

Master Thesis

**Communication studies**

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Commitment in the temporary work context  
of music festival employees

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# **Commitment in the temporary work context of music festival employees**

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# Abstract

**PURPOSE** Music festivals are special work contexts because of their temporary nature. The purpose of this study was to explore affective commitment of music festival employees. Besides that, the extent to which their commitment is related to work characteristics and perceived organizational support, by means of human resource management practices, was examined.

**METHOD** A qualitative research to study the main concepts was conducted. Interviews with 21 music festival employees from several employers, including three agencies and one festival organization, were done. Interview topics were inspired by existing research and included work experiences and characteristics, affective commitment and HRM practices. In addition, the critical incident technique and graphical elicitation were used to gain more understanding in the perceptions of participants.

**RESULTS** The findings of the research revealed that commitment of music festival employees could be targeted to four main foci. The main finding was that employees are especially committed to their occupation, stimulated by job satisfaction and social interactions. Music festivals and music festival organizations are seen as two separate commitment foci. Commitment to both targets was found to be relatively weak, which could be declared by the ephemeral work relationship between music festival organizations and their employees. Besides that, the degree to which music festival employees are committed to music festivals could be related to several specific work characteristics and HRM practices. Agency workers showed large variety in commitment levels to their agencies, which is mainly attributed to the way those agencies use HRM practices.

**CONCLUSIONS** Based on the results, it seems that music festival employees are more likely to be committed to their occupation instead of the festival or festival organization they work for, mainly because of the temporary nature of festival work. However, several particular work characteristics and HRM practices, that stimulate perceived organizational support, seem to influence commitment to festivals in a positive way. Furthermore, it is argued that agencies that strive for a committed workforce could also benefit from implementing HRM practices that encourage perceived organizational support. Further practical implications for festival organizations and agencies, limitations of the conducted study, and directions for future research are discussed.

**KEYWORDS** Music festivals, music festival employees, organizational commitment, perceived organizational support, HRM practices, occupational commitment

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# 1. Introduction

In the last few years, the worldwide festival industry has grown rapidly and developed into a booming business. Figures of the Festival Monitor (Vereniging van Evenementenmakers, 2017) reveal that in 2016 the Netherlands accommodated approximately 639 music festivals where visitors spent 651 million euros over a total of 16 million visits. Leenders (2010) defined a music festival as follows:

An event oriented toward music, where several performers/artists perform live for an audience. Festivals are commonly held outdoors, and most of the time they include other activities and attractions besides the performances, such as food and social activities. Festivals are annual, or repeat at some other interval (p. 300).

The popularity of music festivals could be declared by visitor motivations as love for music, festival atmosphere and variety of activities (Pegg & Patterson, 2010). Packer and Ballantyne (2010) suggest that “one of the most important functions performed by music festivals is to provide a time and space where young people can experience personal growth and self-discovery” (p. 178).

## 1.1 Music festivals, their employees, commitment and HRM practices

The popularity and growth of the music festival business made it highly important for festival organizations to gain and keep competitive advantage (Leenders, Van Telgen, Gemser, & Van der Wulff, 2011; Shane & Patterson, 2010). Therefore, event organizers changed their focus from booking the most famous artists to create a unique and fun experience for the festival attendee to survive in the music festival industry. This includes offering non-musical experiences and a high service quality (Dean, 2016; Fonseca & Ramos, 2014). Kerr and May (2011) described that music festivals should invest in building relationships with their customers and other stakeholders to stay attractive for current as well as new public. A long-term strategy to create a loyal audience and compete with other festival organizations is thus needed. Likewise, Leenders (2010) stated that organizers should give more attention to brand management, which includes building and maintaining an image and creating a good atmosphere and experience.

Employees working at music festivals are important contributors to the atmosphere and festival experience. During a festival they have direct contact with the audience and represent the organization and festival. Because of the temporary nature of work at festivals, it is a challenge for festival organizations to inform and instruct their employees in such a way they behave in line with the values of the organization and provide a high level of service quality. Besides that, festival organizations deal with temporary employees from several employers, which makes it difficult to create a bond with them.

A view on the existing literature reveals that music festivals are not a usual research topic yet. Most research

in the field of music festivals is specified to motivations and experiences of visitors, economic benefits, and have a quantitative nature (Wilson, Arshed, Shaw, & Pret, 2017). Besides that, studies within the event industry from an employment perspective are scant. The limited body of research concerning employment relationships in the event industry is mostly focused on sports or mega events and volunteers (Kim & Cuskelly, 2017). For instance, the literature concerning the role and management of volunteers in event organizations is extensive (Doherty, 2010; Tornes & Kramer, 2015; Treuren, 2013), especially volunteering in sports events (Bang, Won, & Kim, 2009; Kim & Cuskelly, 2017; Lee, Kim, & Koo, 2016). Several studies indicated that volunteers differ from paid employees in various ways regarding work experiences, behavior, and attitudes such as commitment (Catano, Pond, & Kelloway, 2001; Fallon & Rice, 2015; Van Vuuren, De Jong, & Seydel, 2008). Interestingly, a thorough search of the relevant literature did not yield any research regarding paid employment relationships in the music festival industry. A missed opportunity, because of its interesting temporary nature and possible implications for work relations (Burke & Morley, 2016).

In the festival industry, the work environment and employment relationships are ephemeral. Employees namely often work temporary, for maximum one week or even one day for a particular festival organization. Most event organizations work with a small number of permanent employees all year round that prepare and set up a music festival. In the build-up phase and show days, a large number of temporary workers with different tasks and specializations is hired by event organizations (Kruize, 2015). This group of employees could consist of employees working directly for the festival organization, temporary agency workers or employees from festival suppliers that perform for instance hospitality or security tasks. Because of the very little time such employees work for a particular festival organization, it is challenging to control and develop a factor as commitment. Event organizers recognize the importance of engaged temporary workers. However, because festival employees are often hired through agencies or external suppliers, it is a challenge to create an optimal collaboration between those different parties, employees, and the event organization (Geijtenbeek, 2016). Companies that hire employees for their short projects do have interest in highly motivated employees who are committed to the organization or project because of the numerous benefits, for instance high productivity (Meyer, Stanley, Herscovitch, & Topolnystky, 2002). In the end, event organizers want all their employees, permanent and flexible, to operate in accordance with the values of the organization, because they are the face of the festival (Geijtenbeek, 2016).

Commitment is also known as an important factor that influences the level of service quality of employees (Clark, Hartline, & Jones, 2009; Löhndorf & Diamantopoulos, 2014). Moreover, a high level of commitment among employees has several other positive organizational outcomes for the organization as well as for the employees themselves, and is thus a very important aspect to pay attention to. Commitment is not extensively studied in the field of temporary employment and the majority of the studies are quantitative and not specified to the case of the constantly growing music festival industry (Burke & Morley, 2016; Connelly & Gallagher, 2004; Felfe, Schmook, Schyns, & Six, 2008; Gallagher & Parks, 2001). Besides that, from the current literature little is known about the

characteristics of working at festivals and how music festival employees experience commitment. Therefore, these topics are main themes in this research.

One important concept that could declare commitment levels of employees is perceived organizational support. This concept implies that the more employees perceive their organization to be committed to them, for example by means of support through HRM practices, the more it is likely their commitment to the organization is high (Eisenberger, Huntington, Hutchinson, & Sowa, 1986). Various studies found that human resource management practices, for instance training, communication and rewards could strongly influence employee commitment (Gellatly, Hunter, Currie, & Irving, 2009; Ramaprasad, Nandan, Prabhu, Lakshminarayanan, & Pai, 2017; Rubel, Rimi, & Walters, 2017). Besides that, it also influences service quality of employees in a positive way (Tsaur & Lin, 2004). For these reasons, HRM practices are included in this study to find out how these are perceived by festival employees and in what way they relate to their commitment.

## **1.2 Aim of the research**

This qualitative study concerning temporary employees of Dutch music festivals addresses particular gaps in the literature including characteristics of music festivals as a temporary employment setting, commitment of music festival employees and the role HRM practices, mediated by perceived organizational support. Besides that, it provides directions for future (quantitative) research in this field. The research contributes to the current literature by exploring experiences, attitudes and behaviors of temporary employees of music festivals by means of a qualitative study and gives insights into the way their feelings of commitment are connected to work characteristics and HRM practices. Furthermore, it expands current research of temporary work contexts and provides implications for future research of temporary work in other organizational contexts. As argued by Imhof and Andresen (in press), prior research does not address employment-specific characteristics of temporary work and lacks to focus on single forms of temporary work. The current study fills in this research gap by focusing on one single, specific temporary work context and its characteristics.

Besides the theoretical contribution of this study, there is also a practical relevance. The findings of this research offer festival organizations and agencies insights into the role of commitment and how this is related to HRM practices and characteristics of the work environment. Practical implications for those organizations could for instance explain what actions they should undertake to contribute in a positive way to the commitment of their temporary workforce. The central research question in this study is:

*What does commitment mean to music festival employees and to what extent are work characteristics and HRM practices, mediated by perceived organizational support, related to their commitment in the temporary work context of music festivals?*

## 2. Theoretical framework

The context of this research is the temporary work environment of music festivals. The employment setting of music festivals could be seen as extraordinary, because of the temporary nature and the variety of (temporary) employment relations. Therefore, in the first section of this chapter the concept of temporary work is discussed. After that, the definition, components, antecedents, and outcomes of organizational commitment are described. Subsequently, the role of perceived organizational support in the relation to commitment is explained. One way to apply perceived organizational support in organizational contexts is by means of HRM practices. The fourth section will describe these and their role in this research. The chapter ends with an explanation of the additional research sub-questions and conceptual model.

### 2.1 Temporary work

Despite the research attention to the concept of temporary work, scholars did not manage to come to a univocal definition of temporary employment (Gallagher & Parks, 2001). An often used definition is that of Polivka and Nardone (1989), who described temporary work as “any job in which an individual does not have an explicit or implicit contract for long term employment and one in which the minimum hours can vary in a non-systematic manner” (p.11). In this study, festivals are seen as temporary work environments, because of its ephemeral nature. These events only last one or a few days on which a large number of employees from different companies work together during a short time period. Scholars studying temporary work do not use a single vocabulary or definition of the concept. Terms as temporary, fixed-term, non-permanent or contingent work are used interchangeably (De Cuyper et al., 2008). In this research the word ‘temporary’ is used to stay consistent and because it is the most prevalent word used in European literature.

Temporary work has gained the attention of scholars since the rise of this employment form in the 1990s (Matusik & Hill, 1998). Nowadays, this type of work arrangement covers a major part of the worldwide labor market and therefore it is still an interesting research topic. In the Netherlands for example, one third of all work is temporary, by means of flexible contracts or freelance work (Haegens & De Leeuw, 2017). Temporary employees are hired for several different reasons such as temporary replacement of permanent employees or to easily enlarge or reduce the workforce when the market fluctuates (Burgess & Connell, 2006). Gallagher and Parks (2001) stated “The underlying premise of most of these ‘alternative’ work relationships is the ability of an organization to utilize the number and types of workers that it may need at a particular point in time without the responsibility of a long-term or ongoing work relationship” (p.183). This is also the case for music festival organizations, who only need a high number of employees during their ephemeral events.

Gallagher and Sverke (2005) distinguished a few types of temporary workers. The first group is temporary-help firm workers working on base of a short-term contract for a client organization through an intermediary



organization. Chambel, Castanheira, and Sobral (2016) also described this kind of temporary agency workers as employees that have a limited employment contract with a temporary work agency, but actually work in another organization, namely the client company. Another group are in-house temporaries, which are directly hired by an organization from a pool of employees in busy times when extra help is needed. Independent contractors are temporary self-employed workers, hired by organizations because of their specific skills. Festival organizations could work with each of the mentioned types, which makes it difficult to classify festival employees into one of these types and make assumptions about it. What is known from literature about temporary employees is that differences between temporary and permanent workers exist. In general, compared to temporary workers, permanent employees have the advantages of a high level of security, continuity and a reciprocal dependability between employee and organization (Felfe et al., 2008). From prior studies could be concluded that work-related concepts such as job satisfaction, turnover and commitment, vary between these groups (Chambel et al., 2016; De Cuyper & De Witte, 2006).

Music festival organizations work with temporary employees, but they also create temporary work contexts. Music festivals are ephemeral and could thus be seen as an temporary organization. Burke and Morley (2016) defined a temporary organization as a “temporally bounded group of interdependent organizational actors, formed to complete a complex task” (p. 1237). They described four forms of temporary organizations which are studied in the current literature. Intra-organizational and inter-organizational temporary organizations consist respectively within an organization or between multiple organizations. In project based- organizations the temporary organization functions as a primary unit of production and may include a particular department of a certain firm. Finally, project-based enterprises completely dissolve when the project is complete, for example film productions. Music festivals could not clearly be labeled as one of the four types of temporary organizations defined by Burke and Morley (2016). It has some characteristics of a project-based organization, but is different because it usually consists of a small permanent organization complemented by a large group of temporary employees around the festival, that works only one or a few days. Besides that, music festival are usually annual (Kruize, 2015).

The difficulty of classifying temporary festival employees and music festivals into a certain, by literature defined type illustrates the complex form of music festival organizations as well as their relations with temporary employees, declares the lack of literature about this topic and the need to investigate this kind of organizations and their employees. Besides that, little is known what especially characterizes the temporary work context of music festivals and its possible influence on employees and their behavior. Johns (2006) highlighted the importance of organizational context in studying organizational behavior. He defined organizational context as “situational opportunities and constraints that affect the occurrence and meaning of organizational behavior as well as functional relationships between variables” (p.387). In addition, Spanuth and Wald (2017) argued that the type of temporary organization itself is also affecting commitment to that organization. For these reasons, the context of music festivals and its characteristics play a major role in this research.

## 2.2 Organizational commitment

Organizational commitment has gained much research attention through the years, which led to multiple definitions, frameworks, and measurements. Meyer and Herscovitch (2001) came to the following definition by reviewing various commitment studies: "A force that binds an individual to a course of action of relevance to one or more targets" (p.301). Organizational commitment is a widely studied concept in the field of organizations and employment relationships and consists of several elements. Buchanan (1974) came to a distinction of the concept in three components: identification, loyalty, and involvement, which respectively mean internalization of the goals and values of an organization, affection for and attachment to an organization, and a psychological absorption in the activities of one's role (Cook & Wall, 1980). Allen and Meyer (1991) conceptualized the three component model: three different forms of organizational commitment that are extensively used in organizational commitment literature. These forms are affective, normative, and continuance commitment. Affective commitment reflects an emotional attachment to, identification with, and involvement in the organization as a result of experiences at work that create feelings of comfort and competency. Normative commitment could be described as a sense of obligation to remain to the current organization and continuance commitment reflects a need to stay, based on the perceived costs associated with leaving the organization (Meyer et al., 2012). Although this three-component model of commitment is often applied in scientific research, several researchers criticized its usefulness in organizational studies. Solinger, van Olfen, and Roe (2008) stated that affective commitment has the preference of scholars in commitment research. For instance, because HRM factors best predict affective commitment and besides that, this form of commitment has the strongest influence on positive work behavior (Conway & Monks, 2009; Meyer et al., 2002). Furthermore, because of the temporary nature of festivals and the short-term relationship between employee and employer, normative and continuance commitment are not included in this context. Several prior studies namely found continuance commitment to be low in temporary work contexts (Van Breugel, Van Olfen, & Olie, 2005; Veitch & Cooper-Thomas, 2009). Normative commitment is also expected to be low, because it is predicted that temporary music festival employees do not feel obliged to keep working at a festival organization because their relationship is always very short. This study will therefore only focus on affective commitment.

Another distinction of the commitment concept could be made by distinguishing between several commitment targets or foci. Employees could develop commitment to multiple entities, for example to their employer, co-workers, supervisor or workgroup (Coyle-Shapiro & Morrow, 2006; Stinglhamber, Bentein, & Vandenberghe, 2002). The aforementioned different types of temporary work arrangements are reason for scholars to study commitment among these various forms, for instance commitment to the client company and the staffing agency (Coyle-Shapiro & Morrow, 2006). Because this kind of research is still limited and from current research little is known about commitment foci in the festival employment setting, this research will identify which foci of affective commitment are relevant to music festival employees.

Studies regarding commitment often focus on work environments in which commitment could be formed and

maintained over a longer time period (Bergman, Benzer, Kabins, Bhupatkar, & Panina, 2013). However, temporary organizations, including music festival organizations, have limited time and resources to build a relationship with their employees. Gallagher and Sverke (2005) highlighted the lack of literature concerning the relationship between temporary work and commitment. Moser and Galais (2009) found that organizational commitment is relevant for the wellbeing of temporary workers. Besides that, temporary organizations benefit from committed external workers because of the positive organizational outcomes. Commitment of temporary workers could be influenced by active commitment management, for example by providing appropriate working conditions (Felfe et al., 2008). Implications for commitment in a temporary work environment such as a music festival are likely because of differences with traditional employment, various forms of temporary work, and the short-term relationship between employee and organization. Felfe et al. (2008) argued that "commitment in new forms of employment is not as high as under traditional conditions" (p.92). However, few other studies regarding temporary work and commitment reported mixed results, namely higher or comparable commitment levels of temporary workers in relation to permanent employees. This variety in results could be attributed to differences in types of temporary workers that are studied (Connelly & Gallagher, 2004). This makes clear that commitment is important in temporary work arrangements, but should be further investigated.

Commitment has been an interesting research topic in organizational studies for a long time. The extensive attention for commitment in the literature is explicable, because of its various important implications for organizations. Results from previous research namely reveal that organizational commitment decreases turnover and has a positive relationship to for example attendance, job performance, job satisfaction, well-being, productivity, altruism, and organizational citizenship behavior (Gautam, Van Dick, & Wagner, 2004; Meyer, et al., 2002; Neinger, Lehmann-Willenbrock, Kauffeld, & Henschel, 2010). Because commitment is very important to organizations, several studies paid attention to how a certain sense of commitment among employees could be reached. Meldrum and Mccarville (2010) found support of colleagues, trust and responsibility, recognition, and respect to be important contributors in building commitment. Employees are also willing to commit to an organization which can motivate them to complete tasks with feelings of determination and goal accomplishment and reduce group relationship conflict (Li, Ahlstrom, & Ashkanasy, 2010). Furthermore, commitment could increase through management that demonstrates personal concern for the well-being of their employees by paying enough attention to safety and prevent unsafe working conditions (Michael, Evans, Jansen, & Haight, 2005). Existing research found thus a multitude of antecedents of commitment. One important, underlying concept of those antecedents that predicts affective commitment is perceived organizational support (Rhoades, Eisenberger, & Armeli, 2001).

## **2.3 Perceived organizational support**

Eisenberger et al. (1986) described that commitment of employees is influenced by the perception of the organizations' commitment to them. Employees should thus have the idea that the organization cares for them (Meyer

& Smith, 2000). This idea of support of the organization is also known as perceived organizational support (POS) and is based on a social exchange framework. The perceived level of support employees receive from an entity namely predicts the level of commitment they have for that same entity (Bishop, Dow Scott, Goldsby, Cropanzo, 2005). As Eisenberger et al. (1986) stated: “employees form global beliefs concerning the extent to which the organization values their contribution and cares about their well-being” (p. 504). The concept of POS plays a key role in the process of commitment and helps to explain how regular work experiences influence affective commitment (Rhoades, Eisenberger, & Armeli, 2001).

Existing literature found relationships between types of workers comparable to those in this research and POS. For instance, Giunchi, Chambel, and Ghislieri (2015) stated that commitment of temporary agency workers is positively influenced by the perceived organizational support from the agency as well as the client organization. Besides that, POS is also found to be an important element which contributes to the affective commitment of volunteers of sports events (Aisbett, & Hoye, 2015). Considering these findings, it is likely that POS is also an important factor for music festival employees.

One of the ways in which POS could be implemented in work contexts, is by means of human resource management practices (Wayne, Shore, & Liden, 1997). The review of Ramaprasad et al. (2017) showed that a majority of studies found a positive relationship between HRM practices and organizational commitment. HRM practices, such as communication, rewards, and training opportunities thus seem to play an essential role in the development of commitment among employees and this could be declared by the social exchange theory (Gellatly et al., 2009; Kinnie, Hutchinson, Purcell, Rayton, & Swart, 2005; Rubel et al., 2017). For instance, Chambel and Castanheira (2012) argued that training is a main HRM practice, because of its positive effect on affective commitment of temporary workers. This is explicable by perceived organizational support, because it includes a process of social exchange between employer and employee (Cropanzo & Mitchell, 2005). Employees namely have the feeling that by providing training, their employer gives them the opportunity to develop and are better able to deal with their responsibilities. Because POS is likely to be perceived through HRM practices, those are included as one of the main concepts in this research. The following section will elaborate on this topic.

## **2.4 Human resource management practices**

Human resource management is concerned with the “design of formal systems in an organization to ensure the effective and efficient use of human talent to accomplish organizational goals” (Mathis & Jackson, 2000, p.4 in Kuslivan, Kuslivan, Ilhan, & Buyruk, 2010). Most HRM research is focused on HRM practices in regular, permanent organizations (Huemann, Keegan, & Turner, 2007). Extensive research of human research management in this kind of organizations led to a large list of HRM practices, including manpower planning, recruitment and selection, training and development, team building, rewards and benefits, motivation, employee involvement and participation, performance appraisal, and so on (Boselie, Dietz, & Boon, 2005; Chambel et al., 2016). Boselie et al. (2005)

concluded from their literature review that training and development, contingent pay and rewards, performance management including appraisal, and recruitment and selection are seen as the most popular HRM practices influencing positive organizational behavior. Conway and Monks (2009) criticized this conclusion because much of the included studies took the perspective of management instead of employees. Therefore, this research is done from the employee perspective, including only music festival employees.

For organizations working with temporary employees it is also beneficial to pay attention to HRM practices because of its positive implications. Knox (2014) argued that agencies should invest in so-called 'value adding' HR practices to improve employee outcomes. This kind of HRM practices are aimed to strengthen the relationship between employer and employee. Especially for agencies in the service and hospitality industry this has not only positive consequences for their employees, but in the end also for the satisfaction and loyalty of their clients (Knox, 2014). Although it is generally known that paying attention to HRM practices is important for several reasons, research indicates that differences between HRM practices of permanent and temporary employees exist. Mitlacher (2008) for example distinguished a few characteristics of discrepancies in HRM practices from temporary compared to permanent employees. This includes little communication and weak relationships between supervisors and employees, less training opportunities, and few non-monetary rewards. These results imply that temporary employees have to deal with less favorable HRM practices than permanent workers.

Kusluvan et al. (2010) reviewed literature regarding HRM practices in organizations operating in the field of hospitality and tourism. Their research highlighted a few HRM practices that are key factors for developing positive outcomes, among other things commitment, in the hospitality and tourism industry, which is comparable to the festival industry. First of all, a decent selection procedure in order to hire the employees with a personality and attitude that fit the organization is recommended. After an employee is hired, a training is needed in order learn not only about the tasks, but also the values the organization strives for. Moreover, fair pay and benefits, appreciation, supportive and caring supervisors, open and good communication with management, and good physical facilities and services are important HRM practices for hospitality and tourism employees. Because the festival industry has comparable characteristics of the hospitality and tourism industry, these results would possibly also be applicable to music festival employees. Therefore, those HRM practices are included in this research.

HRM practices, mediated by perceived organizational support, are likely to have a major impact on affective commitment, but this also depends on the work context in which they occur. Social exchange theory suggests that organizations that create a climate in which reciprocity is a key factor, are likely to have positive influence on attitudes and behaviors of employees (Alfes, Shantz, Truss and Soan, 2013). For example, by treating employees fairly and provide strong leadership (Meyer et al., 2002). Alfes et al. (2013) argue that the perception of HRM practices is influenced by the organizational context in which they are applied. Therefore, characteristics of the work context are important factors to study, which could be done by conducting qualitative research.

## 2.5 Research questions and conceptual model

The aim of this research is to explore commitment of employees working in the temporary work environment of music festivals and the role work characteristics and HRM practices, as operationalization of POS, play in this process. In order to answer the research question *What does commitment mean to music festival employees and to what extent are work characteristics and HRM practices, mediated by perceived organizational support, related to their commitment in the temporary work context of music festivals?* several sub-questions are composed.

To discover how the characteristics of working at music festivals are related to commitment of employees, those characteristics should be clear. No existing research has described these characteristics before. Therefore, the first sub-question is: *What characterizes the temporary work environment of music festivals?* Second, it should be researched to what foci and to what extent music festival employees have feelings of commitment. The corresponding sub-question is: *To what extent feel employees of music festivals a sense of affective commitment?* Third, HRM practices in this specific context are also not studied yet. To gain more understanding of the role HRM practices and POS play in the development of commitment, HRM practices that are relevant and important to music festival employees have to be explored. Hence, the last sub-question is: *Which HRM practices are relevant and important to music festival employees?*

The conceptual model in Figure 1 shows the conceptualized relations between the key concepts of this study. It shows a large rectangle which represent the work context and characteristics of music festivals. In this work context, commitment is the central concept, visualized by the light colored oval. It is predicted that HRM practices, with the underlying mechanism of perceived organizational support, are related to commitment. Therefore, these concepts are connected as two circles which each other and commitment as well.

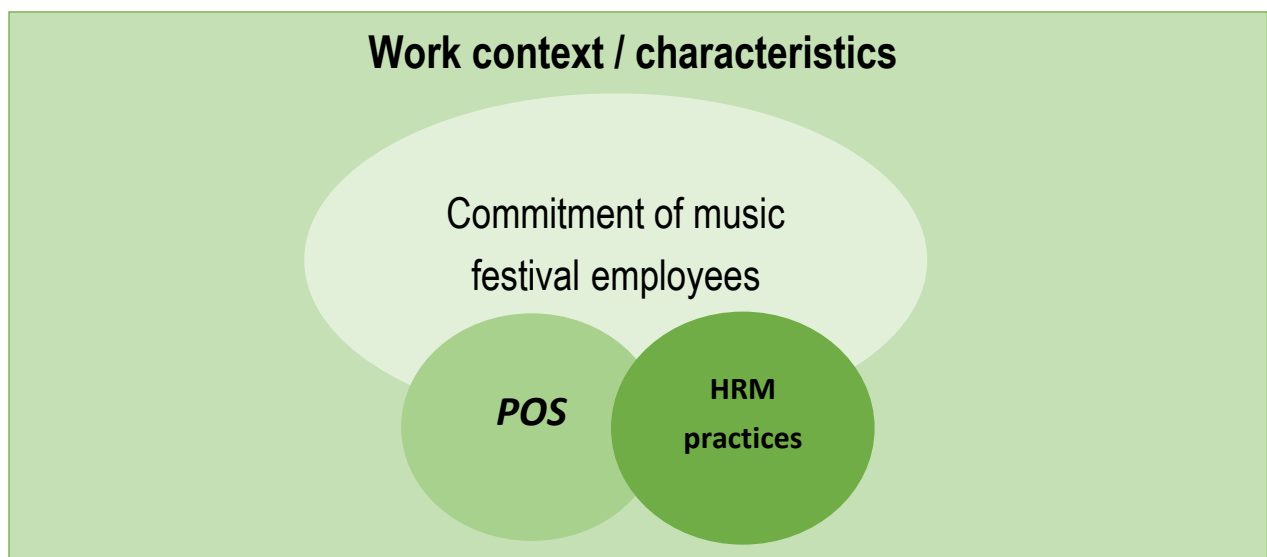


Figure 1. Conceptual model of the research

### 3. Method

Commitment and POS, by means of HRM practices, among employees of music festivals are not topics that are studied yet. Much knowledge about these concepts in the temporary work context of music festivals is still unclear. Therefore, the conducted research has a qualitative nature. An exploratory study by means of in-depth, semi-structured interviews is an appropriate method to investigate this topic (Fossey, Harvey, Mcdermott, & Davidson, 2002). The interview technique that is used is the face-to-face interview. Opdenakker (2006) stated that these kind of interviews are the most suitable when social cues of participants are important information sources. That is the case in this research, because participants are asked to their emotions, perceptions, and feelings regarding their work at festivals. In the next sections the participants, data collection and interview procedure, interview topics, and data-analysis are described.

#### 3.1 Participants

A large number of different employees work together at music festivals. Therefore, Dutch employees of diverse companies in the festival industry with various functions and tasks participated in this research. An important requirement of the participants was that they should have worked at least three times for a music festival in the last year. The reason for this criterion is that participants should have enough experience with this kind of work to have an opinion about it. Besides that, the included festival employees probably better remember and are more able to describe particular events which occurred recently during their work. Another criterion for the participants was that they should perform tasks in which they have contact with festival public, for example hospitality jobs.

The sample of participants was composed by approaching different festival employment agencies and people within the network of the researcher. They were asked to propose a few potential participants for the research and provide their e-mail addresses or phone numbers. Considering the objectivity of the research, only participants that were not familiar with the researcher were selected. In total, 29 people were invited by e-mail and phone to participate in the research. Ultimately, 2 persons did not meet the requirements, 4 did not respond to the e-mail, 1 refused to participate, 1 was living too far away, and 1 did not show up at the interview location.

A total sample of 21 music festival employees participated in the research, including both female (N=14) and male (N=7) participants. A majority of 19 participants live in the province of Overijssel, 1 in Drenthe and 1 in Gelderland. An overview of their demographic variables is displayed in Table 1. To guarantee the participants' anonymity, pseudonyms are used. The participants are aged between 19 and 29 years old, with an average age of 22 years. All participants are high-educated in social, business or economic studies and 95% of them were still studying. The number of festivals they have worked at in the last year ranged from 3 till 20 festivals with an average of 7. The job tasks the participants have done are diverse, varying from selling tokens, bar and food activities, and running festival camping supermarkets. An important characteristic of these tasks is that employees have direct contact with

the festival public. The participants are employed by several organizations. A majority of 15 participants is employed by an agency: 4 by agency A, 6 by agency B, and 5 by agency C. A number of 5 participants is hired directly through the festival organization and 1 participant works directly for a supermarket, that is a supplier of multiple festivals. The office of hospitality agency A is situated in Groningen, but has employees living all over the Netherlands. Agency B and C are of the same large hospitality agency with the head office in the south of the Netherlands, however, they also have 20 local offices spread over various provinces. Agency B is located in Zwolle and agency C in Enschede. All participants work part time at music festivals, mostly in combination with a study or other job. Because most music festivals are held during spring or summer, their work is seasonal.

**Table 1**

*Demographic variables of participants*

Pseudonym	Age	Education	Number of festivals	Tasks	Employer
Demi (V)	25	University Communication	4	Tokens	Festival organization
Daisy (V)	20	HBO Hotel management	8	Bar	Festival organization
Simone (V)	25	University Communication	7	Tokens	Festival organization
Gwen (V)	23	MBO Interior design	10	Tokens, bar	Festival organization
Sasha (V)	20	HBO Teacher geography	6	Bar, tokens	Festival organization
Wilma (V)	29	HBO Social work	3	Tokens, bar	Agency A
Beth (V)	22	HBO Social legal services	10	Food, supermarket	Agency A
Mike (M)	19	HBO ICT	5	Bar	Agency A
Eve (V)	22	MBO Product manager fashion	9	Bar, food, tokens	Agency A
Kelly (V)	21	HBO HRM	3	Food, supermarket	Agency B
Rosie (V)	22	HBO Social work	4	Food, supermarket	Agency B
Iris (V)	23	HBO Pedagogy	3	Food, bar, sm	Agency B
Bob (M)	21	HBO Sports management	6	Tokens, bar, food	Agency B
Karen (V)	20	HBO Business economics	5	Food	Agency B
Freddy (M)	21	HBO Technical business administration	4	Food, runner, tokens	Agency B
Kenny (M)	20	University Civil engineering	8	Bar	Agency C
Dennis (M)	20	HBO HRM	6	Food, runner	Agency C
Helen (V)	22	University Health sciences	7	Bar, food, tokens	Agency C
Roger (M)	20	HBO Economics	20	Bar, food, tokens, sm	Agency C
Tim (M)	24	University Business Administration	20	Bar, food, tokens	Agency C
Paula (V)	21	HBO Nutrition and dietetics	3	Supermarket	Supermarket

### 3.2 Data collection and interview procedure

After participants agreed to participate in the research, an appointment with them was made. The one to one interviews took place in an informal environment near the place of residence of the participants, for example a bar or restaurant. This setting was chosen to make participants feel comfortable and limit their travel time. By choosing the interview locations, it was taken into account that the surroundings should be reasonable quiet in order to make sure the interviews were not disturbed by external sources. The interviews were planned between 29 June and 28 July 2017. Before every interview started, the researcher explained the purpose of the interview and what the participant could expect in the next hour. After that, an informed consent form was given to the participants. They were given the time to read through and were asked to write their demographic variables on the informed consent form. These



variables included age, education, job, and the number of music festivals the employee worked for in the past year. These variables are listed in Table 1. After that, the informed consent form was signed by the participant as well as the researcher. The form is attached in Appendix A. The interviews started after the researcher asked the participants whether they had any further questions. Besides that, it was highlighted that participants could speak freely and say anything they want because the results would be processed anonymous in the research report. The interviews were audio recorded with a mobile phone and a laptop as back-up. The content of the interviews is further described in the section about the interview topics. The interviews lasted between 45 and 80 minutes, depending on the development of the conversations. At the end of the interviews, the participants were thanked for their participation.

### 3.3 Interview topics

The semi-structured interviews were guided through a topic list which contains several questions linked to the main subjects of this research. However, the topic list only functioned as a guide and left room for questions that came in mind during the interviews. In order to answer the research questions, the main interview topics are based on the additional research questions. In Table 2 the main topics are presented, together with two example questions.

#### *Characteristics of festival work*

To gain more understanding about the work context in which festival employees do their job, first several questions regarding their work environment were asked. As a tool to start the interviews and make participants feel comfortable, the first questions concerned the work experience, motives, and satisfaction regarding working at festivals. Treuren (2013) measured volunteer motives at events with several items concerning work experience and satisfaction. Some of these questions are adjusted to the context of this research and included in the topic list. An example: *How satisfying did you find your recent volunteering experience?* was changed into *To what extent are you satisfied with your work experiences at festivals?*

To discover what is important for festival workers and what characterizes their work environment and work relations with co-workers and supervisors, questions concerning these topic were included. These questions were derived from scales that are used in research studying for example organizational values and event volunteering (Chambel, & Castanheira, 2016; De Chernatony, Cottam, & Segal-Horn, 2006; Lee et al., 2016; Löhndorf & Diamantopoulos, 2014; Posner, 2010; Treuren, 2013). Besides that, participants were asked to mention three values that match with the festival they really liked to work for. To help participants mentioning these values, they received a list with 20 values from which they had to choose three values that describe the particular festival or organization. This list of values is inferred from the studies of Van der Wal and Huberts (2008) and Jin and Drozdenko (2010), who both studied organizational values in organizations in different contexts. It helps to understand which organizational values are important in festival work. The final list of values could be found in Appendix B.

**Table 2***Interview topics and example questions*

Topic	Example question	Reference
Work context/ characteristics	Which values describe your best work experience in the best way? How is the relationship with other employees during work?	Treuren (2013) Lee, Kim & Koo (2016)
Commitment	To what extent do you feel being part of the music festival / organization? Has there been an event which strongly changed your commitment?	Allen & Meyer (1990) Meldrum & McCarville (2010)
HRM (POS)	To what extent did you receive training to perform your tasks at a festival? To what extent do you receive appreciation for doing your job?	Chambel et al. (2016) Chambel et al. (2016)

### *Commitment*

To introduce the commitment concept to the participants, the critical incident technique was applied. The Critical Incident Technique was first used by Flanagan (1954) and is described by Chell (2004):

The critical incident technique is a qualitative interview procedure, which facilitates the investigation of significant occurrences (events, incidents, processes or issues), identified by the participant, the way they are managed, and the outcomes in terms of perceived effects. The objective is to gain an understanding of the incident from the perspective of the individual, taking into account cognitive, affective and behavioural elements (p.48).

The Critical Incident Technique is used in this research because it helps to thoroughly explore interpretations of participants regarding certain events (Zwijze-Koning, De Jong, & Van Vuuren, 2015). During the interviews, participants were asked to take an important event or moment in mind at which they felt very committed to the festival(organization). Besides that, they were also requested to mention an incident at which they felt absolutely not committed. In addition to these questions, they were stimulated to explain these events and tell about it extensively. Questions from the topic list were used by the researcher to dive deeper into the stories of the participants and gain background information (Zwijze-Koning et al., 2015).

The questions regarding affective commitment are inspired by the affective commitment scale (Allen & Meyer, 1990). Interview questions are based on a selection of the items from this scale adjusted to this research context. For example, the question *I do feel like 'part of the family' at this organization* is changed into *To what extent do you feel being part of the 'festival family'?* Other questions are based on commitment research of Mael and Ashfort (1992), Meldrum and McCarville (2010), Tornes and Kramer (2015), Chambel et al. (2016), and Cook and Wall (1980). To gain additional insight into the extent to which participants feel committed to festival(organizations), they were asked to visualize this by doing a small drawing task. This interview technique is also known as graphic elicitation (Varga-Atkins, & O'Brien, 2009). A paper with a circle in the middle that exemplifies the festival(organization) was given to each participant (Appendix B). The assignment for the participants was to draw another circle on the paper, which represented themselves, on the place they feel committed to the organization and

after that, explain why they chose that particular place.

In case respondents suggest feelings of commitment to other foci, for instance the agency or co-workers, they were stimulated to explain this by describing factors causing these feelings and give examples.

#### *Human resource management practices*

Perceived organizational support is expected to be derived from the perception of human resource practices. The questions regarding human resource practices are mainly based on the research of Chambel et al. (2016). They compared human resource practices and its outcomes of temporary and permanent employees. The scale they used includes items that are also relevant for this research. These questions regard several HRM practices including recruitment, training, rewards, benefits, and communication. The items of the quantitative scale are adjusted into interview questions and addressed to music festival organizations. For example, the item *When I started working at this company, I received the necessary training to perform my duties* is transformed into *Did you receive a training and how did this training go?* The items also represent perceived organizational support, including items concerning the organization's well-being of employees, appreciation, and fair pay (Eisenberger et al., 1986). For instance, the item *To what extent do you think your salary is sufficient?* reflects POS by means of fair pay.

All aforementioned topics were discussed in the same order during all interviews. It depended on the development of the interview which particular questions were asked and which topics were repeated. Because the participants were Dutch, the included questions were translated to this language. Before the actual interviews were conducted, a pilot interview was done to test the interview procedure and topics. After this, some small adjustments or additions were made to the topic list. The most important addition is the list with organizational values and the graphic elicitation assignment as tools to help participants mentioning values and explain their commitment (Appendix B). The final topic list is attached in Appendix C.

### **3.4 Data-analysis**

The interviews were verbatim transcribed, which resulted in 380 pages of text. After that, the transcripts were loaded into the software program Atlas.ti. The transcripts were coded in several phases.

The first phase of coding included open coding. All transcripts were read multiple times and coded reasonably literatim. This led to a list of approximately 70 codes. Examples of codes in that phase are 'Good atmosphere among colleagues' and 'Commitment to festival is low'. After that, matching codes were taken together into a new code, for example, 'Good atmosphere among colleagues' and 'Having fun with colleagues is important' were transformed to 'Atmosphere among colleagues'. Codes with only 1 or 2 citations were deleted or added to another relevant code. Besides that, all citations were read again and recoded when needed.

The second coding phase included axial coding. In this phase, a logical division of all codes was made.

Codes could be roughly distinguished over three main categories, namely 'Characteristics of festival work', 'Commitment' and 'HRM practices'. All codes were placed in one of these three categories. For example, codes regarding commitment to a particular target were placed in the 'Commitment' category. The results indicated that music festival employees could be committed to five different foci, namely the festival, festival organization, the agency, co-workers, and the client organization. Some codes were related to each other, for example in the 'HRM practices' category the codes 'appreciation of supervisor' and 'appreciation of festival organization'. For this reason, another code named 'appreciation' was made and all codes regarding appreciation became sub codes of this main code. Ultimately, a logical order of categories, codes, and sub codes was made. In consultation with the supervisor, the codebook was finalized. The final code book is attached in Appendix D.

In the last phase of selective coding, categories, codes, and sub codes were linked and mutual relations revealed. Important and less important factors were distinguished and meaningless and unnecessary results were deleted. For example, some participants spoke about the planning of their work, but this was not related to commitment and therefore excluded from the results. The most important part of this coding phase was a restructuring of the commitment foci. Further analysis of the results showed that in the end, four main foci of commitment could be distinguished and related to work characteristics and HRM practices. This process included several steps. First, commitment to the client company was deleted, because from the interviews there was not enough proof of the existence of this kind of commitment. Second, characteristics of occupational commitment were discovered in descriptions of the work environment and the commitment to co-workers. Taking this together, a new foci of commitment was formed: occupational commitment. Third, characteristics of the work (context) and HRM practices were linked to each of the four commitment foci. The outcomes of these last coding phase form the outline of the results and discussion chapter.

## 4. Results

The interviews revealed that music festival employees experience commitment in several ways. The first important finding of this research is that the commitment of music festival employees is directed to four main foci: commitment to the festival, commitment to the festival organization, commitment to the occupation and commitment to the agency. Interestingly, music festivals and music festival organizations are viewed as two separate entities by the participants. Music festivals are products of music festival organizations, but also perceived as an organization on itself, with its own characteristics. As Simone explained: *'I always feel being an employee of the festival. But if you speak about the organization, I think that is a totally other group of people. In my view, are we hired through a festival organization to run the festival.'* As conceptualized in Figure 2, the levels of commitment between the four main foci differed largely and seems to be influenced by several characteristics of the work environment and HRM practices, whether or not through perceived organizational support. Commitment to the occupation was found to be the strongest for the interviewed employees, which could mainly be attributed to the work context and its characteristics. Commitment to festivals and festival organizations turned out to be low, with for music festivals both HRM practices and work characteristics as related factors and for festival organizations primarily the nature of the work as explanation. The interviewed agency workers differed in the way they feel committed to their agency and POS, by means of HRM practices, turned out to be strongly related to those commitment levels. In this chapter, every commitment target and related work characteristics and HRM factors will be discussed separately. In order to understand the findings of this study in a better way, first the tasks and responsibilities of the participating festival employees are explained.



Figure 2. Conceptual model of results

### **Job tasks and responsibilities of music festival employees**

All participants had experience with different tasks. In general, the tasks are simple and can be divided in bar tasks, food tasks and cash desk tasks. At the bar, employees prepare and sell drinks. Most employees like this task because they often are able to enjoy the festival together with their colleagues and visitors. This is mostly possible

because of the location of the bars, often on the festival site in the neighborhood of music stages. Roger said: *'If you stand behind the bar, you are more involved in the party, because visitors come more often to you'*. Besides that, visitors buy more drinks than food, which gives more opportunities for employees to have interaction with them.

The location of food areas is often on a more quiet part of the festival site or on the festival campsite. Examples of food tasks are selling and preparing bread, pizza or ice cream and selling products in the shop of the festival camping. This task is characterized by high peaks around lunch and dinner time, in which it is very busy at the outlets and the workload very high. Another task is so-called running. Employees with this function have to provide food points or bars by walking around the festival site with backpacks full of products. All food tasks are adjusted to each other in the food processing process. Freddy: *'To have everything, the whole production line and supply run smoothly, that is a kind of magic.'*

Selling tokens is a more individual task. Every cashier has its own cash drawer and a large responsibility. Most cash desks are units in which multiple cashiers sit next to each other. Dennis explained: *'It is not a difficult task, but it has to be done really good. It is about much money. (...). Once I sold 10.000 tokens in one day, which is 25.000 euro.'*

The majority of the participants like the variety of tasks, but because of the simple and repetitive nature of the work, rotation is important to stay motivated. Kelly said about this: *'In the camping supermarket you work sometimes 12 hours a day and it is not nice when you are only baking eggs. (...). You have to rotate tasks.'*

Festival employees have to be flexible because they often do not know what their task is until they arrive at the festival. The interviewed employees mostly work between nine and thirteen hours in one day and at multiple-day festivals two till four days in a row. In combination with bar or food tasks, during which they constantly have to stand, walk or run, it is heavy physical work. Because cash desk tasks is seated work, the physical load is much lower compared to bar or food tasks. However, cashiers do have more responsibility compared to bar or food workers, because of the enormous amounts of money they process in a day.

#### **4.1. Commitment to music festivals**

Generally, most participants did not feel strongly committed to the festivals they work at. Beth said: *'You do not have a bond with the festival. I think because of the nature of the work. You work very short for an organization. You hop between different organizations and festivals with different people'*. Some respondents feel a kind of connection with festivals because of the nice and fun atmosphere, but that is a more general feeling they mostly have during their festival work activities. They do not feel particularly being an important part of a festival. Demi explained: *'I do not think I am kind of an ambassador for the festival, I am not involved in the organization. (...) It does not feel like something I did. I feel more to be someone that helps with a small part. You feel like a small ant in a greater whole'*. Some employees feel a bit committed to a festival because they really like the festival themselves, because of the music or the atmosphere. Sasha: *'I never felt totally not committed to a festival. The festivals where I work are*

*festivals which I would also visit myself'.*

Employees do not especially feel the success of the festival as their own success, as something they achieved themselves. They feel it more in terms of the success of their own team or outlet they worked because they helped their guests in the best possible way. Daisy said: *'I feel proud, because I gave people their drinks as fast as possible so they could go back to the party instead of waiting half an hour. There is no party without bar crew'.* If a festival gets negative reviews, the interviewed employees do not feel personally attacked. Some think it is a pity for the festival, but most respondents said the important thing is doing their best executing their own task. Dennis: *'Maybe the strongest connection is when you had a long day of work and you hear the turnover of your outlet that day. (...). Then you think, because I worked hard today I contributed to the fact that a certain number of visitors got a bread or a pizza or a drink. Then you feel connected to the pleasure of the visitors'.*

The participants mentioned several other factors relating to commitment to the festival in particular. Those are further discussed in the following subsections.

#### **4.1.1. Role of festival work characteristics**

Some specific characteristics of festival work turned out to be related to the commitment levels of the interviewed festival employees, including festival type, task and work location, and festival clothing.

##### ***Role of festival type***

Festival type is one of the factors that plays a role in the extent to which an employee feels committed to a festival. Some of the participants explained that they very consciously pick the festivals they like themselves to work at. Sasha: *'I feel a kind of a bond with a festival, because I would not work there if that was not the case. I think, you should have a click with the festivals where you want to work at'.* Most participants especially look at the style of music of a festival, because this attracts a certain type of visitors and could have a large impact on the atmosphere. Freddy told for example: *'We Are Electric is an electronic music festival, I like that really much. That is different from the, as I call it, farmer music of the Zwarte Cross. I also visit those kind of electronic music festivals myself, so the contact with the visitors is much easier then, it is easier to talk with them'.* However, for some respondents that work for the festival organization that organizes festivals of different music styles, the music style is not decisive. Demi explained: *'It does not have much influence on my work satisfaction. Airforce for example, the visitors are nice and fun. The work is the same and there is also a nice atmosphere even though I do not like the music'.*

##### ***Role of task responsibility and work location***

The interviews made clear that commitment to the festival, among other things, depends on the task and the location where that particular task is performed. Participants performing a task in which they have a much responsibility feel more committed to a festival compared by doing regular tasks. In this way, employees think they have a more

important contribution to the festival. Mike, for example, experienced this when his task was to provide the bars with beer: *'Two weeks ago (...). I got more responsibility and other tasks than I normally do. I had more the feeling of being important. If you just sell products, it is nice and fun, but you do not have much responsibility. You just work, sell drinks and go home'*. However, most interviewed employees did not have important responsibilities, which is not beneficial for their commitment to festivals.

A task is always connected to a certain work location on the festival site where this particular task has to be performed. The respondents explained that locations on the festival site between the public raises more feelings of commitment than quiet, more remote locations. Karen said: *'Because you have so much contact with the visitors, you get the feeling that you are the Zwarte Cross. When I am working backstage, at a pizza outlet or the campsite supermarket I do not have that feeling'*. As mentioned earlier in the job descriptions, bar crew have more possibilities to join the party and have informal contact with visitors compared to for example cash desk or food crew. This is caused by the fact that most bars are on more central locations at the festival site. Working on busy locations does also have a positive impact on commitment to the festival. Iris told: *'I was selling pizza's at dinner time. There were loads of people that came to our outlet that all want food. You are working as fast as possible and you really feel the oneness with the festival because of the fuss'*.

It could thus be concluded that the more employees are able to participate in and contribute to the festival, the more they enjoy their work and are likely to be committed to the festival.

### **Role of festival clothing**

Unless the fact that the interviewed employees in general did not feel highly committed to the festivals they work at, wearing festival t-shirts turned out to be an important way for employees to feel bonded. The respondents told that it varies every festival which kind of t-shirt they have to wear: Sometimes from the festival itself, sometimes from the client company and sometimes from the agency. Some of them explained that at the festivals where they wear a t-shirt with the name of the festival, they feel a kind of oneness among all festival employees and more being a part of it. Tim said: *'It is a change of attitude. You do not work there as an employee of the agency. If you wear a t-shirt from the festival, nobody sees that you are an agency worker'*. Sasha works for an organization which always provide the same festival t-shirts for every employee: *'I think, when everyone wears another t-shirt, than I would miss the oneness'*. Finally, Eve explained: *'At Flying Dutch we had to walk through the main entrance across the festival site to the food area. Everybody sees you wearing an ugly orange t-shirt. But then you really feel being a part of the festival'*.

### **4.1.2. Role of HRM practices**

Multiple HRM factors were found to be important to festival employees and related to feelings of commitment. These factors include recruitment and selection, communication and information, rewards and facilities. Especially in those last three HRM practices, the role of POS was clearly present.



### **Recruitment and selection**

For organizations it is vital that they hire employees who are well-skilled and able to do their job in a good way. Besides that, because a match between festival type and employee is beneficial for commitment, recruitment and selection procedures are essential ways to influence this. However, not all organizations and agencies seem to make use of strict selection criteria or recruitment procedures. This could not only have negative consequences for commitment to the festival, but also for the atmosphere during work. Daisy, who is hired directly through a festival organization told she noticed her new colleagues are not well-skilled: *'The quality of the personnel has decreased. That is not nice to work with, especially not for the supervisors'*. This might be caused by the fact that there is a shortage of skilled crew, but a high demand of flexible employees. Recruitment and selection procedures are thus important tools to attract employees that suit the job and festival well and create a good atmosphere among co-workers. This is likely to lead to positive work experiences and higher levels of commitment.

### **Role of communication and information**

During the interviews it became clear that the commitment of employees to festivals is low. One of the factors that could contribute to this, is the finding that festivals put not much effort in informing, instructing and communicating with their employees before, during and after the festival.

One of the ways in which festivals inform their employees before a festival is by means of a briefing. Nearly every interviewed employee receives a digital briefing per e-mail a few days before the festival takes place. The employees working directly for a festival organization get their briefing from that organization, the others from their own agency. Briefings mainly include practical information about parking, location of check-ins, contact information from contact persons, work rules, and so on. Most participants told they do not read this briefing very well. Simone said for example: *'I do never read it all, it is every festival the same'*. The respondents never received specific information about the festival from the festival or their agency, for example about the artists, where the festivals stands for and what message they want to deliver to their visitors. Gwen said: *As an employee you don't receive much information. You get a briefing in which is written what time you have to be there, what your function is and how you should look. And that is it'*. Agency B and C send a link of the festival website together with practical info of the festivals to their employees, but do not expect from them to actually do research about the festival they are going to work at. The respondents also often do not know how the map of the festival looks like, while they receive many questions from visitors about for example the location of toilets or first aid. Sasha said about this: *'I think, when more information about the festival itself is told, the mindset of employees is also different. (...) If people ask me where they can find tobacco, I have no idea where to navigate them to'*. So, much information remains unclear for festival employees, which is not beneficial for their perception of organizational support.

Some interviewed employees told they are personally interested in the festivals they are going to work at and therefore search for information about it before work. However, this is often in case employees also have the

possibility to visit the festival themselves after or before work, mostly at multiple-day festivals. Kenny for instance searches for information about which artists will perform and on what time before or during work: *'Now and then I search which artists will perform and when. I like to know that, because then I can decide whether I want to visit that performance or not'*. So, employees look for information about the festival meant for their spare time and not for work purposes. A few respondents looked for specific festival information themselves because they want to deliver a certain level of customer friendliness. Gwen told: *'People ask where they can find certain things at the festival. This year I picked a map by myself so I knew where to navigate visitors to. But I did it on my own initiative. (...) Because of personal interest but especially customer friendliness'*. Based on this, it could be concluded that more inside festival information for employees would not only raises commitment, but also contribute to a higher service level.

Participants did not have a training from the involved festival organizations in preparation for their work, but did not particularly missed this. This also depends on the kind of task employees have to perform. Working at the cash desk for example involves a larger responsibility compared to bar or food tasks. For instance, Gwen works directly for a festival organization, but never had a cash desk training. Because of her experience she knows how she should perform her task, but she sees many colleagues doing it wrong. According to most participants, a special bar training is not necessary. Because the work is not very difficult, an instruction on location is enough. Mike: *'Often when you arrive at a festival, you get a briefing at the beginning of your shift. As soon as you arrive at your bar, everything is told: what stands where, who does what. I do not have the feeling that I have missed a training'*. A training is thus not particularly necessary to perform tasks in the right way, because of the simplicity of the tasks. This could also be learned at location or by means of a written instruction that employees read before their workday. However, a training could be a useful tool to enhance commitment of employees to their employer, especially for employees working directly for a festival organization. In this way, organizations are able to get acquainted with their employees and learn them not only about their tasks, but also the values of the festival or organization. Furthermore, it is likely that perceived organizational support is higher, because employees get the idea that the organization cares for them by investing in their development by means of a training. This could form a basis for the development of commitment.

All employees explained they received a kind of instruction, by which an explanation of the work and the task at a specific festival is meant. Specific task instructions are hardly communicated with employees before a festival. A few employees told they received specific instructions when they were scheduled for cash desk tasks. Bar or food tasks are always instructed at the festival itself. At the start of a work day employees often receive a small instruction from their supervisor concerning their specific task. The majority of the respondents appreciate this, because they like to be informed well and start their day in a relaxed way. Wilma told: *'I think, as an organization or agency is clear about what they expect from you, that you feel a kind of responsibility. If your tasks are clear, you will do it better I think'*. Besides that, a decent face to face briefing is also a tool to motivate employees. Bob is supervisor and thinks this is really important: *'The most important thing is to keep employees enthusiastic. If you do that, they be willing to*

work for you. How I would do that? By briefing them well in the beginning. That is the first contact moment of the work day'.

Some respondents would like to have a possibility to give feedback or have an evaluation about their work experience after the festival. In practice, there is not much opportunity for them to do so and is related to perceived organizational support in a negative way. Gwen: *'I think that some people of the bar crew think that some things could be improved. But there is not much room for evaluation. They do not ask us much. Everything is decided from above. But we do the actual job, have contact with the visitors and see where things go wrong'.*

From those results could be concluded that communication practices by festival organizations leave room for improvement. By doing this, it is likely that their perceived organizational support, and thereby commitment, is strengthened, based on the results of the interviews.

### **Role of rewards**

Festival employees want to have a feeling that their work is valued by the festival organization they work for, a characteristic of perceived organizational support. Rewards are a proper tool to influence this. Festivals have multiple options to reward their employees. In turn, the more employees feel valued, the more it is likely they feel committed to the festival

Most festival organizations respondents worked for do not explicitly verbally thank their employees for their hard work according to the participants. Tim told: *'What I miss often.. I think festivals could improve by sending their employees just a simple e-mail in which they thank them for their work'.* Two respondents once received such an e-mail from a festival organization and both agreed they like to receive this kind of feedback from the organization itself. Festival organizations mostly reward their employees in non-verbal ways.

The most obvious kind of rewards is salary. Not all respondents were satisfied about their earnings. Respondents that worked directly for the included festival organization think their salary is low, especially in combination with the hard work they do. One of them also noticed that there are large differences in salary between colleagues from other companies. Sasha told: *'Once there were people behind the same bar that earned 10 euro per hour, because they worked for another company than I do. They got more because they had another employer. (...) I stand there with 6.75 euro. I was like: we do the same job, I work as hard as they do. Then you feel less appreciated'.* Other participants did not complain about the amount of money they earn and think they get enough appreciation for their work by means of their salary.

A special form of reward is food, although some respondents do not view food as a kind of reward. Demi said for example: *I think, food is a kind of service they should offer. I would not like it when they do not offer it.* Agencies and festival organizations largely differ regarding the provision of food to their crew. Employees directly working for the festival organization always get food once during their shift. Gwen: *'At Bevrijdingsdag I worked from the begin till the end. From half past twelve till twelve and you have just one break in which you can eat fries and a snack'.*

Employees of agency A explained that it depends on the client company they work for whether they have to bring food with them or not. Working in a food outlet mostly means that they can eat some food from that particular outlet. At the bar or cash desk employees often have to bring their own food. Eve does not like that: *'If you stand behind the bar all day, you have to take into account that you do not get any food. (...) That is a pity. You do not have a microwave, so you cannot eat a warm meal. If you work the whole day and you do not have a moment on which you can eat a warm meal, I really do not like it'*. Generally, festival employees highly appreciate it when they receive good food during their shift.

Some festival organizations have other creative, non-verbal ways to thank their crew. According to several respondents, the Zwarte Cross is one of the few organizations that handles this well. Kelly told: *'At Zwarte Cross you have to buy tokens yourself, but crew gets their drinks for half of the money in the crew bar. That is a kind of appreciation of the festival organization for the employees'*.

### **Role of facilities**

Festivals offer employees several physical facilities to make their presence more comfortable. At multiple day festivals, food, bar and cash desk crew often stay the night at a camp site. Some festival organizations facilitate a special crew camp site, at other festival crew have to sleep between the visitors on the regular camp site. Helen told: *'Sometimes you do not have a crew camp site and then you think: Shit.. Then you wake up in the middle of the night because a drunk visitor stumbled on your tent'*. So, for employees it is important that they have a separate camp site where they can rest and sleep quietly. As Rosie said: *'If you want to perform as employee you need rest. If you have your tent between the visitors you do not get that'*.

One particular facility is mentioned a lot by the employees of agency B and C that worked at festival Zwarte Cross. Iris explained: *'Zwarte Cross is the only festival that has a crew bar. And I really like it. At another festival, Down the Rabbit Hole, I have missed that, because there is not a central place where everyone comes together'*. The Zwarte Cross festival thus facilitates a crew bar in which all drinks are half the price of the drinks on the festival site. According to the participants, the crew bar was an important and popular place for all employees of the Zwarte Cross. Tim said about it: *'It is actually a kind of appreciation from the festival. You worked well, here you have a beer for half a token'*. It also turned out to be a good tool to create a mutual bond between employees and the employees and the festival. Iris told for instance: *'If one person starts to sing and everybody sings with him, you stay strong together for that particular festival. At that point, the whole crew is one big family'*.

Generally, the more participants perceive support of the organization by means of proper crew facilities, the higher the chance that their commitment is stimulated.

## **4.2 Commitment to the festival organization**

Commitment of participants to festivals was not found to be strong, but their commitment to festival organizations

could be viewed as weak. In the context of this research, the festival organization refers to the group of people that organizes a festival. Organizations could organize multiple different festivals during a year. Agency workers that work for multiple festivals and for multiple festival organizations, showed lower commitment than employees that work directly for one particular festival organization. Eve told: *You work for them and the customers, the visitors see you as being an employee of the festival. But, the organization sees you as an agency worker.* Despite the fact that commitment might be a bit higher among employees working directly for a festival organization, it is still low. As Simone explained: *'I think it is hard to develop a strong feeling of commitment to the organization. It is not a fixed job. I see those people only six times a year'. (...). Every time I arrive at the check-in desk, almost the same people sit there. And every time they say: What is your name again? That is something that not makes you feel very committed.*

The reason for low commitment that is mentioned the most by participants is the lack of contact and communication with the festival organization. The interviewed employees told they never see or speak to the organization and even do not know who those people are. This is mainly the case for agency employees that work for a client company which is hired through the festival organization. The participants explained that they feel a kind of distance between them and the organization, because the company that hired them stands between the employees and the festival organization. However, most employees do not mind that they do not have contact with the organization and are also not interested. Kelly said about it: *'I do not mind, I do not think it is missed. You know exactly what you have to do. There are enough people of our agency that can fix things and have contact with the organization, so you receive information through them. That is nice, because you know those people of the agency. You tell your story to them, and they pass it on to the organization'*

Commitment to the festival organization turned out to be low for agency worker as well as for employees working directly for the festival organization. The temporary nature of work plays, again, a major role in this. However, employees do not think it is necessary to be committed to the festival organization, as long as they are able to do their job and enjoy their work.

### **4.3. Commitment to the occupation**

Festivals are special work environments because of their temporary nature and the variety of employees. Results of the interviews indicate that festival employees do feel a certain kind of commitment, however this is not toward a particular festival or an employer. Employees are really enthusiastic and satisfied about doing festival work in general and commitment to their occupation turned out to be high. Occupational commitment could be defined as the "psychological link between a person and his or her occupation that is based on affective reaction to that occupation" (Lee, Carswell, & Allen, 2000, p.800). In this section, this kind of commitment and its antecedents in the studied context are described and declared, starting with an explanation of reasons to become a festival employee.

#### 4.3.1. Reasons to become a music festival employee

The participants were reasonably congenial concerning the reasons they had for starting to work at festivals. Remarkably, the main reasons are related to the work context of festival work and not to the job tasks which they have to perform.

In the first place, they all like music festivals, because of the nice and social atmosphere. They really liked the possibility of enjoying a festival and earn money at the same time. Daisy said: *'It was just really nice, you visit a festival and you get paid for being there.'* A majority of the participants told they often have the opportunity to visit the festival for free after work. This is mostly possible during multiple-day festivals, where employees work and sleep multiple days in a row at a festival site. Only two interviewed employees of one day festivals, working directly for a festival organization, sometimes had the option to enjoy the festival after their shift. Demi is one of them: *'When we finished early, we were allowed to visit the festival by ourselves. (...). It's a combination of working and enjoying the festival by yourself.'*

Another important reason to work at festivals is that most participants love to work in the hospitality industry. Some already had work experience at a bar or restaurant, but were attracted by the dynamic work environment of music festivals. For example, Gwen has already experience in the hospitality industry, but likes festivals more: *'At festivals, there's a total different, nice atmosphere. In a disco it's every weekend the same.'*

Third, especially some employees of agency B and C were convinced by the enthusiastic stories of co-workers. They started working at hospitality events for their agency, but after hearing their co-workers speak about nice festival experiences they also signed up for festival work. Dennis told: *'I heard stories of other people. Especially the Zwarte Cross festival is a 'thing', it is the event of the year. You hear awesome stories about it the whole year round. In January they still talk about it.'*

#### 4.3.2. Values of importance in festival work

In order to explore what employees think is characteristic for festival work, they were asked to look closely to a list of 20 organizational values (Appendix B). From that list participants had to pick 3 values which they think that match the best with festival work, based on their best festival work experience. They also explained in what way those values match with their personal values and how they influence their work attitude. An overview of values that were mentioned the most is displayed in Table 3. At every value a citation is added to illustrate it. The main value for half of the interviewed festival employees is fun. They think not only visiting, but also working at a festival appears to be a fun activity, which is viable in the emotions of visitors and has a positive influence on their own attitude. Kenny said: *'If you have fun, I think you have more energy and work better'*. However, it is also viewed as a reciprocal process, in which festival employees have to contribute to the creation of a positive and fun atmosphere. Collegiality is another important factor that is mentioned often and has a major influence on work attitude. According to the participants, it helps to work relaxed: *'You know when something goes wrong, your colleagues will help you'* (Kenny). Accessible

and enthusiasm were both mentioned five times. The latter is associated with fun: *'It has a really positive influence on me and my work attitude. I stay positive, also after 12 hours of work, painful feet and blisters. You do not think about it anymore, because it's too much fun to work with the guests and see your colleagues enjoy themselves during their work'* (Kelly). Social is mentioned by four participants, followed by creative, structured and humorous. The mentioned values give a general view of what festival employees think is typical and important for working in the context of a festival. Besides that, the values turn out to be related to work attitude in a positive way.

Table 3. Overview of frequent mentioned values of festival work by participants

Value	#	Citation
Fun	11	<i>Fun, that's where a festival stands for. It nice that it is organized for people and that they have much fun. I do also have much fun working there. (Simone)</i>
Collegiality	7	<i>You always help your co-workers. Together you are one team and together you want to sell the hotdogs and the pizza's running smooth. When someone feels sick, you work longer to help each other (Karen)</i>
Enthusiasm	5	<i>You receive it from your co-workers, but also from visitors. Because they are all super happy, we get enthusiastic (Kelly).</i>
Accessible	5	<i>The supervisors of the bar and cash desks, you can easily contact the people that stand above you. You can always ask for help if you do not know what to do (Sasha)</i>
Social	4	<i>You have a much contact with you co-workers, supervisors, organization and visitors (Wilma)</i>
Structured	3	<i>The routine in the bar. It looks really unordered, but the tasks are very clear (Wilma).</i>
Humorous	3	<i>Especialy at festivals I really like it that the humor is viable. At other hospitality jobs you have to be more serious and decent. At festivals, you can have more fun with guests (Kelly)</i>
Creative	3	<i>There are many small things where you can look at and have fun with. You can constantly look around and see new things. (Freddy).</i>

#### 4.3.3. Characteristics of the work environment influencing occupational commitment

The values described in the preceding section already give a general idea about how the organizational context of festival work is perceived by its employees. The current section digs deeper into this work environment, to gain a better understanding of the work environment at music festivals and its influence on occupational commitment. During the interviews the work experience and characteristics of festival work were the most frequently addressed topics by the participants. As Dennis mentioned, the work environment is of great importance: *'If you stand behind the bar and you are able to enjoy a concert, that is awesome, especially when you think the music is interesting. The tasks are not more than grab a cup, give it to someone and take a token. In that case, the work environment is what makes it fun'*.

Not only the simplicity of the tasks, but also the high workload is one of the reasons that makes the environment a crucial part of festival work. In the peak hours, it could be really busy at bars, food outlets or cash desks. As Daisy told: *'Festival work is not comparable to any other job concerning the workload. As a kind of compensation, employees like the fact that they can interact with their co-workers and visitors or enjoy the festival in*

the more quiet periods during their shift. This is also an important instrument to stay motivated. Freddy told: *I am a person that gets energy from colleagues. I do not mind to fry whole day, as long as I have a nice colleague with me with whom I can make jokes with*.

No participant mentioned they like their work specifically because of the tasks they perform. The social aspects of the work and the work context are the main contributors to their occupational commitment. The extent to which a comfortable work environment is created in which the preceding activities are possible, also depends on the supervisor. Because interactions with visitors, co-workers and supervisors, as elements of the work context, were found to have a major contribution to job satisfaction and thereby occupational commitment, these are further discussed.

### **Role of visitors**

Visitors play also a major role in creating a nice and comfortable work environment. The participants told they get a much positive energy of visitors because they always help to make a party of their job. This good vibe among visitors is, according to the participants, because of the fact that visitors buy their tickets far in advance and really look forward to it. Sasha said about this: *'The atmosphere, the visitors.. Everybody looks forward to visit a festival, tickets are pretty expensive compared to a night out'*. The participants really like to make fun with the visitors, but are also aware of their role in which they have to stay professional and service oriented. Kelly said about this: *'It has to be fun, your work, you have to enjoy it. But it cannot go too far'*. However, they still experience enough fun moments: *'You experience the most crazy things. Once, I had to pay with a cash card for a visitor, because he was not able to type his pin code anymore'* (Simone).

### **Role of co-workers**

Most participants described the ideal festival employee as someone that is very social, is able to cooperate easily with unknown people, likes festivals, works hard and is a real go-getter. Other important characteristics are being flexible, like to work in the hospitality industry and willing to work during holidays. Respondents think it is important that their agency or organization hires people with these characteristics and the same mindset to deliver quality and create a comfortable work environment. Helen explained: *'I think it really has something to do with motivation. If people come to work for the money. Then you have already lost. You should really look at the mindset, people really want to do it'*.

In general, the participants describe the social work atmosphere as very pleasant. All employees are willing to help and motivate each other when needed. Some of the participants called it 'the festival vibe'. Helen explained how she thinks this is possible: *'A festival is a project of someone and people really look forward to build something beautiful. If you work in a restaurant, it is always the same. That is different than a project. (...). A festival has every year something different or new. Other stages, artists, a whole new area. It is more a project'*.

Music festival employees have to deal with many different co-workers: those of the same agency or



organization working in the same or another work unit, those that are not from the same organization and also do not have the same work place and those from various organization working in the same work outlet . As a consequence, at festivals it happens a lot that employees have to work together with people they do not know. However, this means not that this ruins the atmosphere, because of the earlier mentioned 'festival vibe'. Freddy explained: *'Everybody is having a hard time, so many long days. The fourth day it does not matter anymore, everyone helps everywhere. That is beautiful! For example, you work in the pizza outlet next to a wrap outlet. Then you exchange some food, because we ate the whole week pizza and they only wraps. Everybody helps each other in some way'*.

A part of the participants explained that a comfortable atmosphere is created easier when they have to work together with people from the same agency or organization. Bob said about this: *'At our agency, there is such a great atmosphere. You know most of the people, it is really nice'*. According to some participants, agency B and C even expect from their employees to create a nice atmosphere among each other. Roger said about this: *'After work we have a drink with each other. Some colleagues go home immediately, because they do not like to do that and only come to work. Those are also people who will have less career opportunities at our agency. You have to give anything for it'*. In conclusion, the work climate among co-workers is at its best when they know each other. However, this is not a strict condition for the creation of a collegial ambiance.

The opportunity to interact with co-workers also depends on the kind of festival. At multiple day festivals employees have more possibilities to get to know each other. Roger: *'At one day festivals, you arrive in the morning and in the afternoon or evening you leave. Then you will not get to know them. There is communication in the workplace, but not outside the workplace. Then you will not become acquainted with them. At the multiple day events you have more a feeling of being one. You have to spend the whole weekend together'*. Besides that, at small festivals co-workers have more chance to meet other co-workers compared to large festivals. The fact that not all interviewed festival employees are strongly committed to their co-workers is not particularly seen as a problem. Paula said for example: *'I like to work with multiple people and get to know people. That is what I like about working at festivals. You get to know people with whom you normally never work with'*.

An important part of festival work, especially at multiple-day festivals, is the possibility for employees to visit the festival after work hours or ending the day by drinking a beer with colleagues. This is a nice way for the participants to relax after a day of hard work. Besides that, for most of the employees it is a key condition to work at those kind of festivals. Ferdi answered on the question: 'What if you are not allowed to visit the festival after your shift?' *'Which personnel are they going to find? I do not think anyone will do the job then'*.

### **Role of supervisors**

A factor that is not extensively discussed, but turned out to be a main factor influencing the work experience, job satisfaction, and thereby occupational commitment is the role of supervisors. The kind, presence and influence on the atmosphere of supervisors can really differ between festivals. Eve told that not all supervisors are actually visible and

accessible during work: *'Some supervisors are in the same unit, bar or outlet. You can ask them anything. Other supervisors are hardly visible'*. A majority of participants think that an informal connection between supervisors and employees is important. Mike explained: *'Some supervisors are really strict, others less. Some want a nice and fun atmosphere behind the bar, others only want us to work. I think, when a supervisor wants to have fun, the atmosphere behind the bar is much better'*. According to the participants, an informal atmosphere could be created well by having supervisors that already know their employees. If this is not the case, it takes some time before employees and supervisors get used to each other, because employees see their supervisor more as a manager instead of a colleague then. Other important factors that influence the atmosphere are the degree of control and approach of supervisors. Employees prefer a kind of autonomy during their job activities and do not like to be controlled all the time. As Demi explained: *'When they constantly watch you closely to see if you are doing a good job, I always get nervous. That is not very positive for the atmosphere'*.

Half of the interviewed employees have supervising roles, especially those from agency B and C. They learned how to deal with their employees during a supervisor training. Their leadership style is characterized by taking care of their people: letting them eat, drink, take breaks on the right time and rotate their tasks. This has to keep employees motivated and enthusiastic. Bob said: *'It is important to listen well to your people. (...). You have to regularly check whether they are hungry, thirsty, like their task and think they can fulfill their job well instead of being on pins and needles'*. Kelly also have an additional tactic: *'You have to give a many compliments, that works very good. They will work better through it'*. Through the whole day they try to keep their employees enthusiastic and succeed doing their task. To achieve this, agency B and C have so-called job coaches, people who act as a kind of mentor for other employees and help them doing their job well. Iris said about this: *'You get a job coach, they give you feedback. They support you in doing your job'*. So, support and guidance of supervisors is key in contributing to occupational commitment.

All in all, occupational commitment of festival employees seems to be mainly influenced by job satisfaction about the work environment and social interactions during work. The work context could be described as a busy environment with high peaks in which everyone has to work really hard by performing simple tasks, but also have enough time to enjoy the festival and interact with colleagues and visitors. However, the extent to which this is possible depends on the supervisor employees have. In combination with earning money, the interviewed employees called doing festival work also a 'win-win situation' or a 'paid school trip'. Dennis told: *After a week of festival work I am so done with it (...). Sometimes there are moments when you look at your feet, your blisters hurt and you think: Why am I doing this every time? Then you sit at home on the couch and think: actually nice that I did it again. My bank account is filled and you are really happy in the end.. A small hate-love relationship.*

#### 4.4 Commitment to the agency

More than half of the participants work for an agency. During the interviews it became clear that between those agencies many differences in the way they treat their employees exist, mostly regarding HRM practices. Those HRM practices could mostly be regarded as perceived organizational support, which is high for employees of agency B and C and low for agency A. This results in differences in feelings of commitment among employees of those organizations. A few specific factors concerning HRM, especially those that show organizational support, that possibly influence commitment to the agency could be distinguished.

First, recruitment and selection procedures varied largely between the involved agencies. Employees of agency A for example described that they immediately could sign their contract at their first application, together with several other people and without a personal conversation with the recruiter. In contrast, agency B and C select their employees more strict, which has a positive influence on the work atmosphere and commitment to the agency and co-workers. Tim said about it: *'It is the selection procedure. If I see which kind of people enter our agency.. You will not be hired if you are shy'*.

Second, agency workers from agency A have far less personal contact with office personnel and management compared to agency B and C. This is due to the fact that agencies B and C have local offices and agency A only one nationwide office. Tim works for agency C: *'We are really big, but we keep it small. If you work for Enschede, than the office in Enschede is your home base'*. Employees of agency B and C also always have to register and collect at their office before they depart to a festival. Agency A only speaks their agency workers by phone or e-mail. Sometimes they are also present at the festivals, but according to Eve this does not particularly increase the bond between the agency and their employees: *'Those people of the agency sit behind their laptops and do not talk to you. But we are there working for them, so they should be more social'*.

Another difference is that agency B and C invest in their employees by providing trainings and career opportunities. They learned their employees what values their agency stands for and in what way they have to perform them during work activities. Iris told: *'We got values from our agency. That is nationwide and where we stand for. Fun, enthusiasm and professionalism are the things we have to render'*. Besides that, specific information of different tasks is also explained. Helen said: *'You get an event training, that is about norms and values and where you should pay attention to. For example, that you should not hold a cup on the upper side'*. In addition, Kelly said: *'If you are an event worker, you get a bar training. You learn how to set up a bar, how you can work best. But they also explain what you have to do when a guest behaves inappropriate'*. Employees of agency B and C appreciate that their agency provides a training. As Kenny told: *'If you had a clear training, you are more confident in doing your job'*. Agency A does not offer their employees those possibilities. Based on these findings, it can be concluded that a training could be a useful tool to enhance commitment of employees to the agency. For example, most employees of agency B and C spoke during the interview several times about the values their agency stands for which they have learned in the first training they received.

The fourth factor that is believed to influence commitment to agencies is appreciation. Only employees of agency B and C told they receive a kind of appreciation from their agency. Mostly in the form of compliments or drinks after work time. Kelly said: *'We receive regularly compliments. You did it well! And we also get drinks from the office after your shift to celebrate the good work'*. Respondents from agency A did not mention any form of appreciation from their employer.

The final factor that is important in feeling committed to the agency is the organization of activities outside working hours. The interviewed employees of agency B and C have for example drinks, workshops and barbecues together, initiated by their agency. This strengthens not only the bond between colleagues, but also between employees and the agency. This also results in a positive influence on relationships between co-workers of the same agency.. Co-workers of all offices from the agency work with each other and interact with each other. Roger said: *'They divide it in a way that you can try to get to know each other. That is what our agency wants. So I also know the people from our agency of offices in other cities'*. The agency organizes many activities outside working hours and give their employees the opportunity to develop a friendly relationship. Karen told: *'We have a many drinks with each other, actually you are a kind of friends'*. Participants of agency A also told that they do not have a many opportunities to build a connection with their co-workers from the same agency. The agency they work for does not stimulate their employees to create a bond with each other. For example, they do not organize teambuilding activities outside working hours.

## 5. Discussion and conclusions

The aim of this qualitative research was to explore the commitment of music festival employees and the way in which work characteristics and HRM practices are related to this commitment in the temporary work context of music festivals. The research question was: *What does commitment mean to music festival employees and to what extent are work characteristics and HRM practices, mediated by perceived organizational support, related to their commitment in the temporary work context of music festivals?* Because previous research did not address this topic in the context of music festivals and much knowledge about this context was still unknown, a qualitative study was conducted. Based on existing literature, it was predicted that HRM factors, mediated by perceived organizational support, could be linked to the development and level of commitment and were therefore included in the research. Besides that, characteristics of the temporary festival work context were expected to be related to commitment.

In order to answer the main research question, three sub questions were composed. The sub-question *To what extent feel employees of music festivals a sense of affective commitment?* led to the main finding of the research that commitment of festival employees is directed to four foci: the festival, the festival organization, the occupation and the agency. An interesting result is that the festival and the festival organization are perceived as two separate commitment targets. Besides that, the strength of commitment to the different commitment foci varied largely. Several characteristics of festival work and (the lack of) particular HRM practices could be related to the variations in commitment levels. Therefore, the following subsections will discuss the results for each of the four commitment foci separately and at the same time, answers the sub-questions *What characterizes the work environment of music festivals?* and *Which HRM practices are relevant and important to music festival employees?*

### 5.1 Commitment to festivals

Numerous studies described several foci to which employees could be committed to (Coyle-Shapiro & Morrow, 2006; Stinglhamber et al., 2002). In traditional work relations this is for example the permanent organization and in temporary work arrangements this could be the agency or the client company. The findings of the conducted research indicate that music festivals employees, who could be employed by either of the aforementioned organizations, see music festivals as a commitment target on its own. However, they are not strongly committed to the festivals they work at. This result could be declared by the ephemeral nature of festival work. Employees simply do not have time to build a bond with a particular festival and apparently, festival organizations also do not put much effort into facilitating this. Some specific characteristics of the work are found to be related to the commitment to the festival and could serve as input for future research in this or other temporary work contexts.

First of all, a match between festival type and employee is likely to positively affect feelings of commitment. Prior studies confirm this congruency of interests of the employee and the organization to be a predictor of organizational commitment (Fornes, Rocco, & Wollard, 2008). Another specific characteristic related to commitment is

the extent to which an employee perceives to have a certain degree of responsibility by doing a specific task and the location where that task has to be performed. The more an employee is able to participate in and enjoy the festival, the more it is likely they develop commitment to that festival. Furthermore, providing identity markers, such as clothing, will stimulate a feeling of belonging among employees, not only to each other, but also to the particular festival they work for. Wearing a t-shirt with the name of a festival automatically make employees feel being a part of that festival. This result is in line with those of Tornes and Kramer (2015), who found the same result in their research among event volunteers. Based on these results, identity markers could be useful tools to stimulate commitment for organizations working with a temporary workforce.

HRM factors were found to play a role in the development of commitment to the festival, but it should be noted that the temporary nature of the work context limits the possibilities of implementing a durable HRM policy. Festival organizations are hardly able to develop a long-term HRM strategy because of their short-term relationship with their workforce. Based on the results of this research, they should focus on HRM practices that could be applied during the actual workday(s) and contribute to the well-being of their workforce. From the interviews could namely be concluded that employees want to have the idea that the organization for which they work cares for them, which is in line with the idea of perceived organizational support. Hence, HRM practices such as clear communication and instructions, rewards by means of appreciation and food and proper crew facilities are perceived as meaningful to music festival employees and therefore, tools to enhance their commitment levels.

First, communication from the involved festivals to their direct as well as agency employees appeared to minimal. Before a festival, employees receive some practical information, but barely information that is specific for that particular music festival or related to their tasks. Employees are hardly made familiar with typical values or characteristics of music festivals, which is not positive for their commitment levels. To do their job well, employees need a clear instruction at the beginning of their actual work day. Instruction during the festival itself is the only kind of instruction employees receive and an important way to give employees the idea of support from the organization. Moreover, because festivals organizations do not offer their employees training to learn more about a specific job or the festivals. Although the interviewed employees agree that they do not think that such a training is necessary, especially for direct employees of festival organizations it could be a useful method to enhance their commitment to the festival and in the end, their service quality, as also indicated by earlier research of Chambel and Castanheira (2012) and Tsai and Wu (2011). A remarkable result is that participating employees, directly working for a festival organization, experience a lack of information and instruction in the run-up to a festival. A missed opportunity, because festival organizations know who these employees are and are thus able to get in contact with them, provide sufficient instruction and information and in this way lay foundation for commitment far before the actual festival takes place. The findings indicate that communication is a HRM practice which is strongly related to commitment in a temporary work context and correspond to those of earlier research regarding permanent work. For instance, De Cuyper and De Witte (2006) argued that communication plays a key role in influencing employee behavior: "A good

strategy to strengthen employees attitudes and behaviors is to invest in clear communication concerning mutual expectations” (p. 455). However, the strength of the relationships found in the current research were not as strong as those found in other studies. For instance, in a study among employees in the hotel industry, organizational communication turned out to have a major impact on (affective) commitment (Ozturk, Hancer, & Im, 2014). This inconsistency could be declared by the overall finding of low commitment caused by the ephemeral nature of the work context.

Second, rewards are a kind of HRM practices that stand out in being important to festival employees. Aisbett and Hoyer (2015) already stated that this, by means of recognition and provision of resources during work, turned out to be important contributors to development of commitment from volunteers to (sport) event organizations. As earlier mentioned, employees want to have the feeling they are valued and supported by an organization, according to the concept of perceived organizational support. The included festival organizations did not make much effort to verbally express their gratitude to employees, but they did offer them some non-verbal benefits that are highly appreciated, including the provision of food. An explanation of this high appreciation could be the fact that employees mostly have to work long days and do heavy physical work. Organizations that recognize this and reward employees in turn, are more likely to stimulate commitment feelings.

Third, decent crew facilities are key for employees to make their stay comfortable. For example, a quiet crew camp site where employees can take their rest at multiple day festivals are key for the performance and attitude of the crew. One of the involved festivals had set up a special crew bar, in which employees could buy drinks for half of the price after or before their shift. These non-verbal way of rewards were highly appreciated by employees. These findings are in line with the conclusions of Kusluvan et al. (2010), who stated that tourism and hospitality firms should pay attention to physical facilities and services for employees to prevent feelings of underappreciation.

In conclusion, the conducted research made clear that music festival employees generally have low commitment levels to the festivals they work at. However, some specific workplace characteristics and HRM factors, mediated by POS, were, whether or not limited, found to be likely to influence this affective commitment.

## **5.2 Commitment to festival organizations**

Festival organizations produce temporary work organizations. As argued, festival employees could commit to the festival organization as well as the product they create by means of the festival itself. Employees are more related to the festivals they work at and barely to the organization that organizes a particular festival. Employees namely feel there is a distance between them and the organization, because they do not know ‘who’ the organization is. Besides that, they have the idea to work for the festival, instead of the organization that organizes a festival. This result has also implications for other organizations that create temporary work contexts, for example organizers of large sport tournaments. Based on this research, they should focus on commitment to the specific event itself, or, as argued in the next section, the occupation.

### 5.3 Commitment to the occupation

The strongest kind of commitment of music festival employees found in this study is the occupational commitment. Music festival employees were strongly committed to their job. Diverse factors contributing to this high level could be distinguished, which are all related to characteristics of the work environment.

In general, all participants were highly satisfied about their work, especially about the work context of music festivals. Their main motivation for doing this job is their love for music festivals. Besides that, their satisfaction is influenced by the possibility of having social interactions with visitors and co-workers and the attitude and behavior of supervisors. Remarkably, participants did only mention contextual and social factors they like about the work, and no task-specific characteristics. Employees describe their tasks as simple and repetitive and besides that, they often have to deal with a high work load in busy periods and heavy physical work. However, the context and its characteristics largely compensate this. Johns (2006) described that context "refers to specific situational variables that influence behavior directly or moderate relationships between variables" (p. 393). It consists of three parts including task context, social context and physical context. From the current research could be concluded that especially the physical and the social context are important for music festival employees. The participants did not mind doing tasks that are simple or repetitive and work long and hard, as long as they are able to enjoy the festival and interact with others.

The role of supervisors is crucial. Supervisors that are able to create an informal, relaxed atmosphere and keep employees motivated during the day are of great importance to have a positive work experience. According to Meyer, Irving, and Allen (1998) these positive work experiences could in the end positively affect affective commitment. The findings are also consistent with those of Aisbett and Hoyer (2015). They concluded that informal as well as formal support is appreciated by event volunteers. Supervisor should have the right skills, knowledge and attitude to provide clear instructions, advice, provision of encouragement and recognition.

In general, from the findings could be concluded that music festival employees are really satisfied with their jobs. Prior research found a positive relationship between job satisfaction and affective occupational commitment (Irving, Coleman, & Cooper, 1997; Lee et al., 2000). The findings of the current study also indicate a positive relationship between those two variables. Goswami, Mathew and Chadha (2007) found job satisfaction as well as personality to have major influence on affective occupational commitment. Especially the personality factor extraversion, which refers to the extent to which individuals are gregarious, assertive and sociable versus reserved, timid and quiet, was found to be accountable for this effect (Goswami et al., 2007). This description is comparable to the one participants did in order to describe the ideal music festival employee and in this way, could partly declare the high level of occupational commitment found in this research. So, based on this conclusion, the HRM practice recruitment and selection are indirectly also important in stimulating occupational commitment.

Occupational commitment seems to be the main commitment target in the conducted study. The results did not provide clear insights in the outcomes of being committed to the occupation in this context. Future studies should



therefore include this, in order to know what consequences festival organizations should take into account.

## 5.4 Commitment to agencies

Commitment levels of agency workers included in this research varied largely. Mitlacher (2008) already found differences between industries regarding the ways agencies take care of their employees. From the current research it can be concluded that also within an industry differences between agencies exist, which has major consequences for commitment levels of agency workers. In this context, HRM practices were found to be likely to have a major impact on the extent to which employees feel committed to their agency. Besides that, the mediating role of POS in the relationship between HRM practices and commitment was found to be strong. The results namely indicate that the more an agency is perceived to support their employees by means of HRM practices, the more agency workers feel committed to their agency.

Employees of agency B and C showed the highest levels of commitment to their agency and get opportunities to develop themselves by means of training and career opportunities. In contrast, agency A does not offer this to their employees, who are not committed to their agency then. This finding is consistent with that of Meyer and Smith (2000), who stated that: *“Organizations that take an active role in helping employees to prepare themselves for advancement in the organization, and do so in a way that creates a perception of support, might foster a stronger bond to the organization among employees than those that do not”* (p.328).

Besides the lack of development opportunities at agency A, employees do also not have close contact with their agency. Contrary to this, agency B and C have much personal contact with their workers, for example at the depart to a festival or during teambuilding activities. Again, this result could be explained by existing literature, stating that agencies that support their temporary workers in dealing with problems and stay in close contact with them are more likely to have committed employees (Van Breugel et al., 2005).

Especially the employees of agency B and C really liked each other and highlighted the collegial atmosphere. They also showed the highest commitment levels to each other as well as the agency. This finding is in line with those of Yoon, Baker, and Ko (1994), who argued that interpersonal attachment among employees increases commitment. Besides that, interpersonal attachment could reinforce preexisting material benefits or compensate the lack of these. Agencies that strive for high commitment of their workforce should thus select and recruit people who have the right personality and work attitude.

## 5.5 Theoretical implications of the study

The conducted research includes a first exploration of commitment in the specific temporary context of music festivals. A few theoretical implications could be distinguished.

This study contributed to the commitment literature of temporary work, indicating that employees are more likely to be committed to their occupation instead of the organization they work for. Those findings are contradictory to

those of existing research in permanent organizations. Meyer et al. (2002) namely found a strong positive correlation between occupational commitment and affective commitment to the organization. Furthermore, Vandenberg and Scarpello (1994) argued that occupational commitment is an antecedent of organizational commitment. Overall, commitment to the occupation was high, but no evidence of a positive relationship with commitment to festivals or festival organizations was found in the current study. An explanation of this contrast could be found in the temporary context of this research. Therefore, this study affirmed the conclusion of Kim and Mueller (2010) who stated that commitment depends on the context. Contextual factors are thus highly important to take into account in doing commitment research, especially in temporary organizations. Future research in this field should thus take contextual elements into account.

Despite the low commitment levels to music festivals, it is likely that HRM practices, mediated by perceived organizational support, positively contribute to commitment. HRM practices that stimulate feelings of perceived organizational support were highly appreciated by music festival employees. Even if employees work very short for a particular organization, they do want to have a feeling of being valued and supported. The agencies included in this research highly differ in the way they use HRM practices and as a consequence, commitment to those agencies vary. The more agencies pay attention to HRM practices related to perceived organizational support, the more employees are likely to have high commitment levels. Based on these findings, temporary organizations that strive for a committed workforce could thus benefit from the use of HRM practices that increase perceived organizational support.

## **5.6 Practical implications for music festival organizations and agencies**

Being committed to music festivals and festival organizations is not a common phenomenon for music festival employees. Festival organizations are hardly able to build a strong, long-term relationship with their employees because of the temporary nature of the work relationship. Therefore, it is challenging to influence the commitment levels to a festival or festival organization. The results of this research imply that music festival employees do not feel committed to the festival organization and also think this is not necessary. From this finding it is recommended to spend no time and effort in making employees familiar with the festival organization and try to stimulate commitment to the organization. Instead of this, the results of this study indicate that there are some possibilities worth trying in order to stimulate commitment levels to festivals in a positive way. A few work characteristics and HRM factors namely are likely to have a positive influence on commitment to a specific festival. Festival organizations that aspire a committed workforce should take an active role in stimulating those commitment levels and undertake several actions. First, the provision of festival t-shirts to employees is a simple, but effective measure to create a bond with and among employees. Somewhat more difficult, but probably very beneficial, is to provide responsible tasks on a work location between the public where employees can join the festival and feel more involved. The most important HRM practices are the ones that stimulate feelings of high perceived organizational support. Those include the

provision of specific festival information, clear task instructions, rewards by means of food and appreciation and decent crew facilities at the festival. Finally, festival organizations that want a committed workforce should attract and recruit employees that are able to create a collegial, social atmosphere and have a connection with the particular festival, for example because they like the music genre. According to the research results, employees namely want their co-workers to be social and hard working at the same time. Besides that, the match between festival type and employee turned out to be a predictor for commitment levels. The more employees like the festival they work at, the more likely it is that they feel committed to that particular festival.

Where commitment to a certain festival or festival organization is perceived as low in this research, commitment to the occupation turned out to be very strong among the interviewed employees. According to the participants, a fun and social atmosphere in which they are able to enjoy the festival are key factors of their work. For festival organizations it is useful to stimulate occupational commitment. Earlier research namely revealed a positive relation with job performance (Lee et al., 2000). Festival organizations have several possibilities to stimulate the commitment to the occupation, by means of creating a fun and social work context in which they are able to experience the festival themselves. For example, one of the included festivals set up a crew bar for their employees which is highly valued by participants, because it offers them a place where they can have social interactions and have fun outside working hours. Besides that, investment in well-skilled supervisors that are able to create a positive atmosphere in the workplace and could motivate employees is also recommended.

Employees of agencies involved in this research showed large variety in commitment levels to their agency. This could be attributed to differences in how agencies select, communicate and deal with their workforce. Based on results of this research agencies that aspire a committed group of employees should invest in adequate selection procedures, personal communication, training and career opportunities and teambuilding activities in order to stimulate perceived organizational support. The results of this study suggest that employees of agencies that put effort in HRM practices and building a bond with their workforce, are more likely to be satisfied in doing their job. As prior research indicated, this could lead to various beneficial organizational outcomes

## **5.7 Limitations and further directions for future research**

This qualitative study among music festival employees has some limitations, which will be discussed in this section.

The first limitation is the sample used in this research. Music festivals contain a motley collection of employees from many different employers with various tasks. The sample of this research included 21 employees from only five employers that perform bar, food or cash desk tasks. Despite the fact that the interviewed employees worked at multiple festivals through the Netherlands, this does not mean that their experiences and opinions could be generalized to all other festival employees. However, this was also not the aim of this study. The exploratory research gives a first insight in the perceptions of festival employees regarding commitment and the factors they think are important and related to commitment in this exceptional temporary work environment.

Second, only one festival organization that directly hire their employees, without mediation of an agency, was included in this research. More research among several festival organizations and their employees is needed to be able to make firm statements about the way in which they treat their workforce and its relation to commitment. Nevertheless, the conducted research highlights important characteristics of the work environment of music festivals and key factors that are likely to influence commitment of employees .

Third, the specific context characteristics of the research turned out to have a major influence on the variables included in the current study. Generalization of the results to other organizational contexts is thus not possible, but that was also never the intention with this study. The results do highlight the importance of including specific work characteristics in commitment research.

The fourth limitation of this study is the validity of the code book. Cohen's kappa was not calculated because of resource and time constraints. In the network of the researcher, no capable person was available in the period a second coder was needed. Furthermore, there were no suitable people with knowledge of the studied context. It would have cost much time to find a person who was suitable as a second coder and make this person familiar with the coding process and relevant concepts of this study. This would have delayed the research process. For these reasons, the choice was made to continue the research without calculation of intercoder reliability, which has consequences for the validity of the research. However, it should be noted that the code book was finalized in consultation with the supervisor. Besides that, the code book include clear codes and sub-codes, which do not leave much room for interpretation. Finally, the research is meant to be a first exploration of the research topic and is not aimed at being generalizable to other contexts.

This research was one of the first that included music festivals as an employment setting and explored several key concepts that are important contributors to commitment in this temporary work context. Future, large-scaled quantitative research in this field is needed to gain more understanding and a stronger foundation for the findings of the conducted study. Besides that, with quantitative research causal relationships between factors included in this research could be identified. Further, the current study focused on antecedents of commitment and did not involve the outcomes of commitment to several foci. Future studies should include the consequences of commitment of music festival employees to confirm its influence on behavioral outcomes, for instance service levels. Finally, specific organizational characteristics were key factors influencing commitment levels of the included sample. Commitment research in other organizational contexts should therefore take specific organizational and contextual factors into account.

## 5.8 General conclusion

To conclude this research, this section gives an answer to the main research question: *What does commitment mean to music festival employees and to what extent are work characteristics and HRM practices, mediated by perceived organizational support, related to their commitment in the temporary work context of music festivals?* The current

research revealed that commitment in the temporary work context of music festivals means a strong relationship between employees and their occupation, mainly based on contextual and social factors of festival work. Furthermore, music festivals and music festival organizations are seen as separate commitment targets, to which music festival employees are not strongly committed to. The temporary nature of the work is a major factor that disturbs the development of a strong bond between a festival(organization) and employees. Some specific work characteristics and HRM practices, as mediators of perceived organizational support, were related to commitment to festivals. The results of this research indicate those as possible tools to strengthen commitment levels to music festivals. However, further research is needed to confirm the proposed relationships between the key concepts of this study and its consequences. The results of this research concerning the commitment of music festival employees that work for agencies were more clear. Perceived organizational support, by means of HRM practices as personal communication, training and career opportunities and rewards, seemed key for agency workers' commitment to their agency.

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# Appendix A

## Informed Consent | Toestemmingsverklaringformulier

*Commitment, identification and the role of internal communication: the case of music festival employees.*

Verantwoordelijk onderzoeker: Maïllis Jansen

### *In te vullen door deelnemer*

Ik verklaar op een voor mij duidelijke wijze te zijn ingelicht over de aard, methode, doel en belasting van het onderzoek. Ik weet dat de gegevens en resultaten van het onderzoek alleen anoniem en vertrouwelijk aan derden bekend gemaakt zullen worden. Mijn vragen zijn naar tevredenheid beantwoord. Ik begrijp dat audiomateriaal of bewerking daarvan uitsluitend voor analyse en/of wetenschappelijke presentaties zal worden gebruikt.

Ik stem geheel vrijwillig in met deelname aan dit onderzoek. Ik behoud me daarbij het recht voor om op elk moment zonder opgaaf van redenen mijn deelname aan dit onderzoek te beëindigen.

Naam deelnemer: \_\_\_\_\_

Datum: \_\_\_\_\_

Leeftijd: \_\_\_\_\_

Opleiding: \_\_\_\_\_

Omschrijving taken tijdens festival: \_\_\_\_\_

\_\_\_\_\_

Aantal festivals gewerkt afgelopen jaar: \_\_\_\_\_

Handtekening: \_\_\_\_\_

### *In te vullen door uitvoerend onderzoeker*

Ik heb een mondelinge en schriftelijke toelichting gegeven op het onderzoek. Ik zal resterende vragen over het onderzoek naar vermogen beantwoorden. De deelnemer zal van een eventuele voortijdige beëindiging van deelname aan dit onderzoek geen nadelige gevolgen ondervinden.

Naam onderzoeker: Maïllis Jansen

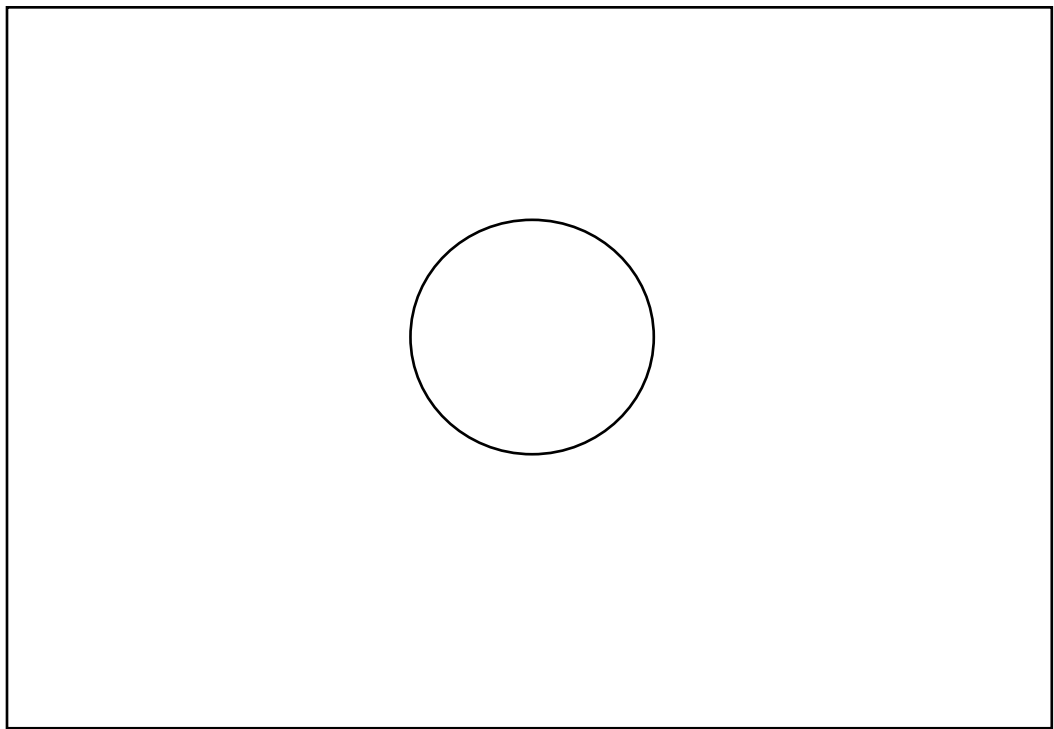
Datum: \_\_\_\_\_

Handtekening: \_\_\_\_\_



# Appendix B – Interview appendix

<b>Innovative</b>	<b>Service oriented (visitor central)</b>
<b>Reliable</b>	<b>Honest (fulfil promises)</b>
<b>Creative</b>	<b>Fun</b>
<b>Transparent (open, visible)</b>	<b>Accessible</b>
<b>Sustainable (take the nature into account)</b>	<b>Human</b>
<b>Professional</b>	<b>Impartial (everybody is equal)</b>
<b>Collegial</b>	<b>Brave (shows courage)</b>
<b>Hierarchic</b>	<b>Humorous</b>
<b>Stimulating</b>	<b>Social</b>
<b>Structured</b>	<b>Enthusiast</b>



## Appendix C – Topic List

### Topic list

Topic	Question	Reference
<b>Informed consent</b>		
<b>Demographic information</b>	Sex	
	Age	
	Education	
	Job / tasks	
	Number of festivals worked for last year	
<b>Characteristics of festival work</b>		
<b>Work experience</b>	Why did you start working at festivals? What is the most important reason?	Treuren (2013)
	How much experience do you have?	Treuren (2013)
<b>Values / characteristics</b>	To what extent are you satisfied with your work?	Treuren (2013)
	How would you describe the festivals you worked for?	Treuren (2013)
	In what way are those values communicated to you?	De Chernatony, Cottam, & Segal-Horn (2006)
	To what extent do your personal values match with those of the festival(s)?	Posner (2010)
<b>Work relations</b>	To what extent influence this your behavior / attitude?	Löhndorf & Diamantopoulos (2014)
	How is your relationship with co-workers during work?	Treuren (2013)
	How does the communication between you and your co-workers go?	Lee, Kim & Koo (2016)
	Do you often have informal contact with your co-workers?	Chambel, Castanheira & Sobral (2016)
	How is your relationship with supervisors at your work?	Treuren (2013)
	How does the communication between you and supervisors go?	Lee, Kim & Koo (2016)

Commitment		
Commitment	Could you remember an important moment at which you felt totally or totally not committed to the festival? What happened then? What were the consequences?	Allen & Meyer (1992) Zwijze-Koning, De Jong, & Van Vuuren (2015)
	To what extent do you feel being part of the festival family?	Allen & Meyer (1992)
	What does the festival mean for you?	Allen & Meyer (1992)
	Which role play your co-workers in creating a bond with a festival?	Chambel et al. (2016)
	Which role plays your supervisor in creating a bond with a festival?	Chambel et al. (2016)
	By what event did your commitment totally change in negative or positive way?	Meldrum, & McCarville (2010)
	If you were the manager of a festival organization, what would you do to enhance commitment?	Meldrum, & McCarville (2010)
	Would you recommend your job to a good friend?	Cook & Wall (1980)
	To what extent are you interested in the opinion of visitors regarding the festival?	Mael & Ashfort (1992)
	To what extent feels the success of the festival as being your own success?	Mael & Ashfort (1992)
	Do you receive clothing or other stuff from a festival? What does that mean to you?	Tornes & Kramer (2015)
	A visitor placed a negative review of the festival on social media. How do you feel about it?	Mael & Ashfort (1992)
HRM practices (POS)		
Human Resource Management	How did the selection procedure go?	Chambel et al. (2016)
	Did you receive a training? How did that go?	Chambel et al. (2016)
	To what extent is clear to you what your tasks are?	Chambel et al. (2016)
	How does the communication between you and the festival organization go?	
	To what extent do you think the communication from the festival organization is sufficient?	
	To what extent do you think your salary is sufficient?	Chambel et al. (2016)
	Do you have some other benefits (food/facilities)? What do you think of them?	Chambel et al. (2016)
	To what extent do you receive appreciation for your work? And from who?	Chambel et al. (2016)

# Appendix D – Code book

## Code book

Theme	Category	Subcategory	Definition
<b>Characteristics of festival work</b>	<b>Reasons to become a festival employee</b>		Reasons participants mention to start working at festivals
	<b>Job tasks and characteristics</b>		Job tasks and job characteristics of festival work.
	<b>Values of importance</b>		Values participants think to be important and characteristic for festival work
	<b>Work environment and atmosphere</b>		Characteristics of work environment and atmosphere at festivals
		Role of co-workers	Influence of co-workers on the work atmosphere at festivals
		Role of supervisors	Influence of supervisors on the work atmosphere at festivals
<b>Commitment</b>	<b>Commitment to the festival</b>		Extent to which participants feel committed to a festival
		Role of communication	Role internal communication plays in feeling committed to a festival
		Role of clothing	Role clothing plays in feeling committed to a festival
		Role of festival type	Role festival type plays in feeling committed to a festival
		Role of task and location	Role tasks and location play in feeling committed to a festival
	<b>Commitment to the festival organization</b>		Extent to which participants feel committed to a festival organization and influencing factors
	<b>Commitment to the agency</b>		Extent to which participants feel committed to their agency and influencing factors
	<b>Commitment to the client company</b>		Extent to which participants feel committed to a client company and influencing factors
	<b>Commitment to co-workers</b>		Extent to which participants feel committed to their co-workers and influencing factors

Theme	Category	Subcategory	Sub-subcategory	Definition
Human resource management	Recruitment			Recruitment procedures of festival work
	Communication	Planning		Communication and its importance concerning planning of festival work
		Instruction		Communication and its importance concerning instructions for doing festival work
		Training		Communication and its importance concerning training for festival work
		Evaluation		Communication and its importance concerning evaluation possibilities
	Rewards	Salary		Importance and height of salary
		Appreciation		Importance and amount of appreciation participants receive
			<i>From the festival(organization)</i>	Appreciation and its importance participants receive of the festival organization
			<i>From the agency</i>	Appreciation and its importance participants receive of their agency
			<i>From the supervisor</i>	Appreciation and its importance participants receive of their supervisor
			<i>From the client company</i>	Appreciation and its importance participants receive of the client company
	Facilities	Food		Importance of food participants receive during their work
		Other		Other important HRM factors for festival employees
				Facilities festivals organizations offer their employees and their importance (e.g. crew camping, crew bar).