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Conflict and Citizenship Behaviour in
Australian Performing Arts Organisations

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ABSTRACT

The managers of professional performing arts organisations are faced with a unique dilemma. They must support their artistic personnel, who are typically driven by the quest for new, challenging and experimental works, while achieving the economic success necessary for the continued viability of their organisations. Failing to effectively manage this artistic-economic dichotomy can result in a conflict between artists and managers that threatens the long-term survival of these organisations. There is a clear need, therefore, for arts managers to foster an organisational climate that minimises conflict, while promoting organisational citizenship behaviours (OCBs) such as sportsmanship (a willingness to tolerate less than ideal circumstances without complaining) and courtesy (a willingness to show sensitivity towards others and actively avoid creating problems for co-workers).

The main aim of the present study was to examine the extent to which factors such as organisational structure, organisational culture and employees' motivational orientation influence people's perceptions of their job scope (as indicated by high levels of task variety, task identity, task significance, autonomy and feedback from the job), a construct which has been found to reduce organisational conflict and increase employees' propensity to display OCBs. While these relationships have been suggested in previous research, they have not been tested in a performing arts industry context.

The data analysed in the present study suggested an enjoyment motivational orientation, a challenge motivational orientation, an organic culture and formalisation positively influenced perceptions of job scope, which, in turn, positively influenced both OCBs (sportsmanship and courtesy). A challenge orientation also had a positive impact on

sportsmanship, while sportsmanship positively and directly influenced courtesy. Centralisation was negatively related to perceived job scope and sportsmanship, although it had a positive impact on courtesy. Conflict was negatively influenced by formalisation and by an organic culture, but was positively influenced by a hierarchal culture.

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Chapter 1

Introduction

In professional, non-profit performing arts organisations, the twin objectives of promoting artistic excellence and maintaining financial viability can be a source of conflict between the managers of these organisations and their artistic personnel (Chong, 2002; Butler, 2000; 1999; Shore, 1987). Focussing on financial goals to the exclusion of artistic objectives leads to a stifled, disgruntled performing group, while pursuing artistic objectives without regard to their economic consequences is likely to result in financial disaster (Baumol & Bowen, 1966). Consequently, the managers of arts organisations are faced with a unique dilemma that can be extremely difficult to reconcile.

Most managers of performing arts organisations wish to advance the artistic cause, empathising with their artists' innate need to create and perform new, experimental and challenging works. However, these works typically do not have the box office appeal enjoyed by more established works and often represent a significant financial threat to organisations that generally do not have the resources to support such risk taking (Radbourne & Fraser, 1996; Turk & Gallo, 1984; Baumol & Bowen, 1966). When current pressures, such as reduced Government funding, relatively low levels of corporate sponsorship (Caust, 1999), increased production costs and limited opportunities to generate box office income (Baumol & Bowen, 1966) are brought to bear on arts organisations, artistic achievement is often forfeited on financial grounds.

Managers in non-profit arts organisations are expected to emulate their counterparts in the corporate sector and remain focused on commercial success, a paradigm that is

diametrically opposed to the non-materialistic goals associated with artistic activity (Caust, 1999). Indeed, within the current economic rationalist framework that dominates most western countries, it is the marketplace that decides which organisations survive and which do not; artistic objectives are considered largely irrelevant. This situation can lead to a cultural clash between artists, who are driven by the artistic process, and managers, who are increasingly driven by revenue generation and market objectives.

1.1 Conflict and Organisational Citizenship Behaviour

The conflict between artists, who are primarily concerned with aesthetic values, and managers, who tend to focus on economic utility and commercial success (Glynn, 2000; Albert & Whetten, 1985), can “literally tear apart any arts organisation” (Shore, 1987 p.147). In order to ensure the continued viability of their organisations it is important for arts managers to take appropriate steps to mitigate, or, if possible, eliminate such conflict between management and artistic staff.

Concurrent with this objective, managers also need to develop an organisational climate in which artistic employees accept managerial objectives (even when such objectives conflict with personal needs and ambitions) and are sensitive to the ways in which their own actions affect others, actively avoiding behaviours that can create problems for their fellow artists. These latter phenomena, which Organ (1988) termed ‘sportsmanship’ and ‘courtesy’, are two of several key elements associated with ‘organisational citizenship behaviour’ (OCB), a set of discretionary behaviours people display that exist outside of an organisation’s formal reward system and that help an organisation to function effectively.

The promotion of OCBs such as sportsmanship and courtesy among artistic personnel is of particular importance in arts organisations as, irrespective of the ambivalence typically shown by artists towards the commercial objectives of management, the two groups are drawn together by mutual interests (Bilton & Leary, 2002). Despite the fact that the commercialism of artistic product may not be an overriding concern for artists, artistic personnel have made the decision to work in a commercial environment either because of their need to earn enough money to continue with their artistic work or because they view the commercial market as an effective way of communicating their art to the greatest possible number of people. Artists, therefore, need to show a certain amount of forbearance, or sportsmanship, towards the process of commercialism. Indeed, as Butler (2000, p. 359) noted, the “forbearance of the artist and the art could be considered part of a long-term, externally-oriented, inherent respect for the market”.

Further, artistic personnel in arts organisations are typically members of a team, be it a musical ensemble, theatre cast or dance ensemble (Kogan, 2002). While occasionally called on to perform solo roles, artists are usually mutually dependent on each other to deliver an effective performance. The production process in arts organisations requires a large number of complex activities to be carried out in a timely manner (Caves, 2000), with artists needing to collaborate extensively with their colleagues, both artistic and administrative, in order to keep to a rigorous schedule. As teamwork is a vital part of artistic work, it is important for artists to display a high level of courtesy toward each other, in order to minimise disruption and maintain harmony.

1.2 Job Scope

Research has shown employees’ perceived job scope or ‘enrichment’, often defined by the presence of five job characteristics (task variety, task identity, task significance,

autonomy and feedback from the job itself) (Hackman & Oldham, 1980, 1975), has a direct bearing on OCBs (Chiu & Chen, 2005; Cappelli & Rogovsky, 1998; Farh, Organ, & Podsakoff, 1990). In other words, people are more likely to exhibit OCBs when they feel their jobs are enriched or high in job scope.

Research has also suggested highly 'routinised' tasks (i.e. those that are low on the five suggested characteristics) can lead to conflict within an organisation (Baba & Jamal, 1991). By contrast, conflict can be reduced by the presence of job scope elements such as autonomy (Davis & Scase, 2000; Castaner, 1997; Dewar & Werbel, 1979; Berkowitz, 1965) and 'indeterminancy' (Davis & Scase, 2000), a construct which can be likened to task variety. That is to say, a high level of perceived job scope can reduce conflict in an organisation.

Consequently, it is important that managers design work so employees feel their jobs are enriched or high in job scope, and the arts industry is no different in this regard. Such perceptions are likely to increase artists' propensity to display OCB and reduce conflict between artists and managers. Given this, it appears worthwhile to consider the range of factors that might positively influence the way artists' view the scope of their jobs and some of these factors are outlined in subsequent sections.

1.3 Organisational Structure

A number of empirical studies have suggested organisational structure can influence workers' perceptions of job scope. Pierce and Dunham (1978a), for example, found a significant negative association between formalisation and centralisation and employees' views as to the amount of variety, identity, autonomy and feedback present in their jobs. Their findings were corroborated by Oldham and Hackman's (1981) suggestion that perceptions of job scope are generally shaped by structural properties.

Referring specifically to the arts industry, Davis and Scase (2000) noted that high levels of formalisation and centralisation are typical of a bureaucracy, a hierarchical structure that is negatively linked with artists' perceptions of job scope elements.

1.4 Organisational Culture

Organisational culture, the set of attitudes, values, beliefs and assumptions that are widely shared by members of an organisation (O'Reilly & Chatman, 1996; Trice & Beyer, 1993; Schein, 1985; Uttal, 1983), also impacts on the level of job scope that employees perceive to be present in their jobs. Previous research has shown that, as employees work within a stable social system, their attitudes, beliefs and assumptions about their job scope are not defined objectively but, rather, are the product of a socially constructed reality (Griffin, 1983; O'Reilly, Parlette, & Bloom, 1980; Salancik & Pfeffer, 1978). Thus, the degree to which individual employees perceive their jobs to be enriched, or high in job scope, reflects the degree to which other employees in their organisation view their job scope. Perceived job scope, therefore, is determined in part by the type of culture that prevails in an organisation.

Culture is a phenomenon that many researchers have linked with an organisation's structural characteristics and social systems (cf. Byrnes, 1993; Deshpande, Farley, & Webster, 1993; Quinn & Cameron, 1983; Quinn & Rohrbaugh, 1981). In Quinn and Rohrbaugh's (1981) competing values framework, the cohesive 'clan' culture and the innovative 'adhocracy' culture are typically present within a flexible, organic organisation, an organisational structure that can be said to positively influence an individual's perception of job scope elements (Davis & Scase, 2000). On the other hand, a rigid 'hierarchy' culture and a goal-oriented 'market' culture, tend to be

synonymous with a bureaucracy, a structure that can impact negatively on perceived job scope.

1.5 Motivational Orientation

It has been suggested that workers do not always perceive the scope of their jobs in the same way. Indeed, there are a range of individual differences that influence people's perceptions of the variety, identity, significance, autonomy and feedback present in their jobs (cf. Hackman & Oldham, 1980; Sims, Szilagyi, & Keller, 1976; Wanous, 1974).

One important factor that differs among individuals is their motivational orientation.

O'Connor and Barrett (1980) found people who have a highly intrinsic motivational orientation (i.e. those who derive rewards from the work itself) are predisposed to viewing their jobs as being more enriched, or higher in job scope, than other objectively similar jobs. Implicit in this suggestion is the notion that people who are extrinsically motivated (i.e. primarily motivated by external rewards, rather than by the work itself), are less likely to view their jobs as being inherently enriched. This is of particular relevance in the arts industry as it has been suggested that professional performing artists, like other creative workers, have a strong intrinsic motivational orientation (Towse, 2006; Frey, 1997).

1.6 Summary and Preliminary Model

The research that led to these suggestions is examined in greater depth in Chapter Two. However, to recapitulate the salient points, it is apparent that the aims of artistic personnel in the non-profit performing arts industry, which are largely concerned with artistic excellence and the creation and performance of new and challenging contemporary works often clash with the objectives of managers, who have a

responsibility to keep their organisations financially stable. Failure to effectively manage this artistic-economic dichotomy can lead to dysfunctional conflict between managers and their artistic personnel, a situation that can have potentially dire consequences for any arts organisation, irrespective of the size and scale of its operations. Whether discussing the operations of the smallest theatre company or the largest symphony orchestra, the need to reconcile this dilemma is a recurring theme in the arts management literature. What appears to be lacking, however, are practical, tangible suggestions as to how to tackle the issue.

The primary role of artistic personnel is to give expression to their creativity; to compose, to choreograph, to direct, to conduct and to perform. And, for the sake of maintaining their artistic integrity, it is imperative they remain single-minded in this purpose. It is the managers of arts organisations, therefore, who need take the leading role in providing a solution to the artistic-economic conflict. Managers need to create an organisational environment in which harmful conflict is minimised and citizenship behaviours such as sportsmanship and courtesy among artists are promoted. In order to create this environment, managers need to design the work of artists to ensure that the tasks they are required to perform have variety, significance and identity, and that these tasks can be accomplished with the necessary levels of autonomy and feedback. In other words, artists should view their jobs as enriched or high in job scope, rather than as heavily routinised.

Theory suggests employees' perceptions of their job scope are influenced by factors such as organisational structure and organisational culture, as well as by their motivational orientations. Consequently, managers need to adopt organisational designs in which structural and cultural elements will nurture positive perceptions of job scope,

and that human resource management procedures enable the recruitment and selection of artists whose motivational orientations are likely to lead them to perceive the scope of their jobs positively. Theory also suggests positive perceptions of job scope not only reduce organisational conflict, but can also increase employees' propensity to display citizenship behaviours such as sportsmanship and courtesy.

The purpose of this thesis was to empirically examine the interplay between these variables in a professional performing arts industry context. Specifically, the thesis attempted to answer two key questions:

1. To what extent do factors such as organisational structure, organisational culture, motivational orientation and perceived job scope interact to influence artists' predisposition to display two key organisational citizenship behaviours (sportsmanship and courtesy)?
2. To what extent do structure, culture, motivational orientation and perceived job scope interact to influence the level of conflict that prevails between artists and their management?

In pursuit of answers to these questions, the thesis explored the extent to which two key organisational structural elements (formalisation and centralisation) influenced how artistic personnel perceived the scope of their jobs. It also investigated whether artists' perceived job scope was more influenced by 'organic' cultures, such as clan and adhocracy cultures, or by 'bureaucratic' cultures, such as the market and the hierarchy cultures. Further, the thesis explored whether artists' perceptions of job scope were more positively influenced when they were primarily motivated by intrinsic factors, such as enjoyment and challenge, or by extrinsic factors, such as compensation or outward appearance.

The thesis examined how artists' perceptions of their job scope, in turn, influenced their propensity to display two important citizenship behaviours (sportsmanship and courtesy). It also explored the effects perceived job scope had on the level of conflict between artists and their managers. The relationships between these factors suggested a preliminary research model, which is shown in Figure 1-1.

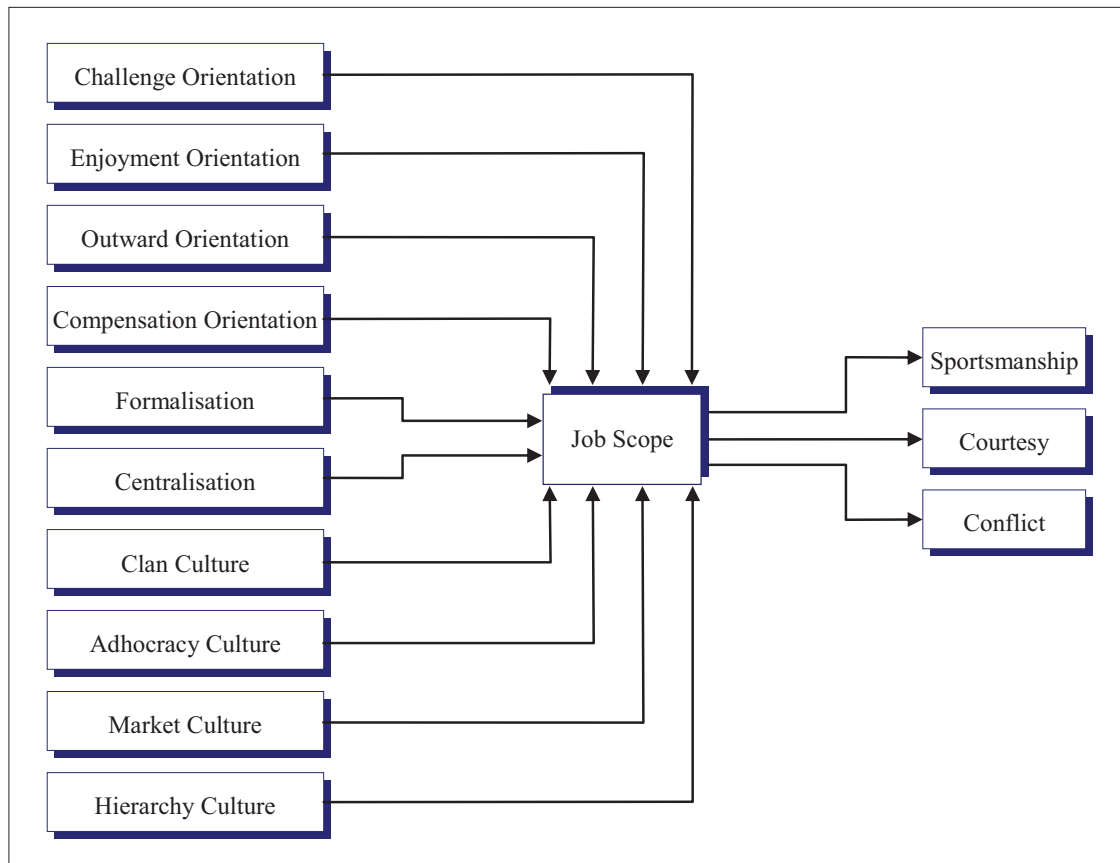


Figure 1-1: The Preliminary Research Model

1.7 Conclusions

This Chapter introduced the key constructs that were examined in the present study. It also presented a preliminary model detailing the relationships between these constructs as suggested by theory and, in so doing, outlined the main aims and intents of the study. Subsequent Chapters present a review of the literature from which these constructs and

their suggested relationship were drawn, describe the methodological approach taken to the research, discuss the specific hypotheses tested in the study and examine the outcomes of the research as they apply in the present professional performing arts industry context.

Chapter 2

A Review of the Literature

2.1 Introduction

This Chapter provides a review of prior management and social science research that is relevant to the specific areas that were investigated in the present study. It looks at the various sources from which the constructs in the preliminary model were derived, discussing the findings of relevant empirical research, as well as general theories, thoughts and opinions about each construct. The literature review firstly discusses the exogenous variables in the preliminary model that was presented in Chapter One (i.e. motivation, organisational structure and organisational culture). It then discusses the endogenous variables in the model (i.e. job scope, organisational citizenship behaviour and organisational conflict).

2.2 Motivation

As managers are concerned, in the main, with achieving organisational objectives through their subordinate staff, the motivation of subordinates to perform consistently well in their jobs is of primary importance (Gibson, Ivancevich, & Donnelly, 1976). Not surprisingly, considerable research has examined motivation and its consequences (Ryan & Deci, 2000), most of which has been based on several classic *content* or *process* theories. Content theories focus on the factors that “energise, direct and sustain (people’s) behaviour” (Gibson et al., 1976, p. 119). Process theories, on the other hand, concentrate on *how* people’s behaviours are energised, directed and sustained. Before discussing the motivational aspects that are of interest to the present study (i.e.

motivational orientation), it is important to provide contextual relevance by briefly describing some of the more popular classic theories. The following paragraphs provide an overview of four well known and widely referenced motivation theories that have provided the framework for many studies of human motivation.

2.2.1 Maslow's Hierarchy of Needs

Among the most readily recognised of the content theories is Maslow's (1954) 'hierarchy of needs' theory that suggested people are motivated by deficiencies or needs that fall into two categories he termed lower-order needs (physiological, safety and social) and higher-order needs (esteem and self-actualisation). Maslow arranged the five needs into a 'hierarchy' (that can be seen in Figure 2-1), arguing people only experience higher order needs on a conscious level when their lower level needs are fulfilled. He also suggested lower order needs lose their potency when they are gratified, while higher-order needs, even when satisfied, continue to grow and intensify.

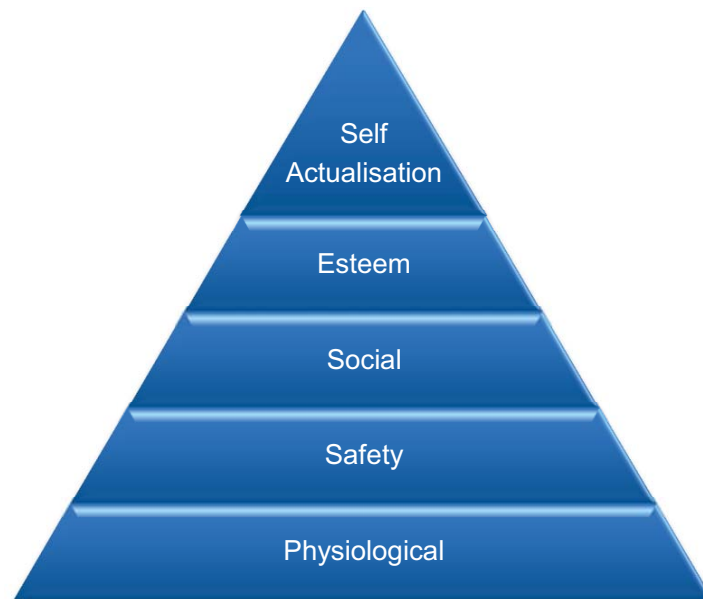


Figure 2-1: Maslow's Hierarchy of Needs

Although Maslow's (1954) theory provided a simple and accessible framework for the study of human motivation, it has been criticised for a lack of empirical support and conceptual clarity. Researchers have questioned the rigidity of the hierarchy, as higher order needs, such as 'obsessive' creativity, can be pursued at the expense of lower order needs, such as "sleep, eating and other daily maintenance needs" (Gallagher & Einhorn, 1976, p. 362). Other researchers found low correlations between the gratification of lower order needs and the strengthening of higher order needs (Hall & Nougaim, 1968). Despite these views, Maslow's theory has been applied in an arts industry context (Byrnes, 1993) and it has been suggested that arts organisations can provide opportunities for creativity (self-actualisation), foster a group stability (social) and recognise good performance (esteem), while ensuring that the work environment is comfortable (physiological) and free of hazards (safety).

2.2.2 Herzberg's Two-Factor Theory

Herzberg (1966) made some interesting comments in his 'two-factor' theory. He suggested people's motivation to perform is largely based on what he termed *hygiene* factors and *motivating* factors, examples of which are shown in Table 2-1. Herzberg (1966) argued motivating factors lead to greater job satisfaction, which increases people's motivation to perform. However, the presence of hygiene factors does not always motivate people to enhance their work performance as they merely reduce dissatisfaction. Herzberg suggested that when hygiene factors, which are usually externally generated by the employer, and motivating factors, which tend to be generated internally by the worker, are both present, the result should be a highly satisfied, motivated and productive workforce.

Table 2-1: Herzberg's Two Factor Model

HYGIENE FACTORS	MOTIVATING FACTORS
Salary	Achievement
Job Security	Recognition
Working Conditions	Responsibility
Status	Advancement
Company procedures	The work itself
Quality of technical supervision	The possibility of growth
Quality of interpersonal relationships	

Some researchers have raised doubts as to the validity of Herzberg's two-factor theory. King (1970), for example, identified five different interpretations of the theory and dismissed it as ambiguous and lacking empirical support. Hulin (1971) argued that Herzberg did not take individual differences into account when predicting the outcomes of job enrichment, while Byrnes (1993) argued that the two-factor theory does not offer guidance about how motivational factors are translated into performance. Nonetheless, the two-factor theory has intuitive appeal for many contemporary managers and continues to provide a sound theoretical framework for researchers investigating human motivation (e.g. Chan & Baum, 2007; Dieleman, Toonen, Toure, & Martineau, 2006; Crompton, 2003; Lord, 2002; Zhang & Von Dran, 2000).

2.2.3 Vroom's Expectancy Theory

Vroom's (1964) expectancy theory was the first to recognise that motivation is the result of several interacting aspects (Hitt, 2006). Vroom suggested workers' motivation to perform is a function of three factors, which he termed expectancy, instrumentality and valence. Expectancy is a worker's perception that effort leads to an outcome (effort-performance expectancy). Instrumentality is a perception that high task performance

leads to favourable outcomes (rewards), while valence is a measure of the anticipated satisfaction a person derives from these outcomes (i.e. the value a person subjectively places on the rewards offered).

According to Vroom (1964), the three parts combine in multiplicative fashion (i.e. $\text{Motivation} = \text{Expectancy} \times \text{Instrumentality} \times \text{Valence}$) to determine workers' motivation to excel. Vroom (1964) pointed out that choice is a key part of the process, as people have the freedom to choose to exert a great deal of effort or only the minimum effort required to get the job done. Therefore, managers need to affirm employees' beliefs that effort will lead to better performance, link high performance with outcomes and provide valued rewards (Hitt, 2006).

While Vroom's expectancy theory has been well supported (e.g. Chen & Lou, 2004; Erez & Isen, 2002; Westaby, 2002; Landy & Trumbo, 1980; Steers & Mowday, 1977; House, Shapiro, & Wahba, 1974), some researchers have expressed reservation about how the three elements should be measured, as each has a different affect on motivation. For example, the desirability of the rewards offered may be the most important consideration for workers, which suggests valence should be given more weighting than the other two components (Landy & Trumbo, 1980). Individual differences may also play a part in people's ability to undertake the rationalising, decision-making processes that underlie expectancy theory (Korsgard, 1997).

2.2.4 Adams' Equity Theory

Adams' (1965) equity theory, which suggests people's motivation is directly influenced by the fairness with which they perceive they are treated by their organisation, has also received considerable attention. Indeed, equity in the workplace is of great significance in light of contemporary issues such as affirmative action for women and minority

groups (Hitt, 2006). According to Adams (1965), people make subjective assessments about the outcomes they receive (e.g. pay and promotion) relative to their input on the job (e.g. effort and skills). They compare their outcome-input ratio with others, typically their work colleagues. After making this comparison, they form a perception about how equitably they are being treated. If they perceive their own outcome-input ratio is equal to that of others, equity exists; if not, inequity exists.

When people feel they have been treated inequitably (for example, when they feel they are paid less than others), they usually seek to mitigate the inequity in at least one of the following ways:

- They decrease the effort they exert on the job.
- They change the outcomes they receive (e.g. they might request a pay rise).
- They change or distort their perception of their own outcome-input ratio (e.g. they decide their jobs offer benefits others do not receive).
- They change or distort their perception of the outcome-input ratio of the referent others (e.g. they find reasons why the other party deserves a higher rate of pay).
- They change the 'referent others' to persons with whom they compare more favourably.
- They leave the organisation.

Equity theory research has led to some interesting revelations (Colquitt, Conlon, Wesson, Porter, & Ng, 2001). For example, workers who believe they are overpaid seem to be motivated to increase their input (Greenberg & Leventhal, 1976), while perceived inequity can lead to negative behaviours, such as theft (Greenberg, 1993).

Interestingly, while perceived inequity frequently leads to decreased motivation, this is not always the case. Workers who feel the procedures that determine outcomes are fair (i.e. procedural justice is present) are likely to accept managers' decisions without reacting negatively (Hitt, 2006).

2.2.5 Intrinsic and Extrinsic Motivation

The distinction between intrinsic and extrinsic motivation (Deci & Ryan, 1985; Deci, 1975; Lepper, Greene, & Nisbett, 1973; De Charms, 1968) is widely accepted by motivation researchers (Harter & Jackson, 1992). People are considered to be intrinsically motivated to engage in work if they find it interesting or satisfying (Amabile, 1985), while those people who engage in tasks with an expectation of reward, recognition or external evaluation can be said to be extrinsically motivated. As the positive consequences of workplace motivation are highly valued (Ryan & Deci, 2000), it is not surprising that the effects of intrinsic and extrinsic motivation on overall motivation has been of interest in recent years.

Early research suggested tangible (e.g. monetary) extrinsic rewards had a detrimental affect on intrinsic motivation (e.g. Lepper et al., 1973; Deci, 1972, 1971; De Charms, 1968). Since then, many researchers have come to similar conclusions. For example, several studies found productivity improved when rewards were first introduced but, when such rewards were withdrawn, productivity fell to lower levels than before the rewards were introduced (Kohn, 1993; Sutherland, 1993; Schwartz, 1990). Rewards seem to inhibit risk-taking and experimental behaviours (Tegano, Moran, & Sawyers, 1991), reduce cognitive flexibility in problem solving (McGraw & McCullers, 1979) and diminish performance on complex tasks with difficult goals (Erez, Gopher, & Arzi, 1990). Rewards can also adversely affect the quality of work output, with one

researcher noting people who are given rewards “seem to work harder and produce more activity, but the activity is of lower quality, contains more errors, and is more stereotyped and less creative than the work of comparable, non-rewarded subjects working on the same problems” (Condry, 1977, pp. 470-471).

The suggestion that rewards can lessen workers’ creativity has relevance for artistic personnel. Amabile’s (1985) study of a group of writers, for example, found extrinsic influences had a detrimental affect on creativity. Martin and Cutler (2002) also found that, although theatre actors responded to some external factors (praise, recognition), they were much more motivated by intrinsic factors, such as challenge and enjoyment. Indeed, Frey (1999, 1997) argued that inappropriate (i.e. financial) rewards can destroy the creativity needed for artistic innovation as they stifle artists’ inner drives. Frey (1999) noted that personal creativity is intrinsic, warning governments to be mindful of this when making subsidies for artistic programs contingent on a particular level of performance.

In an attempt to explain the ‘material reward undermines intrinsic motivation’ phenomenon, Deci and Ryan (1985) suggested intrinsic motivation is linked to perceptions of competence and self-determination. Events that raise perceptions of competence and self-determination enhance intrinsic motivation, while events that lower such perceptions tend to impair intrinsic motivation. Interestingly, only material rewards seem to have a negative impact on intrinsic motivation. Non-material (verbal) rewards, to the extent that they affirm competence, seem to enhance intrinsic motivation (Deci, Koestner, & Ryan, 1999; Cameron & Pierce, 1994).

As the potential consequences of this proposition are far-reaching, it has caused considerable controversy, with many researchers having differing views. Dermer

(1975), for example, suggested Deci and Ryan's (1972, 1971) results were not implausible, however in the 'real world' people generally expect extrinsic rewards for their efforts. Kerh (2004) suggested external rewards do not undermine intrinsic motivation unless the implicit motives that are related to task enjoyment are deactivated, while Eisenberger and Cameron (1996, p. 1153) found the detrimental effects of rewards only occur under "highly restricted, easily avoidable conditions". Cameron and Pierce (1994), on the other hand, concluded that administering rewards does not harm intrinsic motivation.

2.2.6 Motivational Orientation

The widespread acceptance of the intrinsic-extrinsic dichotomy in explaining human motivation led many researchers to distinguish between the two when describing a person's orientation toward his or her work. This is important in organisational behaviour theory, as the greater the intrinsic orientation, the greater the intrinsic motivation (Cellar, Posig, Johnson, & Janega, 1993). Indeed, some researchers view motivation not as a process or as an affective state (Saleh & Pasricha, 1975), but as a stable personality trait that varies across a workforce (Amabile, 1985).

A number of distinctions have been drawn between intrinsically oriented and extrinsically oriented individuals. Motivational orientations are determined by the goals associated with task engagement (Dweck & Leggett, 1988; Nicholls, 1984), with task mastery and the positive affect associated with such mastery being a primary outcome for intrinsically motivated people (Cellar & Wade, 1988; Cellar & Barrett, 1987). People high in intrinsic orientation have a greater internal locus of control, believing their behaviour is under their own control. Extrinsically oriented people, on the other

hand, believe their behaviour is influenced by fate, luck, or other external factors (Rotter, 1966).

The fact that intrinsically oriented people viewed job content as a matter of importance, while extrinsically oriented people were more concerned with job context (Saleh & Pasricha, 1975), led researchers to investigate the types of tasks these groups prefer. Studies have shown intrinsically oriented workers are more confident and independent than are their extrinsically oriented counterparts, and that they tend to reject routine, conventional and stable situations (Saleh & Grygier, 1969). Instead, they prefer a complex, tension-inducing environment (Haywood & Dobbs, 1964). Indeed, as Pittman, Emery and Boggiano (1982, pp. 790-791) explain:

When an individual adopts an intrinsic motivational orientation, features such as novelty, complexity, challenge and the opportunity for mastery experiences are sought and preferred.....When an individual adopts an extrinsic motivational orientation, features such as predictability and simplicity are desirable, since the primary focus of this orientation is to get through the task expediently in order to reach the desired goal.

These preferences can be related to Deci and Ryan's (1985) cognitive evaluation theory, which holds that complex tasks are congruent with an intrinsic motivational orientation, as the mastery of complex tasks leads to a perceived self-determined competence. In contrast, simple tasks are more congruent with an extrinsic orientation as they are quickly and easily undertaken (Cellar et al., 1993).

Amabile, Hill, Hennessey and Tighe (1994) found that intrinsic and extrinsic motivational orientations were each made up of two sub-factors. They suggested individuals who had an intrinsic motivational orientation were motivated by the enjoyment and/or the challenge aspects of their jobs. People who had an extrinsic

motivational orientation, on the other hand, were motivated by compensation and/or outward concerns (i.e thoughts, opinions and recognition received from others).

Several researchers have examined motivational orientation in the arts industry. Amabile et al. (1994), for example, found a positive correlation between professional (visual) artists intrinsic motivation and their creativity, particularly with regard to the challenge aspect of their work, while Frey (1999, 1997) suggested that, although the ‘institutional creativity’ of arts organisations is motivated extrinsically through financial grants, the ‘personal creativity’ of artists is inextricably linked with their intrinsic orientation. Storr (1972) observed that the motivation for creative work must come from within individuals themselves, as the external rewards are so small and unpredictable that no other explanation seems possible, while Caust (1999, p. 5) suggested artists desire “personal expression, to entertain, to challenge, to achieve spiritual understanding, or even to achieve immortality.”

2.3 Organisational Structure

An organisation’s structure can be described as the formal system of working relationships among people and the tasks they must perform in order to meet organisational objectives (Schermerhorn, 1986). Structure is regarded as the basic anatomy that provides the foundation around which an organisation functions (Dalton, Todor, Spendolini, Fielding, & Porter, 1980), and which, by its character, endures and persists over time (Ranson, Hinings, & Greenwood, 1980). An organisation’s structure serves two primary purposes. First, it restricts, or at least regulates, the influences made by individuals in an organisation. Second, structure provides a setting in which power is exercised, decisions are made and activities are carried out (Hall, 1977).

Much of the literature on organisational structure stems from Weber's (1946) early research on the activities and, particularly, the authority structures in social systems. In what is widely regarded as the most influential theory of contemporary organisational structure (Child, 1972), Weber outlined what he termed the 'ideal' bureaucracy, an organisational form that featured the precise and impersonal structuring of functionality, hierarchy of authority, and rules and regulations that create predictable control of organisational performance. He identified some structural dimensions as fundamental organisational design elements, namely:

Specialisation – the extent to which labour is divided up into simple, well-defined tasks;

Standardisation – the extent to which activities are subject to standardised rules and procedures;

Formalisation – the extent to which these formal rules and procedures are documented.

Centralisation – the extent to which decisions are made by one central point (i.e. senior management).

Configuration – a composite of three variables that arise from the shape of the organisation, these are:

Vertical span: the number of levels in the organisation.

Span of control: the number of subordinates under a superior.

Administrative support: the number of administrative staff relative to the number of production staff.

Weber's (1946) ideal bureaucracy, which is characterised by high task specialisation, standardisation, formalisation and centralisation, along with a high vertical span, low spans of control and a large administrative support, has received considerable attention over the years. While Weber's work was highly influential when first published, it was not until the late 1960s that organisational structure became an area of particular focus among management researchers, with a great deal of research activity taking place throughout the 1970s.

Although researchers have found substantial variation in structural dimensionality since Weber's early research (e.g. Hall, 1977; Child, 1972; Blau & Schoenherr, 1971; Pugh, Hickson, Hinings, & Turner, 1969; Pugh, Hickson, Hinings, & Turner, 1968), the main aim of identifying a framework by which organisational life can be rationalised, remains as Weber defined it (Ranson et al., 1980). Some researchers have investigated the various factors that influence an organisation's structural simplicity or complexity, while some have sought to identify typologies of the structural arrangements organisations might adopt. Other researchers have focussed on the consequences of structure, examining the ways in which it can enhance or hinder the achievement of organisational objectives.

2.3.1 Determinants of Structure

The structure-contingency approach to organisational design suggests an organisation's structure is largely determined by contextual factors (Pennings, 1975), the most important of which are external environmental conditions, the organisation's size and the technology it uses.

Burns and Stalker (1961) suggested organisations tend to adopt a mechanistic design that incorporates most of the elements associated with Weber's (1946) classic

bureaucracy in times of environmental stability and certainty. However, in times of volatility and change, organisations seem to adopt a more flexible and adaptable organic structure. Building on Burns and Stalker's research, Lawrence and Lorsch (1967) found organisational sub-units were sensitive to changes in environmental conditions, concluding organisations with internal structures that were congruent with their external environment were more successful than organisations in which such congruence was not evident.

Many researchers have suggested an organisation's size is a key determinant of structure (e.g. Scott, 1975; Meyer, 1972; Blau & Schoenherr, 1971; Blau, 1970; Pugh et al., 1969), although this view has been contested by others (e.g. Beyer & Trice, 1979; Hall, Haas, & Johnson, 1967). The notion that technology influences structure has also been well documented (e.g. Perrow, 1970; Thompson, 1967; Woodward, 1965), however, empirical evidence about the strength of its impact is equivocal. Woodward (1965), for example, found organisations in which technological requirements matched structure were more successful than organisations in which this was not the case, whereas Mohr (1971) found no support for such a relationship. Thompson (1967) suggested structure was not only tied to technology, but also with the interdependencies of functional sub-units, arguing structure develops through attempts to minimise the costs of managing these interdependencies. Others (e.g. Hall, 1977; Inkson, Pugh, & Hickson, 1970) have found structure to be influenced simultaneously by size and technology.

Several other factors seem to influence structural arrangements, although to a lesser extent than the three variables already mentioned. Hage and Aiken (1968) found an organisation's structure was influenced by its interdependence with other organisations,

while Miller and Droge (1986) suggested psychological factors, such as a CEO's personality and motivation (in particular, their need for achievement), helped determine structure. Blau and McKinley (1979) identified some work motifs (i.e. orientation toward clients, functional orientation to design, serving users' needs, professional recognition and aesthetics) as additional influencing factors, particularly in innovative organisations. Other factors such as decision-maker choice (Bobbitt & Ford, 1980) and the effects of competition (Pfeffer, 1973) have also been shown to affect the structure adopted by organisations.

2.3.2 Organisational Design Elements

Over the years Mintzberg's (1983) organisational design ideas have become extremely influential. He suggested structure involved decisions made about how to divide labour so as to undertake distinct tasks and to coordinate these tasks. He argued the complexity associated with coordination can be addressed in five ways, namely:

- Mutual adjustment, through which tasks are divided by consensus.
- Direct supervision, through which one person takes responsibility for the work of others.
- Standardising work processes.
- Standardising outputs, through which output measurement, dimensions, shape and so on, are specified.
- Standardising knowledge and skills.

When an organisation is small and has few employees, there are usually few problems with the division of labour and the coordination of activities (Mintzberg, 1983). In

smaller organisations, mutual adjustment tends to be the most effective way through which operational difficulties are addressed. However, as an organisation expands, operational factors change. As the need for supervision and administration increases, the division of tasks and co-ordination become more complex. When an organisation reaches this stage it usually has five distinct parts, as shown in Figure 2-2, namely:

- A strategic apex (top management).
- A middle line of supervisors and middle managers.
- An operating core of employees who undertake most of the basic work.
- A techno-structure of employees who provide technical support to the operating core.
- Support staff who help members of the operating core.

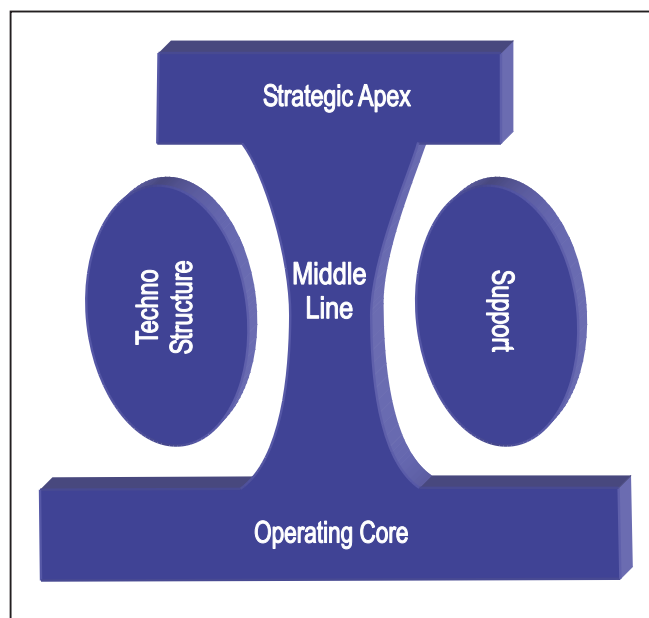


Figure 2-2: Mintzberg's Organisation Model

Mintzberg (1979) suggested five organisational configurations, based on primary coordination mechanisms. A *simple* structure is usually favoured by small, new organisations. These organisations often have few employees in the operating core, small techno-structures, a small number of support staff (if any) and a Chief Executive Officer who comprises the strategic apex. An *adhocracy* is an organic structure that also tends to be found in smaller, newer organisations operating in dynamic, turbulent environments. The major difference between a simple structure and an adhocracy structure is the emphasis placed on innovation and creativity in the adhocracy.

A *machine bureaucracy*, on the other hand, is the epitome of mechanistic structure (Mintzberg, 1979) and is usually found in large organisations that have an extensive division of labour and tight coordination. As this can result in operational difficulties and conflict, strict controls in the form of standardisation, specialisation and formalisation are needed. A *professional bureaucracy* structure is usually adopted by organisations that, like the machine bureaucracy, operate in stable, regulated environments (Mintzberg, 1979). They have highly skilled staff members, who are selected especially to carry out complex tasks. A *divisionalised* structure is often found when an organisation divides its operation into several groups, often because of the markets served by each. The relationship between Mintzberg's structural configurations and key coordinating mechanisms are shown in Table 2-2.

Table 2-2: Coordination Mechanisms and Structural Configurations

Coordination Mechanism	Organisational Configuration
Direct Supervision	Simple Organisation
Formal Procedures (standardised tasks)	Machine Bureaucracy
Professional Norms (standardised skills)	Professional Bureaucracy
Standardised Outputs	Divisionalised Form
Mutual Adjustment	Adhocracy

2.3.3 Organisational Design in the Arts Industry

Many arts organisations favour a structure that resembles Burns and Stalker’s (1961) organic organisation, as such a structure has less centralisation, fewer rules and regulations, and more informal, personal coordination mechanisms (Byrnes, 1993). Organic arts organisations also tend to be democratic and consultative, with responsibility for key decisions being shared among employees (Radbourne & Fraser, 1996). By contrast, the ‘cultural bureaucracy’ described by Davis and Scase (2000) can stifle innovation and creativity, while creating an atmosphere of conflict and tension. Despite this, even the most organic of arts organisations have some mechanistic characteristics, especially for routine administrative functions such as finance, payroll and ticketing. Thus, a contingency approach is often taken to organisational design in the arts industry (Byrnes, 1993).

Chong (2002) suggested Mintzberg’s (1983, 1979) conceptual framework raises some issues when applied to arts organisations. The board of directors and the senior managers responsible for key *strategic* decision making are readily recognised as the strategic apex of these organisations. However, in many larger arts organisations, management and control at an *operational* level is contested by two sets of employees.

Mintzberg (1979) described these groups as ‘parallel administrative hierarchies’ and suggested they are frequently found in professional bureaucracies. Legitimate power is vested in the skilled professionals found in the operating core and also in the non-specialist, professional managers found in the support staff. Interestingly, the professional bureaucracy also exists in other large cultural organisations, such as science museums and art galleries (Abraham, Griffin, & Crawford, 1999).

The organisational chart shown in Figure 2-3, which is adapted from Byrnes (1993), depicts a typical large theatre company and highlights the equality of power possessed by the artistic director, who represents the professional artists in the operating core, and the managing director, who is responsible for the administrative functions of the organisation. The company in this example is designed along the lines of a professional bureaucracy. Highly specialised employees perform complex tasks and labour is divided into these areas of specialisation. Adopting a ‘tall’ structure, the company has a high vertical span and low spans of managerial control at each level. Clearly defined, formal lines of communication run up and down the hierarchy of command, allowing effective control and coordination.

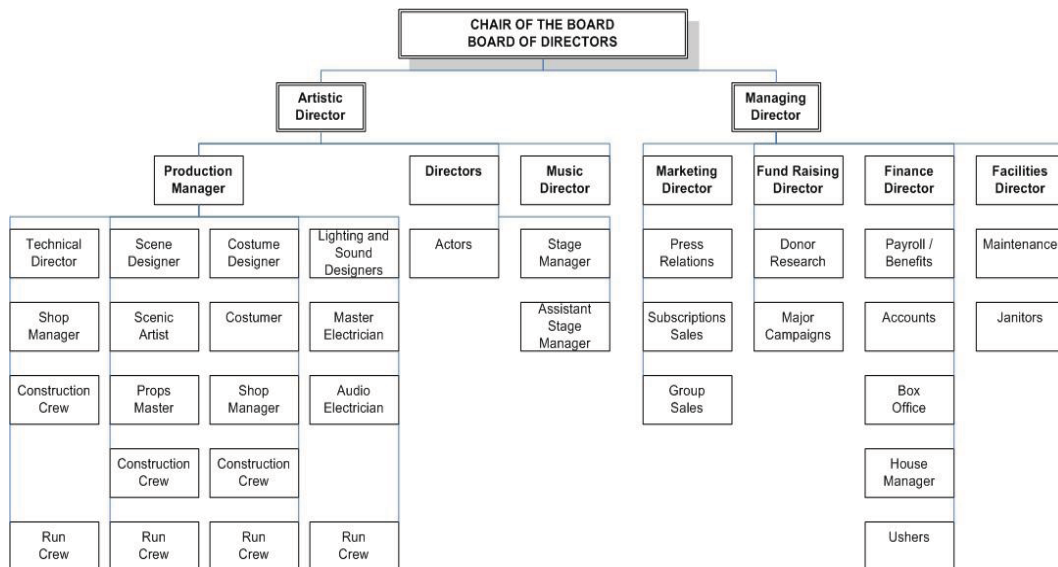


Figure 2-3: A Theatre Company Organisational Chart

Arts organisations, irrespective of their size or the bureaucracy they adopt, are also characterised by an informal communication system that exists parallel to the formal structure and is based on individual attributes, inter-relationships between colleagues and personal loyalties (Davis & Scase, 2000). Although this informal network can be an effective mechanism in some respects, such as expediting operations, it can also have adverse effects, such as cultivating a resistance to change and encouraging the spread of rumours (Byrnes, 1993). Clearly, arts managers need to be aware of such informal networks and endeavour to use them to promote organisational objectives, while minimising their potentially harmful effects.

While the mechanistic professional bureaucracy and the organic adhocracy structures dominate the performing arts industry, some arts organisations adopt structures that can be likened to the other configurations suggested by Mintzberg (1979). For example, organisations that keep functional areas, such as booking, production, and food services, separate may be organised along *divisionalised* lines (Langley & Abruzzo, 1990). Organisations that operate in different locations may also take on a divisionalised structure. Other arts organisations, such as symphony orchestras, may adopt the hybrid configuration which Mintzberg (1979) labelled the ‘meritocratic autarchy’, as they use two distinct coordination mechanisms (Castaner, 1997). This occurs because symphony musicians, although highly-trained professionals, are selected by their peers on merit but perform their tasks according to the direction of the conductor, having little or no personal autonomy.

Irrespective of the configurations adopted, structure is clearly important, as an appropriate organisational design can yield numerous benefits to the organisation, some of which are outlined in the following section.

2.3.4 The Effects of Organisational Structure

Many researchers have examined the impact structural configuration has on organisational relationships and outcomes. One study, for example, found that structure interacts with other factors, such as strategy and environment, and impacts on organisational performance (Lenz, 1980), while another found structure, particularly vertical exchanges between superiors and subordinates, impacts on organisational productivity (Wintrobe & Breton, 1986). Other studies have found structure influences organisational factors such as control over work outputs (Ouchi, 1977), strategic decision making processes (Fredrickson, 1986) and managers' perceptions of uncertainty in their external environment (Leifer & Huber, 1977).

Researchers have suggested a simple, 'flat' organic configuration with few hierarchical levels and low spans of control has advantages over a 'tall' mechanistic configuration. Hage (1971), for example, found the volume and the task communication flow across departmental boundaries increased as centralisation and formalisation decreased. Conversely, mechanistic designs tended to inhibit communication between departments. Further, Ivancevich (1975) found an organic structure improved sales representatives' performance and autonomy satisfaction while reducing anxiety and stress.

Studies have also shown organic structures can lead to greater innovation (Pierce & Delbecq, 1977), better intrinsic motivation (Sherman & Smith, 1984) and more positive employee morale (Worthy, 1950). Organic structures have also been found to have a positive impact on an organisation's marketing function. For example, Jaworski and Kohli (1993) found less centralised organisations were more marketing oriented, while Deshpande (1982) found less centralised and less formal organisations were more inclined to make use of market research.

Research has also found structural elements can influence employees' perceptions of the scope of their jobs. Bureaucratic formalities seem to reduce artists' perceived autonomy (Castaner, 1997), with high centralisation being particularly influential in this regard (Davis & Scase, 2000; Dewar & Werbel, 1979). Oldham and Hackman (1981) found that a high presence of centralisation and formalisation were significantly and negatively related to employees' perceptions of their job characteristics (task variety, task significance, task identity, autonomy and feedback). Pierce and Dunham (1978a) had similar results, although they found no relationship between structural elements and task significance. Pierce, Dunham and Blackburn (1979), placing organisational structure on a continuum from mechanistic to organic, and job design on a continuum from complex to simple, found that organic structures were positively related to task complexity (high job scope), whereas mechanistic structures were positively related to task simplicity (low job scope).

These results suggest "organisational structure presses upon job characteristics" (Oldham & Hackman, 1981, p. 69). Considering the variety of structural arrangements adopted by performing arts organisations and the impact these arrangements have on artists and managers, this phenomenon was seen as a key area of investigation in the present study.

2.4 Organisational Culture

According to Byrnes (1993), the importance of culture in facilitating the achievement of organisational objectives is frequently overlooked by arts organisations. This is surprising as, in creative organisations, "the major mechanism of management is more through the culture than by hands-on supervision of work and organisational tasks" (Davis & Scase, 2000, p. 93).

Culture has its roots in folklore and anthropology, with management researchers beginning to relate the concept to organisations in the early 1970s (e.g. Pettigrew, 1973; Cummings & Schmidt, 1972; Rokeach, 1972). However, it was not until the 1980s that organisational culture gained widespread acceptance as a key construct (Trice & Beyer, 1984; Deal & Kennedy, 1982; Peters & Waterman, 1982; Quinn & Rohrbaugh, 1981), perhaps because of rapidly increasing international competition (Denison, 1996). One of the most influential theorists of this time was Schein (1985), who was the first to develop a “conceptual framework for analyzing and intervening in the culture of organisations” (Hatch, 1993, p. 657).

2.4.1 Some Definitions and Conceptualisations of Culture

Schein (1985, p. 9) defined organisational culture as:

A pattern of basic assumptions - invented, discovered or developed by a given group as it learns to cope with its problems of external adaptation and internal integration - that has worked well enough to be considered valid and, therefore, to be taught to new members as the correct way to perceive, think and feel in relation to those problems.

He argued that organisational culture exists at three distinct levels, which he termed artefacts, values and basic assumptions. As can be seen in Figure 2-4, the first two levels (artefacts and values) are the visible manifestations of an organisation’s culture. However, it is the third level (basic assumptions) that comprises the real essence of culture. It is important to note that the arrows between the three levels (that can be seen in Figure 2-4) point in both directions. This suggests that, while basic assumptions affect values and, in turn, the artefacts displayed within an organisation, artefacts and values also impact on and reinforce basic assumptions.

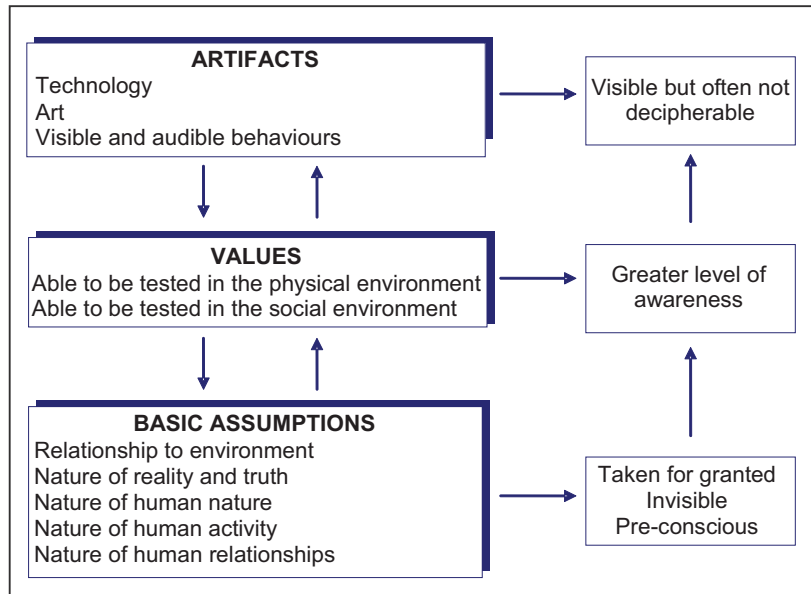


Figure 2-4: Schein's Three Levels of Culture

The artefact level refers to an organisation's constructed physical and social environment and is the most visible of the three levels (Schein, 1985). Artefacts include an organisation's physical layout, technology, decor/art, language and the overt behaviour of staff members. It can also include the rites, rituals and ceremonies in which employees engage (Trice & Beyer, 1984; Deal & Kennedy, 1982). Artefacts are highly visible and are, therefore, relatively easily observed, although interpreting artefacts in terms of the ways they interrelate and the deeper patterns they reflect is often difficult (Schein, 1985), as artefacts are furthest from the cultural 'core' and their true meanings can often be misinterpreted.

Values have been defined as "a broad tendency to prefer certain states of affairs over others" (Hofstede, 1980, p. 19). An organisation's values, therefore, can be considered its collective sense of what ought to be, as distinct from what actually is (Schein, 1985). Schein (1985) argued values stem from the ways problems are solved and how widely these solutions are accepted by organisational members. Thus, if the solution to a given problem is widely perceived as successful, a process of 'cognitive transformation'

occurs in which values gradually transform into beliefs and, ultimately, into basic assumptions. Recognising the fact that artefacts can be manipulated by external forces (Rousseau, 1990) and that basic assumptions are essentially abstract (Howard, 1998), it has been suggested an organisation's values are of particular importance to researchers as they are "more accessible than basic assumptions and more reliable than artefacts" (Howard, 1998, p. 233).

Basic assumptions are the underlying realities that form the essence of an organisation's culture (Schein, 1985). These assumptions develop solutions to given problems and are consistently successful over time, hence, they are taken for granted by the members of the organisation without debate or negotiation. As can be seen in Figure 2-4, there are five basic assumptions around which cultural paradigms form, namely:

- Humanity's relationship to nature.
- The nature of reality and truth.
- The nature of human nature.
- The nature of human activity.
- The nature of human relationships.

An organisation's culture will be formed as the result of the key assumptions made by the collective membership of the organisation within each of these five dimensions.

Schein (1985) suggested that, while each organisation's culture is unique, a common tension is present as all organisations need to adapt to survive in their external environments, and to integrate their internal tasks and processes to ensure they have the capacity to adapt. It is the development of a consensus among group members about

these key external and internal issues that shapes the organisation’s culture. Hatch (1997) summarised and described the key issues associated with external adaptation and internal integration in the ways shown in Table 2-3.

Table 2-3: Schein’s issues for external adaptation and internal integration

External Adaptation Tasks	Internal Integration Tasks
<p>Developing consensus on:</p> <ol style="list-style-type: none"> 1. The core mission, functions and primary tasks of the organisation in its environments. 2. The specific goals pursued by the organisation. 3. The basic strategies to be used in accomplishing these goals. 4. The criteria used for measuring results. 5. The remedial or repair strategies if goals are not achieved. 	<p>Developing consensus on:</p> <ol style="list-style-type: none"> 1. The common language and conceptual system to be used, including basic concepts of time and space. 2. The group boundaries and criteria for inclusion. 3. Criteria for allocation of status, power and authority. 4. Criteria for intimacy, friendship and love in different work and family settings. 5. Criteria for the allocation of rewards and punishments. 6. Concepts for managing the unmanageable – ideology and religion

Researchers generally agree that an organisation’s culture is a widely shared set of values, beliefs and operational norms (O’Reilly & Chatman, 1996; Trice & Beyer, 1993; Uttal, 1983). In this respect, the study of organisational culture can be considered a series of variations around a central theme. However, the analysis and interpretation of these values, beliefs and norms tend to differ among theorists, as do the opinions of these theorists in regard to the factors and forces that shape an organisation’s culture.

Trice and Beyer (1993), for example, suggested two elements have a significant affect on culture. First, organisations, which are essentially social structures, are often forced to undergo rapid changes due to political, legal, environmental, social and technological forces. Consequently, employees face uncertainties, ambiguities and threats and it is

their collective response to these changes and uncertainties that play a substantial part in establishing culture. Second, the responses of employees to changes and uncertainties fall largely into two categories, namely:

Cultural substance, which is a widely shared, emotionally-charged system of beliefs, values and norms that bind people together and help them to make sense of their world.

Cultural forms, which are the visible means through which employees communicate, express and affirm the substance of culture to one another.

All organisations develop cultural substance and cultural forms, and it is the interplay between these aspects that gives rise to an organisation's culture.

Robbins (1993) suggested an organisation's values may be reflected in ten characteristics that, when considered in the aggregate, form the essence of that organisation's culture. These characteristics are:

Member identity, which is the degree to which employees identify with their individual job or with the organisation as a whole.

Group emphasis, which is the degree to which work is organised around groups or individuals.

People focus, which is the degree to which management is task focused or people focused.

Unit consideration, which is the degree to which work units are independent or interdependent.

Control, which is the degree to which rules, policies and procedures are used to control behaviour.

Risk Tolerance, which is the degree to which employees are encouraged to be innovative and take risks.

Reward criteria, which is the degree to which rewards are based on performance or on other criteria.

Conflict tolerance, which is the degree to which employees are encouraged to air conflicts and criticisms openly.

Means-end orientation, which is the degree to which management is focused on results, rather than on techniques and processes.

Open-system focus, which is the degree to which the organisation monitors and responds to changes in its operating environment.

These ten characteristics can be represented on a series of continua that, when viewed as a composite, give an overall picture of an organisation's culture (as is shown in Figure 2-5).

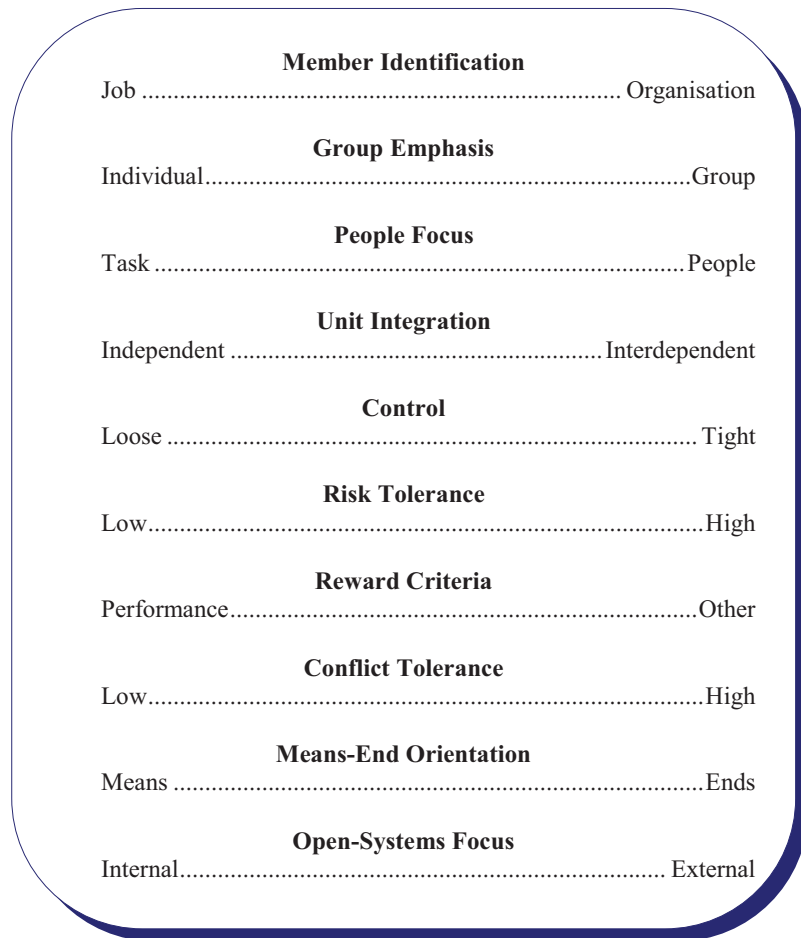


Figure 2-5: Culture Characteristics Continua

Hampden-Turner (1990) argued that organisational culture is based on the mediation and reconciliation of dilemmas. These dilemmas are present in both daily operational issues and in larger, strategic issues. For example, an organisation may need to preserve its key continuities while endeavouring to change and improve. It may develop new products quickly to beat competitors to market, or more slowly, paying close attention to detail in the hope of winning market share with quality. It may encourage innovation and risk-taking, but still have formal, rigid operational processes to function effectively. As can be seen in Figure 2-6, Hampden-Turner (1990) used a bull's horns as a metaphor to explain these dilemmas.

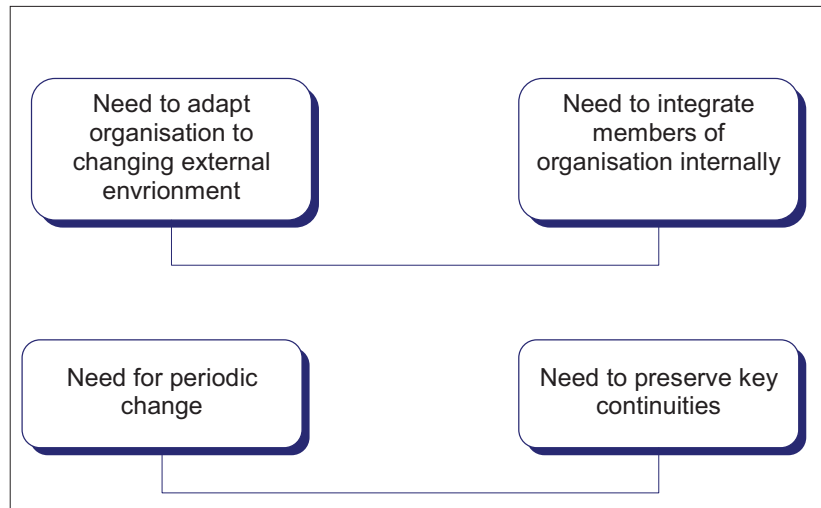


Figure 2-6: The 'horns' of a dilemma

According to Hampden-Turner (1990), in any culture there will be a bias in one direction or the other. However, the degree to which such biases can be sustained is limited. Therefore, in order to be effective in reconciling dilemmas, organisational culture should not lean toward one extreme but, rather, needs to find a balance between the two 'horns'. Cultures that lean heavily toward one extreme are 'lopsided' and weak and can threaten survival. On the other hand, synergy between the opposing elements of a dilemma can resolve conflicts and ensure an organisation's continued health.

Similarly, Quinn and Rohrbaugh (1981) suggested there are three dilemmas, or competing values, present within organisational life, namely whether to value:

1. Flexibility or stability.
2. An internal (people) focus or an external (organisation) focus.
3. Ends or means.

The reconciliation of these competing values gives rise to an organisation's culture in the form of shared beliefs about organisational attributes, leadership styles, bonding mechanisms and strategic direction (Deshpande et al., 1993), as can be seen in Figure 2-7.

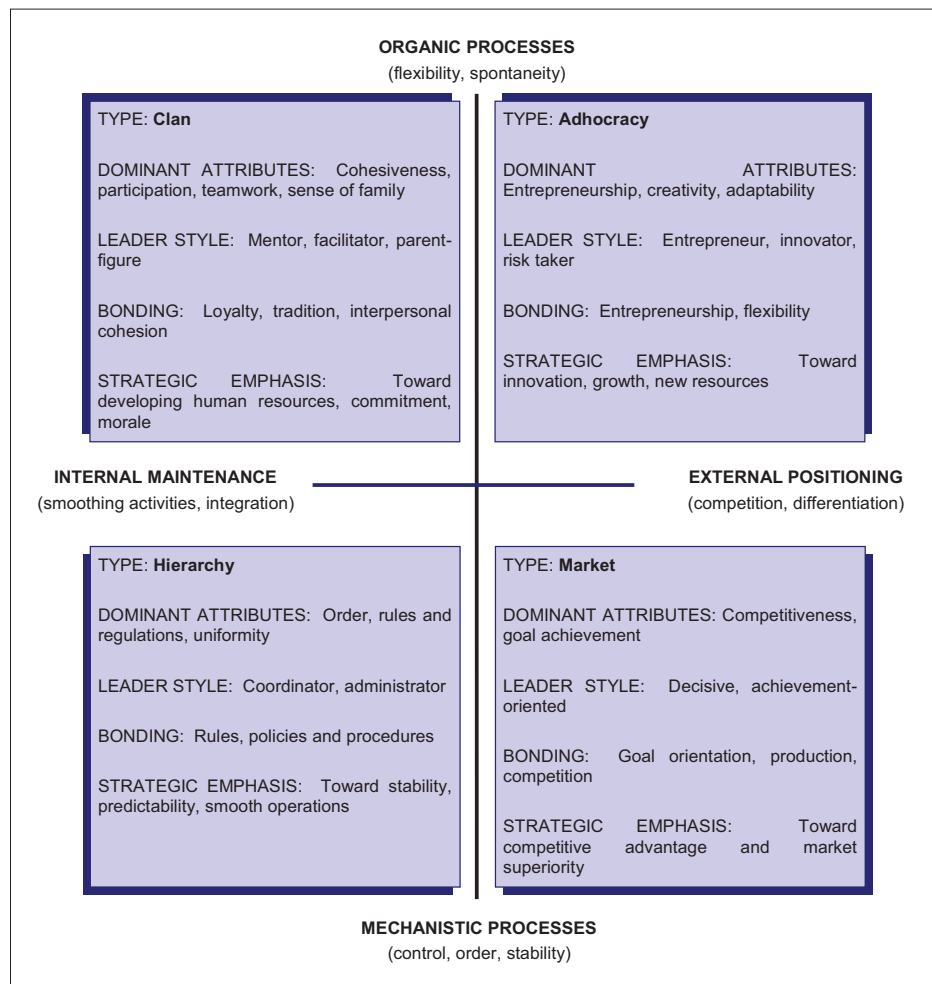


Figure 2-7: The Competing Values Framework

The vertical axis depicts a continuum from organic processes that emphasise flexibility, innovation and spontaneity to mechanistic processes that emphasise order, control and stability (Deshpande et al., 1993; Quinn & Rohrbaugh, 1981). The horizontal axis depicts a continuum from an internal focus that emphasises smoothing activities and

integration, to an external focus that emphasises competitive positioning and differentiation. The ends and means that typify the four culture types within the model differ according to structural, leadership, bonding and strategic attributes.

Deshpande et al. (1993) labelled the top left hand quadrant as a 'clan' that values participation, teamwork and group cohesiveness. The 'market' culture in the lower right hand quadrant, on the other hand, endeavours to achieve organisational effectiveness and productivity through market mechanisms (Ouchi, 1980). The set of organisational attributes in the top right hand quadrant suggests an 'adhocracy' culture (Deshpande et al., 1993) that is characterised by an emphasis on flexibility, innovation and the discovery of new directions, while a 'hierarchy' culture that values stability, rules and order can be seen in the bottom left hand quadrant.

It is important to note that the cultural types described in the competing values framework are modal or dominant (Leisen, Lilly, & Winsor, 2002; Deshpande et al., 1993), rather than exclusive; the inference being that multiple cultures can co-exist within an organisation. Indeed, it is not uncommon for cultures to differ between groups, sections, and business units. However, over time, a dominant culture emerges in most organisations.

Handy's (1985) typology is similar to the competing values framework in that it assumes cultures are inherently different between organisations, that no single, universally accepted organisational culture exists and that culture is linked to organisational structure. He grouped cultures into four major types (*power, role, task and person*), pointing out that each type can be an effective culture and that a culture that works well in one organisation may not be successful in another.

A *power* culture exists in organisations that have a dominant central figure who significantly influences all activity and behaviour (Handy, 1985), while a *role* culture is often found in organisations with a highly specialised workforce, a strict hierarchy of authority, an array of policies and procedures, and a high degree of standardisation (i.e. bureaucracies). The *task* culture tends to prevail in organisations that place a high emphasis on task performance and are primarily concerned with matching organisational resources with the appropriate personnel, and allowing them the time and autonomy to accomplish the tasks at hand. The *person* culture exists within organisations that have a number of individuals operating independently of one another, although they share common infrastructure and facilities.

O'Reilly (1989) focussed on cultural norms, suggesting such norms are established within organisations as a result of employees' views about which attitudes and behaviours are appropriate and which are not. Cultural norms reflect the social standards by which people in organisations interpret and evaluate situations and, although seldom noticed, they influence behaviour more pervasively than an organisation's mission statement or formal policy documents. He noted two factors that combined to indicate the overall strength of an organisation's culture, which he termed consensus and intensity. High consensus exists when cultural norms are widely shared and high intensity exists when there are strong feelings about the approval or disapproval of cultural norms.

O'Reilly (1989) argued organisations in which there are high levels of consensus and intensity have 'strong' cultures, while organisations with low levels of consensus and intensity have 'weak' cultures. When a strong culture is shared, external control

mechanisms become less necessary, or less important, because employees reinforce desired behaviours by means of ‘invisible’ social expectations.

Peters and Waterman (1982) concurred with O’Reilly’s (1989) suggestion that culture acts as an invisible control mechanism that negates the need for external control mechanisms, such as detailed rules, regulations, policies and procedures. They also observed that, in companies with weak or dysfunctional cultures, many key decisions need to be made repeatedly due to a lack of culturally determined decision-making frameworks and norms. Peters and Waterman (1982) suggested seven major interdependent variables that have a bearing on shared values. Their ‘McKinsey 7S Framework’ conceptualised the various forces at work, emphasising the fact that organisational culture is the central hub around which, and through which, other forces interact (as can be seen in Figure 2-8).

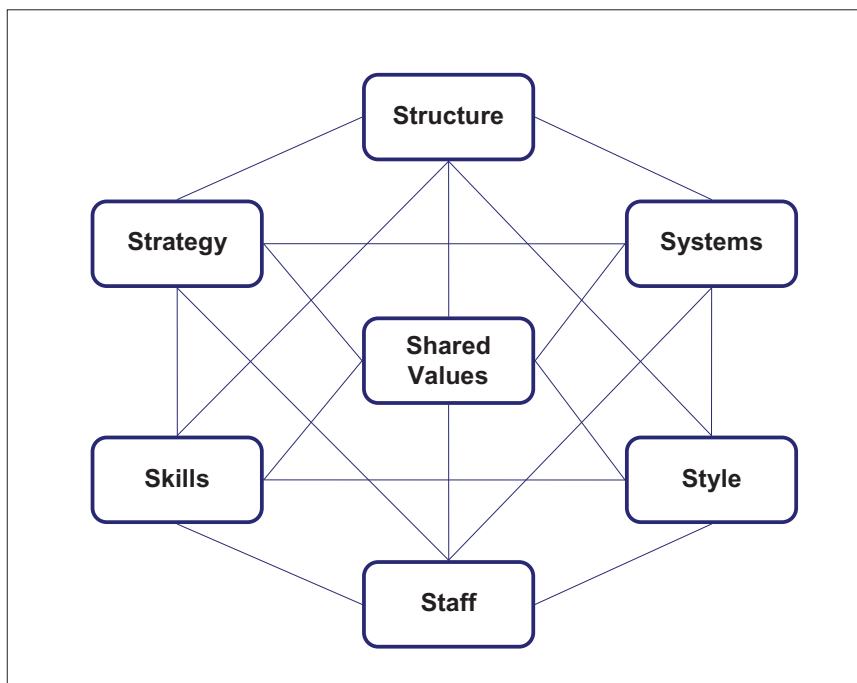


Figure 2-8: The McKinsey 7S Framework

The variables around the periphery are determined by an organisation's shared values. According to Peters and Waterman (1982), focussing and acting on each variable in isolation can impede organisational performance because of the forces exerted by the other variables. However, when a more holistic viewpoint is taken, culture can be nurtured and developed to improve all facets of an organisation's operations.

Notwithstanding O'Reilly's (1989) and Peters and Waterman's (1982) views, Davis and Skase (2000) cautioned against the establishment of cultural norms and standards in arts and other creative organisations. They argued that people in creative organisations should be encouraged to find their own unique, even eccentric ways of working, suggesting cultural norms can impede creative expression. They argued for organisational work processes to be indeterminate, rather than standardised, recognising that, while strategic objectives are the responsibility of senior managers, these objectives need to be interpreted and implemented by creative workers in a largely indeterminate way.

2.4.2 The Outcomes of Culture

The influence that culture has in shaping organisational life has led many researchers to investigate a range of potential benefits, with particular emphasis being placed on the relationship between culture and organisational performance. Consequently, O'Reilly's (1989) 'strong culture hypothesis', as Denison (1984) termed it, has found favour with researchers. It has been suggested, for example, that a strong corporate culture acts as an intangible social force field (Mitroff & Kilmann, 1984) that empowers employees (Pascale, 1985) and enhances organisational performance (Sorensen, 2002), promoting overall effectiveness (Smart & St John, 1996; Marcoulides & Heck, 1993; Denison, 1990; Barney, 1986). Indeed, according to Deal and Kennedy (1982), cultural strength

has been a key contributor to the continued success of American businesses. Notwithstanding these views, Lim (1995) found there was no relationship between the strength of an organisation's culture and levels of performance, while Saffold (1988) warned that attempts to link cultural strength with organisational performance are fraught with ambiguity and tend to oversimplify the relationship between the two concepts.

Further studies exploring the effects of organisational culture have come to a variety of conclusions. Wilson (2001), for example, argued organisations should be sensitive to their own values and beliefs when designing and executing corporate communication strategies. He suggested external stakeholders are more influenced by an organisation's culture, which is seen in the values, behaviours and attitudes of service personnel, than through formal marketing activities and communications. Hatch and Schultz (1997) took a similar view, arguing culture plays an important part in projecting an organisation's identity and corporate image to outsiders.

Deshpande et al. (1993) used Quinn and Rohrbaugh's (1981) competing values framework to investigate how the culture of Japanese firms affected their customer orientation, innovativeness and market performance. They concluded firms with entrepreneurial 'adhocracy' cultures and competitive 'market' cultures consistently outperformed those firms with 'clan' or 'hierarchy' cultures. Leisen et al. (2002), who also used the competing values framework, found culture significantly impacted on a firm's marketing orientation and marketing effectiveness.

Various other studies have found positive cultural values improve an organisation's ability to attract and recruit employees (Judge & Cable, 1997), the performance and retention of employees (Sheridan, 1992) and cooperation among employees (Chatman

& Barsade, 1995). Culture has also been found to be a source of sustained competitive advantage (Barney, 1986) and can impact on an organisation's ability to adapt and innovate (Hurley & Hult, 1998).

2.5 Job Scope

For many years managers have focussed on workers' internal motivation to improve job satisfaction and productivity. Hackman and Oldham (1980, 1975) suggested internal motivation comes about through three psychological states, namely:

1. Workers need to know the results of their work if they are to derive a sense of accomplishment.
2. Workers need to have a responsibility or accountability for the work they perform.
3. Workers need to have a sense of meaningfulness in their work.

Although these psychological states are individualistic and cannot be manipulated, Hackman and Oldham (1980, 1975) identified measureable and changeable work properties that have the potential to create each of these states; thereby improving internal motivation. They suggested experienced meaningfulness in work can be created through task variety, task significance and task identity. Task variety is the degree to which a job includes a variety of different activities, skills and talents. Task identity is the extent to which a worker is involved in a "whole and identifiable piece of work" from beginning to end (Hackman & Oldham, 1980, p.78), while task significance is the degree to which a job has a significant affect on other people's lives, either within the organisation or outside it.

According to Hackman and Oldham (1980, 1975) experienced responsibility can be developed if jobs have appropriate autonomy. In other words, workers will feel more personal responsibility for successes and failures if their job affords them the freedom, independence and discretion to determine the tasks they need to finish and the way in which they are to be finished. Hackman and Oldham argued workers' knowledge of results is directly affected by the feedback they receive through performing the work, rather than the feedback received from others. These five job characteristics and the ways they impact on each of the three psychological states are shown in Figure 2-9:

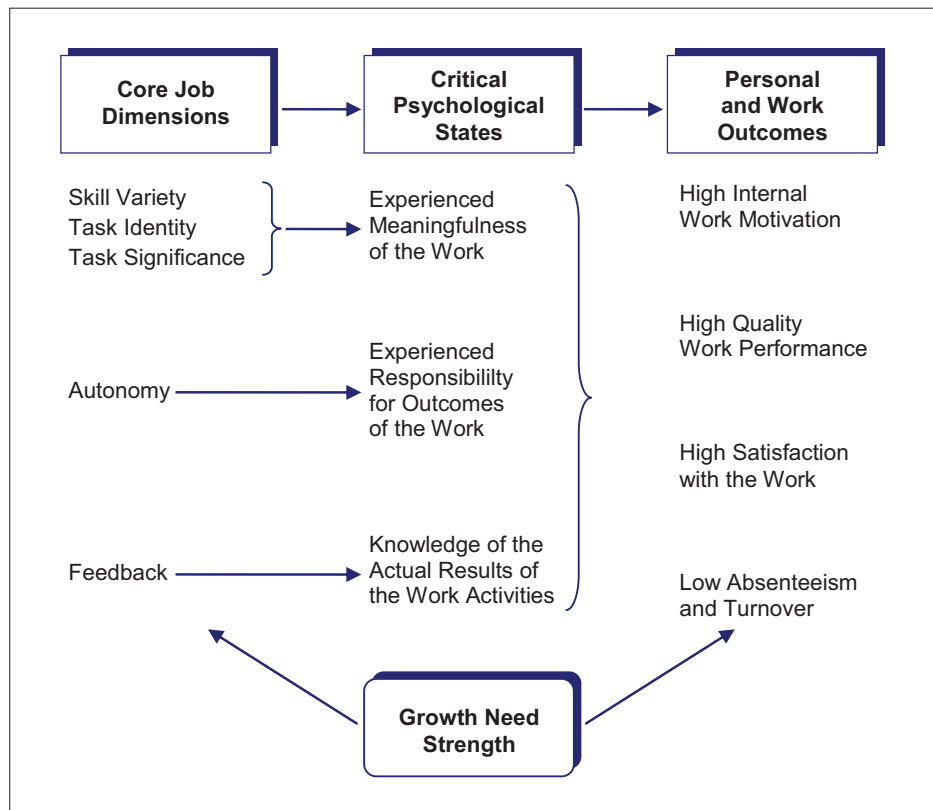


Figure 2-9: The Job Scope Model

Hackman and Oldham (1980, 1975) suggested that overall job scope can be measured by a multiplicative index, which they termed the Motivating Potential Score (MPS).

This is calculated in the following way:

$$\text{MPS} = \frac{(\text{Task Variety} + \text{Task Significance} + \text{Task Identity})}{3} \times \text{Autonomy} \times \text{Job Feedback}$$

Jobs with a high MPS are ‘enriched’ or high in ‘job scope’. These jobs are usually complex and challenging; characteristics that lead to greater satisfaction, greater internal motivation and better performance. Jobs with a low MPS, on the other hand, tend to be routine and mundane, and do not tend to create internal motivation.

A contentious issue that is frequently discussed is that job scope measures are usually obtained through self-reported questionnaires and, therefore reflect the task characteristics employees *perceive* to be present in jobs, rather than *objectively* defined characteristics (O'Reilly et al., 1980). This has raised concerns among researchers that responses may be biased by people’s frames of reference and general job attitudes. However, it has also been argued that it is the perceived characteristics of a job that influences a worker’s reactions, irrespective of the actual characteristics the job (Hackman & Lawler, 1971). Further, as Fried and Ferris (1987) have pointed out, perceptual and objective measures are inextricably linked and, therefore, it is inappropriate to dismiss perceptual measures as artifactual.

2.5.1 Dimensionality of the Job Characteristics Model

Since Hackman and Oldham’s (1980, 1975) early job design research, their five job characteristics model and their scale (the Job Diagnostic Survey (JDS)) have been widely accepted as a standard way to examine this construct. However, there is

argument about the dimensionality of the job scope construct. Although some researchers (e.g. Lee & Klein, 1982; Abdel-Halim, 1978; Ivancevich, 1978; Katz, 1978) have confirmed the five factors suggested by Hackman and Oldham, others have found different dimensions.

Fried and Ferris (1986) found task identity and job feedback were separate factors but the remaining three factors (significance, variety and autonomy) seemed to be a single dimension, while Dunham (1976) identified a four-factor solution that combined the task variety and autonomy dimensions. Champoux (1978) found the same four-factor solution, while Sims, Szilagyi and Keller (1976) Job Characteristics Inventory, which is an extension of the JDS, included all of Hackman and Oldham's dimensions except task significance.

Despite variations in dimensionality, Hackman and Oldham's original model has been largely preserved, as the five job characteristics model has shown its usefulness in many studies (Pierce & Dunham, 1978b, 1976) and remains the favoured approach to job design research.

2.5.2 The Outcomes of Perceived Job Scope

An early study by Hackman and Lawler (1971) found four job scope elements (variety, identity, autonomy and feedback) were positively related to employees' general satisfaction and internal motivation. This research generated substantial interest among researchers and practitioners, who have since tested the job scope construct in many settings. Replications of the Hackman and Lawler study (Brief, Wallace, & Aldag, 1976; Brief & Aldag, 1975) reached the same conclusions as the earlier study, providing strong support for the validity of the construct and of the JDS as a measurement instrument.

Other studies (e.g. Adler, 1991; Hackman & Oldham, 1975) added the ‘task significance’ dimension to the JDS and found evidence that satisfaction and internal motivation were positively influenced by job scope elements. Interestingly, James and Jones (1980) challenged the unidirectional flow between job scope and job satisfaction, suggesting there was a reciprocal relationship between the two constructs as perceptions of job scope not only *influenced* job satisfaction, but were also *influenced by it*. Judge, Bono and Locke (2000) also left room for the possibility of such a relationship, calling for caution to be exercised when interpreting the results of job scope-satisfaction studies. Indeed, O’Reilly et al. (1980), examined the relationship between satisfaction and job scope and found job satisfaction was positively and significantly related to task variety, autonomy and feedback, and also to the MPS index.

Aside from its well documented relationships with motivation and satisfaction, job scope has also been found to influence employees in a variety of other ways. For example, there is a positive relationship between perceived job scope and employee performance (Brass, 1981; Griffin, 1981). Job scope elements have also been shown to enhance organisational commitment, a construct that is related to employee absenteeism and turnover (Steers, 1977; Steers & Spencer, 1976). Xie and Johns’ (1995) found a curvilinear relationship between job scope and stress, concluding jobs can be stressful if they are either not stimulating (too low in job scope) or overstimulating (too high in job scope).

Saavedra and Kwun (2000) examined the relationship between job scope and people’s affective experiences at work. They found task significance and task autonomy were positively related to enthusiasm and relaxation (positive experiences), task identity and task feedback were positively related to fatigue and nervousness (negative experiences)

and skill variety was negatively related to fatigue and nervousness. Mottaz (1985) suggested greater intrinsic returns, satisfaction and productivity could be achieved through the provision of meaningful, challenging and interesting work and called for managers to institute job redesign programmes that focused on these work aspects.

Other studies suggested job scope positively influences workers' organisational citizenship behaviours. Farh (1990), for example, found perceived job scope influenced the OCB dimensions compliance and altruism, while Chiu (2005) found variety and significance positively influenced OCBs, generally. Cappelli (1998) found autonomy, variety and significance were positively related to OCBs. These studies prompted Podsakoff et al. (2000) to assert that task variables are important antecedents to OCB and warrant further investigation.

Low perceptions of the various job scope elements seem to cause conflict. Low perceived autonomy, in particular, can create feelings of dissatisfaction and frustration (Aiken & Hage, 1966; Blauner, 1964) that lead to aggressive responses (Berkowitz, 1965) and thwarting or 'blocking' behaviours (Dewar & Werbel, 1979). Baba and Jamal (1991) studied the effects of work routinisation (as suggested by low variety, identity, significance, autonomy and feedback) on factors affecting people's quality of work life. They found routinisation was positively related to undesirable factors, such as job stress, work role ambiguity and work role conflict, and negatively related to desirable factors, such as organisational commitment and job involvement.

Arts management researchers have found artistic employees' perceptions of their job scope can impact on the conflict between artists and managers. Davis and Scase (2000), for example, suggested low perceived autonomy in creative organisations can lead to considerable resentment and tension between artists and managers. This view is shared

by Castaner (1997 p. 390), who examined the tension between artistic personnel and managers in a large symphony orchestra and suggested that any attempt to “reduce the capacity of professionals to exercise their autonomy” invariably results in conflict.

2.5.3 Factors Influencing Perceived Job Scope

Recognising the many favourable organisational outcomes that can occur when workers perceive their jobs to be highly enriched, researchers have investigated the factors that might influence such perceptions. Several of these studies have focussed on the degree to which individual differences affect reactions to job characteristics. The most consistent findings seem to come from studies investigating the moderating effects of ‘higher growth needs’ on perceived job scope (Loher, Noe, Moeller, & Fitzgerald, 1985; Abdel-Halim, 1980; Hackman & Oldham, 1980; Pierce et al., 1979; Steers & Spencer, 1977; Hackman & Oldham, 1975; Wanous, 1974; Hackman & Lawler, 1971). Researchers agree employees who have a strong higher growth need (i.e. those who value feelings of growth and personal achievement) are more likely to respond favourably to jobs that are enriched or high in job scope. This is not to suggest people with weak higher growth needs react to highly enriched jobs in a negative way. Rather, these people tend to be indifferent to their job characteristics, irrespective of how high or low in scope their jobs may be (Brousseau, 1983).

Brief and Aldag (1975) suggested people with higher growth needs have stronger relationships between the various job scope elements and the intrinsic aspects of their work (e.g. job involvement), whereas individuals with lower growth needs have stronger relationships between job scope and the extrinsic aspects of their job (e.g. promotion). O’Connor and Barrett (1980) took this point further, concluding people who have an intrinsic motivational orientation (i.e. those who derive value from the

work itself) are predisposed to view their own jobs as being higher in job scope than other, objectively similar jobs. Although they conceded this could be caused by intrinsically motivated people naturally gravitating toward highly enriched jobs, their research suggested a link between employees' personal needs and values and their perceptions about the scope of their jobs.

Aside from individual differences, there is evidence that job scope perceptions are affected by organisational factors and work context. Oldham and Rotchford (1983) found job scope perceptions were positively influenced by an open-plan office layout, although Oldham and Brass (1979) found the opposite was the case. Oldham, Hackman and Pierce's (1976) study showed people who are satisfied with contextual factors, such as pay, security and supervision, tend to respond more positively to enriched positions than do people who are not satisfied.

Structural characteristics also seem to influence perceived job scope elements. Researchers have found centralisation is negatively related to autonomy (Davis & Scase, 2000; Castaner, 1997; Dewar & Werbel, 1979). Pierce and Dunham (1978a) found formalisation and centralisation were negatively related to all of the job scope dimensions except task significance, while Oldham and Hackman (1981) found negative relationships between formalisation and centralisation and the five job scope elements.

Some interesting observations have been made by researchers who looked at the degree to which organisational culture, in the form of social cues, influence perceptions of job scope. Selancik and Pfeffer (1978) argued employees' attitudes and beliefs about the scope of their work are not objectively defined, but rather are the result of a socially constructed reality. Employees' perceptions of the amount of variety, identity, significance, autonomy and feedback present in their jobs are largely determined by

informational cues from co-workers (Griffin, 1983; O'Reilly et al., 1980), therefore, it is the social context that establishes the norms and expectations that justify and rationalise activities. In this way, perceptions of job scope can be said to be determined essentially by organisational culture, as culture is a learned product of a stable social unit (Schein, 1985) within which perceptions of reality are widely shared (Salancik & Pfeffer, 1978).

2.6 Organisational Citizenship Behaviour

Organ (1988, p. 4) defined organisational citizenship behaviour (OCB) as “individual behaviour that is discretionary, not directly or explicitly recognised by the formal reward system, and that in the aggregate promotes the effective functioning of the organisation”. The term ‘discretionary behaviour’ is taken to mean a behaviour that is “not an enforceable requirement of the role or the job description....rather, [it is] a matter of personal choice, such that its omission is not generally understood as punishable” (Organ, 1988, p. 4). Organ’s conceptualisation of OCB argued that it is not recompensed by an organisation’s reward system, however, this is not to say that such behaviour goes entirely unrewarded when displayed. The important factor is that returns to employees are not guaranteed by contractual provisions. The phrase ‘effective functioning’ in Organ’s definition implies that OCB enhances an organisation’s ability to obtain the human and material resources needed for its various operations, and maximise the use of these resources in its productive efforts while minimising the effort spent on the maintenance of the system.

2.6.1 OCB Dimensions

Organisational Citizenship Behaviour is a multi-faceted construct that has been developed and refined since the late 1970s. Smith, Organ and Near (1983, p. 657) identified two key aspects they termed altruism and general compliance. Altruism was

defined as behaviour that is “directly and intentionally aimed at helping a specific person in face to face situations.” This included such activities as orienting new staff or helping those who had fallen behind in their work. General compliance, on the other hand, was defined as a more impersonal form of conscientiousness that does not help a specific person, but is “indirectly helpful to others involved in the system.” This includes such behaviours as attending work regularly and punctually and not wasting time. Organ (1988) later called this dimension ‘conscientiousness’, as the word compliance had a servile connotation that was contrary to the notion that people displayed OCBs voluntarily.

Bateman and Organ (1983) suggested a further dimension they termed ‘sportsmanship’ as it described behaviours displayed when people willingly accepted the setbacks and inconveniences associated with work without complaint (Organ, 1988). Podsakoff et al. (2000) expanded on this definition by suggesting ‘good sports’ withhold complaints when inconvenienced by others, maintain a positive attitude in adversity, do not take offence when their suggestions and ideas are not heeded by others, and are willing to sacrifice their personal interests for the good of the organisation.

Organ (1988) suggested that ‘courtesy’, which occurs when people informally communicate with others whose work could be affected by their decisions or actions, should be seen as another OCB. Courtesy involves such behaviours as passing information to others, consulting with co-workers, giving reminders and following up. Graham (1986) argued that civic virtue, which she defined as taking a responsible and active part in the political life of an organisation, should also be seen as an OCB. Civic virtue includes such behaviours as serving on committees, attending meetings, keeping up with important issues and expressing constructive opinions.

Although altruism, conscientiousness, sportsmanship, courtesy and civic virtue are widely accepted as the standard five dimensions associated with the OCB construct, and figure prominently in OCB research (e.g. Bachrach, Bendoly, & Podsakoff, 2001; Van Yperen & Van Den Berg, 1999; Konovsky & Organ, 1996; Morrison, 1994; Podsakoff, MacKenzie, Moorman, & Fetter, 1990; Organ & Konovsky, 1989), they are not universally agreed upon. Over the years, some researchers have questioned the validity of the five dimensions, while others have renamed, substituted or added OCB dimensions.

Morrison (1994), for example, retained what she termed altruism, although this combined the earlier altruism and courtesy dimensions, but added 'involvement' and 'keeping up', both of which reflected aspects of civic virtue. Williams and Wong (1999) found the altruism items and most of the courtesy items loaded onto a factor they labelled 'consideration'. Williams and Anderson (1991) noted that altruism and courtesy are directed toward people, while conscientiousness, sportsmanship and civic virtue are directed toward the organisation, labelling the behaviour groups as OCBI (individual) and OCBO (organisation) sets.

Van Dyne, Graham and Dienesch (1994) argued for five new dimensions, which they termed loyalty (the level to which employees identify with and pledge allegiance to their organisation), obedience (respect for and acceptance of necessary rules and regulations), social participation (non-controversial, non-political interaction with others), advocacy participation (activist or visionary behaviour that challenges the status quo without shying away from controversy) and functional participation (personally-focused behaviour such as self development, taking on extra work and volunteering for special tasks that enhance organisational effectiveness). However, as Le Pine, Erez and

Johnson (2002) noted, these dimensions overlap with each other and with those suggested by Organ.

2.6.2 OCB and Organisational Performance

Organ's (1988, p. 4) original definition of OCB indicated that it "promotes the effective functioning of the organisation". Despite this, few empirical studies have looked at the effect OCB has on organisational performance, which is surprising given the attention this construct has received. That OCB improves organisational effectiveness seems to be taken for granted by most researchers, who have focused instead on OCB antecedents. Indeed, Organ and Konovsky (1989, p. 157) noted:

OCB derives its practical importance from the premise that it represents contributions that do not inhere in formal role obligations. The presumption is that many of these contributions, aggregated over time and persons, enhance organizational effectiveness. This presumption rests more on its plausibility than direct empirical support.

Podsakoff and MacKenzie (1997) summarised the various conceptual ways in which OCB might enhance organisational effectiveness. First, when more experienced employees voluntarily help their newer colleagues to 'learn the ropes', the productivity of the new workers is likely to increase at a much quicker rate, promoting the efficiency of the work unit. Over time, this behaviour can result in the adoption and advocacy of 'best practice' standards throughout the organisation. Further, management productivity can be improved when employees make suggestions for improvement or take steps to avoid creating problems for co-workers, sparing managers from having to engage in 'crisis management' and allowing them to undertake more worthwhile tasks, such as strategic planning and process improvement.

When employees undertake helping behaviour they make a significant contribution to team morale and cohesiveness, which not only fosters a closely knit work group, but also enhances the organisation's ability to attract and retain the best possible personnel. Employees who voluntarily attend meetings (civic virtue) and communicate regularly with their co-workers (courtesy) assist managers with the coordination of group activities. When employees are conscientious they require less supervision and managers are able to delegate tasks to them, freeing their own time for more productive pursuits. Similarly, when employees display sportsmanship, they overlook inconveniences and put the interests of the organisation above their own. Managers, therefore, do not have to waste time dealing with petty grievances and complaints.

Podsakoff and MacKenzie (1997) have also argued that OCB may reduce variability in an organisation's performance by allowing managers to more effectively plan and allocate resources as employees voluntarily help co-workers who have been absent or who have heavy workloads, work outside normal hours to finish important tasks, or go 'above the call of duty' in different ways. These behaviours may not be noticed at an individual level, but have a significant impact on organisational performance when viewed in their entirety.

Podsakoff and MacKenzie (1997) also suggested OCB can benefit an organisation by allowing it to adapt more easily to environmental changes. Employees who operate at the 'coalface' are often familiar with the idiosyncrasies of the marketplace and are sensitive to changes within it. Should they volunteer important information to managers about these changes and make worthwhile suggestions as to how to deal with them, the organisation is better able to formulate a timely response. In a similar way, employees who attend and participate in meetings can help disseminate valuable information to

their work groups, while employees who display sportsmanship by learning new skills promote an organisation's ability to adapt to changing conditions.

As was noted earlier, while the link between OCB and organisational effectiveness is plausible, few empirical studies have examined this link. Karambayya (1990) found employees in 'high-performing' work units were more satisfied and had greater OCB than did employees in low-performing work units. However, unit performance was assessed subjectively by several raters. Thus, while encouraging, her findings were not conclusive.

Podsakoff and MacKenzie (1994) looked at the impact helping behaviour (a composite of altruism and courtesy), sportsmanship and civic virtue had on the performance of insurance agencies. They used a composite index of organisational effectiveness that took account of:

- The 'new business' agents brought into the company.
- The amount by which agents exceeded the previous year's median agent production level.
- The weekly number of average policies sold by agents.
- The total number of policies sold by agents.

Podsakoff and MacKenzie (1994) found that, while sportsmanship and civic virtue, had significant positive effects on unit-level effectiveness, helping behaviour had a significant negative effect on unit performance. This, they speculated, was caused by decreases in the productivity of experienced agents as they took time to help newer colleagues, or to incorrect inappropriate advice being given to new agents by

experienced agents, despite their good intentions. Another possible reason was the high staff turnover rate in the industry, particularly among new agents, who did not stay long enough in their positions for the organisation to benefit from the help they had received from experienced agents.

Walz and Niehoff (1996), explored the effects OCB had in limited menu restaurants. Organizational effectiveness was rated according to financial performance, customer satisfaction, efficiency in reaching these goals and ability to obtain resources. They found helping, sportsmanship and civic virtue had a negative effect on customer complaints, while helping and sportsmanship were also negatively related to food cost percentages. Further, helping behaviour was positively correlated with operating efficiency, revenue-to-fulltime equivalent staff employed, customer satisfaction and quality. Podsakoff, Ahearne and MacKenzie (1997) looked at the impact OCB had on the production and product quality in a paper mill. They found helping behaviour and sportsmanship was positively related to the quantity of output, while helping was negatively related to the paper rejected. Civic virtue, however, was not related to either the quality or the quantity of output.

The empirical research suggests a positive relationship between OCB and organisational effectiveness, in line with Organ's (1988) original suggestions. However, it also seems that the impact of particular OCB dimensions vary according to industry and the type of work being performed.

2.6.2 OCB Antecedents

Having explored the ways in which OCB can enhance work group and organisational effectiveness, it is important to examine its antecedents. In their comprehensive review, Podsakoff, MacKenzie, Paine and Bachrach (2000) suggested OCB antecedents could

be classified into individual (or employee) characteristics, task characteristics, organisational characteristics and leadership behaviours.

Employee characteristics have received the most attention and many studies have looked at the relationship between job satisfaction and OCB. Interest in the relationship between the two appears to have been fuelled by the satisfaction-causes-performance hypothesis (e.g. Iaffaldano & Muchinsky, 1985; Vroom, 1964; Brayfield & Crockett, 1955) and by Organ's (1977) redefinition of performance. Organ argued that, in many instances, managers equate employee 'performance' with pro-social behaviours, such as following rules, avoiding problems, co-operating and complying with organisational expectations. Bateman and Organ (1983) found the relationships between employee satisfaction and an aggregated measure of "citizenship" behaviours was stronger than the relationships between satisfaction and the more conventional measures of performance reported in earlier studies. Over time, other researchers have found evidence to support the relationship between job satisfaction and OCB (e.g. Netemeyer, Boles, McKee, & McMurrian, 1997; Organ & Konovsky, 1989).

Other employee characteristics that have also been found to positively influence OCB are perceived organisational justice or fairness (Konovsky & Organ, 1996; Niehoff & Moorman, 1993; Moorman, 1991), organisational commitment (Feather & Rauter, 2004; O'Reilly & Chatman, 1986), mood or affective states (Williams & Wong, 1999), personality or dispositional traits (Konovsky & Organ, 1996; Organ, 1994), motives (Rioux & Penner, 2001; Niehoff, 2000) and cultural factors (Paine & Organ, 2000; Moorman & Blakely, 1995).

Task characteristics have been looked at in 'leadership substitutes' research, an area in which Podsakoff and his colleagues have shown considerable interest (e.g. Podsakoff,

MacKenzie, & Bommer, 1996b; Podsakoff, MacKenzie, & Bommer, 1996a; Podsakoff & MacKenzie, 1995; Podsakoff, Niehoff, MacKenzie, & Williams, 1993). ‘Leadership substitutes’ refer to situational characteristics that negate the need for traditional task and/or relationship oriented leadership (Kerr & Jermier, 1978). This is of relevance as three of the thirteen leadership substitutes (task routineness, intrinsically satisfying tasks and task feedback) are grouped together as ‘task variables’. Research has shown that task feedback and intrinsically satisfying tasks are positively related to OCB, while task routineness is negatively related to OCB.

Several other researchers have measured job characteristics through Hackman and Oldham’s (1980, 1975) job diagnostics survey. Cappelli and Rogovsky (1998) found job variety, significance and autonomy were related to OCB, while job identity and feedback were not. Chiu and Chen (2005) found variety and significance were positively related to OCB, although identity, autonomy and feedback were not. Farh, Organ and Podsakoff, however, (1990) found a composite of all five job characteristics, which they labelled ‘task scope’, was positively related to altruism and generalised compliance. Indeed, they noted that “task characteristics....consistently held up as a strong predictor of both OCB dimensions” (Farh et al., 1990 p.717).

Moorman (1998) found perceived organisational support mediated the relationship between procedural justice and three OCB-like dimensions (interpersonal helping, personal industry and loyal boosterism). Van Dyne et al. (1994) found six antecedent factors (job satisfaction, cynicism, values, motivating potential, tenure and job level) were related to similar OCB dimensions (loyalty and participation). However, these factors were mediated through what they termed a ‘covenantal relationship’, which is a measure of the reciprocal commitment between an organisation and its employees.

Neuman and Kickul (1998) also looked at the organisation-employee covenantal relationship as a potential mediator between four antecedent factors (value for achievement, conscientiousness, agreeableness and extraversion) and OCB. They concluded value for achievement, conscientiousness and agreeableness were positively related to OCB, both directly and indirectly through the covenantal relationship. Extraversion, on the other hand, was related neither to the covenantal relationship nor to OCB directly. Deckop (1999) looked at values alignment between a given organisation and its employees and found an organisational pay-for-performance plan did not discourage employees whose personal values were congruent with those of the organisation from undertaking OCB. By contrast, employees who did not have such a value congruence were discouraged from displaying OCB by pay-for-performance plans.

The extent to which leaders' behaviours impact on subordinates' inclination to engage in OCB has also been researched. Deluga (1998) found high quality Leader-Member Exchange (LMX) and perceived leader fairness were positively related to all of Organ's OCB dimensions except civic virtue. Other researchers have also found positive relationships between leader fairness and at least one dimension of OCB (e.g. Netemeyer et al., 1997; Farh et al., 1990; Smith et al., 1983).

Podsakoff and his colleagues examined transactional and transformational leadership effects on OCB. According to Burns (1978), a 'transactional' leadership style focuses on an exchange process in which the subordinates' efforts are rewarded by leaders, while 'transformational' or charismatic leaders "change followers' values, beliefs and attitudes so that they are willing to perform beyond the minimum levels specified by the organisation" (Podsakoff et al., 1990, p. 108).

Podsakoff et al. (1990) examined how transformational leader behaviours (articulating a vision, providing an appropriate model and fostering the acceptance of group goals, high performance expectations, providing individualised support and intellectual stimulation) and the most common transactional leader behaviour (contingent reward behaviour) impacted on Organ's five OCB dimensions. They also tested the mediating effects employees' satisfaction and employees' trust in their leader had on these relationships. They found transactional behaviour was directly related to altruism and sportsmanship, but had no relationship with employees' satisfaction or trust in their leader. By contrast, the various transformational behaviours had no direct relationship with OCB, but did influence OCB indirectly through trust.

Interestingly, Podsakoff, MacKenzie and Bommer (1996b) found that some transformational leader behaviours *directly* influenced certain OCB dimensions. Articulating a vision, for example, was positively related to sportsmanship, while high performance expectation was positively related to courtesy. Individualised support was found to be directly related to all five of Organ's dimensions.

It can be seen there are several themes on which researchers are agreed. First, there are a set of interrelated OCB dimensions. Second, these extra-role behaviours enhance organisational effectiveness and are therefore desirable. Third, OCB antecedents are many and varied, and warrant continued investigation.

The active promotion of OCBs is of vital importance to the professional performing arts industry. As mentioned in Chapter One, artists in such organisations often need to display a degree of sportsmanship, foregoing personal goals and ambitions without complaint, in order to help managers achieve broader commercial objectives. Artists in professional arts companies also typically need to perform their duties as part of a cast

or ensemble, rather than individually. Therefore, they need to display a high level of courtesy in order to work with their artistic and non-artistic colleagues in a spirit of cooperation and collaboration. If citizenship behaviours, such as sportsmanship and courtesy, are fostered by managers and consistently displayed by artistic staff, the tension and dysfunctional conflict between artists and their managers can be mitigated, if not eliminated.

2.7 Conflict

As noted in the previous Chapter, professional not-for-profit performing arts organisations need to achieve two overriding objectives to ensure their longevity. First, they must strive toward artistic excellence, a goal that is at the forefront of the minds of artistic directors and other senior artistic personnel (McDaniel & Thorn, 1993; Albert & Whetten, 1985; DiMaggio & Stenberg, 1985). This is the *raison d'être* for these organisations and is a critical part of their strategic missions. However, arts organisations also need economic success to ensure their financial stability and continued viability; an objective that is the primary concern of management. Both goals are legitimate, important in their own right and must be achieved for long-term success. The problem in most arts organisations is that the two objectives are often in opposition and extremely difficult to reconcile (Lawrence & Phillips, 2002; Shore, 1987).

2.7.1 The Commercial Imperative

According to Baumol and Bowen (1966), not-for-profit arts organisations face what they termed the 'cost disease'. Organisations in most industries are able to obtain productivity gains through innovation and advancements in technology, which increase the quality of goods and services, while lowering the cost of production. As a result, production and profitability rise, which stimulates rises in workers' real incomes. Rises

in wages add to the cost of production and businesses are forced to raise the price of their goods and services or to seek new ways to improve productivity.

What sets arts organisations apart is that they are extremely labour intensive and, therefore, have limited capacity to improve productivity (Byrnes, 1993). Production costs have risen steadily over the years. However, plays, dances, operas and symphonies take the same time to rehearse and perform as they have always taken. Indeed, “the labour hours required to perform a Beethoven string quartet remain exactly what they were when Beethoven wrote it” (Caves, 2000, p. 229). Moreover, the supply of artistic product is limited as a live performance can only be staged a certain number of times a day.

Given this scenario, it has become imperative for arts organisations to increase earned income or box office revenue, a situation that has seen prices for live arts performances rising much more rapidly than prices in other parts of the economy, making them even less accessible to people with low to moderate incomes (Heilbrun & Gray, 1993). Further, for many, the low prices of non-live entertainments, such as television, motion pictures, compact discs and DVDs, make them attractive alternatives to the live performing arts. These factors led Baumol and Bowen (1966) to conclude the income-expense gap for arts organisations would never be bridged and, without Government funding, was likely to worsen over time. This is particularly true in countries such as Australia, where private philanthropy is rare and corporate sponsorship is limited (Caust, 1999).

Since Baumol and Bowen’s (1966) landmark contribution, few arts management researchers have disagreed with the cost disease concept, although some dispute the notion that there are no opportunities for productivity gains in arts organisations. Felton

(2002), for example, noted that, while the cost disease principle was common, the orchestras she studied could improve productivity through extra performances and additional performance tours. Rentschler & Potter (1996) argued that productivity gains could be made through the efficient use of technology, particularly in communications, marketing and, in some cases, in the product itself. Rentschler & Potter suggested these gains can release managers from routine administrative tasks and allow them to concentrate on more creative endeavours, however, they conceded that new technology is out of financial reach of many arts organisations and that technology-driven productivity gains may not be universally achievable.

2.7.2 Managerialism

A growing number of arts management researchers (e.g. Gainer & Padanyi, 2002; Caust, 1999; Rentschler, 1999; Palmer, 1998) have expressed concern about the spread of managerialism in the arts industry. Known in Australia as ‘economic rationalism’ (Rees, 1999), managerialism calls for not-for-profit organisations to adopt the techniques and commercial objectives found in private enterprises; the underlying goal being to cut the dependence such organisations have on government funding (Palmer, 1998).

The managerial philosophy places emphasis on greater financial accountability (Gainer & Padanyi, 2002), cost-cutting and efficiency (Rentschler, 1999) and the achievement of measureable results (Palmer, 1998), all of which have brought changes to the way the arts are viewed by their various stakeholders. Indeed, since the concept of ‘arts as industry’ was first suggested (Rowse, 1985), the language used has been modified to call cultural activities ‘products’, audiences ‘consumers’ and subsidies ‘investments’ (Hewison, 1995).

A major concern for arts organisations is that a preoccupation with commercial objectives brings with it the threat of tainting or diminishing the quality of the artistic product, a potential with which some authors have taken issue. Caust (1999), for example, contended that the ‘arts as industry’ model is difficult to manage, as artistic activity is driven by non-materialistic, rather than economic, goals. Butler (2000, p. 359) concurred, suggesting the key responsibility of artists is to remain totally committed to their artistic endeavour and anything that detracts from that responsibility may “make for better commerce but worse art”. Toepler (2001) took the view that the business skills needed by contemporary arts managers tend to draw managers with little or no arts experience into the arts world, which can have a serious effect on artistic objectives.

Despite these views, it seems the contemporary arts industry has accepted a managerial paradigm that focuses on profitability, efficiency and financial accountability, as well as on artistic objectives. Indeed, Stevens (1996) argued arts organisations need to accept that they are a part of an industry and have to proactively compete if they are to survive. Although not downplaying artistic outcomes, he argued arts managers who fail to accept a ‘bottom-line’ paradigm are anachronistic. Forced to face commercial reality, it is not surprising arts organisations are recognising marketing as a way to achieve their economic objectives.

2.7.3 Marketing and the Programming Dilemma

Radbourne and Fraser (1996) defined marketing in the arts as the process by which art is linked with an audience and as a strategic process that helps arts organisations to meet their cultural and artistic missions. In this respect, marketing in the arts is unique. Arts marketers do not seek to meet a consumer need but, instead, seek consumers who will

be attracted to the artistic product (Colbert, 2003). It has been argued that the arts are not products that serve a strictly utilitarian function and, therefore, an orthodox, consumer goods approach to marketing is inappropriate (Rentschler, 1999). Rather, the arts are symbolic goods (Bilton & Leary, 2002), experiences from which audiences derive value (Lampel, 2000; Radbourne & Fraser, 1996) and to which they attach meaning (Bilton & Leary, 2002; Lawrence & Phillips, 2002).

This being the case, the arts industry has traditionally taken a product-centred approach to marketing; an orientation in which the product is determined by artistic personnel, rather than a marketing approach driven by a recognition of the need to satisfy consumers' needs and wants (Radbourne & Fraser, 1996). For many authors, this is as it should be. Marketing in the arts is seen as a way to distribute artistic outputs so as to maximise financial results. However, it is the artistic goal and not the financial goal that should be given pre-eminence (Ni Bhraidaigh, 1997; Diggles, 1986). Indeed, as Gainer and Padanyi (2002) argued, artistic personnel in arts organisations have a responsibility not to respond to market forces, for fear that doing so will detract from their artistic and aesthetic objectives.

Others, such as Byrnes (1993), have taken a more pragmatic view arguing that, in a fiercely competitive market, arts organisations must provide some measure of satisfaction to members of their audience. If they fail to do this, audiences are likely to stop consuming the product. Programming that is purely artistic-driven is likely to lead to lower audience numbers and reduced revenue, with the government or corporate sectors making up the financial shortfall, a situation that is the antithesis of economic rationalism.

If, in a time of shrinking government funding, arts organisations are to keep their artistic integrity intact while maximising their financial returns, their strategies must combine both objectives (Butler, 2000), and planning and communicating a suitable production program cannot be underestimated. Indeed, Radbourne and Fraser (1996, p. 47) argue “good programming in the arts is the best marketing tool in the world”. As the selection of the artistic product plays a crucial marketing role, arts managers need to take the programming aspect of their jobs seriously.

When determining a program, arts organisations must take account of the relative artistic merit of the offering and its economic consequences (Baumol & Bowen, 1966). Although ‘adventurous’ contemporary works may have substantial artistic appeal, organisations that take an ‘art-for-art’s-sake’ approach to programming risk financial disaster. Chalon (2003), for example, found that when some Australian symphony orchestras were separated from the Australian Broadcasting Corporation and corporatised as independent organisations, commercial imperatives left them little choice but to replace modern repertoire with standard repertoire that had greater box office appeal. Baumol and Bowen (1966) found one American opera company’s ticket sales fell from 97 per cent to 89 per cent of venue capacity when a contemporary work was included in the program. Another American opera company’s sales dropped from 83 to 67 per cent of capacity, while a British orchestra’s capacity fell by 20 per cent when new works were performed. Similarly, a theatre company’s records showed audiences fell when new plays were staged.

It follows that arts organisations need to strike a balance between the traditional and the ‘cutting-edge’ (Soutar & Close, 1997). They must find a harmonious mix between art-centred programming and marketing-centred programming in order for both suppliers

and consumers to benefit (Scheff & Kotler, 1996). Although it is inappropriate to suggest a meeting of minds between artists and managers is beyond the realm of possibility (Butler, 2000), for many organisations finding a balance in programming involves sacrifices, such as excluding contemporary works (Chalon, 2003; Baumol & Bowen, 1966). If they are unwilling to accept these sacrifices for fear of compromising artistic goals, they place in jeopardy their ability to achieve their economic objectives.

2.7.4 The Artistic - Commercial ‘Clash’

There are numerous accounts of organisational situations in which managers and artists have been in conflict. Caust (1999), for example, described how a high-profile artistic director in one of Australia’s leading contemporary dance organisations was dismissed for failing to conform to the expectations of a mostly corporate board of directors, despite international acclaim for her work. Beirne and Knight’s (2002, p. 88) study of three British theatre companies found tension to exist between artists and “mechanical and passive” management, with the artists feeling they achieved well-received and critically acclaimed art “despite managerial processes, rather than because of them”.

In her study of four leading American opera companies, Martorella (1977) found there were ‘standardised’ repertoires and a disproportionate reliance on nineteenth century compositions. For these organisations, new, experimental works reduced box office revenues and added production costs because of extra rehearsal time, new staging, new casting and so on. Their reluctance to stage new works meant creativity and innovation came from new designs in lighting and stagecraft, rather than from developments in the musical form itself. Pierce’s (2000) study of sixty-four American opera companies found programmatic risk-taking was lower in cities with conservative populations. He noted funding from the National Endowment for the Arts (NEA), an organisation which

tends to favour newer, more controversial art, allowed companies to stage more contemporary works. Local government funding, however, was a strong force against higher-risk productions, with local politicians overtly supporting a standard repertoire for fear of voter dissatisfaction.

The tension between artists and managers in symphony orchestras has also been well documented. Maitlis and Lawrence's (2003) study of a major British orchestra described how the innovative, adventurous programming decisions of a newly appointed principal conductor resulted in declining audiences and growing unrest among the musicians at the apparent lack of artistic strategy in the organisation. Even though this organisation was in considerable debt and felt intense commercial pressure, Maitlis and Lawrence (2003) contended the problems being experienced by the orchestra were not financial, but artistic, stressing the importance of a clearly defined and articulated artistic strategy.

Glynn's (2000) case study of a large American orchestra gave an account of how the conflict between musicians and management resulted in the playing group going on strike for a ten-week period, citing management's emphasis on revenue generation and the 'bottom line' as their principal reason for doing so. Management's view, however, was that growing financial pressures, caused by declining revenues, a falling audience base, restricted opportunities for recording contracts and reduction in government funding, meant the orchestra had to reduce expenditure.

Scheff and Kotler (1996) described the eventual bankruptcy of another American orchestra, due to increasing financial pressures and growing hostility between musicians and management. While this organisation was able to re-commence operations in the year following its bankruptcy, a number of major changes needed to be made.

Performance seasons were shortened by six weeks, musicians had to take substantial salary cuts and a major sponsorship drive was undertaken. Despite these measures, two years later, management and artistic staff could not come to agreement over wage negotiations and the orchestra was permanently wound up, ending its 84-year existence.

It can be seen from these examples that the potential for conflict between artists and managers is real and present in arts organisations. As such conflict can be caused by fundamental differences in goals and objectives, it is imperative that managers recognise the underlying causes and take the steps necessary to reduce conflict if both groups are to remain satisfied and productive.

2.8 Conclusions

This Chapter provided a review of the management literature relevant to the present study. It described and explained in some depth the key constructs used in the present study; namely motivation, structure, culture, job scope, organisational citizenship behaviour and conflict, and highlighted the findings of previous research in each of these areas. In doing so, the Chapter provided the theoretical underpinnings for the preliminary model that was presented in Chapter One. Chapter Three describes the specific areas investigated in the present study, outlines the research questions and discusses the hypothesised relationships between the various constructs in the preliminary model.

Chapter 3

The Present Study

3.1 Introduction

While the reputation of professional performing arts organisations is highly dependent on the calibre and vision of their artistic personnel, such organisations also depend on managerial skill to ensure their continued viability and longevity. For arts managers, it is critically important to ensure potential clashes between artistic and managerial objectives do not result in destructive, dysfunctional conflict. It is also important that artistic staff are encouraged to display high levels of citizenship behaviour, which can greatly assist managers in the variety of ways described in the previous Chapter. Theory suggests that the prevalence of both conflict and OCB can be linked to the degree to which artistic staff perceive their work to be 'enriched'. Hence, as was pointed out in Chapter One, it is important to consider the range of factors that can positively contribute to this perception.

3.2 Specific Areas under Investigation

The present study was concerned with the interplay between a number of factors that were highlighted in Chapters One and Two, namely organisational culture, organisational structure, motivation and job scope, and the extent to which they fostered OCBs and impacted on conflict between artists and managers. As was seen in the literature review that was provided in Chapter Two, these constructs are, in themselves, broad and multi-faceted and it was well beyond the scope of this study to include every possible element associated with each construct. Hence, it is appropriate at this stage to consider the areas that were specifically investigated in the present study, as well as the

reasons why these areas were seen to be of particular interest in a performing arts industry context.

Firstly, while different types of conflict can prevail in organisations, the conflict between artists and managers in arts organisations is typically of a task-related nature and, often, fundamental disagreements exist as to the content of the task being performed (Jehn, 1995). These include differences in points of view, ideas and opinions, that in the performing arts industry are likely to be reflected in a dichotomous relationship between artistic integrity and commercial success (Butler, 2000; Caust, 1999). As the problems associated with managing the reconciliation of these two opposing objectives remains the subject of much discussion in the arts industry, organisational conflict was seen as a key variable in the present study.

While organisational citizenship behaviour has a number of facets (Organ, 1988), the present study focused particularly on the sportsmanship and courtesy dimensions, as was pointed out in Chapter One. The reason that these two dimensions and not others were selected has to do with the fact that the absence of these behaviours is more likely to have a *disruptive* effect on a given organisation than is the absence of other OCBs such as altruism, conscientiousness and civic virtue.

In a performing arts context, an artist who fails to willingly help a co-worker, or does not work particularly diligently, or does not contribute to the political life of the organisation is likely to impede the organisation's effectiveness to some degree. However, these failures are unlikely to result in widespread disharmony. On the other hand, an artist who continually complains, or who does not actively avoid creating problems for colleagues, is likely to cause a great deal of agitation and dissent among co-workers and, ultimately, to upset an already precarious organisational balance.

Hence, the sportsmanship and courtesy dimensions were felt to be of particular interest to the present study.

Artists' perceptions of their job scope (as defined by the presence of five characteristics – namely, skill variety, task identity, task significance, autonomy and feedback) were included in the present study because of their effects on the two outcome variables of OCB and conflict. A high level of perceived job scope has been found to positively influence OCBs in three previous studies (Chiu & Chen, 2005; Cappelli & Rogovsky, 1998; Farh et al., 1990), which prompted Podsakoff et al. (2000) to state job perceptions and task variables are important antecedents to OCB that deserved more attention in future research. Thus, findings from this aspect of the research have the potential to add significantly to a general understanding of OCB.

Perceptions of job scope elements have also been shown to influence organisational conflict. Low levels of perceived 'indeterminacy' (task variety) (Davis & Scase, 2000) and low levels of perceived autonomy can increase conflict (Davis & Scase, 2000; Castaner, 1997; Dewar & Werbel, 1979). A high perceived job 'routinisation' (as defined by low levels of variety, identity, significance, autonomy and feedback) has also been found to increase the work-role conflict that can exist in organisations (Baba & Jamal, 1991).

The motivational orientation of artists was included in the study for two reasons. Firstly, it allowed for an empirical test of the proposition that performing artists, like most creative people, are motivated by intrinsic satisfaction rather than by external rewards (Towse, 2006; Caust, 1999; Frey, 1997; Amabile et al., 1994; Amabile, 1985; Storr, 1972). Secondly, it enabled testing within an arts context of O'Connor and Barrett's (1980) suggestion that workers who have a high intrinsic motivational

orientation are predisposed to view their jobs as inherently high in job scope when compared to other objectively similar jobs. The Work Preference Inventory (Amabile et al., 1994) was seen as an appropriate instrument to assess the motivational orientation of professional performing artists as it specifically gauges whether employees are motivated by enjoyment and/or challenge (intrinsic orientations), or by compensation and/or outward concerns (extrinsic orientations). Further, the WPI has been used in previous studies to examine the orientations of creative people such as writers (Amabile, 1985) and visual artists (Amabile et al., 1994).

Organisational structure, a construct that has also been found to influence perceptions of job scope, has many dimensions. The present study focussed on two components of structure, namely formalisation and centralisation, as these have been used extensively to investigate structure and the measures developed for these components have been validated and replicated in a variety of organisational settings (Deshpande, 1982). Further, formalisation and centralisation have been used in previous studies to examine the link between structure and perceived job scope (Oldham & Hackman, 1981; Pierce & Dunham, 1978a).

In Quinn and Rohrbaugh's (1981) competing values model, an organisation's structural preference is inextricably linked with four levels of organisational culture. Hence, it can be argued that structure and culture affect perceived job scope in similar ways. In Quinn and Rohrbaugh's view, organisations with flexible, organic structures favour clan and adhocracy cultures, which can be expected to lead to positive perceptions of job scope. Conversely, organisations with rigid, bureaucratic structures favour hierarchy and market cultures that often lead to negative perceptions of job scope. Similarly, Davis and Scase (2000) argued hierarchical, bureaucratic cultures, while necessary in

some parts of an arts organisation, do not generally foster such task characteristics as autonomy and ‘indeterminacy’ (variety) which are a much needed part of creative work.

Organisational culture is the sum of shared attitudes, values, beliefs and behavioural norms within a stable social structure (O’Reilly & Chatman, 1996; Trice & Beyer, 1993; Schein, 1985). As prior research suggests employees’ attitudes, beliefs and behavioural norms in relation to their perceptions of job scope are determined largely by the social context in which they work (Griffin, 1983; O’Reilly et al., 1980; Salancik & Pfeffer, 1978), organisational culture was also examined in the present study. As a number of cultural types can exist simultaneously within a single organisation, the competing values framework (Quinn & Rohrbaugh, 1981) was seen as an appropriate way to assess the culture of arts organisations in the present study. Competing values theory was of particular interest as it directly links organisational culture to organisational structure, enabling an investigation of the contrast between ‘organic’ and ‘mechanistic’ cultures, and their impact on artists’ perceptions of their job scope.

3.3 The Research Questions

The present study focused on two key questions, as answers to these questions should provide a great deal of insight into how arts managers can effectively manage their artistic personnel. In particular, the study asked:

1. To what extent do factors such as organisational structure, organisational culture, motivational orientation and perceived job scope interact to influence artists’ predisposition to display two key organisational citizenship behaviours (sportsmanship and courtesy)?

2. To what extent do structure, culture, motivational orientation and perceived job scope interact to influence the level of conflict that prevails between artists and their management?

3.4 The Proposed Hypotheses

Past research has suggested people's personal frames of reference can lead them to view the characteristics associated with their jobs in different ways (O'Connor, Rudolf, & Peters, 1980; O'Reilly et al., 1980). In other words, it is people's affective responses to their jobs that determine their perceptions of job scope, rather than the other way around. O'Connor and Barrett (1980) found people's personal motivational orientation is an important determinant of the way in which they perceived their jobs. Their research showed intrinsically motivated employees were more likely to view their jobs as being 'enriched' (a construct the researchers measured using factors based on Hackman and Oldham's (1980) job characteristics) than were those employees who were motivated primarily by extrinsic factors. As creative artists are said to have a strong intrinsic motivational orientation (Towse, 2006; Frey, 1997; Storr, 1972), it was considered important to examine the extent to which this proposition was true in an arts industry context. Hence, it was suggested that:

H1: The greater a person's enjoyment motivational orientation, the greater their perceived job scope.

H2: The greater a person's challenge motivational orientation, the greater their perceived job scope

Implicit in the suggestion that an intrinsic motivational orientation leads to positive perceptions of job scope is the notion that an extrinsic motivational orientation will have the opposite effect, therefore:

H3: The greater a person's compensation motivational orientation, the lower their perceived job scope

H4: The greater a person's outward motivational orientation, the lower their perceived job scope

A number of studies have found significant relationships between organisational structures and the way in which people perceived the scope of their jobs, as measured by Hackman and Oldham's (1980) five core job characteristics (task variety, task identity, task significance, autonomy and feedback). For example, Oldham and Hackman (1981) found centralisation and formalisation were negatively related to all five job characteristics, while Pierce and Dunham (1978a) found similar relationships between formalisation and centralisation and four job characteristics (the exception being task significance). Further, Pierce, Dunham and Blackburn (1979) found that organic structures were positively related to task complexity (high job scope), whereas mechanistic structures were positively related to task simplicity (low job scope), suggesting:

H5: Higher levels of formalisation within an organisation lead to lower levels of perceived job scope

H6: Higher levels of centralisation within an organisation lead to lower levels of perceived job scope

In Quinn and Rohrbaugh's (1981) competing values model, an organisation's structural preference is linked to four levels of organisational culture. Hence, it can be argued that structure and culture affect perceived job scope in similar ways. According to Quinn and Rohrbaugh, organisations with flexible, organic structures favour clan and adhocracy cultures, which can be expected to lead to positive perceptions of job scope. Conversely, organisations with rigid, bureaucratic structures tend to have hierarchy and market cultures, which often lead to negative perceptions of job scope. Davis and Scase (2000) argued that hierarchical, bureaucratic cultures, while necessary in some parts of an arts organisation, do not foster autonomy or 'indeterminacy' (variety), which are a much needed part of creative work, suggesting:

H7: The higher the prevalence of a clan culture, the higher the level of perceived job scope

H8: The higher the prevalence of an adhocracy culture, the higher the level of perceived job scope

H9: The higher the prevalence of a hierarchy culture, the lower the level of perceived job scope

H10: The higher the prevalence of a market culture, the lower the level of perceived job scope

Past research has supported the notion that high perceived levels of most of the five core job characteristics lead to greater OCB (Chiu & Chen, 2005; Cappelli & Rogovsky, 1998). This view is shared by Farh et al. (1990, p. 718), who suggested positive perceptions of job scope had "generalised rather than specific effects" in promoting discretionary contributions by employees. Thus, it can be inferred that:

H11: The higher the level of perceived job scope, the greater the sportsmanship displayed by artists

H12: The higher the level of perceived job scope, the greater the courtesy displayed by artists

Jehn (1995) suggested groups that were engaged in non-routine tasks (i.e. those with high levels of variety) had less relationship conflict. Dewar (1979) also found a link between task characteristics and conflict, suggesting high levels of autonomy reduces conflict. Baba and Jamal (1991) also found that task routineness, as indicated by low levels of Hackman and Oldham's (1980) five core job characteristics, can lead to an increase in work-role conflict. Hence, it can be suggested that:

H13: The higher the level of perceived job scope, the lower the level of perceived conflict

The thirteen hypotheses are shown in summary form in Table 3-1 and the prior research that suggested these hypotheses are shown in Table 3-2.

Table 3-1: A Summary of the Hypotheses

Hypotheses	
H1:	The higher the level of enjoyment motivational orientation, the greater the level of perceived job scope
H2:	The higher the level of challenge motivational orientation, the greater the level of perceived job scope
H3:	The higher the level of compensation motivational orientation, the lower the level of perceived job scope
H4:	The higher the level of outward motivational orientation, the lower the level of perceived job scope
H5:	The higher the level of formalisation present, the lower the level of perceived job scope
H6:	The higher the level of centralisation present, the lower the level of perceived job scope
H7:	The higher the prevalence of a clan culture, the higher the level of perceived job scope
H8:	The higher the prevalence of an adhocracy culture, the higher the level of perceived job scope
H9:	The higher the prevalence of a hierarchy culture, the lower the level of perceived job scope
H10:	The higher the prevalence of a market culture, the lower the level of perceived job scope
H11:	The higher the level of perceived job scope, the greater the level of sportsmanship displayed
H12:	The higher the level of perceived job scope, the greater the level of courtesy displayed
H13:	The higher the level of perceived job scope, the lower the level of perceived conflict

Table 3-2: Hypotheses and their respective sources

		O'Connor and Barrett (1980)	Oldham and Hackman (1981) Pierce and Dunham (1978)	Quinn and Rohrbaugh (1981)	Chiu and Chen (2005) Farh, et al. (1990)	Castaner (1997) Baba and Jamal (1991)
Job Scope is influenced by:						
H1	Enjoyment Orientation (+)	*				
H2	Challenge Orientation (+)	*				
H3	Compensation Orientation (-)	*				
H4	Outward Orientation (-)	*				
H5	Formalisation (-)		*			
H6	Centralisation (-)		*			
H7	Clan Culture (+)			*		
H8	Adhocracy Culture (+)			*		
H9	Hierarchy Culture (-)			*		
H10	Market Culture (-)			*		
Sportsmanship is influenced by:						
H11	Job Scope (+)				*	
Courtesy is influenced by:						
H12	Job Scope (+)				*	
Conflict is influenced by:						
H13	Job Scope (-)					*

3.5 Conclusions

The present Chapter outlined the rationale behind the selection of the key constructs that were included in the preliminary model that was presented in Chapter One. It also expanded on the reasons for the various hypothesised relationships between the constructs and discussed the studies and theories from which these hypotheses were drawn. The following Chapter describes the general approach taken to research design and explains the methodology used in the study.

Chapter 4

Research Design and Methodology

4.1 Introduction

As was pointed out in the preceding Chapters, the dynamics that exist within professional performing arts companies are both unique and precarious. There is a constant threat of conflict between artists and managers in these organisations as these groups have fundamentally different frames of reference (Shore, 1987). While managers must support and advance the creative endeavours of their artistic personnel, artists also have an obligation to consider the practical, operational side of their organisations. Conflict in arts organisations, therefore, often stems from programming decisions. If the two groups are in perpetual disagreement, the internal stability of arts organisations is likely to be compromised, as is their continued viability. Consequently, the issues being examined in the present study are of crucial importance.

4.2 Measurement of the Constructs

After undertaking a review of the relevant management literature and formulating a preliminary model that suggested a series of hypothesised relationships between the key constructs, it was necessary to find appropriate scales to measure the constructs of interest. All of the selected scales, which are discussed in the following sections, have been used and validated in previous research and were chosen on the basis of their suitability for the present study context. Negatively worded items that were recoded so all larger values were positive are denoted as (R).

4.2.1 Conflict

Conflict between artistic personnel and management was measured using a five-item scale suggested by Dyer and Song (1997). This scale was selected because it focuses on levels of relationship conflict between members of different working groups within the same organisation and, consequently, was seen as appropriate when examining the management-artist divide. The items used to measure conflict were:

1. There is little or no conflict between artistic staff and Management (R)
2. Artistic staff and management rate the importance of decisions the same way (R)
3. Artistic staff and Management share the same values (R)
4. Artists and managers feel their goals are in harmony with each other (R)
5. Artistic staff and Management differ on the basic goals that should be pursued.

4.2.2 Sportsmanship and Courtesy

The three-item scales used to measure the two OCB dimensions of sportsmanship and courtesy were taken from Williams and Wong's (1999) study. These scales were derived from the Citizenship Behaviour Questionnaire (CBQ) that was originally developed by Podsakoff et al. (1990). These items were:

Sportsmanship

1. I consume a lot of time complaining about trivial matters (R)
2. I always find fault with what the organisation is doing (R)
3. I tend to make "mountains out of molehills" (R).

Courtesy

1. I take steps to prevent problems with other workers
2. I try to avoid creating problems for co-workers
3. I am mindful of how my behaviour affects other people's jobs.

4.2.3 Challenge and Enjoyment Motivational Orientations

The scales used to measure the two intrinsic motivational orientations that were included in the present study [challenge orientation (seven items) and enjoyment orientation (eight items)], were taken from Amabile et al.'s (1994) Work Preference Inventory. These scales were chosen for the present study as they measure motivational *orientations*, rather than *levels* of motivation. These items were:

Challenge orientation

1. The more difficult a work problem, the more I enjoy trying to solve it
2. I want my work to provide me with opportunities to increase my knowledge and skills
3. I enjoy relatively simple, straightforward tasks (R)
4. Curiosity is the driving force behind much of what I do
5. I enjoy tackling problems that are completely new to me
6. I prefer work I know I can do well over work that stretches me (R)
7. I enjoy trying to solve complex problems.

Enjoyment orientation

1. I prefer to figure things out for myself
2. No matter what the outcome of a project, I am satisfied if I feel I gained a new experience
3. I'm more comfortable when I can set my own goals
4. It is important for me to be able to do what I most enjoy
5. I enjoy doing work that is so absorbing I forget about everything else
6. It is important for me to have an outlet for self-expression
7. I want to find out how good I really can be at my work
8. What matters most to me is enjoying what I do.

4.2.4 Compensation and Outward Motivational Orientations

The two extrinsic motivation orientation scales that were included in the present study [compensation orientation (five items) and outward orientation (ten items)] were also taken from Amabile et al.'s (1994) Work Preference Inventory. Again, the scales were chosen due to the emphasis in the present study on *how* performing artists are motivated, rather than on the degree to which they are motivated. These items were:

Compensation orientation

1. I am keenly aware of the income goals I have for myself
2. I am keenly aware of the promotion goals I have set for myself
3. I seldom think about salary or promotion (R)
4. I am strongly motivated by the money I can earn
5. As long as I can do what I enjoy, I'm not that concerned about what I'm paid (R).

Outward orientation

1. I am not concerned about what other people think of my work (R)
2. I prefer having someone set clear goals for me in my work
3. To me, success means doing better than other people
4. I'm less concerned with what work I do than what I get for it
5. I'm concerned about how other people are going to react to my ideas
6. I believe there is no point in doing a good job if nobody else knows about it
7. I prefer working on projects with clearly specified procedures
8. I am strongly motivated by recognition I can earn from other people
9. I have to feel that I'm earning something for what I do
10. I want other people to find out how good I really can be at my work.

4.2.5 Clan and Adhocracy Cultures

The four-item scales used to measure the clan and adhocracy cultural dimensions were adapted from Leisen, Lilly and Winsor's (2002) scales, that were based on Quinn and Rohrbaugh's (1981) Competing Values Framework. The clan and adhocracy cultural domains are linked to the flexible, dynamic, 'organic' processes of an organisation within which creative personnel are thought to flourish. These items were:

Clan Culture

1. My organisation is a very personal place. It is like an extended family. People seem to share a lot of themselves
2. The head of my organisation is generally considered to be a mentor, sage, or a father or mother figure
3. The 'glue' that holds my organisation together is loyalty and tradition. Commitment runs high

4. My organisation emphasises human resources. High cohesion and morale in the firm are important.

Adhocracy culture

1. My organisation is a very dynamic and entrepreneurial place. People are willing to stick their necks out and take risks
2. The head of my organisation is generally considered to be an entrepreneur, an innovator, or a risk taker
3. The 'glue' that holds my organisations together is a commitment to innovation and development. There is an emphasis on being first
4. My organisation emphasises growth and acquiring new resources. Readiness to meet new challenges is important.

4.2.6 Market and Hierarchy Cultures

The hierarchy and Market cultural domains were also measured using four-item scales taken from Leisen et al.'s (2002) version of the Competing Values Framework. The market and hierarchy cultural domains are equated with rigid, 'mechanistic' organisations, which are sometimes seen as barriers to motivation and creativity. These items were:

1. My organisation is very job oriented. A major concern is with getting the job done, without much personal involvement
2. The head of my organisation is generally considered to be a producer, a technician, or a hard driver
3. The 'glue' that holds my organisation together is an emphasis on tasks and goal accomplishment. A job orientation is commonly shared
4. My organisation emphasises competitive actions and achievement. Measurable goals are important.

Hierarchy culture

1. My organisation is a very formal and structured place. Established procedures generally govern what people do
2. The head of my organisation is generally considered to be a coordinator, an organiser, or an administrator
3. The 'glue' that holds my organisation together is formal rules and policies. Maintaining a smooth-running institution is important here
4. My organisation emphasises performance and stability. Efficient, smooth operations are important.

4.2.7 Formalisation and Centralisation

The five-item scales used to measure the two organisational structural dimensions of formalisation and centralisation were taken from Dyer and Song's (1997) study. These scales were adapted from those originally developed by Hage and Aiken (1967). These items were:

Formalisation

1. Duties, authority and accountability of personnel are documented in policies, procedures or job descriptions
2. Written procedures and guidelines are available for most work situations
3. Appraisals are based on written performance standards
4. Written documents, such as budgets, plans and schedules, are an integral part of the job
5. Formal communication channels have been established.

Centralisation

1. Any decision I make has to have my Artistic Director's / Conductor's approval
2. There is little action taken here until my Artistic Director / Conductor approves a decision
3. Even small matters have to be referred to someone higher up for a final answer
4. A person who wants to make his own decision would be quickly discouraged here
5. I have to ask my Artistic Director / Conductor before I do almost anything.

4.2.8 Job Scope

The job scope construct includes five core job characteristics (variety, identity, significance, autonomy and feedback from the job) and these were measured using items taken from Hackman and Oldham's (1980) Job Diagnostic Survey. The fifteen items used to measure the five dimensions (three items each) were summed to create a composite scale for the job scope construct.

This additive index approach was favoured over the multiplicative approach originally suggested by Hackman and Oldham (1980) for a number of reasons. Firstly, the five dimensions can be combined algebraically to form an overall representation of the construct (Law, Wong, & Mobley, 1998). Secondly, the additive index has been found to be a better predictor of outcome variables than has the multiplicative index (Fried & Ferris, 1987). Finally, the multiplicative index has been shown to be statistically flawed when used in correlation or regression analysis (Evans, 1991). The fifteen items were:

1. There is a lot of autonomy in my job (autonomy)
2. My job involves doing a whole and identifiable piece of work (identity)
3. There is a lot of variety in my job (variety)
4. My job is very significant or important (significance)
5. Doing the job itself provides me with information about my work performance (feedback)
6. My job requires me to use a number of complex or sophisticated skills (variety)
7. My job is arranged so that I do not have the chance to do an entire piece of work from beginning to end (identity) (R)
8. Just doing the work required by the job provides many chances for me to figure out how well I am doing (feedback)
9. My job is simple and repetitive (variety) (R)
10. My job is one in which a lot of other people can be affected by how well the work gets done (significance)
11. My job denies me any chance to use my personal initiative or judgment in carrying out the work (autonomy) (R)
12. My job provides me the chance to completely finish the pieces of work I begin (identity)
13. My job itself provides very few clues about whether or not I am performing well (feedback) (R)
14. My job gives me considerable opportunity for independence and freedom in how I do the work (autonomy)
15. My job itself is not very significant or important in the broader scheme of things (significance) (R).

The sources of the various measures are shown in Table 4-1.

Table 4-1: Summary of the Scales used

	Scale	No. of Items	Sources
1	Conflict	5	Dyer and Song (1997)
2	Sportsmanship	3	Williams and Wong (1999)
3	Courtesy	3	Williams and Wong (1999)
4	Challenge Motivational Orientation	7	Amabile, Hill, Hennessey and Tighe (1994)
5	Enjoyment Motivational Orientation	8	Amabile, Hill, Hennessey and Tighe (1994)
6	Compensation Motivational Orientation	10	Amabile, Hill, Hennessey and Tighe (1994)
7	Outward Motivational Orientation	5	Amabile, Hill, Hennessey and Tighe (1994)
8	Clan Culture	4	Leisen, Lilly and Winsor (2002)
9	Adhocracy Culture	4	Leisen, Lilly and Winsor (2002)
10	Hierarchy Culture	4	Leisen, Lilly and Winsor (2002)
11	Market Culture	4	Leisen, Lilly and Winsor (2002)
12	Formalisation	5	Dyer and Song (1997)
13	Centralisation	5	Dyer and Song (1997)
14	Motivating Job Characteristics	15	Hackman and Oldham (1980)

4.3 Questionnaire Design

Having found appropriate scales for the various constructs, it was necessary to design a questionnaire that included these measures. The Likert scale, a widely used self-report scale was selected as the most suitable for the present study. This type of scale requires respondents to agree or disagree with a range of items, allowing researchers to explore the relationships of interest (Balnaves & Caputi, 2001).

Malhotra, Hall, Shaw and Crisp (1996) pointed out that there is no prescribed optimal number of scale categories, although traditional guidelines suggest the appropriate number of categories ranges from five to nine. Malhotra et al. (1996) suggested that, when respondents are particularly knowledgeable about the task, they are better able to discern between categories and more categories can be used. This was considered to be

the case in the present context of experienced, professional performing artists. Consequently, a seven-point Likert-type scale that ranged from strongly disagree (1) to strongly agree (7) was used.

As was previously alluded to, in some instances, the original scales included negatively worded items in an effort to reduce bias and encourage respondents to be more attentive to the individual items (Nunnally, 1978). The present study replicated this approach, reversing the scores of these items before undertaking data analysis. Hence, larger figures suggested either a greater prevalence of, or more positive attitude towards, the construct in all cases.

In addition to the Likert-type items, the questionnaire also included a number of categorical and ordinal scales that were used to collect background data. These items were used to gather information about respondents' art form, age, length of tenure in their arts organisation and employment classification.

4.4 The Sample

The Australian performing arts industry is made up of a large number of diverse organisations operating on a variety of scales from small, local community organisations to large national flagship companies. To the extent that these organisations regularly stage public performances, sell tickets, raise revenue, seek subsidisation from the Government or the corporate sector and employ artists, they can all be considered to be operating 'professionally' in some sense.

Time and resource constraints meant it was impossible to include organisations from every tier of the arts industry in the present study. Therefore, the population of interest was reduced to a smaller number of arts organisations on the following basis:

1. They had to be nationally recognised, professional performing arts companies.
2. They had to be not-for-profit organisations, financially subsidised at least in part by either the Australian Federal Government or the Government of the State in which they were based.
3. They had to maintain a consistent and ongoing public performance schedule.
4. They had to employ a core ensemble of performing artists on a full-time basis (although sessional artists who were repeatedly employed by the same organisation were also invited to participate in the survey).

Consequently, the study had a particular focus on Government funded, high-profile, established arts organisations that, together, play a significant part in defining and shaping the collective Australian cultural product. In all, the artistic personnel employed by twenty five companies that satisfied the four criteria listed above were invited to participate in the study, with all major art forms (theatre, contemporary dance, ballet, classical music and opera) represented in the final sample.

While the organisations had these four characteristics in common, it is important to note they differed in a number of ways. Most of the differences identified were a function of the size and scale of their operations. Indeed, an inquiry into the major Australian performing arts companies in the late 1990s (Nugent, Chaney, Gonski, & Walter, 1999) found Australia's 31 largest arts companies (by revenue) that made up 17% of the subsidised arts sector received 71% of the Government's funding, raised 79% of overall self-generated revenue and employed 86% of the total number of staff working in the sector. Opera Australia is the sector's largest employer, providing work for 24% of the

employees in this sector. As a group, however, Australia's full time orchestras employ most staff (850 employees with a payroll of more than \$60 million) (Strong, 2005).

Further, the major performing arts companies spend more on marketing (11% – 15%) than do small and medium sized companies (approximately 2.4%) (Cultural Ministers' Council, 2002). They also undertake less touring activity (domestically and internationally), rely less on volunteers and produce fewer Australian works than their smaller counterparts. For example, a survey conducted by the Cultural Ministers' Council (2002) found Australian works made up 93% of small to medium sized companies' offerings, whereas only 8% of the repertoire performed by symphony orchestras were Australian in origin.

Notwithstanding these differences, the organisations invited to participate in the present study share a number of similarities. For example, both larger and smaller organisations have to contend with sharply rising costs and diminished capacities to increase income (Cultural Ministers Council, 2002; Nugent et al., 1999). While professional orchestras experienced an average *rise* of 8% in earned income in the three years from 2001 to 2003, this was partly due to a re-structuring of concert programming by two orchestras which resulted in a one-off growth of 34% (Strong, 2005). This upward trend in earned income was not expected to continue.

Further, irrespective of size and scale, arts organisations are finding it increasingly difficult to expand audience numbers to the extent necessary to offset escalating costs (Cultural Ministers Council, 2002; Nugent et al., 1999). They also recognise that producing innovative, artistically challenging works comes at the expense of box office revenue. Consequently, many organisations are opting for safe, conservative

programming to ensure their continued viability (Cultural Ministers Council, 2002; Nugent et al., 1999).

Telephone contact was made with the heads (General Managers and/or Artistic Directors) of the twenty five companies identified as satisfying the inclusion criteria, and twenty one managers gave permission for the survey to be conducted among their artistic personnel. Survey forms were mailed to each of the managers, or to their nominated representatives, for distribution to artists. A series of three follow-up telephone calls were made to the managers or to their representatives every two weeks, during the two month data collection period.

Questionnaires were sent to 871 professional performing artists and 204 usable questionnaires were returned, representing a response rate of 23%. As will be discussed subsequently, structural equation modelling procedures were to be used in the data analysis process, therefore sample size was an issue. Boomsma (1982) recommended that a minimum sample size of 200 was required to obtain stable estimates when using structural equation modelling. However, Gerbing and Anderson's (1985) Monte Carlo study found robust results in smaller samples, suggesting that a minimum sample size of 150 was acceptable. Hence, the 204 responses obtained were considered satisfactory.

4.5 Data Analysis

Several statistical processes and methods were used to analyse the data that was gathered in the present study. The data analysis approach had three phases that are briefly outlined in the following sections.

4.5.1 Phase One – The Descriptive Statistics

The first phase involved the calculation of descriptive statistics, including the means, medians and standard deviations for the various constructs within the suggested model. These statistics were calculated in order to obtain a sense of the survey data and to assess how the sample population responded to each construct. This phase also included an examination of missing data and its likely impact. These analyses were undertaken using the Statistical Package for Social Sciences (SPSS) computer software.

4.5.2 Phase Two – An Assessment of the Constructs

The second phase consisted of a series of Confirmatory Factor Analyses (CFAs) that were used to evaluate the measurement properties of each of the scales. CFA models were estimated for each of the constructs and evaluated in terms of their composite reliabilities and average variance extracted (as a measure of convergent validity), with modifications being made where necessary. Phase two concluded with an assessment of the interrelationships between the various constructs to ensure discriminant validity.

4.5.3 Phase Three – An Assessment of the Structural Model

In the third phase of the data analysis, Structural Equation Modelling (SEM) was used to assess the structural relationships between the various constructs suggested in the preliminary model. As is commonly the case, a series of re-specifications were made to the preliminary model, taking into account both theoretical considerations and modification indices that suggested such changes. The revised model was tested against a range of goodness of fit measures. The analyses in both phase two and phase three were undertaken using the Maximum Likelihood (ML) parameter estimation procedure contained in the AMOS SEM computer software.

4.6 Structural Equation Modelling

Structural Equation Modelling (SEM, also known as covariance structure modelling or latent variable analysis) is a statistical technique that estimates a series of relationships among latent variables (Bentler, 1980). These latent variables, or factors, are hypothetical constructs that cannot be directly measured. Consequently, latent variables need to be linked to ‘observed’ or ‘manifest’ variables, that can be measured directly and that, in turn, make the measurement of the underlying latent construct possible (Byrne, 2001). Structural Equation Modelling involves two fundamental parts, namely:

1. The measurement model, in which the strength and reliability of the relationship between the latent variables and their respective manifest variables are specified in a manner similar to factor analysis.
2. The structural model, in which the causal relationships between the independent and dependent latent variables are estimated by means of a series of regression equations (Hair, Anderson, Tatham, & Black, 1998).

Therefore, Structural Equation Modelling has been described as a combination of factor analysis and regression analysis (Hox & Bechger, 1998).

No dependence relationship can be perfectly determined as there is always measurement error that leads to an understatement of the ‘true’ value of the relationship between the independent and the dependent variables. As SEM accounts for such errors, the portion of any structural relationship that is due to measurement error can be determined (Hair et al., 1998).

Structural Equation Modelling is a theory-driven technique in which the covariance matrix defined by the various construct measures is used to assess how well a

hypothesised model fits observed data (Hulland, Chow, & Lam, 1996). Models are developed based on theory and are evaluated against a range of ‘goodness of fit’ indices, which are described in detail later. If the hypothesised model ‘fits’ the data, it is considered a statistically and theoretically plausible representation of the structure underlying the observed variables; if not, the model is rejected.

Generally, there are three strategies by which SEM can be applied (Hair et al., 1998). The first of these, known as a confirmatory modelling strategy, requires the specification of a single model that is tested to assess its statistical significance. The second, which is termed a competing models strategy, assesses two or more alternative models. Competing models are typically ‘nested’ in that, while the number of constructs for the models remains the same, the number of estimated parameters changes from model to model. The models are compared to determine whether one model has statistical advantages over the other(s). The equivalent models strategy is similar to the competing models strategy. However, in this instance, while the alternative models have the same number of parameters to be estimated, some of the relationships between variables vary.

The third approach is a model development strategy that involves the specification and empirical assessment of a theory-suggested model (Hair et al., 1998). The suggested model provides a starting point as it often fails to gain empirical support. A series of re-specifications are then made to the model, which must be both empirically and theoretically justified, in order to find a revised model that fits the data.

The present study took the model development approach. First, a preliminary model, based on a series of hypotheses suggested by theory and past research, was estimated. Thereafter, the model was re-specified based on theoretical and empirical

considerations, and the revised model was estimated. Once a suitable fit to the data was obtained, the model's structural relationships were examined.

4.6.1 Causality and SEM

Although the term 'causal' is often used to describe the relationships between constructs within covariance structure models, a number of researchers have issued warnings against making this assumption arbitrarily. Biddle (1987, p. 9), for example, argued that the semantic problem with the word 'causal' tends to lead some researchers to conclude confirmation of structural models provides evidence of causal relationships when "the evidence with which such models are tested are merely associational, or at best associational and temporal". Hox and Bechger (1998) concurred, noting a good fit between a structural model and a data set does not necessarily mean the model is proven true; it merely means it has not been falsified. Elliot (2003) made a similar point, noting that a high correlation between two variables could be the result of coincidence or the presence of another, unobserved variable that is the underlying cause of both variables.

Judge and Watanabe (1993) took a contrasting view, arguing that, although causality cannot be proven by covariance structure models, properly identified models can infer causal relationships. Brannick (1995), however, suggested causality is an *assumption* of covariance structure models, rather than a *consequence*. He suggested researchers who use this approach often assume causal relationships among the variables within their models. However, that is not to say that the results of their analyses indicate that their assumptions are necessarily correct. Notwithstanding these points of view, it is appropriate to allow the final words on the matter to be those of Bentler (1980, p.420), a key figure in SEM research, who stated:

Obviously, it is not necessary to take a stand on the meaning of “cause” to see why the modeling process is colloquially called causal modeling (with latent variables). The word “cause” is meant to provide no philosophical meaning beyond a shorthand designation for a hypothesized unobserved process, so that phrases such as “process” or “system” modeling would be viable substitute labels for “causal modeling”

Within this context, Bentler argued, researchers need not be unduly concerned with criticisms such as Guttman’s (1977: 103) that “causal analysis does not analyse causes”.

4.7 Conclusions

This Chapter discussed the scales with which the various constructs within the preliminary model were measured, along with the sources they were adapted from. The Chapter also described the design of the survey instrument used in the present study and discussed the population that was surveyed. The Chapter then described the general approach taken to the analysis of data, concluding with an overview of the SEM methodology that was central to the analysis.

Chapter 5

Preliminary Data Analysis

5.1 Introduction

The present Chapter describes the way in which missing data were handled in the present study, provides a profile of the sample and summarises key descriptive statistics for each of the constructs in the preliminary model.

5.2 Missing Data Analysis and Treatment

While some structural equation modelling procedures can be undertaken with missing data, others require the dataset to be complete, with no missing values (Byrne, 2001). In reality, most surveys contain some missing data that need to be considered before undertaking SEM procedures. Hair et al. (1998) suggest the most common methods for handling missing data are the deletion of cases and/or variables, or the use of an imputation method to estimate and replace the missing data.

According to Malhotra (1996), the method used to treat missing data is not of critical importance unless more than 10% of the data are missing. In the present study less than two percent of the data were missing, which suggests missing data is not a significant issue. Nevertheless, it was decided to impute the missing values as the sample size (204) was not large enough to lose responses unnecessarily. The EM (Estimation Maximisation) imputation method was selected as the most suitable for a number of reasons. Firstly, the EM method introduces the least amount of bias (Hair et al., 1998). Secondly, there is no loss of data, as would have been the case if a deletion method was used. Finally, EM imputation ensured a complete data set that enabled the entire range

of SEM goodness of fit measures to be considered, and modification indices, which assist in determining model revisions, to be calculated.

5.3 A Profile of the Sample

In addition to the scales that were described in Chapter Four, the survey instrument used in the present study contained a number of questions designed to construct a profile of the sample's background characteristics. Participants were asked to indicate the type of arts organisation in which they were employed, as well as the length of time they had been employed in their present organisations. They were also asked to indicate their gender, age and present employment classification.

As was noted in Chapter Four, twenty five Australian arts organisations agreed to participate in the survey. A total of 871 questionnaires were sent to the artistic staff of these organisations and 204 were returned, providing a response rate of 23%. The largest group of respondents were classical orchestra musicians (45%), followed by opera performers (20%), ballet dancers (16%) and contemporary dancers (15%), with theatre (4%) being the smallest group of participants. Of the 204 respondents, 55% were male and 45% were female. With the exception of the theatre group, there was a reasonably even male-to-female ratio across all of the art forms.

Most respondents were aged between 25 and 44 years (61%), while those aged 55 and over (7%) made up the smallest age group. Interestingly, only six of the 63 dancers surveyed (both ballet and contemporary) were over 35 years of age. This is consistent with qualitative research commissioned by the Australia Council for the Arts (2004), which attributed this phenomenon to factors such as injury, limited employment opportunities and the relocation of many Australian dancers to overseas countries.

As can be seen in Table 5-1, orchestra musicians enjoyed the most stable employment, with 77% of these performers reporting their employment as a fulltime or an ongoing position. A relatively high percentage of ballet dancers (63%) were also employed on a fulltime basis. Not surprisingly, theatre performers had the least employment stability, with 56% of these artists being employed on a contract lasting twelve months or less.

One factor that should be considered in any discussion regarding employment classification in the arts is that with some art forms, artists are often employed on short-term contracts. However, these contracts are repeatedly renewed from one twelve-month performance season to the next. Hence, it is not unusual for a performer to have maintained a continuous association with the same organisation for a number of years, but still to be contracted for twelve months or less at any given point in time.

Table 5-1: Employment Classification by Art form (Percentage)

Art form	Full-time	Short Contract	Extended Contract	Other
Theatre	11	56	33	-
Opera	20	34	34	12
Ballet	63	22	9	6
Contemporary Dance	42	35	13	10
Orchestra	77	4	7	12
TOTAL	55	20	15	10

The “other” category included two groups (retired artists and sessional artists). The views of retired artists were taken into account as they had often had lengthy associations with their arts companies and were in a position to make informed comment about these companies. Sessional artists, although hired specifically for one project at a time (for example, for a single orchestra performance), were typically part

of a 'pool' of performers who were repeatedly called on to augment a core ensemble for larger pieces. These artists were usually as familiar with the operations of their organisations as their permanent fulltime or part-time counterparts and, therefore, their participation in the study was encouraged.

Approximately 49% of the orchestra musicians, 27% of the opera performers and 19% of the ballet dancers had been employed by their respective companies for more than ten years, making them the longest tenured groups of artists. Not unexpectedly, the theatre and contemporary dance sectors had people with the shortest tenure as approximately 67% of the actors had been employed in their organisations for less than twelve months, and 71% of the contemporary dancers had been employed for five years or less. On this basis, it is fair to state that the larger and more established the arts company, the more stable the employment for artists.

5.4 Descriptive Statistics

Having described the characteristics of the responding artists, it was important to assess how they answered the key questions in the questionnaire. To that end, the means, medians and standard deviations of the various constructs in the preliminary model were calculated as simple summed scales and are shown in Table 5-2.

Table 5-2: Descriptive Statistics for Constructs

Construct	Median	Mean	Std. Deviation
Enjoyment Orientation	5.50	5.52	0.67
Challenge Orientation	4.86	4.84	0.93
Outward Orientation	4.00	4.01	0.77
Compensation Orientation	4.20	4.19	1.11
Sportsmanship	5.33	5.15	1.21
Courtesy	6.00	6.03	0.89
Conflict	4.60	4.48	1.35

Construct	Median	Mean	Std. Deviation
Formalisation	4.00	3.98	1.30
Centralisation	4.00	4.05	1.42
Clan Culture	4.25	4.04	1.48
Adhocracy Culture	3.88	3.81	1.60
Market Culture	3.75	3.79	0.99
Hierarchy Culture	4.50	4.58	1.18
Job Scope	5.23	5.21	0.76

As was mentioned previously, these items were measured using seven-point Likert-type scales and negatively worded questions were reverse coded before the summated scales shown in Table 5-2 were calculated. Consequently, lower scores (i.e. 1 to 3) suggested negative responses, while higher scores (5-7) suggested positive responses.

The results confirm Frey's (1997) suggestion that most artists are more motivated by intrinsic satisfaction than by extrinsic reward, as the mean scores for enjoyment and challenge motivational orientations were high (5.5 and 4.8, respectively). The fact that standard deviations were quite low for both constructs (0.67 and 0.93, respectively) suggests a tight clustering of responses around the mean scores, lending further weight to this suggestion.

Responses to the outward and compensation motivational orientations were neutral (4.0 and 4.2, with standard deviations of 1.1 and 1.2, respectively), indicating that, although extrinsic considerations were rather less valued than intrinsic rewards, they cannot be disregarded. A series of paired sample t-tests conducted between the two intrinsic orientations and the two extrinsic orientations confirmed differences in the mean scores

were statistically significant, as the t-statistics ranged from 6.4 to 22.4 ($p < 0.001$ in all cases).

The job scope composite scale had a mean score of 5.2 and a standard deviation of 0.80, suggesting professional performing artists felt their jobs had task variety, identity, significance, autonomy and feedback. Respondents also felt they displayed sportsmanship and courtesy, as mean scores for these constructs were 5.1 and 6.0 respectively. Whilst there was only modest agreement that conflict between artists and managers (4.5) was a concern, the standard deviation of 1.40 suggested conflict is more of an issue in some organisations than in others.

Respondents had neutral views about their organisations' levels of bureaucracy, as the mean scores for formalisation and centralisation were both 4.0. However, the standard deviations of 1.30 and 1.40 for these constructs suggest that some organisations tended to be bureaucratically structured, while others were not. Interestingly, respondents tended to perceive their organisation had a hierarchal culture (4.6), rather than a clan, adhocracy or market culture. Mean scores of between 3.8 and 4.0 for the other cultural types, however, suggest there are elements of the four cultures within arts organisations, supporting Quinn and Rohrbaugh's (1981) arguments.

5.5 Conclusions

This Chapter presented a preliminary analysis of data that were obtained in the present study. The approach used to impute missing data was discussed, as was the rationale for its suitability. A profile of the sample that suggested respondents were typical of artistic employees in Australia was also provided. Finally, the Chapter discussed the mean scores and standard deviations of the preliminary model's constructs in order to understand respondents' general attitudes toward these constructs.

Chapter 6

Evaluation of the Constructs

6.1 Introduction

This Chapter outlines the methods by which the constructs in the preliminary model were assessed in terms of their measurement properties and describes the confirmatory factor analyses that were undertaken to determine the suitability of each construct. The Chapter concludes with a description of several tests undertaken on the measurement model to examine multivariate normality, discriminant validity and goodness-of-fit.

6.2 Confirmatory Factor Analysis

Anderson and Gerbing (1988) recommended using a two-step approach when estimating a structural equation model. In the first step, a measurement model is specified and assessed for 'fit'. The measurement model is re-specified as necessary and 'fixed' to the structural model after an acceptable fit has been achieved. The measurement model can also be used to determine the convergent and discriminant validity of the various constructs. In the second step, the structural model, which examines the specified paths among the latent constructs, is estimated and revised, if necessary. This approach ensures that the structural model is a confirmatory test that is nomologically valid and can be used to draw meaningful inferences about the interrelationships among constructs.

In keeping with Anderson and Gerbing's (1988) approach, the various scales used in the present study were first modelled through confirmatory factor analysis, the simplest form of which is a one-factor congeneric model that represents the regression of several

indicator variables onto a single latent variable (Holmes-Smith, Cunningham, & Coote, 2006). Such indicator variables should be ‘of the same kind’ (congeneric) and all indicators should be valid measures of a single latent trait. Various goodness of fit measures were used to confirm the appropriateness of the constructs.

A one-factor congeneric model must have a minimum of three indicator observed variables to be identified and a minimum of four observed items to enable the calculation of a number of goodness of fit indices (Holmes-Smith et al., 2006). In the present study, ‘trimming’ items that were not well related to the various latent variables meant some constructs were measured by fewer than three indicators. Where this was the case, the latent variable was freed to co-vary with another sensibly related latent variable (e.g. sportsmanship and courtesy). The two-factor confirmatory models were then assessed against the range of goodness of fit indices that are discussed in a subsequent section.

6.3 Calculation of Composite Reliability

As Holmes-Smith et al. (2006) have noted, it is imperative that researchers establish evidence of composite reliability before using structural equation modelling procedures. Composite reliability is a measure of the internal consistency of a set of indicator items for a given construct that captures the extent to which the items indicate a common latent trait. Although widely used, traditional measures of reliability, such as Cronbach’s (1951) coefficient alpha, are based on simple correlations and ignore measurement error and the potential effects of latent variables. By contrast, the composite reliability measure suggested by Fornell and Larcker (1981) is based on the estimated parameters within a given model and, hence, does not suffer the

disadvantages of traditional measures. This composite reliability estimate is computed using the formula:

$$P_{\eta} = \frac{(\sum \lambda_i)^2}{(\sum \lambda_i)^2 + \sum \epsilon_i}$$

In this formula, P_{η} is the measure of construct reliability, λ_i is the standardised loading for each observed variable and ϵ_i is the error variance associated with each variable. As Hair et al. (1998) noted, the generally accepted minimum composite reliability estimate is 0.70, although lower levels are accepted for exploratory research.

6.4 Calculation of Variance Extracted

Fornell and Larcker (1981) also suggested another measure of reliability, which they termed the variance extracted estimate. Although similar to the composite reliability estimate, the variance extracted measure reflects the overall amount of variance captured by a construct in relation to the amount of variance that is due to measurement error. The variance extracted is computed by the formula:

$$P_{vc(\eta)} = \frac{\sum \lambda_i^2}{\sum \lambda_i^2 + \sum \epsilon_i}$$

In this formula, $P_{vc(\eta)}$ is the measure of variance extracted, λ_i is the standardised loading for each observed variable and ϵ_i is the error variance associated with each variable. The higher the estimate, the greater the amount of variance captured by the latent construct. Conversely, the lower the variance extracted estimate, the greater the amount of variance due to measurement error. Estimates of 0.50 or above are usually deemed

acceptable, as they suggest that at least half of the variance is captured by the construct (Fornell & Larcker, 1981).

6.5 Goodness of Fit Indices

The goodness of fit of the models in the remainder of the study (namely, the confirmatory factor analysis models for individual constructs, the full measurement model, the hypothesised structural model and the re-specified structural model) were all assessed through a selection of indices and a brief description of each of the selected measures is provided in subsequent paragraphs.

1. The likelihood ratio chi-square (χ^2) statistic is a test of the degree to which the model-implied covariance matrix is significantly *different* to the empirically sampled covariance matrix (Holmes-Smith et al., 2006). As it is a measure of the discrepancy between two matrices, the smaller the chi-square statistic, the closer the fit between the hypothesised model and the sample data (Byrne, 2001). This measure is particularly sensitive to sample size and tends to be inaccurate when applied to large samples; therefore it should not be used in isolation to determine goodness of fit.
2. The ‘normed’ chi-square is calculated by dividing the chi square statistic by the associated degrees of freedom to give a chi-square per degree of freedom for a given model (Holmes-Smith et al., 2006). In this way, this measure takes the complexity of the model into account and can be considered an indication of model parsimony. A normed chi-square should be less than 3.0, although a value that is less than 1.0 suggests an ‘overfit’ to the data.

3. The Goodness of Fit (GFI) index calculates a weighted proportion of the variance in the sample covariance matrix that is explained by the implied covariance matrix (Tabachnick & Fidell, 1996). The weighting in this case is determined by the estimation method used in the analysis. The GFI ranges from 0 to 1, with a score of 0.90 being indicative of a good fit.
4. The Adjusted Goodness of Fit is based on the GFI. However, this measure also takes the number of parameters that are estimated within the model into account (Tabachnick & Fidell, 1996). The lower the number of parameters to be estimated in a model, the closer the AGFI moves to the GFI; hence this measure takes account of model parsimony. The AGFI should be above 0.90 for a good fit and should also be no more than 0.05 to 0.06 from the GFI (Holmes-Smith et al., 2006).
5. The Root Mean-Square Residual (RMR) represents the average difference per element between the implied covariance matrix and the sample covariance matrix (Tabachnick & Fidell, 1996). While good fitting models have RMRs of less than 0.05, a non-standardised RMR is sometimes difficult to interpret because the value is relative to the size of the observed covariances (Byrne, 2001) and the size of the residuals is affected by the scale of the variables (Tabachnick & Fidell, 1996). Consequently, the Standardised RMR (SRMR) statistic, which is the average of standardised residuals for all of the variables, can be used as an alternative measure. The SRMR also ranges between 0 and 1, and values of 0.05 or less indicate a good-fitting model.
6. The Tucker-Lewis Indicator compares a given model to an independence or null model, in which only the variances of the observed indicators are specified

(Holmes-Smith et al., 2006). The TLI also ranges from 0 to 1. A zero in this case implies that there is no difference with the null model, with 1 being a perfect fit. This measure can occasionally exceed a score of 1, which usually indicates a lack of parsimony. Holmes-Smith et al. (2006) suggest TLI values should exceed 0.95, although values of 0.90 and above are considered reasonable.

7. The Comparative Fit Index (CFI) is similar to the TLI, except that it uses a calculation method that constrains it to values between 0 and 1 (Holmes-Smith et al., 2006). Like the TLI, CFI values should be above 0.95, although a value of 0.90 indicates a reasonable fit.
8. The Root Mean-Square Error of Approximation (RMSEA) is a measure of how well the model with unknown, but optimally chosen, parameters fits the population covariance matrix, were it available (Browne & Cudeck, 1993). The RMSEA tests how well a model fits *approximately* in the population, relaxing the chi-square test's stringent requirement that the model fits *exactly* in the population (Brannick, 1995). As it is expressed per degree of freedom, the RMSEA is sensitive to the number of parameters (i.e. complexity) within a model. Typically, a value below 0.05 indicates a good fit. However, values of up to 0.08 are acceptable (Browne & Cudeck, 1993).

6.6 Individual Construct Evaluation

6.6.1 Conflict

As discussed in Chapter Four, Dyer and Song's (1997) conflict scale originally consisted of five items. However, one item was deleted in the present phase of the

analysis as its factor loading was well below 0.60, which Bagozzi and Heatherington (1994) have suggested is the minimum acceptable loading for latent constructs that are to be used in structural equation modelling studies. The single factor congeneric model for the final conflict scale, which is shown in Figure 6-1, fitted the data extremely well. The chi-square statistic achieved was 1.22 (df = 2; p = 0.54) and all of the other goodness of fit indices were acceptable (GFI = 1.0; AGFI = 0.99; SRMR = 0.01; TLI = 1.00; CFI = 1.00; RMSEA = 0.00). The construct was reliable (0.92) and the variance extracted was 0.73, which is well above the 0.50 level recommended by Fornell and Larcker (1981). Further, the standardised regression coefficients all exceeded the suggested 0.60 level. Consequently, the revised conflict construct had good measurement properties and was retained for subsequent analysis.

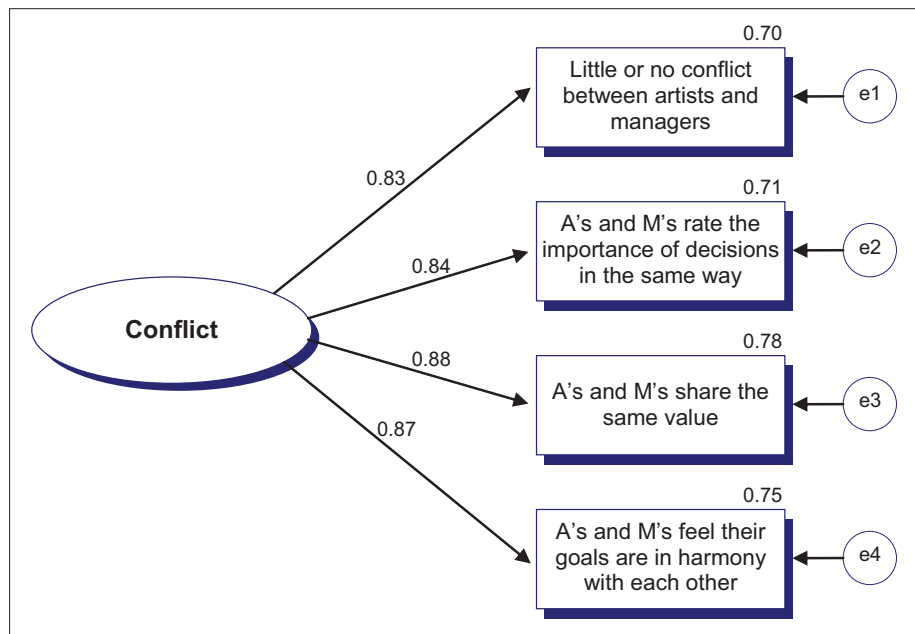


Figure 6-1: The Conflict Construct

6.6.2 Sportsmanship and Courtesy

Both the sportsmanship and courtesy scales required the deletion of a single item due to poor loadings (< 0.60) in this phase of the research. Thus, in the present study, both scales had only two items, rather than the three items used in earlier studies. Single factor congeneric models could not be used to test each OCB dimension separately, as the models were underidentified. However, as Bollen (1989) has pointed out in his 'two indicator rule', a latent variable measured by two indicators can achieve identification if:

1. It is correlated with at least one other latent variable that is also measured by at least two indicators.
2. Each of the indicators loads onto only one factor.
3. The measurement errors for each of the observed variables are not correlated with the measurement errors of any other observed variables.

Consequently, the sportsmanship and courtesy constructs, although treated as separate constructs in the subsequent structural model, were combined in the present phase of the analysis, as can be seen in Figure 6-2.

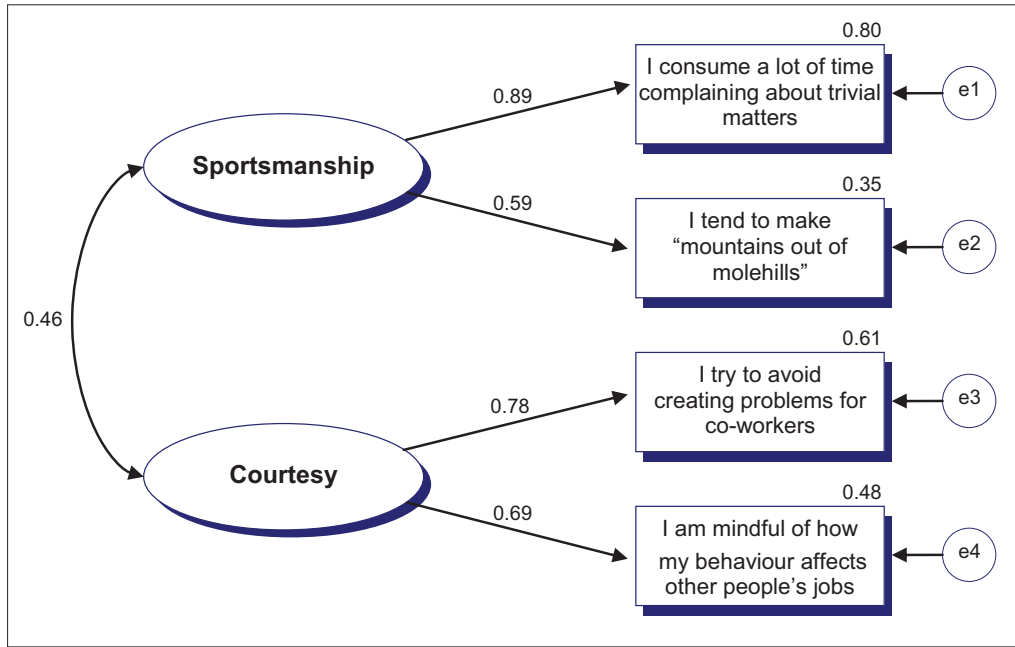


Figure 6-2: The OCB Sub-Scales

The model fitted the data well as the chi-square statistic was 2.1 ($df = 1$; $p = 0.15$), the GFI was 0.99, the AGFI was 0.95 and the SRMR was 0.02, the TLI was 0.96, the CFI was 0.99 and the RMSEA was 0.07. The standardised regression coefficients all exceeded the 0.60 level and scale reliability for sportsmanship (0.72) and courtesy (0.70) were above the recommended level, as were the variance extracted estimates (0.57 and 0.54, respectively). Consequently, the two constructs had good measurement properties and were retained for subsequent analysis.

6.6.3 Intrinsic Motivational Orientation Sub-scales

The challenge orientation sub-scale originally included seven items. However, only three were retained as the other items had poor factor loadings, suggesting the original scale did not perform well in the present research context. The enjoyment sub-scale, which originally had eight items, was reduced to two items due to weak factor loadings.

Therefore, the measurement properties of the two intrinsic motivation sub-scales were examined in the same way as the OCB sub-scales, as can be seen in Figure 6-3.

The model proved an excellent fit to the data as the chi-square statistic was 2.03 (df = 4; $p = 0.73$) and the other goodness of fit statistics were acceptable (GFI = 0.97; AGFI = 0.98; SRMR = 0.02; TLI = 1.02; CFI = 1.00; RMSEA = .000). The standardised regression coefficients were all above 0.60, while the construct reliability estimates were 0.75 for the challenge sub-scale and 0.73 for the enjoyment sub-scale. The variance extracted scores were 0.50 and 0.58, respectively. The two revised intrinsic motivation constructs had good measurement properties and were retained for subsequent analysis.

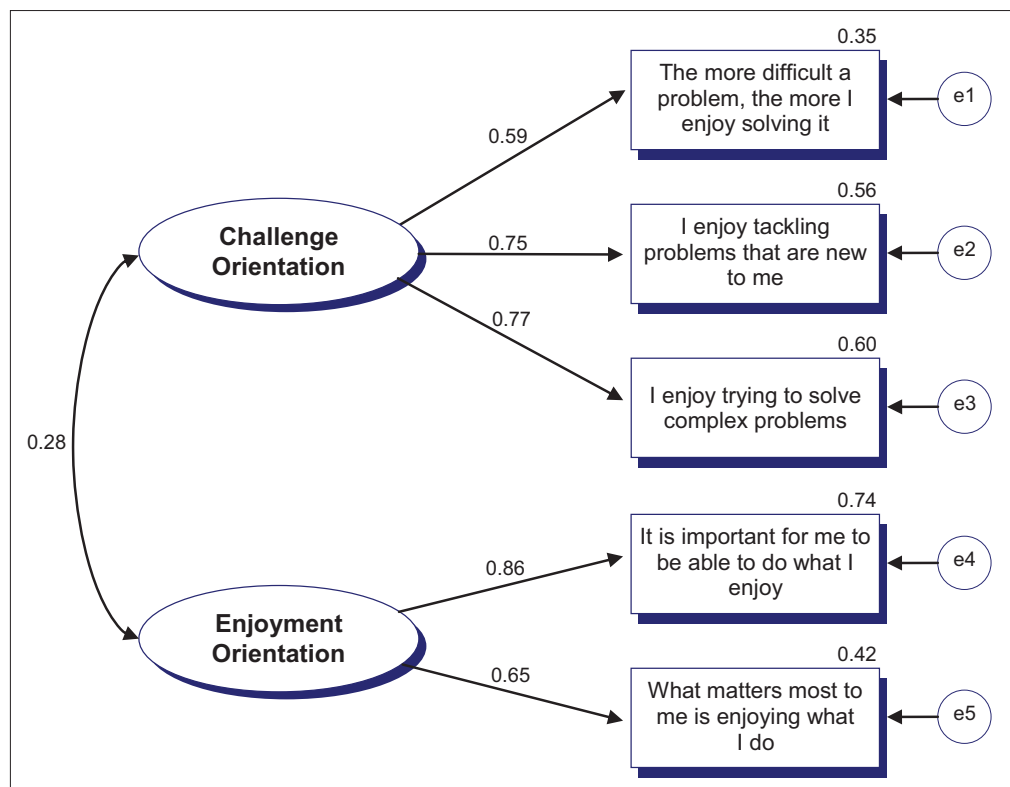


Figure 6-3: The Intrinsic Motivation Sub-Scales

6.6.4 Extrinsic Motivational Orientation Sub-scales

The compensation sub-scale originally included ten items, while the outward sub-scale had five items. After poorly loading items were deleted, three items remained in the compensation scale and two items remained in the outward scale. As can be seen in Figure 6-4, the two extrinsic motivational orientations were modelled in a similar way to the OCB and the intrinsic motivation dimensions scales. Unlike the previous two models, however, the combined extrinsic motivation model did not have an acceptable fit to the data. The chi square statistic was 17.53 ($df = 4$; $p = 0.00$) and, of the other goodness of fit indices, only the GFI (0.97) and the CFI (0.91) were at acceptable levels. The other fit indices ranged from marginal to poor (AGFI = 0.87; SRMR = 0.05; TLI = 0.77; RMSEA = 0.13). Further, although the composite reliability for both scales were above the suggested minimum of 0.60 (0.62 for compensation and 0.64 for outward), the variance extracted estimates in both cases (0.35 and 0.47, respectively) fell far short of the required level of 0.50. As a result, the two scales were not used in subsequent analysis.

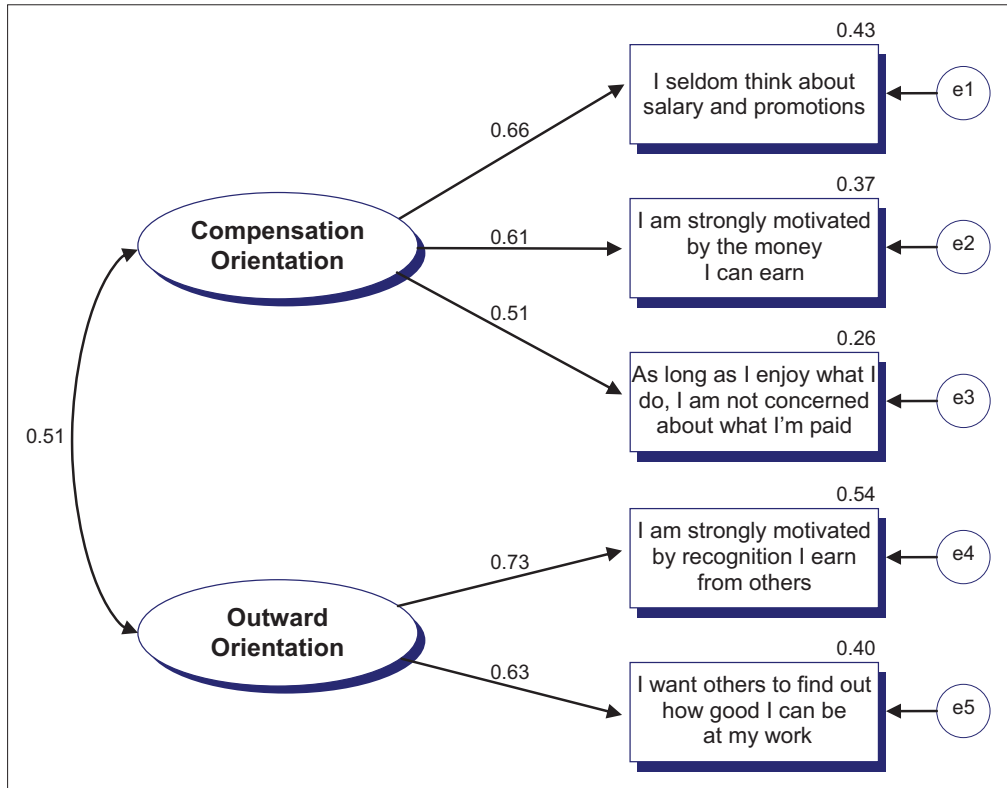


Figure 6-4: The Extrinsic Motivation Sub-scales

6.6.5 Organic Culture

An initial analysis of the culture dimensions found a high correlation between the clan and adhocracy cultures (0.81), suggesting a lack of discriminant validity between the two. An exploratory factor analysis that was undertaken to investigate the degree of commonality between these two dimensions supported a ‘merged’ scale that included the four items used to measure the adhocracy dimension and two of the items that were used to measure the clan dimension.

It seems that, in the present performing arts context, the innovation and development focus of the adhocracy culture is coupled with the mentoring leadership and high group cohesion elements of the clan culture. As Deshpande, Farley and Webster (1993) linked the adhocracy and clan cultures to the ‘organic processes’ within an organisation, the

term ‘organic culture’ was used to label the combined scale. The scale, which is shown in Figure 6-5, fitted the data extremely well, as the chi-square statistic was 16.26 (df = 9; $p = 0.06$) and all of the other goodness of fit indices were acceptable (GFI = 0.97; AGFI = 0.94; SRMR = 0.03; TLI = 0.98; CFI = 0.99; RMSEA = 0.06). Construct reliability was 0.90 and the variance extracted estimate was 0.60, while the standardised regression coefficients were all greater than 0.60. Consequently, the construct had good measurement properties and was retained for subsequent analysis.

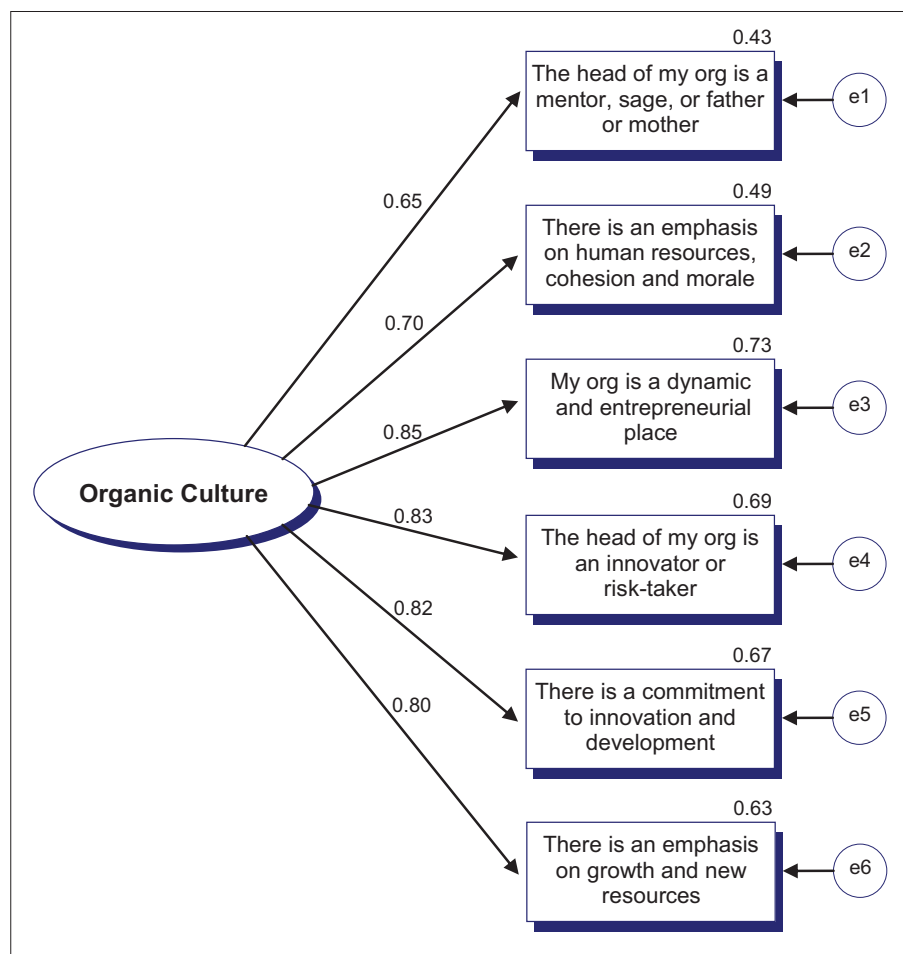


Figure 6-5: The Organic Culture Scale

6.6.6 Hierarchy Culture

The hierarchy cultural domain scale (seen in Figure 6-6) required the deletion of one item from its original four items due to its low factor loading. Consequently, its goodness of fit could not be tested as it was a just-identified model with zero degrees of freedom. However, all of the standardised regression coefficients were greater than 0.60 and the scale's reliability and variance extracted scores were acceptable (0.79 and 0.56 respectively). Consequently, the construct was retained for subsequent analysis.

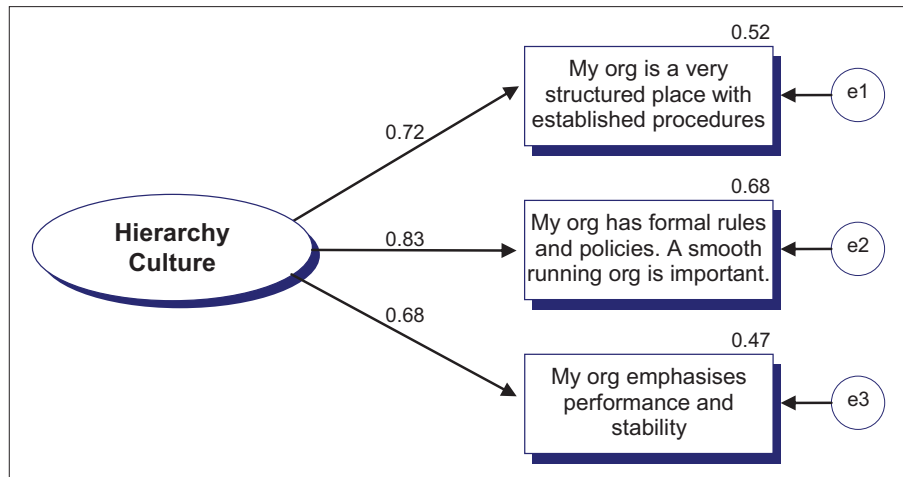


Figure 6-6: The Hierarchy Culture Scale

6.6.7 Market Culture

One item from the original four-item scale was deleted due to a low factor loading. As with the hierarchy culture construct, the market culture construct was measured with only three indicators, as is shown in Figure 6-7, resulting in a just-identified model with zero degrees of freedom. Although the construct reliability of the scale was marginally acceptable (0.64), the variance extracted scores was 0.38, which is well below the recommended level of 0.50. Consequently, the construct was not used in the subsequent analysis.

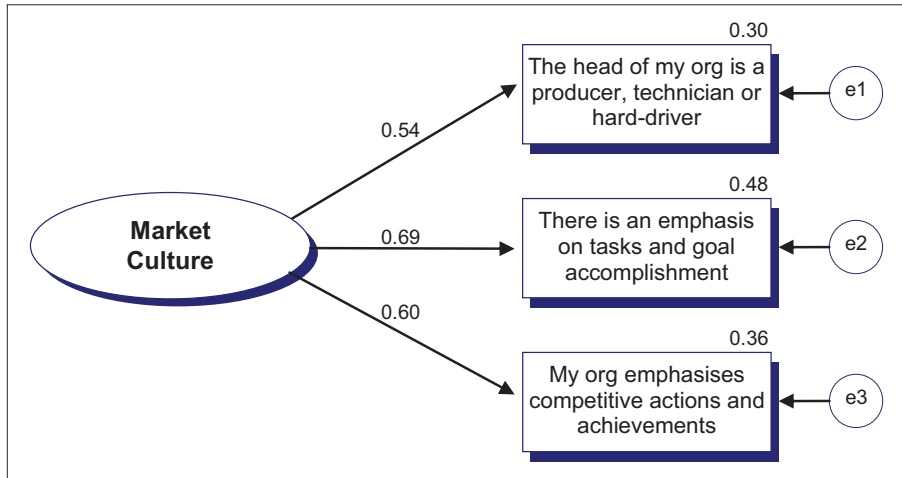


Figure 6-7: The Market Culture Scale

6.6.8 Formalisation

The formalisation scale originally included five items. However, two items were deleted as they had low factor loadings. As a result, the formalisation construct was measured with only three indicators and could not be tested for goodness of fit. However, all of the standardised regression coefficients were greater than 0.60 and the scale's reliability and variance extracted scores were acceptable (0.78 and 0.54 respectively). Consequently, the construct was retained for subsequent analysis.

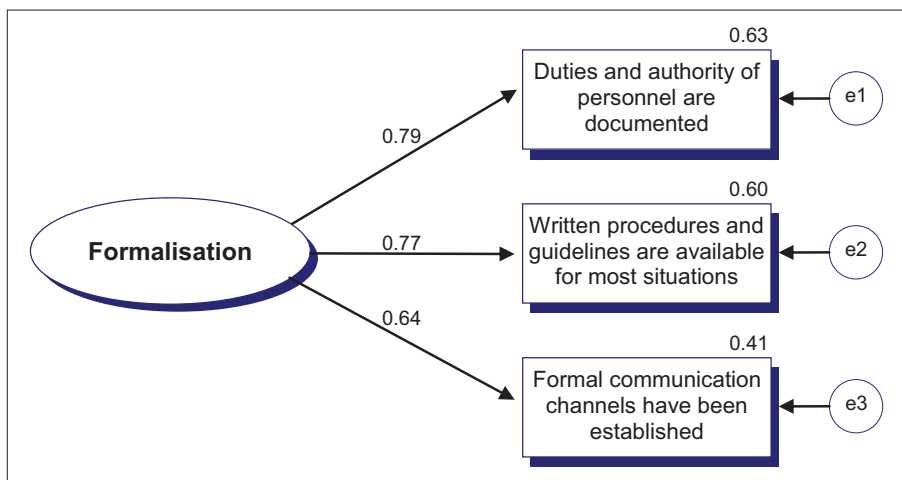


Figure 6-8: The Formalisation Construct

6.6.9 Centralisation

As was the case with the formalisation construct, two items were deleted from the five-item scale for centralisation due to low factor loadings. As it was measured with three indicators, the centralisation construct could not be tested for goodness of fit. However, all of the standardised regression coefficients were greater than 0.60 and the scale's reliability and variance extracted scores were acceptable (0.86 and 0.67 respectively). Consequently, the construct was retained for subsequent analysis.

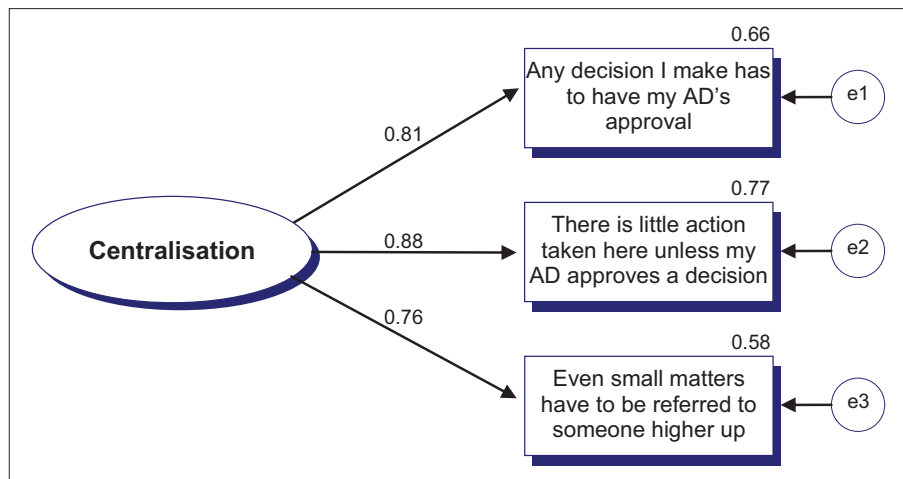


Figure 6-9: The Centralisation Construct

6.6.10 Job Scope

Ordinarily, when using SEM, a measurement model would treat all of the indicator items as being caused by (reflecting) the relevant latent variable, plus a residual term to depict measurement error (Kline, 2006). Standard measurement models are therefore said to be *reflective* models and the observed indicators within such models are referred to as *reflective indicators*. This is not always the case, however, as some *causal* or *formative indicators* affect the latent variable, rather than the reverse. The job scope construct is an example of this type of construct (Law & Wong, 1999).

Each of the five characteristics that make up the job scope construct, (task variety, task identity, task significance, autonomy and feedback) can be said to cause the scope of a job, rather than being caused by it. For example, while a high level of task variety may cause an increase in job scope, a high level of job scope cannot be said to cause a high level of task variety. Job scope is, therefore, more appropriately viewed as a composite index, rather than as a reflective latent construct.

The composite index for the job scope construct was created by summing the fifteen items (three items for each of the five dimensions) which measured the construct. This is noteworthy as, with formative constructs, *all* measures of a construct should be included in order to fully capture the construct's domain of content. The omission of a single measure would have the effect of changing the composition of the latent construct (Diamantopoulos & Winklhofer, 2001; Bollen & Lennox, 1991). The corollary to this is that, unlike reflective measures, formative measures should not be highly correlated with each other as this suggests the presence of multicollinearity, which can destabilise the construct.

The formative composite approach has a number of drawbacks when used in SEM situations (cf. Bollen & Lennox, 1991; Blalock, 1964). For example, the internal consistency (or reliability) of a formative composite index, such as the one used in this instance, cannot be assessed and measurement error cannot be estimated. This makes it difficult to determine how much variance can be attributed to the construct and how much is due to measurement error. Composite variables have also been found to cause identification problems in structural models (MacCallum & Browne, 1993).

Notwithstanding these problems, a number of researchers (e.g. Jarvis, Mackenzie, Podsakoff, Mick, & Bearden, 2003; Diamantopoulos & Winklhofer, 2001; Law &

Wong, 1999) have argued for the use of formative indices in SEM, especially when there is strong theoretical justification for doing so. Indeed, making specific reference to the job scope construct, Law and Wong (1999) argued that a composite view was what Hackman and Oldham (1975) conceptualised when they originally developed their multidimensional job characteristics model. According to Law, Wong and Mobley (1998), the job scope construct exists at the same level as its dimensions and is, therefore, properly formed as an algebraic function of its dimensions. Further, formative composite indices can actually be used to resolve identification problems in structural models under certain circumstances (Petter, Straub, & Rai, 2007). As such, the additive index approach that was described in Chapter Four was used in the present study.

As the internal consistency of formative scales cannot be measured meaningfully, Bagozzi (1994) has suggested that, when incorporating such scales in structural models, particular emphasis should be placed on whether the composite variable behaves in a predictable manner when it interacts with other variables in the model. That is, whether or not the composite variable influences other variables in a statistically significant way and in the hypothesised direction. Diamantopoulos & Winklhofer (2001) have taken this point further, arguing that, before formative indices can be used validly in structural models, the following three conditions must be satisfied:

1. Information must be gathered for at least one construct *other* than the one measured by the formative index.
2. The construct measured by the formative index should emit paths to at least two other latent variables which are measured by *reflective* indicators. This allows

the model to be properly identified and also establishes that the formative variable has ‘external validity’.

3. A theoretical relationship must exist between the constructs.

In the present study, all of the subsequent models that were tested meet these three conditions for the use of formative indices.

6.7 The Full Measurement Model

The initial evaluation of the constructs in the preliminary model suggested three constructs (outward motivational orientation, compensation motivational orientation and market culture) should be excluded from subsequent analysis due to their poor measurement properties. Additionally, the lack of discriminant validity between the clan culture and the adhocracy culture scale made it necessary to merge these two dimensions into a single construct that was labelled ‘organic culture’.

Once these processes had been completed, it was possible to examine the ‘independent cluster full measurement model’ (Holmes-Smith et al., 2006). Consistent with Anderson and Gerbing’s (1988) two-step approach, this phase involved constructing a confirmatory model that specified the relationships between all of the observed variables and their underlying latent constructs, while allowing all of the latent constructs to intercorrelate. The full measurement model can be tested for multivariate non-normality and for discriminant validity between the constructs and, finally, its goodness of fit can be assessed by looking at a number of relevant indicators, before being fixed to the structural model.

As the full measurement model incorporated a large number of indicator variables and the sample was only of moderate size (204 observations), the partial disaggregation

technique suggested by Bagozzi and Heathington (1994) was used to ‘parcel’ scale items. Wherever a latent construct was measured by three or more indicators, at least two items were randomly selected and summed to form composite indicators such that each latent variable in the final model was measured with no more than two observed variables. According to Sweeney and Soutar (2001), this approach reduces random error while preserving the preferred multiple-measure approach to structural equation modelling.

6.8 Assessment of Multivariate Normality

Structural equation modelling is particularly sensitive to violations of multivariate normality (Hair et al., 1998). Multivariate non-normality occurs when two variables produce unusual combinations of scores when they are considered together (Tabachnick & Fidell, 1996). This causes problems in SEM research, including the inflation of the chi square statistic, the underestimation of certain goodness of fit indices (especially the TLI and the CFI) and the underestimation of standard errors that, in turn, can lead to spurious and misleading regression coefficients, and factor or error covariances in a structural model (Byrne, 2001). Hence it is imperative a dataset that is to be used in a SEM context should be tested for multivariate non-normality and multivariate outliers detected.

One of the more common methods for detection of multivariate outliers is the calculation of the Mahalanobis distance for each case (Tabachnick & Fidell, 1996). The Mahalanobis D-squared is the distance an observation in multidimensional space is from the mean centre of all observations (the centroid). Tabachnick and Fidell (1996) recommend that a very conservative probability estimate (i.e. < 0.001) be used when

judging whether a single case is a multivariate outlier. Table 6-1 shows the 30 largest Mahalanobis D-squared values for the full measurement model.

Table 6-1: Mahalanobis D-squared Values

<u>Original 204 cases</u>				<u>203 cases - one outlier deleted</u>			
Observations farthest from the centroid				Observations farthest from the centroid			
Observation number	Mahalanobis d-squared	p1	p2	Observation number	Mahalanobis d-squared	p1	p2
48	75.273	0.000	0.000	125	55.203	0.000	0.004
126	54.323	0.000	0.000	88	52.988	0.000	0.000
89	53.016	0.000	0.000	71	48.759	0.000	0.000
72	44.752	0.001	0.000	103	47.736	0.000	0.000
104	44.223	0.001	0.000	11	42.852	0.001	0.000
11	42.713	0.001	0.000	157	42.536	0.001	0.000
158	42.674	0.001	0.000	76	42.404	0.002	0.000
77	42.277	0.002	0.000	133	40.075	0.003	0.000
134	39.679	0.004	0.000	195	39.685	0.004	0.000
196	39.433	0.004	0.000	184	39.512	0.004	0.000
94	38.622	0.005	0.000	93	38.994	0.004	0.000
70	37.874	0.006	0.000	69	37.874	0.006	0.000
185	37.72	0.006	0.000	38	37.349	0.007	0.000
38	37.309	0.007	0.000	26	35.845	0.011	0.000
26	36.025	0.010	0.000	86	35.588	0.012	0.000
87	35.511	0.012	0.000	186	34.578	0.016	0.000
187	34.415	0.016	0.000	200	33.228	0.023	0.000
201	32.258	0.029	0.000	7	32.37	0.028	0.000
7	32.196	0.030	0.000	92	32.143	0.030	0.000
93	32.128	0.030	0.000	25	31.83	0.033	0.000
25	30.866	0.042	0.000	73	31.028	0.040	0.000
74	30.516	0.046	0.000	98	30.79	0.043	0.000
119	30.065	0.051	0.000	118	29.978	0.052	0.000
99	29.566	0.058	0.001	78	29.116	0.064	0.003
79	29.151	0.064	0.001	143	28.621	0.072	0.006
167	28.423	0.076	0.006	189	28.55	0.073	0.004
144	28.334	0.077	0.004	166	28.321	0.077	0.004
190	28.197	0.080	0.003	111	27.981	0.084	0.006
112	28.118	0.081	0.002	75	27.98	0.084	0.003
32	27.952	0.084	0.002	32	27.878	0.086	0.002

The value in column p1 (for example, in case number 48) indicates that, assuming normality, the probability of case number 48 exceeding a Mahalanobis D^2 of 75.27 is <0.001 . The value in column p2 indicates that the probability of *any* individual case exceeding a Mahalanobis D^2 of 75.27 is <0.001 (Byrne, 2001). Hence, while low values

in the p1 column are common, low values in the p2 column suggest the observation is an improbably large distance from the centroid.

The left side of Table 6-1 suggested that one observation (case number 48) was a long way from the centroid and that there was a noticeable gap between the Mahalanobis D^2 score for this case and the remaining cases. It was apparent that this observation was not representative and it was therefore deleted.

The right side of Table 6-1 represents the re-calculation of the Mahalanobis distances after the deletion of the outlier. It is evident that, despite the deletion of the outlier, a number of values in the p2 column were less than the 0.001 threshold level, which suggested the data were not multivariate normal. According to Byrne (2001), this is a common occurrence that typically requires the use of a bootstrapping procedure, which is described in a subsequent section, when assessing a structural equation model.

6.9 Bootstrapping

The term 'bootstrapping' refers to a resampling procedure in which multiple subsamples are taken from a database (Byrne, 2001). Through repeated sampling with replacement from the 'parent' database, bootstrapping creates an empirically determined distribution of parameter estimates. A key advantage of this process is that it is independent of the restrictions associated with traditional parametric inference techniques, such as the assumption of multivariate normality (Hair et al., 1998). In this way, bootstrapping provides a mechanism for the analysis of large sets of data that are not normally distributed.

The Bollen-Stine bootstrap is a method that has been specifically developed for the chi-square statistic in structural equation modelling (Byrne, 2001). This approach involves

a transformation of the sample data so that the hypothesised model represents a perfect fit to the data. Bootstrapped samples are drawn, with replacement, from the transformed data sample. The distribution of the chi-square discrepancy function is then estimated from the bootstrapped samples under the assumption that the hypothesised model is correct.

As was suggested earlier, the deletion of one outlier did not lead to multivariate normality in the dataset used in the present study. Consequently, the Bollen-Stine bootstrapping procedure was used in the analysis of the structural model and the 'Bollen-Stine Adjusted Chi-square' statistic is reported in the discussion of the subsequent analysis.

6.10 Assessment of Discriminant Validity

Discriminant validity determines the extent to which the constructs within a model are different and is especially important as it provides information as to which of the constructs are interrelated (Holmes-Smith et al., 2006). Fornell and Larcker (1981) suggested that the variance extracted estimates described earlier in this paper can be used to assess whether constructs have discriminant validity. They argued that if the variance extracted estimates of any two constructs are greater than the squared correlation coefficient estimate between the two, discriminant validity can be assumed. Using this approach, the correlation coefficients of all constructs within the measurement model were compared with their respective variance extracted estimates. The results of this analysis are shown in Table 6-2:

Table 6-2: Variance Extracted, Correlations and Squared Correlations

Construct 1		Construct 2	Correlation Coefficient Estimate	Squared Correlation Coefficient	Variance Extracted Estimates
OrgCult	↔	HierCult	0.19	0.04	0.60; 0.56
OrgCult	↔	Form	0.20	0.04	0.60; 0.54
OrgCult	↔	Cent	0.22	0.05	0.60; 0.67
OrgCult	↔	Enjoy	0.31	0.10	0.60; 0.58
OrgCult	↔	Chall	0.13	0.02	0.60; 0.50
OrgCult	↔	Sport	0.08	0.01	0.60; 0.57
OrgCult	↔	Conf	-0.73	0.53	0.60; 0.73
OrgCult	↔	Court	0.12	0.02	0.60; 0.54
HierCult	↔	Form	0.42	0.17	0.56; 0.54
HierCult	↔	Cent	0.23	0.05	0.56; 0.67
HierCult	↔	Enjoy	0.10	0.01	0.56; 0.58
HierCult	↔	Chall	-0.03	0.00	0.56; 0.50
HierCult	↔	Sport	-0.01	0.00	0.56; 0.57
HierCult	↔	Conf	-0.08	0.01	0.56; 0.73
HierCult	↔	Court	0.11	0.01	0.56; 0.54
Form	↔	Cent	0.15	0.02	0.54; 0.67
Form	↔	Enjoy	0.10	0.01	0.54; 0.58
Form	↔	Chall	0.02	0.00	0.54; 0.50
Form	↔	Sport	-0.01	0.00	0.54; 0.57
Form	↔	Conf	-0.31	0.10	0.54; 0.73
Form	↔	Court	0.29	0.08	0.54; 0.54
Cent	↔	Enjoy	-0.06	0.00	0.67; 0.58
Cent	↔	Chall	-0.07	0.01	0.67; 0.50
Cent	↔	Sport	-0.14	0.02	0.67; 0.57
Cent	↔	Conf	-0.22	0.05	0.67; 0.73
Cent	↔	Court	0.14	0.02	0.67; 0.54
Enjoy	↔	Chall	0.33	0.11	0.58; 0.50
Enjoy	↔	Sport	0.14	0.02	0.58; 0.57
Enjoy	↔	Conf	-0.17	0.03	0.58; 0.73
Enjoy	↔	Court	0.34	0.12	0.58; 0.54
Chall	↔	Sport	0.35	0.13	0.50; 0.57
Chall	↔	Conf	-0.12	0.01	0.50; 0.73
Chall	↔	Court	0.34	0.11	0.50; 0.54
Sport	↔	Conf	-0.12	0.01	0.57; 0.73
Sport	↔	Court	0.49	0.24	0.57; 0.54
Conf	↔	Court	-0.16	0.02	0.73; 0.54

As can be seen in Table 6-2, the variance extracted estimates for each of the constructs in the model were greater than the squared correlation coefficient between any two constructs. Consequently, there is discriminant validity between all of the pairs for which variance extracted scores could be calculated. As variance extracted figures can only be calculated for reflective latent constructs, the discriminant validity for the

formative Job Scope composite variable could not be determined in this way. However, the correlation coefficients between the Job Scope composite and all of the other constructs in the model ranged from -0.29 to 0.51, which are well below the 0.80 level at which Hair et al. (1998) suggest multicollinearity (or a lack of discriminant validity) might become problematic.

6.11 Goodness of Fit (Measurement Model)

The full measurement model, which included all of the retained latent variables, was estimated. The model was an excellent fit to the data as the chi square statistic of 122.26 was not significant ($df = 108$; $p = 0.16$), while the Bollen-Stine bootstrapping procedure also led to a non-significant chi-square (0.47) after 500 bootstrap samples. All of the other goodness of fit statistics were also acceptable ($GFI = 0.95$; $AGFI = 0.90$; $SRMR = 0.04$; $TLI = 0.99$; $CFI = 0.99$; $RMSEA = 0.03$), suggesting the measurement model was nomologically valid and that the subsequent analysis of the structural model would be a meaningful representation of the relationships between the various indicator variables, latent variables and the Job Scope composite variable.

6.12 Conclusions

The present Chapter outlined the procedures by which the measurement properties of the various constructs in the preliminary model were evaluated. It also presented the results of tests conducted on the full measurement model that examined discriminant validity, multivariate normality and goodness of fit issues. The following Chapter discusses the estimation of the structural model.

Chapter 7

Evaluation of Structural Models

7.1 Introduction

This Chapter presents an examination of two structural models, a revised version of the preliminary model introduced in Chapter One, which resulted from the removal of latent constructs with poor measurement properties, and the final model, which resulted from several further modifications to the revised model. The relationships within the final model, including the various direct and total effects on endogenous constructs are then discussed. The results of a series of tests on the final model are also presented. These include tests of the hypotheses that were suggested in Chapter Three, tests for invariance between orchestras and other organisations and a post-hoc test for the presence of common method variance. The Chapter concludes with a discussion of the theoretical implications of the final model.

7.2 The Revised Model

Once the appropriateness of the full measurement model had been established, it was necessary to revise the preliminary model as three of the initial constructs had been excluded from the analysis and two constructs had been merged into one. The revised model, incorporating the ten remaining constructs, is shown in Figure 7-1. As with the measurement model, the partial disaggregation technique suggested by Bagozzi and Heatherrington (1994) was used to form composite indicators to measure some constructs in the structural models. For the sake of simplicity, these composite indicators are not shown in any of the figures.

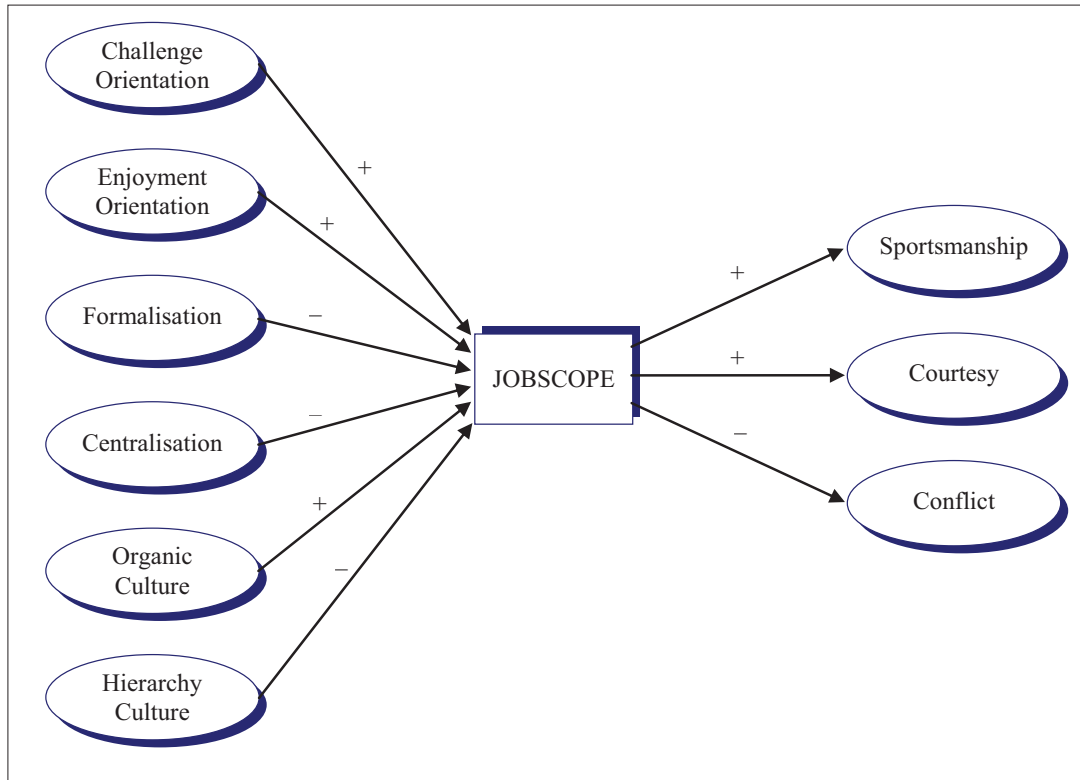


Figure 7-1: The Revised Model

As can be seen in Figure 7-1, the revised model included both of the intrinsic motivational orientation constructs (enjoyment and challenge), the two organisational structure constructs (formalisation and centralisation), one organic culture construct, which is an amalgam of the clan and adhocracy culture types and one of the two ‘mechanistic’ culture types, namely the hierarchy culture. As outlined in the preliminary model, the six variables were hypothesised to be positively linked to perceived job scope, which, in turn, was hypothesised to influence the two OCBs of interest (i.e. sportsmanship and courtesy) and artist-management conflict.

7.3 Assessment of Goodness of Fit (the Revised Model)

The goodness of fit indices from the confirmatory factor analyses were used to test the hypothesised structural relationships in the revised model. The revised model was a

poor fit to the data as the chi square statistic was 285.97 (df = 129; p = .000). The Bollen-Stine adjusted chi square was also significant (p = .002; 500 bootstraps), providing further evidence of lack of fit. The other goodness of fit indicators were marginal to unacceptable (GFI = 0.88; AGFI = 0.83; SRMR = 1.10; TLI = 0.87; CFI = 0.90; RMSEA = 0.08).

7.4 Model Re-specification

As the revised model did not fit the data adequately, the study moved into an exploratory phase, during which a series of specification searches were made using the modification indices computed by the AMOS program as a guide. The value of a modification index shows the expected decrease in the χ^2 value if a parameter is freed to be estimated, rather than fixed (Byrne, 2001). As each additional estimated parameter comes at the cost of one degree of freedom, modification indices which have large values are typically looked at first, with further parameters freed to be estimated until a suitable fit is found for the model. While this may appear a straightforward process, Hox and Bechger (1998) warn modification indices are statistically, not theoretically, driven and that each modification made to a model should be substantively justified.

7.5 The Final Model

The re-specification led to a final model that is shown in Figure 7-2. While non-significant relationships were deleted and modification indices used as a guide to freeing the additional parameters that were estimated, the relationships among constructs in the final model were based on sound theoretical considerations, in keeping with Hox and Bechger's (1998) recommendation. These considerations and their implications for arts management practitioners are discussed in subsequent sections.

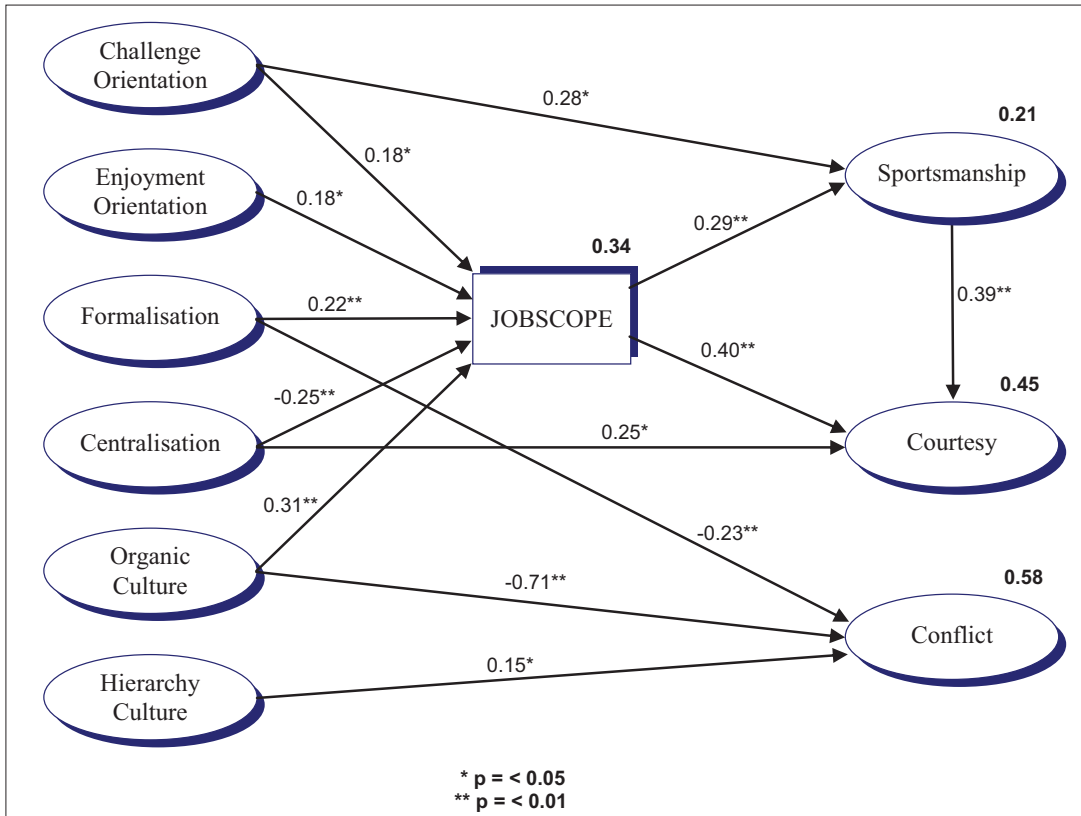


Figure 7-2: The Final Model

The final model was a substantial improvement over the revised model. The chi-square statistic was 142.03 (df = 125; p = 0.14) and the Bollen-Stine adjusted chi-square statistic was 0.48 after 500 bootstrap samples, indicating that the model fitted the data well. The other goodness of fit statistics examined were also acceptable (GFI = 0.93; AGFI = 0.90; SRMR = 0.05; TLI = 0.98; CFI = 0.99; RMSEA = 0.03).

7.6 Direct and Total Effects in the Final Model

As can be seen in the final model (Figure 7-2), a number of the hypothesised relationships were statistically significant. Both, enjoyment (0.18) and challenge (0.18) motivational orientations influenced artists' perceptions of their job scope. Somewhat surprisingly, while centralisation (-0.25) had a direct negative effect on perceived job

scope, as was expected, formalisation (0.22) had a direct positive effect on the same construct. Of the two cultural types that were expected to directly influence perceptions of job scope, organic culture (0.31) had this impact, while hierarchy culture did not.

Perceived job scope had a direct bearing on the sportsmanship construct (0.29) and an even greater effect on courtesy (0.40). However, the job scope construct did not influence conflict. A challenge motivational orientation had a direct influence on sportsmanship (0.28), while courtesy was influenced by centralisation (0.25) and sportsmanship (0.39).

In all, three constructs directly influenced organisational conflict. Organic culture (-0.71) had a strong negative impact on this construct, while hierarchy culture (0.15) had a comparatively weak positive influence. Formalisation also had a direct negative bearing (-0.23) on conflict. A summary of all of the direct effects in the final model can be seen in Table 7-1.

Table 7-1: Standardised Direct Effects

Effect of → On ↓	Enjoyment Orientation	Challenge Orientation	Formal'n	Central'n	Hierarchy Culture	Organic Culture	Job Scope	Sport
Job Scope	0.18	0.18	0.22	-0.25	—	0.31	—	—
Sport	—	0.28	—	—	—	—	0.29	—
Courtesy	—	—	—	0.25	—	—	0.40	0.39
Conflict	—	—	-0.23	—	0.15	-0.71	—	—

The relationships between several exogenous constructs in the final model affected sportsmanship and courtesy directly, and indirectly, through artists' perceptions of job scope. It is important, therefore, to consider the total effects, which also include indirect effects, in conjunction with the direct effects described earlier. These effects are summarised in Table 7-2.

Table 7-2: Standardised Total Effects

Effect of → On ↓	Enjoyment Orientation	Challenge Orientation	Formal'n	Central'n	Hierarchy Culture	Organic Culture	Job Scope	Sport
Job Scope	0.18	0.18	0.22	-0.25	—	0.31	—	—
Sport	0.05	0.33	0.06	-0.07	—	0.09	0.29	—
Courtesy	0.09	0.20	0.11	0.13	—	0.16	0.52	0.39
Conflict	—	—	-0.23	—	0.15	-0.71	—	—

As can be seen in Table 7-2, enjoyment motivational orientation (0.18) had the same impact on perceived job scope as did challenge motivational orientation (0.18). However, challenge orientation had more influence on the two OCB constructs of sportsmanship (0.33) and courtesy (0.20) than did enjoyment orientation (0.05 and 0.09, respectively). Formalisation influenced perceived job scope (0.22) and conflict (-0.23), and had smaller influences on sportsmanship (0.06) and courtesy (0.11). Centralisation had a total negative impact on perceived job scope (-0.25) and sportsmanship (-0.07), as well as an overall positive influence on courtesy (0.13).

Organic culture influenced the four endogenous variables. However, the effects of this construct on perceived job scope (0.31), and particularly conflict (-0.71), were substantially greater than its effects on sportsmanship (0.09) and courtesy (0.16). Hierarchy culture (0.15) only impacted on conflict. In line with expectations, perceived

job scope positively influenced sportsmanship (0.29) and courtesy (0.52), while sportsmanship influenced courtesy (0.39).

The squared multiple correlations (SMCs) of the endogenous variables in the final model (which are shown in Table 7-3) indicated that substantial amounts of variance were explained by the constructs' various antecedents. Some 34% of artists' perceptions of job scope was explained by five of the six antecedent factors, the notable exception being hierarchy culture. The SMC for sportsmanship was 0.21, while the SMC for courtesy was 0.45. Over half of the variance in conflict (58%) was explained by its antecedents. Overall, the final model seemed to provide a good explanation of the various endogenous constructs.

Table 7-3: Squared Multiple Correlations

Construct	SMC Estimate
Job Scope	34
Sportsmanship	21
Courtesy	45
Conflict	58

7.7 Testing the Hypotheses

As was mentioned earlier, four constructs within the preliminary model that was presented in Chapters One and Four were excluded from analysis due to problems with their measurement. As a result, the hypotheses relating to these constructs could not be tested in the present study and further research is needed to develop better scales for these constructs.

7.6.1 The Enjoyment Motivational Orientation – Job Scope Relationship

Hypothesis 1, which suggested that an enjoyment motivational orientation positively influenced artists' perceptions of job scope, was supported in this study, as indicated by the standardised path coefficient of 0.18 ($p = 0.03$).

7.6.2 The Challenge Motivational Orientation – Job Scope Relationship

The standardised path coefficient between challenge motivational orientation and perceived job scope was 0.18 ($p = 0.02$) indicated support for Hypothesis 2, which suggested a positive relationship between these two constructs.

7.6.3 The Formalisation – Job Scope Relationship

Hypothesis 5 suggested higher levels of formalisation would negatively impact on artists' perceptions of job scope. Although there was a relationship between the two, the relationship was positive (0.18; $p = 0.00$). Hence this hypothesis was not supported.

7.6.4 The Centralisation – Job Scope Relationship

Hypothesis 6 suggested higher levels of centralisation would lead to lower levels of perceived job scope. The standardised path coefficient of -0.25 ($p = 0.00$) indicates that this hypothesis was supported.

7.6.5 The Organic Culture – Job Scope Relationship

Hypotheses 7 and 8 suggested a clan culture and/or an adhocracy culture would result in higher levels of perceived job scope. As discussed earlier, an exploratory factor analysis revealed the presence of a single cultural dimension that included elements of both the clan and adhocracy cultures. This combined culture, which was labelled

'organic culture', was positively related to artists' perceptions of job scope (0.31; $p = 0.00$). Thus, in a sense, hypotheses 7 and 8 were supported.

7.6.6 The Hierarchy Culture – Job Scope Relationship

Hypothesis 9 suggested a hierarchy culture would lead to lower levels of perceived job scope. The standardised path coefficient between these two constructs (-0.12) was negative, but not statistically significant ($p = 0.10$) in the revised model, and was therefore deleted in the final model. On this basis, hypothesis 9 was not supported.

7.6.7 The Job Scope – Sportsmanship Relationship

Hypothesis 11 suggested high levels of perceived job scope among artists would result in greater sportsmanship behaviours. The standardised path coefficient of 0.29 ($p = 0.00$) indicates support for this hypothesis.

7.6.8 The Job Scope – Courtesy Relationship

Hypothesis 12 suggested courtesy behaviours would be positively influenced by high levels of perceived job scope. This hypothesis was also supported in the study, as indicated by a standardised path coefficient of 0.40 ($p = 0.00$).

7.6.9 The Job Scope – Conflict Relationship

Hypothesis 13 suggested high levels of perceived job scope among artists would lead to lower levels of perceived conflict between artists and managers. The standardised path coefficient between these two constructs (0.05) was not statistically significant in the final model ($p = 0.42$) and was consequently deleted. Hence, this hypothesis was not supported.

7.8 Invariance Testing

There are a number of ways in which symphony orchestras differ from other arts organisations. They are substantially larger than other arts organisations, employing more artistic and administrative personnel in their operations. They appear to be more heavily bureaucratised than other arts organisations, most of which tend to adopt more flexible, organic structures. This is not only the case in the administrative areas of orchestral organisations but also among members of the player group, who are typically part of a formal sub-structure (i.e. principals, associate principals, rank and file musicians) and largely perform in accordance with the demands of a conductor, having limited input into the creative process. By contrast, Artistic Directors of other, smaller arts organisations frequently involve artistic personnel in the development of scripts, choreography, design aspects and other parts of the creative process.

Artistic personnel in orchestral organisations are more likely to be members of a union, are generally better paid and also tend to enjoy more favourable working conditions (e.g. better security of tenure, set working hours, set breaks and so on) than their counterparts in smaller organisations. These factors suggest the cultural values and norms of orchestral musicians may be different to those of artists in other organisations.

A series of t-tests, in which the construct mean scores for orchestras were compared with those of the other organisations (combined) revealed statistically significant differences to be present for three of the ten variables. The results of these tests are presented in Table 7-4 and Table 7-5.

Table 7-4: Means and Standard Deviations

	Organisation Type	Mean	SD
	Organic Culture	Others	4.38
Orchestras		2.92	1.30
Conflict	Others	3.90	1.44
	Orchestras	5.50	1.21
Centralisation	Others	4.67	1.43
	Orchestras	3.93	1.70

Table 7-5: Orchestras compared to the other organisations

	Equal variances:	Levene's Test		t-test for equality of the means		
		F	Sig.	T	df	Sig. (2-tailed)
Organic Culture	Assumed	0.10	0.75	7.81	201.00	0.00
	Not assumed			7.84	193.62	0.00
Conflict	Assumed	2.93	0.09	-8.43	201.00	0.00
	Not assumed			-8.59	200.29	0.00
Centralisation	Assumed	3.96	0.05	3.36	201.00	0.00
	Not assumed			3.30	173.79	0.00

As can be seen in Table 7-4, artistic personnel in non-orchestra organisations felt their organisations had a more organic structure than did their counterparts in orchestras, which is generally in line with expectations. A comparison of the mean conflict scores suggested orchestra musicians perceived a greater level of conflict between themselves and their management than did artists in other organisations. Somewhat surprisingly, the level of centralisation in orchestras was significantly lower than it was in other organisations, suggesting orchestral musicians felt they were allowed more input into decision making than did artists in other organisations. This, for the reasons mentioned earlier, is contrary to what was expected.

In view of these differences, it was considered prudent to conduct a test for invariance between orchestras and other organisations, in order to see whether the relationships in the final model were moderated by the type of organisation to which respondents belonged. This test was conducted following the two-stage procedure suggested by Byrne (2004). The first stage of analysis required the construction of a baseline, or unconstrained, model in which all parameters in the structural model were estimated simultaneously across both groups (orchestras and other organisations). In the second stage of analysis, the structural estimates were constrained to be equal across both groups and a chi-square difference test was used to assess whether the two groups were invariant. If the difference between the two chi-square statistics was not significant, it could be concluded that the models for both orchestras and other organisations are in fact the same. The results of the invariance test are shown in Table 7-6.

Table 7-6: Invariance Test Statistics

	Chi-square	df	CFI	TLI	RMSEA
Constrained Model	277.42	263	0.99	0.99	0.02
Unconstrained Model	259.94	250	0.99	0.99	0.01
Difference	17.48	13			

As can be seen in the Table 7-6, the difference between the chi-square statistics of the constrained and unconstrained models was 17.48, which was not statistically significant at the 5% level as 13 additional degrees of freedom were obtained by constraining the various estimates. The structural model was, therefore, the same for the orchestras and the other arts organisations included in the present study.

7.9 Testing for Common Method Variance

The data used in the present study were obtained from respondents' self-reports. Thus, all of the responses were obtained from the same source, a situation that Podsakoff and Organ (1986) warn can lead to inflationary effects due to 'common method variance'. While Crampton and Wagner (1994) noted that some variables, a number of which were included in the present study, were not susceptible to common method variance, it was still considered prudent to test for this phenomenon. In accordance with Podsakoff and Organ's (1986) suggestion, Harman's single-factor test, which is a post-hoc diagnosis of common method variance, was undertaken.

The fundamental premise underlying this test is that, if common method variance is present, the unrotated solution obtained by an exploratory factor analysis of all the variables should lead to a single, general factor that accounts for a large majority of the variance explained. When Harman's single-factor test was applied in the present study, the unrotated factor solution found 13 factors with eigenvalues greater than one that, together, explained a total of 72% of the variance in the data. Further, the first factor only accounted for 20% of the explained variance. It would seem that common method variance is not a serious problem in the present study and that the results can be accepted with some confidence.

7.10 A Discussion of the Final Model

The relationships between the various constructs within the final model have implications for arts managers. As was discussed earlier, a number of key hypotheses were supported in the model. However, the model also included several new relationships that were found to be empirically and theoretically sound.

The preliminary data analysis that was presented in Chapter Five suggested professional performing artists are motivated intrinsically, as measured by their enjoyment and challenge orientations. This lends support to the arguments of researchers such as Frey (1997) and Towse (2006). The final model also found artists who have an intrinsic motivational orientation are likely to perceive their jobs as having high levels of job scope, which is consistent with O'Connor and Barrett's (1980) suggestion. Challenge motivational orientation positively influenced the level of sportsmanship displayed by artists, which seems reasonable as highly creative people are characteristically absorbed in and devoted to their work (MacKinnon, 1962). Hence, it is conceivable that artists who are particularly motivated by challenge are too consumed by the challenges of their work to spend time complaining about relatively trivial matters.

Davis and Scase's (2000) suggestion that a bureaucratic organisational structure, as indicated by high formalisation and centralisation, leads to lower perceptions of job scope was only partly supported. In keeping with expectations, a centralised organisational structure, in which key decisions are made by a central authority, was found to be negatively related to perceived job scope. Centralisation also had a negative impact on sportsmanship, which makes sense as artists who have minimal input into decision making are likely to complain more. The positive impact centralisation had on courtesy may be due to the elevation of camaraderie or esprit de corps among artists as a reaction to the dictates of a central authority.

Interestingly, high levels of formalisation, which can be seen in set rules, policies and procedures, had a positive influence on perceptions of job scope, as well as a negative influence on conflict. This suggests artists who are supported in their organisations by a sound set of rules and operational guidelines are not only likely to perceive their jobs as

enriched, but are also likely to feel there is less conflict between themselves and their management. The theoretical premises behind these relationships are plausible. Formal rules and procedures may support the routine part of an artist's job, allowing more opportunity for the variety or 'indeterminacy' that the more creative aspects of their work bring, while a detailed job description is likely to lead to increased feedback from the job itself. Formalised communication mechanisms are also likely to promote feedback from others.

The negative link between formalisation and conflict is even more apparent, as well-crafted rules, procedures, job descriptions and organisational goals can be used to articulate management's expectations of artists' performance. This promotes a situation in which there is a shared vision and both groups understand their roles and responsibilities in the organisation. Hence, it is possible for high levels of formalisation to reduce conflict between artists and managers.

The fact that an organic culture positively influenced artists' perceptions of job scope is also a theoretically sound proposition. The emphasis on flexibility and innovation within this type of culture, while maintaining high levels of group morale and cohesion, is likely to enhance artists' perceptions of task variety, significance, identity, autonomy and job feedback. This being the case, it is not surprising that an organic culture had a strong, direct negative influence on conflict and that a bureaucratic hierarchy culture had a positive effect on conflict.

It is interesting to note that a hierarchy culture, like formalisation, is also largely concerned with rules, policies and procedures. What differentiates the two constructs is that formalisation refers only to the extent to which these elements are *present* within an organisation, whereas a hierarchy culture has to do with the level of *emphasis* or

importance attached to them. What the final model suggests is that, in a performing arts context, formal rules may reduce conflict. However, a culture that places undue emphasis on their importance is likely to increase conflict, as artists are likely to view managers as being overly driven by rules and procedures and not by artistic excellence.

Consistent with the arguments of Farh et al. (1990), Cappelli & Rogovsky (1998) and Chiu and Chen (2005), artists' perception of job scope was positively related to the two OCB constructs examined in the study (sportsmanship and courtesy). Sportsmanship also had a positive influence on courtesy, a relationship that is plausible as artists who are not unduly concerned about minor inconveniences are unlikely to create problems for others.

7.11 Conclusions

This Chapter presented analyses of the revised preliminary structural model and the final structural model, examining in some depth the direct and total effects of each of the final model's endogenous relationships. It also discussed the results of tests for nine of the thirteen hypothesised relationships presented in Chapter Three, before examining the result of a test for invariance between orchestras and other types of arts organisations. The Chapter then described the results of a Harman's single factor test conducted to detect the possible presence of common method variance before concluding with a discussion of the implications of the relationships within the final model.

Chapter 8

Limitations, Implications and Conclusion

The present research found a number of the relationships among the variables investigated, as were suggested in the literature, applied in a professional performing arts context. As can be seen in the final model (shown in Figure 7-2), the structural and cultural characteristics of arts organisations, as well as artist's motivational orientations, influenced artists' propensity to display OCBs directly or indirectly through perceived job scope. The model also suggested structural and cultural elements impacted on the levels of conflict between artists and their managers. These findings have implications for arts managers. However, before these implications can be discussed, it is important to note that, as with most research of this nature, the present study was not without its theoretical and practical limitations.

8.1 Limitations of the Study

The first and, arguably, most important limitation associated with the present study was the issue of sample size. The maximum likelihood estimation method used in structural equation modelling requires a relatively large sample (Holmes-Smith et al., 2006; Hox & Bechger, 1998; Boomsma, 1982). Boomsma (1982) has argued that a minimum sample size of 200 is required to achieve a proper solution, while Anderson and Gerbing (1988) recommend a minimum sample size of 150. Although the sample size of 203 satisfied these minimum requirements and the final model achieved a converged solution with no improper values (i.e. no negative error variances), the sample was, despite all efforts, smaller than desired.

Another limitation has to do with the fact that maximum likelihood estimation assumes data to be multivariate normal, however, in practice this is rarely achieved (Byrne, 2001). After the removal of one case that was not representative of the population under investigation, the data used in this study still had minor departures from normality. Hence, the Bollen-Stine bootstrapping technique was used to adjust the chi-square distribution statistic for multivariate non-normality.

A third limitation was that all of the variables were measured using a self-report questionnaire, a method that can lead to the artificial inflation of correlations and covariances through common method variance. Although common method variance did not appear to be present in this study, the findings should still be interpreted with a degree of caution.

The study's findings are further limited by the fact that only the artistic employees of larger, high-profile Australian performing arts companies were approached to participate in the study. The findings may not be generalisable to other arts entities, such as community arts organisations, professional/amateur (pro-am) companies or commercial arts organisations.

Another limitation was that a number of hypotheses presented in the preliminary model could not be tested due to measurement issues with some of the constructs. For example, the final model did not include either of the external motivational orientation constructs, which prevented an exploration of the hypothesised contrasting effects of intrinsic and extrinsic motivational orientations on perceived job scope. Further, while the model enabled an examination of the two contrasting types of culture, namely organic and mechanistic cultures, it was not possible to examine the effects of a market culture.

The final limitation identified had to do with the formative composite index used to measure the job scope construct. While the conditions under which Diamantopoulos and Winklhofer (2001) consider it acceptable to use of this type of measure were satisfied, formative composite indexes are inherently more “abstract and ambiguous” (Bagozzi, 1994: 333) than latent variables measured with reflective indicators.

8.2 Implications for Arts Managers

Notwithstanding the limitations outlined in the previous section, the results of this study have a number of implications for arts managers concerned about the management of their artistic personnel. Indeed, the study highlights some important dynamics within arts organisations that have the potential to directly influence the ways in which arts managers can reduce the level of conflict between themselves and their artists, while promoting artists’ organisational citizenship behaviours.

The results suggested artists’ perceptions of the scope of their jobs have a direct positive bearing on both sportsmanship and courtesy. This being the case, it is in the best interests of arts managers to design artists’ work so it has a high degree of variety, significance, identity, autonomy and feedback. It is also critical that managers impress upon artists the importance of tolerating minor inconveniences without complaint for the overall benefit of the organisation, which, in turn, is likely to increase the level of courtesy artists display towards each other.

Both challenge and enjoyment motivational orientations impacted positively on artists’ perceptions of job scope, and, therefore, on sportsmanship and courtesy. Further, a challenge orientation was found to have a direct, positive effect on sportsmanship and, through this construct, a positive influence on courtesy. These relationships have significant implications for arts managers, particularly in the area of recruitment and

selection practices. While it is a given that talent, ability and experience are of primary importance in the hiring of new artistic staff, arts managers could also achieve the inherent benefits of increased perceived job scope and more OCB if they were to recruit intrinsically oriented people. Perhaps the level of intrinsic motivation possessed by two or more applicants with very similar artistic ability could be the deciding factor in final selection. Thus, a number of questions relating to motivational orientation should figure in interviews when recruiting artistic personnel. Other tools, such as aptitude tests and personality tests, could also be useful in achieving this aim.

The presence of an organic culture could do more to reduce conflict levels between artists and managers than any other factor considered in this study. In addition, an organic culture is likely to have a positive impact on artists' perception of job scope and, in turn, increase artists' propensity to display OCBs. Arts managers would be well advised to actively foster an organisational culture that focuses on flexibility and innovation, and that stresses the importance of risk-taking and creative development in order to keep artistic staff challenged and interested. It is also important for arts managers to act as mentors for employees, to encourage a cohesive team spirit and to engage in activities that boost morale.

The presence of a hierarchy culture was found to increase conflict, while higher levels of formalisation were found to reduce it. This is interesting as both constructs have to do with the formal rules, procedures and guidelines that employees are required to follow. However, as was mentioned earlier, there is an important distinction between the two constructs. Formalisation is concerned with the actual presence of rules and procedures, whereas a hierarchy culture is one that places particular emphasis or importance on these formalities.

Arts managers should set out clear rules, procedures and guidelines, as these are not only likely to have a mitigating effect on conflict, they are also likely to impact positively on artists' perceptions of job scope and, indirectly, increase the levels of sportsmanship and courtesy displayed by artists. However, managers should avoid placing undue emphasis on these formalities, as this could cause artists to perceive managers as having an overriding concern with the smooth, efficient running of the organisation and not enough interest in the art produced. Managers need to show a genuine empathy for the creative vision and desires of artistic staff and strive toward a compromise between artistic goals and the commercial goals of the organisation.

The centralisation of decision making authority within arts organisations is likely to lead to a negative view of job scope by artistic personnel and also to reduce artists' sportsmanship. However, centralisation also had a positive influence on courtesy, perhaps due to an increase in camaraderie and solidarity among artistic personnel in response to perceived autocratic rule. If this is case, the increased courtesy displayed by artists could be viewed as a positive by-product of a negative situation. As lower levels of centralisation lead directly to greater perceived job scope and indirectly to more OCBs, arts managers would obtain significant benefits by actively involving artists in the decision making process.

Apart from the implications for arts managers already outlined, the study has implications for other stakeholders. It would be useful, for example, for further research to be conducted into the impact of the constructs that were discarded in the present study (i.e. compensation motivational orientation, outward motivational orientation and market culture) on the two dependent variables of OCB and conflict, although further development is needed on the constructs before such analysis can be undertaken.

The pressure exerted by Government funding authorities on arts organisations to increase their earned income has led directly to phenomena such as managerialism, marketisation and the commodification of culture, which can not only taint programming activities to the point that they stifle true creativity and innovation, they can also hinder the cultivation of a uniquely Australian artistic voice.

The creation and performance of new Australian works need to be carefully managed by arts organisations as they can impact on their viability, which means compromises must be reached. Indeed it may be the case that new works are included among popular, more established programmes. Nonetheless, funding structures that take note of the quality of the art produced (as assessed by peers) as well the potential to project an Australian artistic identity, irrespective of revenue generated, can relieve at least some of the pressure on arts companies that take significant financial risks in order to develop and stage innovative, world-class artistic products.

8.3 Some Concluding Remarks

The present study initially set out to examine whether a number of suggested antecedent factors affected professional artists' perception of the scope of their jobs, as measured by levels of task variety, task identity, task significance, autonomy and feedback from the job. However, three of the ten antecedents constructs were removed from the analysis due to measurement issues and a further two antecedents were found to be better represented by a single construct.

Consequently, six antecedents were examined, three of which (organic culture, enjoyment motivational orientation and challenge motivational orientation) were hypothesised to be positively related to artists' perception of job scope, while three (formalisation, centralisation, and hierarchy culture) were hypothesised to negatively

influence perceived job scope. The study also attempted to determine whether perceived job scope increased artists' predisposition to display two organisational citizenship behaviours (sportsmanship and courtesy), while decreasing conflict between artists and managers. Job scope was hypothesised to mediate the relationships between the six antecedents and the two OCB constructs and also the relationship between the six antecedents and conflict.

The final structural model suggested a number of significant relationships between the constructs. For example, the two intrinsic motivational orientations (enjoyment and challenge orientation) impacted positively on perceived job scope, which was consistent with O'Connor and Barrett's (1980) results. Highly centralised decision making was negatively related to artists' perceptions of job scope, as had been suggested by Davis and Scase (2000). However, formalisation had a positive relationship with perceived job scope, which was contrary to expectations. Higher levels of formalisation were also found to reduce conflict, which suggested arts organisations benefit from the formulation and implementation of a comprehensive set of rules, procedures and guidelines. Centralisation, on the other hand, had a positive relationship with the level of courtesy displayed by artists.

Of the two contrasting types of organisational culture examined in the study, an organic culture was found to relate positively to perceived job scope, which is in keeping with prior research (e.g. Deshpande et al., 1993; Quinn & Cameron, 1983; Quinn & Rohrbaugh, 1981), whereas a hierarchy culture did not have this effect. Hierarchy did, however, seem to increase the level of conflict between artists and managers, whereas an organic culture significantly reduced such conflict.

A high degree of perceived job scope positively affected the OCBs displayed by artists, as had been suggested by earlier research (e.g. Chiu & Chen, 2005; Farh et al., 1990). However, job scope did not influence conflict. Thus, the final model supported a partially mediated scenario between five of the six antecedents (enjoyment and challenge motivational orientations, formalisation, centralisation and organic culture) and the two OCB dimensions of sportsmanship and courtesy. Conflict, on the other hand, was not influenced by perceived job scope, but was directly affected by formalisation, centralisation, and hierarchy culture.

The present study suggests there are a number of mechanisms that can reduce conflict and increase OCBs in the professional performing arts industry. For arts managers, the most effective way of reducing conflict appears to be the creation and maintenance of an organic organisational culture and minimising the perceived presence of a hierarchy culture. Conflict can also be reduced by having formalised documents, such as rules, procedures, and job descriptions.

Arts managers can increase the levels of organisational citizenship behaviours among their artistic personnel by ensuring their work is enriched or high in job scope. Formalisation and an organic culture are antecedents to artists' perceptions of job scope, which reinforces the importance of arts managers fostering a flexible, innovative organisational culture and to instituting formal rules and procedures. An intrinsic motivational orientation also increases perceived job scope. Hence, arts managers should recruit artists who are motivated by the enjoyment, and particularly the challenge, associated with their work. Although centralisation can increase the level of courtesy displayed by artists, it impacts negatively on perceived job scope and

sportsmanship. Therefore arts managers should actively involve artists in key areas of decision making.

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APPENDIX 1

LETTER OF INVITATION / INFORMATION SHEET

Dear Participant

I am a lecturer in Arts Management at the West Australian Academy of Performing Arts and am currently undertaking research into the motivation of professional performing artists in Australia's leading arts organisations.

Specifically, I am investigating what motivates you as an artist, and how your motivation levels can be affected by a number of organisational factors, such as structure, culture, job characteristics, managerialism and conflict. Your input to the study will be invaluable and I would sincerely appreciate you taking a few minutes of your time to complete the attached questionnaire.

This research is a critical part of my Doctor of Philosophy studies and is being supervised by Professor Geoffrey Soutar (Director of the Graduate School of Management, UWA) and Professor Margaret Seares (Deputy Vice Chancellor at UWA, and a former Director of the Australia Council for the Arts).

Your participation is voluntary and all of the completed questionnaires will be treated with the strictest of confidence – neither you nor your organisation are identifiable. Of course, you may withdraw at any stage should you wish not to proceed.

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

Again, I sincerely thank you for taking the time to contribute to this study. Should you have any queries in relation to the project, please do not hesitate to email my supervisor Professor Geoffrey Soutar at gsoutar@biz.uwa.edu.au.

Yours faithfully

Christopher Chalon

APPENDIX 2 (See following page)

Arts Management Survey



For what type of arts organisation do you work? (Please tick the appropriate box).

- | | | |
|----------------------------------|---|---|
| <input type="checkbox"/> Theatre | <input type="checkbox"/> Ballet | <input type="checkbox"/> Chamber Orchestra |
| <input type="checkbox"/> Opera | <input type="checkbox"/> Contemporary Dance | <input type="checkbox"/> Symphony Orchestra |

How long have you worked for your present company? (Please tick the appropriate box).

- | | | |
|--|---------------------------------------|--|
| <input type="checkbox"/> Under 12 months | <input type="checkbox"/> 3 – 5 years | <input type="checkbox"/> Over 10 years |
| <input type="checkbox"/> 1 – 2 years | <input type="checkbox"/> 6 – 10 years | |

The questions in this section deal with what motivates you as an artist. Please circle the number you feel is most appropriate.

	Strongly Disagree							Strongly Agree	
	1	2	3	4	5	6	7		
I am not concerned about what other people think of my work	1	2	3	4	5	6	7		
I prefer having someone set clear goals for me in my work	1	2	3	4	5	6	7		
The more difficult a work problem, the more I enjoy trying to solve it	1	2	3	4	5	6	7		
I am keenly aware of the income goals I have for myself.	1	2	3	4	5	6	7		
I want my work to provide me with opportunities to increase my knowledge and skills	1	2	3	4	5	6	7		
To me, success means doing better than other people	1	2	3	4	5	6	7		
I prefer to figure things out for myself	1	2	3	4	5	6	7		
No matter what the outcome of a project, I am satisfied if I feel I gained a new experience	1	2	3	4	5	6	7		
I enjoy relatively simple, straightforward tasks	1	2	3	4	5	6	7		
I am keenly aware of the promotion goals I have set for myself	1	2	3	4	5	6	7		
Curiosity is the driving force behind much of what I do	1	2	3	4	5	6	7		
I'm less concerned with what work I do than what I get for it	1	2	3	4	5	6	7		
I enjoy tackling problems that are completely new to me	1	2	3	4	5	6	7		
I prefer work I know I can do well over work that stretches me	1	2	3	4	5	6	7		
I'm concerned about how other people are going to react to my ideas	1	2	3	4	5	6	7		
I seldom think about salary or promotion	1	2	3	4	5	6	7		
I'm more comfortable when I can set my own goals	1	2	3	4	5	6	7		
I believe there is no point in doing a good job if nobody else knows about it	1	2	3	4	5	6	7		
I am strongly motivated by the money I can earn	1	2	3	4	5	6	7		
It is important for me to be able to do what I most enjoy	1	2	3	4	5	6	7		
I prefer working on projects with clearly specified procedures	1	2	3	4	5	6	7		
As long as I can do what I enjoy, I'm not that concerned about what I'm paid	1	2	3	4	5	6	7		
I enjoy doing work that is so absorbing I forget about everything else	1	2	3	4	5	6	7		
I am strongly motivated by recognition I can earn from other people	1	2	3	4	5	6	7		
I have to feel that I'm earning something for what I do	1	2	3	4	5	6	7		
I enjoy trying to solve complex problems	1	2	3	4	5	6	7		
It is important for me to have an outlet for self-expression	1	2	3	4	5	6	7		
I want to find out how good I really can be at my work	1	2	3	4	5	6	7		
I want other people to find out how good I really can be at my work	1	2	3	4	5	6	7		
What matters most to me is enjoying what I do	1	2	3	4	5	6	7		

How well would you say these statements reflect your company?

	Strongly Disagree						Strongly Agree	
	1	2	3	4	5	6	7	
Our company has adopted a business-like culture	1	2	3	4	5	6	7	
Our management has high commercial objectives	1	2	3	4	5	6	7	
Our management has high artistic standards	1	2	3	4	5	6	7	
I welcome our company's commercial and financial objectives	1	2	3	4	5	6	7	
Cost is a major factor in determining artistic outcomes	1	2	3	4	5	6	7	
Commercial objectives often compromise artistic outcomes	1	2	3	4	5	6	7	
We are constantly being asked to do more with fewer resources	1	2	3	4	5	6	7	
Employees should be aware of our company's strategic directions	1	2	3	4	5	6	7	

How well would you say these statements reflect your company's culture?

	Strongly Disagree						Strongly Agree	
	1	2	3	4	5	6	7	
My organisation is a very personal place. It is like an extended family. People seem to share a lot of themselves	1	2	3	4	5	6	7	
The head of my organisation is generally considered to be a mentor, sage, or a father or mother figure	1	2	3	4	5	6	7	
The 'glue' that holds my organisation together is loyalty and tradition. Commitment runs high	1	2	3	4	5	6	7	
My organisation emphasises human resources. High cohesion and morale in the firm are important	1	2	3	4	5	6	7	
My organisation is a very dynamic and entrepreneurial place. People are willing to stick their necks out and take risks	1	2	3	4	5	6	7	
The head of my organisation is generally considered to be an entrepreneur, an innovator, or a risk taker	1	2	3	4	5	6	7	
The 'glue' that holds my organisations together is a commitment to innovation and development. There is an emphasis on being first	1	2	3	4	5	6	7	
My organisation emphasises growth and acquiring new resources. Readiness to meet new challenges is important	1	2	3	4	5	6	7	
My organisation is very job oriented. A major concern is with getting the job done, without much personal involvement	1	2	3	4	5	6	7	
The head of my organisation is generally considered to be a producer, a technician, or a hard driver	1	2	3	4	5	6	7	
The 'glue' that holds my organisation together is an emphasis on tasks and goal accomplishment. A job orientation is commonly shared	1	2	3	4	5	6	7	
My organisation emphasises competitive actions and achievement. Measurable goals are important	1	2	3	4	5	6	7	
My organisation is a very formal and structured place. Established procedures generally govern what people do	1	2	3	4	5	6	7	
The head of my organisation is generally considered to be a coordinator, an organiser, or an administrator	1	2	3	4	5	6	7	
The 'glue' that holds my organisation together is formal rules and policies. Maintaining a smooth-running institution is important here	1	2	3	4	5	6	7	
My organisation emphasises performance and stability. Efficient, smooth operations are important	1	2	3	4	5	6	7	

How well does each of the following statements describe your company?

	Definitely False						Definitely True	
	1	2	3	4	5	6	7	
There is little or no conflict between artistic staff and Management	1	2	3	4	5	6	7	
Artistic staff and Management rate the importance of decisions in the same way	1	2	3	4	5	6	7	
Artistic staff and Management share the same values	1	2	3	4	5	6	7	
Artists and managers feel their goals are in harmony with each other	1	2	3	4	5	6	7	
Artistic staff and Management differ on the basic goals that should be pursued	1	2	3	4	5	6	7	

How well would you say these statements reflect you as a member of your company?

	Strongly Disagree				Strongly Agree		
	1	2	3	4	5	6	7
I take steps to prevent problems with other workers	1	2	3	4	5	6	7
I help others who have heavy workloads	1	2	3	4	5	6	7
I do not take unnecessary time off work	1	2	3	4	5	6	7
I try to avoid creating problems for co-workers	1	2	3	4	5	6	7
I help others who have been absent	1	2	3	4	5	6	7
I consume a lot of time complaining about trivial matters	1	2	3	4	5	6	7
I do not take extra breaks	1	2	3	4	5	6	7
I willingly give my time to help others with work problems	1	2	3	4	5	6	7
I keep abreast of changes in the organisation	1	2	3	4	5	6	7
My attendance at work is above the norm	1	2	3	4	5	6	7
I always find fault with what the organisation is doing	1	2	3	4	5	6	7
I read and keep up with organisation announcements, memos and the like	1	2	3	4	5	6	7
I obey company rules even when no one is watching	1	2	3	4	5	6	7
I am mindful of how my behaviour affects other people's jobs	1	2	3	4	5	6	7
I tend to make "mountains out of molehills"	1	2	3	4	5	6	7
I keep up with developments in the company	1	2	3	4	5	6	7

How well do the following statements describe your position in your company?

	Strongly Disagree				Strongly Agree		
	1	2	3	4	5	6	7
My job requires me to work closely with other people (either clients or people in related jobs in my own organisation)	1	2	3	4	5	6	7
There is a lot of autonomy in my job	1	2	3	4	5	6	7
My job involves doing a whole and identifiable piece of work	1	2	3	4	5	6	7
There is a lot of variety in my job	1	2	3	4	5	6	7
My job is very significant or important	1	2	3	4	5	6	7
Managers or co-workers let me know how well I am doing in my job	1	2	3	4	5	6	7
Doing the job itself provides me with information about my work performance	1	2	3	4	5	6	7

How well does each of the following statements describe your company?

	Definitely False				Definitely True		
	1	2	3	4	5	6	7
Duties, authority and accountability of personnel are documented in policies, procedures or job descriptions	1	2	3	4	5	6	7
Written procedures and guidelines are available for most work situations	1	2	3	4	5	6	7
Appraisals are based on written performance standards	1	2	3	4	5	6	7
Written documents, such as budgets, plans and schedules, are an integral part of the job	1	2	3	4	5	6	7
Formal communication channels have been established	1	2	3	4	5	6	7
Any decision I make has to have my Artistic Director's / Conductor's approval	1	2	3	4	5	6	7
There is little action taken here until my Artistic Director / Conductor approves a decision	1	2	3	4	5	6	7
Even small matters have to be referred to someone higher up for a final answer	1	2	3	4	5	6	7
A person who wants to make his own decision would be quickly discouraged here	1	2	3	4	5	6	7
I have to ask my Artistic Director / Conductor before I do almost anything	1	2	3	4	5	6	7

Of the following paired statements, which one is a better representation of your organisation (for each pair of statements, please tick either statement A OR statement B). Tick only ONE BOX for each of the paired statements

- | | |
|---|--------------------------|
| 1(A) Our organisation is most concerned about developing a cohesive team and maintaining staff morale. We try to develop our people as much as we can. | <input type="checkbox"/> |
| 1(B) Our organisation is most concerned with being flexible, innovative and ready to take opportunities as they arise. We try to grow and build our resources. | <input type="checkbox"/> |
| 2(A) Our organisation is most concerned with internal communication and managing information. We try to control activities and ensure we have a stable environment. | <input type="checkbox"/> |
| 2(B) Our organisation is most concerned about planning and goal setting. We try to be efficient and productive. | <input type="checkbox"/> |
| 3(A) Our organisation is most concerned about developing a cohesive team and maintaining staff morale. We try to develop our people as much as we can. | <input type="checkbox"/> |
| 3(B) Our organisation is most concerned with internal communication and managing information. We try to control our activities and ensure we have a stable environment. | <input type="checkbox"/> |
| 4(A) Our organisation is most concerned about developing a cohesive team and maintaining staff morale. We try to develop our people as much as we can. | <input type="checkbox"/> |
| 4(B) Our organisation is most concerned about planning and goal setting. We try to be efficient and productive. | <input type="checkbox"/> |
| 5(A) Our organisation is most concerned with being flexible, innovative and ready to take opportunities as they arise. We try to grow and build our resources. | <input type="checkbox"/> |
| 5(B) Our organisation is most concerned with internal communication and managing information. We try to control our activities and ensure we have a stable environment. | <input type="checkbox"/> |
| 6(A) Our organisation is most concerned with being flexible, innovative and ready to take opportunities as they arise. We try to grow and build our resources. | <input type="checkbox"/> |
| 6(B) Our organisation is most concerned about planning and goal setting. We try to be efficient and productive. | <input type="checkbox"/> |

How well do the following statements describe your work within your company?

		Very Inaccurate						Very Accurate
		↓						↓
My job requires me to use a number of complex or sophisticated skills	1	2	3	4	5	6	7	
My job requires a lot of cooperative work with other people	1	2	3	4	5	6	7	
My job is arranged so that I do not have the chance to do an entire piece of work from beginning to end	1	2	3	4	5	6	7	
Just doing the work required by the job provides many chances for me to figure out how well I am doing	1	2	3	4	5	6	7	
My job is simple and repetitive	1	2	3	4	5	6	7	
My job can be done adequately by a person working alone – without talking or checking with other people	1	2	3	4	5	6	7	
The Artistic Director / Conductor and co-workers on this job almost never give me any feedback about how well I am doing in my work	1	2	3	4	5	6	7	
My job is one in which a lot of other people can be affected by how well the work gets done	1	2	3	4	5	6	7	
My job denies me any chance to use my personal initiative or judgment in carrying out the work	1	2	3	4	5	6	7	
My Artistic Director / Conductor often lets me know how well they think I am performing the job	1	2	3	4	5	6	7	
My job provides me the chance to completely finish the pieces of work I begin	1	2	3	4	5	6	7	
My job itself provides very few clues about whether or not I am performing well	1	2	3	4	5	6	7	
My job gives me considerable opportunity for independence and freedom in how I do the work	1	2	3	4	5	6	7	
My job itself is not very significant or important in the broader scheme of things	1	2	3	4	5	6	7	

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

Please tick the appropriate boxes to indicate your answers.

Gender

- Male
- Female

Age Group

- 24 years or younger
- 25 – 34 years
- 35 – 44 years
- 45 – 54 years
- over 55 years

Employment Classification

- Ongoing / Full-Time
- Extended Contract (more than 6 months)
- Short-term Contract (under 6 months)
- Retired as an artist
- Other (please specify) _____

I greatly appreciate the time and effort you have taken to
participate in the survey.

Thank you very much