims to find the answer to one question: To what extent does overall job satisfaction of humdrum professionals working in performing art centers correlates to the various determinants such as: (1) income, (2) irregularity of work schedule (non-standard employment) (3) future prospects (promotion and job security), (4) how hard or difficult the job is (physical work and stress), (5) the job content: interest, autonomy, and social impact, (6) interpersonal relationships, and (7) values and outcomes?

The remainder of the paper is structured as follows: Section 2 introduces the previous literature on the characteristic of cultural industries, artists' work environment and work-preference model, work values and motivations, and job satisfaction. The 3rd section explains the methodology of the research, the variables included in the research and the background of the ISSP survey and the dataset that has been used. Section 4 contains the statistical analysis of the relationship between the above-mentioned determinants and job satisfaction. This is followed by the discussion on the possible reasons and indications of the study's results in section 5. Section 6 concludes the paper with a summary and suggestions for future research.

## 2 Literature Review

### 2.1 Cultural Industries, Creative and Humdrum Inputs

There are a number of economical and sociological theories that attempt to explain the peculiar behaviors of artists which contradict with the standard theory of labor supply. The standard theory of labor supply suggests that workers, in general, have a positive preference towards leisure time while they have disutility for time spent working. However, artists as “workers who derive satisfaction from the process of work itself” (Throsby, 1994: 1) do not fit with this suggestion. Hence, career choice decisions of artists have long been a subject of interest for researchers coming from the field of economics of arts and culture. While some of these studies examine how the external factors such as demand, labor market, market structure, and social norms influence artists’ behavior (see, for example, Bain, 2005; Rosen, 1981; Simpson, 1981; Oakley, 2014), some of them explore how the internal factors such as interest, passion, intrinsic motivation, utility, and values determine the choices of creative workers (see, for example, Throsby, 1994; Caves, 2001; Towse, 2010). However, as Handke (2010) declares, there appear to have been no attempts to investigate how far the peculiar behavior displayed by the creative workers stretches out into practices related or complementary to the creative process in the creative industries or in different areas of the creative field.

The creative process which is mentioned includes the creation of a novel and unique unit of informational content, comparable to the “first fixation of a work referred to in copyright legislation” (Handke, 2010: 112). However, the variety of practices that are necessary for this creative process exceeds the artists. Simply, the definition of cultural industries includes all specialist contributors to the production and distribution of cultural goods (Handke, 2010). The supply of cultural goods generally requires various skills and inputs from an assortment of specialized collaborators (Caves, 2000). This study lays its foundation on Caves’ (2010) distinction between creative inputs and humdrum inputs. The role of creative inputs comprises of creation of a novel cultural product which means that they produce the informational content. As mentioned, the creative process also needs “more conventional and humdrum inputs and so does the commercialization of a finished cultural work.” (Handke, 2010: 130). In the creative field, intermediaries stand out as the

providers of such humdrum inputs. By financing specific projects and by sorting out the reproduction and distribution of the content, such organizations create a space or a context where creative projects meet with an audience (Handke, 2010). In order to understand the work environment and motivations of humdrum workers in the cultural industries, the notion of cultural intermediaries should be understood in depth.

The term “cultural intermediary” was introduced by Pierre Bourdieu in his book *Distinction* (1984) and was related with his remarks on the upcoming *petite bourgeoisie*, a new group of middle-class workers that has developed in size and impact since the middle of the twentieth century. The notion refers to the individuals and organizations who are engaged in “occupations involving presentation and representation . . . providing symbolic goods and services” (Bourdieu, 1984: 359) or as Negus (2002) describes, workers who come in-between creative artists and consumers. Bourdieu, and the individuals who follow this aspect of his work recommends that symbolic production is key to the practice of cultural intermediaries, and this often implies the utilization of advertising imagery, promotional techniques, and marketing (see, for example, Bourdieu, 1984; du Gay et al., 1997). Consequently, “cultural intermediaries shape both use values and exchange values, and seek to manage how these values are connected with people’s lives through the various techniques of persuasion and marketing and through the construction of markets” (Negus, 2002: 504). However, the impact of the humdrum inputs on the creative process is seriously belittled if they are merely working with a little understanding of and contribution towards the creative process (see, for example, Caves, 2000). In reality, such workers do not only stand for the financial pressures of commerce which is counterpoised against arts and creativity in the romanticized view of the public (Negus, 2002). They take part in the construction of what is to be accessed by the public, what is to be “commercial”, while they are also involved in mediating the values through which aesthetic work is realized (Negus, 1995; Negus, 1998). Moreover, cultural intermediaries can play an important role in shaping the cultural goods and feed the values and opinions of the public back into the design and marketing processes as a form of social knowledge (du Gay et al., 1997). According to these statements, it can be said that the humdrum inputs working in such cultural intermediaries, contrary to their attribution of being “humdrum”, are taking part in the creative processes of the industry.



At this point, one should be careful at specifying the range of occupations that are included under the notion “cultural intermediary”. Putting production and consumption of cultural goods into the two ends of an axis, getting closer to the consumer can be associated with getting farther from the creative process. Du Gay (1966), points out the personnel working in the retail of cultural goods and indicates that they are unaware of the qualities of the goods that they are selling on a daily basis. At this end of the axis, transactions are conducted in a habitual, superficial and non-reflexive manner, rather than in the reciprocal way suggested by the notion of “intermediary” activity. This study focuses on performing art centers which are significant cultural intermediaries for the commercial and institutional mediation of cultural goods, practices, and performances, hence located in the middle of the mentioned axis where humdrum inputs are involved with both the creative and the business processes.

Following the simple definition of Hill et al. (2017) which describes intermediaries as independent individuals or organizations who bridge buyers with sellers, or Hirsch’s (1972) description of intermediaries as the organizations which help to bring cultural goods and audiences together, it is sensible to call performing art centers as intermediaries. Performing art centers offer a venue where artists from different fields of performing arts including theater, dance, opera, and music can stage their pieces to an audience. A similar intermediary practice, which is carried by promoters, is to book and organize performances by professional artists. In general, performing arts centers also undertake the role of a promoter as an integral part of the mainstream business of the organization (Hill et al., 2017). This role includes curating, programming and booking which require an understanding of artists, individuals, societal and artistic values of the community which the venue is located in. In the research by Sandberg (2017), findings suggest that cultural intermediaries are able to decrease the risks which are contingent on asymmetric information. Hence, performing arts centers can also be perceived as signalers of quality which partially solves the asymmetric information problem between the sellers and the buyers of certain cultural goods. According to Towse (2010), being a reference of quality, providing information and forming consumer’s tastes can transform these intermediaries into gate-keepers. Such organizations tend to have a permanent marketing department which deals with consumer’s problem arising from lack of information while promoting

seller's content to a wider audience. All these functions of performing arts centers are examples of humdrum inputs that are needed in the further steps of the creative process.

## **2.2 Distinction Between Humdrum and Creative Inputs**

Most of the literature on the creative industries emphasize the distinction between creative practices which are related to the creation of a novel cultural good (i) and humdrum practices (ii) which encompass the entire range of administrative, organizational and material tasks that also find place in creative industries (e.g. Lash & Urry, 1994; Throsby, 2001; Towse, 2003c). The literature suggests some characteristics of both inputs which clarify the distinction. Handke (2010) points out that self-employment or temporary employment is relatively more common between creative workers and that they tend to collaborate with other creative workers in makeshift projects. Conversely, humdrum inputs within the creative industries are generally provided by more conventional and more durable forms of organizations and by professionals that are more likely to have standard employment. Though, Oakley (2014) does not distinguish these two inputs when job security is at hand. He suggests that in general, the cultural sector offers short-term contracts, pushing the professionals working in the field to feel insecure since they keep worrying about their unstable life standards without a regular job. In addition, Negus (2002) suggests that the humdrum workers who are characterized as cultural intermediaries are associated with a self-conscious, active, reflexive and creative role in their activities which reminds of the artists' working principals. Nevertheless, when it comes to Caves (2000), the distinction is quite clear. It should be mentioned that Caves is the first cultural economist who differentiated the supply of cultural industries into two and named them as the creative inputs and the humdrum inputs in his comprehensive book called "Creative Industries: Contracts between Art and Commerce".

Caves highlights some organizational differences between creative inputs and humdrum inputs. The creative process requires autonomy and flexibility (Bain, 2005), hence creators tend to work alone or without a lot of intervention which could kill creativity. Caves (2000) supports this idea and adds that humdrum inputs, in contrary, necessitate a central organization. Most of the creative projects ask for diverse inputs by different contributors. The number of these contributors can get high depending on the project. Opera houses and

the production of feature films are examples of such cases. In these circumstances, coordination of production, logistics of bringing various inputs together while limiting the potential for opportunistic behavior and problems are really important and can only be accomplished by a central organization (Caves, 2000). Handke (2010) points out that intermediaries can incorporate humdrum inputs into firm hierarchies, or they hire such workers when they are needed with temporary contracts. Creative inputs, on the other hand, are generally left with relatively much more autonomy since it is a requirement for the creative process. Though, this does not necessarily mean that intermediaries working in the creative industries do not have anything to do with creativity and that they always have a strict vertical hierarchy. As Handke (2010) states, such enterprises also deal with creativity by constructing small, semi-autonomous teams whose individuals build up a certain level of shared trust. By doing so, they can settle on urgent decisions and a few specific actors can have a say in the overall creative process to ensure that the specialized contributions are falling into place.

Even though there are such characterizations, the distinction between these two inputs is not so clear in practice. Handke (2010) goes parallel with this statement and adds that this line gets blurry since creative activities and humdrum contributions can be practiced by the same organizations and even by the same individuals in the cultural industries. Hence, some studies choose to use the umbrella expression “cultural worker” in order to capture all the working roles, processes and contexts with individuals working as artists, curators, managers, and craftsperson, etc. (see, for example, Banks, 2007; Hope&Richards, 2015) Based on this unclarity, this research questions the accuracy of Caves’ distinction and sets off with a suggestion about humdrum workers having similar work preferences to the creative workers. Caves (2000) declares that the creative inputs are extraordinary since they care about their product. On top of that, he asserts that this is a main difference between creative and humdrum inputs. According to Caves (2000: 4), creative workers “turn out more creative product than if they valued only the incomes they receive, and on average earn lower pecuniary incomes than their general ability, skill, and education would otherwise warrant”. On the other hand, “[...] humdrum inputs demand a wage at least equal to what they earn in the outside market for inputs of their type. They do not care who employs them or what task (within their competence) they are asked to

undertake. They are just in it for the money” (Caves, 2000: 4). Also, Towse (2010) points out the humdrum inputs as the side of the industry which is motivated by profit maximization. This study claims that the humdrum workers are not just in this business for the money, that they gain satisfaction from intrinsic and altruistic motivations and for this reason they confront difficulties which are generally associated with the creative workers in the literature. Briefly stated, humdrum workers are assumed to be acting similar to the creators’ whose behavior has been deeply discussed in the cultural economics literature. Now, the mentioned researches on the creator’s behavior and identity will be analyzed in order to have a reference for the humdrum inputs.

### **2.3 Peculiar Behavior of Creative Inputs**

Artists are associated with an irresistible desire to produce art. For this reason, Throsby (1994) calls them “driven” artists. One of his main claims is that creative workers derived utility and not disutility from their occupation, as it is assumed by standard economics. This attraction between the artist and the occupation makes the worker care less about the income they earn. As Clark (1998) states, wage is only one of the outcomes of having a job. Next to this financial reward, the big picture includes non-pecuniary or fringe benefits which can be really important for some workers. According to Throsby’s Work Preference Model, an artist will try to maximize the time which he or she spends with his or her occupation. Within the characterization of artists, there is no extra desire for leisure time or for consumption. However, they still need to fulfill their basic needs. It is empirically proven that artists tend to have humdrum jobs for a period of time in order to have the freedom of focusing on their arts afterward without concerning about fulfilling these basic needs (Throsby, 1992, Abbing, 2002). Abbing (2002; 84) refers to these humdrum jobs as “means toward the end of serving art” Moreover, it is assumed that artists can minimize their life standards to be able to spend more time with their primary occupation. Caves (2000) reasoning for such behavior is that these extraordinary workers care about their product and that they are doing art for art’s sake. Similarly, Towse (2010) suggests that artists are interested in reputation and artistic success. As a result, creative workers “on average earn lower pecuniary incomes than their general ability, skill, and education would otherwise warrant” (Caves, 2000). Alper and Wassall (2006), for instance, estimate that the average artist living in the United States could get paid 10% as a technical or professional

worker. Throsby (1994) also refers to this idea by stating that artists are workers who do not prefer a better-paid job over a more satisfying job. In other words, artists sacrifice money in exchange for autonomy and self-expression (Glover, 2002). Parallely, Abbing (2002) declares that artists' low incomes can partly be clarified by the fact that artists are more concerned about personal satisfaction and status than they are about money. Within this concept, Caves (2000) states that creative inputs are workers who work outward to "realize and reify an inner vision".

Artists' behavior has consequences when financial returns are considered. All around the world, artists, from every artistic profession, earn a low amount of income when the financial return per unit are compared (Throsby, 1994). Oakley (2014) points out several difficulties within the artistic labor market by mentioning above-average unemployment and constrained underemployment next to the low financial returns. In Germany, for instance, the unemployment rate for artists was nearly 1.5 times higher than the total population in 2011 (IAB 2011). As mentioned above, artists who cannot earn enough income from their primary professions like doctors or lawyers, try to find a balance between working on what they are passionate about and working for providing their basic needs. Finding this balance can be a constant struggle. Bain's research (2005) on professional visual artists demonstrates that 78% percent of the artists have a secondary job, or they are receiving a pension from their previous occupation. Even with all these adversities, the artistic labor market draws a lot of young people and the number of art students is much more than the number of available jobs. In European Union countries, for instance, art students represented 4.4% of all students while artists comprised 1.1% of the total labor force in 2014 (Eurostat 2014). Once again, the intrinsic motivation which is involved in this occupation is the key to this fact. Oakley (2014) also talks about the degree of enthusiasm even love that artists have towards their occupation, which makes the labor market oversupplied even though it tends to be insecure and generally exploitative. Another reason for this oversupply might be the romantic idealization of artists' professional identity which has an attractive nature for young souls.

When it comes to professional identity, there are some studies that go in dept within the arts profession. "In contemporary Western culture artists are idealized as members of

what Simpson (1981: 5) has termed a “sacred” profession” (Bain, 2005: 29). Adler (1979) claims that this idealization comes from the nostalgia for small-size, independent craft production which left its place to industrial mass production of goods in the capitalist world. The art profession is admired since it leads to the creation of universal values (Simpson, 1981), but, often it does not count as “real” work since for most people “work is synonymous with earning a living in the formal labor market” (Bain, 2005: 37). The main misinterpretation emerges because the work of artists demands freedom, creativity, and choice which are often associated with leisure activities by the public. However, creative production is actually labor intensive. It asks for specific technical expertise and talent next to the money to acquire materials. It requires the capacity to start projects, to make essential decisions, and to accept the fundamental responsibility to carry them until the end without supervision. Clearly, an important level of work autonomy is a key part of artistic production; every artist has the opportunity and flexibility to choose when and to what extent she or he will work and the control over the pace, intensity and quality of their creative product (Bain, 2005). Though, the mentioned flexibility and control do not create a light work routine nor grants a simple distinction between the time spent in work practice and that spent in non- work. The workday is firmly organized and extended into the late hours of the night while the workweek is extended into an entire seven days. Bain (2005) also suggests that the motivation to work with these conditions originates from a nearly instinctual desire to create which I choose to call the intrinsic motivation, instead of any monetary incentive.

Looking at the literature which is shared above, an artist can be characterized by earning a low income, having irregular employment/schedule and autonomy. Their job security and future prospects are not stable, though their interpersonal relationships are motivating. Most importantly they have a huge interest in their practice and with their practice, they benefit to society. This research suggests that some of these characteristics are also visible when the humdrum professionals working at the performing art centers are observed. Such humdrum inputs and creative inputs share one thing in common which the The United Nations Educational, Scientific and Cultural Organizations (UNESCO) points out as one of the definitions of being an artist, contributing to the development of art culture (Burgoyne, 1990). The study does not claim that humdrum inputs should also be counted as

artists, however, it does not also accept the polarized descriptions of humdrum inputs and creative inputs. As mentioned before, the separating line can get blurry in the cultural industries. This research tries to clarify this line by looking at the determinant of the jobs satisfaction derived by professionals working at performing art centers and suggesting that the intrinsic aspects such as interest and autonomy, the social aspects (extrinsic and altruistic) such as usefulness to society and helping other people are also influential on their job satisfaction like the material (extrinsic and individualistic) aspects, similar to what the literature asserts about creative inputs, artists. In order to work with this framework, the literature on work motivations and job satisfaction should be examined.

## **2.4 Work Motivations and Job Satisfaction**

The discussion of motivations is also quite relevant within the cultural economics literature. The literature on motivations tends to define two types of motivation – extrinsic and intrinsic. Within the economic approach, these two types of motivations can also be referred to as external and internal rewards. Ryan and Deci (2000: 60) define extrinsic motivation as “a construct that pertains whenever an activity is done in order to attain some separable outcome” while they describe intrinsic motivation as “the doing of an activity for its inherent satisfactions rather than for some separable consequence”. It should be highlighted that intrinsic motivation is not about selfless behavior. Individuals are selfish by definition according to the standard economic theory. Even the artist who is “selflessly” devoted to art, obtain internal rewards as private satisfaction. Hence, as Abbing (2002; 82) states, “artists can be said to be intrinsically motivated, and in the strictest sense, there is no such thing as a selfless artist”.

This research will also distinguish two sub-types of extrinsic motivation, one being altruistic motivations and the other being individualistic motivations. An example of altruistic motivation can be usefulness to society while an individualistic motivation can be money or promotion. The literature on the cultural industries generally refers to the individualistic motivations when extrinsic motivation is mentioned. One reason for this situation could possibly be about the individualistic motivations, especially money, being the most common extrinsic motivator, which managers use (Amabile, 1998). According to the standard model of agency theory, the efficiency of employees will be at lowest without extrinsic motivations.

However, this theory also contradicts with itself when artists are considered (Kreps, 1997). Amabile (1998) declares that intrinsic motivation is much more essential for creativity and that money alone does not make workers passionate about their occupation. A large amount of intrinsic motivation makes creative workers highly efficient without the need for extrinsic motivations. Kreps (1997) arrives at the conclusion that the jobs which have high levels of intrinsic motivation often include task ambiguity and need creativity. Though, suggesting that some occupations are only filled with intrinsic motivation would not be right. Even within occupations that have high intrinsic motivation, some kind of extrinsic motivation will get into the equation which will rise from the desire to maintain the occupation. This desire can emerge from the personal relations or the knowledge capital which have been built through time (Kreps, 1997). Another inevitable extrinsic motivation comes from the presence of interpersonal relations. The presence of others influences the motivation of workers, hence the performance of tasks (Zajonc, 1965). The influence of other individuals working in a particular location can be conceptualized as “localized passion” which is shaped by the passion atmosphere and the passion in others (Bhansing et al., 2017).

Work, regardless of whether depicted in traditional economic terms as paid employment or translated more comprehensively as a wide scope of practices well beyond waged labor, is a focal and characterizing feature of contemporary society (Bain, 2005). The notion of work as a significant part of a human’s sense of self and as a crucial tool for the narrative which humans build up throughout their lives is strengthened by Kondo’s (1990) research on the Japanese work environment. She states ‘Work, for the people I knew, possessed theme and pattern; it provided a means of participatory belonging ... and constituted a method of creative self-realization’ (1990: 277). The analysis of well-being at work, better known as “job satisfaction” has been one of the central research fields for economists who are interested in subjective well-being (see, for example, Curtice, 1993; Clark, 1998; Clark&Oswald, 1994; Kalleberg, 1977; Sousa-Poza&Sousa-Poza, 2000)

Job satisfaction has been defined as the manner in which employees build up a perception about their job, and how much workers like their practice, the more workplace fulfills workers’ needs and values, the more satisfied workers become of their jobs



(Abraham, 2012b; Papoutsis, Labiris, & Niakas, 2014). Historically, there are three types of explanations that are presented to clarify the variation in the job satisfaction of workers. The first explanation for such a variation simply considers the personalities of individual workers and the main motive is to demonstrate a relationship between adaptation and job satisfaction (see Vroom, 1964). While personality differences, without a doubt, have some impact on job satisfaction, such clarifications are insufficient on the grounds that they overlook the relationship between job satisfaction and job characteristics. In the contrary, a second explanation only points out the varying natures of the jobs in order to reason the variation in job satisfaction (see Hulin, 1969). According to Kalleberg (1977), this type of reasoning has been dominant in the past and studies following this reasoning tend to include one measure of a work role characteristics and one measure of job satisfaction in an attempt to illustrate a causal relation from the former to the latter. However, this second type of explanation also lacks a comprehensive understanding of job satisfaction. To be specific, it does not take individual variations in the satisfaction experienced by workers with identical job characteristics. Such variations emerge not just in light of the fact that individuals assess similar job characteristics differently, but also from differences in what individuals value about work and what they seek to get from their work (Kalleberg, 1977). The comprehensive understanding of job satisfaction as a function not only of the work role characteristics but also the motives of the worker was first argued by Morse (1953). This research follows Morse and evaluates job satisfaction as a function of both work values and job characteristics.

Marking work values and work role characteristics as major components of job satisfaction, some specific examples of such values and characteristics should also be mentioned. The literature on the determinants of job satisfaction is wide and includes various models. Kalleberg's (1977) study on work values and rewards presents six dimensions that illustrate a specific range of gratifications that are available from work comprising of intrinsic, convenience, financial, relationships with co-workers, career, and resource adequacy dimensions. Kalleberg's work is particularly important for this study since the developers of the ISSP Work Engagement survey used by this research specifically refer to his contributions to the development of the questions regarding work values. Moreover, Warr (1987, 1994, 1999) contributes to the literature by suggesting key features of an

individual's work environment that are linked with that individual's well-being. He points out ten job features and declares that the variation in job satisfaction emerges from the degree to which different jobs are characterized by each of those features (1999). It can be seen that Warr's list of determinants and Kalleberg's dimensions overlap many times. While Kalleberg (1977) points out the importance of the exercising acquired skills at work and being self-directive under the Intrinsic dimension, two of the determinants of Warr's list are called Opportunity for personal control and Opportunity for skill use (1999). Similarly, Warr (1999) indicates Environmental clarity, Availability of money and Opportunity for interpersonal contact as key job features, while Kalleberg (1977) mentions the same aspects under his Career dimension, Financial dimension, and Relationships with co-workers dimension respectively. A parallel study done by Clark (1998) collects most of the discussed determinants of job satisfaction under seven headings and he refers to Warr's work as he explains the foundation of his seven measures. Due to the harmony between Clark's job attributes and the questions within the ISSP Work Engagement survey, his study is relevant for this research.

Among the determinants of job satisfaction, pay and working hours are common features that are proved to be significant in many pieces of research (see, for example, Kristensen and Johansson 2008; D'Addio et al. 2003). Clark (1998) complements these two conventional measures by submitting several more job features. He identifies four additional concepts for evaluating job quality: (1) future prospects (promotion and job security), (2) how hard or difficult the job is, (3) the job content: interest, prestige and independence, and (4) interpersonal relationships (with co-workers and with management). Next, to these job-related measures, Clark (1998) also includes a variable called Values and Outcomes which incorporates work values into the function of job satisfaction by analyzing the extent of congruity between individuals' values and their present job outcomes. The results of his study demonstrate that all seven measures which are mentioned are significantly correlated with job satisfaction (Clark, 1998).

## **2.5 Work Motivations and Job Satisfaction of Creative and Humdrum Inputs**

The conjecture that creative practice leads to especially high job satisfaction has been suggested many times in the literature (see, for example, Menger, 1999; Abbing,

2002). Likewise, some researchers argue that creative workers gain “psychic income” from their practice (see, for example, Rengers, 2002; Adler, 2006). From a more comprehensive standpoint, Banks (2007) refers to the cultural work and workplace as a dazzling environment of personal fulfillment.

When the literature on job satisfaction within cultural industries is considered, it can be argued that the attention given to the creative inputs by researchers are far more than the attention on the humdrum inputs. Artistic work has been a field of interest for the researchers due to high job satisfaction artists gain from their work despite the challenges they face. Artists’ peculiar behaviors which were explained above are connected with this fact. Abbing (2002) points out at the “mythology of the arts” which claims that the artists’ endless satisfaction gained from artistic practice compensates their sufferings from lack of acknowledgment, poverty and other issues. Even though this “endless satisfaction” is not a measurable term, empirical studies demonstrate that artists display significantly higher job satisfaction than non-artists (Steiner&Schneider, 2012; Rose, 2007). According to Abbing (2002), the creation of art is satisfactory in itself and this satisfaction arises from an intrinsic drive. Menger (1999: 555) points out some determinant of the extraordinary satisfaction gained by the creative workers:

“Artistic work can be considered as highly attractive along a set of measurable dimensions of job satisfaction that include the variety of the work, a high level of personal autonomy in using one's own initiative, the opportunities to use a wide range of abilities and to feel self-actualized at work, an idiosyncratic way of life, a strong sense of community, a low level of routine, and a high degree of social recognition for the successful artists. All these benefits have a so-called shadow price, which may be compensated for by a lower income than would be expected from less amenable jobs.”

Menger (1999) underlines many non-monetary motivations which satisfy a creative input working in the cultural industries other than money. In contrast to such descriptions, a humdrum input working in the same field considered to be merely motivated by money. As Caves (2000: 4) suggests that “humdrum inputs demand a wage at least equal to what they earn in the outside market for inputs of their type. They do not care who employs them or what task (within their competence) they are asked to undertake. They are just in it for the money”, he disregards every other aspect of work engagement other than money and does

not explore other possible motivations. Glover (2002), on his review of Caves' book, points out this sharp description of humdrum inputs. He declares that the romanticized view of the creators seems to refuse the attachment of various workers to their non-artistic work. According to Glover (2002: 2), "Many non-artists love their work, are invested in it, and would not substitute it for other better-paying employment. In other words, where work is involved there are many exceptions to the model of the financially maximizing humdrum input." He finds the privileging of artistic creativity over non-artistic creativity to be the main source of such misleading descriptions. Simpson (1981) maintains parallel reasoning behind the admiration towards the art profession. According to him, the art practice is admired "because it is seen as striving to create something of universal and permanent value" (Simpson, 1981: 5). In contrary to this romanticized view, Glover (2002) suggests that a draftsman's labor in designing a house cannot easily be counted as less creative than many visual arts works. Moreover, can the organization of Woodstock Festival or Live for Aid, apart from the artists involved in the programs, be ignored when concepts such as creativity, universality and permanent value are considered? Cultural organizations are more linked with government subsidies than most of the organizations due to the unpriced benefits they present by providing cultural goods (see Towse, 2010: 169, for more detail). Hence, their contribution to the society should not be ignored. Adler (1979) also highlights the idealization of artists and grounds it on the nostalgia for small-scale, independent craft production which is displaced in the capitalist world economy by mechanized factory manufacture of goods. Based on this argument, can't some cultural intermediaries such as performing arts centers become idealized due to their production of live performances, hence creating an intimate space for arts to be consumed without having a screen in between the consumer and the product as it is mostly the case in the digitalized era of 21st century where almost all of the cultural goods can be consumed online?

The present research paper's starting points are parallel with Glover's doubts on Caves' claims. From every aspect, Caves' description of humdrum inputs is narrow and possibly misleading. This research paper aims to widen the understanding of the motivations of humdrum inputs in the cultural industries by finding the answer to this question: To what extent does overall job satisfaction of humdrum professionals working in performing art centers correlates to the various determinants such as: (1) income, (2) non-standard

employment (3) future prospects: promotion and job security, (4) how hard or difficult the job is (physical work and stress), (5) the job content: interest, autonomy, and social aspects, (6) interpersonal relationships and (7) values and outcomes?

This study does not present a hypothesis due to the lack of past literature on the specific subject of humdrum inputs. There is no comprehensive study to build upon or to elaborate on which would be the healthy way of suggesting any hypothesis. Instead, this research is more of an exploration about the job features and motivations of the humdrum inputs in the cultural industries.

### 3 Methodology

The research at hand examines 150 humdrum professionals working in performing arts centers in the Netherlands. The size of the performing arts centers which the respondents are working at varies from small-size venues with a capacity of 300-500 such as EKKO (Utrecht) and WORM (Rotterdam) to large venues with a capacity of more than 1900 such as Het Concertgebouw (Amsterdam) and Theater Rotterdam (Rotterdam). Moreover, the complexity of the performances offered by the performing arts centers whose employees are involved in this research also differ. While places such as Luxor Theater (Rotterdam) and Effenaar (Eindhoven) provide non-complex commercial cultural goods such as pop concerts, cabarets and musicals, halls such as Theater aan het Vrijthof (Maastricht) and International Theater Amsterdam (Amsterdam) offer complex high-brow arts including classical music concerts and operas. The departments of the humdrum professional who have participated in this research are diverse as well. Though, it can be observed that more than 50% of the participants work either in “Marketing and Public Relations”, “Booking” or “Production”. It can be argued that these departments are closer to the creative process compared to the lawyers or accountants of the same performing arts centers. Hence, the accumulation of workers from these departments might create a bias in the results. The data at hand is not enough to control the possible influence of departments on the results, so it should be included as a limitation of the study and a remark for the future research.

All data used in the analysis were acquired through employing selected questions from the ISSP Work Orientations 2015 survey. An important point to highlight is that this survey follows the subjective well-being framework which works with self-reported measures. Hence, all of the variables included in this research are self-perceived. The income variable, for instance, measures whether or not the respondent considers his or her job to be well paid. While Clark (1998), who utilizes from the 1989 edition of the ISSP Work Orientations survey in a research of his, declares that this measure may pick up both absolute and relative components, another research by Sousa-Poza and Sousa-Poza (2000) which uses the 1997 edition of the same survey states that the output of this question is certainly a self-perceived one. Easterlin (1974) indicates that the variation in absolute incomes do not always explain the variation in subjective well-beings of workers. Instead, he

claims that individuals tend to compare their earnings to those who are in their social circle or who do the same type of job and that their happiness varies based on this comparison (see also Clark and Oswald, 1996; Diener et al., 1995). Moreover, as Kalleberg (1977) states, the relevant assessment method to measure types and amounts of job rewards is to directly ask the worker about the job. Hackman and Lawler (1971) also declare that it is not the “objective” conditions of job attributes that influences individual’s satisfaction and behavior, but how they are experienced by the individual. In addition, according to Sousa-Poza and Sousa-Poza (2000), satisfaction is determined primarily by self-perceptions. Due to all these reasons, this research follows a survey which is based on personal values and perceived rewards and interprets the results according to that.

The units of analysis are humdrum professionals working in performing arts centers, in other words, those individuals who somehow contribute to the cultural intermediation process run by the performing arts centers. The information desks and human resources employees were instrumental in notifying the other employees of the venue about this research. In most performing arts centers which accepted to participate, the information desk or the human resources department distributed an email informing the workers about the research with instructions guiding them to the online questionnaire. Due to the lack of data after this initial period of one month, more data collected by visiting some locations and personally asking some workers to fill in the survey. Finally, the online questionnaire has been shared in the newsletter of The Association of Dutch Music Venues and Festivals. The employees working in festival organizations were filtered out in order to limit the sample with performing arts centers.

To formalize the relationship between overall job satisfaction of humdrum professionals working at performing arts centers and eleven independent variables mentioned above, the research uses regression analysis. Since the dependent variable, *Job Satisfaction* takes on ordinal values from one to seven, ordinal regression model has been selected. It should be noted that working with ordinal level of measurement gives a meaningful ranking, however the distance between these ranks are unknown or not equal, hence treating such variables as continuous is a controversial issue. For the sake of simplicity, ordinal independent variables have been transformed into dichotomous variables,

creating (1,0) dummies by combining the positive categories (such as “Strongly Agree” and “Agree”) under “1” and combining the rest of the categories (such as “Neither agree nor disagree”, “Disagree” and “Strongly Disagree”) under “0”, so that the size of their estimated coefficients can be interpreted and compared directly. While “1” indicates the presence of a specific job feature, “0” suggests that the respondent does not agree on the presence of that job feature. Furthermore, using dummy variables makes it possible to create composite variables such as *Social Impact*, *Interpersonal Relations* and *Values and Outcomes* by aggregating two or more dimensions. The complete details of the ISSP questions used in this research, and of the variables constructed from them, are contained in the Annex. Finally, the collected data on sex and age group of participants are also included to the scope of the regression analysis in order to see if there is any possible bias that might emerge from such features of a person.

The regression was subjected to a series of tests in order to validate the model’s consistency. First, a likelihood ratio test of the model against one in which all the parameter coefficients are 0 (null) was applied to see if the research’s model is outperforming the null. Then, Pearson and Deviance chi-square tests for goodness of fit of the model were analyzed to understand if the observed data is consistent with the model which the research fits it to. Moreover, the study used pseudo R-square Nagelkerke statistic to see how much of the variance in the outcome is explained by the independent variables. Finally, the test of parallel lines was used to question if the odds for each independent variable are consistent across different thresholds of the dependent variable, job satisfaction. The results of these tests will be presented and discussed in the “Results” section.

### **3.1 Measures**

#### **3.1.1 Dependent Variable**

##### Job Satisfaction

The research measures job satisfaction using a seven-point Likert-type scale, “1” indicating the complete dissatisfaction and “7” indicating the complete satisfaction of a worker. ISSP Work Orientations survey directly asks the question “How satisfied are you in your (main) job?” in order to collect information on job satisfaction. Job satisfaction



illustrates an overall indicator of the outcome of work and demonstrates a common use in research (see, for example, Hulin, 1969; Clark & Oswald, 1996; Abraham, 2012). This study follows the understanding of job satisfaction started by Morse (1953) and evaluates job satisfaction as a function of both intrinsic and extrinsic aspects of a job. Extrinsic job features are also divided into two dimensions as altruistic and individualistic.

### **3.1.2 Independent Variables**

#### Income

Many studies demonstrate that income is positively correlated with overall job satisfaction (see, for example, Clark, 1998; Blanchflower & Oswald, 1999). In this study, the ISSP survey which is used collects data on this factor by asking the response to the question “Is your income high?” Literature suggests that income plays a secondary role when the drivers of creative inputs are observed. In the contrary, Caves (2000) would expect that this variable should have the largest influence on the overall job satisfaction of humdrum inputs within the cultural industries. However, this research seeks to demonstrate that even income can be a significant determinant of job satisfaction for the humdrum inputs, it is not the only and the most influential one. Income is a monetary reward and will be listed under the extrinsic motivations.

#### Non-Standard Employment

Artists have been associated with a low level of routine (Menger, 1999) but an intensive work week extended into a full seven days (Bain, 2005) and additional jobs to support their artistic practice and basic needs (Throsby, 1992). Non-Standard Employment has been included in the regression in order to reveal if humdrum professionals working at performing arts centers also experience a similar irregularity in their work routine. The information on the additional works for pay and the irregular timing of work were collected and combined in order to have a variable that has serious implications on life-work balance. The relevant data is collected by asking the respondents how often their job involves working on weekends (by using a Likert-type scale) and if they have done any other work for pay in the last 12 months.

### Future Prospects: Opportunities for Advancement

Opportunities for Advancement has been an important feature within the job satisfaction literature (see, for instance, Clark, 1998; Sousa-Poza&Sousa-Poza, 2000; Kalleberg, 1977). This aspect of work should be understood in the conventional way where advancement means stepping up the ladder of vertical hierarchy. Regarding promotion, workers are asked to evaluate if their opportunities for advancement are high on a Likert-type scale. This variable is an extrinsic (material) aspect of work and can be considered as an economic and individualistic motivation.

### Future Prospects: Job Security

“Live with insecurity and learn to love it” is a phrase used by Poliert (1988: 72) to describe the way the cultural workers bow to the inevitable. Therefore job security, which has been used widely in job satisfaction researches (see, for instance, Clark, 1998; Sousa-Poza&Sousa-Poza, 2000), is an interesting variable to see if insecurity in these industries is simply a rule of the game which is accepted by such workers or if it still plays a significant role in determining the job satisfaction of humdrum workers in the cultural industries. The developers of the ISSP survey positions this feature under extrinsic aspects of work as an individualistic economic reward (Jutz et al., 2018). ISSP Work Orientations survey asks the respondents to rate how much they consider their job as a secure one by using a Likert-type scale.

### Hard Work: Physical Work

Physical work indicates the physical hardship associated with a job. Some practices might be considered difficult by some individuals, but not by others; or difficult in certain job conditions, but not in others. It is not possible to exactly know except if the individuals who are carrying out these practices asked directly. ISSP survey is convenient in this matter since it includes a direct Likert-scale question that asks how often the respondent has to do hard physical work in their job. Some humdrum inputs in the cultural industries such as the technicians and production teams working at performing arts centers, require physical strength and spend intensive effort in their practice. This physical work is observable, especially in the weekends when the venue is most likely to have different performances

every night, hence the stage and decorations are most likely to change for each performance within a limited time.

#### Hard Work: Stress

The ability to deal with stress is one of the “hidden costs” of cultural work (Ross, 2003). The sample of this research has been asked to answer how often they find their work stressful on a Likert-scale. For creative inputs, one of the potential reasons for stress is the creative block which can be defined as the inability of an artist to access his or her own internal creativity. This can be a stress factor for those artists who are expected to be productive most of the time, like the case of publishers demanding their writers to finish new novels without having long breaks. Similarly, performing arts centers are expected to program events frequently. However since the supply of performing arts is not scarce, the level of stress might not be high and it might not be influential on workers’ job satisfaction.

#### Job Content: Interest

As described in the literature review, interest toward practice is highlighted as one of the main drivers for the creative inputs (see, for example, Throsby 1994). In opposition to Caves, who doesn’t even mention this aspect of work for humdrum inputs in the cultural industries, this research suggests that the humdrum professionals working at performing arts centers are mostly driven by their interest similar to the creators. The developers of the ISSP Work Orientations survey mentions this variable as one of the intrinsic aspects of work (Jutz, Scholz & Braun, 2017). The data on interest is collected by asking the respondents of the survey to evaluate how much they agree or disagree with the statement “My job is interesting” on a Likert-type scale.

#### Job Content: Autonomy

“Autonomy refers to the liberty people have to follow their own will independent of others.” (Abbing, 2002: 87). It is another intrinsic aspect of work, a non-monetary motivation and one of the emotionally charged concepts in the cultural industries. Menger (1999) points out the high level of personal autonomy as a dimension of job satisfaction which makes artistic work highly attractive. According to Banks (2007), autonomy is not a trait exclusive to the artists,

instead, he highlights creative autonomy as a necessary feature for all cultural workers. This research goes along with Banks in this issue, examines the individual flexibility of humdrum workers at work and collects data by asking the workers how much they agree or disagree with the statement “I can work independently” using a Likert-type scale.

#### Job Content: Social Impact

ISSP Work Orientation survey covers aspects of social relations, such as being able to contribute to society and to help others. Even though these are extrinsic motivations due to their nature, they fall into the category of altruistic motivations which are different than individualistic motivations as discussed before. Based on the literature demonstrated above, cultural industries offer a convenient environment for those who are motivated to have a social impact on the public. Even though altruistic characteristics of a job seem to have a much lower effect on job satisfaction than individualistic motivations in general (Sousa-Poza&Sousa-Poza, 2000), the relative effect might be higher in cultural work. A single (1,0) measure of “social impact” has been created from disparate data regarding whether the job helps other people and whether it is useful to society.

#### Interpersonal Relations

This job attribute concerns relations at work, both with colleagues and with management. This research built a single measure (1,0) called Interpersonal Relations for both kinds of relations at work (with co-workers and with management). In her research on new media workers, Gill (2007) talks about the playful nature of the work and the opportunity for the community as some elements of passion. It is possible to observe the same features within the work environment of performing arts centers. Hence, interpersonal relations might be a significant determinant of job satisfaction for the employees working in performing arts centers.

#### Values and Outcomes

As mentioned before, this study perceives job satisfaction as a function of objective job characteristics and individual motives. Hence, it is of interest to observe the level of correspondence between individuals’ work values and outcomes and to question if this

correspondence has an effect on overall job satisfaction. ISSP Work Orientations survey asks respondents to evaluate nine statements about job features and demands them to look at the same statement from two different perspectives. First, individuals are asked to specify separately how important they personally think these nine features are. Later on, individuals are asked to state how much they agree or disagree that the same features apply to their jobs. By using this information, the effect of corresponding values and outcomes on job satisfaction has been observed.

## 4 Results

Table 1 demonstrates a summary table for the respondents' perceived work conditions.

Table 1: Distribution of Responses

Variable	Category	N	Marginal Percentage
Job Satisfaction	Neither Satisfied nor Dissatisfied	7	4.8%
	Fairly Satisfied	60	41.4%
	Very Satisfied	74	51.0%
	Completely Satisfied	4	2.8%
High Income	No High Income	131	90.3%
	High Income	14	9.7%
Future Prospects: Job Security	Job is Not Secure	43	29.7%
	Job is Secure	102	70.3%
Future Prospects: Opportunities for Advancement	Opportunities for Advancement Are Not High	103	71.0%
	Opportunities for Advancement Are High	42	29.0%
Hard Work: Physical Work	Job Doesn't Require Physical Work	89	61.4%
	Job Does Require Physical Work	56	38.6%
Hard Work: Stress	Stress Is Not Part of the Job	19	13.1%
	Stress Is Part of the Job	126	86.9%
Job Content: Interesting Job	Not Interesting Job	13	9.0%
	Interesting Job	132	91.0%
Job Content: Autonomy	Not Autonomous at Work	19	13.1%
	Autonomous at Work	126	86.9%
Job Content: Social Impact	Job Doesn't Has Social Impact	65	44.8%
	Job Has Social Impact	80	55.2%
Non-Standard Employment	Non-Standard Employment Doesn't Exist	87	60.0%
	Non-Standard Employment Exists	58	40.0%
Interpersonal Relations	Not Good Interpersonal Relations	28	19.3%
	Good Interpersonal Relations	117	80.7%
Values and Outcomes	Unmatching Values and Outcomes	17	11.7%
	Matching Values and Outcomes	128	88.3%
Valid		145	100.0%
Missing		5	
Total		150	

Source: Author's Own

First, it should be highlighted that more than 95% of the humdrum inputs working at performing arts centers are at least “fairly satisfied” with their work. 90% of the sample do not agree that they earn high incomes. While more than 70% of the workers declare that they have a secure job, more than 70% do not see high opportunities for advancement. A result that must be underlined is the number of people (more than 85%) who states that they face stress at least “sometimes”. One of the most important features that this study builds upon is the suggestion that the cultural workers are interested in their jobs. The results support this idea by demonstrating that 91% of the sample view their job as interesting. In addition, more than 85% of the humdrum inputs state that they are independent at work. Majority of the sample believe that their job has a social impact on the public. Furthermore, workers who have non-standard employment conditions are a minority in this sample. Considering interpersonal relations at work, more than 80% of the people get along well with their co-workers and management. Moreover, the majority of the sample consists of workers who have jobs that display similar characteristics with what they personally value.

Before observing the parameter estimates of the regression, the consistency of the model with the data should be analyzed. Since the significance level of the test is less than 0.05 for the likelihood ratio test in the regression, it is concluded that the research’s model is outperforming the null. Also, the results of Pearson and Deviance chi-square tests for goodness of fit are positive for the sample since the significance level is higher than 0.05 which is an indicator of good model fit. Looking at the pseudo R-square Nagelkerke statistics, it can be said that 45.3% of the variance within the outcome variable *Job Satisfaction* is explained by the independent variables included in the regression. The regression applied to the humdrum sample and the overall sample present a significant result (at  $p < 0.01$ ) when the test of parallel lines is considered, hence stating that some of the location parameters may be different across response categories of the dependent variable. This can be due to the use of an incorrect link function and should be noted as a limitation. Though, it is suggested that the test of parallel lines is anti-conservative, that is it nearly always results in rejection of the proportional odds assumption when the number of explanatory variables is large (Brant, 1990). Therefore, the consistency of the regression is still reliable considering the other tests that demonstrate positive results.

Table 2 reports the estimated coefficients and standard errors of the variables included in the ordinal regression. Parameter estimates can be read as the change in the job satisfaction with the presence of a specific job feature, all other variables being hold constant. The table for the ordinal regression demonstrates that there are more features than income which has statistically significant impact on job satisfaction of humdrum professionals working at performing arts centers. Job satisfaction has significant relationships with high income (at  $p < 0.05$ ), opportunities for advancement (at  $p < 0.05$ ), interest (at  $p < 0.01$ ), and interpersonal relations (at  $p < 0.01$ ). All of the significant determinants have a positive relationship with the dependent variable. Even they do not exhibit significance, it should still be noted that values and outcomes, social impact, physical work, and non-standard employment have a positive impact on job satisfaction while variables stress, autonomy, and job security, have a negative influence on job satisfaction when the estimates are considered. Finally, controlling for sex and age heterogeneity do not alter the job satisfaction difference between humdrum inputs.



**Table 2: Parameter Estimates**

		Estimate	Std. Error	Wald	df	Sig.	95% Confidence Interval	
							Lower Bound	Upper Bound
Threshold	Job Satisfaction = 4	1.117	1.361	.673	1	.412	-1.551	3.785
	Job Satisfaction = 5	6.286	1.736	13.108	1	.000	2.883	9.688
	Job Satisfaction = 6	10.663	1.846	33.367	1	.000	7.045	14.282
Location	Age	.051	.192	.070	1	.792	-.325	.426
	Sex	-.046	.389	.014	1	.906	-.809	.717
	High Income	1.535*	.706	4.721	1	.030	.150	2.920
	Future Prospects: Job Security	-.127	.435	.085	1	.771	-.980	.727
	Future Prospects: Opportunities For Advancement	1.156*	.470	6.055	1	.014	.235	2.076
	Hard Work: Physical Work	.182	.400	.208	1	.648	-.601	.966
	Hard Work: Stress	-.219	.551	.158	1	.691	-1.300	.862
	Job Content: Interest	4.663**	1.175	15.756	1	.000	2.360	6.965
	Job Content: Autonomy	-.392	.602	.423	1	.516	-1.572	.789
	Job Content: Social Impact	.412	.384	1.150	1	.283	-.341	1.164
	Non-Standard Employment	.044	.428	.011	1	.918	-.795	.883
	Values and Outcomes	.310	.667	.216	1	.642	-.998	1.618
	Interpersonal Relations	1.740**	.542	10.304	1	.001	.678	2.803

**Source:** Author's Own

**Notes:** \*\*Correlation is significant at the 0.01 level (two-tailed). \*Correlation is significant at the 0.05 level (two-tailed).

## 5 Discussion

This paper was set out to investigate the effect of a number of job features and work values on job satisfaction of the humdrum professionals working at performing arts centers in order to widen the knowledge about these workers who are simply described as “ordinary” and “profit maximizers”. Humdrum inputs play a crucial role in the cultural industries as they bridge the consumers with creative inputs. Even Caves (2000) emphasizes the level of importance by stating that the creative processes, which artists are engaged in, can be brought to completion only with the collaboration of humdrum partners. However, there is a noticeable gap in the literature when it comes to the motivations and work environments of the humdrum inputs. The common description of these inputs does not exceed the monetary extrinsic motivations (see Caves, 2000; Towse, 2010).

First of all, the findings of this study present that these professionals gain satisfaction especially from having an interesting job. In addition to this, the data demonstrates that almost all of the respondents consider their job to be interesting. Combining this two information, it is sensible to suggest that these humdrum inputs are getting their share out of the “extraordinary passion and enthusiasm” that cultural workers have for their work according to Gill (2007: 14). Being interested points toward a considerable amount of intrinsic motivation which is often strongly associated with the creative inputs (see Caves, 2000; Throsby, 1994, Bain 2005). The interest and care which the creators show toward the originality, the technical prowess and the harmony achieved in the creative product distinguish creative inputs from “the rest of the economy where creativity plays a lesser role.” (Caves, 2000: 2). Considering the presentation of creative products and organization of cultural experiences, this interest and care demonstrated by the creators can also be seen at the professionals working at performing arts centers. Perhaps, when it comes to creative thinking and intrinsic motivation, performing arts center employees as cultural intermediaries should also be differentiated from the rest of the economy. The intention is not to position the role of humdrum inputs in the creative process to the same level as the creators, but to indicate that the humdrum inputs are also involved with the creative process to some extent and that this involvement makes their job interesting. In contrary to Caves' (2000) description, being close to the creative process and working in an interesting

field matter to this specific sample of humdrum inputs, hence it can be said that these humdrum inputs care what task they undertake. It should be repeated that interest as intrinsic motivation is by far the most influential determinant of the job satisfaction gained by the workers of performing arts centers, hence can be called as their main driver. After having an interesting work, having good interpersonal relations stands out as another important concern of humdrum workers.

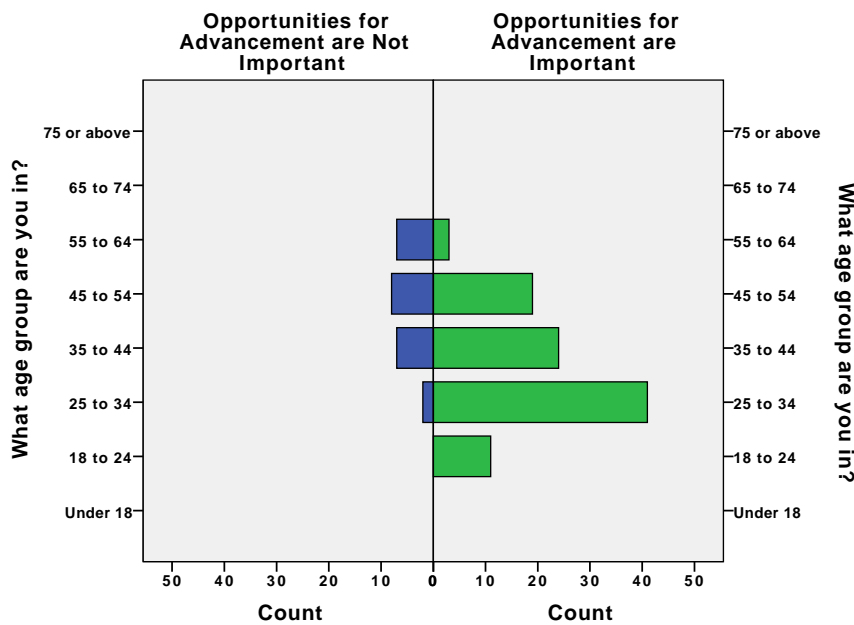
“Localized passion” can be one of the explanations for the significant positive relationship observed between the interpersonal relations and job satisfaction within the humdrum inputs working at performing arts centers. Sharing similar values and goals, experiencing the playful nature of the work together, as Gill (2007) points out, might create a sense of community which would enhance the influence of interpersonal relations on personal fulfillment. Observing that the large majority of the sample evaluated their relations with both the co-workers and the management as either “quite good” or “very good”, it is possible to observe the above-mentioned sense of community within the performing arts centers. Contagious passion and the sense of community are surely needed in the performing arts centers to motivate workers who might get exhausted during heavy schedules. The stress levels of these workers can arise since overtime tends to be required during festival periods, the work week can frequently expand to a full week due to the weekend performances and the work includes dealing with the satisfaction of hundreds of people and the artists. Therefore, the presence of support from colleagues and a sincere communication with management become even more significant for a humdrum professional working at a performing arts center. Due to such reasons, interpersonal relations, as a social aspect of work, appears to be another determinant which has a higher effect on job satisfaction as high income. Since relations at work are proved to be highly correlated with job satisfaction for all types of workers (Clark, 2015), this result is not a surprising one. Furthermore, considering that this variable includes both relations with the co-workers and the management, it can be stated that humdrum professional care who employs them and who they work with. Therefore, this article disclaims Caves' description of humdrum inputs where he indicates that “they do not care who employs them” (Caves, 2000: 4). According to the results, humdrum inputs also pay attention to the type of work they practice.

After an intrinsic aspects of work (interest) and a social aspect of work (interpersonal relations), it is now time to observe high income as an individualistic (extrinsic) motivation. As a monetary reward, money is the main reason for individuals to work according to the theory of labor supply. Throsby builds up his work preference model on the idea that artists do not fit this theory and that they “derive satisfaction from the process of work itself and not just from the income it earns” (Throsby, 1994: 1). On the other hand, the literature describes the humdrum inputs in the cultural industries as workers who are “just in it for the money” (Caves, 2000: 4). It cannot be suggested that income is not an existing extrinsic motivation for the humdrum inputs. Indeed, high income is one of the significant and positively correlated determinants of job satisfaction for the humdrum professionals working at performing arts centers. However, almost 90% of the sample do not consider their income to be high. Looking at the regression and seeing that the lack of high income has a negative effect on job satisfaction, it is hard to say that the level of income is a positive motivator in performing arts business or that this industry attracts workers due to the salaries it offers. Instead, it might even be more sensible to suggest that the intrinsic motivations such as high level of interest and the social aspects such as good interpersonal relations which are experienced by the humdrum workers working at performing arts centers compensate the demotivational reality about the lack of high levels of income within the industry. Oakley (2014) even links cultural entrepreneurs with “voluntary poverty” which means that these individuals are likely to see low incomes as a lifestyle choice by having other assets that render life manageable. The findings support Oakley by showing that 63.9% of the sample do not even find high income personally important. In light of these information, reading Towse’s statement “It can safely be said that the “humdrum” side of the industry is motivated by profit maximization” (Towse, 2010: 417) creates some question marks, especially considering that “many arts and heritage suppliers are non-profit organizations supported to a greater or lesser extent by public expenditure” (Towse, 2010: 27) and that these suppliers of cultural products do not only consist of creative inputs, but also humdrum ones (Caves, 2000). According to the results of this study, at least the humdrum inputs working at performing arts centers demonstrate certain work values and perceived job characteristics that disclaim the understanding of humdrum inputs as mere profit seekers. Though, it is not also possible to describe humdrum inputs simply as people who are selflessly devoted to art. Self-interest do not only shows itself when high income is

considered, but also when the effect of job promotion prospects on job satisfaction is examined.

Opportunity for advancement is another individualistic (extrinsic) motivation for workers. The variable *opportunities for advancement* is the fourth most effective significant determinant of the job satisfaction gained by the humdrum inputs of performing arts centers. This finding might point out a distinguishing feature between the humdrum inputs and the creative inputs in the cultural industries. Since creative inputs generally work self-employed or operate in temporary employment and they collaborate with other creative workers in project-based groups (Handke, 2010), it is not common to encounter the conventional job promotion aspect when the literature on the determinants of artists' job satisfaction is considered. However, humdrum inputs are typically provided by means of more conventional, more durable forms of organization and by individuals who tend to hold relatively more standard jobs (Handke, 2010). This can be a possible explanation for the issue of job promotion having a more significant and positive relationship with humdrum inputs' work engagement and job satisfaction. At this issue, it is the right thing to indicate that the humdrum inputs in question are demonstrating a closer behavior to the rest of the economy than the creative inputs. As Abbing (2002) declares, the peculiar behavior of artists can go as far as disregarding opportunities to become celebrities which can be associated with career advancement for creative inputs since being a celebrity most probably means earning more income and recognition. On the other hand, humdrum inputs are more likely to desire job promotion and to gain more job satisfaction from opportunities for advancement as Kalleberg (1977) would suggest. In addition, the population pyramid below (Figure 1) illustrates that the ratio of respondents who do not personally find opportunities for advancement important to those who find it important increases with age which might suggest that the importance of opportunities for advancement has a negative correlation with age for the humdrum inputs working at performing arts centers. This result goes parallel with the study of Kooij et al. (2011) which found out that age is negatively related to the strength of growth motives related to work features such as opportunities for advancement.

Figure 1: Personally Important: Opportunities for Advancement



One surprising fact is to observe that job security does not exhibit a significant relationship with the job satisfaction of the humdrum sample. Artist's market, especially for independent artists, displays a high level of job insecurity (Fohrbeck & Wiesand 1975, Taylor 1987). McRobbie (1998) suggests that this characteristic of work is visible through the whole cultural industry. Short term contracts which are highly common in the cultural sector force workers to change jobs in a regular base, hence push them toward an insecure lifestyle (Oakley, 2014). Since the cultural sectors are oversupplied with labor (Blair, 2001) and are hosting many volunteers who are not seeking paid work (Oakley, 2014), it is unavoidable to feel some extent of insecurity within the field. Poliert (1988) also points out this fact by describing cultural workers as individuals who live with insecurity and learn to live with it. This kind of acceptance might be one of the reasons why the job satisfaction of humdrum professionals working at performing arts centers is not getting significantly affected by the conditions of job security. Nevertheless, the data also shows that 71.1% of the humdrum sample perceive their job as a secure one. Therefore, it is also possible to suggest that they simply do not care that much about job security since they are not afraid of losing their jobs or might not have any extra appreciation for having a secure job. Another possible explanation for this result comes from the general conditions of the present era. Due to

easier mobility of labor, wider options in the labor market and faster transactions in every sense, job security might have become less of a concern for individuals in general.

It is also interesting to observe that autonomy does not have a significant relationship with job satisfaction for the specific group of humdrum inputs who participated in this research. Autonomy as an intrinsic aspect of work appears often in the literature on creative inputs and their motivations (see, for example, Towse, 2010; Abbing, 2002; Menger, 1999). Bain (2005) highlights autonomy as an essential component of artistic work while Steiner and Schneider (2012) present results that display that artists enjoy more autonomy in their jobs than non-artists. In addition to this vast literature on artists and autonomy, this research examined the possible significant relationship between autonomy and job satisfaction of humdrum inputs. However, the results do not suggest a significant relationship between these two, hence support Handke's (2010) idea of more conventional forms of organizations when humdrum inputs are under consideration. Possibly, organizations such as performing arts centers, which require the coordination of tens or hundreds of individuals, tend to rely on the central organization to minimize the potential conflicts. Therefore, autonomy might not be playing an important role in the organizational culture of the humdrum side of the cultural industries. Most probably, the mentioned organizational culture influences the employees of performing arts centers, making their satisfaction level less sensitive to the conditions of autonomy.

Combining the nature of artistic practice, which includes creativity, freedom and other attributes that public typically associate with leisure activities (Bain, 2005), and the playful nature of cultural work (Gill, 2007; McRobbie, 1998), it is possible for the general understanding to perceive the environment of cultural work and artistic practice as a stress-free one. However, the literature mentions the ability to deal with stress as a hidden cost of both creative and humdrum inputs (Ross, 2003). Haycox and Wilson's (1992) study on personality and stress in performing artists, demonstrates that a considerable portion of dancers, singers, actors, and musicians are suffering from performance anxiety. Similar to the performance anxiety of the artists, workers of performing arts centers might also experience stress before and during a performance since the security, convenience, and pleasure of hundreds or thousands of people are partly at their responsibility. As a cultural

intermediary, it should be noticed that performing arts centers do not only deal with consumers of culture but also artists. Hence, satisfying the demands of the artists which can be unpredictable are also at their responsibility. The excessive amount of work that can be demanded by them at weekends or festivals can be another stimulator of stress for such humdrum inputs. It is possible to observe the reflection of these possible cases in the humdrum inputs sample as more than 85% of them report stress at work at least sometimes. However, this presence of stress does not reflect on their job satisfaction significantly. These humdrum inputs might be dealing with stress quite easily or accepted its presence as a standard condition of working in performing arts centers. However, the scope of this research is not wide enough to claim an exact reason for the insignificant relationship between stress and job satisfaction of humdrum inputs. Therefore, future studies can explore this relationship in further detail and explain the reasons behind this interesting situation.



## 6 Conclusions

Thirty-five years ago, Flanagan et al. (1974) strongly stated that work should not only be considered as a way to earn money, but a way to earn a mix of monetary and non-monetary rewards. However, most of the analysis of the labor market that has conducted since Flanagan et al. seem to have paid only scarce attention to the non-monetary aspects of a job. The economic approach generally associates “self-interested” people with monetary gain only. Even though economists do not refuse that non-monetary rewards exist, they assume that money can replace other forms of rewards in explaining individual behavior (Abbing, 2002). Workers who are playing a crucial role in the cultural industries by reproducing and distributing arts to the consumers appear to receive their share from this narrow understanding. Empirical research on the motivations or the work environment of these individuals seems to be non-existent. The scarce literature that exists, terms their contribution to the creative process as “humdrum inputs”. Next to referring their work as an ordinary one, the literature also suggests that these individuals are in this business just for the money (see, for example, Caves, 2000; Towse, 2010).

On the other hand, the “creative” side of the cultural industry has been attracting a lot of attention from the researchers for decades. The literature has repeatedly suggested that non-monetary rewards have an important role for creative inputs and cannot be ignored (see Abbing, 2002; Throsby, 1994; Towse, 2010, Caves, 2000). The motivations behind artists’ peculiar behavior have been questioned and empirical studies have been conducted to enlighten their work values and job characteristic. The way these individuals prioritize their goals and set money aside for their passions were most striking for the economists. However, the people, who shared their passions to some extent, helped artists to carry their art onward and mostly played a crucial role in presenting the art pieces to masses, were not subjected to the same kind of academic interest. Considering this situation, this research has been conducted to enlighten the motivations and job characteristics of “humdrum” professionals working at performing arts centers.

In this paper, the International Social Survey Programme’s Work Orientation survey (2015) is employed to investigate the determinants of job satisfaction derived by the humdrum inputs working at performing arts centers. Ordinal regression is used in order to

examine the effects of specific job features and personal values on the job satisfaction of the respondents. The results indicate that job satisfaction of the humdrum inputs can be attributed to both the extrinsic aspects, such as income, interpersonal relations, opportunities for advancement, and the intrinsic aspects, such as interest. Together, the mentioned extrinsic and intrinsic aspects account for more than 45% of the observed difference in the job satisfaction of these workers. Having an interesting job found to be the job feature which has by far the most effect on the job satisfaction of the specific group of humdrum professionals. The positive effect of having an interesting job is three times more than the effect of earning a high income on job satisfaction. Together with interest and high income, interpersonal relations and opportunities for advancement also exhibit a positive relationship with job satisfaction of the humdrum professionals working at performing arts centers. In the light of these results, it should be concluded that humdrum professionals working at performing arts centers have more motivations and concerns than money. They are sensitive to these motivations and concerns; hence they earn utility or disutility from them. If work can be considered as exerting oneself physically or mentally in exchange of specific types of utility and these utilities can be called as the motivations to work, then humdrum professionals working at performing arts centers have both intrinsic and extrinsic motivations to be in this business.

It is presented that there are four significant determinants of job satisfaction for the humdrum professionals of performing arts centers. Though, it is also important to know how much these job features are observed in the work environment of performing arts centers. Most of the people in this business agree on the fact that incomes are not high. Next to this, majority of these professionals do not consider their opportunities for advancement to be abundant. In spite of all, majority of the humdrum professionals are highly satisfied with their jobs. It is visible that an important part of this satisfaction is coming from their interest toward their practice. Nine of every ten professional working at performing arts centers perceive their job as an interesting one. In addition, good interpersonal relations, which is found to be important for the humdrum inputs, can usually be observed in this particular work environment. These observations conclude that humdrum inputs working at performing arts centers are consciously or unconsciously sacrificing money and future career opportunities in exchange of their interest and the feeling of social belonging. This sounds

familiar when the creative inputs, who sacrifice money in exchange for non-monetary rewards of work (see Glover, 2002, Caves 2000), are considered.

Until this study, there seem to have been no attempts to determine how far the peculiar behavior displayed by artists extends into activities related or complementary to the creative process in the cultural industries as Handke (2010) would agree. Therefore, this research is important to initiate an empirical discussion between cultural economists about the humdrum inputs. Employers or human resources departments of performing arts centers can use the results in order to understand the motivational structure of their employees. Studies on job satisfaction suggest that dissatisfied workers are less likely to stay in their jobs and to be productive (see, for example, Freeman, 1978; Mangione & Quinn, 1975; Clegg, 1983). If the directors of performing arts centers want their employees to stay active and work in a productive manner, then they should pay attention to the job satisfaction of their employees. Also, some personal values and motivations should be considered in the process of recruitment. According to the results of this study, employers should sustain the interest which the employees have towards their job and field. Parallely, recruitment teams should evaluate the level of interest which their job candidates have toward the field. Creating an environment where co-workers and management can build bridges among each other is another relevant policy implication of this research. Offering at least an average income, a stress-free work environment and keeping a balanced level of employee autonomy will also result in more satisfied workers. Finally, employers should make their employees feel that they have a future in their organizations, meaning that there might be opportunities for advancement. As these conditions are provided, employees will be satisfied, hence will actively participate in tasks and work more productively.

## **6.1 Limitations and Future Research**

This study has some limitations that offer opportunities for further research. First, the focus of the research has been on humdrum professionals working at performing arts centers. Although this allows us to take into account the context of these workers, other studies may want to focus on sources of job satisfaction for humdrum inputs working in

other cultural industries. Also, humdrum inputs undertake different tasks under different departments within each industry, hence the possible biases that can occur from this variation should also be considered. Optimally, a sample that represents every type of humdrum input can be used to make general conclusions about the motivations of these workers. Second, the humdrum sample of this study is limited to one country, the Netherlands. The Netherlands is in the top ten in the Human Development Index (2008) of United Nations Development Programme (UNDP) which suggests high standards of living. Since the motivations of workers can vary within different conditions of life, other motivators and effects can be found by replicating this study in different countries or regions. Another limitation of this study is the lack of previous literature on the humdrum inputs working in the cultural industries. Due to this absence, it is not possible to elaborate on some results in detail. A further limitation emerges from the ISSP survey which asks self-perceived evaluation of job features since these responses can become biased according to the ordering of the items, the current mood of the respondent at the time of measurement, and other situational factors (see Diener, 1984; Schwarz and Strack, 1991). Another remark which should be mentioned is that the ISSP survey does not include a question on hours of work. Not having hours of work data for the humdrum professionals' sample creates an omitted variable bias hence a limitation for this research. Even though it is not a feature that essentially serves to the main purpose of this research, it would have been more appropriate if it was included as a control variable. A further problem with the ISSP survey is that it only has a single item to measure job satisfaction which worsens the evaluation of internal consistency (Sousa-Poza & Sousa-Poza, 2000). Hence, further studies should include multiple questions specifically directed to the measurement of job satisfaction. Finally, future studies could attempt to investigate a comparison between the job satisfaction determinants of the creative inputs, the humdrum inputs and the overall workers of a single country or region.

## 7 References

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## 8 Annex – Variable Definitions

### 1) Income

*Income is High.* Respondent's statement about their job: My income is high – strongly agree or agree

### 2) Non-Standard Employment

*Deals with Non-Standard Employment Conditions.* Based on answers to the two following questions.

How often does your job involve working on weekends? This question has been coded as follows:

1. Never - 2. Hardly ever - 3. Sometimes - 4. Often - 5. Always

Over the past 12 months, in addition to your main job, have you done any other work for pay? This question has been coded as follows:

1. Yes, during all of that period – 2. Yes, during most of that period – 3. Yes, during some of that period – 4. No

Dichotomous variables were created, with 1 representing (for working on weekends) Always, Often or Sometimes, and having additional work during all, most or some of that period. The sum of these two dummies which runs from zero to two, is a positive measure of non-standard employment. The distribution of this variable is available on request. Finally, a dummy variable was created from this summary measure for those workers reporting both of the non-standard employment conditions.

### 3) Opportunities for Advancement

*Opportunities for Advancement are High.* Respondent's statement about their job: My opportunities for advancement are high – strongly agree or agree

4) Job Security

*Job Secure.* Respondent's statement about their job: My job is secure – strongly agree or agree

5) Physical Work

*Job Includes Physical Work.* Based on the answer to the following question: How often do you have to do hard physical work? This question has been coded as follows:

1. Never - 2. Hardly ever - 3. Sometimes - 4. Often - 5. Always

A dichotomous variable created, with 1 representing Always, Often or Sometimes.

6) Stress

*Job Includes Stress.* Based on the answer to the following question: How often do you find your work stressful? This question has been coded as follows:

1. Never - 2. Hardly ever - 3. Sometimes - 4. Often - 5. Always

A dichotomous variable created, with 1 representing Always, Often or Sometimes.

7) Interest

*Interesting Job.* Respondent's statement about their job: My job is interesting – strongly agree or agree

8) Autonomy

*Independent at Work.* Respondent's statement about their job: I can work independently – strongly agree or agree

## 9) Social Impact

*Job Has Social Impact.* Based on answers to the two following questions.

Respondent's statement about their job: In my job I can help other people

Respondent's statement about their job: My job is useful to society

As above, dichotomous variables were created, with 1 representing Strongly Agree or Agree. The sum of these two dummies which runs from zero to two, is a positive measure of social impact. The distribution of this variable is available on request.

Finally, a dummy variable was created from this summary measure for those workers reporting both of the social impact conditions.

## 10) Interpersonal Relations

*Good Interpersonal Relations.* Based on answers to the two following questions.

In general, how would you describe relations at your workplace between management and employees?

In general, how would you describe relations at your workplace between workmates / colleagues?

Both of these are coded as:

1. Very good – 2. Quite good – 3. Neither good nor bad – 4. Quite bad - 5. Very bad

A dummy variable was created for those reporting Very Good or Quite Good relations with both management and with colleagues. The sum of these two dummies which runs from zero to two, is a positive measure of interpersonal relations. The distribution of this variable is available on request. Finally, a dummy variable was created from this summary measure for those workers reporting positively for both of the interpersonal relations conditions.

## 11) Values and Outcomes

*Matching Values and Outcomes.* ISSP Work Orientations survey has two parallel parts where it presents the same eight job features. First, it asks respondents to indicate how much they personally value to each job feature. Then, it asks how much these

job features are applicable to the respondent's current job. Only one of the job features (organization of daily work), which is included in the former part, is excluded in the latter part. However, there is a separate question for this job feature which makes comparison possible. This variable is based on answers to the eighteen following questions.

Personally important: A job that allows someone to help other people

Personally important: A job that is useful to society

Personally important: Job Security

Personally important: High income

Personally important: A job that allows someone to work independently

Personally important: An interesting job

Personally important: Good opportunities for advancement

Personally important: A job that involves personal contact with other people

Personally important: A job that allows someone to decide their times of days of work

All coded as follows:

1. Very Important – 2. Important – 3. Neither important nor unimportant – 4. Not important – 5. Not important at all

Respondent's statement about their job: In my job I can help other people

Respondent's statement about their job: My job is useful to society

Respondent's statement about their job: My job is secure

Respondent's statement about their job: My income is high

Respondent's statement about their job: I can work independently

Respondent's statement about their job: My job is interesting

Respondent's statement about their job: My opportunities for advancement are high

Respondent's statement about their job: In my job, I have personal contact with other people

All coded as follows:

1. Strongly Agree – 2. Agree – 3. Neither agree nor disagree – 4. Disagree – 5. Completely Disagree

And which of the following statements best describes how your daily work is organized?

1. I am free to decide how my daily work is organized
2. I can decide how my daily work is organized, within certain limits
3. I am not free to decide how my daily work is organized

As above, dichotomous variables were created, with 1 representing (for personal values) Very Important or Important, (for statement questions) Strongly Agree or Agree and (for the organization of daily work) the designing of most or part of daily work. The sums of the dummy variables dealing with the same job feature were calculated. These new variables run from zero to two, zero and two meaning that the values and outcomes are matching while one means that they are unmatching. The numerical values were recoded, with 1 representing the matching job features. Then the sum of these 8 dummies was calculated. The resulting variable counts the number of times (out of eight) the respondent reports a certain job feature that suits his or her preference, hence is a positive measure of matching values and outcomes. The distribution of this variable is available on request. Finally, a dummy variable was created from this summary measure for those workers reporting more than 4 positive matching values and outcomes, considering that more than half of the outcomes should suit to a worker's values to show that the worker has *matching values and outcomes*.