



University of Arts in Belgrade

~ Center for Interdisciplinary Studies ~

and

UNIVERSITÉ **LUMIÈRE** LYON 2
UNIVERSITÉ DE LYON

~Institut de la Communication~

UNESCO Chair in Cultural Policy and Management

Master thesis:

When the carrot is not a paycheck

Motivation of volunteers as a tool to improve festival management

by:

Gaïa BLOTAS

Supervisor:

Tiana MANDIC, PhD

Belgrade, September 2013

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ACKNOWLEDGEMENTS

Carrying out the requisite work and then writing this thesis was of the most arduous task I have undertaken. However, one of the joys of having completed the thesis is looking back at everyone who has helped me over the past year.

I would like to begin by thanking my supervisor: Dr. Tiana MANDIC who provided encouraging and constructive feedback.

I would also like to acknowledge with much appreciation the crucial role of the staff of the University of Arts of Belgrade whose expertise, understanding, and patience, added considerably to my graduate experience. Just Brick it. A very special thanks goes out to Visnja for her helpful suggestions.

I thank my fellow classmate. I am grateful for the chance to be a part of the 2012/2013 edition. Thank you for welcoming me as a friend and for your support.

Sincere thanks to the whole Association Musicalarue. The internship and especially the Festival was one of the greatest moments in my life. Thanks for your time, your energy, your smile, your jokes, your help, your music, your wisdom, your spirit and your love. This research would not have been possible without you. Also, to les Luxois, le Cercle, Vival, la maintenance, Oh!Midi, le catering and Le Village des Accueils, see you for the 25th edition.

My gratitude also to Garorock team and especially Cédric who trust me and who took the time to answer my various questions.

Futher more, thank you to all the volunteers for their time and consideration.

I would like to express my heartfelt gratitude to my friends in Serbia, Vietnam, France and other parts of the World who are sources of laughter, joy, and support. Cheers, to Dora Oi, my amazing housemate and our long tea-conversations.

Merci au Mas de la Bonhomie: Anaïdou, Gaspard, Manon, Léa and Antoine et nos *nuits fauves*. Je vous aime.

Thanks to my brother Max for his editing assistance and who proof read countless pages. Finally, I would also like to thank my family for their endless love and support.

ABSTRACT

The notion of volunteering has been extensively analysed. Good Management of volunteers' books can be found everywhere. However, the concept of volunteering during a Festival is still unstudied and only few researches have been done taking account festival's specificities. However volunteers are a main component of festivals. In France, the internally known music festival "Les Vieilles Charues" hosts almost two thousands volunteers. Volunteers are fundamental for festival managers. They achieve many important missions and tasks for free. Thus, they are constantly in contact with the audience and they represent the organisation in many ways.

Thanks to a desk analysis of theories of motivation, the theory of gift of M. MAUSS and the ISOTURE volunteers' management concept, the author of this thesis conceptualised her hypothesis:

The main hypothesis of this thesis is the following: **Festival management can be improved through different volunteers' motivation factors.**

As specific hypothesis have been:

1. It is expected that analysing and understanding motivation of volunteers is the first step in successful management. High-intrinsic motivation for recruitment and reinforcement of the extrinsic one will guarantee an efficient management (1)
2. It is expected that designing specific incentives based on volunteer's motivations analysis would improve festival management (2)
3. It is expected that adequate volunteer's management would increase volunteers' motivations (3)

To go deeper on the question, two case studies have been chosen: Musicalaure Festival and Garorock. Both case studies are music festivals in South West of France. Each year those festivals host big celebrities such as Joe Cocker or Iggy Pop and welcome more than fifty thousand people during three or four days. During the Festivals more than six hundred volunteers are also there to help the organisation.

To give an answer to those hypotheses a scientific methodology was implemented:

- Quantitative methods: A survey was submitted to a sample of seventy volunteers chosen randomly out of the six hundred volunteers of both festivals. For Garorck the survey was given directly to the volunteer during a meeting while for Musicalarue it was done online. Questions were chosen according to the desk analysis previously mentioned.

- Qualitative methods: Semi-structured interviews were held to volunteers' coordinators in both festivals as well as managers of volunteer's teams. Also the author interviewed volunteers who participated in both festivals in order to better understand the differences. Thus, the author participated in both Festivals being engaged in the coordination of the volunteers. It was a way of direct access to the management of the festivals ~~for her to get~~ in order to be able to observe from an insider's point of view.

Thanks to the different methods the author produce a comparative analysis of the two case studies.

Musicalarue is a model in terms of volunteer policy and praxis. Almost all the volunteers come back from one year to another, only few cancel their participation at the last minute and almost none leave during the festival. In the opposite, Garorock faces many problems with its volunteers' management. They have a huge turn-over, many volunteers do not show up and when they come almost half "disappeared" after getting the free entry pass.

During the thesis, the author is trying to understand the weaknesses and the strengths of each volunteers' management process, to provide ameliorations for unsuccessful methods and to improve volunteer's motivation.

The author made in evidence that the material rewards given by the organisation were not the main source of motivation for volunteers (Hypothesis 2 is false). The whole management process, where volunteers are appreciated and taking into consideration, is the key of success. Volunteers, from the beginning, have to be considered not as free workers but as main components of the festival. (Hypothesis 1 and 3 were confirmed). To reach the best possible cooperation goals of the organisation have to overlap with volunteer's aims.

Proper volunteers' management will affect volunteers' motivation and high and long-lasting volunteers' motivation will lead to an easier management. This virtuous circle is an everyday challenge and a yearly-involved process.

RÉSUMÉ

Introduction :

Dans ce mémoire, l'auteur a décidé de s'interroger sur le bénévolat en France, plus particulièrement le bénévolat au sein des grands festivals musicaux qui ont lieu notamment en été aux quatre coins de l'Hexagone.

Selon la taille du festival, le besoin en bénévoles peut varier de quelques dizaines à plus de six mille pour les vieilles Charrues (29), plus grand Festival français en terme de jauge public et de programmation.

Le bénévole a donc une place prépondérante sur cette typologie d'évènements. Il en est véritablement la cheville ouvrière, la fonction la plus représentée et remplit des missions d'une importance capitale. Le bénévole doit porter les valeurs du Festival, les incarner voir les transmettre, étant directement en contact avec le public.

Son engagement, sa motivation et l'application méticuleuse des missions qui lui sont confiées sont autant de garanties du succès de la manifestation.

L'auteur s'est donc intéressé de plus près à la question de la motivation des bénévoles.

Il a commencé par une revue bibliographique des différentes théories de la motivation ainsi qu'une analyse de la théorie du don contre don de M. Mauss. En s'inspirant du concept ISOTURE du management des bénévoles, une hypothèse générale a été formulée.

Hypothèses :

Le management d'un Festival pourrait être amélioré grâce à différents facteurs de motivation des bénévoles.

Cette hypothèse se décline ensuite en trois sous-hypothèses :

1. Une analyse détaillée et la compréhension de la motivation des bénévoles est la première étape d'un management efficace. Il faut valoriser la motivation intrinsèque lors du recrutement et renforcer la motivation extrinsèque.

2. Adapter des contreparties basées sur les différentes motivations des bénévoles optimiserait le management d'un événement de type Festival.

3. Un management adéquat des bénévoles améliorerait leur motivation.

Méthodologie :

Pour tester ces hypothèses, un dispositif expérimental a été mis en place en s'appuyant sur la comparaison de deux cas d'étude, deux Festivals du Sud Ouest français sensiblement de même envergure : Garorock (47) et Musicalarue (40).

En 2013, la vingt-quatrième édition du Festival Musicalarue a accueilli près de cinquante-deux milles spectateurs sur quatre jours. La programmation s'articule autour de 80 groupes et compagnies, têtes d'affiches d'envergure nationale voir internationale (Joe Cocker, Stephan Eicher, Juliette Gréco) et artistes découvertes (Heymoonshaker, Bengale, Yalta Club).

L'exploitation a lieu sur la commune de Luxey (40) et est diligentée par l'Association Musicalarue qui, outre cet événement estival, s'engage à travers de nombreuses actions à l'année pour la valorisation du territoire et le développement de toutes sortes d'actions culturelles à l'échelle de la Communauté de Communes du Pays d'Albret.

Le Festival est financé en partie grâce aux mécénats et partenariats d'entreprises ou privés. Une part importante de son financement provient de fonds publics locaux, régionaux et nationaux, pour un budget total avoisinant un million trois cent mille euros .

La dix-septième édition du Festival Garorock a lieu à Marmande (47) sur la plaine de la Filhole. Cet événement, qui donne la part belle à des artistes de stature internationale (Iggy Pop, Laurent Garnier, Die Antwoord ou encore Asaf Avidan) a accueilli en 2013 quelques cinquante-trois mille festivaliers. Il est organisé par deux associations, Mr Power et Première Pression et se finance grâce à différentes parties prenantes et aux fonds publics. Son budget global avoisine trois millions d'euros.

Pour ces deux évènements une analyse qualitative et quantitative a été menée.

Pour l'analyse quantitative, un panel de soixante-dix bénévoles, sélectionné aléatoirement sur l'ensemble des effectifs des deux Festivals a été interrogé.

Il leur a ensuite été soumis un questionnaire administré en direct (Garorock) et en ligne (Musicalarue), se concentrant essentiellement sur les raisons du bénévolat. Il tente de découvrir les motivations du bénévoles en vue d'en dégager plusieurs profils types.

D'autres questions concernaient la satisfaction, la mise en place d'outils managériaux ou encore le management général.

Pour l'analyse qualitative, à l'aide d'un guide d'entretien, il a été réalisé six entretiens semi-directifs enregistrés, auprès des responsables des bénévoles sur les deux festivals. L'auteur a également interrogé des bénévoles qui ont pris part aux deux manifestations.

Par ailleurs, l'auteur étant impliqué sur les deux projets, une observation précise de la gestion des ressources humaines a pu être effectuée.

Analyse :

Grâce à cette analyse nous pouvons constater que la vision du bénévolat n'est pas la même sur Garorock et Musicalarue.

Ce travail non rémunéré n'est que très peu considéré par les organisateurs de Garorock.

Une part importante des efforts consentis, essentiellement « sonnante et trébuchant », vont vers la programmation et la technique, le facteur humain étant mis au second plan.

Il y aura de toute façon « toujours des petites mains » pour accomplir les missions organisationnelles de base, qui font pourtant la réussite de l'événement. A quoi bon s'intéresser aux bénévoles ?

A contrario, l'Association Musicalarue valorise tout au long de l'année le travail des bénévoles et s'efforce de développer un engagement à long terme.

Dans les faits, on remarque que Musicalarue a réussi son pari.

D'une année sur l'autre, les bénévoles reviennent et le taux de défection durant le Festival est extrêmement faible.

Pour le festival Garorock, le turn-over est significatif. Moins d'un tiers des bénévoles reviennent d'une année sur l'autre, on constate de nombreux désistements de dernière minute et le nombre d'abandons pendant l'exploitation prend des proportions inquiétantes.

Grâce au questionnaire, nous pouvons nous rendre compte que les motivations à être bénévole sur un Festival sont riches et variées. Il est difficile d'établir une typologie claire des différents types de bénévoles en fonction de leurs motivations, et quasi impossible pour un festival d'adapter ses contreparties en fonction des motivations intrinsèques de chaque individu. L'hypothèse 2 n'est donc pas vérifiable.

Par ailleurs, on constate que les compensations matérielles accordées aux bénévoles sur Garorock et Musicalarue sont similaires alors que la motivation, l'implication et la satisfaction des bénévoles diffèrent. Il semblerait donc que cet échange ne soit pas le premier facteur de motivation. L'accès gratuit au Festival ainsi qu'un emplacement de camping, des sanitaires, des repas sont essentiels pour un « contrat » juste. Mais pour beaucoup d'individus interrogés, il faut bien plus qu'un simple échange de contreparties pour leur donner envie de s'impliquer et remplir de façon efficace les missions qui leurs sont confiées.

Même si une typologie semble inapplicable, il est cependant possible d'identifier deux profils de bénévoles, différenciations que l'on retrouve au sein de différentes études sur le bénévolat. On trouve le bénévole « distancié-volatile » qui se propose à l'occasion par sympathie et disponibilité. Cette forme de bénévolat est marquée par une grande "individualisation" dans laquelle le bénévole se fixe des objectifs pour une durée déterminée. Il s'agit là d'un engagement plus ponctuel, volatile.

Le bénévole « engagé » s'inscrit quand à lui dans la durée et s'érige dans une certaine mesure comme porteur de l'événement. Les bénévoles dits "engagés" rendent de grands services aux associations dans la mesure où ils ont avec elles des relations continues et organisées. Ils sont donc ceux qui acceptent les principes de l'association et se conforment à ses objectifs. Ils se sentent responsables et solidaires de la promotion et du développement de l'association. Les bénévoles engagés assurent avec plus de régularité que les bénévoles « distanciés-volatiles » l'activité choisie.

Conformément à la vision du bénévole et la politique associée de chaque Festival, on a tendance à retrouver des bénévoles « engagés » à Musicalarue et plutôt « distancié-volatiles » à Garorock.

On remarque que le management des bénévoles sur les deux Festivals est lui aussi sensiblement différent.

Chaque étape du modèle ISOTURE a été adapté pour être au plus proche des spécificités d'un événement tel que les Festivals. Cela a permis de détailler et expliquer les pratiques managériales pour les deux évènements.

L'auteur s'est particulièrement intéressé aux pratiques du recrutement, en mettant en évidence l'importance de la sélection et de l'orientation des bénévoles. La transmission d'informations est primordiale, de ce fait le rôle de chef d'équipe bénévole, intermédiaire entre l'organisation et les équipes, va avoir un impact indéniable sur le fonctionnement général. L'absence de cet intermédiaire sur le festival Garorock a engendré de nombreux échecs dans la coordination des équipes bénévoles. De plus, l'intégration du bénévole au sein de l'organisation est facilitée, tout comme la formation aux missions à effectuer.

Par ailleurs, la reconnaissance du bénévole qui ne se fait pas seulement de façon matérielle constitue un travail de longue haleine, qui se construit et s'inscrit dans la durée. La vision même du bénévole au sein des associations impacte visiblement sur la reconnaissance, la gratitude et le traitement des bénévoles. Ainsi la satisfaction des équipes bénévoles n'est pas la même en fonction du management et la question de l'implication à long terme reste manifestement liée à la vision de départ de l'association et à ce qu'elle veut transmettre.

Dans cette continuité, l'hypothèse 3 est vérifiée. Un management approprié a un effet positif sur la motivation, l'engagement et la satisfaction des bénévoles. Ces dernières composantes ont un impact sur le bon fonctionnement général du Festival, qui va lui même faciliter le management des bénévoles et asseoir leur motivation. Il y a ainsi une sorte de cercle vertueux qui se met en place et qui va pérenniser le bénévolat au sein du Festival.

Grâce à cet examen, les avantages, faiblesses et enjeux des différentes pratiques du management des bénévoles ont été mis en lumière.

Pour clore ce mémoire, des solutions pour améliorer certaines pratiques ou des mises en garde contre les limites des pratiques existantes sont proposées.

Conclusion :

Ce mémoire, loin d'être seulement théorique, se veut en accord avec la pratique et de nombreuses constatations sur le terrain.

L'immersion de plus de trois mois dans le monde du management des bénévoles au sein de Festivals musicaux a permis d'entrevoir non pas une recette miracle de « management « idéal », mais des axes vers lesquels tout événement doit tendre : un management « sur mesure », vers et pour le bénévole en tant qu'individu.

Ce management « humain » a un impact positif pour un fonctionnement optimal de ce type de manifestations et doit être largement mis en place. Sans les bénévoles et leurs missions, aucun Festival ne pourrait exister. Il est donc primordial que ce volet de l'organisation soit considéré tout autant que les autres champs de l'organisation d'évènements, tels que la communication, la production, la technique ou la recherche de financements. Pour s'inscrire au sein d'un développement vertueux et pérenne cet aspect se doit d'être respecté et valorisé. Enfin, il faut toujours garder à l'esprit que l'ensemble des actions mises en place a un but ultime : satisfaire le public des Festivals, qui, s'il ne vient pas dans une pure logique de « consommation de produit culturel », saura apprécier les valeurs dégagées par les équipes qui les accueillent, et sera - ou non - le meilleur prescripteur de la manifestation.

INTRODUCTION:

We are in the middle of an economic, social, and political crisis. Money has been reduced everywhere, especially in the culture sector. Budget cuts are drastic and people have to find other options to be able to run their organisations. People have to be creative; everybody is trying to find ways to do more with less. Clothing swaps, flea markets, community based organisations and the trade market is growing everyday.

In the same time, we can see the appearance in Europe of a huge phenomenon of *festivalisation*.

Etymologically, the term *festival* comes from the Latin *festum*, which means public joy, merriment, or revelry. It has been defined by Falassi (1987) as “a periodically recurrent, social occasion in which, through a multiplicity of forms and a series of coordinated events, participate directly or indirectly and to various degrees, all members of a whole community, united by ethnic, linguistic, religious, historical bonds, and sharing a worldview. Both the social function and the symbolic meaning of the festival are closely related to a series of overt values that the community recognizes as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festival celebrates”¹

The first festival, *Three choirs*, took place in England in the XVIII century. Since then these events evolved in form. The growing number of festivals is a new trend in culture. It is estimated that 2000 music festivals take place annually in France, although there is some difficulty in providing a definitive number².

¹Falassi, Alessandro, 1987. "Festival: Definition and Morphology," in Falassi, Alessandro (ed), *Time out of Time: Essays on the Festival*, pp. 1-12. Albuquerque: University of New Mexico Press

²<http://mediatheque.cite-musique.fr> (last visit:8/04/2013; 19h00)

We can ask ourselves: How is that possible? How can we increase the number of festivals whilst saving money in the same time frame? How is it possible for all these festivals to function with less money? How is it possible to have a huge audience during festivals with almost no paid employees?

The most probable answer is “**volunteering**”.

According to the *Institut National des Statistiques et des Etudes Economique* (INSEE), in 2005, France had more than 13 million French volunteers in more than 880,000 associations.

In general, festivals do not provide job opportunities. Volunteers work for free during a few days. However, the organisation can provide different sorts of rewards such as free tickets, food, housing, etc. Volunteers are essential for festivals. They fill important roles within organisations with dwindling staff and diminishing financial resources.

One of the factors, which impacts on my decision to write about this subject, is my internship. I have been assigned as volunteer manager in a festival. This position is a great opportunity for me to see the managerial side of the event.

Previously, I spent six months volunteering at an NGO (*Solidarité Jeunesse Vietnam*), as an English teacher to blind children. At first, I was highly motivated, but step-by-step this motivation decreased and, after a while, I quit. I had the impression that the volunteer manager did not care much about the volunteers. The organisation had no volunteering policy and I had the feeling they were “using me”. I did not find any recognition and the communication system was not efficient. They had no empathy towards volunteers. Often, I came to work when the class had been cancelled without having been informed. I was sad when I decided to quit because I really wanted to offer my time for such matter but working in those conditions and being involved in an organisation with those kind of values was not possible for me. My engagement failed.

When I quit I thought that I was being lazy, or not good at the position, but rethinking my choice, I realised that the volunteers management was not efficiently done and that was the main cause, which made me quit. Management, leading and reinforcing motivation is a key factor in an organisation involving volunteers and it is a task that has to be done properly.

The management of volunteers is a key aspect for festival managers, but their management has to be specific. They work, but they are not employees, they do not have to do what they do; they do it in more episodic, circuitous and idiosyncratic ways; they are not paid for doing it; and if they do not feel that they are properly involved, supported or cherished, they will not have proper behaviour or they will simply walk away.

Now, having been on the other side, I would like to give to volunteers what I did not receive in my previous volunteering experience but also to ensure good overall management and a win-win situation for the organisation as well as the volunteers.

Case Studies:

1. *Musicalarue* Festival

The Festival I am working on is called *Musicalarue*.

The 2013 event is the 24th edition of *Musicalarue*. This music Festival takes place in Luxey, a small village in *les Landes*, Southwest region of France from the 14th to the 17th of August. For this new edition, big music names –internationals and nationals- are expected such as *Gorillaz*, *Larue Ketanou* or *Deluxe*. Each year, more than forty five thousand people come to visit *Musicalarue*, which is one of the biggest Festivals in South of France. This year the Festival hosted 52 000 people, the biggest amount of visitors of its history.

There are five people working full time on this event and they recruit more than 600 volunteers for the time of festivities. Having 600 volunteers is a real challenge for the organisation. Clear management is an essential component to ensure the quality of the event.

2. *Garorock* Festival

I also volunteered in a different Festival as “volunteers manager”. The Festival is called *Garorock*. It started in 1997 and 2013 edition is the 17th one of the famous music Festival located in Marmande city. Last year, the Festival hosted big names such as David Guetta, Offspring or the French rapper Orelsan. This year, Iggy & the Stooges, Mika and Wax Tailor

are expected. Every year, they have more than 50 000 visitors and they are planning to have even more this year (the site can welcome 180 000 visitors). It takes place, since last year, in June and more than 500 volunteers are needed.

These Festivals present similarities but also many differences. They have both been running for a long time and they tackle the same kind of audience and artists. Often, we can find similar names in the program. They are also both involved for a long time in eco-development. For instance, they were the two first Festivals to implement dry toilet in South of France.

However, they do not have the same approach in term of ethic and vision towards volunteers. This difference in term of policy can be seen also in the volunteering style of management. A comparison of the two management styles and its impact on volunteers' motivation will be elaborated.

Relevance of the research:

Many books have been written about this subject. *How to manage volunteers* or *Hand book volunteers management* are trendy titles. However, most of the time, those books focus on charity Non-Governmental Organisations (NGO) involving volunteers, but none focus on Festival specificities.

A festival is a unique event. Volunteers are there for a relatively short and intense period of time. Festivals are usually only few days long and no mistakes (in volunteer coordination for example) can be made. Also, volunteers are often new on the festival and most of them change every year. Plus, tasks are varied and some might need special knowledge and competencies.

Even when a festival has been running properly for many years, it is essential to always consider that there are risks attached to “employing” volunteers.

Like paid employees, volunteers require leadership and management in order to do efficient work. However, since volunteers are unpaid, managing them requires some special

knowledge and tools about what motivates and rewards them. Failure to properly manage volunteers has been cited as the primary cause for lack of volunteer retention.

Also, in many cases, volunteers do not have appropriate behaviour. It is essential to choose the right volunteer who is going to accomplish the mission without causing trouble. Volunteers can be late, absent, abuse of alcohol or even do illegal drugs. Risks also include liability, dress code, inappropriate representation of the organisation, harm vulnerable populations, etc. Volunteers are the mirror of the event. The public is mostly going to see them and, in a way, they are personifying the whole organisation.

At the same time, managers do not have real legislative power to avoid such behaviours. They have to find other managerial skills and tools to simply decrease this risk. It is a major issue for human resource department and the management of this group of employees is slightly specialised. Managers of un-paid staff face many managerial challenges, which are sometimes more difficult to resolve than with paid staff. The fact that volunteers do not receive monetary rewards for their work (salary) means that it is much more difficult to sanction them compared to paid employees, but also, it can lead to creative, humanistic and sensitive methods of management. In recent years we witnessed the beginning of the professionalization process of volunteer managers (Haski-Leventhal, 2009), and with it, a growing need for a professional body and a specific knowledge.

Thus, volunteers have expectations. They want certain things from the festival they are involved in. For instance, these can include consideration, patience, courtesy, cooperation, freedom, creativity, permission to play, etc. They also want clarity and relevant information about the tasks they are expected to accomplish, professional treatment, private constructive criticism and, maybe the most important, recognition but also in-kind compensation (free ticket, meeting artists...) In this sense, rewards are extremely important to keep the volunteers motivated and job satisfaction is the pay that a volunteer receives.

This research is a starting point in re-thinking un-paid labour in festivals, taking into account the singularities of volunteers in the festival field. In this study, we will focus on several managerial practices and their impact on festival volunteer motivation using a case study approach. We believe the best way to have "good" volunteers is to have motivated ones.

Having *Musicalarue* and *Garorock* Festivals, as case studies provides a vision as close as possible from the reality of the field. With this practical approach, we will be able to use the analysis for other Festivals. Indeed volunteer coordinators from the sector may use my expertise to provide a better condition for volunteers and to avoid managerial problems.

This research might be relevant for different public³ :

- *Musicalarue* and *Garorock* Festival
- Festival involving volunteers – and organisation in general
- Volunteers
- Volunteers development agencies
- Policy makers
- Researchers and students
- Myself

To adapt a good management strategy it is essential to dig more into the specificity of the subject and to try more deeply to understand certain concepts.

Subject and purpose of research:

Understanding, analysing and interpreting the different motivating factors for volunteers can help a volunteer manager to work more efficiently with volunteers, assigning tasks, organising and conducting meetings, and recognising and rewarding accomplishments. A volunteer administrator must adapt different styles of management to the various needs of volunteers. An effective manager must recognise and fulfil these needs in order to accomplish the goals and tasks of the program.

Volunteers are individuals with unique feelings, motives, and ambitions. Managers need to respect volunteer individuality, have empathy and maintain the rewarding and stimulating aspects of volunteering. Volunteers, though, must be compensated in ways that keep them emotionally invested in the success of the organisation.⁴

³Joanna Machin & Angella Ellis Paine, Management matters: a national survey of volunteers management capacity, Institute for volunteering research, April 2008, UK

⁴JoAnne Skelly, Carson City, Motivating Volunteers, Storey County Extension Educator, University of Nevada in

Managers of volunteers still need to assess needs, design tasks or service expectations, gather background information on the volunteer, reach out to recruit the right people for the position, communicate with them, keep records, measure impacts (quantitative and qualitative), evaluate, and recognise volunteers. Implementation of those human resource strategies is different based on the motivation and needs of the type of volunteers.

When volunteers decide to do an unpaid labour, they are already motivated. The reasons for their motivation can be different and we can consider some reasons are not as good as they should or not relevant enough (free ticket). However, the main aim of volunteer manager is not to motivate a volunteer with nothing, it is actually to find some already motivated people and then to improve, keep, and reinforce this motivation that the volunteers have from the beginning. The festival manager has to give back, in various forms, the rewards expected by volunteers to make them satisfied with their gift of time and energy. If it works, volunteers will be even more motivated and will give more, creating a virtuous circle.

The main goal of this paper is to examine motivations of the volunteers in *Musicalarue* and *Garorock* Festival, using both quantitative and qualitative methodologies and to provide specific tools to improve overall festival management. In other terms, this is organising volunteer involvement in a systematic way that mutually benefits the organisation and volunteers to facilitate management of festival in general.

The paper will focus on different aspects:

- Typology of volunteers' motivations
- Analyse of current situation of *Musicalarue* and *Garorock* concerning management of volunteers
- Comparison of the 2 system of volunteer management and its impact on volunteer motivation
- General recommendations for amelioration of praxis according to volunteers' motivations.

METHODOLOGY

Hypothesis:

Festival management can be improved through different volunteers' motivation factors.

Specific hypothesis:

4. It is expected that analysing and understanding motivation of volunteers is the first step in successful management. High-intrinsic motivation for recruitment and reinforcement of the extrinsic one will guarantee an efficient management (1)
5. It is expected that designing specific incentives based on volunteer's motivations analysis would improve festival management (2)
6. It is expected that adequate volunteer's management would increase volunteers' motivations (3)

Quantitative methods:

1. Survey

See Appendix N°1

I conducted a survey with volunteers to better understand their motivations (Hypothesis 1). The survey also evaluated the evolution of the motivating factors, the satisfaction of volunteers concerning management and eventual feedbacks (Hypothesis 3).

The idea is to identify the different motivation's factors and to create a typology of volunteers from the collected data. The indicators for the survey will be chosen according to a previous desk research about theories of volunteers' motivations.

For this method, a sample of 70 volunteers, for each festival, will be picked randomly out of the database. It will ensure a likelihood of statistical significance.

This questionnaire was conducted for *Garorock* during a volunteer meeting the last day of the Festival and for *Musicalarue* through online newsletter. (see appendix N°2)

Through the survey, different indicators to evaluate management will be accessible:

- Number of volunteers resigning before Festival
- Number of volunteers resigning during Festival
- Percentage of volunteer coming back from previous generation
- Percentage of volunteers coming because of friends' recommendation

To be able to create an efficient questionnaire, two interviews were done with previous volunteers and I conducted the survey on ten volunteers to make sure that the questions were clear and relevant, and to be able to make changes before submitting the survey to the whole sample. The test sample will not be included in the analysis.

2. Content analysis

To be able to understand more about motivations (Hypothesis 1) I also examined the cover letters sent by potential volunteers for *Musicalarue* Festival. This semantic analysis will be a good way to construct the survey and to elaborate the typology.

To be able to deliver different methods of management (Hypothesis 2) according to the motivation of volunteers, it is essential to know the actual methods and praxis in the organisation. An analysis of management materials has to be done: job offer, contract, website, type of rewards, etc. This analysis will give an overview on formal volunteers' rules and policy in the organisation.

Qualitative methods:

1. Semi-structured interviews

Semi-structured interviews will be conducted with guidelines. These guidelines provide flexibility and fluidity, unlike structured interviews and ensure the reproducibility of the results. The guideline will contain areas and themes to be covered during the interview to be able to adapt to the development of speech of the interviewee. At the same time, following a paper-based interview allows the interviewer to be prepared and appear competent during the interview and can provide reliable, comparable qualitative data.

Interviews with managers

- Interviews with HR managers
- Interview with team leaders
- Interview with volunteers who worked in both Festival.

Those interviews' aims are to have a clear view on volunteers' policy, previous experiences, and problems related to volunteerism. (Hypothesis 2)

In interviewing experts from the field, we will try to have questions on the modal register to avoid "pre-made discourse" and to access to the logic of actors.

2. Observation

Being in charge of volunteers' management for *Musicalarue*, I deal with hiring, planning, training, consulting, leading and controlling volunteers. This is an amazing chance to see from inside the real problems of managing volunteers, but also finding solutions and appropriate praxis (Hypothesis 2). However, this position might be tricky; being inside can lead to lack of objectivity. A Human Resources professional supervised me and the creation of observation guidelines in advance would help me to stay impartial during the observation.

This observation will have two main aspects:

1. Problems between volunteers and organisation during the Festival. This observation will help me to understand which strategy the management team is using during conflict. I was at the welcoming desk where volunteers get their accreditation and come for any sort of reclamation, which is a good position to have a direct access to manager/volunteer interactions. This is an indicator to evaluate festival management. Position I also had during *Garorock* Festival.
2. Before the Festival the HR team has to deal with volunteers too. Some has specific need (for instance working only with his/her friend), some made a bad impression the previous year and want to participate again, some volunteers are really enthusiastic and satisfied with the organisation, they come back every year for volunteering in the Festival, etc. Seating in the same office than main managers and sharing the email boxlet me a direct access to any interactions with volunteers.

Following those two cases gave me a good “inside view” of the organisation, its communication and the process of volunteer management. I looked at:

- Volunteers reactions
- HR team reactions

Physical reactions, dialogues, emails and phone calls have been taking into account for those two aspects.

PRESENTATION OF CASE STUDIES

Musicalarue Festival

See Appendix N°2

1. General historic

Musicalarue association started in 1969. When the small French village called Luxey, felt a wave of freedom coming from the 1969 youth campaign. Under the leadership of Gilbert Ricard, sport teacher by then, few young people decided to turn the traditional yearly festivity of the 15th of August to a hilarious parody full of fun and energy.

During twenty years, people from Luxey participated in the realisation of this homemade event. In 1980, they started to invite professional artists who took over local talent. *Musicalarue* organisation was build. In 1990, the current president was elected (he was invested as a volunteer since the early beginning), with him they realised the first official “Musique à la rue Festival” which took his official name two years after “Musicalarue Festival”. Since then, the organisation and the Festival became step by step a huge event in South of France region. The growth was exponential but the spirit of the beginning remains.

2. Organisation

Musicalarue is a non-profit organisation, a so-called *association de loi 1901* in French law. The organisation consists of a head office, which pilots everyday activities inside of an executive board of 36 people, which decides on the big cultural policy orientations. The head office is composed of a director, a vice-director, a treasurer and a secretary. It is important to mention that all the members of the head office are volunteers.

Five employees work yearly in *Musicalarue* Association. They are in charge of the application of the decision of the head office through different action.

Also it is important to mention that the organisation is constantly helped by volunteers. There are more or less 50 volunteers who are highly invested and give a lot of time for the association. The association would be nothing without their help.

3. Actions

The association is located in the centre of a small village. They work all year long hand to hand with local volunteers to develop rural artistic scene in the region. Their politics is clearly oriented towards local population. For instance, artists stay over in the house of the local people.

Musicalarue Association organises a Festival every year, but it is not its only action in Luxey. They also have concert “à domicile” which means that the concert takes place in the living room of several residents.

They also have workshop for youth, residence for artists and a “*Plateau Jeune Talent*”. This project started in 2007 the main goal is to promote young artists from the Aquitaine region thanks to a concert night in the Luxey. Out of all the “young talents”, six are chosen to be part of the Festival.

Those activities are really important for the local development of the village. First, there is 5 employees working there, but shops such as the bakery or the small convenient store can survive, partially thanks to *Musicalarue*.

4. Budget

This year the Festival hosts more than 85 groups and companies. They have one million three hundred thousand euros of budget. The Association is self-funding for 66% (number for 2011 edition), they received around 27% of subventions and sponsorship is around 7%.

5. The Festival

Musicalarue Festival takes place on the 14th, 15th, 16th, and 17th of August. It is the 24th edition. Concerts and street arts are in the center of the village, which is closed for the occasion. This small village, in a rural area, welcomes many famous international names such as Joe Cocker,

Parov Stelar, Chinese Man, Gorillaz, Deluxe or Heymoonshaker. We can also find renowned French groups such as Larueketanou, Féfé, Juliette Greco, etc. In the programming, local and “découvertes” are also invited like Cabadzi, Maniacx, Bengale, Orfaz or Yalta club.

The Festival is fairly cheap, according to its national renowned. It costs €28 for one night €42 for two, €57 for three and €67 for the four days, including free camping spot.

This year they reached 50 000 festivalgoers, which is the maximum they ever had in the 24 years of festivity. Attracting more audience is not a priority. The site, located in the small village center, cannot host an unlimited amount of visitors, mostly for security reasons. This year, on the 14th of August, when they reached 16 000 people the Festival had to close the ticket office for 2 hours to avoid over-participation.

Garorock

See Appendix N°3

1. General explanation

Seventeen years ago, two friends, one member of *MR Power* organisation based in Marmande and the other from *Première Pression* based in Tounefeuille, decided to develop a Festival.

Step by step the Festival became one of the biggest Festival in France. Last year it was in the top 10 of the most visited Festival in France. The Festival takes place in Marmande city (Lot-et-Garonne), in a big field called *La plaine de la Filhole*, next to the Garonne River.

2. Organisation

The organisation is quite complicated.

MR Power is the official organizer of *Garorock*. In they association they have 4 employees: a general director, someone in charge of the administrative, another of public and partnership and a last one in charge of the communication.

Through the year they could not reach stability on the budget. The president of the Festival, who is also the president of *Première Pression*, decided to create a company to help MR Power. The company is called SAS. This company works in collaboration with production societies. MR Power and SAS signed in 2011 a co-production contract.

Nowadays, decision-making is split between the President of MR Power, The president of the Festival (and of *Première Pression*) and the different production societies.

3. Actions

The Festival Garorock is the only action organised in Maramande by the two associations: *MR Power* and *Première Pression*.

MR Power is based in Marmande, they are only in charge of *Garorock*. *Première Pression* is based in Toulouse and they are in charge of a big venue in Tournefeuille.

4. Budget

Garorock has more than three millions Eurosbudget. Every year, they used to lose money, about three hundred thousands euro for each Festival. To finance their Festival, and reach a better economic health, they decided to involve private capitals. This has been materialised by a cooperation with a big production organisationssuch as “*Bleu Citron*”.

The concept of productivity and money is clearly implemented in this association. Those donors take their advantages selling their artists for the Festival.

5. The Festival

The Festival took place the 28th, 29th and 30th of August 2013.

It is a three days Festival welcoming famous artists such as Iggy and the Stooge, Die Antwoord or Saez for the French side. Price for a single night is €45, for double nights €75 and for the full pass of three nights its €110, which is much more expensive than *Musicalarue Festival*. Camping is including for the people staying more than 1 night, for the other they have a “rest area” where they have to leave before 12 am. For this edition, 53 000 festivalgoers came.

VOLUNTEERS IN FESTIVAL AND THEIR CARROT

Definition of motivation

The word motivation comes from the ancient Latin verb *movere*, which means to urge or to move.

This term has been used and re-used many times. Many researches have been conducted about motivation, and it is difficult to agree on one specific definition. Thousands of definitions have been written and nobody agrees on any particular one. Generally speaking, motivation is the internal mental state of a person, which relates to the initiation, direction, persistence, intensity, and termination of behaviour (Landy and Becker, 1987). For managers, motivation is the actions to induce others to produce the results desired by the organisation.⁵

The topic of motivation, as the motivational theories, has been discussed extensively. In general, total motivation consists of two separate constructs, namely intrinsic motivation and extrinsic motivation.

1. Intrinsic motivation

It is a “stimulation that drives and individual to adopt or change a behaviour for his own internal satisfaction or fulfilment.”⁶ It is the desire to work on something or do something since it is involving, challenging, exciting, interesting, or satisfying (Robbins, 2003). Intrinsically motivated action is that which occurs for its own sake, action for which the only rewards are the spontaneous affects and cognitions that accompany it. Intrinsically motivated behaviours require no external supports or reinforcements for their sustenance." (Raymond J. Wlodkowski) When an individual is intrinsically motivated he or she will move for the challenge or the enjoyment instead of the promise of rewards or avoiding punishment (Deci and Ryan, 1985).⁷

⁵http://nptel.iitm.ac.in/courses/IITMADRAS/Management_Science_I/Pdfs/5_1.pdf (last visit: 25.04.2013; 13h30)

⁶<http://www.businessdictionary.com/definition/intrinsic-motivation.html#ixzz2RTTPSBLK> (last visit: 25.04.2013; 13h45)

⁷Jarvis, C 2009, *Want Good Volunteers? Forget The Altruistic, Find The Self-Interested*, <http://www.realizedworth.com/2009/09/want-good-volunteers-forget-altruistic.html> (last visit 6.05.2013; 16:15)

2. Extrinsic motivation

Extrinsic motivation is motivation to engage in an activity as a mean to an end. Individuals, who are extrinsically motivated, work tasks because they believe that participation will result in desirable outcomes (Paul R Pintrich & Dale H). It is linked to the rewards of the work. Extrinsically motivated behaviours are actions that cause the attainment of rewards that are externally imposed, including material possessions, salary, additional bonuses, feedback and evaluations from others, fringe benefits, and prestige (Ryan and Deci, 2000), or avoidance of punishment.

To work out all motivational theories available in detail would be well beyond the scope of this paper. To list all motivational theories would be an impossible process since theories are being revised, developed, criticised, and so on, as this paper is being written. Still, these theories are often categorized into two groups:

3. Ontological theories

They interpret the content and nature of incentives. Content Theories deal with *what* motivates people and it offers a way to identify individual needs and goals.

The following ontological theories on motivation are not discussed in this research (due to time and space limitations) but are still prominent in the field of motivation: the hierarchy of needs theory (Maslow, 1943), two-factor theory or motivation-hygiene theory (Herzberg, Mausner & Snyderman, 1959), achievement motivation theory (McClelland, 1975), reinforcement theory or operant conditioning theory (Skinner, 1938), ERG theory (Alderfer, 1972) might be identified as the most famous ones.

4. Mechanism or process theories

They attempt to explain and describe behaviours aimed by satisfaction of needs or the reduction of inner tension. Process theories deal with the process of motivation and are concerned with *how* motivation occurs.

According to those theories, it would be possible for the volunteer manager to understand better the reasons of volunteering and to manage it to insure success of the festival.

For this paper we decided to focus on the best-know work in this area and the most relevant for our topic:

1. Equity Theory by Jonh Adams
2. Expectancy theory by Victor Vroom
3. Goal-setting theory by Edwin Locke

A. Equity theory by J.S. ASAM

Jonh Stacey Adams (1965) developed the theory of Equity. This theory is based on cognitive dissonance theory developed by Leon Festinger in the 1950s. Adams states that employees expect equity between what they give to the organisation and what the organisation give back to them. In other terms, if the employees feel that their inputs to the organisation are adequately rewarded by outputs (financial, non-financial benefits or incentives) they will be motivated and will remain that way.

It is a theory that focuses on perceived fairness of an individual; to evaluate the reward, the employees will first check if they perceive a fair return for what they contribute to their job. The employee appreciates how much effort he has expended and compares this to what he has got from it. It is a sort of individual evaluation of input-output ratio. Then employees run some kind of social comparison with what their compensation should be and the one of their colleagues or peer. Basically, he will compare his ratio to the input-output ratios of others.

The equity theory is included for the study because it is interesting to see, first, the expectation of people to have a faire-trade, to have a proper compensation for the work they did. Then, it is also important to know how people compare themselves to each other. These comparisons can lead to misunderstandings, job turnover, lost of motivation and so on when some employees perceive not to be treated fairly.

For managers this theory is pretty complicated to be applied. Equity theory says that it is not the actual reward that motivates, but the perception, and the perception is based not on the reward in isolation, but in comparison with the efforts that went into getting it, and the rewards and efforts of others. The perception of the equity is not the same for everybody, some people are more sensitive to equity than others while some people do not judge their implication and work in the same manner. However, it is important to have in mind than

people need an output from the organisation, in theory, as equal as their input and as equal as the other colleagues.

B. Expectancy theory by V. VROOM

Perception plays a central role in expectancy theory because it emphasises cognitive ability to anticipate likely consequences of behaviour (Kinicki and Kreitner, 2003). The most famous version of an expectancy theory is the theory depicted by Victor Vroom of Yale School of Management in 1964. He states that, for employees, the strength for acting in a certain way depends on the intensity of an expectation that the act will be followed by a certain consequence and on the attractiveness and value of that specific outcome to the individual.

We can roughly simplify that motivation is proportional to positive rewards. When the probability of some effort will not be rewarded, the employee will not be highly motivated to perform a certain task.

Basically, the motivation force is the product of three perceptions. He comes down to this "equation":

$$M = E \cdot I \cdot V$$

Motivation = Expectancy x Instrumentality x Valence

E = Expectancy probability is based on the person's perception that effort will result in performance. In other words, the person's assessment of the degree to which effort actually correlates his performance.

I = Instrumentality probability is based on the person's perception that performance will be rewarded. It is the belief that if one does meet performance expectation, he will received a greater reward. The person's assessment of how well the amount of reward correlates with the quality of performance. This model is related to extrinsic motivation for physical rewards but can also be for, intrinsic situations. The reward can be more intangible like feeling good of doing a task.

V= Valence refers to the perceived value of the reward that will result from the performance.

It is a function of his needs, goals and values. “If the reward is small, the motivation will be small, even if expectancy and instrumentality are both perfect (high).”⁸

When expectancy, instrumentality, and valence are met, a motivational force occurs. This force exerts internal pressure on an individual to be motivated. The larger the force, the more a person will be motivated to get the outcomes of the task (Redmond, 2010). In order for motivational force to be high, valence, instrumentality, and expectancy must also be high. If any one of those is low, motivation will be low (Redmond, 2009) and because motivation is the product of the three perceptions, if any one of their values is zero, the whole equation becomes zero.

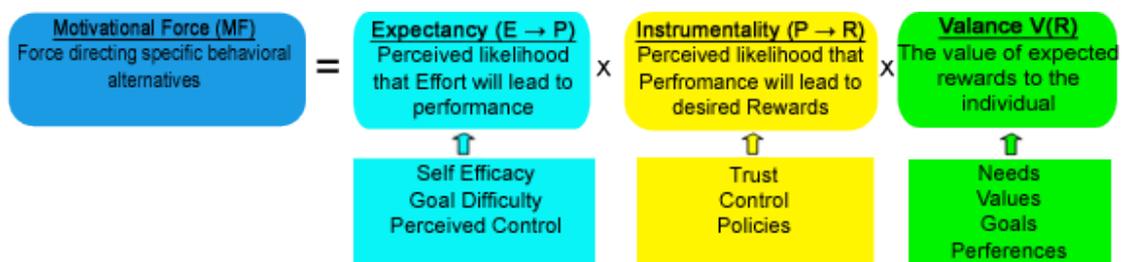


Figure N°1: Expectancy theory⁹

C. Goal-setting theory by E. LOCKE

The American psychologist Edwin Locke from the University of Maryland at College Park studied the power of goal setting since the sixties. He first posited that people were motivated by clear goals and appropriate feedback in his 1968 article *Toward a Theory of Task Motivation and Incentives*. Locke went on to say that working toward a goal provided a major source of motivation to actually reach the goal – which, in turn, improved performance.

Locke and Latham (2002) add to this that individuals that produce the most are the ones with difficult goals. The willingness to work towards attainment of goal is main source of job motivation. Clear, particular and difficult goals are greater motivating factors than easy, general and vague goals. Likewise, having a goal that's too easy is not a motivating force. Hard goals are more motivating than easy goals, because it's much more of an

⁸<http://www.peopleinaid.org/pool/files/pubs/motivating-staff-and-volunteers-working-in-ngos-in-the-south.pdf>

⁹http://www.uri.edu/research/lrc/scholl/webnotes/Motivation_Expectancy.htm (last visit: 4.05.2013; 19h40)

accomplishment to achieve something that you have to work for.

Regarding the impact of goal-setting on intrinsic motivation, Hirst (1988) conducted a research where he linked goal setting to intrinsic motivation. Goal setting enhanced intrinsic motivation under conditions of low intrinsic task interest and that goal setting damaged intrinsic motivation under conditions of high intrinsic task interest. In other words, goal setting can enhance intrinsic motivation on tasks that are not interesting and decrease intrinsic motivation on tasks that are interesting.

Then, Locke and Latham explained that motivational goals needed to have the following dimensions: clarity, challenge, commitment, feedback and complexity. Goals need to be clear and measurable

Following Kinicki and Kreitner (2003), goals should be “SMART”, which is an acronym that stands for specific, measurable, attainable, results-oriented, and time bound.

Rewards' effect on motivation:

Rewarding is a recurring theme in the popular management literature.

In the common sense extrinsic rewards diminish intrinsic motivation. Alphonse KOHN (1993) states that “possibly the most compelling reason that incentive systems fail is (that) extrinsic motivators not only are less effective than intrinsic motivation but actually reduce intrinsic motivation.”¹⁰ For him, good values have to be grown from the inside out.

Nevertheless, focusing only on intrinsic motivation is not a practical strategy for work organisations. Total motivation is a function of external plus internal motivation, and extrinsic motivation cannot be ignored.¹¹

¹⁰ Khon, A 1994, *The risk of rewards*, <http://www.alfiekohn.org/teaching/ror.htm> (last visit 6/05/2013; 15h30)

¹¹ *Negative Effects of Extrinsic Rewards on Intrinsic Motivation: More Smoke Than Fire*, Word at Work, 2013

According to the **Cognitive Evaluation Theory** developed by Edward DECI and his colleges in the 1970's, Extrinsic rewards affect intrinsic motivation depending on how recipients interpret them. If recipients believe that the rewards provide positive information about their own competence and self- control over results, intrinsic motivation will increase. If recipients interpret the results as indicating external control, decreasing their feelings of self-control and competence, intrinsic motivation decreases.

Thus, DECI, CASCIO and KRUSELL (1975) mentioned that expected rewards would lead to a larger decrease in intrinsic motivation than unexpected rewards would. DECI et al. (1975) depict that if a person expects a reward while he is doing the activity, then it is very likely that he perceives that he is doing the activity for the reward. On the other hand, if the person does not expect to receive the reward, it is less likely that he realises that the reason he is doing the activity to get the extrinsic reward (DECI et al., 1975).

There are basically three needs that can enhance intrinsic motivation (DECI and RYAN, 1985; RYAN and DECI, 2000b):

1. Social-contextual factors: This can lead to feelings of competence, like positive feedback, optimal challenges, freedom from demeaning evaluations, excellent communications, and non-monetary rewards. So to say it is a critical issue to know when and how to use rewards most effectively
2. Feelings of competence: It does not enhance intrinsic motivation unless combined with a sense of autonomy. Individuals must experience their behaviour to be self-determined. DECI, SCHWARTZ, SHEINMAN and RYAN (1981) show that individuals are more satisfied and more intrinsically motivated in an environment that is not based on control but based on autonomy. If companies rely heavily on controlling behaviour by the use of rewards (in the wrong way), they may be having considerable negative long-term effects (DECI et al., 1999).
3. Relatedness or security: Although intrinsic motivation can occur just as good in isolation, a secure relational support appears to be important for the expression of intrinsic motivation (ANDERSON, MANOOGIAN and REZNICK, 1976; RYAN and DECI, 2000b; RYAN and GROLNICK, 1986). In other words, when individuals feel comfortable and appreciated by the people that surround them, they seem to portray a higher degree of intrinsic motivation.

In the **General Interest Theory** by EISENBERGER, PIERCE, and CAMERON (1999), Rewards are important primarily because they have symbolic value. General Interest Theory predicts that offering rewards for performance enhances perceptions of competence, self-determination and good feelings toward the context. Moreover, specific performance standards increase intrinsic motivation more than vague standards. Rather than experiencing standards as stressful, striving for the standard leads the individual to feel greater competence and self-control.

Thus, for **Motivation Crowding Theory** by FREY and JEGEN (2001), rewards “crowd in” intrinsic motivation if individuals perceive the rewards as supportive, which bolster self-esteem and feelings of self-determination.

Rewards have no detrimental effect on intrinsic motivation for boring, routine and tedious work. That is because these tasks lack intrinsic motivation to begin with.

Some rewards have positive to neutral effects on intrinsic motivation. Verbal rewards (praise) significantly increase intrinsic motivation.

Rewards that are provided simply based on participation in the organisation and that are not contingent on performance typically do not affect intrinsic motivation because they convey no information about employee competence or self-control. Employee benefits and service awards are examples of rewards that fit this type.

However, the authors’ reading of the research on this topic shows that rewards clearly tend to increase performance, and this is because they increase total motivation (extrinsic plus intrinsic). Detrimental effects of extrinsic rewards are not inevitable, and appropriate use of rewards can increase intrinsic as well as extrinsic motivation.

Reinforcement theory

This theory can be traced to the work of the pioneering behaviourist Burrhus Frederic SKINNER in 1905. It is considered a motivation theory as well as a learning theory. Reinforcement theory posits that motivated behaviour occurs as a result of reinforcers, which are outcomes resulting from the behaviour that makes it more likely the behaviour will occur

again. This theory suggests that it is not necessary to study needs or cognitive processes to understand motivation, but that it is only necessary to examine the consequences of behaviour. Behaviour that is reinforced is likely to continue, but behaviour that is not rewarded or behaviour that is punished is not likely to be repeated. Reinforcement theory suggests to managers that they can improve employees' performance by a process of behaviour modification in which they reinforce desired behaviours and punish undesired behaviours.

It is a central theme of economics that incentives promote effort and performance, and there is a lot of evidence that they often do (e.g. GIBBONS (1997), LAZEAR (2000)). In other words, contingent rewards serve as "positive re-inforcers" for the desired behaviour.¹²

1. Theory of gift

In the theories we can see that volunteering is not only a gift for free, the gift for free almost never exists. Volunteers always expect something from their engagement. Understanding, analysing, and interpreting this leitmotiv means examining how and why they work. This will help to increase positively volunteers' management.

We will now look at this specific notion in Marcel's MAUSS theory: The theory of gift explained in the book: "The Gift. Forms and functions of exchange in archaic societies, 1954".

In his book he performs a comparative essay on gift-giving and exchange in primitive society. He describes the requirement attendant on gift-giving:

- The necessity to give gifts: by giving, one shows oneself as generous, and as deserving of respect.
- The necessity to receive them: by receiving the gift, one shows respect to the giver, and concomitantly proves one's own generosity.

¹² <http://www.enotes.com/motivation-motivation-theory-reference/motivation-motivation-theory> (last visit: 13/06/2013; 18h13)

- The necessity to return the gift: thus demonstrating that one's honour is - at least - equivalent to that of the original giver.

Gift-giving is thus steeped in morality and by giving, receiving and returning gifts, a moral and psychological bond is formed between the persons exchanging gifts.

The work of Mouvement Anti Utilitariste des Sciences Sociales (M.A.U.S.S.) directed by Alain CAILLÉ takes over M. MAUSS theory of the gift in primitive society to explain present day exchanges.

According to the authors, the gift is everywhere but as in M. MAUSS theory it is never free, especially because the simple fact of giving puts the one who receives the gift in a position of debt, which necessitates him to give back.

For the M.A.U.S.S. who which re-evaluates the phenomena of gift-giving in our modern society, they realized that the gift - and its requirements - still exists but has different forms: non-paid volunteering is one of them.

It is essential to think about volunteers in term of reciprocity. There is no gift for free according to the previous theories. If a volunteer gives some of his time he or she will expect something back. Volunteers give their time, energy, a part of their life, which is even more than what could be evaluated in a salary.

The volunteer can expect a reward under different forms: recognition, gratitude, and transformation of the person, etc. The volunteer can actually have back what he or she wants; he or she can look for whatever he or she wants. He or she just has to accept the idea that what he or she will have back will be in a different form than what he or she gave. It is the evaluation of these different forms, which will determine in further involvement.

To conclude, the management of this reward will give them motivation to work for free. If the volunteer feels that they are receiving something back they will probably feel more motivated and responsible. As mention the bond between the two entities will work as a circle. When volunteers give, and the festival gives something back, volunteers will give even more or better or longer and so on.

Volunteers in festival – particularity?

In French language, we have specific vocabulary to separate *un-paid volunteer* and *volunteers* who get their expenditure cover and sometimes even pocket money.

An un-paid volunteer would be called *bénévole* in French and the other is called *volontaire*. Basically, a *bénévole* does not get money for his work; however some compensation is possible such as food, free ticket, t-shirt...

This thesis will then focus on *bénévole* sector in festival. However, for a better readability, the term *volunteer* will be used.

It is difficult to give a type volunteers. They are all really different; we can see a large diversity in term of rewards, time, activities, and ages... This large panel makes the realisation of a proper definition slightly difficult.

1. Legal Statute, in France:What are the characteristics of volunteers?

Volunteers do not have particular statute in French legislation anyhow 4 main characteristics¹³ can be observed:

No payment retribution: No money or other in-kind rewards but the possibility to get luncheon voucher and to have expenses cover with a supporting evidence.

Every department has a Information center for volunteer called *Centres de Ressources et d'Information des Bénévoles* (CRIB). They also provide luncheon voucher of 5,50 euros which can be use in 164 000 different restaurants. These in-inkind are not taxed and social charges cannot be asked.¹⁴

¹³<http://association.comprendrechoisir.com/comprendre/benevole-association> (Last consulted: 16/04/2013; 12h20)

¹⁴http://www.loi1901.com/intranet/a_news/index_news.php?Id=1256 (last visit 7.05.2013; 15:55)

No subordination: It means a volunteer cannot receive any order or imperative instructions. Still, he has to respect the association's statutes and the internal rules. For instance, manager cannot impose specific time schedule or control his work and abuse of power.

Only **from time to time** according to volunteer's availability: An employee, a retired or an unemployed person can volunteer in organisation but few rules have to be respected according of their statute.

To facilitate volunteer work the labour law from 1991, article L 225-8, modified the 17th of July 2001, an employer must give to his employee, if this last one is member of an organisation, the time to participate in meetings. Days off cannot be longer than 9 days per year and it is acceptable only if this holidays do not disturb the well-functioning of the company.

No social security: While volunteering it is not possible to get a special health security. Most of the time a volunteer is already attached to a social security organism, if it is not the case, they can be cover by the General Regime of the Social Security.

If any accident happens during the volunteer's work it will be on his charge. It means that the association does not cover the volunteer and so it cannot be considered as a "working accident". However if the accident is due to a fault or a wrong procedure by the organisation the volunteer can call the "civil responsibility".

Nevertheless, to avoid any problem, it is highly recommended for the organisation to subscribe an insurance including volunteers. That is why most of the time organisations ask their volunteer to subscribe to the organisation insurance, and then they are covered.

Formation is not important to become volunteers however since the 17th of January 2002 volunteer can use their activity in organisation for the recognition and the accreditation of professional achievements and experiences. (Law VAP).

A civic saving book could be institutionalised. Then, each volunteer, if she/he wants could collect all his volunteer activities in this passbook. It would, in one hand, valorized engagement and volunteers activities and in an other hand, under some conditions, it would open some concretes advantages for volunteers such as extra point for the youth during exams or free trainings opportunities, extra points for retirement and a true recognition of the experience, especially in the valorisation of Accreditation of Prior and Experiential Learning (APEL) (= Validation des Acquis de l'Épérience- VAE in french).¹⁵

Training:

The decret number 2008-1013 of the 1st october 2008 to implement a certificate to attest a management of NGOs formation called in french “certificat de formation à la gestion associative (CFGGA)”. Since the 15th of December 2008, a formation is open to help manager of volunteers, especially youth.

Volunteer in festival

Volunteers during festival have the same statute as volunteers previously explain. To simplify most of festival organisation ask their volunteers to become member of the organisation against a small amount of money. This process is a way for the organisation to protect themselves against any kind of accident.

2. Who are they?

We cannot define one type of volunteer profile. This point of view would be reductionist according to the diversity of the tasks and the will of each person. Even creating a typology is complicated. The easiest way to study the different forms of volunteering is to analyse the frequency. The degree of implication is the biggest characteristic to identify the type of volunteer and its diversity.

Two positions can be observed according to the research of Jean MOYEN called « Le bénévolat-volontariat: Quelles évolutions? Une analyse générale à partir de données régionales » for the Conseil Economique et Social Régional du Limousin in 2007¹⁶

¹⁵http://www.loi1901.com/intranet/a_news/index_news.php?Id=1256 (last visit 9.05.2013; 01:35)

¹⁶ http://www.region-limousin.fr/IMG/pdf/Rapport_BENEVOLAT.pdf (last visit 26.08.20013; 11h20)

A. “Distancing-Volatile”¹⁷ volunteers

Those people are volunteers from times to times. If they have free time they are willing to participate to specific occasion. During Festival, because of the short period of time, we find in majority this kind of volunteers. This type is characterised by the individualisation of the volunteer who has specific goals and does not get involve that much in the goal of the association.

B. Engaged volunteers

This volunteer is involved in the organisation because his goals and goals of the organisation are similar. The volunteer feels like belonging to the organisation. He spends a lot of time for the organisation. He feels responsible and united of the promotion and development of the organisation. Those volunteers assure much more regularity than the first type of volunteer.

¹⁷ “Translating from the French expression “distencié-volatile”

Volunteers' motivations

What actually motivates a person to volunteer is a complex and vexing question (Esmond, 1997), still, according to many authors, understanding these motivator factors is supposed to be a great assistance for volunteers' managers, in their recruitment, selection, placement and ultimate retention of volunteers (Clary, Snyder & Ridge, 1992; Cnaan & Goldberg-Glen, 1991; Esmond, 2001a; McCurley & Lynch, 1994, Vineyard, 2001).

1. History of volunteers' motivation studies:

In 1978, Gidron took over the work of Herzberg (1966) and his *Motivator and Hygiene factors Theory* that identified both intrinsic motives and extrinsic hygiene factors in people's motivations in paid work. Adapting this theory to volunteering, Gidron (1978) states that the rewards for volunteering could be either: Personal (for instance self-fulfilment), Social (ex: building interpersonal relations), or indirectly Economic (ex: gaining work experience).

Although Gidron (1978) did also identify that motivations and rewards can differ with age. Quite logically, he found out that older volunteers put a higher value on social relationships than younger volunteers who expect to more to gain work experience.

In the 1980's the number of studies focusing on understanding volunteers' motivations increased. (Chapman, 1985; Daniels, 1985; Francies, 1983; Grieshop, 1985; Henderson, 1984; Miller, 1985; Rubin & Thorelli, 1985; Schram, 1985; Smith, 1982).

Generally, these studies were concentrated on what can be identified as the *two or three factor model* for understanding the motivations of volunteers.

2. The Two or Three Factor Model

In 1981, Horton-Smith developed a two-factor model distinguishing between Altruistic motives (i.e., intangible rewards such as feeling good about helping others) and Egoistic motives (i.e., tangible rewards).

Then in 1987, Fitch developed a 20-item scale that involved a three rather than two factor model. This scale contained three motivational constructs: Altruistic, Egoistic and Social-obligation motives for volunteering.

McClelland, Atkinson and Lowell (1953) also had identified three main motives that they considered affected the work-related behaviour of employees, of which one motive is more dominant than the others. These three main motives or needs were the need for: Achievement, Power and Affiliation.

Consequently, the 1990's saw the emergence of two further models for understanding volunteer motivation – the *unidimensional* model and the *multifactor* model.

3. Unidimensional Model

In 1991, Cnaan and Goldberg-Glen found weaknesses in the two or three-factor model especially because this type of classification does not considered the interrelationships between different motives.

Cnaan and Goldberg-Glen (1991) then set about identifying and categorizing the main motivations through a literature review. From this they identified 28 different motives to volunteer and using a 5-point Likert scale, they developed the Motivation to Volunteer (MTV) scale.

From this study, Cnaan and Goldberg-Glen (1991) concluded that volunteers have both altruistic and egoistic motivations for volunteering. They found that volunteers did not distinguish between these different types of motives and do not act on just one motive or a single category of motives. Motive factors are overlapping. They concluded that it is a combination of these motives that are part of the whole volunteering experience and therefore it is a unidimensional model that explains the motivations of those who volunteer.

4. Multifactor Model

The early 1990's also saw the emergence of another model in understanding volunteer motivation – the *multifactor model*.

This model was developed by Clary and Snyder (1990 & 1991) and Ridge (1992). They analysed the empirical research on volunteering and identified a set of six primary motivator factors for volunteers.

These functions were:

1. Values (i.e. acting on deeply held beliefs about the importance of helping others)
2. Understanding (i.e. involvement in activities that satisfy the desire to learn)
3. Career (i.e. seeking ways to explore job opportunities or advance in the work environment)
4. Social (i.e. conforming to the normative influence of significant others)
5. Esteem (i.e. enhancing the person's sense of esteem)
6. Protective (i.e. escaping from negative qualities or feelings).

For as Clary, Snyder and Ridge (1992: 339) points out: "... the VFI is reliable and valid and has a solid conceptual base".

5. Current Research on volunteers' motivation theories.

In 2002 McEwin and Jacobsen-D'Arcy undertook developed a scale to understand and assess the underlying motivational drives of volunteers called the Volunteer Motivation Inventory (VMI), inspired by the VFI.

This VMI contained 40 statements with five statements associated with each of the eight motivational factors, scored with a 5-point Likert scale. The eight motivational factors identified were¹⁸:

¹⁸Judy, E 2004, Developing the Volunteer Motivation Inventory to Assess the Underlying Motivational Drives of Volunteers in Western Australia, Lotterywest and CLAN WA Inc,

Values – Describes the situation where a volunteer is motivated by the prospect of being able to act on firmly held beliefs that it is important for one to help others. High scores on this scale suggest that a volunteer is motivated to help others just for the sake of helping. Low scores indicate that a volunteer is less interested in volunteering as a means of helping others (Clary, Snyder and Ridge, 1992).

Recognition – Describes a situation where a volunteer enjoys the recognition that volunteering gives them. They enjoy their skills and contributions being recognised, and this is what motivates them to volunteer. High scores indicate a strong desire for formal recognition for their work, whereas low scores indicate a lesser level of interest in formal recognition for their volunteering work.

Social Interaction – Describes a situation where a volunteer particularly enjoys the social atmosphere of volunteering. They enjoy the opportunity to build social networks and interact with other people. High scores indicate a strong desire to meet new people and make friends through volunteering. Low scores indicate that the prospect of meeting people was not an important reason for them to volunteer.

Reciprocity – Describes a situation where a volunteer enjoys volunteering and views it as a very equal exchange. The volunteer has a strong understanding of the ‘higher good’. High scores on this scale indicate that the volunteer is motivated by the prospect that their volunteering work will bring about good things later on. Low scores indicate that the prospect of their volunteering work bringing about good things later on is not as important to them.

Reactivity – Describes a situation where volunteers are volunteering out of a need to heal or address their own past issues. High scores on this scale may indicate that a need to ‘right a wrong’ in their lives is motivating them to do the volunteer work. Low scores indicate that there is little need for the volunteer to address his or her own past issues through volunteering.

Self-Esteem – Describes a situation where a volunteer seeks to improve their own self esteem or feelings of self-worth through their volunteering. High scores on this scale indicate that volunteers are motivated by the prospect of feeling better about themselves through

volunteering. Low scores indicate that a volunteer does not regard volunteering as a means of improving their self-esteem.

Social – Describes a situation where a volunteer seeks to conform to normative influences of significant others (e.g. friends or family). High scores on this scale indicate that the volunteer may be volunteering because they have many friends or family members who also volunteer, and they wish to ‘follow suit’. Low scores may indicate that a volunteer has few friends or family members who already volunteer (Clary, Snyder and Ridge, 1992).

Career Development– Describes a situation where a volunteer is motivated to volunteer by the prospect of gaining experience and skills in the field that may eventually be beneficial in assisting them to find employment. High scores on this scale are indicative of a strong desire to gain experience valuable for future employment prospects and/or to make work connections. Low scores on this scale are indicative of a lesser interest in gaining experience for future employment or in making work connections.

Understanding – Describes a situation where a volunteer is particularly interested in improving their understanding of themselves, or the people they are assisting and/or the organisation for which they are volunteering. High scores on this scale indicate a strong desire to learn from their volunteering experiences. Low scores on this scale indicate a lesser desire of a volunteer to improve his or her understanding from their volunteer experience (Clary, Snyder and Ridge, 1992).

Protective – Describes a situation where a volunteer is volunteering as a means of escaping negative feelings about themselves. High scores indicate that a volunteer may be volunteering to help escape from or forget about negative feelings about him/herself. Low scores indicate that the volunteer is not using volunteering as a means to avoid feeling negatively towards him/herself (Clary, Snyder and Ridge, 1992).”

6. Motivations' factors in the case studies

According to the theory that we have seen earlier different motivation factors can be applied in the case studies. I created different indicators to make the variable “motivation factors” visible.

Because of the specificities of festival volunteers, I added a last section and did not put REACTIVITY because it does not fit to festival specificities

- VALUES

To participate in a good cause

To help a festival I like

For the satisfaction of the realisation of a mission

To help yearly activities of the organisation

To share a knowledge

To help local development

- SOCIAL INTERACTION

To meet people

To be part of a team

To live a experience with human dimension

- SELF-ESTEEM

To feel useful

For personal development

- PROTECTIVE

To do something different than usual

To stay busy

- RECOGNITION

To be recognized

- CAREER DEVELOPMENT

To improve my CV

For professional development

- RECIPROCITY

To have free ticket

To meet artists

- UNDERSTANDING

To see a festival from inside

- SOCIAL:

To do like my friends

Because of friends' recommendations

- INTEREST ON THE EVENT

By passion of art, music

For the program

For the festival atmosphere

For the ethic of the festival

- OTHERS

To have fun

Alternative way of traveling

		Musicalarue	Garorock
Values	To participate in a good cause	68%	55%
	To help the organisation	75%	56%
	For the satisfaction of the realisation of a mission	40%	24%
	To help local development	36%	18%
	To help yearly activities	38%	3%
Social Interaction	To meet people	66%	75%
	To be part of a team	40%	37%
	To live an experience with human dimension	75%	65%
Self-Esteem	To feel useful	30%	45%
	For personal development	60%	68%
Protective	To do something new	45%	44%
	To stay busy	0%	5%
Recognition	To be recognised	2%	1%
Career Development	To improve my CV	6%	25%
	For professional development	17%	30%
Interest on the Festival	For the program	23%	62%
	For the ethic of the festival	50%	11%
	For the atmosphere	75%	68%
	By passion of art, music, etc	46%	62%
Understanding	To see a festival from inside	60%	60%
Reciprocity	To have free ticket	10%	57%
	To meet artists	4%	10%
Social	To do like my friends	2%	1%
	Because of friends' recommendations	10%	7%
Others	To have fun	40%	56%
	Alternative way of traveling	17%	25%

Main motivations for Musicalarue's volunteers, according to the sample are: The atmosphere of the Festival, the human dimension of the experience, and the help towards the organisation. 75% of the people mentioned those motivations as important for them.

Participating in a good cause (68%), meeting people (66%), personal development (60%) and seeing a festival from inside (60%) are also major interests.

For *Garorock*, almost three third of the participants mentioned "to meet people" as main source of motivation. To live an experience with human dimension was quoted almost 65%. The social interaction is extremely present in *Garorock* volunteers' motivations. The interest in the event is also important: "atmosphere" (67%), "for the program" (62%) and "by passion for the art and music" (62%) too attest of it. Personal development can also be added to the list with 67%.

According to the survey, we can see that for some motivations Garorock and Musicalarue's volunteers are pretty similar such as the "understanding", or the will to do something new, or to be part of a team. All those motivations seem important for every volunteer.

Still, some massive distinctions can be made between the two groups of volunteers.

The main difference is the "reciprocity" criteria. It seems that *Musicalarue's* volunteers are not coming for the free pass or to the artists and shows, they are more interested by the ethnic, and the "values". People want to help local organisations, to support yearly activities.

Garorock volunteers are in the same inclination than *Garorock* Festival. The economic part is important. They are also in a consumerism approach. They want to see concerts, and they are coming to see specific artists. Also because of their young age, the "career-development" is important. They are the archetype of "distancing-volatile".

In an other hand, *Musicalarue* volunteers seems to have a specific relation with the organisation, something stronger, which does not last only because of the artists or the free pass but goes beyond. The values of the volunteers which fit to the values of the organisation seems to be the motivation that make a difference compare to *Garorock*. This type of motivation fit more to the "engaged" volunteers that we have seen previously.

We have to mention that *Musicalarue* has a large diversity of the volunteers.

This Festival has the specificity not to have only "distancing-volatile" volunteers coming only for the 4 days pass (only 10%), but they have more than 150 volunteers really "engaged" for a long time. *Musicalarue* association organises a Festival, but many volunteers coming for the Festival also support the association through the year. For these people, missing the Festival is inconceivable. "80% are coming back from one year to another because they just cannot miss the Festival" explain one of the members of *Musicalarue* board.

Motivations for the new comers, the "distancing-volatile" are of course different than the engaged ones.

Often, engaged ones are older and already settled in the region. "Distancing-volatile" are more often students or young people coming for the Festival in itself when "engaged" defend the mission of the organisation. It seems easier for older people to be "engaged" because they most of them are already settled in the area and will not move. For example, students might go to Erasmus program or change their university. Retention through the year is then more difficult when people are far away.

For instance, *Musicalarue* counts much more "older" volunteers than *Garorock*. However the age in *Musicalarue* is really heteroclite. Different generations work together:

10% are under 20 years old, 20% between 20 and 30, 13% between 30 and 40, 4% between 40 and 50 and 27% are older than 50 years old.

Garorock has a strong majority of young volunteers, 30% are under 20 years old and 60% between 20 and 30.

They are for most of them “distancing-volatile” who are there for their own personal reason and more than half mention the free ticket.

Nowadays it is difficult for someone young to settle somewhere. The policy adopted by *Garorock* makes sense, because for them it is more difficult to keep young volunteers.

However, the survey shows that volunteers’ motivations are pretty eclectic. They are not coming for one particular reason but for a whole. A volunteer has several motivations, consequently it is almost impossible to create a clear typology of volunteers according to their motivation.

Nevertheless, the village where the Festival takes place for *Musicalarue* seems to be a good catalyst. Often volunteers mention this special atmosphere of being inside a village. This argument was not put in the survey, but when I ask the open question: “Why *Musicalarue* in particular?” The reason of the village and its positive radiations were often mentioned.

This intimacy gives individualisation of the people. They are not somewhere lost in a field, with structure, which are made only for the occasion, they have to deal with locals and private issues. It gives to the Festival a human value, which is highly appreciated. A volunteer explains: “*here it is different, you are not lost in the middle of nowhere, you are in the center of the village. You meet the people, you see old locals, you have the local bar, the Church, the retired house, and everything are already there. It is easy to feel part of it. The place already has a soul (...) Even if you come only for the free ticket at first, then you get in to it, because it is so special compare to other big festival*”

People “*fall in love with the village, the friendly atmosphere*” explain one of the members of the board. They become part of it. Having a Festival in the middle of a village gives a specific atmosphere to the Festival. This atmosphere is appreciated either by the festivalgoers as well as the volunteers.

A new comer might decide to get involved yearly and to come back each year. Then, he becomes “Musicalarien”. Right after the Festival, long-term volunteers organised a party “*Musicalarue never ends*”

In the description it is written: “Because one week together is not enough. Because we have still some energy to party together, because we especially want *Musicalarue* to never end...”

Those “engaged” volunteers are the strength of the organisation and indeed the Festival. The team has a strong link and is ready to give the maximum. We can feel that they are interested in the success of the project. We can notice a strong cohesion in the team. Each person

feels like he gives something to the Festival and they believe that the Festival could not work without them. Volunteers are not considered as quantitative variables but really like a person who gives some of his time, joy, sweat, analysis, qualification, etc

7. Relation between Motivation and Management



Figure N°2 & 3: Self-evaluation of the motivation at the beginning (pink) and at the end (bleu) of *Garorock* Festival

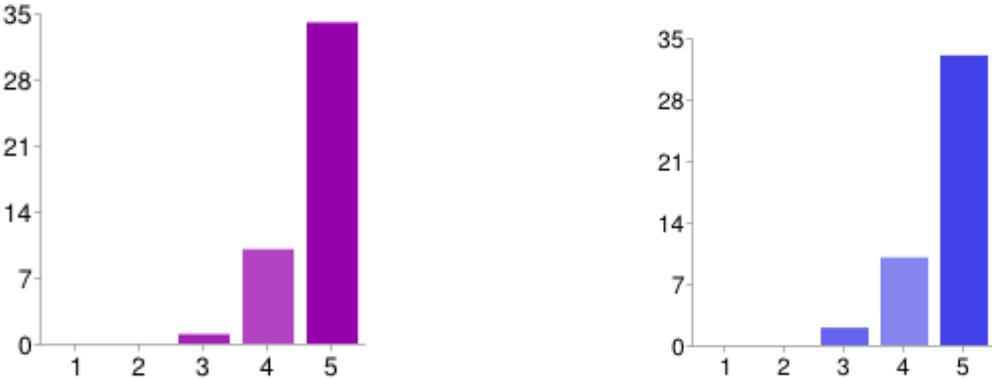


Figure N°4 & 5: Self-evaluation of the motivation at the beginning (pink) and at the end (bleu) of *Musicalarue* Festival

We can see a decrease of the motivation during the time for the volunteers of *Garorock* while it stays the same for the *Musicalarue* ones.

The explication could come from the organisation. The following answer seems to be in correlation with the evolution of the motivation

When we ask the people if the organisation did they motivated them enough. *Musicalarue*'s volunteers think:

Pensez-vous que l'organisation vous a assez motivé pendant votre mission de bénévole ?

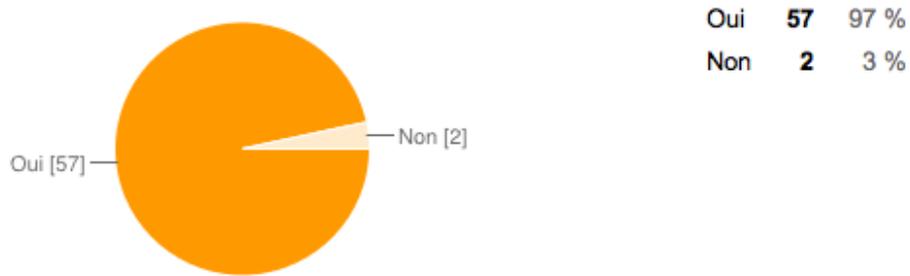


Figure N°6: Percentage of people motivated by the organisation in *Musicalarue* Festival.

When *Garorock* volunteers are not as much satisfied:

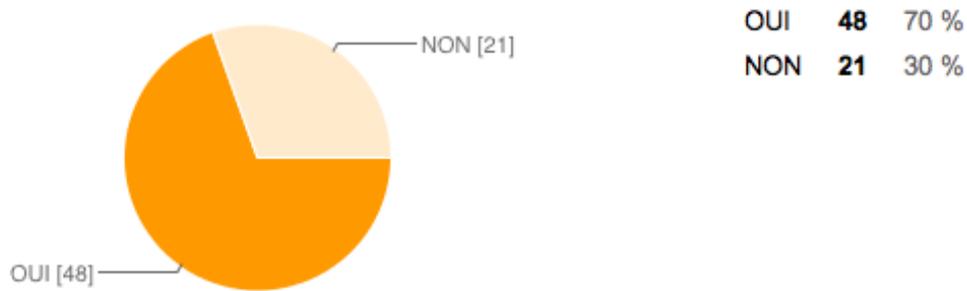


Figure N°7: Percentage of people motivated by the organisation in *Garorock* Festival.

The relation between motivation and management is clear.

A detail analysis of the praxis has to be done to understand when and where management of *Garorock* might fail to motivate its volunteers while *Musicalarue* succeed.

MANAGEMENT OF VOLUNTEERS

Volunteers' management theories

Management in general can be described as making the most effective and efficient use of resources in order to achieve your goals.

Volunteer management, as previously stated, is a subject that has been analysed and theorised quite intensively. We can find many models to develop management of volunteers:

- Bridge from Dreams to Realities model (Vineyard, 1980)
- 4-H Leadership Development model (Kwarteng, Smith & Miller, 1988)
- ISOTURE model (Boyce, 1971; Dolan, 1969)
- L-O-O-P model (Penrod, 1991)
- Volunteer Management Cycle (Lawson & Lawson, 1986)
- Volunteer Professional Model for Human Services Agencies and Counselors (Lenihan & Jackson, 1984)
- GEMS Model of Volunteer Administration (Culp, Deppe, Castillo, & Wells, 1998).
Recognition of volunteers can be found within the GEMS Model of Volunteer Administration under the sustain phase. Other components within the sustain phase includes evaluation, retention, redirection, and disengagement (Culp, Deppe, Castillo, & Wells, 1998).

For this thesis we will focus on the ISOTURE concept that is commonly used:

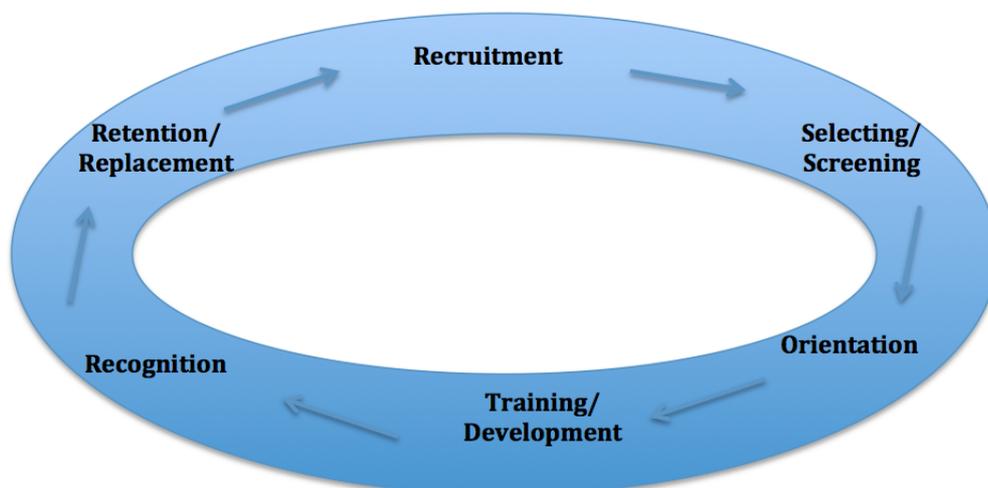


Figure N°8: Cycle of ISOTURE concept

Analysis of case studies

To analyse and compare the two case studies I decided to follow the ISOTURE concept.

However, while I was writing about volunteer management, I found some missing elements in ISOTURE. I decided to add the policy towards volunteer as an introduction and contextualisation of the case studies. Thus, I found selection/screening and orientation too close to be separated. In this paper they will be treated as a unique mechanism. However, the integration and welcoming process, which were not included in the model, seem to be essential in the management of Festival volunteers. I also added volunteers' satisfaction, which is in correlation with the motivation as well as the evaluation aspect.

1. Policy towards volunteers

Musicalarue and *Garorock* have two different policies towards volunteers. One favours the long-term implication, trying to build loyalty to have a solid network and the other has more a quantitative approach.

Both approaches are tightly related to the image of volunteers in the Association, its public and its way of functioning.

Musicalarue Festival

Musicalarue Association is by nature a volunteer organisation. Many people from the village and the surroundings (about 150 people) are yearly involved in the Organisation for more than twenty-four years now. During the Festival, the Organisation welcomes around 600 volunteers. Many of the Festival's volunteers participate from one year to another; in a way, they can be called long-term volunteers. The Association gives huge responsibilities to volunteers especially to the long-term ones. The priority for them is to keep and to satisfy their unpaid staff, which is involved in the Organisation for a long time and/or during the year, the "engaged" ones

Trust is really important in the Organisation. To keep this trust through the years, the Organisation tries to make the volunteers come back. For *Musicalarue*, it is crucial to know the person directly or to have a reference by a *Musicalarue*'s member. For instance, many previous interns come back as a team coordinator for the Festival.

They cherish qualitatively and human relationship over quantity.

Garorock

From one year to another *Garorock* Festival has a huge turnover. Each year, they need to find around 500 volunteers who are mostly young people. For *Garorock*, having different

volunteers is important because they consider this process as a marketing strategy. This is true; when a person volunteers, he will talk to his friends about it, invite them... He will communicate about the Festival through social networks. He will be tagged in *Garorock* pictures on *Facebook*, *Instagram* or mark on *Twitter* and so on. This visibility cannot be denied nowadays. *Garorock* changed their location last year. This new site can fit much more people. For them, it is important to attract a bigger audience, changing volunteers each year is a tool for it. It is also a mean to attract more volunteers. The last few years, they had to increase by 100 the number of volunteers per year and only one-third comes back.

2. Recruitment

Musicalarue Festival

In the Organisation, one employee is in charge of the Human Resources sector, this person: Anna Gardelle Bah works in collaboration with the Secretary of the Organisation who is also referent for volunteers' recruitment. Plus, during the three months before the Festival, an intern comes to help. This year, I was the intern. However they do not have only this mission. Anna is also in charge of the communication, the contracts, the insurance and so on.

The mission of the people mentioned above is to supervise the volunteers' recruitment and their management in general. However, each volunteers' teams' leader does the main process of recruitment separately. This process will be explained later on.

Volunteers teams' leaders or referents:

Musicalarue Festival has the same process of volunteers' recruitment for many years. Being an NGO organising different cultural events during the year allow them to have many long-term volunteers working hand in hand for a long time.

Team leaders are the same from one year to another. They have been chosen because of their involvement in the Organisation and are present every year to support the Organisation. They are members of the Organisation and members of the Administration Council for most of them. They are all profoundly active and engaged in the group.

Most of the people in the Organisation are happy with this way of functioning. However some people in the Organisation judge some of the team leaders as non-efficient or at least they say "*they could do more*".

However, this “tradition” of having the same people in the management team cannot be changed and it is one of the limits of this Organisation, which function almost only with “engaged” volunteers.

Still, team managers have huge responsibilities and people count on them.

As explain earlier, they choose themselves most of the members of their team. They choose them through their network, relationships, friends and family, people who are willing to work with them. A team referent explains me “ *Now, its easy to build the team. People want to come back; they choose their holydays according to Musicalarue. When someone tastes Musicalarue, almost all the time, he will come back and volunteer again. So it is quite easy I have the same team every year, and when someone cannot comes, a friend of friend takes his place.*”

Volunteers’ teams’ leaders ask the Organisation to support them in this task only if they cannot find all the people they need. Only few teams were in this case this year. Mostly parking and roads security and sale of counters. HR department, if needed can send volunteer profiles to the team referent but it is only a proposition, then the team manager chooses to take them or not. They have the power of decision on this task.

Although, each team’s leader can adapt his way of functioning in his team. It is self-management. They need to show their project to the head office and then they are free to manage it the way they want. Schedule, subdivision of the team, days off, etc are chosen by the team referent.

During the action, they are also responsible of the well-functioning of the team. HR department is there to back up if an important problem happens. Otherwise, they do not interfere in the management of each team.

The delegation of power and empowerment facilitate the management.

The role of this team managers or team referent is crucial.

The principal function of this person is the creation of a link between the Association and the volunteer. For instance, it is difficult to gather all the volunteers at the same time and the same place. Instead of this massive meeting, the president of *Musicalarue* makes a speech to all the team managers. Then, the team managers are in charge of repeating and informing their team about what has been said during the meeting.

They also have to answer questions, reassure, listen, check if the volunteer knows his function... He has also managing mission such refocusing the action of the volunteers in the frame given by the Association.

Intern recruitment

The main way of recruiting for *Musicalarue* Festival is intern. Volunteers' teams have to be independent and responsible. To be able to trust those teams, the co-optation is essential. For instance, according to the survey we can see that 70% of the volunteers came because a friend or someone from his family recommended him to join the team. Network and relation are the main source of volunteers' recruitment as mentioned above. *Musicalarue* does not use marketing tools for recruiting volunteer. They are adept of "face to face" or "mouse to mouse." No banding campaign or call in social medias is done.

For instance, in their website you have a section "general contact" but nothing concerning especially "volunteering". However, they still receive many candidatures. Most of those candidates participated to the Festival as guest, liked it and want to see it from "inside". It is the first argument in the motivation letter that the Organisation received (33% of the candidates mentioned it).

Special mission for volunteers

Some volunteers have a "special mission". I call "special mission", the ones related to management, leadership, artists, sponsor or technical issues. Those kinds of missions are the most wanted by volunteers but also the ones than the Organisation pays the most attention of. They are key missions and the success of the Festival highly depends on it.

Those ones, are given as much as possible to people that the Organisation knows, to people who already volunteered, previous interns or "friend of friend".

For instance, one of the volunteers teams' leader was in trouble to find his last volunteer, but still refused to have someone he did not know in his team. For him, the main priority was to know the person, to be able have reliance and confidence. At the end, he took someone who used to work with one of the volunteers' teams' leader.

The policy of the Organisation, its "family spirit", is highly visible in this method of recruitment. This way of functioning assures, in a sense, stability for the Organisation. The management team trusts more easily those people. The trust on this agreement is essential. Volunteer have huge responsibilities such as welcoming artists or technical responsibilities of a stage. It is impossible for the person in charge of volunteers in the Festival to be on everyone's back. The manager has to delegate power. It is firstly done with the team manager (seen earlier), then "special" volunteers. Those strategic missions are "given 99% to people we know" explain Anna.

For example, in the "Village des Accueil", the place where the Festival welcome volunteers, artists and medias, none of the volunteers working there are unknown people. Only previous

generation of interns and friends are there “because like that we keep a good atmosphere and we are sure the job is properly done”.

New Volunteers

Volunteers are first of all chosen through network: friends of family, people from the village and the surroundings, colleagues, etc. Random volunteers are then chosen, only if needed. However, extra forces are always needed. It is the role of the intern in charge of HR to make a first selection.

When someone wants to be part of the adventure, he has to send a CL and a CV. The HR department will choose thanks to those documents which profile they want to transfer to the team managers. Then, team managers will take the final decision.

In the CV and CL, different criteria are used to make selection. This process is quite similar than in any company. Volunteers are treated as candidates.

- Being older than eighteen to avoid responsibility problems or over 16 if parents are in the same volunteer team.
- Experience related to the task
- Being motivated to be part of the Festival (not only coming to be with a friend...)
- When a volunteer gets involved in the Festival it is during the entire 4 days. A volunteer who wants to volunteer for only one day is not accepted.

For the first year Festival *Musicalarue* received more candidates than they needed. Overall they received directly around 150 candidates.

Asking for CV and CL is a first selection process. Only people who are at least slightly motivated to participate send the documents. The ones, who do not care at all about the Festival and the missions do not take the time to send anything. Asking for those documents is a good way to recruit intrinsically motivated people only.

Conclusion of *Musicalarue* Recruitment:

Globally, we can say that trust, friendship, relation and network are more important than competences. This is true, good profiles, which applied for the first time, are given to team leaders only if they have a lack of long-term volunteers. They would first check in to people they know.

It is in a way a security because they know how the person works but this “too close” relations make conflict and argument more difficult to be resolved, because of the close relationship and the feeling inside the relation.

In addition, even if the person is not the best as the best place, people have to deal with him because they cannot fire them. Indeed, saying to someone, with whom you share more than a professional relation, negative feedbacks might be difficult. Also, a person who was involved since the beginning cannot be fired, or cannot go from “special mission” back to parking. Those people are members of the Organisation, they are the Organisation. The family state of the organisation is visible here, and as we know it can lead to this sort of problem. Even if they do not do anything for the Festival now, or do things wrong, at some point they did really significant actions for the Festival or for the Association. Those people have the respect of the Organisation for what happen in the past. The HR department tries to find mission to still involved them in a way in the Festival, trying to find the most appropriate assignment. In a way, more than an economic vision, *Musicalarue* adopts a humanistic and almost altruist vision towards the people who gave their time in the Association. This sort of decisions can lead to lack of efficiency but protects a social cohesion inside the Association.

Problem related to this recruitment:

The Organisation delegates a lot of power to its volunteers’ team’s referents and volunteers in general. The Organisation, in some aspects, can appear almost flat, with no hierarchy. President and vice-president are not involved in the management and employees arrived later than some volunteers. Because of this seniority some volunteers believe the employees are just there to do some secretariat tasks, and ask them to do so. Conflict of interest might appear. Some volunteers teams’ manager does not respect schedule or want to do “their own way”. Still, relationships, good atmosphere and discussions are what matters the most for the Organisation. The human side of the Organisation is always a priority. It is really important but this can lead to lack of efficiency has previously mentioned.

During the 24th Festival, to avoid these problems, special badges are made for the employee and head office in red. (See appendix N°5) Those badges are there to show to the rest of the crew who is in charge of main decisions. During previous generation some volunteers teams’ leaders felt they had plenty power on everything, which is not the case, that is why this system of badges was implemented. It seems this was a success because no problem in decision-making or abuse of power was seen this new edition.

From one hand, a “basic” volunteer who comes, of course to help, but also to enjoy the atmosphere is looking for some easy tasks to do, where he does not have to think too much. He wants some free time to enjoy concerts, be with his friends, etc. It is a way to see a festival for free, discovering a Festival from inside...

On the other hand, a volunteer with responsibilities is looking for something different. The question of recognition is important because they need to prove their involvement and “superiority”. The ego side might be important. It is strategic to treat those people with

specific methods. It is meaningful for them to be recognised as “important people”, not “simple volunteer” but people from the Organisation with responsibilities. Still the Organisation has to be careful to keep enough distance. Most of those people are reliable but because of not having contract and having only oral descriptions, misunderstandings are possible. For the stability and the durability of a Festival, final decision has to be taken by “official responsible”.

However, motivation for those people is high and giving them the possibility to work the way they want will enhance intrinsic motivation according to the goal setting theory of E. LOCK. The feeling of accomplishment when you achieve something that you have to work for is a major source of motivation and will play a positive role in the retention of this referent team.

Garorock

Only one person is in charge of the volunteers’ recruitment: Cédric. He is the volunteers’ coordinator and he is only one in charge of this function in the organisation. For this year, he was helped by Lorraine, an intern. They are both member of *MR Power* Organisation. They were in charge of the recruitment and the management of the whole crew of volunteers. They had to find more than 500 volunteers and made the teams by themselves. Then, they had to manage, control and motive all those volunteers by themselves.

Volunteers managers

To help Cédric for the Festival he had five volunteers’ managers.

Those five volunteers were there to welcome the volunteers during the Festival, to disseminate the volunteers to their own missions and to take care of the missing ones. They also are in charge verify if the people go to work, counting the missing ones... Their principal mission is controlling volunteers to secure the key mission. They had huge responsibilities because the entire system depends on them.

Those people were chosen according to their CV and previous experiences. From one year to another, if the experience is positive, Cédric tries to keep this closed team.

Cédric takes all the responsibilities but, because of time pressure, to do everything by himself, he has to delegate decision-making to his team during the Festival. Lorraine, the intern and the 5 volunteers’ managers were “hired” to help to coordinate the entire crew of volunteers.

Post managers

The production chooses a person responsible for each specific mission, in the Festival, for example “Coordinating the sort of garbage”. Half of them are either under contract or entrainment workers (French statute “intermittent du spectacle”). Cédric and Lorraine do not choose the volunteers teams’ managers, as we saw in *Musicalarue*. We actually cannot call them volunteers’ teams’ managers. They are in charge of a “department” but they do not choose their volunteers, make the teams and or manage it. They only receive volunteers’ teams from HR department and briefly explain what they have to do. They are called “post managers”.

According to Cédric, they come once a year to be in the Festival, but are not involved in the Association the rest of the year. They might even be replaced each season. They are there for the atmosphere, the “ambiance”, but do not really care about the volunteers’ organisation behind. Their role is to welcome the team and to manage them during the specific time of the mission.

The post managers have responsibilities toward the volunteers they are supervising only during their working hours. Still, they are weak, because they cannot have any authority; this power is in Cédric’s team’s hands. For instance, if a volunteer has a bad behaviour, the post manager must call somebody in Cédric’s team to take over the conflict.

Alexandra, a previous volunteers coordinator in *Garorock* explained to me that “*sometimes, a post manager tells me that a volunteer did not do his job properly but I could not see it so I give an other chance. I am the one who decide, I am in charge of the volunteers*”.

For instance, if some volunteers are missing, they call Cédric or the volunteers managers to ask for back up. They do not have the name of the missing volunteers, or the list of the ones who are supposed to be there. They have a number of “seats” to fill and they relay on Cédric and his team to do so.

Here, we can see a process of depersonalisation of the volunteer. Volunteers are not even a name and can be replaced at anytime by anyone.

Post managers also have to disseminate the information if anything happens. In the reality, the communication channels are not very effective. Due to small amount of walky-talky, and a quite spread site, volunteers were often missing and volunteers’ managers did not get the information.

This lack of information and communication is a weakness during the Festival. Often volunteers’ manager cannot know if enough volunteers are actually working, or if any of them are missing. Evaluating the regular attendance is almost impossible.

We can see here the function of volunteers’ team’s referent is missing. It clearly misses in *Garorock*’s management.

Having people to make link between the association and the volunteers is essential for the well being of a Festival. This lack of links and communication can lead to misunderstanding and passivity. It can also affects volunteers' motivation.

Garorock's volunteers have no one to call when they have a problem, or a referent to ask questions to, before or during the mission. For instance, volunteers during *Garorock* Festival consider Cedric team as their referent, or "*chef*" as they call it. In opposition, during *Musicalarue* volunteers see their team's referent as the source of authority.

Special Mission:

Volunteers do not have special missions. Backline, Responsible of artists, post managers and so on are all paid for doing this job. All the "responsibilities" are given to paid people.

It is clear during *Garorock*, volunteers are the "*blue-collars*" of the Organisation. They are here for their "*labour power*", their hands.

Extern recruitment.

To be able to gather more than five hundred volunteers each year, every marketing tool is used to find new volunteers, from social medias, branding in Marmande to Radio calls.

For instance, only 35 % of the volunteers came because a friend recommended him.

To be a volunteer during *Garorock*, different options are possible:

- Sending an email though the website and sending back an inscription file (See appendix N°6)
- During the Festival, future volunteer can directly go to an algeco container situated at the entrance of the Festival. There you can fill the inscription file and become volunteers.

One third of the volunteers comes back from one year to another. The impression they previously gave will be reviewed for the new role. For instance, a person who did a good job at picking up the garbage can ask to join the bar team.

For the others, *Garorock* has no selection in their volunteers. Everybody is accepted to be a volunteer. They do not have selection criteria. The only "criteria" is not being on the black list. This list collects all the names of the people the Organisation had problem with.

They believe they cannot refuse people if they want to participate.

For instance, when the Festival starts it is possible to go to the volunteer' welcoming desk and be hired as a free worker even for one night.

Most of the time, those people will be assigned to the “spare” team, which means they will not have a proper mission but, as soon as they are needed, they have to be ready.

3. Selection / Screening and Orientation

Musicalrue Festival

Thanks to the CV and CL, as in any HR department, Anna, Brigitte and the intern check the different profiles and according to motivation, previous experiences and diplomas, to decide on the best profiles to give to the teams' leaders.

They try to make experiences and competences fit the future volunteering mission. If someone already has experience in restoration, the HR department will probably select the person to work in one of its restaurant. Also a nurse might become member of the prevention team. In this way, optimisation of the competence of the team is done.

Then, when teams' referents get the profile, they can decide to call the person to make sure he fits to the mission. It is a two steps selection process. Before agreeing to volunteer for *Musicalrue* Festival, the type of mission, schedule, and rewards are explained to the volunteers via phone calls. Volunteers will get a clear vision of what will be asked to them. It is the volunteers' team leaders who are in charge of this explanation. Once they agreed, they receive the Charter they have to sign when they arrive on site.

In a team, *Musicalrue* always tries to put “long term” volunteer with newcomers. This method is a good way to improve the transmission of knowledge without any help from a manager. This self-transmission of qualification gives strength to the team, which will gain in efficiency.

According to E. LOCK and his goal setting theory, having a clear description of the tasks is a major component in the motivation of the volunteers. Although, being aware of this goal is important for the well-being of the Festival and will give even more own intrinsic motivation.

Garorock

Everybody is admitted to volunteer in *Garorock*. The only selection comes from which position the volunteer will have.

According to the registration form, Cédric will offer a specific position. In the registration paper, two lines only are devoted to the volunteers' competences (See appendix N°6: last question of the first page). In the future, it would be interesting and valuable to develop the well knowing of the volunteers' capacities.

Thanks to the profiles, Cédric is making the teams in advance.

When the Festival starts, many volunteers do not show up (around 50 who notified in advance and 50 who stayed mute this year). Volunteers' managers have to find people to replace the missing ones. To do so, they have the "spare" team they can call to go to the mission. They do not have their profiles so they cannot make any selection. They have only names and phone numbers. This way of functioning has been a source of problem. The volunteers' managers sent young and inexperienced girls to work in a bar or foreigner with limited French language for selling or counselling tasks.

The experience for both, volunteers and post managers were not satisfactory. Volunteers had the feeling not to be at their place because they were not qualified to do the mission and post managers had a lack of efficiency in their "department".

A better selection has to be done. Asking for the CVs to get a clear idea of the profile of the people is essential. Those CVs have to be easily accessible by the managers to help them to choose the right people for the right place.

Even on the rush, a selection and orientation of volunteers is essential to propose coherent missions to the volunteers and in that way to insure efficient management.

4. Welcoming and Integration

One of the main characteristics of Music Festivals is the intensity of work during a short amount of time. The integration of volunteers is capital and has to be done promptly. Volunteers must understand as quickly as possible what they have to do, as well as feeling integrated in the Organisation.

The integration starts by welcoming volunteers. The reception desk is a meetingpoint between a physical person with his story, personality, choices and a moral person, the association, which also has its own story, values, dreams, etc. The volunteer has to appropriate the project, the Association. If the reception and integration is properly done, the link between the Association and the person will be stronger. It will favour the motivation, the future responsibility and empowerment. The first contact is essential and the continuation of the link through team referent and yearly news are fundamental.

According to "Le guide du bénévolat" written by Florence SPITZ ERNOTTE and Bénédicte MASSIS.

The ideal path from the first contact to the integration is:

- to understand project and motivation of the volunteer
- to give information about the Association
- to give information about the mission
- to provide a formation according to the mission
- to help the integration in the team.

Musicalarue

Before arriving, volunteers have been in contact with their team referent and have received a “Charter for volunteering”(See appendix N°7). A volunteer Charter or the creation of a small “guide of volunteer” is a good idea, especially, for the newcomers. 89% of the people who signed the Charter believe it is useful to have such a “contract” and 77% think that the Charter was a good tool to get involved in the project of the Association.

When a volunteer arrives, he directly gets in contact with his referent. Previously the referent has to come to the “welcoming site” or as we call it in French “village des accueils”. There, he gets the 4 days passes, drinking tickets, badges... Then, he has to meet his team to disseminate the welcoming package.

In the “Village des accueils”, the Organisation also received medias, sponsors, partners and artists...



Picture 1: Villages des accueils, Musicalarue #24

As explain earlier, the referent is in charge of making the link between the Organisation and the volunteer.

Musicalarue tries to integrate volunteers deeply in the Organisation. They are considered as important as any other actor from the event. Most of the time, it is doable because of cooptation hiring system. The group building and cohesion is often already existent before arriving. Still, this is a long path. When someone completely new and outside this bubble arrives, he might look difficult for him to truly integrate the team, to become “*Musicalarien*”. That is true, this closed group of people know each other for years, they have private jokes, and its own tacit way of functioning. Tools to promote the integration of newbies would help cohesion of the different teams.

The implementation of the Charter this year seems a good idea to fight against this problem.

Garorock

Concerning the integration, *Garorock* tries hard to create a good atmosphere among volunteers. The Organisation makes a party for them before the festivities, a catering and a campsite is made only for volunteers. Plus, they have their own *Facebook* page. *Garorock* wants to develop cohesion inside the volunteers’ team. This team building works. The most appreciated component of the Festival was the relationship among volunteers team. 64% of the sample mentioned it as main source of motivation.

Garorock prefers integrating a volunteer in the whole volunteer team while *Musicalarue* wants to integrate the volunteers in the Organisation.

It almost looks like the volunteers are an extern component of *Garorock* system.

This can also be seen in the welcoming process.

If volunteers arrive before the Festival they can meet the other volunteers at their camp and they will meet the Organisation only during the first day of the Festival.

If they arrive the day of the Festival, at the entrance, they are sent to the welcoming desk, an Algeco reserved for volunteers. This office is located on the side of the Festival, away from other actors.

5. Training/ Development

Musicalarue Festival

Musicalarue Organisation does not need to train volunteers because of its policy towards volunteers. They delegate the training to the team leaders. They are the ones who explain their

assignment to the volunteers mostly if they are new. However, trying to “employ” the same volunteers from a year to another, most of the missions, which need special knowledge are done by people who know well the Organisation and its way of functioning. (cf. special volunteers explained earlier)

Still, volunteers are asked to arrive earlier to be able to get to know their mission if they are inexperienced. Also, before coming, they receive a phone call or an email for the explanation of the duty, and then, when they arrive, the team leader or volunteers from previous generation explain in details the tasks to do. This briefing before starting is capital. To know what they will have to do during their post will help volunteers to feel meaningful and useful. Volunteers are generally satisfied with the transmission of information, and the details of their mission.

Garorock

For *Garorock*, when volunteers arrive on site, they still do not know what they will have to do during the Festival. Cédric makes the distribution of the tasks in advance, but volunteers get to know their team only when they arrive.

First, they present themselves at the Volunteers Reception. There, they get their assignment and schedule. At the same time, they obtain their daily free pass and receive drinking tickets. At this point, tensions and conflicts are quite recurrent. For example, friends who are not happy because they are not in the same team, or schedule does not fit with the artist the volunteer wants to see.

This way of functioning was not well appreciated by the volunteers. In the survey, the lack of information concerning the type of mission and schedule was nearly all the time recurrent.

Only 1% of the participants were satisfied with the transmission of information and with the affectation methods...

We can see, here, that the transmission of information matters for volunteers. If only 1% were satisfied, it means that 99% were feeling inconsiderated by the organisation, which surely decrease the efficiency.

Knowing the mission, the right and obligation, compensations, the rules of the Organisation, the number of working hours, etc is necessary. Before agreeing on the mission *Musicalarue*'s volunteers know what they are signing for. During *Garorock*, it seems that the will and desire of the volunteers are not taken in to consideration and they could be affected to any kind of work.

For instance, a “job description” on the website, or on boards in the camping for volunteers could be implemented. Knowing what to do and where to go before starting would help

integration of volunteers and would assist them to feel more secure. Also, conflict and last minute request would be avoid.

If people are aware of what they will do before coming and still come, it means they agreed the “contract”. While, when they are coming with no idea what to expect, deception can be predicted. This lack of information before starting the activity can lead to withdrawals.

6. Recognition

A. Comparison of reward

One way to show recognition to volunteers looking at how the Organisation rewards its free workers.

	<i>Musicalarue Festival</i>	<i>Garorock</i>
Free drinks	2 drinks per night	3 drinks per night
Accommodation	Free camping spot with shade, close to the Festival	Free camping spot with shade, close to the Festival
Food	Catering for breakfast, lunch and dinner.	Breakfast and dinner (sandwich)
Free pass	Free pass for the 4 days of the Festival with the obligation to be present during the 4 days.	1 day pass for each “working day” in the Festival
Parking	Access to VIP Parking	No special parking
Party	Party with volunteers after the Festival	Party before the Festival and drinks during the last night
Eco cup	1 free cup	1 free cup per day
Speech	Speech to the volunteers’ team’ leaders who are asked to disseminate the information to their volunteers	Speech to thanks the volunteers after the mission
Carpooling	Organisation planned it, but it has not been implemented...	Ownvolunteers’ initiatives
Free merchandising	Nothing	1 free t-shirt
Community building / News	Newsletter every week through emails	Facebook group “ <i>Garorock Volunteer</i> ”
Bracelet	One for 4 days in fabric + badges	One by day in paper

Small differences are visible but globally the rewards are similar. Those are basic compensation offer by almost every Festival.

According to M.A.U.S.S. the reciprocity is important for non-paid staff. However, when volunteers accept to be part of the Festival they already agreed on the reciprocity of the contract.

In term of tangible rewards for *Garorock*, volunteers have a free pass for the Festival, which cost €110 for 3 days, plus 3 drinks a day (€3 per drinks), one eco-cup per day (1€), plus the food (around €10 per day).

If we take that a volunteer works maximum 6 hours per day, which make 18 hours during the 3 days. Total of rewards is around €170 for the entire Festival. Each volunteer is “paid” €9,50, which is the minimum salary in France without taxes.

For *Musicalarue*, the 4 days pass costs €72, each meal costs €9 and breakfast is around €4. Volunteers also get 2 drinks a day (€3 the drink) and one free eco-cup (€1), which make a total of €180. Working 6 hours per day, the “salary” per hour is: € 7,50, which is the minimum salary with no taxes included.

Globally, we can admit, when considering the “salary” given as rewards, the volunteers are “paid” like most of the French people.

Being a volunteer is not about a paycheck. Of course, not giving anything will not motivate people because giving rewards clearly tend to increase performance, and this is because they increase total motivation, especially on boring and tedious tasks.

Still, according to the Motivation Crowding Theory of FREY and JEGEN (2001), rewards that are provided simply based on participation in the Festival and that are not contingent on performance typically do not affect intrinsic motivation because they convey no information about volunteer behaviour.

B. Basic needs

We can see thanks to the table than the “material” rewards are pretty similar from one Festival to the other.

During *Garorock* 2013, the main material thing missing was showers for the volunteers. They did not have any shower on their campsite. They had to walk for 15 minutes to share the facilities with festival-goers. It was one of the main complain from the volunteers in the survey. More than 58% mentioned that they were disappointed with sanitary issues. We can see here, the hierarchy of needs from MASLOW, who considers than hygiene needs have to be fulfilled first to be able to get to another level. It could be the case here. The quality of the food, toilets, drinks, shower, car park, camping, etc are an important component that have to be taken seriously. However, it is understandable that the Organisation has to give decent

housing to its volunteers. For instance, a volunteer who was present during both Festivals told me that he really appreciated the food in *Musicalarue* because it was not only fast food and sandwiches but actual proper meals. Meanwhile only 50% of the volunteers want to improve the food during *Garorock*.

Of course, when going to a Festival, people know they will camp and, of course, do not expect luxurious quality; nevertheless they want some basic needs to be fulfilled and extra-comfort is always welcome.

Volunteers appreciate to get free beers, and accommodation, but those tangible rewards will not determine the volunteers' motivation. If it is missing or not satisfying volunteers might complain because the reciprocity will not be there anymore, but having 3 or 2 beers will not change their motivation. If they know what they get before coming, the intangible contract is already accepted, and other component will affect motivation.

The difference is more in term of what the organisation is ready to give to its volunteer, not in term of money, but in term of respect and recognition.

It is clear that not having showers demonstrates a lack interest of the Organisation towards volunteers while giving proper meals shows the attention the organisation pay to its volunteers.

C. Image of the volunteer

Musicalarue Festival:

The policy towards volunteers defines the image of volunteers in the Organisation and in the Festival. The Organisation is run by volunteers. Indeed, the Organisation tries to treat volunteers the best way they can. They have a really positive image of this labour and valorise the engagement. They really respect, appreciate and support any kind of help.

The Association *Musicalarue* is aware of the importance of those volunteers, and wants to give them back as much as they give.

For instance, volunteers get the same car pass than the artists. Also everybody from the Organisation has the same bracelet. They really are considered as member of the Organisation.



Picture 2: Car pass for volunteers and artists

Picture 3: Bracelet for the Organisation

One volunteer said that he had the feeling to be part of the Festival, to really give something for the Organisation. Another example of this equity and respect towards volunteers is the catering. President of the Organisation eats in the same restaurant than volunteers and artists. They are all together in the place and consider the restaurant area and the camping as “*meeting place for Musicalariens*”. Although, before and after the Festival, the President, the Vice-President, “involved” volunteers, volunteers with special mission and “normal” volunteers work together to do “dirty jobs” such as picking up the garbage. None is considered as more important as another and we can see respect for each other and each other’s missions. As a member of the desk mentioned “*Even if people come only for the Festival we do not joke with them or laugh at them. They have proper meal, special accommodation, they can see concerts, have free drinks and access to the VIP bar. They definitely get back what they give and it is how it has to be. We want them to have the best conditions to work for the Festival but also to have time to enjoy it*”

Also Volunteers, have access to almost everything, they can go backstage and “*if a volunteer really want to check the hand of Joe Cocker he can do it. However, I trust the volunteers and I am sure none will do that because they respect the Festival*” explain the President of the Organisation.

Garorock

The Organisation does not consider volunteers as a priority. The priority is the artistic and technical side. Cédric, for instance, had to fight to be able to provide free food for volunteers. *Garorock* has the tendency to considered volunteers as quantitative variable, because of its will of minimizing the budget. They are exchangeable from one year to another because they do not have specific mission with responsibilities. There are not part of the Organisation as members. For instance, food is different for the people of the Organisation and for the volunteers. They also do not have access to any backstage and the entrance in the VIP bar was often difficult.

Even bracelets are different for volunteers and for the rest of the people in the Organisation.



Picture 4: 3 day passes for volunteers



Picture 5: Bracelet of the Organisation

As explain earlier, the strategy to integrate the people in the volunteers’ team is quite efficient. However, they feel like volunteers and not as member of *Garorock*. For instance, they do not receive a card as volunteer of *Garorock*, but as volunteer of *MP Power*. This distinction is important. The separation of the two organisations, which run the Festival could build a fan for the integration of the volunteers.

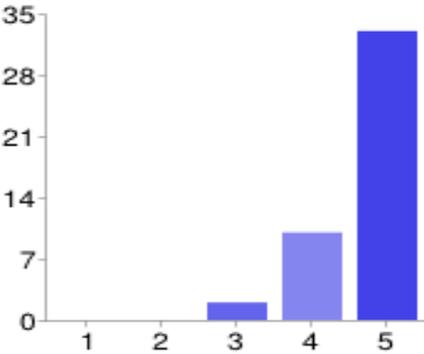
Thus, the two Organisations seem to have slightly different goals because they also have different missions. MR Power seems to be oriented towards the recognition of volunteers. For instance, Cédric employee of MR Power really wants to improve the statute of volunteer in *Garorock* and “fight” with *Premiere Pression* and the production side to give better condition to his volunteers.

Thanks and rewards are appreciates only if they are true. If it is to cover tensions, bad atmosphere, incompetent organisation, poor distribution of the task or lack of real consideration for volunteers, it simply will not be effective.

Volunteers are aware of the situation and feel the different of perceptions of their work. This global ambiance and climate inside the Festival might affect volunteers’ motivation. It is important for volunteers to be recognised as important and appreciated as valuable they truly are.

This lack of appreciation from *Garorock* Organisation could be another explanation of the significant amount of disclaimers compare to *Musicalarue*.

For example, we can see a large difference in the will to be competent because of the



Organisation in the two Festivals:

Figure 8: Will to be competent because of the Organisation in *Musicalarue* Festival

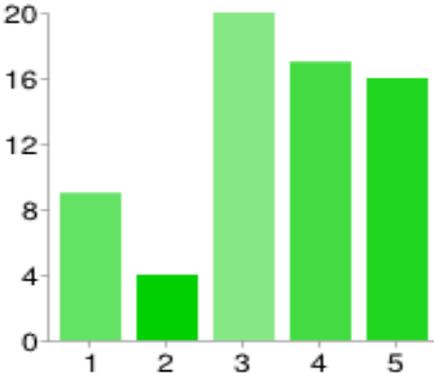


Figure 9: Will to be competent because of the Organisation in *Garorock* Festival

The relation between the Organisation and the volunteers is definitely stronger in *Musicalarue*.

7.Retention / Replacement

Musicalarue Festival

Almost every volunteer who was supposed to join came. Only few cancelled at the last minute but they called their team referent to inform them in advance.

Also, during the four days of the Festival I have not heard about volunteers abandoning their mission, even if they already have the 4 days pass. Retention is particularly high.

Musicalarue is a model in term of retention of volunteers during the Festival.

For instance, the spare team in *Musicalarue* counts only 15 people. Only one more person was needed to help the teams and she was found through the network of a friend. Thus, spare people were not only used when someone was missing but also to help different teams, which had too much work to do because of the amazing success of the 24th edition.

It is also a model of retention through the years. Around 80% of the volunteers come back every year.

One of the reasons of this retention is the possibility of progression inside the volunteers' teams.

For instance, if someone does a good job for few years, he will be able to ask to go to another team, and to do something with maybe more responsibilities or something he prefers.

Musicalarue Festival can be associated to a company. Each person has a certain amount of responsibility and decision-making. A promotion in the "company" is clearly possible. Many of the volunteers' team leaders started in the camping or the security of the car-park, which is the position where most of the new comers are affected. After a while in the Organisation, if their work is judged positively, they can get a different mission. It is a sort of career development inside the teams.

For example, the volunteers' teams' leader who is responsible of the technique of the biggest stage of the Festival started in the team who build the site. Then, he became referent for music group, then he joined the technical team and now he is the referent of this team. People get the return on investment.

Garorock

Garorock employ principally “distancing-volatile” volunteers. They are there for their own reasons. Some really consider the success of the Festival as important but some do not care. More than half are there for enjoying their time, having free days pass, free food and special treatment. For them, missing one shift to see a show is not a major problem.

Indeed, a volunteer explain to me that he would do his entire shifts not because of the Festival itself but for the friends he has in his team. He did not want to let them down because of solidarity. The achievement of the Festival was not the main priority, which is a specificity for this type of volunteering. We can see here that the strategy of team integration is a good way to motivate the volunteers to accomplish their mission. However, it is not enough to assure the involvement of the entire team, and many volunteers tries to play with the system, enjoying rewards without actually doing anything.

Garorock has to deal with this discrepancy in the goals of each participant and the goals of the Organisation itself.

They try to avoid missing volunteers through giving only 1-day pass. However, because of the lack of communication, and the non-following up of the team, this method does not work properly. Volunteers come each morning to get their daily pass, food and drinks ticket. Most of them have their mission during the afternoon, and nobody is really able to check who is coming and who is not.

Volunteers’ managers have to find solutions and alternatives to make sure the missions are still done. Knowing this sensitive problem, Cédric build a list of “spare” people. Those people does not have specific mission, but are there to take the place of the disclaimers. Last year, more than 100 people were part of the team. Still, this year many team where not complete, and labour was missing.

This problem is well known by the HR team, when they are making the team they put 20% more people that needed because they expect that 20% will never come. Then, because of disclaimers they have the spare team.

The whole retention process during the Festival is a failure in *Garorock*. Then, from one year to another only 25 % of the volunteers come back.

An idea, to have continuity in the volunteers of *Garorock* would be to work in collaboration with local associations. For instance, this year the Association of motorcycle from Marmande did Carparks and Crossroads security. The mission went really well. The president of the Association was responsible of his team. He plays the role of team referent and was able to implement his own team management of his team. The type of management is similar than the one in *Musicalarue* with the role of its “volunteers’ team referent”. It is also interesting

because the Festival can promote the local associations and participate in the local development. This exchange of good manners should be encouraged and developed. It will give security to the tricky management.

Giving responsibilities as well as freedom to different local associations, which can gain in visibility, spend good time, do team building and improve their image might be a solution to insure security, retention, loyalty and development in volunteers' management, avoiding dishonesty and lack of liability.

8.Satisfaction:

During *Garorock*, as mentioned earlier, the main dissatisfaction of the volunteers came from the missing showers. Another important component that was mentioned is the disparate number of hours and type of schedule a volunteer has.

For instance, a volunteer could work only 3 hours per day from 2 to 5 pm while other had mission from 8 to 11 pm and then from 1 to 4 am. This dichotomy was seen as unfair by the second team. Many of them ended up not coming for the second shift or asking to do only one. According to the Equity theory of J.S. ADAMS the perceived of fairness is important inside an organisation. The comparison with other volunteers who has much better working conditions for the same rewards might affect motivation and satisfaction. This inequity may lead to dissatisfaction and can definitely decrease motivation.

In the same time, dissatisfaction gives a common enemy to the team and help the team to feel closer to each other. For example, the team which works more than the others posted on the Facebook group wall messages such as *"best team ever"*, *"we did it"* and so on.

During the survey, volunteers evaluated the *Garorock's* volunteers' management at: 3,35 out of 5 and their global experience: 3,5 out of 5.

In opposition, *Musicalarue's* volunteers' management has got 4,16 out of 5 and the global experience has 4,5.

Musicalarue's volunteers are much more satisfied by their experience than volunteer in *Garorock*, to prove it 100% of the sample is planning to come back next year.

A volunteer who participated in both Festivals told me: *"I like Musicalarue twice more because it was well organised, clear. I knew where to go, what to do, when and how. Everything was there to spend a nice time. And then the Festival in itself! The atmosphere is incredible, people are nice, friendly, and it was like being in a huge family. I loved it."*

According to what we previously mention it seems logical that volunteer appreciate more their stay in *Musicalarue* than *Garorock*.

9. Evaluation

The question of evaluation could be implement in both Festivals.

In opposition to common sense, the evaluation is a motivation component for volunteers, positive or not. If the volunteer does not get feedback he will have the feeling to be useless or despise. A volunteer will appreciate even more his success if his failures are mentioned. It has to be seen as something constructive, a way to evolve, and do better and not as a personal critic.

The strong affective implication of the volunteer might be an obstacle for the evaluation. They might feel offended. It is important to let the people know about possible amelioration but also in a good climate. The volunteer cannot loose face, and its positive impact on the Festival and the Association cannot be decreased.

REFLEXION ON THE THESIS:

To go deeper into the subject of volunteer's motivation and the evolution of this motivation during the Festival, it would be interesting to create another survey.

First of all, this survey was not adequate.

Administration methods were different, consequently the comparison was tricky. The indicators could have been chosen more carefully. For instance, I did not include "reactivity" indicator. Also for the "recognition" criteria, only "to be recognised" was given. Numerous indicators could have been found to divide the recognition and help the comprehension of the questions.

Still, in both cases, I knew the people who were answering the questionnaires and this might have affected the answers. This relation can lead to impartiality and subjectivity. One of the volunteer in *Garorock* told me he did not answer the survey because he did not like the experience and felt bad for me to put negative answers. This testimony is probably not the only example. Thus, only people who care about the Festival, and were there at the end have answered. My sample is already constituted by involved people.

Although it would be interesting to create a survey concerning the motivations before and after the Festival to really see the evolution. For example, motivation for why they came and then what they got would be accessible.

In addition, I did not have the same access to information in both cases.

I was deeply involved in *Musicalarue*, which gave me the opportunity to see in details the different component of the RH department and the volunteers' management.

For *Garorock*, I have been there only for few days and I have not participated in the setting up. I did several interviews to be able to understand more and to get a clear vision of the case study. However some details that could have been important might not be evocated and so could influence the result.

CONCLUSION

My internship and experiences in both Festivals were fascinating and truly rewarding. I was able to apply theory from my university background and my reflexions about the subject to the organisation. This fieldwork gave me a solid introduction to the world of Festival and made me realised my interest for such matters.

I had the chance to be involved in two quite different Festivals. From this job I learnt first hand the direct impact of management on volunteers' motivation.

I did not expect to find such differences and before starting this thesis I had the belief that all the Festivals were grateful towards volunteers. I realised it was not the case everywhere. Some organisation use volunteers as cheap labour power and do not recognise and understand how important those people are. Their work is not enough valued and some organisations depersonalise the labour, as a consequence of their interchangeability. Fortunately, it seems that facing the difficulties, production and festival organisation become aware of the importance of the volunteers. Progress is done, step by step, and the tendency goes towards a valorisation of the "job".

I also had the chance to do my internship in *Musicalarue* Festival, which is a model in term of volunteers' management. Volunteers who come there are already highly motivated. Almost none have problem making behaviour: they do not miss their shift and stay for the entire four days mission. They care about the Festival itself and are ready to do even more if needed.

In opposition, during *Garorock* I met many volunteers who were there for financial reasons and wanted to do the minimum. Some even did not go to work at all.

Through the comparison of these two Festivals, I made an idea of what could be a more efficient method of management to motivate but especially to keep volunteers motivated.

Thus, I realised that my hypothesis was wrong. I thought the organisation should adapt its management to volunteers' motivations. However, volunteers' motivations are eclectic and change through time. It is really difficult for the management to adapt his way of functioning to the singularity of each volunteer's motivations.

The idea is about creating a system where volunteers are carefully chosen, informed, integrated, oriented and trained in order to keep them satisfied and develop with them a long-term relationship. Volunteers have to be taken into account in each step of the festival management. By this process, we can go from "distancing-volatile" volunteers to "engaged" ones. The main goal of organisation is to make the volunteer believe in the same goal as them. They have to work together. It will lead to a virtuous circle. If the management is efficient

and appropriate, more the volunteers will be motivated, better the experience will be and volunteers will become even more motivated facilitating the festival's management.

The first step would be to recruit people who are actually intrinsically motivated and will not disappear after getting the free pass. Therefore, the implication and the involvement of the people in the organisation, by different methods such as personification of the volunteer, clear goals, empowerment, planning, good communication, team referent, involvement of local community, equity and respect are definitely essential.

Still, motivation and involvement will not make the volunteers stay forever in an association. Life is unpredictable (divorce, professional mobility, social insecurity, etc.). Volunteering is a dynamic phenomenon where the balance is always between what the volunteer gives and what he gets back. To support and maintain volunteering as much as possible, the Festival organisations has to give personal interest to each volunteer and have to give to volunteer a reason to come back.

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APPENDIX

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Appendix N°1: Survey for volunteers

Example of Garorock

Questionnaire bénévoles Garorock

1. *Quel poste de bénévole occupez-vous ?* _____

2. *Avez-vous déjà été bénévole à Garorock ?*

Oui Non

3. *Quelles sont vos motivations pour être bénévole à Garorock ? Cochez la ou les cases correspondantes*

- Contribuer à quelque chose de bien
- Faire des rencontres
- Partager un savoir
- Aider l'organisation
- Se sentir utile
- Faire quelque chose de différent de d'habitude
- Pour m'amuser
- Pour rester occupé
- Pour être reconnu
- Pour faire partie d'une équipe
- Pour la satisfaction de l'accomplissement d'une mission
- Pour améliorer mon CV
- Pour la programmation
- Mode de vacances alternatif
- Voir un festival de l'intérieur
- Pour faire comme mes amis
- Pour aider au développement local

- Pour avoir des Pass d'entrée gratuits
- Pour rencontrer des célébrités
- Pour soutenir les actions à l'année de l'organisation
- Pour vivre une expérience humaine
- Pour l'éthique du festival
- Enrichissement personnel
- Enrichissement professionnel
- Recommandations de proches
- Pour l'ambiance
- Par passion pour la musique, arts et spectacles
- R : Autre : _____

4. *Des amis vous ont-ils recommandé d'être bénévole sur ce festival?*

Oui Non

5. *Pourquoi voulez-vous être bénévole sur Garorock en particulier?*

6. *De 1 à 5 Évaluez votre expérience globale du bénévolat en tant que bénévole à Garorock (1mauvais - 5 très bon):*

1 2 3 4 5

7. *Qu'aimeriez-vous améliorer ?*

- Qualité des repas
- Boissons offertes
- Parking
- Sanitaire
- Accueil et intégration
- Relation avec les organisateurs
- Relation avec mon responsable d'équipe
- Relation dans l'équipe
- Camping d'hébergement
- Transmission des informations

- Reconnaissance du travail par l'organisation
- Horaires de travail
- Ambiance au travail
- Méthode d'affectation au poste
- Moyens mis à disposition pour effectuer la mission
- Fonctionnement global
- Autre : _____

8. Qu'avez-vous apprécié ?

- Qualité des repas
- Boissons offertes
- Parking
- Sanitaire
- Accueil et intégration
- Relation avec les organisateurs
- Relation avec mon responsable d'équipe
- Relation dans l'équipe
- Camping d'hébergement
- Transmission des informations
- Reconnaissance du travail par l'organisation
- Horaires de travail
- Ambiance au travail
- Méthode d'affectation
- Moyens mis à disposition pour effectuer la mission
- Fonctionnement global
- Autre : _____

9. De 1 à 5 Evaluez le management des bénévoles à Garorock :

(1 mauvais - 5 très bon): 1 2 3 4 5

10. Etes-vous adhérent à l'association ?

Oui Non

11. Avez-vous signé une charte des bénévoles ?

Oui Non

12. Pensez-vous que cela est/serait utile ?

Oui Non

13. Si oui, Pourquoi ?

- Respect envers les bénévoles
- Eviter les désistements
- Connaître ses droits
- Connaître ses devoirs
- Reconnaissance du statut
- Engagement dans le projet
- Seulement pour l'organisation
- En savoir plus sur l'organisation
- Autre : _____

14. De 1 à 5 Evaluez votre motivation en début de festival :

(1 pas du tout - 5 beaucoup): 1 2 3 4 5

15. De 1 à 5 Evaluez votre motivation en fin de festival :

(1 pas du tout - 5 beaucoup): 1 2 3 4 5

16. Pensez-vous que l'organisation vous a assez motivé pendant votre mission de bénévole ? Oui Non

17. Qu'est ce que l'organisation pourrai vous apporter de plus pour améliorer cette motivation (sauf argent) ?

18. Avez-vous effectué les missions demandées ?

Oui Non

19. De 1 à 5 Evaluez votre efficacité sur votre poste de bénévole à Garorock : (1 mauvais - 5 très bon) 1 2 3 4 5

20. De 1 à 5 Evaluez si cette efficacité est liée à vos obligations (devoirs) envers l'organisation: (1 pas du tout - 5 beaucoup)

1 2 3 4 5

21. Qu'est ce que l'organisation pourrai vous apporter de plus pour améliorer cette efficacité (sauf argent) ?

22. De 1 à 5 Evaluez votre redevance envers l'organisation

(1 pas du tout - 5 beaucoup) 1 2 3 4 5

23. Pensez-vous que votre rôle est important pour le festival ?

Oui Non

24. Pensez-vous revenir l'an prochain ?

Oui Non

25. Quel est votre âge ? _____

**Merci de votre aide
Bon Festival !**

Pour tout renseignement supplémentaire : gaia.blotas@yahoo.fr

Appendix N°2: Email for survey



Chers bénévoles du Festival Musicalarue 2013,

J'espère que vous avez passé un bon Festival et que vous êtes tous reparti de Luxey des souvenirs et des sourires plein la tête.

Dans le cadre de mon mémoire, je travaille en ce moment sur la motivation des bénévoles dans les Festivals et j'ai besoin de votre expérience !

Pouvez-vous prendre 10 min de votre temps pour répondre à ce questionnaire en ligne :

https://docs.google.com/forms/d/1qda_lisjB0jK-iZVWQYqPwDQplz4ZXXN5BXqllnIXSY

Je vous remercie par avance et vous souhaite une bonne journée,

Gaia BLOTAS
Stagiaire Ressources Humaines
Festival Musicalarue

Appendix N°3: Musicalarue's Poster



Appendix N°5: Direction's Badge

24^e Festival Musical Avenue

DiRECTION

REPAS DANS LA COUR DE L'ÉCOLE :
 11, 12, 13, 18 et 19 Août 12h/14h & 19h/21h
 14, 15, 16 et 17 Août de 11h30/14h30 & 18h30/23h

DM									LM
DS									DS
LM									DM
LS									SS
MM	MS	MM	MS	JM	JS	VM	VS	SM	

Appendix N°6: Garorock's Registrationform



A remplir de façon précise SVP !

IMPORTANT :

- Toutes les personnes s'impliquant en tant que bénévole en 2013 devront être adhérentes à l'association Mr Power. **Prix de l'adhésion : 1€**
- La cotisation devra être réglée, pour des raisons de commodités, par chèque, à l'ordre de Mr Power et envoyée à :
Mr Power
Maison des associations
Boulevard Dr Fourcade
47 200 Marmande
- Photo d'identité **OBLIGATOIRE**.
- Seront retenues en priorité les personnes les plus disponibles et les plus proches.
- Pour les mineurs de plus de 16 ans, Autorisation parentale signée **OBLIGATOIRE !**

NOM : _____ PRENOM : _____

Adresse : _____

Code Postal : _____ Ville : _____

Age : _____ E-mail : _____

Téléphone : _____

Personne « relais » dans l'association (si c'est le cas) : _____

As-tu déjà été bénévole au Garorock ? OUI NON

Poste : _____

As-tu un régime alimentaire particulier ? (allergies alimentaires, végétariens, repas sans porc, ...)

Compétences particulières (formation, passion, ...) _____

DISPONIBILITES

Il est très important de bien préciser l'heure à laquelle tu arriveras !!!

Nous avons besoin d'un coup de main avant et après le Festival, serais-tu disponible ?

Si oui, quand ? _____

Pendant le festival :

Le vendredi 28 Juin : à partir de :

Le samedi 29 Juin : à partir de :

Le dimanche 30 Juin : à partir de :

MERCI de bien prendre connaissance et de respecter les « conseils aux bénévoles » qui te seront envoyés dans le mois précédent le Garorock.

Nous impliquons également la population Marmandaise, c'est pourquoi nous recherchons des personnes, **ayant un logement à proximité du site du festival**, susceptibles d'héberger un ou plusieurs professionnelles durant le Garorock 2013. Contactez-nous pour plus d'infos !

Retourner la feuille d'inscription :

Contact : Lorraine et Cédric

Par mail : benevoles@garorock.com

Par courrier : Mr Power
Maison des associations
Boulevard Dr Fourcade
47 200 Marmande

Merci beaucoup !

Date limite d'inscription :

6 Mai 2013

Appendix N°7: Musicalarue Volunteers' Charter

CHARTRE DE BÉNÉVOLAT

Musicalarue

14 15 16
17 AOÛT
2013



Depuis 24 ans, l'Association MUSICALARUE donne la part belle à la Musique et aux Arts de la Rue au cœur de l'été aquitain. Certains d'entre vous s'investissent depuis le début de l'aventure, d'autres nous rejoignent chaque année.

Être bénévole à Musicalarue, c'est :

- S'investir dans la réalisation d'un projet commun singulier.
- S'engager dans une activité en respectant des horaires et des consignes : un manquement des uns sera forcément un effort supplémentaire à fournir pour les autres.
- Être respectueux d'un collectif humain.
- Être respectueux du matériel associatif.
- Devenir adhérent de l'Association Musicalarue en payant une cotisation de 5€ pour l'année.
- Recevoir de façon hebdomadaire une newsletter appelée « 3 p'tites notes » relatant les activités à l'année de l'Association.
- Pour le Festival, bénéficier de repas, d'un emplacement au camping Artistes/Bénévoles, d'un Pass 4 jours et de tickets boissons (un ticket pour un gobelet et 2 tickets boissons par jour).
- Se retrouver avec les autres bénévoles sur 2 principaux lieux de rencontres privilégiés : le catering et le Oh! Midi.
- Partager entre générations, une aventure riche en qualités humaines et en émotions.

En adhérant à cette charte, nous serons à votre écoute, particulièrement si vous avez des suggestions sur l'organisation. Vos référents s'engagent à vous accompagner et à vous informer.

Chaque bénévole bénéficie également d'une assurance corporelle en cas d'accident dans le cadre de sa mission.

L'essentiel est de passer avant tout un moment exceptionnel ensemble !

Les élus de l'Association vous remercient de votre engagement. Le Festival ne pourrait être ce qu'il est sans vous, votre enthousiasme, vos compétences et votre état d'esprit qui font depuis des décennies la marque de fabrique de MUSICALARUE.

BON FESTIVAL A TOUS!