

Passion for art?!

About the motivation of non-artistic personnel in the art education



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 **Passion for art?!**

A research on the motivation of non-artistic personnel in the art education.

Master Thesis Cultural Economics and Cultural Entrepreneurship

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■ ■ ■ Preface

Reading this page means my master thesis is lying in front of you. During the writing process I have learned a lot. My biggest victory was writing in English, whereas this language always has been a battle for me. Support, tears, persistence, excitement, victory, love and stress. All these words can be applied on the period that I have wrote my thesis.

Blissful and proud of having finished this thesis I would like to thank a couple of people for their contributions on this thesis. Without them this thesis wouldn't have the shape as it has now.

First of all I would like to thank Berend Jan Langenberg for his enthusiastic approach and very supportive supervision. I praised myself a lucky one with a supervisor like him.

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Rotterdam,

Chantal Nanine Regina Prins

In memory of,

Regina Prins – Weijers & Irene Lakerveld

Two beloved persons who passed away during the writing process of this thesis.

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Summary

This thesis provides a research on the motivation of non-artistic personnel in centers for art and culture. The general questions that will be answered are: How are they motivated in their work and do they derive psychic income from working in the arts?

The immediate cause for this research is created by Caves' theory of creative and humdrum inputs in the cultural sector. As this theory is stereotyping the personnel in the cultural sector and their motivation. He claims that the organizational personnel would only work there for the money. This was something that really stroked me. For this reason I went looking for other research. I found out that there was a lot of research about the motivation of artists. Except there wasn't been done a lot of research concerning non-artistic personnel in the cultural sector and their motivation. Therefore I started with creating a theoretical frame. This theoretical frame obtains a point of view and encloses the topic of the research. It exists out of different theoretical disciplines. It reviews general labour market theory, labour motivation theory and theory concerning creative and humdrum inputs in the cultural sector. Finally it ends with describing the labour market in the art education sector.

The theoretical frame is the initial concept of nine hypotheses. Out of these hypotheses the research is designed. The research method that has been used is a self-complementary questionnaire. The questionnaire has been send to non-artistic personnel of four centers for art and culture in the Netherlands. Where I have chosen to define non-artistic as non teaching personnel. To create a reference frame for the results of the population I have chosen to send a revised version of the questionnaire to a control group, who do not work in the arts.

Non-artistic personnel are the personnel with organizational inputs. They keep the organization running. Results from the questionnaire demonstrate that they have different orientations concerning their job. When it comes to motivation they are indeed extrinsically motivated by monetary rewards, but only up to some level as deriving a lot of money is not important. Also other extrinsic motivators are important. For example a nice atmosphere, appreciation and autonomy.

Looking at intrinsic motivators, they are also intrinsically motivated as well. They find it really important to perform a job they like. Furthermore challenges and working in an organization with artistic goals are important. Nonetheless these results were not distinguishing from the results of the control group, so in that sense the non-artistic personnel in the art education are not special. The results of the control group are noteworthy different concerning their passion for their

specialism. As they have a slight preference to work with fashion. But most of them did not mindful made the decision, this makes speaking about passion difficult.

However looking at the results concerning passion for art there can be spoken of a “passion for art”. Keeping in mind that this counts stronger for the non-artistic personnel that are working closer to the product and have more knowledge about art. Nonetheless most of them have a strong preference to work in the arts and they value their job higher because of working with arts.

Introduction

A cultural product is not made all that sudden. A lot of work has to be done! There are creative inputs needed nevertheless also non-creative inputs are needed in order to get it on the market. In the Netherlands a lot of people are working in the cultural sector and those are not only artists. The artists' labour market has been researched a lot, which helped us to overcome a lot of false clichés and beliefs about this labour market. For example Abbing (2003) points out that it appears that artists have a stronger inclination to seek non-monetary rewards such as recognition by peers and private satisfaction than average professionals have which is part of their habitus (Abbing, 2003:438). But what about the persons who are delivering the non-creative inputs? Do they work in the cultural sector because they care for art and culture or is it just coincidence?

According to Caves (2000) they don't care and it is just coincidence. He makes a distinction between creative inputs and humdrum inputs. The creative inputs are coming from artists and the humdrum inputs from non-artistic personnel. Whereas facilitating and supporting personnel can be considered as humdrum workers.

According to Caves the creative workers care about the quality of their output and value this highly in their work (Caves, 2000:4). They make art for arts' sake and by making this they receive a high psychic income (Caves, 2003:74). The humdrum inputs are inputs from persons who demand at least a wage that is equal to what they can earn in another market for inputs of their type. They don't care who employs them and what tasks they get, at least if they are within their competence. They are just in it for the money (Caves, 2000:4). This really stroked me. I kept wondering: "Is it really true that they are only in there for the money?"

I could not imagine that there are people who are only working for the money. Moreover during my internship in the cultural sector I noticed there were a lot of managers and supporting personnel who worked there because of their interest in art and culture. Besides from my perspective the managers did not earn less. Although I doubt whether this was equal to what they could earn outside the sector for the same job. An important vision that a lot of personnel carried out was "Passion for art!" So maybe also non-artistic personnel in the cultural sector have strong preference to work with arts and derive a high psychic income from it. There seems to be quite a contradiction between what Caves states and what I have noticed in practice.

For this reason I went seeking for research on the labour market of non-artistic personnel in the cultural sector, especially on motivation for non-artistic personnel. I found out that there wasn't a lot of research done in the cultural sector.

First of all I have search for more general information about the labour market and what motivates people. Searching for theory about these subjects first of all you will notice that they all include the human aspect of the labour and the labour market.

Even Marshall (1890), the father of the neoclassical economic, theory states that the labour market is special because it is connected to humans. People don't seem to care only about money. Obviously they need an income to pay their bills and to buy food. But on the other hand they are also looking for other kind of needs. Besides an economical income they are also looking for a psychic income.

The term psychic income is used by economists to make a distinction between the monetary rewards and the non-monetary rewards. By economists the term psychic income is seen as an easy term to include all things which are hard to define, for these reason economists are not eager to use it. It would only complicate the economical analysis of the labour market. Further there are measurement problems. Because how do you quantify it and how important is it in order to the economical analysis of the labour market? (Thurow, 1978: 142) For this reason psychic income is not very popular.

When it comes to the artists' labour market psychic income is an important factor to explain their behavior on the labour market. They have a strong preference to work in the arts and they are willing to sacrifice monetary rewards for this. Still remains the question; What about the non-artistic workers in the cultural sector?

The Master thesis of van Dam (2004) showed that we might be dealing with psychic income. She did research on labour market positions of non-artistic personnel in the performing art venues in the South-West of the Netherlands. Her research showed that it wasn't just a coincidence that the people worked in the performing arts. They were interested in performing arts and this was considered as an important part of their job. Besides that a great part of the personnel were satisfied with their salary but in their opinion they could have earned more outside the sector. As you can see they are also bringing financial sacrifices in their work which can be evidence for a psychic income. But in order to say more about this van Dam (2004) points out more research has to be done.

This research is lying in front of you. Nonetheless I am aware of the fact psychic income is hard to measure I will try to find some evidence for it. According to Oswald and Strauss (1978) you have to immerse motivation theory in order to say something about psychic income. For this reason I will focus more on the motivation and how personnel is orientated in their work. Hopefully being able to say something about psychic income.

The cultural sector is too comprehensive for this reason I have chosen to narrow it down to the art education, specifically centers for art and culture. The art education sector is the sector that

tries to transmit the passion for art by teaching children and adults about art and culture and by making it able to them to be creative as an active member in a specific art discipline.

Nevertheless do the non-artistic workers in this sector only care about the money or do they have “Passion for art” themselves?

My research question is:

How is the non-artistic personnel in centers for art and culture motivated in their work and do they derive psychic income from working in the arts?

In order to answer this question I will start with some more general information concerning the labour market. What is the labour market and what makes this market so special, is the question that I will answer in chapter one. Besides that I will also discuss the term psychic income and motivation theory in this chapter.

The second chapter expounds more about the labour market in the cultural sector. In this chapter I will discuss and criticize already existing theory. Caves and his theory about creative and humdrum inputs is standing central. I will compare his theory with other research concerning the artists' labour market and the labour market of non-artistic personnel in the cultural sector.

In chapter three “Art education” I will emphasis on the art education sector in the Netherlands. What is art education, what kind of organizations and professions are there? What are the creative and the humdrum inputs?

In the next chapter, chapter four, I will describe the hypotheses which I have derives from the theory from chapter one till chapter three.

In chapter five “The research” I will describe the research method, the population, the response, and in the final chapter 6 I will converse the results. Finally I will come up with the conclusion and recommendations.



Everyday a great part of all the people in the world work. They offer their labour to organizations or try to sell their products or services as self-employed. Most of them do this for eight hours a day, five days a week. This makes it an important part of their lives. Taking this in consideration you will notice the effect that the labour market has on peoples' lives.

Abstractly the labour market could be described in the following way: The labour market exists out of suppliers of labour; the persons who supply their labour to organizations. And on the other side the demanders of labour; organizations that need employees or are searching for products or services of self-employed people. The 'good' that is being traded is labour. But as we will see, it is not as simple as it seems.

1.1 Labour and the market

First of all we need to deal the definition of labour: What do we consider as labour? As Langenberg (2006) points out labour is most of the time described in economic terms as: "The human activity which causes production of goods and services, which do have utility for other people." The economist puts the emphasis on the added value for other people. But as Langenberg also shows this description is not comprehensive. Imagine a woman doing the laundry at home. Do we consider this as labour? and what about study or illegal labour? To make a clear distinction an important characteristic is developed; the person needs to get paid for his work. As a result of this mentioning labour means we are talking about paid work (Langenberg, 2006: 6). The payment stands for the appreciation of the demander of the labour. This means voluntary work, a study or unpaid household work is not considered as labour.

1.1.1 The neoclassical theory

As the term labour market shows, it is a market. The most pervasive economic approach of the labour market is the neoclassical theory (Smith,2003:2). The neoclassical model from Alfred Marshall (1890) also known as the competitive model, states that the payments and the agreed amount of labour are set on base of the demand and supply model.

The supply of labour exists out of persons who offer labour. This means the persons who already have a job and those who are looking for a job. The supply of labour can be analyzed on two levels: the microeconomic level, concerned with individual and household supply, and the macroeconomic or aggregate economy level (Smith,2003:7). The aggregate economy level is the total economy level. Economics observe the supply as the aggregation of all individuals' decisions (Smith,2003:21).

The demand of labour is coming from firms and markets. Labour is one of the factors of production which firms combine and organize in order to generate output. (Smith,2003:40) In other words it is the employment, which is coming from firms; the employers and also from the self-employed people.

Langenberg (2006) makes a distinction between sectors and profession groups when he looks at the labour market. Demanders at the labour market are different branches whereas the suppliers are the different profession groups. The outcome of the meeting of these two parties is not fixed and changes over time, this is what we call the dynamics of the labour market (Langenberg, 2006: 5).

For example the branch that is discussed in this thesis is the art education sector and the profession group that works in this sector are artists. The art education attracts artists but besides artists they also attract non-artistic personnel. For instance managers, administrative or marketing personnel. Artists can work in the art education but they can also work at other kind of sectors for example in the game industry. Figure 1 pictures this.

Figure 1 – *The artist’s labour market and the art education sector.*

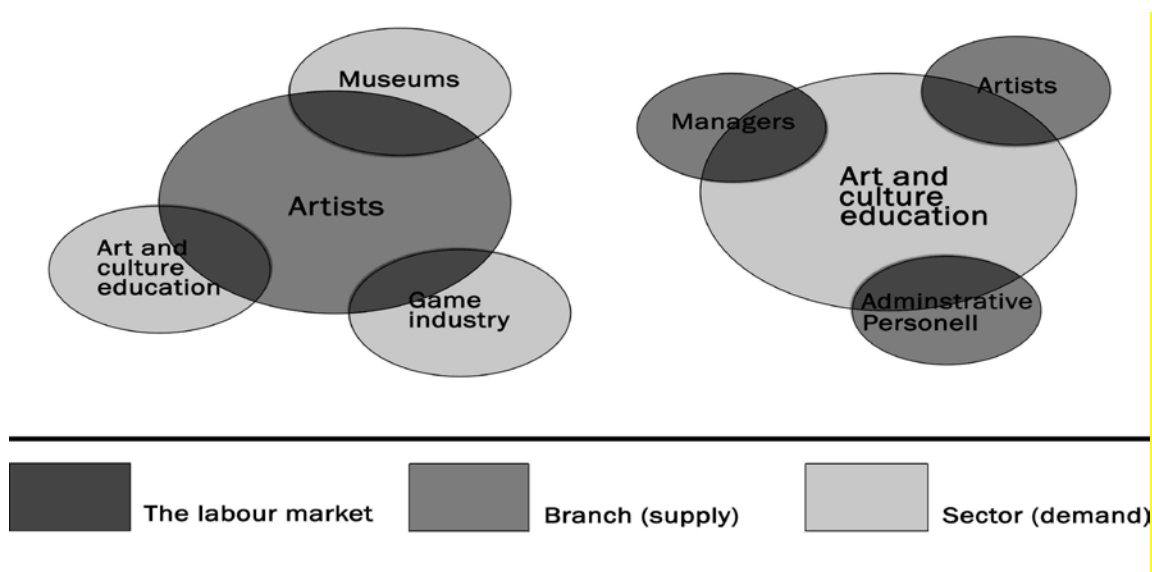


Figure 1 pictures that also non-artistic personnel is working in the art education. The art education serves as an example of a labour market in the cultural sector where non-artistic personnel are working. But how is the outcome of these markets created? How is supply and demand determined?

The neoclassical theory has the perfect market as starting point. The theory focuses on the rational behavior of individuals on the market.

On micro economic level this means that the analysis constructs a simple model of an individual's labour supply decision. Basically it involves a choice between work and leisure, subject to a budget or income constraint. It does not concern any individual in particular, instead we are dealing with an "idealized" micro economic individual who seeks rationally to maximize his/her utility (Smith,2003:7). People are typically assumed to respond favorably to benefits and negatively to costs. Utility maximization can be in terms of money but also in other advantages. In this theory there is basically no difference between labour and other goods and services.

Demanders and suppliers from labour are all pursuing their interest and profits on a free market which derives from perfect competition (Udens, 2002: 21-22).

Perfect competition states that all suppliers of labour are competing with each other and all the demanders of labour are too. The price is set by the law of demand and supply: The bigger the demand, and how smaller the supply, the higher the price will be. But on the other side is the price given and it influences the demand to ask for extra labour forces. They compare the costs with the benefits of extra labour forces and make their decision on base of the outcome (Udens, 2002: 22).

But the perfect competition market approach has shortcomings talking about labour. A lot of factors determine the decision to participate in the labour force or not. These are for example: economic circumstances, personal characteristics, government legalization, health issues or social conventions (Smith,2003:31). This shows that not only the price is important but as well the environment, personality or circumstances play a role.

Wieteke van Dam (2004) points out: "The most important aspect which deviates the labour market from another random good market is that if you consider labour, you have the deal with human. Humans are unique, in contrary to goods, they are complex: they have feelings and own preferences what makes them unique" (van Dam, 2004: 4).

1.1.2 Special characteristics of the labour market

The labour market deviates from other markets and as a result of that deviating position a special part of economics has been raised. The "labour economics" or the "economics of work and pay". Even Alfred Marshall (1890) who is a neo classical economist, has showed us the differences of the labour market in his Principles of Economics. He acknowledges the human aspects of the labour market. Given that the labour market distinguishes itself on four important points from markets of goods:

1. Labour is connected to humans.

The most obvious and most important difference between labour and another random good is that a labour contract involves a human being. (Smith, 2003:99). The labour is

embodied in the seller, which makes that there are no two similar sellers. Labour is a heterogeneous good, whereas most of other random goods show a certain extent of homogeneity. As Udens (2002) points out: "Labour can be seen as a good, but it is special in the sense that it can sell itself and its user value is variable to a certain extent of own appreciation value" (Udens,2002:22-23).

2. The agreement between supplier and demander last for a longer period of time.

Just think of buying food: When you are hungry, you go to a food store. Here you buy food and afterwards you will eat it. But with labour this is most of the time different you don't consume employees that fast. In the Netherlands the average job lasts for nine years (Theeuwes,2006:16). This also makes that the demand and supply are less able to react on price changes.

But why are they connecting themselves to each other for a longer period? Doeringer en Piore give three factors which explain the existence of the internal labour markets and for the fact that employers and employees are connecting themselves to each other for a long period of time. First of all efficiency reasons of employers concerning of specific knowledge and investments. Efficiency reasons for employers can be for example costs that are made to attract personnel or to educate personnel. Secondly the interest of employees; they are looking for job security and promotion. Or they stay in a job because of habit reasons (Udens,2002:26).

Because of all the costs and the insecurities organizations and employees are securing themselves against this with long-term contracts. How attractive a long-term relationship is in comparison with repeated market contracting depends on the frequency labour is needed, the insecurity of this labour and the specific investments of the labour that are related to it (Udens, 2002: 28).

3. The demand for labour is a derived demand.

The demand for labour is related to the demand of goods and services. It is a derived demand from the generated goods and services and therefore also directly dependent on the goods and services market. As Smith points out: "There is no firm that demands labour for its own sake" (Smith,2003:40). Think of a store which is busy and sells a lot. In that case more personnel is needed than in a quiet store that sells less.

4. Wage is income for employees.

The price of labour is the amount of wage for a person. Since the wage is their income which makes it also of psychological importance (Langenberg, 2006: 7).

Reading the aforesaid labour market characteristic it becomes clear that even the neo classical economics show human aspects of the labour market. The labour market is not a perfect one because of its special characteristics, as I have said before: the labour market is about human-beings! But what is it that motivates them to work? Is it only about monetary rewards or are there more rewards to obtain?

1.2 Psychic income

In the past decades, the non-monetary reward of work is known as the concept psychic income (Rengers,2002:28). Psychic income is by economists traditionally added to money income in order to include nonmonetary benefits and costs like fame, power, friends, physical discomfort, risk to life etc. (Thurow, 1978:142). Although it is obvious that working derives not only monetary income economists are not very eager to use this term. They see it as an easy term under which aspects which are hard to explain are mentioned. There are some operational problems which occur. There is no clear consensus about how to measure psychic income and the weight of psychic income in the economical analysis of the labour market. (Oswald and Strauss, 1978: 146) The main reason for measurement problems is that no job characteristic can be assigned a priori to the positive or negative component of psychic income. Individuals may assign aspects with different value (Thurow, 1978:142). Something what is a positive aspect of the job can be a negative aspect from someone else, which makes it hard to compare.

Besides the measurement problems the introduction of psychic income creates a lot of problems for the rest of the economic analysis. As we have seen in paragraph 1.1.1 the standard analysis derives from an 'idealized' individual who is looking for utility maximization. As Thurow (1978) points out: "This depends upon the implicit assumption that individual utility and social welfare only can be created by consumption and not by production. The introduction of psychic income supposes that also the production, the way of how people can do their jobs, counts. Producers' welfare undercuts the idea that workers should only be interested in wages and not worry about the techniques or production chosen by this employer. This makes the economic analysis more complicated and as a result of this the term is less popular" (Thurow,1978: 143-144). According to Rengers (2002) the term is less popular – issues of market failure aside – because the concept does little to alter the neoclassical theory of labour markets, particularly if all workers involve some degree of psychic income (Rengers,2002:28).

Although the term psychic income is not very popular by economists it is quite popular by cultural economists. Psychic income plays an important role for explaining artists' behavior on the labour market. Whereas it should be relevant to arts employment as there is a good reason to believe that artists receive unusually high levels of psychic income from their works of art (Rengers,2002:28).

Abbing (2003) says that it appears that artists have a stronger inclination to seek non-monetary rewards such as recognition by peers and private satisfaction than average professionals have which is part of their habitus. They would sooner sacrifice money income in order to be able to work more hours in their profession as an artist (Abbing,2003:438). But does this also apply on non-artistic personnel in the cultural sector? Do they also have passion for art and are they able to derive psychic income from working with it?

According to Oswald and Strauss, when you want to say something about psychic income as an economists in the labour market you should immerse yourself in satisfaction and motivation theory. In order to see what people find important in their job (Oswald and Strauss,1978:147). For this reason in paragraph 1.3 I will elaborate on labour motivation.

1.3 Labour motivation

Why is someone in his daily job low motivated and lazy? Whereas he is running off his feet as a voluntary at a museum? A lot of reasons can be hidden in these questions. The reason can be found in the person itself, in his knowledge or the situation. These are all factors which can determine whether a person is motivated or not.

Motivation regards the combination of different factors. It is a combination of certain factors which are inside a person (mainsprings, ambitions, capacities) and on the other side the situation a person finds oneself in (contents of the tasks, cooperation, management style). It refers to all factors that create targeted behavior (Kluytmans,2005:239).

It is remarkable to make a distinction between intrinsic and extrinsic motivation. Intrinsic motivation refers to factors that stimulate people intrinsically. It focuses on the content aspects of the job. The person is stimulating him/herself from inside by doing certain work. Examples are satisfaction in the job, success, self-development, doing the work you like, working with art or artistic people. Extrinsic motivation refers to external factors which motivate people for example money, the context of the job or status (Armstrong,1995:116).

Labour motivation is about the motivation of labour. It concerns questions as: Why do people work and what makes it that we put energy in it? It is about all the factors that determine our behavior in our job. Which factors incite us to targeted behavior in our job and make it that we can keep putting energy out of it till we have reached our target? (Kluytmans,2005:239)

1.3.1 Conceptions of human behavior and motivations.

There has been written many on the subject of how human behavior is developed. We can make a distinction between three basic approaches of human behavior and motivation, which are coming from Watson (1986). These three basic approaches are human behavior as (1) a consideration of interests, (2) as a result of needs or (3) as a result of exchange process.

1. *Human behavior as a consideration of interests.*

The human behavior as a consideration of interests approach sees humans as calculative individuals. Humans are considered as rational-economical human beings that are weighing their effort in economic grounds with respect to their reward. People are prepared to put other than economical needs and interests aside when their performance is financially rewarded sufficiently. In this approach most of the attention is going out to the financial incentives to motivate people. It does not exclude other kind of needs but they presume that these needs are accomplished outside labour and organizations.

(Kluytmans,2005:240)

Of course you can argue this, because why should people only care about money? As a matter of fact are we actually able to exclude human needs and interests during work? Image artists, they don't seem to value financial rewards very high and they are trying to fulfill their needs and interests in their work! But on the other side some people declare this is exactly what makes artists different from other workers. Therefore it may make some sense.

2. *Human behavior as a result of needs.*

This approach sees the needs of individuals as an important factor in their work. Seeing that people take their humanness to work with them. The extent to how it is fulfilled is relevant for how they will perform (Watson,1986:96). This means you can not exclude their needs and interests. They cannot exclude their humanness and as a result of this they want to see their needs fulfilled, has initiated a lot of theories.

There are theories that consider social needs as propulsion. Humans are not only looking for monetary rewards but they have emotions, friendships and relationships with others which influence their behavior on work. This makes that employees are creating groups with own standards, characteristics and visions (Kluytmans,2005:242).

Another theory is the theory of Maslow. He sees the self-development need as a propulsion. According to him human behavior is the result of interaction between needs and on the other side biological, cultural and situational factors. Human needs are innate and can be divided in five basic categories. The need of self-development is on the top. Between these basic categories there is a hierarchy. This will say that satisfaction of one need is only pursued when a lower need is accomplished. But scientifically this theory is criticized a lot, because research has shown that a human-being does not move over from a layer of needs to another but different motives and needs are simultaneously operative. Besides that thinking in lower and higher needs is questionable (Thierry,1997:29).

According to Herzberg, who has been inspired by Maslow, humans do have the need to realize themselves in their work. They want to accomplish their potentials. The nature and contents should make this possible. Herzberg makes a distinction between two different types of factors. First the context and hygienic factors, which are rewards, status, job security, labour conditions etc. These factors on itself do not create satisfaction but they can create dissatisfaction, as a result of this they are also called dissatisfiers. The other types of factors are motivators these are challenges, acknowledgement, responsibility and possibilities to grow which are offered by the work. They accomplish labour satisfaction as a result of this they are also called satisfiers (Kluytmans,2005:243).

Another theory which derives from the approach of human behavior as a result of needs is the complex human theory. This theory from Schein (1980) descent from the idea that needs are universal for all people. They acknowledge that needs are influenced by situations and can change over time.

Reading this the interpretation can be made that the explanation for human behavior and needs are more a process of exchange between individuals and organizations. Therefore the last approach which sees human behavior as a result of an exchange process has come about (Kluytmans,2005:244).

3. *Human behavior as a result of an exchange process.*

This approach is more focused on how motivation comes about instead of what incites people to certain behavior. People want to be rewarded for their effort but what a valuable reward is, is different for each individual.

I will shortly discuss three different theories' which are seeing human behavior as a result of an exchange process.

First of all the expectancy theory of Vroom, this theory tries to explain why humans choose certain behavior instead of other behavior. This decision can be seen as a cognitive calculative reward process where three factors play a role.

1. The expectation of success: Will I succeed in accomplishing my goal?
2. The instrumentality of the behavior: Does the behavior have a reward?
3. The value of the reward: How valuable is the reward in my opinion?

Individuals make a consideration of these factors and base their decision on it (Kluytmans,2005:245).

The second theory is the comparative theory of Adams. This theory also focuses on the cognitive decision process but, in contrary to Vroom, Adams doesn't put the accent on the expectation of the reward but on the relative value of the reward in relation to the effort. Comparison with others and the context are central points in this theory. Individuals compare the proportion between their effort and the rewards with others. When these are

unequal, as well in positive sense as in a negative sense, individuals will feel themselves awkward. How stronger that feeling is how more they will try to find the balance as a result of this it can lead, in case of an unfair situation, to less motivation. In other words, individuals tend to find an equal balance between effort and reward. One they measure up to others as well (Kluytmans,2005:246 - 247).

The third theory is the goal setting theory from Locke and Latham. According to them goals are playing an important role in the motivation of employees. These goals have to fulfill to the following restrictions.

- Difficult, but realistic, goals will lead to better performance than simple goals.
- Goals have to be specific defined and not general.
- Knowledge of the results and feedback are important during and after the work.
- The roles of reward or review systems are toned down. They have influence on the satisfaction of the employee but not on the level of performance.

Good goals will lead to involved employees regarding their job and the organization. Next to this it also affects how motivated they are to face new challenges (Kluytmans,2005:248).

These sequence of approaches of human behavior are similar to the development of the assumptions on how firms were motivating their personnel in the 20th century.

In the first part of the 20th century firms were considering their employees as 'homo economicus'. The most important need was money. The 'homo economicus' responds on monetary incentives and consider their own interests as important (Schafrat and Stierhout,1993:48). In the thirties the idea of 'homo socialis' became more important. The acknowledgement that people do not only respond on monetary incentives but also on social constraints becomes more important. The idea of social groups inside firms becomes acknowledged. As well communication between managers and employees is considered as important. Whereas people are not only motivated by money but also status, social contacts and appreciation are important (Schafrat and Stierhout,1993:54-55). Between 1950 and 1960 also the enthusiasm for the 'homo socialis' declined. The idea of the self-conscious human becomes more important. Employees are more conscious of their own needs and the rejection with work (Schafrat and Stierhout,1993:61). There is a large variety on matters which people value or prefer. These can be status, money, self-development or satisfaction by colleagues. These matters are different over time, it depends on social and cultural developments but also the age of a person can be influencing (de Moor, 1992).

Taking this in consideration you will notice that despite all these theories which give us some insights in motivation and human behavior we still have to be critical when it comes to generalization. Like de Moor (1992) has showed us every individual is unique with different needs.

Still remain questions as: Are all individuals looking for the same challenges in their job or not? Which aspects are valuable to them and which not? To say something about this we have to take a look at labour orientations.

1.3.2 Labour orientations

Whereas motivation tells us something about what drives people to deliver achievements. Labour orientations tell us more about on what aspects of the work humans are attaching value to.

Aspects of work can be income or the relationship towards their colleagues.

Research from van Hoof et al. (2003) has showed that there are five different labour orientations.

1. The intrinsic orientation, which focuses on the content aspects of the job.
2. The extrinsic orientation, which focuses on the external goals of the job which are rewards and job security.
3. The career orientation, which focuses on the learn- and develop possibilities
4. The convenience orientation, which focuses on avoiding difficult or aggravating circumstances of the job.
5. The social orientation, which focuses on the social factors during and around the job, including the atmosphere of the work.

As you can see employees do not necessarily have to work for the money. They can also orientate on their career, on the content of the job or on the social aspects of their job. This means that besides income in terms of money they can also derive another kind of reward which is usually called under the collective term: psychic income that has been discussed in paragraph 1.2.

In this thesis I want to do research on how non-artistic personnel in the art education are orientated on their work. Are they more intrinsic orientated or are they more social orientated? Which kind of motivators do they value? Do they value extrinsic motivators like monetary rewards or are they more intrinsically motivated and do they derive psychic income?

In the next chapter I will elaborate more on the labour market in the cultural sector and the already existing theory.



Chapter 2 The labour market in the cultural sector

The cultural sector creates cultural products. The core of the sector lies in the creative arts usually defined as: music, dance, theater, literature, visual arts, and crafts. But when we use a broad definition we can also include newer forms of practices such as video art, performance art, computer and multimedia art and so on (Throsby,2001:112). As we have shown in the introduction, a cultural product is not made all that sudden. A lot of work has to be done! There are creative inputs needed but in order to get it to the market also non-creative inputs are needed. Just think of manufacturing, transport, finance etc. Caves (2000) points out that artist of all types are engaged in creative processes and tasks that come to completion only with the collaboration of as he points out with “humdrum” partners and perhaps of other artists as well. The painter needs the art dealer or the novelist the publisher (Caves,2000:1). As you can see different kind of input are needed. As a result of this Caves makes a distinction between the creative inputs and the humdrum inputs in the production of cultural goods.

2.1 Humdrum and creative inputs

When you read Caves (2000) you will notice that he makes a distinction between the creative inputs which relate to the content of the cultural product and the humdrum inputs which relate to the delivery of the cultural product. But what does he mean with this distinction?

According to Caves the creative inputs are the inputs of the creator, for example from artists. The input of the creator contributes to the content of the product. As a craftsman he expresses pride in or concern for the quality of his work and the goods he turns out. Artists will care about the originality displayed, the technical process demonstrated, the resolution and the harmony achieved in the creative act (Caves,2000:4). Artists should have a certain attitude towards their work; they make art for art's sake. Because of this artists may accept lower wages for creative work that fall short of their opportunity costs in humdrum employment (Caves,2003:74).

You will notice that Caves uses a kind of ‘stereotype’ description of creative inputs. When it comes to humdrum workers he does quite the same.

According to Caves humdrum workers, wherever they work, demand a wage that is equal to what they could earn in other markets for inputs of their type. They do not care who employs them or what tasks they are asked to undertake. As long as they are within their competence. They are just in it for the money and don't care about the output (Caves,2000:4). To make it a little more visual you can consider humdrum workers as facilitating and supporting personnel with organizational inputs. For instance persons from business departments like finance, marketing, personnel departments, ICT, facility, customer service and ticket sales etc.

In other words you could say that the creative inputs are the artistic inputs of artistic persons: the artists. The humdrum inputs are the non-artistic inputs from non-artistic persons.

Of course making a distinction like this between creative and non-creative inputs in the cultural sector is useful. It is obvious that there are different inputs needed to create a cultural product. Nevertheless I think we should be very critical towards the very strict division that Caves makes.

Noordman makes a similar distinction. He distinguishes supportive personnel and personnel concerning content (Noordman, 2003: 216). The supportive personnel can be considered as the humdrum workers and the personnel regarding content as the creative workers.

He says the art sector is different in motivating their personnel than non-art organizations. In the art sector most of the times the director adapts to the perception of his employees; They are all part of the team, cooperating with each other to create a wonderful product. Self-development is significant. As a result of the cooperation to create a wonderful product they can motivate themselves. But when an organization is becoming bigger this becomes more difficult. Tasks are more divided and as a result of this the distinction between supportive and personnel concerning content becomes more clear. The two categories of personnel are motivated in a different way. Whereas the personnel concerning content is intrinsically motivated the supportive personnel is more extrinsically motivated in the sense that they are looking for social acceptance (Noordman, 2003: 217).

It is noticeable that there is a conflict between what Caves claims and what Noordman is saying. According to Noordman the supportive personnel are more looking for social acceptance whereas according to Caves they are in there for the money? Anyhow who is right?

In order to get some more insight in this question I will now collaborate more on research that has been done on motivation on the artists labour market and the labour market of non-artistic personnel in the cultural sector.

2.1.1 The artists' labour market vs. creative inputs

In accordance with Caves artists make art for arts' sake. As Abbing (2003) points out this suggests that the artists have saint-like qualities. While they are making "sacred" art they forget about themselves and only care about the art. But this does not necessarily have to be the case. Artists can still seek private satisfaction. Making art is not a mystic self-rewarding activity but, as in other professions, it is a way of obtaining rewards. Not only in terms of money and private satisfaction but also in the condition of recognition, status or other non-monetary rewards from other people. (Abbing, 2003:437-438) This shows that they do not only work for arts' sake but they are also looking for other rewards.

In my opinion Caves has a point when he mentions the strong work preference of artists. The artists' labour market has been researched a lot and it appears that artists have a stronger inclination to seek non-monetary rewards such as recognition by peers and private satisfaction

than average professionals have. This is part of their habitus. They have a strong inclination to exchange income in terms of money for non-monetary rewards (Abbing, 2003:438). Other research from Throsby (1994) and Rengers and Madden (2000) also have shown that artists sooner would sacrifice money income in order to be able to work more hours in their profession (Abbing, 2003:438). This shows they care about the output and less about the money. In order to this you could say artists are strongly intrinsically motivated. But as we have seen before also artists are looking for external rewards, especially in non-monetary terms. So in that sense you could also say they are career oriented.

Despite these research results it doesn't always have to be the case that artists don't care about the money. Filer (1986) showed with his research on artist's income that artists are normal, risk-averse, and income seeking individuals just like the rest of us (Filer, 1986:73–74). Art doesn't always have to be for art's sake, there are also artists who produce for the market.

As well Abbing (2002) agrees in some sense with this. He is tempted to think economist are right in assuming that artists seek monetary gain. Many people are attracted to the arts due to the top incomes are extremely high (Abbing, 2002:122). Young artists are often obsessed with money but on the other hand they also make a lot of sacrifices because they want to serve art. In general they earn less as an artist than they earn in other occupations. Like he points out; rewards can be means. Not for all artists these means refer to artistic ends. They can lead to personal advancement as well. Nevertheless, it is often difficult, if not impossible, to determine whether certain types of behavior serve art, the artist or both (Abbing, 2002:84).

It becomes evident different kind of motivations can play a role in the profession of an artist. This shows that the distinction that Caves makes between creative and humdrum inputs is very black and white, where it might be grey. Not all artists do have to work for arts' sake, they can also be motivated by money!

Still remains the question: Why do artists tend to work more in the arts when their income rises from other jobs and keep on working in the arts despite their low income? Artists are relatively high intrinsically motivated, even when they are extrinsically motivated recognition is more important than money. The idea of the economic approach that an interest in money can sufficiently explain behavior, is inadequate when it comes to the arts (Abbing, 2002:102). Where economist are very reserved in using the term "psychic income" it can be useful for answering this question. Because of the fact that artists are intrinsically motivated and care less about the money you could say that another kind of income is derived. An explanation for this is psychic income.

But what about the organizational inputs in the cultural sector? Who tells us that the non-artistic personnel in the cultural sector would not care about their output as long as they got paid? As we

have seen in chapter one, labour motivation is not only based on the monetary income people derive from their job. Why should they not derive a high psychic income from their work and have a strong preference to work in the cultural sector?

2.1.2 The labour market of non-artistic personnel in the cultural sector vs. humdrum inputs

According to Caves (2000) humdrum workers don't care as long as they got paid. Besides that it should not matter in which sector they are active (Caves,2000:4).

For me this was very contradicting with what I have experienced and practiced in the cultural sector, where a lot of humdrum workers were very passionate about their work in the arts and I also got the feeling that they did a job for which they could earn more money outside the cultural sector for a similar job. But this was only a feeling and I did not have evidence for this.

For this reason I went looking for research on the labour market of non-artistic personnel in the cultural sector. I found out that there was a lot of research done about artists and their labour market but there was almost no research done about non-artistic personnel.

Langenberg came up with van Dam (2004). She did research on labour market positions of non-artistic personnel in the performing arts in the South-West of the Netherlands. She held a survey under 786 employees of performing arts venues. Her response was 176 surveys, of which 167 surveys were useful. Her research showed that 58% of the employees said it was no coincidence that they worked in the cultural sector. This means that more than 50% have been chosen consciously for a job in the cultural sector. Almost the half also said they wanted to work in the cultural sector by all means. Almost 75% were interested in the performing arts and the output of the organization where they were working for. They also considered knowledge about the performing arts as important for working in the performing arts (van Dam, 2004: 56). These factors show that non-artistic personnel in the performing arts do care about the sector they are working in. Besides that they are interested in the output which is in contradiction with Caves theory and his definition and characteristics of humdrum workers.

Another result of her research was that most of the non-artistic employees were content with their salary that they earned. But interesting is that 63% of the employees did think that they could earn more in another job. This shows a great part of the employees brings a financial sacrifice (van Dam,2004:57). Although van Dam points out more research has to be done her findings regarding the income are also contradicting with his claims about the wage of humdrum workers. Caves says that they demand an equal wage to what they could earn in another job. She shows that they accept lower wages, although is it not clear why.

The findings of van Dam are contradictory to the definition of Caves and the humdrum workers. Of course there always will be workers who work in the cultural sector as a coincidence and they are

working primarily for the money. Probably they don't even care about the output of the organization. Despite that I still think it is very easy to say people would only care about the money. In my opinion Caves puts too much emphasis on this. Just take in consideration the labour motivation theories, they all include the human aspect of labour and different kind of needs next to the economical needs.

Despite my critical attitude towards Caves making a distinction between different kind of inputs in the cultural sector and the way how these are motivated could be useful and interesting. In fact another research on museum employees has shown that there are indeed differences between them. Janssen (2002) did research on the labour motivation of employees from different museums. She did a research on the creative employees with creative inputs and non-artistic employees with the humdrum inputs. She used interviews as a research method. Her research shows that there are differences between creative and humdrum inputs when it comes to motivation.

The creative employees were motivated by the need of working in and with art, the need to perform and succeed. It gives them satisfaction. Whereas the non-artistic employees are more motivated by the work itself. This means they want to perform a job they like and in which they can succeed. Art is not essential in this. Social contacts are important for them and finally the atmosphere of the organization they work in is very important. They prefer an organization which is not focused on making just profit but more on the human aspects. The main difference is according to Janssen that the creative employees are more intrinsically motivated whereas the non-artistic employees are more extrinsically motivated (Janssen,2002:60).

As you can see there are different findings comparing the results of Janssen and van Dam. As van Dam says, her results could refer to the influence of the magic of art. The magic of art would not only affect the artists but also the non-artistic employees in the sector. According to Janssen working in the arts is less important for the non-artistic personnel. Who is right?

Regarding one matter they do agree: More research has to be done. Janssen points out more research about labour motivation in the cultural sector must be done especially in order to see whether the kind of organization has influence on the motivation of their employees (Janssen,2002: 61). Van Dam says more research on the immaterial aspects of the labour market positions have to be done (van Dam,2004:79).

Finally there is another point artists and non-artistic personnel differ on. As explained in the beginning of this paragraph non-artistic personnel or humdrum workers in the cultural sector are the people that provide organizational inputs. However lot of artists work by self-employment because of the uncertainty of outcome of the artistic process and the uncertainty about the market for cultural goods. Another common heard reason is that employment would not fit artistic

freedom because of the authority relationship. Looking at the fact organizational inputs are always needed. The work of non-artistic personnel has a more structural nature (IJdens,2002:26) Although there are no exact numbers and research it would seem logic they work mostly by labour agreement. As it is their job to keep the organization running, it seems inefficient to hire them every time work was to be done. Because every time transaction costs have to be made (IJdens,2002:26-28) Since there is less research done concerning this topic I will briefly review it in my research as well. However the main point will be passion for art.

2.2 Passion for art

Reading the previous paragraphs it becomes obvious that there is a certain preference of working in the arts. Where van Dam speaks about the magic of art I will call it the passion for art.

Passion for art in this thesis is:

- Having a preference to work in the arts,
- Being able to derive a psychic income or non-monetary rewards from it,
- Without putting the emphasis on the economic rewards.

Of course every professional can have a passion for his work. A teacher also can have passion for teaching and as a result of this he or she can derive psychic income from it. But is the art sector special in the sense that also the people who are not working directly with the artistic product influenced and attracted by the fact that they work in the arts?

As we all know artists have a strong preference to work in the arts and are willing to bring financial sacrifices. This shows a certain passion for their work. Although not all artists are the same. A lot of research has been done which have showed that it is an important factor to explain the behavior of artists in their work. They are able to derive a psychic income or non-monetary rewards from it.

However what about the non-artistic personnel in the cultural sector? According to Caves (2000) they only have a passion for money and that is where it stops. It doesn't matter as long as they got paid. Jansen have showed social aspects of the job are very important and the working atmosphere for non-artistic personnel in museum. The fact whether they work inside or outside the arts isn't that important for them. Although they prefer to work in non-profit organizations. On the other side research from van Dam (2004) have showed that when it comes to non-artistic personnel of performing art venues we might be dealing with the magic of art which I call the passion for art. They have a strong preference to work in the arts and bring financial sacrifices for it. But more research has to be done.

Psychic income is hard to measure. Oswald and Strauss say that discussing something like psychic income you must immerse yourself in satisfaction and motivation theory. (Oswald and Strauss, 1978:147) For this reason I will do research on the motivation of non-artistic personnel in the cultural sector. Hopefully I will also be able to say something about the psychic income of non-artistic personnel. Do they only care about the money or are they more similar to artists and do they also have "Passion for art"?

As I have said in the introduction the cultural sector is too comprehensive. For this reason I have chosen to narrow it down to the art education, especially centers for art and culture. The sector that tries to transmit the passion for art by teaching children and adults about art and culture and by making it able to them to be creative as an active member in a specific art discipline.



Art is a part of everyone's life! Art can be found in every culture. Everywhere over the world people are participating in art in different ways; by playing theater, by writing, dancing, making music or by painting! Irrespective of which art you are talking about art is being transmitted to new generations (Monsma,2008:10).

New generations get in touch with art by learning, participating and practicing it. A sector which makes this possible is the art education sector. Art education is learning about, from and with the arts (Monsma,2008:32). The art education tries to connect as much people as possible. It doesn't matter whether they are children, adults, senior, professionals or amateurs. In some sense you could say they are on "the basic of the arts".

3.1 Definition of art education

Art education is often called in one breath with culture education. A broad definition of culture education is: all kind of education where culture or art is being used as a source or target. Culture education engages people with art and make them able to interpret and to evaluate works of art (Schwartz,2000:8). It brings people in touch with art and culture and deepens the insight in it (Scholten and Schuitemaker,2008:5). Although art and culture are often called in one breath there is a difference. Art education is a part of culture education. Generally culture education is been used as a collective term for art education, heritage education, media education and sometimes also literature education. (www.cultuurnetwerk.nl)

Art education engages people with art and makes it possible to develop their artistic talents. It teaches amateur artists and professional artists in all art disciplines: music, dance, theater, visual arts, architecture, film, photography and literature. In the broad definition also modern art forms like pop music, gaming, creative new media, fashion, design etc. are included. Within art education there can be made a distinction in learning strategies; active, receptive and reflective.

- Active (or productive) art education means that someone is practicing an art by him/herself like painting, dancing, acting or making music. They develop knowledge on materials, tools and instruments and they acquire skills and techniques.
- Receptive art education means visiting art like going to movies, theater or exhibitions. The theoretical takes place by knowledge of terms and concepts and by recognizing characteristics, styles and context of art.

- Reflective art education takes place within active and receptive art education. Reflection is about the inner process of individuals concerning their own actions and thinking concerning art. Whereas it means that an individual is able to define conclusion on the base of their own actions and thoughts of themselves.

The combination of active and receptive and reflective elements is the most effective way for art education (www.cultuurnetwerk.nl).

There should be made a difference between art education during school time and leisure time. Art education during school time takes place during the normal school time of primary or secondary schools. Art education in leisure time is taking place after school leisure time, where you can think of taking courses at center's for art and culture (Scholten and Schuitemaker,2008:5).

The mission of art education is not only deriving knowledge on art objects and processes, but also being able as a consumer to study what these objects are and realize the processes that are accomplished. It is a process of reflection on the reality (Onderwijsraad,2006:16). This is also reflected in the different kind of learning strategies.

3.2 The art education sector in the Netherlands

The art education sector in the Netherlands is a multiform sector; local, regional, provincial or national play a role in the sector. Besides that the sector also is connected to education, amateur arts, culture and heritage.

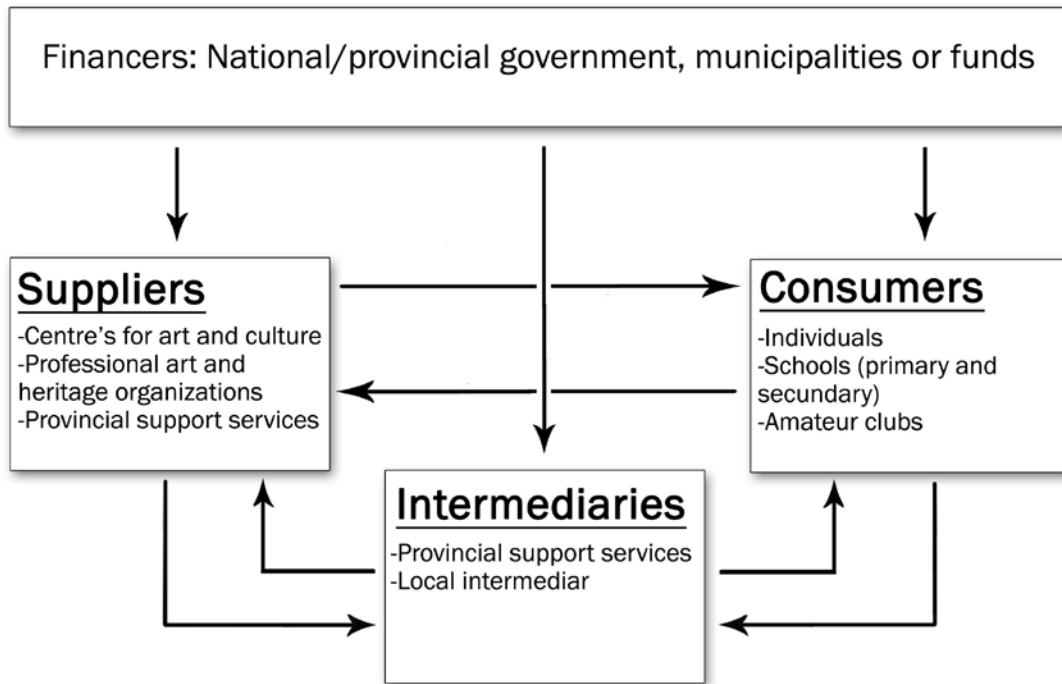
The market for art education exist out of consumers, suppliers and intermediaries. Consumers are individuals, schools or amateur clubs. Suppliers are Centers for art and culture, professional art and heritage institutions and provincial support centers.

All the actors in the market are subsidized by one or more (local) governments (Scholten and Schuitemaker,2008:6) . Figure 2, on the next page, visualizes the art education sector in the Netherlands.

The figure shows that the consumers are schools, amateur clubs or individuals. These individuals can be amateurs as well as professionals. The shafts describe the various interactions and cash flows between the different actors.

The suppliers in the art education sector are centers for art and culture, professional art and heritage organizations and provincial support services. They supply art education in forms of programs, courses or lessons.

Figure 2 - The actors in the art education sector in the Netherlands



Source: Scholten, S and Schuitemaker, M .2008. *Rapport onderzoek cultuureducatie, Provincie Groningen.* Bestuur en Management Consultants, maart 2008, 6

It is difficult to get a comprehensive number of all the art education organizations in the Netherlands. According to CBS in 2008 there were 295 organizations who offered art education. Table 1 shows the numbers of organizations of art education; the size and the legal form. I should point out that these numbers do not include professional art and heritage organizations because their main diligence is not art education.

Table 1 – Art education organizations; size en legal form

Number of organizations in art education	Number of employees								Natural persons	Legal person
	1	2	3 till 5	5 till 10	10 till 20	20 till 50	50 till 100	100 or more		
295	95	35	35	35	40	35	20	5	100	195

Source: CBS, www.CBS.nl: Statline

Looking at table 1 you can see that from the 295 organizations 95 are a one-man business organization. In this case it will most of the time concern persons who give private art lessons to students or work as a freelancer by self-employment. Concluding table 1 you can also see that most of the organizations are smaller than 10 employees.

The larger organizations are the centers for art and culture. According to Cultuurnetwerk in the Netherlands there are about 200 centers for art and culture which are subsidized by the municipality. They are specialized in lessons, courses and other activities in the area of art education. They usually offer education projects for schools (Centers for art and culture from www.cultuurnetwerk.nl).

Professional art and heritage organizations are for example museums, concert halls. They usually present art or culture or facilitate this. Most of these organizations have educational programs in order to give the visitor more insight in what the organizations is presenting. In this place you can think of an information folder in a museum or a school project concerning a theater performance. The provincial support services are supporting schools with culture education. They offer projects however they also give advice concerning the selection of cultural activities and support with conceptualizing cultural policy. Since they offer projects themselves and they give advice and support they do have as well a supplier role as an intermediary role.

Naturally these actors are the main suppliers. Besides them there are a lot of other kind of organizations which do have art education activities for example professional artists organizations who offer courses or projects, private art schools, amateur unions who offer courses or initiatives within the neighborhoods at district houses or youth centers (Aanbieders Cultuureducatie www.cultuurnetwerk.nl).

The intermediaries do have an intermediary role. They connect the suppliers with the consumers. They do support schools with making cultural policy and selecting cultural activities and by showing what is possible towards schools. Schools can tell their wishes concerning activities and the role of the intermediary is to look for or create a most suitable project. A lot of provincial support services are centers for art and culture but as you can see there are also independent local intermediaries.

For my research I would like to focus on centers for art and culture. Because these are important institutions in the art education. As we can see most of the time they have a supplier role but besides that they can also have a intermediary role which makes it also able to say something about employees in that part of the market. They are institutions that cooperate a lot with artists, in the sense that most of the lessons and courses are given by artists.

Adjacent that there are also practical reasons. The professional art and heritage organizations are a very broad group of organizations because it contains all kind of different organizations like a museum or a theater. The education role is most of the time only a part of the mission of the

organization and not the main diligence. Only a single employee or a few employees are working on the area of art education within such an organization. For that reason we have to approach a lot of institutions which will take a lot of time. Centers for art and culture do have the “basic” mission to make art and culture education accessible for everyone. More people are working inside such an organization because of the local and sometimes double role they have. The double role as a intermediary between consumers and organizations that supply art education and as a supplier of art education themselves.

3.3 Center's for art and culture in the Netherlands

In the Netherlands there are around 200 centers for art and culture (www.cultuurnetwerk.nl). According to a labour market research in the art education in 2008 there were 220 centers for art and culture and music schools (Kolen-van Loon, et al.2008:5). They derived this number from CBS statistics from 2003. The difference might be explained by the fact that the data are older. Centers for art and culture are offering courses and lessons for the general public on the all art disciplines. The general public are amateur artists. (www.cultuurnetwerk.nl) In 2003 the center's had an average of 1.857 students almost 66% was following music lessons, 16% visual arts, 10% dance, 6% drama and the remaining persons were following other kind of courses like literature, audiovisual (CBS Kunstzinnige vorming, 2003).

The national policy is focused on attracting more public to art and culture. Because of this center's for art and culture also have to focus on art education at schools. Besides activities for amateurs they develop cultural activities and art projects for schools. They have to cooperate with schools. A lot of centers are also displaying art, which can be from professional or amateur artists. In this case you can think of performances, concerts or exhibitions.

Most of the times the centers are the responsibility of the city they are operating in. They get subsidized by municipalities or a group of municipalities. In the past a lot of center's for art and culture were government institutions, but in the last years a lot of them are privatized. Besides that the subsidies are also declining. Some municipalities don't see it as their main job to subsidize leisure art education. For this reason they have to derive more income from the market. For example by raising their prices and by exploiting their expertise and accommodations. Municipalities expect that they don't only focus on the market but they also should have a social role which they have to fulfill. In order to get subsidy the center must attract a as broad public as possible, which contains children, adults, senior or allochthones. A lot of centers also have the job to pay attention to and support the union life of amateur artists like choirs, orchestra's, dance- or theater groups (www.cultuurnetwerk.nl). In order to attract more public they have to broaden their supply, examples are new kind of courses like Persian dance or interdisciplinary courses like photography of theater. Also they are focusing more on short courses instead of longer courses (Kolen-van Loon,D. et al., 2008:6).

On national level in the Netherlands Kunstconnectie is the branch- and employers association of art education and participation. They look after the significances of centers for art and culture. In 2008 5000 participant from pension fund PPGM were working in the art education (Kolen-van Loon, et al.,2008:12).

According to CBS in 2007 there were 6.900 persons working in the art education in December 2007 (CBS,www.cbs.nl:Statline). This includes employees and freelancers. But we don't have more up to date information until now.

Looking at the number of PGGM participants, you should realize that these are based on employment contracts. A lot of teaching work in the art education is been done on freelancer base so when you include the freelancers the number will rise, at least that is what I have seen in practice. From my internship at the SKVR I know they had 258 employees and almost 300 freelancers at that time. I think this probably causes the difference in numbers from CBS and PGGM. Recent labour market research from Kolen-van Loon et al. in order of Kunstconnectie (2008) shows us the following developments and characteristic in the labour market of the art education. This research is based on employees that have an employment contract in the art education. This means it does not include the people that work by self-employment.

- Almost 50% of the jobs were teachers, the other 50% was other personnel (Kolen-van Loon, et al, 2008:5). This does not include self-employment, when you include them you will probably end up with more teachers in absolute numbers.
- 53% of the employees are female and 47% is male. The salary of women rises faster than that of men (Kolen-van Loon, et al,2008:16, 17).
- More jobs do have a temporary nature then before. Were in 2007 85% were fixed jobs, in 2008 these are 81% (Kolen-van Loon, et al,2008:10).
- The employees in the sector are becoming older. The average age is 43 in 2007. When they look at the age in relationship to the labour volume and the FTE's 45% of the work has been done by personnel that is 50 years or older in 2008, whereas this was only 27% in 2003. All the directors and personnel advisors had the idea that the sector is strongly growing grey (Kolen-van Loon, et al, 2008:13- 14).
- The greatest part of the jobs are part-time, 25% is less than 0.2 FTE, only 8% has a fulltime job in 2008. The average job has a part time factor of 40%. On average men do have extensive jobs (Kolen-van Loon, et al,2008:16).
- The number of jobs is staying the same over the last years. 93% had one job, 6% has two jobs and 1% has 3 jobs or more. This only includes jobs inside the cultural sector within institutions that are connected to the pension fund PGGM. So this does not include work as a freelancer or jobs in organizations with another pension fund. In general teachers had more jobs than the other personnel (Kolen-van Loon, et al,2008:4).

Despite this research does not include self-employment these characteristics and developments give us a picture on how the labour market in the art education looks like. Nevertheless it doesn't give us a picture on what kind of occupations there are in the art education. So the following question remains: What kind of occupations are there in the art education exactly? Knowing education needs teachers but what about the other personnel?

3.3.1 Occupations in centers for art and culture

If you take a look at the main activities there are a lot of occupations that can be active in centers for art and culture. Besides the fact teachers are giving lessons to the students, there are also practical matters that need to be arranged.

Most of the time these activities are accomplished by the business staff. Where you can think of a director and personnel specialized in finance, marketing, personnel and organizations, customer service, costumer administration, coordinators or planners who make schedules and appointments, educational staff and facilitating staff.

Just like we have seen from the numbers of the CBS the size of the organizations for art education, centers for art and culture are small most of the time. The majority does have less than 10 employees but a couple do have more than 100 employees. Discussing this number we should note that a lot of teaching personnel is employed as a freelancer and as a result of this they are not involved in this number. Without doubt it depends on the size of the organizations how much people and jobs are involved. In smaller organizations someone can have more than one task where the tasks will be more divided in a larger organization.

The CAO Kunsteducatie makes a distinction between the following different kind of functions.

(CAO Kunsteducatie 2007 – 2008:49-60)

1. Director
2. Head manager
3. Consultant
4. Supportive assistant
5. Coordinator / Project leader
6. Teacher
7. Lesson assistant
8. Controller
9. Administrator
10. Administrative personnel
11. Concierge

However these functions do not include all different kind of jobs there are in art and culture centers. For instance you can have administrative personnel specialized in finance but also in personnel or organization of the administration of students. A project leader or coordinator can coordinate artistic activities but also non artistic activities.

Therefore I will make a distinction between departments and different jobs. I will make this classification on the bases of the research from van Dam (2004) and my own experience from doing internship at a personnel department in a large center for art and culture.

Table 2 – *Classification of occupations in centers for art and culture*

Department	Occupation
Direction	Director / artistic leader / business leader Director secretary / assistant
Personnel and Organization	Head manager Personnel adviser Salary administrator Administrator / secretary
Finance	Head manager Controller Administrator
Marketing	Head manager Marketing employee (senior / junior)
Facility	Head manager Receptionist Concierge/Caretaker Post room employee Cleaner Drivers
Costumer service	Head of department (Students and tuition) Administrators
Automation	Head of department System controller
Education	Head of department Coordinator / Project leader Planner Teachers Lesson assistants
Schools (of all different art forms)	Head of school Assistants Office employees Teachers / Coaches Lesson assistants

As you can see this is a very extensive classification of occupations. The explanation can be found because I was doing my internship at a large organization. In smaller organizations there would probably be only one employee for each department or the tasks of different departments will be combined. Taking in consideration that most of the organizations are small this would often be the case in reality.

3.3.2 Creative and organizational inputs in art education

Some of the occupations are closer related to the art product than others. An administrative employee is removed further from the art product than a coordinator or a head of a school. Coordinators can also have creative inputs! Whereas a financial employee will have much less creative inputs or even none. It seems logical that it matters whether someone has to deal with art in his job or not. I suspect that the persons who are closer to the art product and know more about the arts would have more passion for art.

In order to be able to say something about this I have made a classification of the jobs derived from table 2 in order to the distance towards the art product. This classification is inspired by the research of van Dam (2004) she made similar distinction which was based on two criteria:

1. *The contact with the art product.*

The degree where a profession gets in contact with the art product (lessons or courses) and the producers (the teachers) and the public.

2. *Knowledge about art or education.*

The degree of knowledge about art and education is important for the job.

Whereas a lot of knowledge about art is required the work had a creative input nature.

When there is less knowledge required the job had more a humdrum input nature.

Table 3, on the next page, renders the classification of distance to the art product of the different occupations. They are distinguished in the subsequent function groups:

- *Function group A:* Organizational inputs, with creative aspects. They have direct contact to the art product and also have knowledge about art(education).
- *Function group B:* Organizational inputs with direct contact to the art product, without knowledge concerning art(education).
- *Function group C:* Organizational inputs with no direct contact to the art product, without knowledge concerning art(education).

Table 3 – Classification in distance towards art product of the different occupations

	Direct contact +	Direct contact -
Knowledge ++ <i>(Creative inputs)</i>	<ul style="list-style-type: none"> - Teachers - Lessons assistants 	<i>No application</i>
Knowledge + <i>(Organizational inputs, with creative aspects)</i>	Function group A: <ul style="list-style-type: none"> - Director - Head of schools - Head of education - Coordinator / Project leader - Head of marketing - Marketing employee 	<i>No application</i>
Knowledge - <i>(Organizational inputs)</i>	Function group B: <ul style="list-style-type: none"> - Head of customer service - Employees of customer service - Tuition / Course administrators - Receptionist - Planners 	Function group C: <ul style="list-style-type: none"> - Head of finance, personnel and organization, facility or automation - Administrators (salary or finance) - System controller - Personnel advisor - Secretaries - Concierge - Cleaners - Drivers



By virtue of the knowledge on the artist's labour market and the theory concerning motivation and psychic income I have developed on behalf of my research several hypotheses.

In these hypotheses I have formulated my expectations towards the motivation and role of psychic income for non-artistic personnel in centers for art and culture.

In my introduction I dispute the theory of Caves (2000) who says they are only in there for the money. In my opinion he makes a too stereotype distinction. The idea of the homo economic is already invalidated. People do not only react on monetary stimulants. (Schafraat, W.H.A, Stierhout, A.J.H.M. 1993: 48). Just take in consideration the general labour market theory and labour motivation theory. There is a large variety on matters that people value or prefer. These matters can be for instance status, money, self-development or satisfaction by colleagues. These matters are different over time and it depends on social and cultural developments but also the age of a person is influencing (de Moor, 1992).

The cultural sector is known because of artists and their passion for art. This comes about in their strong preference to work in the arts and they seem to care less about monetary rewards than other persons. But what about the non-artistic workers? I have pronounced that I suspect that the passion for art also plays a role in the profession of non-artistic personnel. In this research I will try to find some evidence for this.

On the first hand I wanted to do research on psychic income. But in order of the measurement problems I will start with looking at the motivation of non-artistic personnel in centers for art and culture because according to Oswald and Strauss (1978) this is necessary in order to say something about psychic income. Hopefully I will also be able to say something about the psychic income of non-artistic personnel.

4.1 Labour relationships

First of all I would like to see what kind of labour relationship the non-artistic workers have. Do they work with a labour agreement, by an employment agency or are they working by self-employment? A lot of artists work by self-employment because of the uncertainty of outcome of the artistic process and the uncertainty about the market for cultural goods. During my internship I noticed that for this reason a lot of teachers are working by self-employment. However also because a labour agreement does not suit artistic freedom. Most of the times they are hired for short term jobs, like teaching a few workshops or a single project.

The work of non-artistic personnel in centers for art and culture has more a structural nature (IJdens,2002:26). It is their job to keep the organization running. It would be inefficient to hire them every time work has to be done. Because transaction costs have to be made (IJdens,2002:26-28). For this reason I suspect that most of them are working with a labour agreement whether this has a temporary nature or is fixed.

Hypothesis 1

From the employees of centers for art and culture the gross will work as a employee with a labour contract whether this has a temporary nature or is fixed due to the fact that it is a structured labour market.

4.2 Labour orientation

Speaking about labour orientation we discuss the expectations people have towards their job. It tells us something about the values people are attaching significance to in their work and the aspects they are expecting to find back in their work. (Mok,1994:134)

As we have seen in paragraph 1.3.2 there are five different labour orientations: (1) intrinsic orientation, (2) extrinsic orientation, (3) career orientation, (4) convenience orientation and at last (5) the social orientation.

Which aspects are for the non-artistic personnel the most important in their job? Are they more career oriented or are social aspects more important?

There is no previous research done on the labour orientation of non-artistic workers in the cultural sector. For this reason my hypotheses is based on expectations derived from research on labour motivation in museum by Janssen (2002). I find it hard to pronounce whether a specific orientation will be dominant or that they all will be more or less important in the work. Because research from Janssen showed us that non-artistic workers in museums are mostly motivated by the work itself. Secondly they found social contacts and the atmosphere very important in their work, which relate to the social orientation. (Janssen,2002:60) I would say the hierarchy would be similar to non-artistic workers in centers for art and culture concerning they both are operating on a structured labour market. I suspect the convenience orientation is less important for non-artistic personnel in centers for art and culture. Since working in the cultural sector with artistic people doesn't always seem convenient when you are non-artistic yourself.

Concluding from this we see that we have the extrinsic orientation and the career orientation left, I suspect that these orientations do play a role but are not dominant.

Hypothesis 2

As well the intrinsic orientation as extrinsic orientation, career orientation and social orientation play an important role in the job of non-artistic workers in centers for art and culture. Whereas the intrinsic and social orientation would be most important. The convenience orientation would seem less important.

4.3 Labour motivation

I have based the hypotheses regarding motivation upon two categories:

1. Extrinsic motivation
2. Intrinsic motivation

4.3.1 Extrinsic motivation

Extrinsic motivation refers to external factors which motivate people for example money, the context of the job or status (Remijn,1997:24). According to Caves the non-artistic personnel are more extrinsically motivated especially by money. Whereas artists would work for arts' sake! (Caves,2000:4) From research that has been done we have learned that artists do have a strong preference to work in the arts. Their autonomy as an artist is important in their job. For this reason you might think that they are more intrinsically motivated than the non-artistic personnel. But this is not completely correct. Intrinsic motivation refers to factors that stimulate people intrinsically by doing activities. It focuses the aspects content which are related to the job. The person is stimulating himself from inside by doing certain work. An example of this is satisfaction in the job. Abbing (2003) points out artists are looking for private satisfaction. However making art is not a mystic self rewarding activity. They are also looking for rewards. These rewards are recognition or status (Abbing,2003: 438). Besides that the autonomous position of the work of an artist which is usually called as an important aspect of the job also refers to a extrinsic motivator; the context of the job. This shows that also artists are extrinsically motivated though they are not looking for extrinsic motivation in terms of monetary rewards but more in social rewards or freedom.

But isn't this also the case for non-artistic workers? As Janssen (2002) has showed, social aspects are also very important for the non-artistic workers. Also the context of the work is important to them. They did not necessarily want to work in the arts but the atmosphere of working in a non-profit organization was an important aspect of the job.

Hypothesis 3

Non-artistic personnel in centers for art and culture are extrinsically motivated. But in contrary to what Caves claims, they are more focusing of the non-monetary extrinsic motivators (status, context of the work, recognition) than they are looking for monetary rewards.

4.3.2 Intrinsic motivation

Intrinsic motivation refers to factors that stimulate people intrinsically. It focuses on the content aspects of the job. The person is stimulating him/herself from inside by doing certain activities. An example is satisfaction in the job, success, self-development, doing the work you like, working with art or artistic people (Armstrong,1995:116).

I expect all these factors do play a role in the profession of non-artistic personnel in centers for art and culture. The research from Janssen (2002) showed that there was a difference between the creative workers in her research and the non-artistic employees. The creative workers were very strong intrinsically motivated by working with arts. Whereas the non-artistic workers were more motivated by the work itself and the context of it.

Because of this I expect that the intrinsic motivators are more important for the personnel that are working closer to the art product and have more knowledge about the art product then for the personnel who are further removed from it.

Hypothesis 4

Non-artistic personnel in centers for art and culture are intrinsically motivated. There is a difference between the importance of intrinsic motivation for personnel that is working closer to the product than for the personnel that are further removed from it.

4.3.3 Extrinsic vs. Intrinsic motivation

In the end I will try to look whether non-artistic personnel in centers for art and culture are more intrinsic or extrinsic motivated.

Hypothesis 5

Non artistic personnel in centers for art and culture are more intrinsically motivated then extrinsically motivated by their work. This is stronger for the personnel which is more in contact with the product and has more knowledge about it.

4.4 Psychic income and passion for art.

The previous hypotheses refer to motivation and whether this is more monetary rewarded or not. Nevertheless it does not say something about the relationship with working in arts or within centers for art and culture. Do they derive psychic income because they work with the arts? Or do they derive it from the job itself? All these aspects can be found in every job.

Paragraph 2.2 discusses the passion for art. Where I define the passion for art as:

- Having a preference to work in the arts,
- Being able to derive a psychic income from it,
- Without putting emphasis on economic rewards.

I expect the non-artistic personnel that work in centers for art and culture do have a preference for art and culture. Only as Janssen already found within employees of museums this is stronger for the personnel that is closer to the product. I wonder whether Caves is right saying the non-artistic employees are just in it for the money and they don't care.

Hypothesis 6

Non-artistic workers in centers for art and culture are interested in art and culture and because of this they value their job more, some of them even applied for this job to be able to work with arts. This counts stronger for the personnel which is more in contact with the product and has more knowledge about it.

Psychic income refers to nonmonetary costs and benefits which can be derived from a job.

Examples are fame, power, friends, physical discomfort, risk to life (Thurow, 1978:142).

Reading chapter 1, paragraph 1.3 you have noticed psychic income is less popular because of the measurement problems and the problems it creates for the rest of the economic analysis.

Despite this we have seen that the term is quite popular by cultural economists. Whereas it plays an important role to explain artists behavior on the labour market.

According to Caves monetary rewards are very important for non-artistic personnel. But research from van Dam (2004) en Janssen (2002) have showed us these kind of rewards are less important. Non-artistic personnel in the performing arts venues did have strong preference to work in the arts. Van Dam (2004) found some suspicion that they even brought financial sacrifices for this but she was not able to prove this. For this reason I will try to find some evidence for it.

First of all by asking if they think they could earn more outside the sector. Secondly I want to ask them why they keep on practicing this job? Is this could be because of the arts or because of other reasons.

Hypothesis 7

Non-artistic personnel in centers for art and culture do think they could earn more outside the sector.

However the previous hypothesis doesn't give you quantitative information about psychic income. It can only demonstrate that they think they could earn more outside the sector. It stays qualitative instead of quantitative. For this reason I will use a kind of "willingness to accept" question. How much of their income are employees willing to sacrifice in order to stay working in the art education?

The willingness to accept question is derived from contingent valuation. Contingent valuation is a method of estimating the value that individuals attribute to non-tradable goods or to some characteristics of tradable goods not revealed by the market mechanism (Cuccia,2003:119). Whereas psychic income is a characteristic of the good labour we could try to quantify it by this method. Only we must take in consideration that the contingent valuation method is criticized a lot because it is very subjective! Factors like the amount income, moment of time and reliability are questioned.

Still I think this method could be quite useful in order to make it a little bit more quantitative. Because this hasn't been done before I made up the following hypothesis on basis of my own speculations. I think people are willing to sacrifice a small part of their income but not too much because they also need to pay their bills.

Hypothesis 8

Non-artistic workers in centers for art and culture are prepared to give up at least 5% of their income in order to stay working in the art education

In the end still the question remains, are the arts special in the passion for it? Most of the times working with the art is considered as a self rewarding activity. It would be something wonderful which cannot be compared with other kind of activities. Nevertheless is this true? Are the arts special in that sense or is there also passion for other kind of work?

To answer this question I will also spread a revised version of the questionnaire to employees of a fashion store in the Netherlands. Do they also have passion for fashion or is this something that is special for the arts? According to a manager of such a fashion store it doesn't matter for their employees whether they work in a fashion store or for example a toy store. As long as they can sell and are in contact with the costumers. This shows they are intrinsically motivated as well by the work itself but not by working with clothes.

Hypothesis 9

Non-artistic employees are more motivated by the fact they work with the arts than employees in a fashion store are motivated by the fact they work with fashion. They are willing to give up less income in order to stay working in a fashion store than non artistic employees in art education are willing to stay working in the art education.



5.1 The research method

For my research I will use a social survey. The three techniques used most often to collect data in survey research are face-to-face interviews, the self-completion questionnaire (postal, web and email surveys) and telephone interviews (Seale,2007:165).

The research method that I will use is an online self-completion questionnaire send by e-mail. With surveys delivered by these means, questions need to be simple and easy to understand. The questionnaire has to be easy and clear to complete because there is no interviewer available to assist (Seale,2007:166).

Advantages of an online self-completion questionnaire send by email are the following ones:

1. They allow for a greater coverage than face-to-face interviews without incurring additional costs or time (Seale,2007:166).
2. It reduces biasing error caused by the characteristics of the interviewer and the variability in interviewers' skills (Seale,2007:166).
3. It provides greater anonymity for the respondent (Seale,2007:166). Especially when it comes to motivation this can be of importance, because people can consider the topic as sensitive or personal. The fact that there is no interviewer can increase the reliability of responses. People are less likely to answer social desirable or to "fake good or bad" (Cozby, P.1977:47)
4. They are less expensive to spread. You can send the link of the survey by mail it doesn't cost you forwarding charges. Besides that the output of the survey is immediately accessible on the web for the researcher and the data is provided for example in SPSS or Excel.

Of course there are also disadvantages of online self-completion questionnaires send by email, these are:

1. Questions have to be short and simple as there is no opportunity to probe or clarify misunderstandings.
2. There is no control over who fills out the questionnaire and the researcher can never be sure that the right person has completed the questionnaire. Because there is no face-to-face contact (Seale,2007:166).
3. Those with low levels of literacy or poor access to internet or email are unlikely to complete a questionnaire, meaning that they are excluded from the study.
4. Response rates tend to be low. It is difficult to know how the non-response will affect the findings (Seale,2007:166).

5. Psychologist who use self-completion questionnaires should realize respondents do not always tell the truth when it comes to behavior – they may fake good or bad behavior and thus provide inaccurate information. Although when a researcher is openly and honestly communicating the purposes and uses of the research, and gives assurances that there will be feedback concerning the results, then respondents will more likely to be honest (Cozby,1977:50). Respondents also are more likely to answer less social desirable when they know the questionnaire will be anonymous.

To exclude these disadvantages I made the questionnaire as short and simple possible. Although when it comes to motivation as a researcher you are limited in asking short and simple questions to provide asking the questions to directly.

I clearly defined the purpose of my research and give them a possibility to sign in for the results of my thesis. I will also emphasis on the fact that the questionnaire is anonymous, that there are no “wrong” or “good” answers and ask the respondents to fill in the questionnaire as honestly as possible.

Besides that I will start with a question that asks the respondent if he/she works at a centre for art and culture and whether he/she is not a teacher. This question is to exclude respondents that are not in the population. For this reason my first two questions will be selection questions, to make sure the person who fills in the questionnaire is also someone from the population. This question will be:

Are you working in a centre for art and culture or an organization that provides art education?

If the answer is “Yes” the respondent goes to the second question. This is the following question:

Are you working in this organization mainly as a teacher?

If the answer is “No” the respondent can complete the questionnaire and goes to the next questions. If the answer is “Yes” the respondent is finished with the questionnaire and gets the message: “Thanks for filling in this questionnaire”.

During the research I will send a reminder email, to remind the respondents to fill in the questionnaire in order to get higher respondents rates.

The first category of questions concerned the profession of the respondents. In total these are three questions. On which department are they working? What is their occupation and what kind of labour relationship do they have?

The second category contained personal details questions concerning gender, age and education level.

The third category contained questions concerning their orientation of their work. To what extent they find certain aspect important in their work and to see which aspects do they find important and also which is most important?

The fourth category contained questions concerning their motivation as well extrinsic as intrinsic. In what extent are several motivators important to them and which are most important?

The last, fifth, category contained questions concerning the psychic income and passion for art. These are opinion questions concerning art, working in the art education and their income.

When it comes to the motivation questions I have chosen to use statements instead of asking whether they think for example self-development is of importance in their job. The reason for this is that it is necessary to operationally define variables in order to empirically study them.

Operational definitions also facilitate communication of our ideas to others (Cozby,1977:44). By asking whether someone thinks educational opportunities or promotion in their job is important it becomes more visual then asking if they think self-development is important.

When researching behavior it is important to pose questions in both positive and negative directions. As some respondents are tended to consistently agree or disagree with survey questions. For example: "I find work pressure annoying" and "Work pressure is a positive factor in my job" - If someone agrees - or disagrees - with items, his or her answers are definitely suspect (Cozby,1977:50). For this reason I will ask some questions in as well positive and negative directions.

The program I have used for the online self-complementation questionnaire is thesistools.com. This is an internet site for students that provides a free program to create online self-complementation questionnaires in several languages. The questionnaire contains 21 multiple choice questions and one open question. All the answers are closed, except the open question concerning their position. All the closed questions are categorical. This means that the answers are made up of a set of attributes that form a certain category but do not necessarily represent a numerical scale of measure (Seale,2007:168).

There are two levels of measurement with categorical variables: nominal and ordinal.

Between nominal level variables there is no inherent, ordering or ranking in the classification. We know that people can give different answers, but it is not meaningful to place the categories in order or to rank one above the other. Ordinal variables are those where there is an order between different categories. However, it is not possible to quantify the exact differences between the categories (Seale,2007:169). For example if you ask someone if he/she thinks something is important and the answer categories are: important, neutral or not important. The researcher will be able to rank the importance but not in exact numerical terms.

All the questions that contain: “to what extent” are ordinal variables because there is a ranking between finding something important or not but we cannot state this in exact numeric terms. The willingness to accept question could be considered as a numerical question. Only the answers are grouped in percentages, this makes it an ordinal variable.

All the other remaining questions of the questionnaire are nominal variables because there is no ranking or classification between the answers.

5.2 Population

The population tells us something about who or what the research concerns (‘t Hart et al. 2005:231). The theoretical population for my research will be all the non artistic employees from centers for art and culture in the Netherlands.

As we have seen in chapter 3 there are a lot of occupations in centers for art and culture. Taking in consideration all the occupations; a non-artistic employee is a quite vague expression. Because who are you going to include and who not?

As we have seen in table 3 and on page 45 there has been made a classification in the occupations, there is made a distinction between:

- A. Organizational inputs with direct contact and knowledge about the art product
- B. Organizational inputs with direct contact with the art product
- C. Organizational inputs with no direct contact with the art product

We could say we are supposed to exclude all the creative inputs when talking about non-artistic employees. On the other hand if you think of a director or a head of a school they also have important management activities which means their input is not only creative. They also need to utilize their business skills. The same is for project leader or a marketing employee. Their input is creative they also need to have organizing skills. These employees could be someone with an artistic education but they could also be someone with a non-artistic education.

As you can see there is a quite grey area. For this reason I have made the division by whether someone is teaching or not. Since teachers are the employees that perform the artistic product by teaching it to the target group. Additionally most of them are people who are an artist. While they have an artistic education and occupation, doing the teaching work as an art related job.

Off course there are also persons who are as well teaching as doing non teaching activities in art education organizations. As a result of this the division is made upon whether someone is mainly teaching or not. People who are teaching are considered as the artistic employees. Whereas non-teaching employees are concerned as the non-artistic employees. This does not proclaim they could not have artistic influence but because it is a grey area I have decided to include them in the research. Concerning the fact they have also coordinating and organizing activities. To see whether there is any difference between the outcomes of the questionnaire between the different

kinds of occupations the results will be expressed in the different groups from the classification of table 3.

Chapter three from this thesis tell us that in the Netherlands there are, according to Cultuurnetwerk, about 200 centers for art and culture which are subsidized by the municipality. According to a labour market research in the art education in 2008 there were 220 centers for art and culture and music schools (Kolen-van Loon et al,2008:5). They derived this number from CBS statistics from 2003. The difference might be explained by the fact that the data is older or the fact that Cultuurnetwerk is mentioning subsidized centers for art and culture and there are also private centers for art and culture which are not subsidized.

There is also no clear number on how much employees are working totally in the centers for art and culture on national level. Numbers on non-artistic personnel in the centers for art and culture are not available at all.

Only numbers on the complete art education sector are available, but most of the times these are also not comprehensive because they only include persons with a paid employment relationship. Freelancers are excluded. Most of the freelancers are working as teachers. For this reason it would have less influence on the number of non-teaching personnel.

Regarding the numbers from chapter three we could say there are at least 5000 employees and maximum 6.900 employees working in the art education. A great number of them should work in the centers for art and culture because these are the institutions that have as a central mission art education. It is difficult to say how much of the personnel are doing non teaching jobs in the organizations. But I suspect these will be around the 50% or 60% of the total number of employees.

After defining the theoretical population we need to define the operational population. The operational population tells us something about whom or what are included and the research and whom or what is not ('t Hart et al. 2005:231).

The operational population is smaller than the theoretical population because practical and time issues. I have chosen to spread the questionnaire under centers for art and culture that do have 50 or more non-artistic persons working for them.

As I have explained before the non-artistic personnel are the personnel that don't teach as their main activity, whereas they also could be called non-teaching personnel. As I have said before there are no clear numbers on how many of these kinds of workers are working in the centers for art and culture.

For this reason an e-mail has been sent to different art education organizations which have an active member in the network of Kunstconnectie. Kunstconnectie is the employers' organization from art education organizations. These organizations are mainly music school and centers for art

and culture. Most of the members are employees working on the personnel and organization departments. The main question of the e-mail that was send was: *How many (mainly) non-teaching personnel do you have in your organization?*

Most of the members reacted. Table 4 resumes an overview of the organizations that have reacted and the number of non-teaching personnel.

Table 4 – An overview of the reactions and the number of non-artistic personnel in the organization.

	Name of organization	City	Number of non-teaching personnel
1	SKVR, Stichting Kunstzinnige Vorming Rotterdam	Rotterdam	102
2	De Muzerije	Den Bosh	23
3	Pier K	Haarlemmermeer	35
4	Muziekcentrum Zuid-Kennemerland	Haarlem	12
5	Stichting Koorenhuis, Centrum voor Kunst en Cultuur	Den Haag	68
6	MiK	o.a. Veghel (Limburg)	20
7	To Be, Stichting kunstzinnige vorming	Dordrecht (Zuid-Holland)	57
8	De Kunstlinie	Almere (Flevoland)	20
9	Scholen in de Kunst	Soest/Leusden (Utrecht)	30
10	Kunstencentrumgroep	Groningen	36
11	ICO	o.a. Assen (Drenthe)	36
12	Muziekschool Waterland	o.a. Purmerend (Noord-Holland)	6
13	De Meldij Centrum voor de Kunsten	Drachten	9
14	't Venster	Wageningen	16
15	Hart, Passie voor kunst	Haarlem	8
16	Utrechts Centrum voor de Kunsten	Utrecht	119
17	Kunstkwartier	Helmond	24
18	Muziekschool Veenendaal	Veenendaal	8
19	BplusC	Leiden	67 (Excl.60 Bibliotheek)
		Total	696

The decision to spread the questionnaire under organizations with 50 or more non-teaching personnel will cause that the questionnaire could be spread under the orange marked organizations from table 4. These are:

- The SKVR, Rotterdam
- Stichting Koorenhuis, Den Haag
- Utrechts Centrum voor de Kunsten, Utrecht
- To Be, Stichting Kunstzinnige vorming, Dordrecht
- BplusC, Leiden.

The total non-teaching personnel in these organizations are 413 people.

Subsequently I have contacted the members of the network of Kunstconnectie with the question whether they wanted to cooperate with the research by spreading the questionnaire under the non-teaching personnel in their organisation. The members of Kunstconnectie are the head of the personnel and organisation department or the personnel advisor of the organisation.

The question that was asked was: Are you willing to cooperate? And if so, Are you willing to send an email to all the non-teaching personnel in their organisation with an introduction about the research and the

The reasons I have asked the members to send the e-mail to their personnel themselves is are the following two:

- The members have easier access to e-mail addresses and more insight in who is a teacher. Taking in consideration the fact they are working on the personnel and organisation department.
- The member is known by the colleagues, this can help to convince people to fill in the questionnaire because someone they know is asking him/her instead of a stranger.

The SKVR, Stichting Koorenhuis, Utrechts Centrum voor de Kunsten and To Be did want to cooperate and the members of the network have sent the questionnaire to their employees. BplusC from Leiden also want to cooperate. Only they had already a questionnaire running in their organization. In order to not deluge their employees they did want to wait till July with spreading the questionnaire. Because of times issues and the fact that I had already 346 persons within the other organisations I have chosen to spread the questionnaire at the other four organisations.

Table 5, on the next page, renders the overview of the organisations and the number of non-teaching personnel in these organisations. It shows that the total operational population exists out of 346 persons.

Table 5 – An overview the operational population.

	Name of organization	City	Number of non-teaching personnel
1	SKVR, Stichting Kunstzinnige Vorming Rotterdam	Rotterdam	102
2	To Be, Stichting Kunstzinnige vorming	Dordrecht	57
3	UCK, Utrechts Centrum voor de Kunsten	Utrecht	119
4	Stichting Koorenhuis	Den Haag	68
		Total	346

5.2.1 Control group

Are the arts special in the passion for it? To answer this question I will also spread a revised version of the questionnaire to a control group; employees of a fashion store in the Netherlands. Do they also have passion for fashion or is this something that is special for the arts? The questionnaire will be spread under 100 employees, we need a respondent of at least 20 till 30 to be able to say something useful.

The questionnaire will be spread under 100 members of the employees fashion store internet page. On this page employees can subscribe that work at the organization. Until now the page has 969 members, 100 of them will be send an e-mail. The selection of these 100 will be at random.

5.3 The response

Totally 108 employees have filled in the questionnaire for art education. Four of them did not work in the art education and for this reason they were not able to complete the questionnaire. In the end 91 questionnaires were filled in completely and useful for the research.

The response for the fashion store questionnaire is a little bit lower. From the 100 employees only 25 have filled in the questionnaire. I will elaborate more on the outcome of this questionnaire discussing the results concerning hypothesis 9. For now I will only address the response and outcome of the questionnaire for art education.

Table 6 summarizes the response of the questionnaire categorized by the different organizations. As you can see 108 persons have filled in, the questionnaire from the total operational population of 346 persons. The response ratio of the questionnaire is 0,3121. This means 31,21% of the operational population have filled in the questionnaire. We should keep this in mind when reading the results.

In order to see whether the response is a reflection of the population I have compared the answers concerning organization given by the respondents with the division of the population. Reading table 6 it becomes clear that almost the 50% of the respondents is working in Rotterdam, whereas only 29,5% of the operational population is working in Rotterdam. This means Rotterdam is too much represented. The fact that a lot of employees from Rotterdam have reacted might be explained by the fact that I work myself at the SKVR. Regarding the fact that these are colleagues of me it can have influenced the response in this group positively. Dordrecht and Den Haag are well represented and Utrecht is underrepresented. I did not choose to weight the data because it all concerns people that work in the art education and the city they work in seems of less importance for the research.

Table 6 – Overview of the response categorized by the different organizations

Answer	Response		Population		Response total
	Frequency	Percentage	Frequency	Percentage	
No	4	3,7	-	-	-
Yes, Rotterdam	52	48,1	102	29,5	51,0 (52/102)
Yes, Dordrecht	18	16,7	57	16,5	31,6 (18/57)
Yes, Utrecht	16	14,8	119	34,3	13,5 (16/119)
Yes, Den Haag	18	16,7	68	19,7	26,5 (18/68)
Total	108	100	346	100	31,21 (108/346)

As we can see 4 people have filled in that they did not worked in centers for art and culture anymore. This could also be people that are temporary set to work from another non art education organization. This shows a selection question is effective. Since otherwise these people would have completed the questionnaire and it could have affected the results. The 104 persons that are working in the art education, none of them have filled in that they were mainly working as a teacher.

Table 7, on the next page, shows the partition between female and male. From all the persons that have filled in the questionnaire 30,6% was male, 63,9% was female, 6 people did not filled in this question, 4 of them because they were send to the end of the questionnaire because they did not worked in the art education and 2 of them because they didn't complete the questionnaire.

Table 7 - Overview of the response categorized by gender

	Gender	Frequency	Percent	Valid percent	Population percent
Valid	Male	33	30,6	32,4	44
	Female	69	63,9	67,6	56
	Total	102	94,4	100	100
Missing		6	5,6		
Total		108	100		

Table 8 gives you an idea about the age of the respondents. The minimum age is 21 and the maximum age was 60. The average age of all the respondents is 43 years round off. The half of them was between the 32 and 54 years old, 25% between the 21 and 32 and 25% between the 54 and 60 years old. Taking this in consideration the age of the respondents is quite equal divided between the 21 and 60. It is important to have a well spread age partition this is of importance whereas the age can influence matters people prefer of value in their work (Chapter 1). If some age categories are over-represented this can affect the results.

Table 8 - Overview of the response by age

	Number	Minimum	Maximum	Mean	Standard deviation
Valid	102	21	60	42,9118	11,30504
Missing	6				
Total	108				

In table 3 we have made a classification between the different kind of occupations in centers for art and culture. On base of this table and the answer people have filled in on the questions concerning the department they are working on and their occupation. I have positioned them into an occupation group mentioned in table 3.

Table 9, on the next page, demonstrates the response by occupation group.

Table 9 – Overview of the response by occupation group

	Function group	Frequency	Percent	Valid percent
Valid	A	40	37	39,6
	B	17	15,7	16,8
	C	44	40,7	43,6
	Total	101	93,5	100
Missing		7	6,5	
Total		108	100	

From the respondents, 40 in total, were working in the occupation group; humdrum inputs with creative aspects. The others are respondents with humdrum inputs, 17 of them with direct contact to the art product and 44 of them with no direct contact and knowledge concerning the art product.

Table 10 – Overview of the response by education level

	Education level	Frequency	Percent	Valid percent
Valid	Primary school	2	1,9	1,9
	Secondary school	10	9,3	9,8
	MBO (vocational education)	12	11,1	11,8
	HBO (University of professional education)	50	46,3	49,0
	University (of science)	24	22,2	23,5
	Different	4	3,7	3,9
	Total	102	94,4	100
Missing		6	5,6	
Total		108	100	

Concerning table 10 the education level of the non-artistic personnel in centers for art and culture is high. 72,5% have followed a HBO study or does have an university degree.



The outcomes of the questionnaires concern June 2009. I will discuss the outcome of the questionnaire by means of the 9 hypotheses from chapter 4.

6.1 Labour relations

The first hypothesis concerns the labour relations. Table 11 visualizes the labour relations categorized by function group. The majority of the personnel have a permanent appointment. The answers that were given by answer category 'different' were: two volunteers and two trainees. Because volunteers are not considered as a labour relation since they don't get paid for the work their results are excluded in the results of the research and table 11.

Table 11 – Labour relations categorized by function group

	Labour relation	Occupation group			Total
		Function group: A	Function group: B	Function group: C	
Valid	By employment agency or secondment	2	3	4	9
	Employment, permanent appointment	33	10	37	80
	Employment, temporary appointment	5	2	0	7
	Self-employment	0	0	0	0
	Flex worker	0	0	0	0
	Different	0	1	1	2
	Total	40	16	42	98
	Missing				10
	Total				108

The results of the questionnaire show that hypothesis 1 can be confirmed. The answer categories: 'self-employment' and 'flex worker' are not filled in by any respondent. Most of them do have permanent appointment at the center for art and culture. Bearing in mind the transaction costs theory this is logic. As it would be inefficient to hire them every time work has to be done in view of the fact their work is structural. They are the engines that keep the organization running!

Nevertheless we should keep in mind the fact that self-employment is only a small group for organizational inputs and these results are not significant for the art education as a whole. When

I had researched the creative inputs the outcome could have been completely the opposite as most of the work is done by self-employed people.

6.2 Labour orientation

“As well the intrinsic orientation as extrinsic orientation, career orientation and social orientation play an important role in the job of non-artistic workers in centers for art and culture. Whereas the intrinsic and social orientation are the most important orientations. The convenience orientation would seem less important”. This is how Hypothesis 2 is defined.

Appendix V summarizes the output of the questionnaire concerning labour orientation by rendering frequency tables. Looking at these tables the following conclusions can be made:

- People do have a strong intrinsic orientation concerning their job. As they value these aspects as (very) important.
- They have an extrinsic orientation concerning their job as well.
- The career orientation is considered as important while looking at personal development nonetheless promotion is a less important aspect for people in their job.
- The convenience orientation is not as much of importance for the non-artistic personnel working in centers for art and culture. Especially when it comes to the psychical aspect people do not consider it as important. The psychological aspect of having responsibilities is more important. The majority wants to have lot responsibilities. When they would have a convenience orientation you would presume they didn't want to have responsibilities. As having responsibilities do take effort.
- The social orientation is important for non-artistic personnel in centers for art and culture regarding they value these aspect as (very) important too.

Yet table I till V from Appendix V give us a prospect of the importance that people do attach to certain individual aspects and orientations. However it doesn't give us a view on which aspects they consider as most important or which they consider as less important. For this reason I have asked them separately which aspects they considered as most and least important.

Figure 3 shows the visual representation of table VI from Appendix V. It concerns the answers given on the question which people find the most important aspect of their job. The blue bars represent the convenience orientation, the red ones the career orientation, the yellow ones represent the extrinsic orientation, the purple ones the intrinsic orientation and the green ones the social orientation.

It becomes clear that 'enjoying the work' and 'doing interesting work' are the most frequently given answers. Both are related to the intrinsic orientation. As a result of this you could say the intrinsic orientation is the most important one.

Figure 3 – Bar diagram of most important aspect of the job

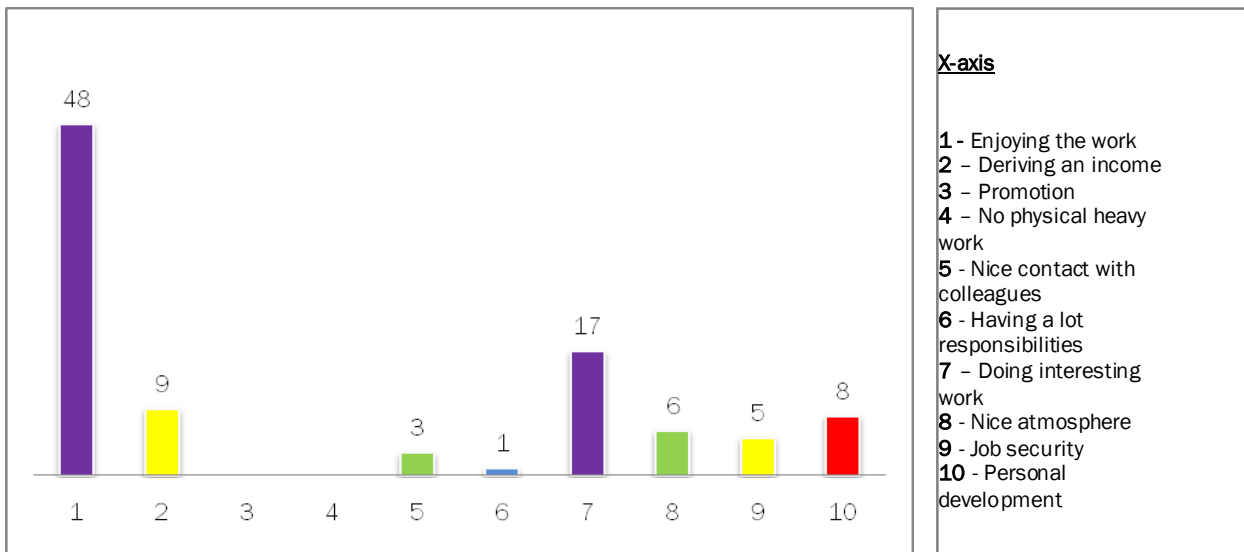
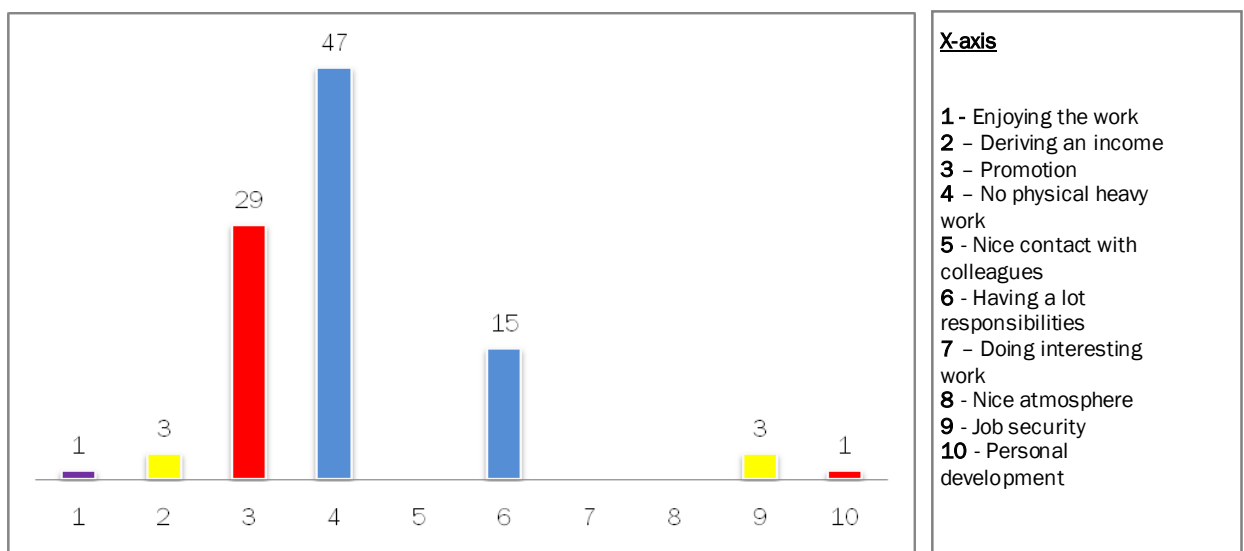


Figure 4 is built up the same as figure 3 only regarding the answers given on the question which aspect people find least important. It becomes clear that ‘promotion’ and ‘No physical heavy work’ are the most frequently given answers, followed by ‘having a lot responsibilities’. ‘No physical heavy work’ and ‘having a lot responsibilities’ are both related to the convenience orientation. As a result of this you could say that the convenience orientation is the least important one.

Figure 4 – Bar diagram of least important aspect of the job



Now we have seen all the outcome of the questionnaire concerning labour orientation, we can come up with a sub conclusion concerning hypothesis two. Bearing in mind these conclusion will revive in comparison with the results of the control group, which I will discuss in paragraph 6.5.

As we have seen from the results, this hypothesis can almost be completely confirmed.

The intrinsic orientation, extrinsic orientation, career orientation and social orientation do play a role in the job of non-artistic workers in centers for art and culture. Most of the employees do consider aspects of this kind as important.

When it comes to the career orientation people are more focused on self development than promotion. The intrinsic orientation is the most important one, next to the extrinsic orientation followed by the social orientation. People do consider these aspects as important. The aspects of the convenience orientation are less important, especially when it comes to heavy physical work.

6.3 Labour motivation

The hypotheses concerning labour motivation are separated into three different hypotheses. Hypothesis 3 related to extrinsic motivation, hypothesis 4 related to intrinsic motivation and hypothesis 5 that contrasts extrinsic and intrinsic motivation.

6.3.1 Extrinsic motivation

Hypothesis 3 states that the non-artistic personnel in centers for art and culture are extrinsically motivated. But in contrary to what Cavs claims, they are more focusing on non-monetary rewards. The first table from Appendix VI renders a summary of the answers given on the different individual extrinsic motivators, 96 respondents have completed these questions, and the number of missing answers is 12.

The extrinsic motivators “earning a lot of money” and “being able to take care of necessities” refer to monetary rewards. From the answers that are given you could say that people do think deriving an income is motivating. Nevertheless monetary rewards are more motivating in the sense to take care of their necessities. Instead earning a lot of money. As a result of this you could say monetary rewards are relatively motivating until a certain level. When exceeding this level it becomes less important, this is in similarity with the income effect theory.

Extrinsic motivators that are related to the context of the work are also concerned as motivating. These are atmosphere, appreciation, recognition and autonomy. The non-artistic personnel in the art education find it very discouraging to work in a bad atmosphere or in an organization where they don't feel at home. Appreciation by colleagues and supervisors is concerned by almost 95% of the respondents as important. Also autonomy in the work is very motivating. Whereas 90,6% of

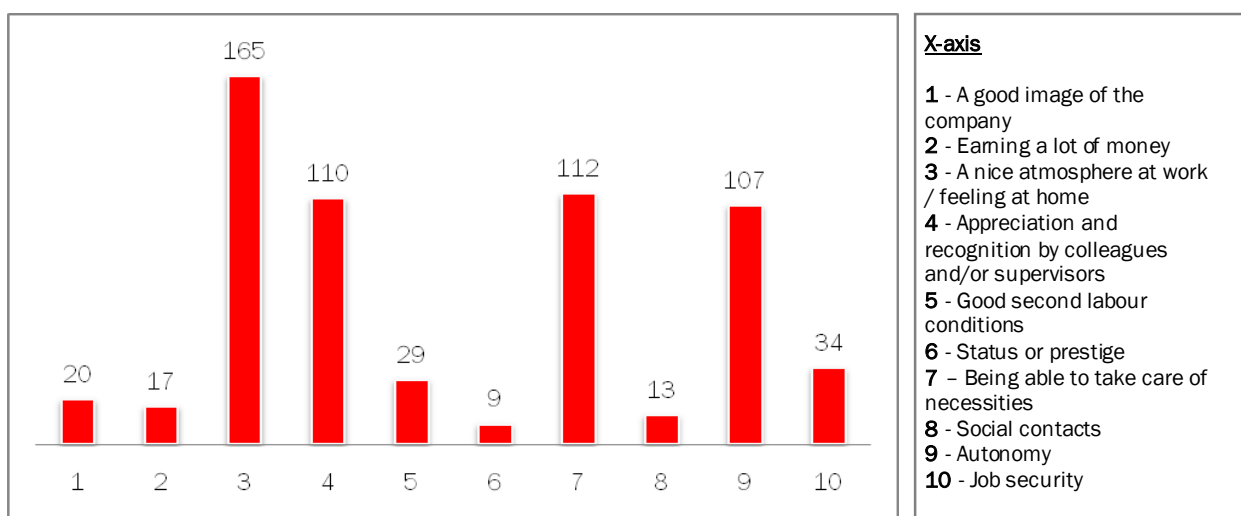
the respondents find it motivating. This characteristic used to be considered as typical for creative personnel.

Other motivators that refer to the context of the work like the image of the organization and second labour conditions are concerned as less motivating than the motivators mentioned above. However they are concerned as motivating. Seeing that a bad image is for 68,8% discouraging and good second labour conditions are motivating for 67,7%.

Regarding job security, social contacts and status or prestige the supporting personnel in centers for art and culture do have a more neutral attitude.

After questioning all the extrinsic motivators individually I have asked to choose from the list the three most important ones, whereas they had to give those points. Three points for the most important one, two points for the second most important one and one point for the third most important one. The question is filled in by 92 persons correctly, 13 did not fill in the question. Three did fill in the question, but they did filled it in not correct. They gave more than 6 points in total. For this reasons I have excluded the answers given by these respondents.

Figure 5 – Most important extrinsic motivator (total sum of points)



Concluding from figure 5 you can see a nice atmosphere at work and feeling at home has 165 points. For this reason we could say non-artistic personnel in the art education does concern a nice atmosphere and feeling at home as the most important motivator in their work. This is followed by being able to take care of necessities. Despite people do not necessarily need to earn a lot they find earning 'enough' money an important factor. Next to this also appreciation and recognition by colleagues/supervisors and autonomy are important. The other extrinsic motivators are concerned as less important.

Hypothesis 3 cannot be confirmed or rejected completely. The personnel are indeed extrinsically motivated. However they are motivated by as well monetary rewards as non-monetary rewards. The monetary rewards are motivating up to a certain level. You could say up to the level which they need to have a comfortable live. If they were strongly monetary rewarded “earning a lot of money” would have scored higher and this is not the case. Most of the respondents do consider it as not motivating or have a neutral approach.

When it comes to the non-monetary rewards the image of the organization, status, social contacts are less important. A nice atmosphere and feeling at home, appreciation and recognition and autonomy in the work are considered as motivating.

6.3.2 Intrinsic motivation

Hypothesis 4 concerns the intrinsic motivation. It states that non artistic personnel in centers for art and culture are intrinsically motivated. But there should be a difference between the importance of intrinsic motivators for personnel that is working closer to the product and has more knowledge than for the personnel that are further removed from it and has less knowledge.

To derive a representation of this I have summarized the answers given on question 12 of the questionnaire. The answers that are given are separated into the three different function groups that are mentioned in table 3. Since question 12 exists out of nine aspects, the output of the answers given by the respondents concerning intrinsic motivation can be observed in Appendix VI. Since the three groups are not equally divided I have chosen to provide the outcome not only in numbers, but also in percentages. The percentages are based upon the actual size of the group. The percentages make it able to compare the results of the groups in proportion to the other groups regarding the separated aspects of intrinsic motivation. The orange tables in Appendix VI are the positive asked questions and the red tables are the negatives asked questions. The negative questions were asked to see whether people have filled in the questionnaire carefully. Looking at the answers given on these questions I could say that people have filled in the questionnaire carefully instead of just consistently agree or disagree with the questions.

Most of the intrinsic motivators are concerned as motivating, especially doing pleasant work or enjoying carrying out the profession. People don't seem to find it motivating to carry out a profession that they don't like. Also doing instructive work, contributing feats during work and developing a personality during work are concerned by the majority as motivating.

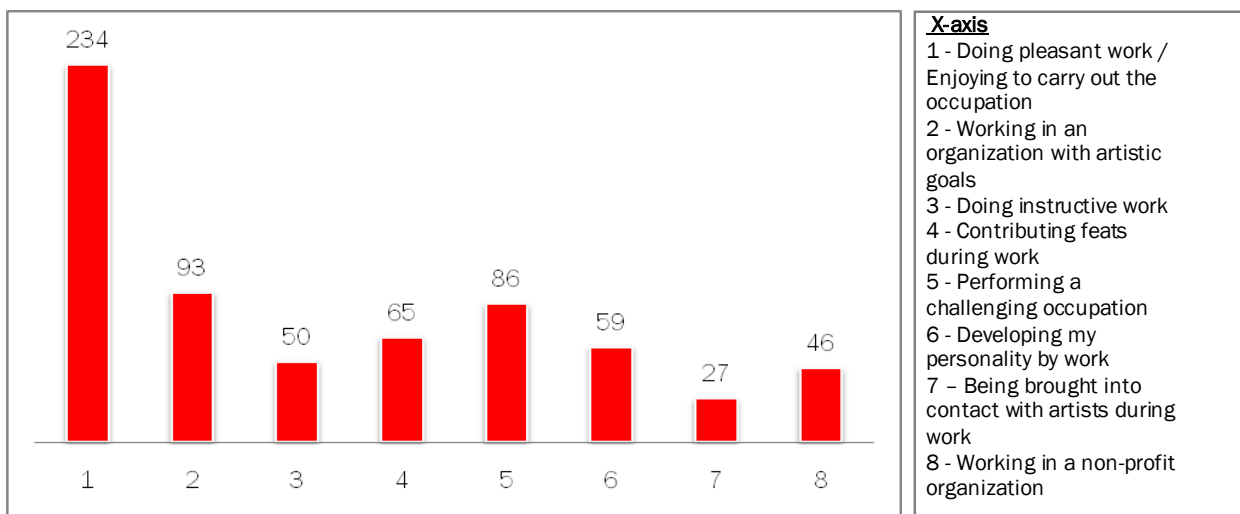
Almost all the intrinsic motivators are concerned as motivating, only a small percentage has a neutral attitude or do not find it motivating.

Comparing the average percentages with the percentages of the different groups, there are no spectacular deviations. Nevertheless taking a closer look there can be observed some differences between the different function groups.

When it comes to the arts related questions “working in an organization with artistic goals” and “being brought into contact with artists during work” all the function groups find it motivating. Yet the non-artistic workers, with direct contact and more knowledge about art, seem to be stronger motivated than the other function groups. Working closer to the art product and having more knowledge about art and the product, has a positive effect on whether they find it motivating to work in an artistic organization. This can be derived from the table “working in an organization with artistic goals” in Appendix VI. How closer to the art product how more they are motivated. Adjacent to it, another thing becomes clear. The non artistic personnel does care who employs them, as they are motivated by working with the arts.

After questioning all the intrinsic motivators individually I have asked to choose from the list the three most important ones. Whereas they had to give the individual motivators points. Just like I did with the extrinsic motivators before. The question is filled in by 89 persons correctly, 15 did not fill in the question. Four did fill in the question incorrect. They gave more than 6 points. For this reasons I have excluded the answers given by these respondents.

Figure 6 – Most important intrinsic motivator (total sum of points)



It becomes clear that doing pleasant work or enjoying carrying out the occupation, is the most important intrinsic motivator. This is followed by working in an organization with artistic goals and performing a challenging occupation. Concerning the other intrinsic motivators there is no clear hierarchy as the total sum of points is more or less equal.

Hypothesis 4 can be confirmed. Non-artistic personnel in centers for art and culture are intrinsically motivated as the greater part indicates the intrinsic motivators as motivating. There is a slight difference between the importance of intrinsic motivators for personnel that is working closer to the product and has more knowledge than for the personnel that are further removed from it and has less knowledge. Whereas the personnel that is working closer to the product and has more knowledge is more motivated by the intrinsic motivators related by art. However the difference is not immense and logic concerning the fact they have more knowledge and are working closer to the product.

6.3.3 Extrinsic vs. Intrinsic motivation

Hypothesis 5 pronounces that non artistic personnel in centers for art and culture is strongly intrinsically motivated than extrinsically motivated. This is stronger for the personnel which is more in contact with the product and has more knowledge about art. Figure 7 till 9 display the outcome of question 14 in percentages of the total answers that are given by the respondents in that specific function group.

Marginal note by figure 7, 8 and 9

- | | |
|--|---|
| 1 - Doing pleasant work / Enjoying to carry out the occupation | 10 - A good image of the company |
| 2 - Appreciation and recognition by colleagues and/or supervisors | 11 - Good second labour conditions |
| 3 - A nice atmosphere at work / feeling at home | 12 - Doing instructive work |
| 4 - Contributing feats during work | 13 - Job security |
| 5 - Social contacts | 14 - Being brought into contact with artists during work |
| 6 - Developing my personality by work | 15 - Autonomy |
| 7 - Being able to take care of necessities | 16 - Performing a challenging occupation |
| 8 - Working in a non-profit organization | 17 - Status or prestige |
| 9 - Working in an organization with artistic goals | 18 - Earning a lot of money |
| ■ = Intrinsic motivators | ■ = Extrinsic motivators |

Looking at figure 7 till 9 you can see that it is not becoming obvious that people are more intrinsically motivated then extrinsically. It is hard to compare the percentages and to see which color is dominating. As none of the colors is dominating the figures.

Another problem arises when comparing the intrinsic motivators with the extrinsic motivators as 10 of the 18 motivators are extrinsic and 8 of the 18 motivators are intrinsic. This makes it hard to compare the results and for this reason the results will be weighted.

Figure 7 - Function group: Organizational inputs direct contact and knowledge

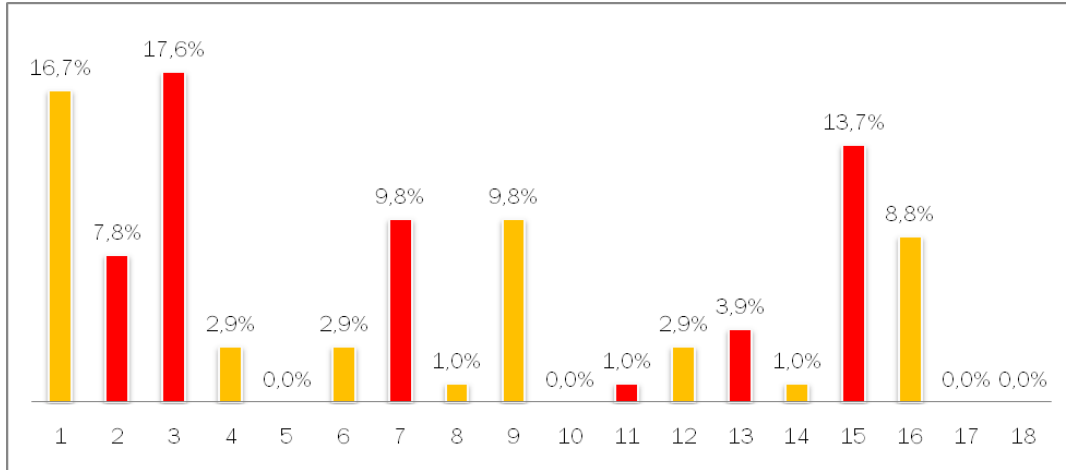


Figure 7 demonstrates that the personnel with organizational inputs with direct contact and knowledge finds it most important to work within a nice atmosphere (17,6%) and doing a nice job (16,7%). Autonomy (13,7%) is also an important motivator. Followed by taking care of necessities and working in an organization with artistic goals (both 9,8%). Another notable difference is that they value performing a challenging occupation more than the other function groups. Weighting the outcomes concerning extrinsic in comparison with intrinsic motivators, there are no differences, as 52% of the answers given are intrinsic motivators and 48% of the answers given were extrinsic motivators.

Figure 8 - Function group: Organizational inputs direct contact and no knowledge

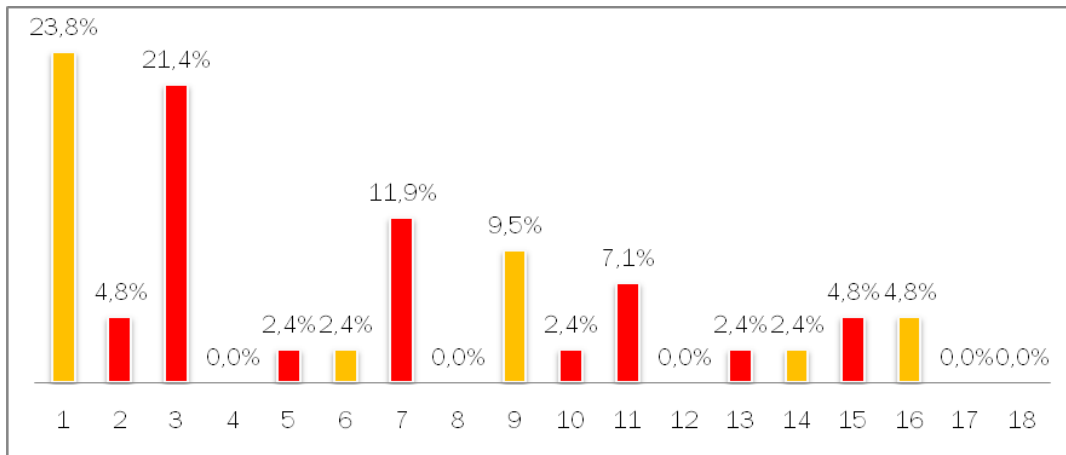


Figure 8 reports the personnel with organizational inputs with direct contact and no knowledge find it most important to do a nice job (23,8%), within a nice atmosphere (21,4%) followed by taking care of necessities (11,9%) and by working at an organization with artistic goals (9,5%). Also good second labour conditions are concerned as most important by 7,1%.

As well in this function group there are no strong differences between the intrinsic and extrinsic motivators, weighting the answers; 48% are intrinsic motivators and 52% of the answers are extrinsic motivators.

Figure 9 - Function group: Organizational inputs no direct contact and no knowledge

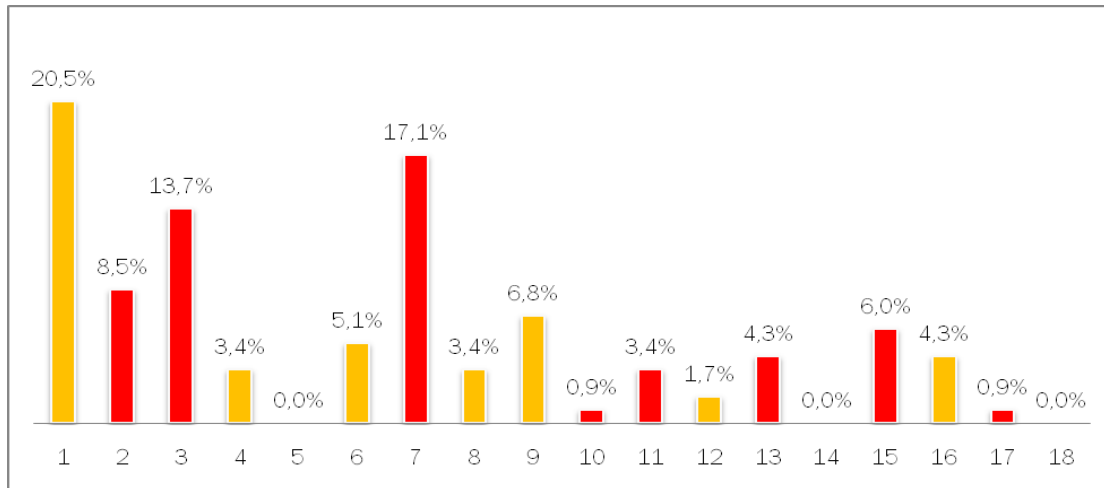


Figure 9 illustrates the results of the function group with no knowledge and no direct contact to the art product. They find it most important to do a nice job (20,5%) and being able taking care of necessities with that job (17,1%) . Working within a nice atmosphere (13,7%) and with appreciation by colleagues and supervisor (8,5%) is important to them as well. In this function group there is also no big difference between the weighted percentages of intrinsic and extrinsic motivation. As 51% of the answers given concern intrinsic motivators and 49% concern extrinsic motivators.

Concerning hypothesis 5 the results mean that the hypothesis cannot be confirmed. Regardless of any specific function group, they are as well intrinsic as extrinsic motivated. The differences are so minimum that we could not say one of them is actually dominant. Also there is no obvious difference in this between the different function groups.

But interpreting figure 7, 8 and 9 you could say there is a difference between the function groups and the motivators they value most. They all find doing a nice job one of the most important motivators. But don't we all find this? Taking a closer watch at the other answers given it became obviously that the personnel with knowledge about the art product and that is in contact with the art product find autonomy very important. A characteristic that is usually mentioned as specific for artists. Also working in an organization with artistic goals is important for the function groups that have direct contact with the product. For the function group that has no contact this is of less importance.

For them the atmosphere between colleagues and taking care of necessities, is more important than for the other function groups.

6.4 Psychic income and passion for art

The previous paragraphs tell us more about motivation. Nevertheless they do not really tell us something about the relationship with working in the arts. In this paragraph I will focus more on the relationship with arts.

Hypothesis 6 states that non-artistic workers in centers for art and culture are interested in art and culture and because of this they value their job more. Some of them even applied for this job to be able to work with arts. This should be stronger for the personnel which is more in contact with the product and has more knowledge about it.

Appendix VII shows the results on the questions given concerning this hypothesis. The outcome is categorized by function group and given in frequencies and percentages. The row total represents the outcome concerning all the respondents.

First of all it becomes clear that almost 90% of the respondents are interested in art and culture. Comparing the different function groups it becomes clear there is a progressive interest when the knowledge and contact increase regarding the art product. From the function group “organizational inputs with knowledge and direct contact” 94% is interested in art and culture. While from the function group “organizational inputs with no knowledge and contact” the percentage of people that are interested is 76%.

This difference is also notable regarding if the degree of interest has played a role in applying for the job. From the function group “organizational inputs with knowledge and direct contact” 63% definitely wanted to work in the arts. From the function group “organizational inputs with direct contact and no knowledge” this is 44% and for the function group “organizational inputs with no direct contact and no knowledge” this is only 25%.

A great part of all the respondents definitely wanted to work in the arts whereas 43% agrees with this statement. The same for whether it is just a coincidence that they work in the arts, 57% disagrees with the statement. The majority (82%) has the opinion that it matters in which sector they work. Also these three factors count stronger for the function groups that work closely to the art product and have more knowledge on the subject of art.

Speaking about passion for art we could say that people that work in the art education tend to have a preference to work in the arts. As it matters for them in which sector they work and a considerable part did mindfully made the decision to work in the arts.

The majority (78%) value their work higher because they work with art. This can indicate psychic income derived from working in the arts. Because they value their work higher of this.

Repealing hypothesis 6 we can say this hypothesis can be confirmed. Although there are differences between the individual function groups, we could say that they are interested in art and culture and they value they work more by working in the arts. Also some of them applied mindful to be able to work with art. As assumed, it all counts stronger for the personnel that has more contact with the product and has more knowledge. This can be find again in Appendix VII.

Hypothesis 7 concerns the monetary rewards. It states that non-artistic personnel in centers for art and culture do think they could earn more outside the sector.

The results of the questions concerning this hypothesis can be observed in Appendix VII.

First of all I have asked whether they were satisfied with their income. 68,5% of the people that filled in the question were satisfied and 31,5% were not.

Looking at these results in Appendix VII you will notice that there has been a routing in the ranking of the questions. This is a mistake that hasn't been noticed. Too bad this mistake has resulted in the fact that not everyone was able to fill in the questions "If they think they could earn more outside the sector" and "why they did choose to keep this job". Only the people that have filled in that they were not satisfied with their income could answer the questions. These are only 29 respondents.

As a result of the mistake in the routing I am not able to reveal a solid conclusion upon hypothesis 7. We cannot say for sure that they are bringing financial sacrifices, as only a small group has answered this question.

Nevertheless we can give a perception concerning the questions that are given by the 29 respondents. From the 29 respondents 93,1% thinks they could earn more in another sector for the same job, but none of them is looking for another job because of this. Most of them, 15 in total, keep on performing the job because they like the job they do. Nine respondents have filled in the answer category "different". These answers can be seen in Appendix VII and can be categorized in three main groups these are; art related, job security and time issues.

Hypothesis 8 tries to give us some more quantitative information about psychic income, by using a willingness to accept question that has been exposed to the respondents; "How much income are you willing to give up in order staying working in the arts in percentages?". The hypothesis states that non-artistic workers in centers for art and culture are prepared to give up at least 5% of their income in order to stay working in the arts.

Table 12 – Willingness to accept a lower income in percentages

		Frequency	Percent	Valid percent
Valid	Less than 5	24	22,2	26,4
	5 till 25	15	13,9	16,5
	26 till 50	1	0,9	1,1
	50 till 75	-	-	-
	More than 75	2	1,9	2,2
	Not anything	49	45,4	53,8
	Total	91	84,3	100
Missing		17	15,7	
Total		108	100	

Looking at table 12 you will notice that a majority, 53,8% of the respondents, are not willing to sacrifice a part of their income in order to stay working in the art education. But also a noticeable group is willing to sacrifice a small part of their income. As 26,4% of them are willing to give up less than 5% of their income and 16,5% are willing to accept an income that is 5 till 25 percent lower than what they earn at this moment. Although we have to keep in mind, when looking at the results, that some of the respondents might be accepting a lower income resulting from working in the arts. At the same time the salaries are bounded by legal right and the CAO's and so they cannot be extremely lower.

Concluding hypothesis 8 cannot be confirmed. As the majority is not willing to sacrifice income in order to stay working in the art education. Nevertheless 46,2% is willing to accept at least 5% of their income, but most of them are not willing to sacrifice more than 25%.

6.5 The control group

The control group, are people that work in a fashion store, as a sales employee or manager etc. Important is that they are all working in a profit organization with no artistic goals.

From the 100 people that have been contacted 25 have responded. This means 25% have filled in the questionnaire. The questionnaire was a revised version of the questionnaire that has been send to the people that work in the art education. We should keep in mind that 25 respondents is a low number reading the results. Consequently it is difficult to discuss the results as narrowly as I did with the art education questionnaire results. However a description of the mainline can be made and this can be compared with results of the questionnaire in the art education.

I have chosen to make a summary of the results from the control group in Appendix VIII. In this paragraph I will describe the mainlines of the results in comparison with the results of the non-artistic personnel in the art education.

6.5.1 Labour orientation

When it comes to the labour orientation there are some differences. The non artistic personnel in the art education do connect more importance to intrinsic aspects of the job. When comparing the two groups with each other it becomes clear that the control group also finds intrinsic aspects important. However they have a more neutral attitude. Certainly when it comes to doing interesting work. The control group is connecting more importance to extrinsic aspects as deriving an income and job security. For the personnel in the art education this was also important but they had a more neutral attitude towards these aspects.

Looking at the social, career and convenience orientation there are less significant differences. Although it seems that the control group finds personnel development more important than the non-artistic personnel in the art education. Doing no physical heavy work is also less important for them.

The most important aspects are for both group rather similar. They both find enjoying the work the most important. The differences are, that for the control group deriving an income and social aspects are more important. While the non-artistic personnel more often finds doing interesting work the most important aspect.

Looking at the least important aspects it becomes clear that for both groups these are the same aspects which are; promotion, doing no psychical heavy work and having a lot of responsibilities.

6.5.2 Labour motivation

Looking at the results concerning extrinsic motivation of the control group, one thing immediately pronounces. Earning a lot of money is seen by 60% of the respondents as motivating. It is something that is deviating from the results of the non-artistic personnel in the art education as only 34,5% of them find it motivating. Also job security is more often mentioned as motivating. Concerning the other extrinsic motivators the results are fairly similar to the results of the non-artistic personnel in the art education. The atmosphere, appreciation, recognition and autonomy are also concerned as important by the control group. Remarkable is that also autonomy is seen by 67% of the respondents as motivating. This is something that most of the times connected to artists but it becomes visual that it is not specific for artists and the cultural sector.

Other motivators that refer to the context of the work like social contacts, the image of the organization and second labour conditions are concerned as motivating but less than the motivators mentioned above. There are also a lot of respondents that have a neutral attitude.

Observing the intrinsic motivators, there are minor differences. The control group gets as well motivated by doing pleasant work and contributing feats during work. Also being brought into contact with costumers and working in a fashion store is by the majority ranked as motivating. Although this is less explicit as it is at the non-artistic personnel in the art education. They also

have a more neutral attitude when it comes to developing their personality, doing instructive work. It is striking that the majority of the control group doesn't get motivated by working in a profit organization.

6.5.3 Passion for fashion

Interpreting the results it becomes obvious that 92% of the respondents in the control group are interested in fashion. This is similar to the non-artistic personnel in the art education.

When it comes to a deliberate choice to work in a fashion store the results are obvious different. The degree that interest in fashion has played a role in applying for the job is less important. For the majority it did not play a role. Only 20% definitely wanted to work in the fashion and for 64% it doesn't matter in which sector they work. As from the non-artistic personnel in centers for art and culture 43% definitely wanted to work in the arts, and for only 2% the sector they work in doesn't matter. From the control group 56% values their job higher because they work with fashion. For the art education personnel this is 78% due to the fact they work with art.

Concluding from this you could say the control group is interested in fashion. Although it is doubtful to speak about real passion for fashion as only 20% definitely wanted to work with fashion and most of them don't care in which sector they work. Since 56% values their job higher you could consider this as a result of a certain psychic income derived from working with fashion but this is not significant for all the respondents.

From the control group 60% is satisfied with their income and 40% is not. This is equal to the results of the questionnaire in the art education. Only 32% think they could earn more in another sector, whereas in the art education this percentage is 93,1%.

Most of them are not looking for another job because they like the job they perform now and they can shore themselves in the mission/vision.

When it comes to being prepared to accept a lower income 92% is not prepared to give up any of their income. This percentage sum 53,8% at the non-artistic personnel in the art education.

But I think we should keep in mind that a lot of the respondents were cashiers or selling employees. The education level is lower and most of these jobs get paid by minimum wage with every now and then a little surplus. This can cause that they are willing to sacrifice less income despite that in the question was stated "regardless what you are able to miss". Another factor that can be influencing is that it is possibly easier to find another job in a fashion store when they are unsatisfied with their income. As there are more fashion suppliers than there are in the art education.

Concluding the results of the control group it becomes clear that they are quite equal orientated to their work. Nevertheless they do differ on noteworthy points. The control group is more extrinsically orientated and finds deriving a lot of money more important. They made less mindful the choice to work in the arts and less of them are prepared to give up any income.

Hypothesis 9 can be confirmed. Non-artistic personnel in the art education are more motivated by the fact they work with arts then employees in a fashion store are motivated by the fact they work with fashion. Working with fashion is valued by the employees but it is less significant than for the non-artistic personnel in the art education and the value they attach to working with arts. This comes about in the fact that they did more mindful made the decision to work in the arts. They are willing to give up less income in order to stay working in fashion. But we should keep in mind the fact the payment is low and there are a lot suppliers.

■ ■ ■ Conclusion

The goal of this thesis is to give an answer on how the non-artistic personnel in centers for art and culture are motivated. Next to this question I wanted to find some evidence for deriving psychic income as a consequence of working in the arts. The research question of this thesis was:

How are the non-artistic personnel in centers for art and culture motivated in their work and do they derive psychic income from working in the arts?

Knowing that it would be hard to measure psychic income I have tried to find some evidence for it. According to Oswald and Strauss the starting point would be motivation. For this reason and in order to answer my research question I have researched the following aspects of non-artistic personnel in the art education:

- Labour orientation.
- Extrinsic motivation.
- Intrinsic motivation.
- Interest in art and culture
- The role this has played in the decision for a job
- Their opinion towards their income

I disputed the theory Caves (2000) has concerning the distinction between creative and humdrum inputs was too narrow minded and would not conform with the reality. Since he characterized the artist a idyllic person who cares for quality, making art for art's sake. Where the organizational personnel are more characterized as dull people that don't care about as long as they got their paycheck every month. Anyhow in my opinion the organizational personnel are such as essential for the arts as the artists. Because if they wouldn't care they would not work in the arts!

To see whether my expectation would be right I started with looking at the labour orientation. Taking in mind Caves' theory we would think that the organizational personnel would be mostly extrinsically orientated. From the results of the questionnaire of the non-artistic personnel in the art education it became clear that they have different orientations towards the work. They are indeed extrinsically orientated. However the intrinsic and social orientation where more often mentioned as important. Most of the employees do consider these kinds of aspects as most important. This could suggest that the passion artists have for their work also counts for the organizational personnel in the arts. Comparing this results with the results of the control group there were a few differences. As the control group was slightly more extrinsically orientated and

less intrinsic orientated. But the suspected difference between the personnel from art and culture centers and the control group worked out less substantial than suspected. This proves Caves his distinction between humdrum and artistic inputs is even less truthful. As even for non-artistic workers who are not working in the arts counts that they are not only extrinsically orientated towards their work.

After looking at the labour orientation I have researched what kinds of aspects are considered as motivating. What drives people to deliver achievements in their work?

I found out that this drive is a mix of different aspects. It is an equally division of as well extrinsic aspects and intrinsic aspects. For the non-artistic personnel in the art education it was not important to derive a lot of money, nevertheless they found it important to be able to take care of their necessities. Money seems to be motivating up to a certain level. This is in conflict with what Caves claims as he states they don't care as long as they got paid. As this suggest monetary rewards would be dominating when it comes to their motivation. Working in a nice atmosphere and appreciation by colleagues and supervisors is really important. As well as autonomy in their work which seems to be something that is similar to artists. But looking at the results from the control group it is not specific for the cultural sector as the majority also considered autonomy as motivating. Status and social contacts are considered as less motivating for both groups.

Besides this the respondents found it most motivating to do pleasant work and to carry out an occupation they like. Followed by working in an organization with artistic goals. This also indicates they do care, since they get motivated by working in an organization with artistic goals.

When it comes to passion for art we could say the art education has a certain attractiveness to work in. The non-artistic personnel that work in the art education tend to have a preference to work in the arts. As it matters for them in which sector they work and a considerable part did mindful made the decision to work in the arts. The majority values their work higher because they work with art which can indicate psychic income derived from working in the arts. Since they value their work higher because they work with art. In addition a part of the people is prepared to give up at least 5% of their income in order to stay working in the art education.

Keeping in mind these results are distinguishing noteworthy from the results of the control group. They also had interest in fashion but it is doubtful to speak about real passion for fashion as only 20% definitely wanted to work with fashion and most of them don't care in which sector they work. Looking at their willingness to give up income, it became clear only 8% was prepared to give up a part of their income.

Reconsidering all this we could say the art education personnel does have passion for working in the arts. I should note that from the results it became clear that the personnel that is working closer to the product and has more knowledge is more motivated by the intrinsic motivators related by art. They also made a more consciously decision to work in the arts. However the

difference is not immense and logic concerning the fact they have more knowledge and are working closer to the product.

In the end I think we can conclude that the non-artistic personnel in the art education have certain passion for art. Especially the people with more knowledge and those who are working closer to the product. This can be derived from the fact the majority has interest and a preference to work in the arts.

Besides this I think we can say some are indeed able to derive psychic income as they value their job more because they work with arts, they get motivated by working in an artistic organization and they are prepared to give up a small amount of their income. There is no emphasis on economic rewards as they find it important to derive enough income up to a certain level but it is not important to derive a lot of money. This all counts stronger than average comparing the results with the control group. So in that sense you could say they are special in it.

The non-artistic personnel are as well intrinsically motivated as extrinsically motivated. It is hard to generalize something as motivating as it is different for each person and changes over time. However we were able to give perceptions and similarities.

Reflection on the research.

Looking at the results that are specified by function group it becomes obvious that it matters how you define non-artistic. Of course you can argue where to draw the line between artistic and non-artistic personnel. Taking in mind that also project coordinators or head of schools do have quite a lot artistic tasks. Reading the results this should be considered. Whereas it is for sure that the distinction between artistic and not artistic influence the results.

Afterwards I can conclude that it stays hard to do research on motivation and psychic income. Especially as psychic income is hard to measure. It is only possible to give some indicators, however this remains difficult to prove. The risk that people tend to answer social desirably is present. The disadvantage of using a questionnaire as research method is that it is difficult to get in depth answers concerning someone his real motivation. What it is that strikes that person in its work? Such answers could be accomplished with interviews. Only the disadvantage of this method is that it is really concentrates on a few people. What makes it hard to say something more general. But as I already had point out, it is hard to generalize something as motivating seeing that it is different for each persons and changes over time.

Using a control group is valuable, despite the low number of respondents, it has given a point of view. The control group gives a frame of reference for the results of the art education questionnaire. It helped to show that the arts and artists are not special in the sense of being intrinsically motivated, as the control group is intrinsically motivated as well. The differences

concerning labour orientation and motivation between arts and other sector are not as immense as people tend to describe them. Nevertheless when it comes to attractiveness the arts seems to be an attractive sector to work in, comparing the sector with fashion.

However to make a perfect comparison the control group has to be made flawless. Concerning function, education level, age, gender etc. This also counts for the willingness to accept question. This question was a test and it has given us some perspectives. Nevertheless in order to get a complete picture of such a question more research on the income and payments that people acquire has to be done. Furthermore I think it stays complicated to express something non-monetary as psychic income in monetary terms.

The use of an online questionnaire was for me a success. It has the benefit that it costs less to spread the questionnaire. You can easy send the questionnaire as long as you have e-mail addresses. Another benefit is that you already have the output digital. This really makes a difference in the time to process your results. The program I have used, thesistools.com, is a practical program with a lot of possibilities. I will recommend it to others with the note that output directly in SPSS is only possible from 100 respondents. Referring on the questionnaire by sending a reminder e-mail after a week is helpful. It did provide me a lot extra respondents.

When it comes to the response the drop out is substantial as almost 70% of the population did not filled in the questionnaire. People with a preference for art could be more likely to fill in the questionnaire. However from a absolute perspective 108 is not a small number. Although we have to consider that personnel from the SKVR and woman are overrepresented. But as the most important characteristic was working in the art education and providing organizational inputs. I think that the response can give a reasonable representation for the population.

Regarding research design working with hypotheses were successful for me. Irrespective if they were confirmed or not. They are helpful to design the questions of the questionnaire and give direction to interpreting the results of the research.

Recommendations for additional research

Further research is essential for refinement of the theoretical background, knowledge about the cultural sector, motivation and psychic income.

My first suggestion for more research, is that more research has to be done on the labour market in the art education and the cultural sector. The description of demand and supply can be improved. Artists are researched a lot, but when it comes to organizational inputs the number of researches declines. Also the number, influence and reasons for self-employment in the art education or cultural sector could be fascinating to research. Regarding continuous more people are going to work in the sector by self-employment.

Another question that hasn't been come across in this research is why the cultural sector is so attractive to work in? For this reason my following suggestion is to research on the attractiveness of the cultural sector or the arts.

In addition depth interviews concerning motivation and orientation can be useful, next to questionnaires in order to go deeper into certain answers and aspects of motivation. Answers on these kind of questions can be useful in order to attract new personnel and to motivate active personnel.

Supplementary research on the passion for art can be done on application letters. By looking at application letters that are send to cultural organizations and by comparing this with a profit organization. The following details of the application letters can be observed:

- Number of open application letters.
- Education level of solicitants compared to the level that is asked. Are they overqualified and why do they apply on a job below their capacities?

Finally I agree with van Dam (2004) that further research has to be done on motivation aspects in other sectors to compare the results. Although I have tried this with the control group, larger research has to be done with more respondents. Whereas the control group needs to be flawless.

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APPENDIX I

Questionnaire art education (Dutch)

Beste respondent,

Welkom bij de enquête!

Zoals jullie hebben kunnen lezen maakt deze enquête onderdeel uit van mijn masterscriptie onderzoek aan de Erasmus Universiteit Rotterdam.

Om de best mogelijke resultaten te verkrijgen is het belangrijk om de enquête zo eerlijk mogelijk te beantwoorden!

De anonimiteit van uw persoon zal gewaarborgd blijven en de ingevulde gegevens worden strikt vertrouwelijk behandeld.

Succes & alvast hartelijk bedankt voor uw medewerking!

1.	Bent u werkzaam in de Kunstzinnige Vorming/Kunsteducatie? Bijv. Een centra voor de kunsten?
	<input type="checkbox"/> <input type="checkbox"/> Ja, in de plaats: <input type="text"/> <input type="checkbox"/> Nee
2.	Bent u (hoofdzakelijk) werkzaam als docent?
	<input type="checkbox"/> <input type="checkbox"/> Ja <input type="checkbox"/> Nee
3.	Wat is uw leeftijd?
	<input type="text"/>

4.	Wat is uw geslacht?
	<input type="checkbox"/> <input type="checkbox"/> Man <input type="checkbox"/> <input type="checkbox"/> Vrouw

5.	Wat is uw hoogst genoten opleiding? (Indien u nog studeert vul dan de opleiding in die u momenteel volgt)
	<input type="checkbox"/> <input type="checkbox"/> Lager onderwijs <input type="checkbox"/> <input type="checkbox"/> LBO (LTS) <input type="checkbox"/> <input type="checkbox"/> Algemeen Vormend Onderwijs (Mavo/Havo) <input type="checkbox"/> <input type="checkbox"/> HBS/ Atheneum / Gymnasium (VWO) <input type="checkbox"/> <input type="checkbox"/> Middelbaar beroepsonderwijs (MBO) <input type="checkbox"/> <input type="checkbox"/> Hoger beroepsonderwijs (HBO) <input type="checkbox"/> <input type="checkbox"/> Wetenschappelijk onderwijs (WO / Universitair) <input type="checkbox"/> <input type="checkbox"/> Anders, namelijk <input type="text"/>

6.	Op welke afdeling bent u werkzaam?
	<input type="checkbox"/> <input type="checkbox"/> Directie <input type="checkbox"/> <input type="checkbox"/> Personeel en organisatie <input type="checkbox"/> <input type="checkbox"/> Financiën <input type="checkbox"/> <input type="checkbox"/> Marketing / Communicatie / PR <input type="checkbox"/> <input type="checkbox"/> Facilitair <input type="checkbox"/> <input type="checkbox"/> Klantenservice / Cursistenadministratie <input type="checkbox"/> <input type="checkbox"/> Automatisering / IT - beheer <input type="checkbox"/> <input type="checkbox"/> Educatie (voor primair en voortgezet onderwijs) <input type="checkbox"/> <input type="checkbox"/> Kunstscholen (voor kunsteducatie in vrije tijd) <input type="checkbox"/> <input type="checkbox"/> Anders, namelijk <input type="text"/>

7.	Wat is uw huidige functie?
	<input style="width: 150px; height: 20px;" type="text"/>

8.	Welke vorm heeft uw arbeidsrelatie?
	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	<input type="checkbox"/> Ik werk via een uitzendbureau / detacheringbureau
	<input type="checkbox"/> Ik ben in loondienst (bij de kunsteducatie instelling) en heb een vast contract
	<input type="checkbox"/> Ik ben in loondienst (bij de kunsteducatie instelling) en heb een tijdelijk contract
	<input type="checkbox"/> Ik ben oproepkracht 0 uren- of min/max contract
	<input type="checkbox"/> Ik ben zelfstandige
	<input type="checkbox"/> Anders, namelijk <input style="width: 100px;" type="text"/>

9.	Kunt u aangeven in welke mate u de onderstaande aspecten belangrijk vindt in uw werk?					
	1 = Totaal onbelangrijk, 2 = onbelangrijk, 3 = neutraal, 4 = belangrijk, 5 = Zeer belangrijk					
		Totaal onbelangrijk		Zeer belangrijk		
	Plezier hebben in het werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het verdienen van een inkomen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Kans hebben op promotie	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Lichamelijk niet zwaar belastend werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Leuk contact met mijn collega's	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Veel verantwoordelijkheid hebben	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Interessant werk doen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

	Een aangename sfeer op het werk	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
	De zekerheid van het behouden van mijn baan	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>
	De mogelijkheid hebben mezelf te ontwikkelen op het werk (Bijvoorbeeld: Door middel van het werk zelf en/of opleidingen, cursussen)	<input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/>

10.	Welke van onderstaande aspecten vindt u het meest belangrijk? Selecteer een antwoord.
	<input type="checkbox"/> <input type="checkbox"/> Plezier hebben in het werk <input type="checkbox"/> Het verdienen van een inkomen <input type="checkbox"/> Kans hebben op promotie <input type="checkbox"/> Lichamelijk niet zwaar belastend werk <input type="checkbox"/> Leuk contact met mijn collega's <input type="checkbox"/> Veel verantwoordelijkheid hebben <input type="checkbox"/> Interessant werk doen <input type="checkbox"/> Een aangename sfeer op het werk <input type="checkbox"/> De zekerheid van het behouden van mijn baan <input type="checkbox"/> De mogelijkheid hebben mezelf te ontwikkelen. Bijvoorbeeld door middel van het werk zelf en/of opleidingen, cursussen

11.	Welke van onderstaande aspecten vindt u het minst belangrijk? Selecteer een antwoord.
	<input type="checkbox"/> <input type="checkbox"/> Plezier hebben in het werk <input type="checkbox"/> Het verdienen van een inkomen <input type="checkbox"/> Kans hebben op promotie <input type="checkbox"/> Lichamelijk niet zwaar belastend werk <input type="checkbox"/> Leuk contact met mijn collega's <input type="checkbox"/> Veel verantwoordelijkheid hebben <input type="checkbox"/> Interessant werk doen

<input type="checkbox"/>	Een aangename sfeer op het werk
<input type="checkbox"/>	De zekerheid van het behouden van mijn baan
<input type="checkbox"/>	De mogelijkheid hebben mezelf te ontwikkelen. Bijvoorbeeld door middel van het werk zelf en/of opleidingen, cursussen

12.	Kunt u aangeven in welke mate de onderstaande aspecten u motiveren en/of stimuleren om het werk te doen dat u doet?				
	1 = totaal niet motiverend, 2 = niet motiverend, 3 = neutraal, 4 = motiverend, 5 = zeer motiverend				
		Totaal niet motiverend		Zeer motiverend	
	Een slecht imago van het bedrijf waarin ik werkzaam ben	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Veel geld verdienen met het werk dat ik doe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	De sfeer op het werk is niet prettig om in te werken / mezelf niet thuis voelen op het werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Collega's en/of leidinggevenden waarderen mijn inzet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Goede arbeidsvoorwaarden naast mijn salaris (Bijvoorbeeld: Opbouwen van vakantie, verlofregelingen etc.)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	De functie die ik heb geeft mij aanzien en/of status in de maatschappij	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	In mijn basisbehoefte kunnen voorzien door middel van het inkomen dat ik verdien met deze baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het opdoen van sociale contacten	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	De vrijheid hebben om het werk uit te voeren op de manier zoals ik dat graag wil	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	De zekerheid van het behouden van mijn baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

13.	<p>Welke van onderstaande aspecten vindt u het meest belangrijk? Selecteer maximaal 3 van de onderstaande antwoorden en geef d.m.v. punten aan welke u het belangrijkste vindt. 3 = belangrijkste 2 = een na belangrijkste 1 = twee na belangrijkste</p>																								
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14.	<p>Kunt u aangeven in welke mate de onderstaande aspecten u motiveren en/of stimuleren om het werk te doen dat u doet? 1 = totaal niet motiverend, 2 = niet motiverend, 3 = neutraal, 4 = motiverend, 5 = zeer motiverend</p>																																										
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	Het in contact komen met kunstenaars in mijn werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het doen van vervelend werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het werken in een organisatie met niet commerciële doeleinden	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

15.	<p>Welke van onderstaande aspecten vindt u het meest belangrijk? Selecteer maximaal 3 van de onderstaande antwoorden en geef d.m.v. punten aan welke u het belangrijkste vindt.</p> <p>3 = belangrijkste 2 = een na belangrijkste 1 = twee na belangrijkste</p>																				
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Het werken in een organisatie met niet commerciële doeleinden	<input type="text"/>																				
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	[6]																				

16.	<p>Welke van de aspecten binnen uw werk vindt u het meest belangrijk? Selecteer 3 van de onderstaande antwoorden.</p>														
	<table border="0"> <tr> <td><input type="checkbox"/></td> <td>Het werk doen dat ik leuk vind / waar ik plezier in heb</td> </tr> <tr> <td><input type="checkbox"/></td> <td>Collega's en/of leidinggevenden waarderen mijn inzet</td> </tr> <tr> <td><input type="checkbox"/></td> <td>De sfeer op het werk is prettig om in te werken / mezelf thuis voelen op het werk</td> </tr> <tr> <td><input type="checkbox"/></td> <td>Het leveren van prestaties</td> </tr> <tr> <td><input type="checkbox"/></td> <td>Opdoen van sociale contacten</td> </tr> <tr> <td><input type="checkbox"/></td> <td>Ontwikkelen van uw persoonlijkheid</td> </tr> <tr> <td><input type="checkbox"/></td> <td>In mijn basisbehoefte kunnen voorzien door middel van het inkomen dat ik verdien met deze baan</td> </tr> </table>	<input type="checkbox"/>	Het werk doen dat ik leuk vind / waar ik plezier in heb	<input type="checkbox"/>	Collega's en/of leidinggevenden waarderen mijn inzet	<input type="checkbox"/>	De sfeer op het werk is prettig om in te werken / mezelf thuis voelen op het werk	<input type="checkbox"/>	Het leveren van prestaties	<input type="checkbox"/>	Opdoen van sociale contacten	<input type="checkbox"/>	Ontwikkelen van uw persoonlijkheid	<input type="checkbox"/>	In mijn basisbehoefte kunnen voorzien door middel van het inkomen dat ik verdien met deze baan
<input type="checkbox"/>	Het werk doen dat ik leuk vind / waar ik plezier in heb														
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<input type="checkbox"/>	De sfeer op het werk is prettig om in te werken / mezelf thuis voelen op het werk														
<input type="checkbox"/>	Het leveren van prestaties														
<input type="checkbox"/>	Opdoen van sociale contacten														
<input type="checkbox"/>	Ontwikkelen van uw persoonlijkheid														
<input type="checkbox"/>	In mijn basisbehoefte kunnen voorzien door middel van het inkomen dat ik verdien met deze baan														

<input type="checkbox"/>	Het werken in een organisatie met niet commerciële doeleinden
<input type="checkbox"/>	Het werken voor een organisatie met artistieke doeleinden (werken met kunst en cultuur)
<input type="checkbox"/>	Een goed imago van het bedrijf waarin ik werkzaam ben
<input type="checkbox"/>	Goede arbeidsvoorwaarden naast mijn salaris (bijv. opbouwen van vakantie, verlofregelingen etc.)
<input type="checkbox"/>	Het verrichten van leerzaam werk
<input type="checkbox"/>	De zekerheid hebben over behoud van baan
<input type="checkbox"/>	Het in contact komen met kunstenaars in mijn werk
<input type="checkbox"/>	De vrijheid hebben om het werk uit te voeren op de manier zoals ik dat graag wil
<input type="checkbox"/>	Het doen van uitdagend werk
<input type="checkbox"/>	De functie die ik heb geeft mij aanzien en/of status in de maatschappij
<input type="checkbox"/>	Veel geld verdienen met het werk dat ik doe

17.	Kunt u aangeven in welke mate u het wel of niet eens bent met de volgende stellingen? 1 = helemaal mee oneens, 2 = mee oneens, 3 = neutraal, 4 = mee eens 5 = helemaal mee eens					
		Helemaal mee oneens		Helemaal mee eens		
	Ik heb interesse in kunst en cultuur	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	De mate waarin ik passie heb voor kunst en cultuur heeft meegespeeld in het solliciteren naar deze baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Ik wilde perse in een culturele instelling werken	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Dat ik werk in de kunstzinnige vorming is puur toeval	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	De sector waarin ik werkzaam ben doet er voor mij niets toe	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het feit dat ik met kunst en cultuur werk geeft een toegevoegde waarde aan deze baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

18.	Bent u tevreden met het inkomen dat u verdient?
	<input type="checkbox"/> <input checked="" type="checkbox"/> Ja <input checked="" type="checkbox"/> Nee
19.	Denkt u dat u voor een zelfde baan in een andere sector meer zou kunnen verdienen?
	<input type="checkbox"/> <input checked="" type="checkbox"/> Ja <input checked="" type="checkbox"/> Nee

20.	Bent u op zoek naar een andere baan vanwege deze reden?
	<input type="checkbox"/> <input checked="" type="checkbox"/> Ja <input checked="" type="checkbox"/> Nee

21.	Waarom kiest u er dan voor om deze baan te blijven beoefenen?
	<input type="checkbox"/> <input checked="" type="checkbox"/> Ik denk niet dat ik een andere baan kan vinden <input checked="" type="checkbox"/> Ik heb het naar mijn zin binnen deze baan. <input checked="" type="checkbox"/> Ik kan mij goed vinden in de missie/visie van het bedrijf <input checked="" type="checkbox"/> Anders, namelijk <input type="text"/>

De onderstaande vraag heeft betrekking op de relatie tussen de passie voor kunst en het inkomen.

Deze vraag is **fictief!**

Het gaat erom hoeveel u gevoelsmatig zou willen opofferen. Daarmee niet rekening houdend met wat u werkelijk zou kunnen missen!

22.

Hoeveel van uw inkomen bent u bereid op te offeren (in %) om in de kunsteducatie te blijven werken?

minder dan 5%

5% tot 25%

25% tot 50%

51% tot 75%

meer dan 75%

Niets



Appendix II Correspondence concerning questionnaire art education (Dutch)

This attachment shows the following correspondence:

- A. The e-mail (in Dutch) that is send to organizations that want to cooperate by spreading the questionnaire under their own personnel.
This e-mail is send to contact person of the organization; the head of the personnel and organization department.
- B. The e-mail (in Dutch) to the respondents, which will be send by the head of the personnel and organization department to their employees.

A. E-mail that is send to the contact persons of the cooperating organizations

Beste (naam contactpersoon),

Ik stuur u deze e-mail naar aanleiding van ons eerder contact op (datum).

Hartelijk bedankt dat u mee wilt werken aan mijn afstudeer onderzoek!

Hierbij ontvangt u in de bijlage de e-mail en de link naar de online enquête. Ik wil u vragen het bericht en de link naar de enquête per e-mail naar **al uw personeel** te versturen **met uitzondering van de docenten!** U hoeft deze tekst slechts te knippen en te plakken of als bijlage toevoegen aan een e-mail met een persoonlijke tekst. U kunt uiteraard ook zelf de enquête invullen door op de link te klikken.

De resultaten van het onderzoek zullen worden verwerkt in mijn master scriptie en deze zal t.z.t. beschikbaar komen in de universiteitsbibliotheek van de Erasmus Universiteit.

Indien u ook graag op de hoogte gehouden wilt worden van de resultaten van het onderzoek kunt u mij dit via e-mail laten weten. Dan zal ik na afloop van het onderzoek de onderzoeksresultaten en een samenvatting van mijn scriptie toesturen.

Mocht u nog vragen hebben kunt u mij altijd e-mailen op het onderstaande e-mailadres of telefonisch via 06-51632571

Nogmaals bedankt!

Met vriendelijke groet,

Chantal Prins
295303cp@student.eur.nl

BIJLAGE: B. E-mail that is send to respondents (on the next page)

B. E-mail that is send to respondents

Beste respondent,

Allereerst wil ik mezelf even voorstellen. Ik ben Chantal Prins en ik ben werkzaam als medewerkster op de afdeling Personeel & Organisatie van de SKVR in Rotterdam. Momenteel ben ik aan het afstuderen voor mijn master opleiding Kunst en Cultuurwetenschappen aan de Erasmus Universiteit Rotterdam.

In het kader hiervan wil ik jullie vragen de onderstaande enquête in te vullen. Het zou mij enorm helpen bij het afstuderen!

<http://www.thesistools.com/?qid=82111&ln=ned>

Deze enquête maakt onderdeel uit van mijn master scriptie onderzoek. In mijn onderzoek wil ik een beeld schetsen van de motivatie van niet docerende medewerkers bij centra voor de kunsten en hun passie voor kunst en cultuur.

Het is daarom belangrijk om de vragenlijst zo **eerlijk** mogelijk te beantwoorden! Er bestaan namelijk geen “goede” of “foute” antwoorden. U snapt, hoe groter het aantal reacties, hoe meer de resultaten zullen spreken!

Uw persoon blijft **anoniem** en de door u ingevulde gegevens zullen strikt vertrouwelijk behandeld worden.

Indien u graag op de hoogte gehouden wilt worden van de resultaten van het onderzoek kunt u een e-mail sturen naar het onderstaande adres: 295303cp@student.eur.nl

Alvast mijn hartelijke dank voor uw medewerking!

Met vriendelijke groet,

Chantal Prins
295303cp@student.eur.nl



Appendix III Relationship between hypotheses and questionnaire

This attachment contains the relationship between the hypotheses and the questions of the questionnaire and the justification on the design of some questions from the questionnaire. The subjoined table shows which hypotheses and questions are related to each other.

Hypothesis		Question(s) from the survey
1	From the employees of centers for art and culture the gross will work as a employee with a labour agreement whether this has a temporary nature or is fixed because of the fact that is a structured labour market.	6
2	As well the intrinsic orientation as extrinsic orientation, career orientation and social orientation play a important role in the job of non-artistic workers in centers for art and culture. Whereas the intrinsic and social orientation would be most important. The convenience orientation would seem less important.	7 till 9
3	Non-artistic personnel in centers for art and culture are extrinsically motivated. But in contrary to what Caves claims, they are more focusing of the non-monetary extrinsic motivators (status, context of the work, recognition) than they are looking for monetary rewards.	10 and 11
4	Non-artistic personnel in centers for art and culture are intrinsically motivated	12 and 13
5	Non artistic personnel in centers for art and culture are more intrinsically motivated then extrinsically motivated by their work. This is stronger for the personnel which is more in contact with the product.	4, 14
6	Non-artistic workers in centers for art and culture are interested in art and culture and because of this they value their job more, some of them even applied for their job to be able to work with arts. This is stronger for the personnel which is more in contact with the product.	4, 15
7	Non-artistic personnel in centers for art and culture do think they could earn more outside the sector.	16 till 18
8	Non-artistic workers in centers for art and culture are prepared to give up at 5% of their income in order to stay working in the art education. This is stronger for the personnel which is more in contact with the product.	4, 20 and 21

■ **Additional information concerning the design of the questionnaire**

Question 4 concerning the department the employee is working is derived from chapter three, table 2.

Question 7 is a question concerning the labour orientations. These are derived from research from van Hoof et al. (2003). The relationship between the statements of this question and the different statements are as follow.

Labour orientation	Statement(s)
The intrinsic orientation	A. and G.
The extrinsic orientation	B. and I.
The career orientation	C. and J.
The convenience orientation	D. and F.
The social orientation	E. and H.

Questions 10 and 11 concern extrinsic motivation. Extrinsic motivation refers to all external factors that motivate people for example money, context of the job or status. To make these factors more concrete I have used statements.

I did the same with questions 12 and 13 concerning intrinsic motivations. Intrinsic motivation refers to all factors that motivate people intrinsically by doing a certain job. for example satisfaction in the job, success, self-development, working with art or artistic people.

The statements I have used in these questions are based upon the questionnaire from research from Janssen (2002) on labour motivation of employees of Dutch museums and some of them are made up by myself based upon the definition of intrinsic and extrinsic motivations from chapter one.

Question 14 is a question concerning extrinsic and intrinsic motivators. I have mixed them up with each other to prevent that people only look at the first categories and are tempted to choose answer(s) of one kind of motivator. The following answer categories are related to either extrinsic or intrinsic motivation.

Type of motivator	Answer category(s)
Intrinsic	1, 4, 6, 8, 9, 12, 14 and 16
Extrinsic	2, 3, 5, 7, 10, 11, 13, 15, 17 and 18

Question 15 is about passion for art in the profession of the employee. Some of these statements are derived in a revised version from questionnaire from the research from van Dam (2004)



APPENDIX IV

Questionnaire control group (Dutch)

Beste respondent,

Welkom bij de enquête!

Zoals jullie hebben kunnen lezen maakt deze enquête onderdeel uit van mijn master scriptie onderzoek aan de Erasmus Universiteit Rotterdam. Om de best mogelijke resultaten te verkrijgen is het belangrijk om de enquête zo eerlijk mogelijk te beantwoorden! De anonimiteit van uw persoon zal gewaarborgd blijven.

Succes & alvast hartelijk bedankt voor uw medewerking!

1.	Wat is uw leeftijd?
	<input type="text"/>

2.	Wat is uw geslacht?
	<input type="checkbox"/> Man <input type="checkbox"/> Vrouw

3.	Wat is uw hoogst genoten opleiding? (Indien u nog studeert vul dan de opleiding in die u momenteel volgt)
	<input type="checkbox"/> Lager onderwijs <input type="checkbox"/> LBO (LTS) <input type="checkbox"/> Algemeen Vormend Onderwijs (Mavo/Havo) <input type="checkbox"/> HBS / Atheneum / Gymnasium (VWO) <input type="checkbox"/> Middelbaar beroepsonderwijs (MBO) <input type="checkbox"/> Hoger beroepsonderwijs (HBO) <input type="checkbox"/> Wetenschappelijk onderwijs (WO / Universitair) <input type="checkbox"/> Anders, namelijk <input type="text"/>

4.	Welke functie heeft u?
	<input type="checkbox"/> <input type="checkbox"/> Filiaal manager <input type="checkbox"/> <input type="checkbox"/> Assistent filiaal manager <input type="checkbox"/> <input type="checkbox"/> Kassa / Klantenservice medewerkster <input type="checkbox"/> <input type="checkbox"/> Verkoop medewerkster (Dames, Heren en/of kinderafdeling) <input type="checkbox"/> <input type="checkbox"/> DV / Goederen verzorging <input type="checkbox"/> <input type="checkbox"/> VM-er <input type="checkbox"/> <input type="checkbox"/> Waferhulp <input type="checkbox"/> <input type="checkbox"/> Hoofdkantoor <input type="checkbox"/> <input type="checkbox"/> Distributiecentrum <input type="checkbox"/> <input type="checkbox"/> Chauffeur <input type="checkbox"/> <input type="checkbox"/> Anders, namelijk <input style="width: 100px;" type="text"/>

5.	Welke vorm heeft uw arbeidsrelatie?
	<input type="checkbox"/> <input type="checkbox"/> Ik werk via een uitzendbureau / detacheringbureau <input type="checkbox"/> <input type="checkbox"/> Ik ben in loondienst en heb een vast contract <input type="checkbox"/> <input type="checkbox"/> Ik ben in loondienst en heb een tijdelijk contract <input type="checkbox"/> <input type="checkbox"/> Ik ben oproepkracht 0 uren- of min/max contract <input type="checkbox"/> <input type="checkbox"/> Ik ben stagiaire <input type="checkbox"/> <input type="checkbox"/> Anders, namelijk <input style="width: 100px;" type="text"/>

6.	Kunt u aangeven in welke mate u de onderstaande aspecten belangrijk vindt in uw werk? 1 = Totaal onbelangrijk, 2 = onbelangrijk, 3 = neutraal, 4 = belangrijk, 5 = Zeer belangrijk											
	Plezier hebben in het werk	<table border="0" style="width: 100%;"> <tr> <td style="text-align: center;">Totaal onbelangrijk</td> <td></td> <td></td> <td></td> <td style="text-align: center;">Zeer belangrijk</td> </tr> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	Totaal onbelangrijk				Zeer belangrijk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Totaal onbelangrijk				Zeer belangrijk								
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>								
	Het verdienen van een inkomen	<table border="0" style="width: 100%;"> <tr> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>								

Kans hebben op promotie	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lichamelijk niet zwaar belastend werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Leuk contact met mijn collega's	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Veel verantwoordelijkheid hebben	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interessant werk doen	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Een aangename sfeer op het werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
De zekerheid van het behouden van mijn baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
De mogelijkheid hebben mezelf te ontwikkelen op het werk (Bijvoorbeeld: Door middel van het werk zelf en/of opleidingen, cursussen)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7.	Welke van onderstaande aspecten vindt u het meest belangrijk? Selecteer een antwoord.
	<input type="checkbox"/> Plezier hebben in het werk <input type="checkbox"/> Het verdienen van een inkomen <input type="checkbox"/> Kans hebben op promotie <input type="checkbox"/> Lichamelijk niet zwaar belastend werk <input type="checkbox"/> Leuk contact met mijn collega's <input type="checkbox"/> Veel verantwoordelijkheid hebben <input type="checkbox"/> Interessant werk doen <input type="checkbox"/> Een aangename sfeer op het werk <input type="checkbox"/> De zekerheid van het behouden van mijn baan <input type="checkbox"/> De mogelijkheid hebben mezelf te ontwikkelen. Bijvoorbeeld door middel van het werk zelf en/of opleidingen, cursussen

8.	Welke van onderstaande aspecten vindt u het minst belangrijk? Selecteer een antwoord.
	<input type="checkbox"/> Plezier hebben in het werk <input type="checkbox"/> Het verdienen van een inkomen <input type="checkbox"/> Kans hebben op promotie <input type="checkbox"/> Lichamelijk niet zwaar belastend werk <input type="checkbox"/> Leuk contact met mijn collega's <input type="checkbox"/> Veel verantwoordelijkheid hebben <input type="checkbox"/> Interessant werk doen <input type="checkbox"/> Een aangename sfeer op het werk <input type="checkbox"/> De zekerheid van het behouden van mijn baan <input type="checkbox"/> De mogelijkheid hebben mezelf te ontwikkelen. Bijvoorbeeld door middel van het werk zelf en/of opleidingen, cursussen

9.	Kunt u aangeven in welke mate de onderstaande aspecten u motiveren en/of stimuleren om het werk te doen dat u doet?	
	1 = totaal niet motiverend, 2 = niet motiverend, 3 = neutraal, 4 = motiverend, 5 = zeer motiverend	
	Totaal niet motiverend	Zeer motiverend
Een slecht imago van het bedrijf waarin ik werkzaam ben	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Veel geld verdienen met het werk dat ik doe	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
De sfeer op het werk is niet prettig om in te werken / mezelf niet thuis voelen op het werk	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Collega's en/of leidinggevenden waarderen mijn inzet	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
Goede arbeidsvoorwaarden naast mijn salaris (Bijvoorbeeld: Opbouwen van vakantie, verlofregelingen etc.)	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
De functie die ik heb geeft mij aanzien en/of status in de maatschappij	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

In mijn basisbehoefte kunnen voorzien door middel van het inkomen dat ik verdien met deze baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Het opdoen van sociale contacten	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
De vrijheid hebben om het werk uit te voeren op de manier zoals ik dat graag wil	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
De zekerheid van het behouden van mijn baan	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10.	Welke van onderstaande aspecten vindt u het meest belangrijk? Selecteer maximaal 3 van de onderstaande antwoorden en geef d.m.v. punten aan welke u het belangrijkste vindt. 3 = belangrijkste 2 = een na belangrijkste 1 = twee na belangrijkste	
	Een goed imago van het bedrijf waarin ik werkzaam ben	<input type="text"/>
	Veel geld verdienen met het werk dat ik doe	<input type="text"/>
	De sfeer op het werk is prettig om in te werken /mezelf thuis voelen op het werk	<input type="text"/>
	Collega's en/of leidinggevenden waarderen mijn inzet	<input type="text"/>
	Goede arbeidsvoorwaarden naast mijn salaris (Bijvoorbeeld: Opbouwen van vakantie, verlofregelingen etc.)	<input type="text"/>
	De functie die ik heb geeft mij aanzien en/of status in de maatschappij	<input type="text"/>
	In mijn basisbehoefte kunnen voorzien door middel van het inkomen dat ik verdien met deze baan	<input type="text"/>
	Opdoen van sociale contacten	<input type="text"/>
	De vrijheid hebben om het werk uit te voeren op de manier zoals ik dat graag wil	<input type="text"/>
	De zekerheid van het behouden van mijn baan	<input type="text"/>
		[0]
		[6]

11.	Kunt u aangeven in welke mate de onderstaande aspecten u motiveren en/of stimuleren om het werk te doen dat u doet? 1 = totaal niet motiverend, 2 = niet motiverend, 3 = neutraal, 4 = motiverend, 5 = zeer motiverend	
	Het werk doen dat ik leuk vind / waar ik plezier in heb	<p>Totaal niet motiverend Zeer motiverend</p> <p><input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/></p>

	Het werken met mode	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het verrichten van leerzaam werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het leveren van prestaties op uw werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het doen van niet uitdagend werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Ontwikkelen van uw persoonlijkheid door het werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het in contact komen met klanten in mijn werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het doen van vervelend werk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Het werken in een organisatie met commerciële doeleinden (winstmakend bedrijf)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12.	<p>Welke van onderstaande aspecten vindt u het meest belangrijk? Selecteer maximaal 3 van de onderstaande antwoorden en geef d.m.v. punten aan welke u het belangrijkste vindt. 3 = belangrijkste 2 = een na belangrijkste 1 = twee na belangrijkste</p>																				
	<table border="1"> <tr> <td>Het werk doen dat ik leuk vind / waar ik plezier in heb</td> <td><input type="text"/></td> </tr> <tr> <td>Het werken met mode</td> <td><input type="text"/></td> </tr> <tr> <td>Het verrichten van leerzaam werk</td> <td><input type="text"/></td> </tr> <tr> <td>Het leveren van prestaties op uw werk</td> <td><input type="text"/></td> </tr> <tr> <td>Het doen van uitdagend werk</td> <td><input type="text"/></td> </tr> <tr> <td>Ontwikkelen van uw persoonlijkheid door het werk</td> <td><input type="text"/></td> </tr> <tr> <td>Het in contact komen met klanten in mijn werk</td> <td><input type="text"/></td> </tr> <tr> <td>Het werken in een organisatie met commerciële doeleinden (winstmakend bedrijf)</td> <td><input type="text"/></td> </tr> <tr> <td></td> <td>[0]</td> </tr> <tr> <td></td> <td>[6]</td> </tr> </table>	Het werk doen dat ik leuk vind / waar ik plezier in heb	<input type="text"/>	Het werken met mode	<input type="text"/>	Het verrichten van leerzaam werk	<input type="text"/>	Het leveren van prestaties op uw werk	<input type="text"/>	Het doen van uitdagend werk	<input type="text"/>	Ontwikkelen van uw persoonlijkheid door het werk	<input type="text"/>	Het in contact komen met klanten in mijn werk	<input type="text"/>	Het werken in een organisatie met commerciële doeleinden (winstmakend bedrijf)	<input type="text"/>		[0]		[6]
Het werk doen dat ik leuk vind / waar ik plezier in heb	<input type="text"/>																				
Het werken met mode	<input type="text"/>																				
Het verrichten van leerzaam werk	<input type="text"/>																				
Het leveren van prestaties op uw werk	<input type="text"/>																				
Het doen van uitdagend werk	<input type="text"/>																				
Ontwikkelen van uw persoonlijkheid door het werk	<input type="text"/>																				
Het in contact komen met klanten in mijn werk	<input type="text"/>																				
Het werken in een organisatie met commerciële doeleinden (winstmakend bedrijf)	<input type="text"/>																				
	[0]																				
	[6]																				

	Ik wilde perse in een kleding winkel werken	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	Dat ik werk in de mode is puur toeval	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	De sector waarin in werkzaam ben doet er voor mij niets toe	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
	Het feit dat ik met mode werk geeft een toegevoegde waarde aan deze baan	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>

15.	Bent u tevreden met het inkomen dat u verdient?
	<input type="checkbox"/> <input type="checkbox"/> Ja <input type="checkbox"/> Nee

16.	Denkt u dat u voor een zelfde baan in een andere sector (bijv. elektronica of speelgoed) meer zou kunnen verdienen?
	<input type="checkbox"/> <input type="checkbox"/> Ja <input type="checkbox"/> Nee

17.	Bent u op zoek naar een andere baan vanwege deze reden?
	<input type="checkbox"/> <input type="checkbox"/> Ja <input type="checkbox"/> Nee

18.	<p>Waarom kiest u er dan voor om deze baan te blijven beoefenen?</p>
	<p><input type="checkbox"/></p> <p><input type="checkbox"/> Ik denk niet dat ik een andere baan kan vinden</p> <p><input type="checkbox"/> Ik heb het naar mijn zin binnen deze baan.</p> <p><input type="checkbox"/> Ik kan mij goed vinden in de missie/visie van het bedrijf</p> <p><input type="checkbox"/> Anders, namelijk <input type="text"/></p>

De onderstaande vraag heeft betrekking op de relatie tussen de passie voor mode en het inkomen.

Deze vraag is **fictief!**

Het gaat er om hoeveel u gevoelsmatig zou willen opofferen. Daarmee niet rekening houdend met wat u werkelijk zou kunnen missen!

19.	<p>Hoeveel van uw inkomen bent u bereid op te offeren (in %) om in de mode te blijven werken?</p>
	<p><input type="checkbox"/></p> <p><input type="checkbox"/> minder dan 5%</p> <p><input type="checkbox"/> 5% tot 25%</p> <p><input type="checkbox"/> 25% tot 50%</p> <p><input type="checkbox"/> 51% tot 75%</p> <p><input type="checkbox"/> meer dan 75%</p> <p><input type="checkbox"/> Niets</p>



APPENDIX V

Results concerning labour orientation

This appendix shows the frequency tables concerning the labour orientation of non-artistic personnel in centers for art and culture.

Table I - Results on the intrinsic orientation

		Intrinsic orientation					
		Enjoying the work			Doing interesting work		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	63	58,3	64,3	35	32,4	36,7
	Important	33	30,6	33,7	55	50,9	56,1
	Neutral	2	1,9	2,0	8	7,4	8,2
	Not important	-	-	-	-	-	-
	Totally not important	-	-	-	-	-	-
	Total	98	90,7	100	98	90,7	100
Missing		10	9,3		10	9,3	
Total		108	100		108	100	

Table II - Results on the extrinsic orientation

		Extrinsic orientation					
		Deriving income			Job security		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	33	30,6	33,7	31	28,7	31,6
	Important	50	46,3	51,2	40	37,0	40,8
	Neutral	14	13	14,3	24	22,2	24,5
	Not important	1	0,9	1	3	2,8	3,1
	Totally not important	-	-	-	-	-	-
	Total	98	90,7	100	98	91,7	100
Missing		10	9,3		10	9,3	
Total		108	100		108	100	

Table III - Results on the career orientation

		Career orientation					
		Promotion			Personal development		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	8	7,4	8,2	35	32,4	36,7
	Important	29	26,9	29,6	43	39,8	43,9
	Neutral	47	43,5	48	17	15,7	17,3
	Not important	12	11,1	12,2	3	2,8	3,1
	Totally not important	2	1,9	2	-	-	-
	Total	98	90,7	100	98	90,7	100
Missing		10	9,3		10	9,3	
Total		108	100		108	100	

Table IV - Results on the convenience orientation

		Convenience orientation					
		Having no physical heavy work			Having a lot responsibilities		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	7	6,5	7,1	10	9,2	10,2
	Important	19	17,6	19,4	48	44,4	49,0
	Neutral	37	34,3	37,8	33	30,6	33,7
	Not important	28	25,9	28,6	7	6,5	7,1
	Totally not important	7	6,5	7,1	-	-	-
	Total	98	90,7	100	98	90,7	100
Missing		10	9,3		10	9,3	
Total		108	100		108	100	

Table V - Results on the social orientation

		Social orientation					
		Having nice contact with my colleagues			Nice atmosphere at the organization		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	35	32,4	35,7	51	47,2	52,0
	Important	55	50,9	56,1	42	38,9	42,9
	Neutral	8	7,4	8,2	5	4,6	5,1
	Not important	-	-	-	-	-	-
	Totally not important	-	-	-	-	-	-
	Total	98	90,7	100	99	90,7	100
Missing		10	9,3		10	9,3	
Total		108	100		108	100	

Table VI - Most important aspect of the job

		Frequency	Percent	Valid percent
Valid	1 Enjoying the work	48	44,4	49,5
	2 Deriving an income	9	8,3	9,3
	3 Promotion	-	-	-
	4 No physical heavy work	-	-	-
	5 Nice contact with colleagues	3	2,8	3,1
	6 Having a lot responsibilities	1	0,9	1
	7 Doing interesting work	17	15,7	17,5
	8 Nice atmosphere	6	5,6	6,2
	9 Job security	5	4,6	5,2
	10 Personal development	8	7,4	8,2
	Total	97	89,9	100
Missing		11	10,2	
Total		108	100	

Table VII - Least important aspect of the job

		Frequency	Percent	Valid percent
Valid	1 Enjoying the work	1	0,9	1
	2 Deriving an income	3	2,8	3
	3 Promotion	29	26,9	29,3
	4 No physical heavy work	47	43,5	47,5
	5 Nice contact with colleagues	-	-	-
	6 Having a lot responsibilities	15	13,9	15,2
	7 Doing interesting work	-	-	-
	8 Nice atmosphere	-	-	-
	9 Job security	3	2,8	3
	10 Personal development	1	0,9	1
	Total	97	89,9	100
Missing		11	10,2	
Total		108	100	



APPENDIX VI Extrinsic & Intrinsic motivation (frequency tables)

: Frequency

% : Percent

Extrinsic motivation (all respondents)											
	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative
	#	%	#	%	#	%	#	%	#	%	%
A bad image of the company	23	24	43	44,8	19	19,8	9	9,4	2	2,1	100%
Earning a lot of money	-	-	16	16,7	46	47,9	30	31,3	4	4,2	100%
No nice atmosphere at work / don't feeling at home	68	70,8	19	19,8	6	6,3	1	1	2	2,1	100%
Appreciation and recognition by colleagues and/or supervisors	1	1	2	2,1	2	2,1	53	55,2	38	39,2	100%
Good second labour conditions	-	-	8	8,3	23	24	52	54,2	13	13,2	100%
Status or prestige	7	7,3	24	25	46	47,9	17	17,7	2	2,1	100%
Being able to take care of necessities	1	1	3	3,1	12	12,5	55	55	25	25	100%
Social contacts	-	-	7	6,5	37	34,3	47	43,5	5	4,6	100%
Autonomy	-	-	-	-	9	9,4	54	56,3	33	34,3	100%
Job security	-	-	10	3	31	32,3	38	39,6	17	17,1	100%

■ Intrinsic motivation (output categorized by function group and individual aspect)

: Frequency

% : Percent

Doing pleasant work / Enjoying to carry out the occupation												
Function group	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	36	0	0%	0	0%	2	6%	16	44%	18	50%	100%
B	16	0	0%	0	0%	1	6%	4	25%	11	69%	100%
C	42	0	0%	0	0%	3	7%	20	48%	19	45%	100%
Total	94	0	0%	0	0%	6	6%	40	43%	48	51%	100%

Working in an organization with artistic goals												
Function group	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	36	0	0%	0	0%	5	14%	19	53%	12	33%	100%
B	16	0	0%	0	0%	3	19%	7	44%	6	38%	100%
C	42	0	0%	2	5%	12	29%	19	45%	9	21%	100%
Total	94	0	0%	2	2%	20	21%	45	48%	27	29%	100%

Doing instructive work												
Function group	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	36	0	0%	1	3%	12	33%	18	50%	5	14%	100%
B	16	0	0%	0	0%	3	19%	12	75%	1	6%	100%
C	42	0	0%	1	2%	9	21%	27	64%	5	12%	100%
Total	94	0	0%	2	2%	24	26%	57	61%	11	12%	100%

Contributing feats during work												
Function group	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	36	0	0%	0	0%	10	28%	21	58%	5	14%	100%
B	16	1	6%	0	0%	5	31%	6	38%	4	25%	100%
C	42	0	0%	1	2%	9	21%	28	67%	4	10%	100%
Total	94	1	1%	1	1%	24	26%	55	59%	13	14%	100%

Performing a non challenging occupation												
Function group	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	36	15	42%	16	44%	4	11%	0	0%	1	3%	100%
B	16	4	25%	7	44%	2	13%	2	13%	1	6%	100%
C	42	11	26%	19	45%	7	17%	5	12%	0	0%	100%
Total	94	30	32%	42	45%	13	14%	7	7%	2	2%	100%

Developing my personality by work												
Function group	Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	36	0	0%	2	6%	7	19%	19	53%	8	22%	100%
B	16	0	0%	1	6%	3	19%	9	56%	3	19%	100%
C	42	0	0%	4	10%	18	43%	17	40%	3	7%	100%
Total	94	0	0%	7	7%	28	30%	45	48%	14	15%	100%

Being brought into contact with artists during work												
Function group		Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative
		#	%	#	%	#	%	#	%	#	%	%
A	35	0	0%	9	26%	9	26%	13	37%	4	11%	100%
B	16	0	0%	1	6%	9	56%	2	13%	4	25%	100%
C	42	0	0%	4	10%	24	57%	11	26%	3	7%	100%
Total	93	0	0%	14	15%	42	45%	26	28%	11	12%	100%

Doing dull work												
Function group		Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative
		#	%	#	%	#	%	#	%	#	%	%
A	36	20	56%	13	36%	3	8%	0	0%	0	0%	100%
B	16	10	63%	5	31%	1	6%	0	0%	0	0%	100%
C	41	21	51%	14	34%	6	15%	0	0%	0	0%	100%
Total	93	51	55%	32	34%	10	11%	0	0%	0	0%	100%

Working in a non-profit organization												
Function group		Not motivating at all		Not motivating		Neutral		Motivating		Very motivating		Cumulative
		#	%	#	%	#	%	#	%	#	%	%
A	36	0	0%	5	14%	22	61%	7	19%	2	6%	100%
B	16	0	0%	2	13%	7	44%	4	25%	3	19%	100%
C	42	0	0%	5	12%	22	52%	13	31%	2	5%	100%
Total	94	0	0%	12	13%	51	54%	24	26%	7	7%	100%



Appendix VII

Passion for art (output categorized by function group)

: Frequency

% : Percent

Interest in art and culture												
Function group	Totally disagree		Disagree		Neutral		Agree		Totally agree		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	35	0	0%	0	0%	2	6%	8	23%	25	71%	100%
B	16	0	0%	0	0%	0	0%	6	38%	10	63%	100%
C	41	0	0%	1	2%	9	22%	11	27%	20	49%	100%
Total	92	0	0%	1	1%	11	12%	25	27%	55	60%	100%

The degree of interest has played a role in the decision to apply for this job												
Function group	Totally disagree		Disagree		Neutral		Agree		Totally agree		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	35	1	3%	0	0%	3	9%	5	14%	26	74%	100%
B	16	0	0%	0	0%	1	6%	6	38%	9	56%	100%
C	40	2	5%	9	23%	7	18%	14	35%	8	20%	100%
Total	91	3	3%	9	10%	11	12%	25	27%	43	47%	100%

I definitely wanted to work in de arts												
Function group	Totally disagree		Disagree		Neutral		Agree		Totally agree		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	35	2	6%	5	14%	6	17%	15	43%	7	20%	100%
B	16	0	0%	4	25%	5	31%	3	19%	4	25%	100%
C	40	7	18%	12	30%	11	28%	10	25%	0	0%	100%
Total	91	9	10%	21	23%	22	24%	28	31%	11	12%	100%

The fact I work in the art education is just a coincidence												
Function group	Totally disagree		Disagree		Neutral		Agree		Totally agree		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	35	21	60%	8	23%	4	11%	1	3%	1	3%	100%
B	16	6	38%	4	25%	2	13%	2	13%	2	13%	100%
C	41	9	22%	4	10%	15	37%	9	22%	4	10%	100%
Total	92	36	39%	16	17%	21	23%	12	13%	7	8%	100%

57%

The sector I work in doesn't matter												
Function group	Totally disagree		Disagree		Neutral		Agree		Totally agree		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	35	25	71%	7	20%	3	9%	0	0%	0	0%	100%
B	16	10	63%	4	25%	2	13%	0	0%	0	0%	100%
C	41	19	46%	10	24%	10	24%	1	2%	1	2%	100%
Total	92	54	59%	21	23%	15	16%	1	1%	1	1%	100%

The fact I work with arts and culture makes it that I value this job higher												
Function group	Totally disagree		Disagree		Neutral		Agree		Totally agree		Cumulative	
	#	%	#	%	#	%	#	%	#	%	%	
A	35	2	6%	0	0%	3	9%	10	29%	20	57%	100%
B	16	0	0%	1	6%	3	19%	6	38%	6	38%	100%
C	41	0	0%	3	7%	8	20%	20	49%	10	24%	100%
Total	92	2	2%	4	4%	14	15%	36	39%	36	39%	100%

■ Questions concerning income

Are you satisfied with your income from this job?					
		Frequency	Percent	Valid Percent	Cumulative percent
Valid	Yes	63	58,3	68,5	
	No	29	26,9	31,5	
Total		92	85,2	100	
Missing		16	14,8		
Total		108	100		

When given the answer "No" on the question above, the respondent is referred to the following question(s):

Do you think you could earn more in another sector for the same job?					
		Frequency	Percent	Valid Percent	Cumulative percent
Valid	Yes	27	25	93,1	93,1
	No	2	1,9	6,9	100
Total		29	26,9	100	
Missing		79	73,1		
Total		108	100		

29

When given the answer "Yes" on the question above, the respondent is referred to the following question(s):

Are you looking for a nother job for this reason?					
		Frequency	Percent	Valid Percent	Cumulative percent
Valid	Yes	0	0	0	0
	No	27	25	100	100
Total		27	25	100	
Missing		81	75		
Total		108	100		

When given the answer "No" on the question above, the respondent is referred to the following question:

Why do you choose to keep performing this job				
	Frequency	Percent	Valid Percent	Cumulative percent
Valid				
I think I cannot find another job	0	0	0	0
I like the job I am performing now	15	13,9	55,6	55,6
I can shore myself in the mission/vision	3	2,8	11,1	66,7
Different, namely	9	8,3	33,3	100
Total	27	25	100	
Missing	81	75		
Total	108	100		

Answers given on answer category "Different, namely":

Art related	I like the sector and working with arts.
Art related	A better salary can be found in profit organizations. I don't see myself working in such an organization.
Art related / Job security	I really like my job at the organization only too bad the payment does not weight against the work, but it is hard to find something similar with arts. So I take the payment for granted.
Job security	I know what I have at this moment and as long as I don't know what I want to do differently. I will stay.
Job security	I am looking for a new job however not to raise my income but because I am looking for a new challenge.
Job security	On the moment I can get a job with more challenges I would critical consider it. But for now it is fine.
Time issues	I only have to work 5 years until my retirement.
Time issues	It is an temporary job, which makes it fair enough for that period.
Psychic income	Income is not the most important factor.

■ ■ ■ **APPENDIX VIII Results questionnaire control group**
(tables and figures)

Overview of the response categorized by gender

		Frequency	Percent	Valid percent
Valid	Male	1	4	4
	Female	24	96	96
	Total	25	100	100
Missing		-	-	-
Total		25	100	

Overview of the response by education level

		Frequency	Percent	Valid percent
Valid	Primary school	2	8	8
	Secondary school	5	20	20
	MBO (vocational education)	11	44	44
	HBO (University of professional education)	5	20	20
	University (of science)	2	8	8
	Different	-	-	-
	Total	25	100	100
Missing		-	-	-
Total		25	100	

■ **Labour orientation**

Results on the intrinsic orientation

		Intrinsic orientation					
		Enjoying the work			Doing interesting work		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	15	40	40	1	4	4
	Important	10	60	60	12	48	48
	Neutral	-	-	-	9	36	36
	Not important	-	-	-	3	12	12
	Totally not important	-	-	-	-	-	-
	Total	25	100	100	25	100	100
Missing		-	-	-	-	-	-
Total		25	100		25	100	

Results on the extrinsic orientation

		Extrinsic orientation					
		Deriving income			Job security		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	10	40	40	9	36	36
	Important	13	52	52	12	48	48
	Neutral	2	8	8	4	16	16
	Not important	-	-	-	-	-	-
	Totally not important	-	-	-	-	-	-
	Total	25	100	100	25	100	100
Missing		-	-	-	-	-	-
Total		25	100		25	100	

Results on the career orientation

		Career orientation					
		Promotion			Personal development		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	-	-	-	3	12	12
	Important	11	44	44	12	48	48
	Neutral	10	40	40	7	28	28
	Not important	1	4	4	1	4	4
	Totally not important	3	12	12	2	8	8
	Total	25	100	100	25	100	100
Missing		-	-	-	-	-	-
Total		25	100		25	100	

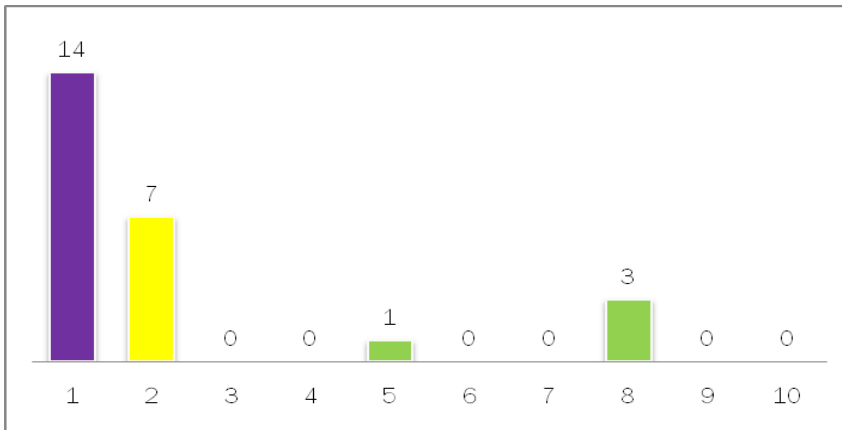
Results on the convenience orientation

		Convenience orientation					
		Having no physical heavy work			Having a lot responsibilities		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	2	8	8	1	4	4
	Important	5	20	20	13	52	52
	Neutral	16	64	64	6	24	24
	Not important	1	4	4	2	8	8
	Totally not important	1	4	4	3	12	12
	Total	25	100	100	25	100	100
Missing		-	-	-	-	-	-
Total		25	100		25	100	

Results on the social orientation

		Social orientation					
		Having nice contact with my colleagues			Nice atmosphere at the organization		
		Frequency	Percent	Valid percent	Frequency	Percent	Valid percent
Valid	Very important	12	48	48	15	40	40
	Important	11	44	44	10	60	60
	Neutral	2	8	8	-	-	-
	Not important	-	-	-	-	-	-
	Totally not important	-	-	-	-	-	-
	Total	25	100	100	25	100	100
Missing		-	-	-	-	-	-
Total		25	100		25	100	

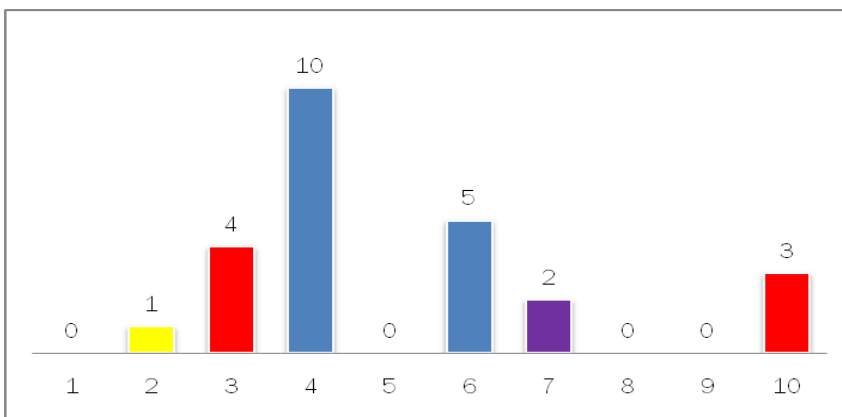
Most important aspect of the job results control group



X-axis

- 1 - Enjoying the work
- 2 - Deriving an income
- 3 - Promotion
- 4 - No physical heavy work
- 5 - Nice contact with colleagues
- 6 - Having a lot responsibilities
- 7 - Doing interesting work
- 8 - Nice atmosphere
- 9 - Job security
- 10 - Personal development

Least important aspect of the job for the control group



X-axis

- 1 - Enjoying the work
- 2 - Deriving an income
- 3 - Promotion
- 4 - No physical heavy work
- 5 - Nice contact with colleagues
- 6 - Having a lot responsibilities
- 7 - Doing interesting work
- 8 - Nice atmosphere
- 9 - Job security
- 10 - Personal development

■ Labour motivation

Summary of answers concerning extrinsic motivation (frequency and percent)

Extrinsic motivation						
		Totally not motivating	Not motivating	Neutral	Motivating	Totally motivating
A bad image of the company	#	4	11	9	1	-
	%	16	44	36	4	
Earning a lot of money	#	-	3	7	11	4
	%	-	12	28	44	16
No nice atmosphere at work / don't feeling at home	#	9	8	7	-	1
	%	36	32	28	-	4
Appreciation and recognition by colleagues and/or supervisors	#	-	-	4	14	7
	%	-	-	16	56	28
Good second labour conditions	#	-	2	6	11	6
	%	-	8	24	44	24
Status or prestige	#	1	3	18	3	-
	%	4	12	72	12	-
Being able to take care of necessities	#	1	2	8	10	4
	%	4	8	32	40	16
Social contacts	#	-	-	13	10	2
	%	-	-	52	40	8
Autonomy	#	-	-	8	14	3
	%	-	-	32	56	12
Job security	#	-	-	7	13	5
	%	-	-	28	52	20

Summary of answers concerning intrinsic motivation (frequency and percent)

Intrinsic motivation						
		Totally not motivating	Not motivating	Neutral	Motivating	Totally motivating
Doing pleasant work / Enjoying to carry out the occupation	#	-	-	2	10	13
	%	-	-	8	40	52
Working in a fashion	#	-	1	8	12	4

store	%	-	4	32	48	16
Doing instructive work	#	-	-	8	17	-
	%	-	-	32	68	-
Contributing feats during work	#	-	-	10	12	3
	%	-	-	40	48	12
Performing a not challenging occupation	#	6	8	8	3	-
	%	24	32	32	12	-
Developing my personality by work	#	-	-	11	14	-
	%	-	-	44	56	-
Being brought into contact with costumers during work	#	-	-	9	9	7
	%	-	-	36	36	28
Doing dull work	#	13	11	1	-	-
	%	52	44	4	-	-
Working in a profit organization	#	4	4	12	4	1
	%	16	16	48	16	4

■ Passion for fashion

		Totally disagree	Disagree	Neutral	Agree	Totally agree
Interest in fashion.	#	-	1	1	15	8
	%	-	4	4	60	32
The degree of interest has played a role in the decision to apply for this job.	#	1	4	10	5	5
	%	4	16	40	20	20
I definitely wanted to work with fashion.	#	4	7	9	1	4
	%	16	28	36	4	16
The fact I work with fashion is just a coincidence.	#	4	4	8	6	3
	%	16	16	32	24	12
The sector I work doesn't matter.	#	5	4	10	3	3
	%	20	16	40	12	12
The fact that I work with fashion makes me value this job higher.	#	-	1	10	8	6
	%	-	4	40	32	24

Are you satisfied with your income from this job?

		Frequency	Percent	Valid percent
Valid	Yes	15	60	60
	No	10	40	40
	Total	25	100	100
Missing		-	-	-
Total		25	100	

Do you think you could earn more in another sector for the same job?

		Frequency	Percent	Valid percent
Valid	Yes	8	32	32
	No	17	68	68
	Total	25	100	100
Missing		-	-	-
Total		25	100	

Are you looking for another job for this reason?

		Frequency	Percent	Valid percent
Valid	Yes	1	12,5	12,5
	No	7	87,5	87,5
	Total	8	100	100
Missing		-	-	-
Total		8	100	

Why do you choose to keep performing this job?

		Frequency	Percent	Valid percent
Valid	I think I will not find another job	-	-	-
	I like the job I am performing now	3	42,9	42,9
	I can shore myself in the mission/vision	4	57,1	57,1
	Different, namely..	-	-	-
	Total	7	100	100
Missing		-	-	-
Total		7	100	

Willingness to accept a lower income (in percentages)

		Frequency	Percent	Valid percent
Valid	Less than 5	1	4	4
	5 till 25	1	4	4
	26 till 50	-	-	-
	50 till 75	-	-	-
	More than 75	-	-	-
	Not anything	23	92	92
Total		25	100	100
Missing		-	-	-
Total		25	100	