

Name: Ilse de Vries  
Student number: 331912iv  
E-mail: im.de.vries@live.nl  
Date: 9<sup>th</sup> of June, 2014  
Supervisor: Dr. E. Dekker  
Second reader: Prof. Dr. C.B.G. Langeveld

Master Thesis  
Cultural Economics & Entrepreneurship  
ESHCC – Erasmus University Rotterdam

***THE INFLUENCE OF  
CULTURAL POLICY ON THE  
GOALS AND PROGRAMS OF  
THE DUTCH NATIONAL  
BALLET, INTRODANS AND  
SCAPINO BALLET  
ROTTERDAM***



# General information

---

**Keywords:** ballet; cultural policy; dance; non-profit organizations; programmatic choices; subsidy

## Abstract

“The everyday task now is to set priorities” (Burggrave, 2014). This citation is the key word when you talk about dance companies and their productions. In the past ten years major cutbacks on the performing arts sector were announced, due to the worldwide economic crisis. What exactly was the content of these announcements, what has actually be implemented in the performing arts sector and most important: in which way have these announcements influenced the dance sector of The Netherlands? The goal of this research is to search for an answer to these questions. The Dutch national subsidized dance companies will therefore be researched.

Business employees of the back office already say they suffer from the cutback on subsidy by having to do the same amount of work in less working hours. It is possible that the same goes for the people on the artistic side of the dance companies. Is the result that there is a change in style of dance, are there more revivals to shorten rehearsal periods or are the production periods of performing on stage shortened? These are some of the characteristics that will be searched for in the programming of the dance companies of about the past six years and the years up to 2015. The regulations of the government will be taken into account to see if the dance companies execute what they are asked for, although this might differ from their original mission/vision. It will become clear whether the dance companies still work for their original artistic goal or that they may have changed to a more market oriented goal. The research is about the influence of changed cultural policy, as a result of the economic crisis, on the programmatic choices of the dance companies. Have the goals of the different dance companies of The Netherlands been changed?

# Word of Thanks

---

The final weeks of studying before it is over. Every student knows what I am talking about. The stressing period of the final thesis. All hard work of the past five years comes to an end within one single research. Six months have passed and the final moment is there. The 9<sup>th</sup> of June, 2014. The date the student life is passed and the working life begins. Of course, the thesis must be approved first and once approved, the defense follows. The end of the era in which you have become too old for a teenager, grown out of your parents and learnt to live by yourself. An era of laughter, tears, joy, and the most fruitful period of the past 22 years.

Great thanks go out to my parents, who have fully supported me in all times. The periods of happiness, but also the periods of disappointments. All the second readings they did to get the best out of me (not to forget my brother here for his help for this master thesis!). Not getting angry when the frustration and stress for assignments was there. Always answering when the desperation was nearby. Providing the save home when it was necessary. Without them, the past five years would not have become, what they have become.

More thanks go out to my roommate and best friend Jennifer. Four years of sharing the same house, means four years of living 24/7 together. No one knows more of each other than roommates do. Supporting, sharing and caring are the keywords that we know. I do not want to know what the past years would have become if she was not there.

Final thanks go out to the my supervisor Erwin Dekker for keeping believe in me, while deadline past deadline passed by. A complete start over of the master thesis was the best thing that he could have advised. Also to my professor *Economics of the Performing Arts*, Prof. Dr. Cees Langeveld, for teaching the best and most interesting course of the five years of study.

## Table of contents

---

<b>General Information</b> .....	<b>1</b>
<b>Word of Thanks</b> .....	<b>2</b>
<b>Preface</b> .....	<b>5</b>
<b>1. Introduction</b> .....	<b>6</b>
1.1 Current situation: Problems facing Dutch dance companies.....	6
1.2 Why researching?.....	7
1.3 Aim and Research Question.....	8
1.4 Structure and Hypotheses.....	8
<b>2. Method</b> .....	<b>10</b>
2.1 Introduction.....	10
2.2 Collecting data.....	10
2.3 Time period.....	11
2.4 Content analysis.....	11
2.5 Characterizing programmatic choices.....	12
2.6 Processing data.....	15
<b>3. Theory: The Dutch subsidy system</b> .....	<b>19</b>
3.1 Subsidy in The Netherlands.....	19
3.2 Uniqueness of the system.....	20
3.3 Selecting dance companies.....	21
3.4 The actual decline.....	23
<b>4. Theory: Exploring non-profit dance companies</b> .....	<b>25</b>
4.1 Performing Arts in general.....	25
4.2 Dance performances.....	26
4.3 Baumol's Cost Disease.....	27
4.4 Drawing back on the hypotheses.....	28
4.5 Introducing the three dance companies and goals of the government.....	28
<b>5. Results and Discussion</b> .....	<b>33</b>
5.1 General observations.....	33
5.2 Results by hypothesis.....	34
5.2.1. Number of performances per dance company over time (Appendix III.1).....	35
5.2.2. Number of collaborations per dance company over time (Appendix III.2).....	36
5.2.3. Number of revivals per dance company over time (Appendix III.3).....	37
5.2.4. Number of adaptations per dance company over time (Appendix III.4).....	38

5.2.5. Country of origin per dance company over time (Appendix III.5) .....	40
5.2.6. Form of dance per dance company over time (Appendix III.6) .....	41
5.2.7. Musical entourage per dance company over time (Appendix III.7) .....	41
5.2.8. Location per dance company over time (Appendix III.8) .....	42
5.2.9. Choreographer per dance company over time (Appendix III.9) .....	43
5.2.10 Time period per dance company over time (Appendix III.10) .....	43
<b>6. Concluding remarks</b> .....	<b>45</b>
6.1 General conclusion .....	45
6.1.1. Conclusion of the main three hypotheses .....	45
6.1.2. The identity of the dance companies .....	46
6.2 Answering the research question .....	49
<b>7. Reflection and Future Research</b> .....	<b>50</b>
<b>Bibliography</b> .....	<b>52</b>
<b>List of figures and tables</b> .....	<b>54</b>
<b>Appendices</b> .....	<b>55</b>
<b>Appendix I – Coding Table</b> .....	<b>55</b>
<b>Appendix II – List of productions</b> .....	<b>57</b>
<b>Appendix III – Results from SPSS Statistics</b> .....	<b>61</b>
The mode of all variables of the three dance companies .....	61
III.1 Number of performances per dance company over time .....	62
III.2 Number of collaborations per dance company over time .....	63
III.3 Number of revivals per dance company over time .....	64
III.4 Number of adaptations per dance company over time .....	66
III.5 Country of origin per dance company over time .....	70
III.6 Form of dance per dance company over time .....	70
III.7 Musical entourage per company over time .....	72
III.8 Location per dance company over time .....	73
III.9 Choreographer per dance company over time .....	74
III.10 Time period per dance company over time .....	75

# Preface

---

In the early days my love for dancing was there. Not self-performing, but only watching it was already the most self-fulfilling memory. A dream came true when I was accepted for an internship at the famous *Scapino Ballet Rotterdam* in the first half of 2012. It meant working in a historic company with all those artists around me. But what from outside the office looks as a performing company is from the back office hard work to get the dancers on stage. Business is waiting for you every day: what is the schedule of the day, who can perform, what is the next production, which theater do you have to go to tonight? All normal daily questions for a company with the main focus on the artistry: the choreographer, the dancers and their creations of dance. However in the back office, business is being run and the company is facing financial problems.

# 1. Introduction

---

## 1.1 Current situation: Problems facing Dutch dance companies

In The Netherlands, there are four dance companies left that still receive subsidy from the national government, although a lot has been changed in terms of cultural policy and the amount of subsidy. Before 2009, 23 companies received national governmental support, supplementary to the local support and funds (Ministerie van OC&W, Cultuurnota 2005-2008 Bijlage I: Toekenningen, 2004, pp. 15-16). With the new policy of 2013-2016 the amount of companies has reduced from 23 to the main four dance companies: *Dutch National Ballet*, *Nederlands Dans Theater*, *Introdans* and *Scapino Ballet Rotterdam* (Ministerie van OC&W, Cultuurnota 2013-2016 Bijlage I: Toekenningen, 2012, p. 1). The total cut down for the performing arts is around 200 million euros, which is about 25 percent of the total subsidy for this sector. The dance sector is a part of this and since the main income of the dance companies is the national subsidy, it is therefore hit hard as well.

On the one hand, the governmental cuts intervene directly with the amount of subsidy, enterprises stop sponsoring and consumers cutback on cultural trips. On the other hand, the politicians translate the social changes and external shocks into their new policy for the cultural sector, which means a lot has to change (Gennip, 2014, p. 30). The national governments cultural policy asks the performing arts companies now more than ever to focus on getting a new audience. Furthermore, the performances must have a low accessibility but high excellence, and the dance companies must create a large diversity of performances and must stress education (Ministerie van OC&W, Subsidieperiode 2013-2016, 2014). What is the reaction of the dance companies on this policy in terms of their programming?

A reaction from one of the employees of *Introdans* on the question for information, tells us that the dance companies have a hard time: "One of the results of the new cultural policy (read: cutbacks) is the limited amount of working hours we have, especially to help you with your research. The everyday task now is to set priorities, but we will participate by helping you" (Burggrave, 2014). The *Nederlands Dans Theater* did not respond to the request for information and cooperation. For me this is a result of the above mentioned reason. It is because of this, that the *Nederlands Dans Theater* is excluded from the research.

The employees of the back office already suffer by having to do the same amount of work in less working hours. Presumably this is also valid for the people on the artistic side of the companies. Are the consequences that there is a change in style of dance, are there more revivals to shorten rehearsal periods or is the running time of series of performances shortened? These are some of the characteristics that will be searched for in the programs of the dance companies from the past six years and the years up to 2015. The regulations of the government will be taken into account in order to see if the dance companies execute what they are asked for, although this might differ from their original mission/goal. At this point, it is possible to see if the companies still work for their artistic goal or that they have changed to a more market oriented goal. Note that the research is not about measuring the quality of performance in business and execution, but that it is about programmatic choices and the possible result in change of goals of the different dance companies.

## 1.2 Why researching?

Why is research of dance companies necessary? The global crisis has been an intervention that has influenced many companies in different sectors. Since dance companies are mostly dependent upon the governments subsidy, a change in economics can directly influence the dance companies finances for creating productions. This connection is earlier seen in Belgium, where the nature of theatre productions changed over time, due to budget constraints (Werck & Heyndels, 2007, p. 26). A reaction from the consumers is here not included. If a crisis is hard enough, it will influence the consumers income as well. While dance products are luxury goods<sup>1</sup>, these products are the first ones on which money is saved (Lévy-Garboua & Montmarquette, 2011, p. 202). From both the supply and the demand side, dance companies can therefore be influenced by an economic crisis. It is interesting what the reaction of the dance companies is on the changes of the outside world.

Within the changes, there is chosen to research only the supply side and especially the connection 'government – dance company', because government intervention in the arts has been questionable due to lack of knowledge of the sector and issues with subsidy (see chapter 3.1). Is giving subsidy, and with that regulations,

---

<sup>1</sup> Luxury goods are goods or products for which the demand increases if income rises, or for which demand decreases if income declines (Lévy-Garboua & Montmarquette, 2011, p. 202).



the right thing to do for dance companies? It is a practical problem to the dance sector as a whole, because if subsidy is not the solution, must all dance companies become commercial organizations then? Second point is that the 'government – dance company' relation is not always clear and understandable to the public. What is their connection and how does the government decide to choose for certain dance companies? Final point, slightly answering the latter point, is that the Board of Culture stands in between the government and dance companies. They advise the government on what they think, are the most important and best dance companies in the cultural landscape of the Dutch society, heritage and cultural diversity. If the crisis influences the government, does the Board also change its idea what is best for the dance companies? Is it only the amount of subsidy or also the associated regulations that will be adjusted? If the regulations change, there is a possibility that the programs and goals of the dance companies change, which questions the ability of the dance companies to execute what they originally stood for.

### 1.3 Aim and Research Question

All the latter separate questions together serve the same aim: searching for a possible change in goal/mission of the three different Dutch dance companies as a result of the economic crisis and the associated changed cultural policy. In order to research this aim, an overview of the programs of the dance companies will be created and statistics will be used to find adaptations (if they are present) and correlations in the supply of the dance companies. The research question that will be answered is:

*Has the main goal of three of the national governmental subsidized Dutch dance companies changed, due to the reformed cultural policy of the Dutch government, based on researching possible alterations within programs of the dance companies of the period 2008-2015?*

### 1.4 Structure and Hypotheses

The research will start with an explanation of the Dutch subsidizing system (chapter 3), in order to function as an introduction and explanation for the shift in cultural policy since 2008. Chapter 4 is a review of the difference between a non-profit dance organization and other organizations. This part starts with performing arts in general

and ends with the focus on the three Dutch dance companies. The program of each company per season is added in appendix II.

The programming concerns the periods 2009-2012 and 2013-2016 (see chapter 2.4). The categorization is based on an earlier study done by Werck & Heyndels (2007) on programmatic choices on theaters in Flanders, and complemented with the repertoire classification of Throsby (1990) and Abbé-Decarroux (1994).

The first chapters together result in the actual research. The data of each company can be compared per season internally, but it is also possible to search for overall trends or changes in the Dutch dance companies by comparing the different dance companies. Overall, these comparisons are necessary to search for, and proof, if the findings harmonize with the hypotheses. The main idea is: the goals of the dance companies have been changed to less artistic goals. This can be seen at the increase of number of revivals (1), less new repertoire (2), and less number of performances per season (3). This hypothesis will be supported by all variables introduced in chapter 2.

## 2. Method

---

### 2.1 Introduction

The research starts with the theoretical background in chapter 3. It will inform you about: the subsidy system in The Netherlands, how certain dance companies are chosen to be eligible for subsidy, and what the current situation of subsidy procedures in The Netherlands is. This information is necessary to understand the thinking process when finding answers to the research question, and to approve or reject the hypotheses. Chapter 4 follows up with information about the performing arts sector. What are performing arts, what are dance performances and what is the hard part of the sector? This chapter ends with the introduction of the three dance companies and the associated government regulations per dance company.

After the theoretical framework, the results will directly be shown. First are some general observations, followed by the results per hypothesis. The results are mainly based upon the characteristics of the programs of the dance companies of 2008-2015. These characteristics are to be found through content analysis.

### 2.2 Collecting data

Before collecting data, first the dance companies had to be chosen. The idea is to research the 'government-dance company' relation. The best way to do this is to choose the dance companies that are closest to the government. Several dance companies receive subsidy from the state budget. Other dance companies receive subsidy from a fund, that functions as intermediary between the government and the dance company. The dance companies closest to the government are thus the ones that receive subsidy directly from the government. In the current year, these dance companies are: *Dutch National Ballet*, *Nederlands Dans Theater*, *Introdans* and *Scapino Ballet Rotterdam*.

After choosing the dance companies, the search for information began. The seasonal brochures, playlists, archives and websites with archives from the dance companies themselves were the information providers. When contacting the four dance companies to notify them and ask for insight in the archives/seasonal brochures, it was soon to be seen that three of them wanted to help with the research and one of them was unfortunately not responding. Due to time constraints and therefore the use

of limited amount of data, it is chosen to exclude this company, *Nederlands Dans Theater*, from the research. This exclusion directly leads to the point of generalizability.

Generalizability is a questionable point within this research, because there is only made use of three dance companies of The Netherlands. Concluding what kind of influence the cultural policy has on the goals and programs of the dance companies, would not directly mean it merges the whole country. Though the generalizability would also be questionable with the help of the fourth company, because there are at least twenty more qualitative good dance companies. Only fact is that the dance companies chosen, are directly linked to the government. In case of other dance companies there is always an intermediary as a fund in between, meaning that there is no direct influence.

### 2.3 Time period

All information comes from the seasons of 2008/2009 until 2014/2015. The goal was to finish with season 2015/2016, because the subsidy period ends in 2016. Unfortunately, the dance companies have not created the programs for that season yet. The subsidizing periods each exist of four years. The major cut backs and changes in cultural policy started in 2008/2009 as a result of the worldwide economic crisis. The plans of the dance companies for 2009-2012 were already made. The results of the cutbacks can therefore mostly be seen in the period 2013-2016 and not in 2009-2012. The most current cultural policy for the dance companies will therefore be used. The periods for program examination will be 2009-2012 and 2013-2016. It would be better to look at the programming after the policy of 2013-2016 to see what the results of the counsel are, but as said earlier, this program is not yet made.

### 2.4 Content analysis

A content analysis of programs of the dance companies from 2008 until 2015 is done to look for possible changes and correlations in programmatic choices. The programs come from seasonal brochures, playlists, archives and websites of the different dance companies. The research is based on a mixed method analysis. Pre-structured schemes are used in order to write down the observations made out of the programs (quantitative). On the other hand most variables are of nominal, describable

classification (qualitative). The schemes help to look for possible changes in the program based on repertoire classification. The programs come from the past (2008-2013), present (2014) and future (2015) to make a good comparison. It can therefore be named a retrospective and a prospective research, which is used in order to show how possible occasions have passed (Boeije, 't Hart, & Hox, 2009, p. 59).

Content analysis is the best choice for research here, because the focus is on the content of a certain message. In this case, the message of the programs is important for the complete society. The programs show what is going to happen in the cultural season, if there are new productions, if there is enough diversity in productions, if there is a popular program repeated, and so on. As Boeije, 't Hart & Hox (2009: p. 293) say: "the research is always questioning who says what, within which context, with what goal, against who and what is the effect". The content analysis is the manner of technique to analyze, in an objective and systematic way, the specific characteristic of a certain message. Furthermore, the method allows great numbers of data to be put in a transparent overview. This makes it easier to find changes and correlations over a period of time (Bryman, 2001, p. 304). Negative can be the lack of completeness of information. Unfortunately, this also happened within this research. Each dance company provided a different kind of program, which was not always complete. Solutions for the lack of some data are found and further along explained.

## 2.5 Characterizing programmatic choices

Researching the programs of the dance companies, helps to understand possible changes in decisions of the question to produce certain performances or not. It is necessary to categorize the performances to create a good structural overview of the programmatic choices. This categorization is earlier done by Werck & Heyndels in 2007, when they researched the change in nature of theatre productions over time due to budget constraints in Flanders. The research about dance companies is actually the same kind of research, only the theatre productions are replaced by dance performances and Flanders is replaced by The Netherlands. The goal of this research can therefore also be named: studying a possible change in nature (a new trend) of dance productions over time due to budget constraints and changes in cultural policy in The Netherlands.

Different from the earlier research about theatre productions, is that Werck & Heyndels (2007) questioned if the change affected demand. That part will be left out in this research, due to the focus on the supply side and the interaction between the government and the dance companies. What can be used of the research about theatre productions in Flanders, is the categorization of characteristics of individual theatre productions. This is done to show the nature of each production. The characteristics are: 'original language', 'age of the writer', 'adaptation or not', 'number of actors' and 'new production or not' (Werck & Heyndels, 2007, p. 31). In order to alter the characteristics to dance companies, the next shift is made:

<b>Characteristics Werck &amp; Heyndels (2007)</b>	<b>Characteristics present research</b>
- Original language	- Country of origin present choreographer - Country of origin original dance piece
- Age of the writer	- Time period original dance piece written
- Adaptation or not	- Adaptation or Same as original production
- Number of actors	- Number of performances per production
- New production or remake	- Self-created or Revival - Revival, Company premiere or World premiere

Table 1 - Shift of characteristics

As you can see, some of the characteristics will slightly change to adjust to this research. To add some more characteristics to the categorization list, there is made use of Abbé-Decarroux' research from 1994 about the role of quality in consumer choice for services in the performing arts sector. The characteristic 'number of performances' comes from this research and next to this the option 'collaboration or own production' will be added to see if there maybe have come more collaborations with other dance companies or complete other organizations, for example to address a new audience (Abbé-Decarroux, 1994, p. 103). Although Throsby (1990) looks for general problems of interpreting quality in demand and supply of performing arts services, he also did a part on repertoire classification. From his work the 'musical entourage' and the 'dance form' will be added. Similarly to the others, he talks about the season length, which can be interpreted as number of performances as well (Throsby, 1990, pp. 68-70). The

above mentioned 'time period original dance piece written' can be answered in a few categories, which are also named by Throsby and Abbé-Decarroux.

The list of characteristics are added with some necessary variables by myself. The name of the dance company, the season, the numbers of different productions and performances, and the title of a production are self-explanatory. There is chosen to add the kind of choreographer to see whether the company uses the house choreographer or rather external choreographers. The location of the production shows if it is a touring production or that it is made for one single theatre. An overview of all characteristics:

<b>From the research of:</b>	<b>Characteristic</b>
Werck & Heyndels (2007)	<ul style="list-style-type: none"> <li>- Country of origin present choreographer</li> <li>- Country of origin original dance piece</li> <li>- Adaptation or Same as original production</li> <li>- Self-created or Revival</li> <li>- Revival, Company premiere or World premiere</li> </ul>
Abbé-Decarroux (1994)	<ul style="list-style-type: none"> <li>- Collaboration or Own production</li> </ul>
Throsby (1990)	<ul style="list-style-type: none"> <li>- Musical entourage</li> <li>- Dance form</li> </ul>
All	<ul style="list-style-type: none"> <li>- Number of performances</li> <li>- Time period original dance piece written</li> </ul>
Added by researcher	<ul style="list-style-type: none"> <li>- Name of the dance company</li> <li>- Season the production takes place</li> <li>- Title of the production</li> <li>- Number of different productions</li> <li>- Kind of choreographer</li> <li>- Location of the production</li> <li>- Number of performances per production</li> </ul>

Table 2 - Overview of characteristics per source

In appendix I the operationalization of the characteristics is shown in a coding scheme. This scheme is a form in which all data corresponding to a variable (characteristic) will be entered.

In appendix I you see a deviation between the concepts of programming and dance performances. Each concept has its own variables. The concept of programming is necessary to directly see the total amount of different productions and the total amount of performances each season. If there is a decrease or increase in performances or productions, it is possible to take a look at the characteristics per dance company of

the dance performances each season. Next to this, the programming concept is based on a quantitative analysis, while the dance performances will mostly be based on qualitative analysis. It is at the qualitative analysis of the dance companies where the hypotheses can be rejected or approved.

## 2.6 Processing data

The data found in the information providers are mentioned in the list of chapter 2.3 and in the coding table of appendix I. The point was to categorize each seasonal program of each dance company. There were several problems while coding the programs, but for every problem is found a solution:

- *Introdans* and *Dutch National Ballet* both have more than one ensemble - one main ensemble and one ensemble for the youth – and thus they have more (different) performances. In order to keep the comparison between the three different companies at the same level, only the performances of the main ensemble or the performances in which the main ensemble takes part, are taken into account.
- The seasonal brochure or performance list was not present in many cases of *Introdans* or the *Dutch National Ballet*. The archive and playlist of *Scapino Ballet Rotterdam* was complete. It was easy to count the number of performances of each production and see when and where every performance was played. In the other two cases, the number of performances had to be counted in a different manner. The period of performances was luckily present everywhere. The number of days of the period (*NDP*) are counted and divided by seven days. This is done to come to the number of weeks a production has been played. Then this amount is done times three weekdays. A small sample is taken from every playlist of *Introdans*, *Scapino Ballet Rotterdam* and *Dutch National Ballet* that was available. This sample showed that *Introdans* has ten to fifteen performances a month, *Scapino Ballet Rotterdam* eight to thirteen performances a month and the *Dutch National Ballet* six to twelve performances a month. These indicators show that on average there can be spoken of three performances a week. The formula:

$$\text{Total Number of Performances} = \left(\frac{NDP}{7}\right) \times 3$$



By applying this on all periods, the numbers will be in proportion to each other. The numbers of the performances in foreign countries only show the productions that were clearly visible in the information providers. Most probably there were more performances outside of The Netherlands, but unfortunately this was information that was not given.

- One dance production often exists of more than one choreography. Meaning that a production as *The Great Bean* from *Scapino Ballet Rotterdam* exists of two different performances before intermission and of *The Great Bean* itself after the intermission. Question was of course: how to take this into account? Of each normal production of which there was a clear differentiation of performances within one production, the deviation is made. In the coding table (appendix I) this is to be seen at 'title performance – title production'. A production at the end of the season, as *Twoools* or *End of Season*, there is only the title of the production set. These programs exist of six to ten new performances. One or two often created by the house choreographer and the others created by dancers or external choreographers. It is the place for new talents to give them a chance to show or try out their own choreographies. As a solution for the program differentiation, every variable for these end of season programs has the same content, except for amount of performances, musical entourage, kind of dance and title. In this way, there is one same approach. The season 2008/2009 of the *Scapino Ballet Rotterdam* will always show up as highest number on all variables, due to the fact that the production *Wonderworld* existed of nine different productions. If it is the only number that stands out in an overtime comparison, it will be considered an outlier and it will not be further explained.
- Every company has done performances in foreign countries every year. Though it was not always clear whether it were separate performances as a festival, or that it was part of the tour of a certain production. If it was one separate performance, it will not be shown in the data. If it was within a tour, it will be shown in the variable 'location' as foreign country option. If it was unclear, it is left out and the variable 'location' is answered with an inland option.
- Not a problem, but more a kind of remark is about the operationalization of the concepts. The option Western and Eastern Europe is divided as stated by the

United Nations (including North and South Europe). Western Europe exists of every country left of the line Finland, Germany, Austria and Italy. These named countries belong to West as well. Eastern Europe exists of every country right of that same line, excluding the named countries.

With all these problems and remarks in mind, the dataset can be created. This is done within the statistics program *SPSS* to easily create an overview of all information of the different seasons. In total there will be seven seasons researched on seventeen variables. In order to question the hypotheses, at least the next options will undergo a test.

1. Programming more revivals – To be seen at variable ‘Kind of Production2’: no world and company premiers, only revivals
2. Programming less new repertoire – To be seen at the variable ‘Adaptation’: more focus on the original dance pieces instead of creating adaptations
3. Programming less performances per season in total – To be seen at the variable ‘Total performances’: a lower amount per season

In short: there will be less performances per season, but in relation to other seasons, there will be more revivals danced in the original version.

The results represented further along the research are based upon zero and alternative hypotheses. The zero hypothesis ( $H_0$ ) assumes that there is no change over the period of time. The alternative hypothesis ( $H_1$ ) assumes that there is a change over the period of time (Boeije, 't Hart, & Hox, 2009, p. 55). When there is a change visible over time, there can be said that there is a possible relation between two or more variables (Bryman, 2001, p. 712). The possible change can be found through the creation of cross tabulations. If there is a change found, then there will be looked for possible correlations with other variables. Due to the fact that most variables are of nominal measuring level, the test to find correlations is Cramér's V. This test can be used to prove statistical independence and measures the strength of a certain relation. In order to use this test, there are two conditions: (1) Do all cells within the cross tabulation of both variables have at least one as expected value? (2) Is maximum twenty

percent of the expected value smaller than five? If these conditions are approved, only then can the strength of the relation be measured (Bryman, 2001, pp. 344-348). The Cramér's V will be supported by chi-square ( $\chi^2$ ), to show the confidence level of a possible relationship (Bryman, 2001, p. 348).

## 3. Theory: The Dutch subsidy system

---

### 3.1 Subsidy in The Netherlands

The Dutch government exists of several ministries, as a Ministry of Defense and a Ministry of Foreign Affairs. Each ministry claims a part of the state budget. The budget for the arts lies within the Ministry of Culture, Education and Science and confiscates around twenty percent of the total state budget (de Kam, Koopmans, & Wellink, 2008, p. 140). Due to the national budgetary deficit, the budget for the culture part of this ministry has been reduced. Consequently, the subsidy for the dance sector became almost 6,5 million euros less within three subsidy periods, 2005-2008, 2009-2012 and 2013-2016. The number of companies which received subsidies, has been halved and then more than halved again. Notice that the total amount of subsidy declines, but the amount of subsidy per company rises. This will be explained in chapter 3.4.

	2005 - 2008	2009 - 2012	2013 - 2016
<b>Subsidy culture</b>	€24.188.250,-	€23.985.691,-	€17.752.946,-
<b>Amount of companies</b>	23 companies	12 companies	4 companies

Table 3 - Subsidy for culture and subsidy for dance sector per subsidy period

(Beroepkunstenaar.nl, Gesubsidieerde Dansgezelschappen, 2014)

Why is subsidy so important for the dance companies and what is subsidy actually? Subsidy comes from the tax every citizen has to contribute. It is a kind of intervention of the government to solve market failure or to support policy (for example by regulating that a performance must be of a certain level of quality) (Dulken, 2002, p. 17). The subsidy depends on the budget of the government and on their political choices. In the case of the dance companies with mainly artistic goals, there is a lack of balance between demand, supply and price of entrance tickets. As a result, most dance companies make more costs than they earn. Subsidy is the solution here, by bringing back the equilibrium (Towse, 2010, pp. 171-174). For the dance companies, it means that they can exist, survive and create their products and services. Though subsidy *sounds* positive and is positive for the dance companies, the effects of subsidy for the performing arts sector can be counterproductive. For example, the management is less stimulated to earn their own income. The ministry already noticed this latter remark in the nineties and started the 'own-income arrangement' to

motivate art companies to increase their own income to at least 12.5 percent (Dulken, 2002, pp. 122-124). It seems like the arrangement today is a follow-up on what was created more than twenty years ago.

The positive effects of subsidy are named: being a tool to lower the ticket prices for the audience and therefore a company is able to attract more (and a broader range of) spectators, and being an investment in the production process. There are also negative effects. One effect can be the possibility of a social conflict arising in the asymmetry between utility and the costs of a certain dance production. Question is: what is the maximum subsidy the government wants to give to a dance company with only a few spectators? Is it worth the money? An example in a different sector is subsidy in public transport. There it is given to make the transport accessible for everyone. What happens if no one would use the public transport? Millions of subsidy (your tax!) would be 'thrown away'. It is important here to keep in mind that the dance companies create dance to add value to the cultural field of The Netherlands (Langeveld, 2014, p. 8). It is not a utensil or a necessity product, as the public transport is, but more a luxury or extra product that you can go to in spare time to enrich yourself.

Another example of a problem in the subsidy case is the principal-agent problem: the principal in subsidy for the arts is the Ministry of Culture, the agent is each company that receives subsidy. If there is an overspending of subsidy, there is the difficult situation of who is 'boss' over who. It is possible that the principal gives a kind of funding contract with the earlier named regulations to the agent, in order to keep an eye on the agreed budget. If this is not the case, penalties will be given to the companies (Towse, 2010, p. 277). This does not really look like a problem, but it can be a problem in the world of the arts, since artistic goals have to be achieved. If penalties withhold the dance companies from those goals, it is possible that the nature of origin of the company changes. This is exactly the point that is searched for in this research.

### 3.2 Uniqueness of the system

The Dutch system of funding the arts is unique if you compare it with systems of other countries. Whereas the United States of America knows the culture of private funding from individuals and large business sponsors, The Netherlands are more drawn to public funding and governmental support (Towse, 2010, p. 203). The Dutch

government is advised by an advisory board for the arts, the Board of Culture. The board exists of art experts, who advise the government in her choice for subsidy eligible companies and institutions. The Ministry of Culture does not have to agree with this advice. The government will always have the last word in the final decision.

The present criteria for the decision making process are based on the concepts: cultural entrepreneurship, reach of audience, talent development, education and most of all, quality. Quality is the most problematic concept in this list of criteria, since everyone has his/her own idea about the meaning of the concept. One wants to quantify the quality by naming characteristics as the use of technique and size of production (Ginsburgh & Weyers, 2006, p. 25). Others say quality is created by either objectivity or subjectivity. It can be based on the taste of each individual for the arts (Lévy-Garboua & Montmarquette, 2011, p. 204). Measuring quality for arts in general is different from measuring quality for (live) performing arts. However, because the Ministry of Culture takes care of arts in general, there is chosen for some universal characteristics of quality. Quality is therefore measured by craftsmanship, authenticity and contribution to the art of the specific type/sector (Beroepkunstenaar.nl, Toekenning van Subsidie, 2013, pp. 1-2). If there are different outcomes between the advisors about quality measurement or about craftsmanship or authenticity, the only solution is to use good argumentation.

### 3.3 Selecting dance companies

For the period 2013-2016 there were eight leading dance companies which requested subsidy from the national government for a total of 22,25 million euros. Unfortunately, the national government had a problem. The Ministry of Culture received only 16,25 million euros with the regulation that they had to spread the subsidy over four dance companies with specific characteristics as a company for the youth and a classical ballet company (Ministerie van OC&W, Cultuurnota 2013-2016 Bijlage I: Toekenningen, 2012). Fifty percent of the dance companies had to be excluded. Therefore the dance companies are ordered according to the earlier named criteria and above that, the regulations belonging to the available subsidy.

The criteria are created to support the goal of the ministry for the period 2013-2016: “More bonding with the public, less dependency on subsidies” (Ministerie van

OC&W, Subsidieperiode 2013-2016, 2014) . This goal is based on the economic effects of subsidies as explained before, and is created to make the dance companies less dependent of the government. Though it seems like a new goal of the government, it is earlier seen in the eighties. Key concepts as focusing and relying on 'being self-sufficient', 'privatized' and 'market mechanisms' were announced back then already. Reorganization was the step that followed (Dulken, 2002, p. 24). However, these historic facts seem to be forgotten these days, since the cultural report of the current period woke up the cultural sector and Dutch society. Again, The Netherlands take a step in the direction of the American system to focus more on private funding and own income. Dance companies are the main example of art organizations that work for a non-commercial, artistic goal and miss the equilibrium of demand and supply. They are now forced to adjust their artistic goal to survive with less support. The basics of the non-profit performing arts organizations and their problems with raising money will be explained in chapter 4.

The goal of the national government was to select four dance companies: two dance companies of international level (one classical ballet company and one modern dance company), one dance company especially for the youth and one other company (Ministerie van OC&W, Subsidieperiode 2013-2016, 2014). Since there is need for one classical ballet company, the *Dutch National Ballet* is the most logic and only choice for pure classical ballet. Nonetheless, this company also needs to be of high quality and who is the judge in this? The advisory board is the group which takes the lead here. Supported by the earlier named criteria, the board creates their own idea about quality and the other concepts. Furthermore, the international stature is of high importance. As Russia has their *Bolshoi Ballet* and the United States of America have their *American Ballet Theatre*, The Netherlands have their *Dutch National Ballet*.

The other three spots for subsidy were more challenging to fill. The international stature place is taken by modern dance company *Nederlands Dans Theater*. The company for the youth is *Introdans* with their special ensemble for the youth. For the final spot a 'fight' between the final five dance companies was won by the *Scapino Ballet Rotterdam*, though with some regulations of the national government. They had to keep themselves to certain assignments as a reorganization, to receive the subsidy (Beroepkunstenaar.nl, Gesubsidieerde Dansgezelschappen,

2014). The excluded four companies are not allowed in the basic infrastructure <sup>2</sup> anymore, but they can survive by applying for the special *Performing Arts Fund*. This fund receives an amount of money, also from the national government, and spreads this over fourteen middle sized dance companies. These funds are granted for two years associated with specific goals. If they reach the goals within two years, the companies receive subsidy for another two years.

### 3.4 The actual decline

Referring back to table two about the number of dance companies and the total amount of subsidy available, it is seen that the total amount of subsidy had become less, as well as the amount of dance companies. However, if you divide the amount of subsidy by the number of dance companies, it shows that the amount of subsidy for every particular dance company has not declined that much at all. Table four shows the grants provided to the four major dance companies in the past three subsidy periods:

	2005 - 2008	2009 - 2012	2013 - 2016
<b>Dutch National Ballet</b>	4.620.250	6.550.162	6.900.550
<b>Nederlands Dans Theater</b>	5.427.750	6.167.811	6.476.688
<b>Introdans</b>	2.464.750	2.785.939	2.734.942
<b>Scapino Ballet Rotterdam</b>	2.338.750	2.543.634	1.640.766
<b>Total per period</b>	14.851.500	18.047.546	17.752.946

Table 4 - Subsidy per company per subsidy period in €

(Beroepkunstenaar.nl, Gesubsidieerde Dansgezelschappen, 2014)

Surprisingly, the subsidy for the first two companies has even been raised. The only one that really should be suffering from less available subsidy, is the *Scapino Ballet Rotterdam*. They have to survive with almost one million euros less. From a financial point of view, this means it is best to go on with a smaller number of performances (Langeveld, 2014, p. 21). Most changes in programming should therefore be seen within this latter company on the variable amount of performances. Looking at the total amounts of subsidy per period per dance company, an enormous raise can be seen between the first and second period and a small decline between the second and the third period. Seeing these numbers, the actual cutbacks on the dance companies are

<sup>2</sup> Basic infrastructure is the subsidy system of the national government



minimal. Earlier named 'due to cutbacks, dance companies have to survive with less money' actually does not fit the numbers anymore. Though this research still has its importance. The numbers may have shaded the cutbacks, but the cultural policy is the same and has taken a different route than the ones of earlier periods to reach the goals. It is with a good reason that the titles of the cultural reports are:

- 'Making difference' (2005-2008) )
- 'Art of living' (2009-2012)
- 'More than quality' (2013-2016) (advisory report is named 'Combat in culture')

The titles show a construction of being authentic as a dance company, be creative in staying alive and finally conquer the spot in the basic infrastructure.

Changes that are made for the dance companies on the notion of requesting for subsidy exist of, among others, the presumption of having a minimal amount of 21.5% of own income. This means: against every thousand euros of subsidy, there has to be at least 215 euros of own income from for example ticket sales and merchandise. Moreover, it is an advantage if your company lies within a certain area of the country, because through the basic infrastructure the government takes care of the diversity of art companies in The Netherlands (Zijlstra, 2012). With the companies now chosen, the center of The Netherlands is covered, but South and North are actually excluded, since the companies lie within the big cities Amsterdam, Rotterdam, The Hague and Arnhem. According to the Board of Culture the small and middle scale dance companies, funded by the *Performing Arts Fund*, have to cover the remaining areas (Meer dan kwaliteit: Een nieuwe visie op cultuurbeleid, 2013, p. 18).

## 4. Theory: Exploring non-profit dance companies

---

### 4.1 Performing Arts in general

Performing arts, everyone knows them, but yet not everyone knows everything about them. The performing arts have their own profile, exist of many types of arts, and have their own theory of economy. The characteristic they share is that each performance is a live performance given at a certain point in time (Towse, 2010, p. 200). They also share some of the same values of why they exist: cultural, social, economic and educational values (Langeveld, 2014, p. 16). A performance can be a meeting point for friends, can be marketing for a city and can be teaching a historical case in a 'fun' way to the audience.

The main deviation in the performing arts lies between the for-profit arts and the non-profit arts. The for-profit or commercial arts have the main goal of maximizing their profit. Think here of many entertainment arts as musicals, commercial dance or pop concerts. The non-profit or fine arts have the opposite goal of maximizing their cultural value (Langeveld, 2014, p. 6). The non-profit firms are created to produce and execute their artistic goal. They are not created to make a lot of money. Brooks (2006: p.484) also names this type of performing arts the quality maximizers, since their main goal is to focus on artistry. Hayes & Roodhouse (2010: pp. 49-50) show the deviation between this artistic and market focus in an overview:

Concept	Popular arts	High arts
<b>Marketing function</b>	Central to all strategic decisions	Supporting the artistic mission
<b>Objective</b>	Profitability, survival	Balancing demands
<b>Product strategy</b>	Innovation & Adaptation to create and meet market demand	Balancing preservation of the canon with innovation
<b>Priority</b>	Developing & adapting the product offer to maximize customer value	Delivering the artistic mission & achieving social and community outcomes

Table 5 - Difference between for-profit and non-profit arts (Hayes & Roodhouse, 2010, pp. 49-50)

Classical music, a pop concert, opera, musical, theatre, comedy and dance, all are genres or types of the general concept of performing arts. Within this research the focus will lie on the genre dance, which belongs mostly to the right side of the latter

table. Within dance there are the more popular forms, as hip-hop and certain modern dance(s), but on the other side there are the non-profit forms as classical ballet and typical modern dance. These two forms are the focus of this research.

## 4.2 Dance performances

Dance performances have characteristics of a 'club good' ('shared good'), but of an 'experience good' as well. According to Brooks (2006: p. 481) the club goods are "generally exclusionary goods and services from which people derive mutual benefits from shared characteristics, or the actual exclusion of non-members". It is a way to exclude people, so that the service can be created in the way the company wants to create it. The artistic goal can be reached by this, but the complete exclusionary is what they try to avoid. Within the club, the people who have knowledge about the performance, can the information be shared.

The 'experience good' comes close to describing the performance for a consumer. "You need to consume the product, before you can assess the qualities of the individual creative good" is what Caves (2000: p. 179) said. Nelson (1970: p. 312) names visiting a performance an information process of trial and error that can be influenced by the price of the product. The 'experience good' is all about how a product cannot be judged without having seen it, and as a 'club good' if you have seen it, you belong to the group which can share information about the product. Although the government asks the dance companies to not exclude anyone, this is a goal that cannot totally be reached by them. The performances most of the time ask the audience to have some cultural or consumption capital<sup>3</sup> in order to understand what the dancers execute and next to this there are ticket prices which can be non-affordable for some people. For this reason, the product of dance performance cannot be named a public good, but it has public characteristics as the social value it gives (Langeveld, 2014, p. 18). It is important to know that the dance performances are not public goods, but they try to have some public characteristics in order to receive subsidy from the government.

---

<sup>3</sup> Consumption capital is the extra the consumers invest in knowledge about culture to develop their taste, so that they can make good decisions about where to go and which performance to attend (Towse, 2010, p. 152)

Dance performances are ephemeral, meaning that the performance is at a certain time and after that time, the product disappears again. Even when a performance is executed more than once, every performance will be different, since it is performed at a different time and dancers will have minor differences in executing every performance. For each performance, rehearsal time for dancers is necessary, costumes and sets have to be made and there is preparation time necessary in the theatre to adapt the theatre to the specific performance. These parts can all be included in the fixed costs of a production. Extra costs, or marginal costs, are mostly determined by the people involved in every extra performance (Towse, 2010, pp. 199-200). The fixed costs and the marginal costs are part of one of the biggest problems in the world of financing the performing arts: Baumol's cost disease.

### 4.3 Baumol's Cost Disease

Baumol and Bowen are famous for their research in the performing arts. Simply said is their case as follows: "it analyses the economic implications of the characteristics of the performing arts, arguing that the high proportion labor costs in the typical performance and the upward trend in wages would inevitably drive up the costs of production and consequently, the price of performances, at a rate exceeding the rate of inflation" (Towse, 2010, p. 200). There is a contradiction in the performing arts. The companies constantly feel the pressure of raising entrance prices to fit the gap of production costs, but they immediately fear also to lose their audience (Heilbrun, 2001). Problem is that there are constant technological developments that drive up the productivity in other sectors. People can be replaced by computers and automatic machines, which reduces the labor costs and has a higher productivity. In the performing arts the techniques of stage lighting and creating décor can be more automated, but dancers have to stay and there is always a certain rehearsal period necessary in order to remember the steps and create the story. Dancers need to have class every day, which also requires a special room with a special floor. The rehearsal period can only be shortened by for example programming revivals, so that the dancers and choreographer already know what to do or what the content is. Heilbrun (2001: p. 69) also noticed this within opera companies. The companies that were aged, became more and more institutionalized, meaning that they became more conservative in their

choices for the repertoire by choosing classic pieces and revivals. Question is, will this also happen within the dance companies?

Result of the Baumol's disease is that the companies have to cut back on their quality, by which the audience and society at large will be hurt (Towse, 2010, p. 200). Questionable here is if it really directly draws on quality, since this concept can be interpreted and measured by everyone in a different way. Two dancers less, will not always directly say that the quality will be less. One way for the *Dutch National Ballet* to reduce their production costs and receive more income, was to combine their company with the *National Opera*, which together already performed in the same building. Now that building has become the main home of the two companies.

#### 4.4 Drawing back on the hypotheses

Shifting from non-profit arts to commercial arts is what many companies try to do in order to create other sources of income. Think here of crowd funding or choosing productions that are demanded by the consumer. It is positive for the income level of the companies, but it can be problematic, because it can change the artistic mission and vision. Because of the Baumol's disease, although there are limits in this theory as well, it is hard to be able to produce more productions or to perform more times in a year. Dancers need time to recover from every performance, otherwise injuries will happen. The amount of performances must therefore be the same or less. To reduce in rehearsal periods, more revivals and/or classic pieces will be performed. These productions are already known by the audience and can therefore have the effect of an audience returning as well. If there are more revivals, it is possible that there are more different productions every year.

#### 4.5 Introducing the three dance companies and goals of the government

The three dance companies are unique in their own manner. They have their own mission and their own limits. In the next paragraphs will each dance company shortly be introduced, followed by an excerpt of their mission. Each dance company got a visitation report about the performance of the organization in 2009-2012 and an advice from the Board of Culture about the requested subsidy for the years 2013-2016

based on the visitation report. The limits of each company will be named here, including the points they have to improve.



The *Dutch National Ballet* started in 1947 under the name of the *Ballet of the Dutch Opera*. The company produces, creates, develops and shows ballet of international top-level. The Ballet wants to bring a large and contemporary public in contact with the beauty of the particular art form. The company exists of around eighty dancers from all over the world and with them they produce a broad and unique repertoire with tradition and innovation. Hans van Manen is still one of the main influences within the choreographies. It is the biggest dance company of The Netherlands. Amsterdam has always been the home town of the company and since the merge with the *National Opera* and the *Music Theatre* in 2012 they can call the *Music Theatre* their home place (Nationale Opera & Ballet, 2014).

Mission: “As top institute with exemplary role, the *Dutch National Ballet* keeps the traditions of ballet alive and inspiring for all public. It is the international ambassador of the Dutch art and culture. The goal is to be a creative, educational and entrepreneurial company and, develop and execute ballet repertoire at the highest quality level possible to broaden the foundation” (Raad voor Cultuur, 2012, p. 127).

The *Dutch National Ballet* mainly performs in the *Music Theatre* in Amsterdam. They have a solid public here, but the Board wants the company to perform more outside of their home place as well, to attract a broader and younger range of public. The new idea to have more collaborations the coming years has been found positive. The collaboration with the movie theatre *Pathé* to show live performances is one of the

main goals here. The company should perform in foreign countries on a regular basis more, to keep the high international stature and promote the Dutch art scene. The tableau of dancers can be decreased since there is an overcapacity. If necessary when coming short, freelancers can be asked. If the tableau stays the same, they should be utilized in a better way (Raad voor Cultuur, 2012, pp. 128-129).

## INTRODANS

*Introdans* actually exists of three different organizations: *Introdans Ensemble*, *Introdans Ensemble for the Youth* and the educational part *Introdans Interaction*. The ensembles dance modern ballet repertoire of the Old Masters and Contemporary Partners and invests in choreographic and dance talent. *Introdans* has over seventy employees and dancers, which makes them one of the three biggest companies of The Netherlands. The company is founded in 1971 and lies in the east of The Netherlands, in Arnhem (Introdans, 2014).

Mission: *Introdans* contributes to the promotion of the art of dance by presenting modern ballet at a high quality level to a large and diverse public. The company wants to cherish the rich heritage of the Dutch and international dance repertoire, and wants to develop new repertoire by collaborating with distinguished choreographers and accompanying new choreographic talents. Furthermore, *Introdans* sees it as their core task to promote the cultural participation of every citizen (Raad voor Cultuur, 2012, p. 118).

According to the Board of Culture, *Introdans* must develop more strategies to increase their own income percentage. Their program is good and acceptable, but the repertoire must become more innovative and diverse in order to attract more adult public (Raad voor Cultuur, 2012, pp. 118-120).

# SCAPINO BALLET ROTTERDAM

*Scapino Ballet Rotterdam* started in 1945 and was the first company of the world especially for the youth. At the end of the twentieth century the focus shifted more towards the adults. The company produces modern ballet for a broad and young public and exists of around sixty employees and dancers. Ed Wubbe is the artistic director. The choreographies have their own character, are diverse, obstinate and artistically challenging. Most of the time there is made use of live music, which makes them a unique company in The Netherlands. The *Scapino Ballet* lies within the city of Rotterdam and is the city dance company (Scapino Ballet Rotterdam, 2014).

Mission: *Scapino* creates dance production for the city of Rotterdam and the rest of the country. They want to share the development and experience of dance in an active and receptive way with all layers of society. In this way, they want to contribute to the reflective ability on all aspects of human life and the social cohesion between different generations. Final, they want to do this to promote the vibrant cultural climate (Raad voor Cultuur, 2012, p. 130).

Although the *Scapino Ballet Rotterdam* has a rich history, the company stays behind on other companies when talking about the artistry. They do not progress enough and they must open themselves for new artistic impulse. The company is highly dependent on subsidy, but does not present itself as an entrepreneurial organization. There is too little ambition in finding sponsors and private funding. For these reasons, the *Scapino Ballet Rotterdam* has to come with a new plan of activities focused on the artistic policy. They have to become less dependent on subsidy and more on private funding. In order to let the organization fully change, the subsidy is granted for two years instead of four. After those two years, the results must show improvement on:

1. Cultural Entrepreneurship (increase own income)
2. The overhead (lower the fixed costs)
3. Management



4. Management costs
5. Artistic impulse from outside the company (Raad voor Cultuur, 2012, pp. 130-132).

The results of the improvement still have to come from the Board of Culture. It is not clear yet whether they will receive the final two years of subsidy.

## 5. Results and Discussion

### 5.1 General observations

Within the report 'Culture in figures 2013', the Ministry of Culture listed some numbers of the dance companies from the years 2009 until 2012. These numbers are divided in parts as subsidy per year of the national government, subsidy per year of the municipality, own income, amount of spectators and total amount of subsidy per spectator per performance. Two of these characteristics are the most important when looking at the earlier mentioned regulations of making more own income: the own income numbers and the amount of subsidy per spectator per performance. According to the Board, the own income should increase more than the last few years. Looking at figure 1 on the right side of each dance company, the yellow bar, shows that the own income is actually higher than it has ever been. The percentage of own income shown, is created by dividing the structural subsidy by the own income. It is thus the percentage own income of the rate of the amount of subsidy. The rise of own income of the *Dutch National Ballet* is in absolute numbers a rise from €4.158.000 to €6.584.000, coming from different income than the income of the public.

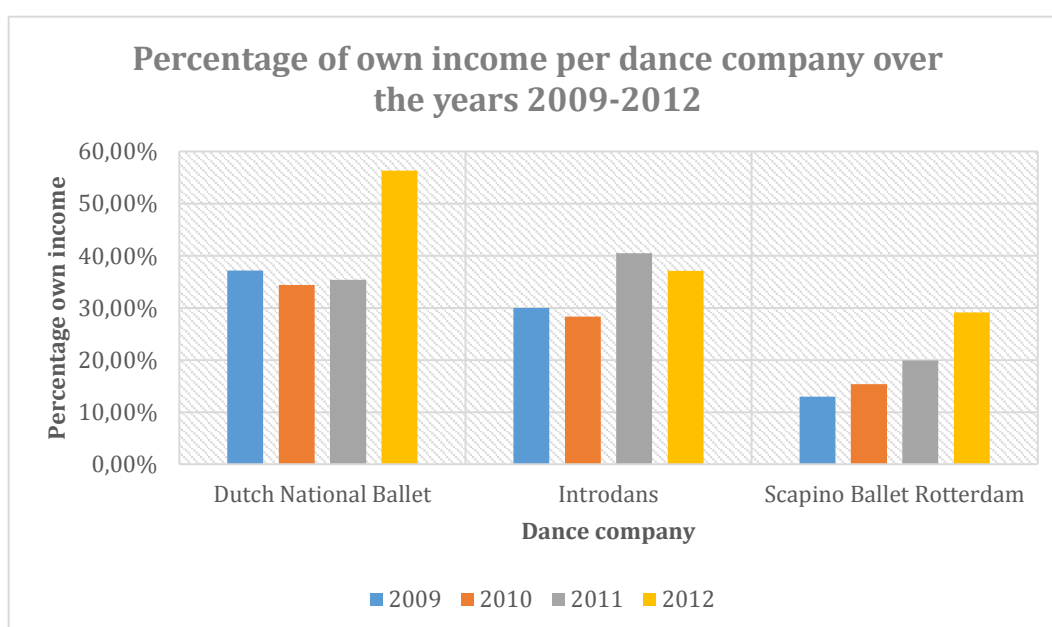


Figure 1 - (Ministerie van OC&W, Cultuur in cijfers 2013, 2013, p. 5)

Figure 2 shows the amount of subsidy per spectator. With the rise of the own income, the amount of subsidy per spectator has declined, and the other way around:

with a decline in own income the amount of subsidy per spectator will rise. Looking at the years 2011 and 2012 (grey and yellow bar), they indeed show a decline at the Dutch National Ballet and Scapino Ballet Rotterdam. A rise can be seen at Introdans, but that can be explained by the decline in own income shown in figure 1.

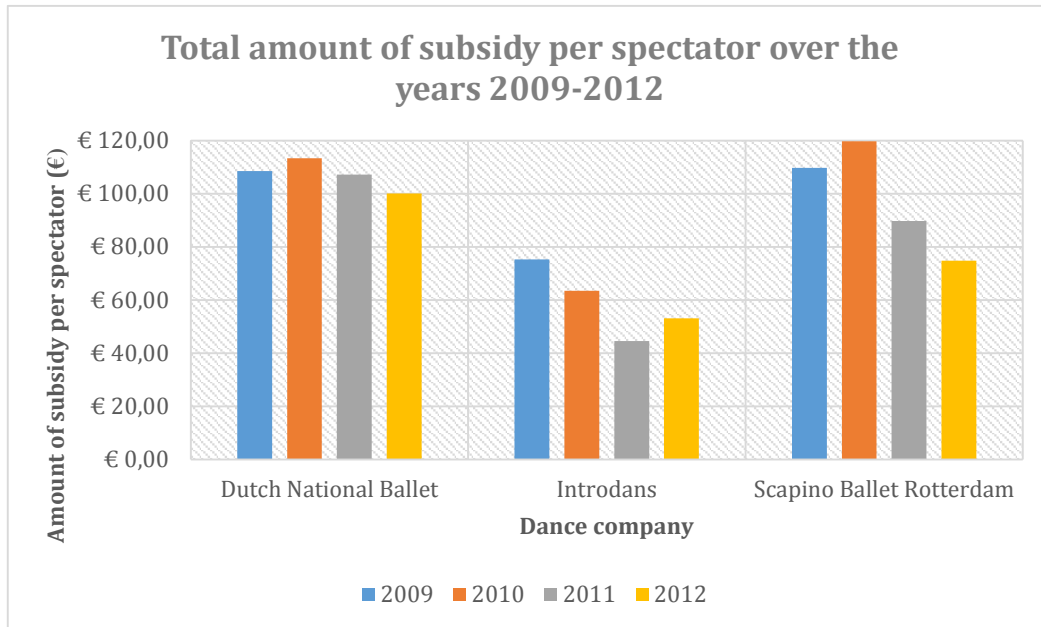


Figure 2 - (Ministerie van OC&W, Cultuur in cijfers 2013, 2013, p. 6)

The *Dutch National Ballet* has an income rate of more than fifty percent, meaning that they at least earn half of the subsidy given. Though they still need the most amount of subsidy per spectator. In chapter 3.4 is mentioned that the own income of each dance company should at least be 21.5%. Until 2011 the *Scapino Ballet Rotterdam* was the only company which did not make that limit. Conspicuous is the big increase of own income of the *Dutch National Ballet* and the *Scapino Ballet Rotterdam* in 2012 as to 2011. The *Ballet* increased from 35.4% (€4.158.000) to 56.3% (€6.584.000), and *Scapino* increased from 19.9% (€746.993) to 29.1% (€1.071.893). Question is, can this be clarified by the data collected?

## 5.2 Results by hypothesis

For every variable a zero hypothesis and alternative hypothesis is created. In the next part will all these hypotheses be tested individually and further along there will some tests be done to find possible correlations. In appendix III are all results from SPSS shown. In the first place, there is an overview of the modes of all variables. This is done

to see what the most common situation within the three dance companies is. The median and mean were not possible to use here, due to the fact that most variables are of nominal measuring level. The most common value for a production of either of the three companies is: an external choreographer from The Netherlands produces after 2000 (present) a modern revival with the help of a band-recording on a solid location within The Netherlands. To test whether this is true for all companies, is shown in the next phase.

*5.2.1. Number of performances per dance company over time (Appendix III.1)*

H<sub>0</sub>: The number of performances will remain the same

H<sub>1</sub>: The number of performances will change

The hypothesis supports one of the central questions of this research: Does the number of performances change over time? To find the right hypothesis, a scatter or dot graph is created. A frequency table was not useful here, since the option for number of performances is not labelled. Result would be a large amount of diversity in answers.

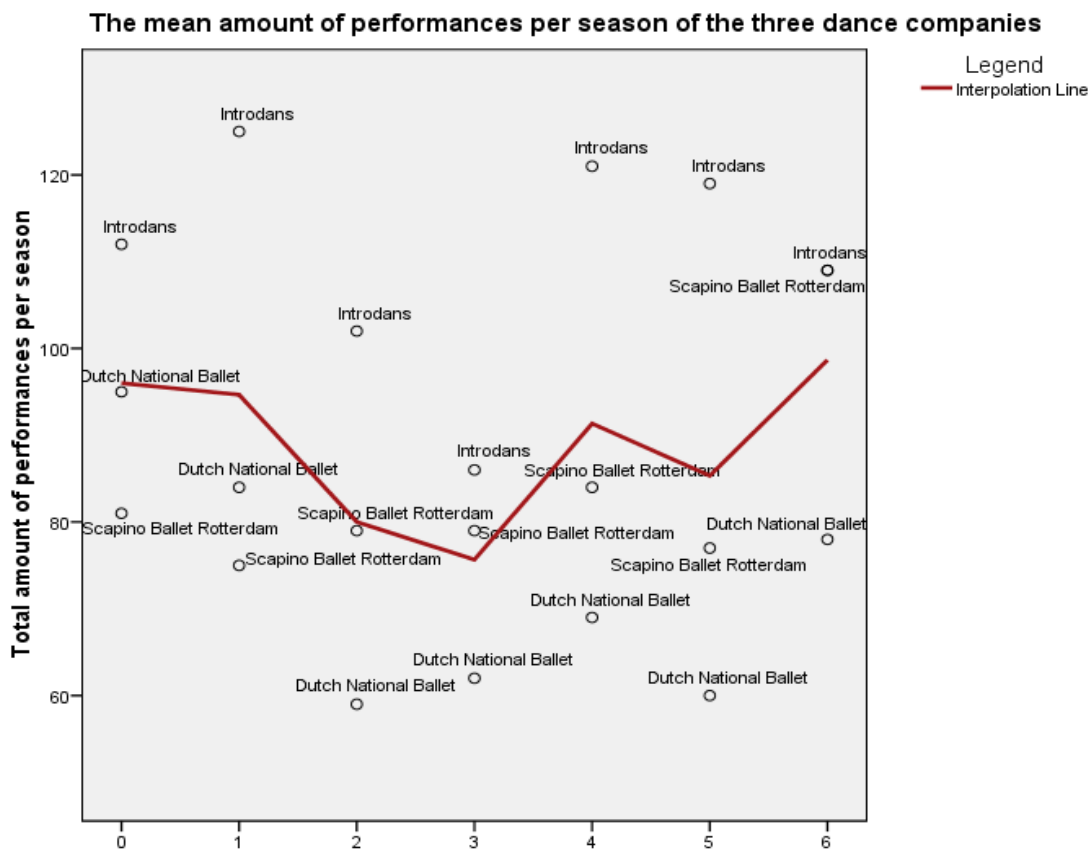


Figure 3 - The mean amount of performances per season of the three dance companies

A graph on the other hand, shows clearly what happened over the different seasons per company:

The interpolation line displays the average of the three companies for every season. The numbers on the horizontal axis stand for every season, starting with 2008/2009. The lowest point can be found at number three: 2011/2012, with 75 performances (see Appendix III-1). At the final point, the total amount of performances is at the highest rate since 2008. The average is almost hundred performances per season for every company (see Appendix III-1). The *Dutch National Ballet* has to stay behind on this number, but whereas the *Scapino Ballet Rotterdam* was the past years under or around the interpolation line, the company now rises up to the same level as *Introdans*. The graph induces that the total amount of performances per season will increase after 2015, but this point cannot be made yet, due to lack of available data. Overall, the number of performances per dance company changes over time. Hypothesis  $H_0$  is thus rejected here,  $H_1$  is approved.

### 5.2.2. Number of collaborations per dance company over time (Appendix III.2)

$H_0$ : The number of collaborations will remain the same

$H_1$ : The number of collaborations will change (increase due to money reasons)

The number of collaborations are expected to raise over time, due to the fact that collaborations can save money. Furthermore, it can attract a broader range of audience, due the fact that you address the public of the collaborator as well. However, when looking at the cross tabulation of appendix III.8, there is no improvement in number of collaborations seen. Even more, there are almost no collaborations. The *Dutch National Ballet* has started it, for example with the production *Dutch Doubles* (Appendix II). Here they worked with fashion designers Viktor & Rolf. The *Scapino Ballet Rotterdam* and *Introdans* both have no collaborations (*Introdans* only in 2009/2010). In 2014/2015 there are again no big collaborations announced.  $H_0$  is thus approved here,  $H_1$  is rejected.

### 5.2.3. Number of revivals per dance company over time (Appendix III.3)

H<sub>0</sub>: The number of revivals will remain the same

H<sub>1</sub>: The number of revivals will change

Within this hypothesis, there are two comparisons made. The first one is if there are more self-created productions or more revivals and second one is whether there are more world premieres (complete new production), company premieres (production is created already, but for the first time by that company) or more revivals (at least the second time the company produces a production) present.

Looking at the cross tabulation in appendix III.3, shows that the three companies all three take a different perspective. Over the seasons 2008-2015, the *Dutch National Ballet* has a difference of just one production. They created 31 productions themselves and made use of 30 revivals. The *Scapino Ballet Rotterdam* does this in a different manner. They have created 38 productions themselves and only have fourteen revivals. *Introdans* has it the other way around. They created only 27 productions themselves and used 37 revivals. In short, *Introdans* is more likely to produce revivals, *Scapino Ballet Rotterdam* is more likely to produce self-creations, and the *Dutch National Ballet* makes use of both worlds.

Looking at the second cross tabulation in the appendix, shows again a variety in choices for productions. The *Dutch National Ballet* creates 34 revivals over eleven world premieres and sixteen company premieres. The *Scapino Ballet Rotterdam* creates 24 world premieres, 26 revivals and only two company premieres. *Introdans* creates 27 revivals, has 24 company premieres and only thirteen world premieres. Fact is that for all companies the revival is the most popular. For the *Dutch National Ballet* it is most likely to produce a revival, for the *Scapino Ballet Rotterdam* it is most likely to produce either a world premiere or a revival, and for *Introdans* it is most likely to produce either a revival or a company premiere.

Although the revival thus seems very popular, the question is whether the number of revivals changed over time. Figure 4 shows the number of revivals per season per dance company.

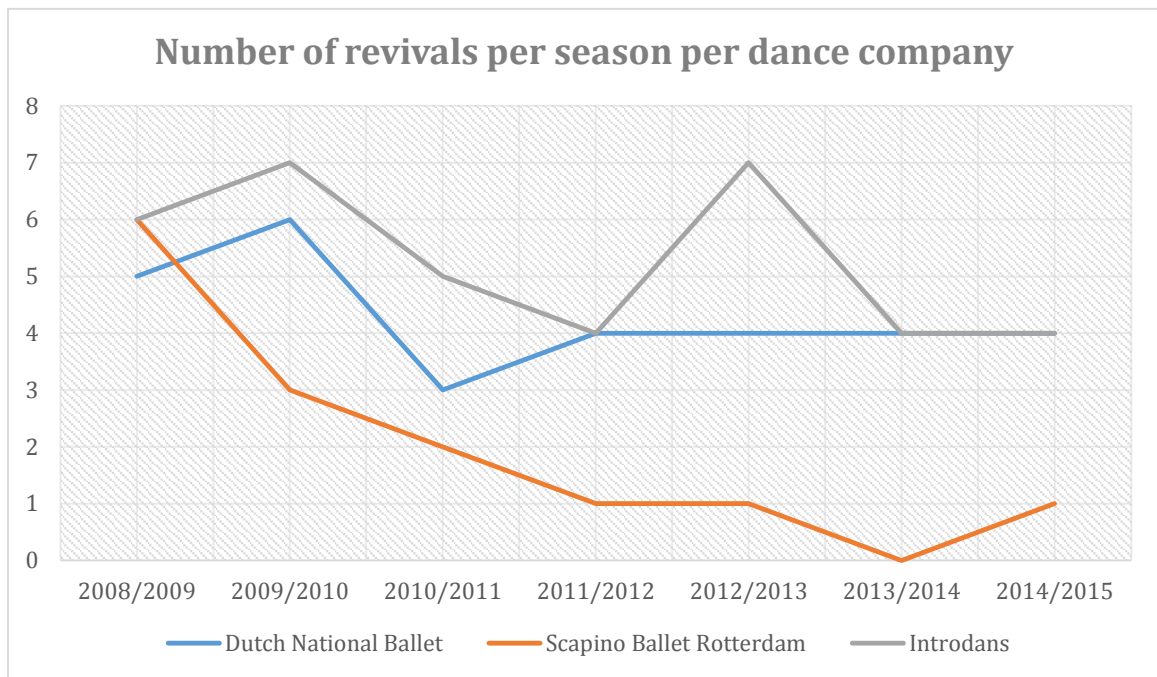


Figure 4 - Number of revivals per season per dance company

You can say that on average, the number of revivals per dance company has declined over the period 2008-2015 with the number of two. The number of revivals of the *Scapino Ballet Rotterdam* has declined the most, with approximately five revivals per season less. Hypothesis  $H_0$  is thus rejected here,  $H_1$  is approved.

#### 5.2.4. Number of adaptations per dance company over time (Appendix III.4)

$H_0$ : The number of adaptations of original dance productions will remain the same

$H_1$ : The number of adaptations of original dance productions will change

The variable 'Adaptation' is based upon the fact if the production is created exactly as the original choreography or that it is an adaptation of that version. This number relies thus on the fact if the production is a world premiere or not. In case of a world premiere, the production cannot be an adaptation (see table 6). A world premier is always an original. An earlier created production by the company self can be reprised in an adapted version.

**Is it a new production for the company, for the world or is it a revival? \* Is the production executed same as original or is it an adaptation? Crosstabulation**

Count		Is the production executed same as original or is it an adaptation?		Total
		Same as original	Adaptation	
Is it a new production for the company, for the world or is it a revival?	World premiere	46	0	46
	Company premiere	30	14	44
	Revival	29	58	87
Total		105	72	177

**Table 6 – Cross tabulation Kind of Production \* Adaptation**

As can be seen in table 6 on the right side, the number of revivals is almost double of the number of world and company premieres. When taking a closer look at the individual dance companies, something different comes forward. Appendix III.4 shows that the *Dutch National Ballet* has 24 original productions and 37 adaptations. The *Scapino Ballet Rotterdam* and *Introdans* both have way less adaptations, than original productions. The *Dutch National Ballet* has less world premieres than the other two companies. In the third cross tabulation in appendix III.4 it can be seen that this is a reason for the higher amount of adaptations.

Because of the suspected correlation between the two mentioned variables, a correlation test will be done with new hypothesis:

H<sub>0</sub>: The two variables have no correlation and are statistically independent

H<sub>1</sub>: The two variables are correlated and are statistically dependent

In appendix III.4, you can find the cross tabulation with expected counts, the chi-square test and the Cramér's V. First, the conditions for the correlation test is done. 'Do all cells within the cross tabulation of both variables have at least one as expected value?' Looking at the cross tabulation, tells that this condition goes up for the *Dutch National Ballet* and *Introdans*, but not for the *Scapino Ballet Rotterdam*. The second question: 'Is maximum twenty percent of the expected value smaller than five?', is also only applicable to the *Dutch National Ballet* and *Introdans*. *Scapino Ballet Rotterdam* has a percentage of 33.3. The two variables are, according to Cramér's V, statistically dependent. For the *Dutch National Ballet*  $V=0.634$  ( $p=0.000$ ) and for *Introdans*  $V=0.538$  ( $p=0.000$ ). Meaning that the chance that there is no correlation between the two



variables is zero ( $p=0.000$ ). There is a significant correlation between the two variables and looking at the size of  $V$ , the correlation is moderate to strong.  $H_1$  is approved here.

Going back to the hypothesis over time, it is necessary to observe the general tabulation in appendix III.3. Observing the general tabulation of adaptations over time and the cross tabulation per dance company over time, explains that the number of adaptations over time does not effectively changes. However, the number of adaptations can subsequently differ per season.  $H_0$  is thus approved,  $H_1$  is rejected here.

#### *5.2.5. Country of origin per dance company over time (Appendix III.5)*

$H_0$ : The country of origin of the original dance piece will remain diverse

$H_1$ : The country of origin of the original dance piece will change

At first sight, the variable 'Country of origin of the original dance piece' does not look like a dependent variable of programmatic choices. However, the variable shows if the dance productions come from the own country or from foreign countries. It is linked to the revival value, since at least the world premieres cannot have been made outside of The Netherlands. Furthermore, productions from foreign countries can be more expensive for the dance company, due to the payment for rights of the story and/or choreography. Though this latter reason is not included in the research, it is a point that can be included in a future research.

The cross tabulation in appendix III.5 shows that all three dance companies are mainly focused on dance productions from The Netherlands. The *Scapino Ballet Rotterdam* even has 49 of their 52 productions made in The Netherlands. The *Dutch National Ballet* and *Introdans* do focus on the foreign countries as well, with a preference for East-Europe by the *Ballet*. Russia is from this East-Europe the main presenter, mainly because of the know productions as *The Nutcracker* and *Swan Lake*. *Introdans* is most likely to focus on Western countries (including The Netherlands) and the United States of America, *Scapino Ballet Rotterdam* is most likely to focus on The Netherlands and the *Dutch National Ballet* is most likely to focus on East-Europe and The Netherlands as well. Observations of the cross tabulation learns that a change over

time is not directly visible. The country of origin of the original dance piece remains diverse.  $H_0$  is thus approved,  $H_1$  is rejected.

#### 5.2.6. Form of dance per dance company over time (Appendix III.6)

$H_0$ : The form of dance will remain deviated

$H_1$ : The form of dance will change (to mix)

The forms of dance used within this research are part of the earlier mentioned high arts. A focus more on commercial or popular arts would make the dance company easier accessible to the audience. However, if this happens, the focus of the dance company can be dragged along with it. Is the form of dance changing the past years?

First thing that comes forward in the cross tabulation is the fact that the number of productions existing of classical ballet (leaving the one production of *Introdans* out) has remained the same over the years and will remain the same the coming year at the *Dutch National Ballet*. From the eight or nine productions per season of the *Ballet*, at least seven productions are based on classical ballet. For modern dance companies *Scapino Ballet Rotterdam* and *Introdans* the numbers for modern dance are respectively 39 of 52 productions (75%) and 47 of 64 productions (73%). The remainder productions are made of a mix of classical ballet and modern or by some other influences, as urban or circus. Though the *Scapino Ballet Rotterdam* has the assignment to have more influence from other styles or forms of dance and art, there is no raise seen in the value 'other forms'.  $H_0$  will be approved,  $H_1$  will be rejected.

#### 5.2.7. Musical entourage per dance company over time (Appendix III.7)

$H_0$ : The musical entourage will remain to have the same diversity

$H_1$ : The musical entourage will change (towards more band-recording, while *Scapino* is famous for their live music)

The musical entourage is a variable related to saving money. The *Scapino Ballet Rotterdam* is known for their use of live music and the *Dutch National Ballet* most of the time has the support of the orchestra *Holland Symfonia*. The first thing to notice in

the cross tabulation in appendix III.7 is that the proportion live music (band or orchestra) and band-recording at the *Scapino Ballet Rotterdam* is different than expected. Only seven of the 28 productions (separate productions within one production are left out here; they have the same musical entourage), are supported by live music. The other 75% of the productions is accompanied by a band-recording.

Within this variable it is visible that the actual total number of productions per company is very different. The *Scapino Ballet Rotterdam* actually has 28 different productions (52 with the all productions included), *Introdans* has 31 productions (64 with all productions included) and the *Dutch National Ballet* remains at the same number of 61 productions in the seasons 2008-2015. 44 of those 61 productions of the *Ballet* are indeed accompanied by a live orchestra. A few more are supported by a live band and fifteen productions are supported by the option of band-recording. *Introdans* is the one that most likely uses the band-recording. It is at 27 productions of the 31 total. The *Dutch National Ballet* is most likely to be supported by live music. The *Scapino Ballet Rotterdam* and *Introdans* are most likely to be supported by the band-recording. There is no evident proof that the number of productions with certain musical entourage decreases or increases.  $H_0$  is thus approved,  $H_1$  is rejected.

#### 5.2.8. Location per dance company over time (Appendix III.8)

$H_0$ : The location of performances will remain the same

$H_1$ : The location of performances will change

The location of the company declares whether a production goes on tour, whether it stays at a certain location and whether it stays inland or that it also visits foreign countries. For this variable also concerns the fact of the latter variable. Only the overall different productions are taken into account, that is why the amounts can be lower than anticipated.

Striking are the empty spots within the cross tabulation of appendix III.8. Clear is that all three dance companies perform inland and in foreign countries, and that they perform at solid locations and during tours. The *Dutch National Ballet* has their own location to perform in and this results in 52 of the 61 productions only played at that

certain location (the *Music Theatre*). If they play in foreign countries, they do this only at a solid place. This number could be different due to lack of information about performing outside of The Netherlands. The *Scapino Ballet Rotterdam* mostly performs on tour within The Netherlands (18 out of 28 productions). The other performances are in the city theatre of Rotterdam. *Introdans* plays either at a solid location inland (16 out of 31 productions in the city theatre of Arnhem) or goes on tour both inland and in foreign countries (13 out of 31 productions). An evident change over time is not to be seen when observing the numbers shown in the cross tabulation.  $H_0$  will thus be approved,  $H_1$  will be rejected.

#### 5.2.9. *Choreographer per dance company over time (Appendix III.9)*

$H_0$ : The kind of choreographer will remain the same

$H_1$ : The kind of choreographer will change

The kind of choreographer is important for each dance company, since the choreographer creates the product of the company. Their production is the face and identification of the dance company to the audience.

First thing to be seen in the cross tabulation of appendix III.9 is that *Introdans* does not use a so-called house choreographer. Both the *Dutch National Ballet* and the *Scapino Ballet Rotterdam* make use of their house choreographer, as well as external choreographers. Though the house choreographer is by both dance companies preferred. This amount does not significantly rise or decline over the years.  $H_0$  will therefore be approved,  $H_1$  will be rejected.

#### 5.2.10 *Time period per dance company over time (Appendix III.10)*

$H_0$ : The time period the repertoire is created in will remain diverse

$H_1$ : The time period the repertoire is created in will change

The time period the repertoire of the dance companies is created in, gives information about the identity of the dance company. As to be seen in the cross tabulation of

appendix III.10, *Introdans* has no classic repertoire, but has the most contemporary or present repertoire. No less than 52 of the 64 productions (81%) are created within these time periods. The *Scapino Ballet Rotterdam* has 45 of their 52 productions (87%) coming from the present time period, but also has two productions originally coming from the classic period. The *Dutch National Ballet* has most productions coming from the classic and modern time period (34 of 61 productions (56%)). Nevertheless, they also have sixteen of their productions coming from the present period. As can be seen, there is a difference in identity. *Introdans* and the *Scapino Ballet Rotterdam* present mostly new work, whereas the *Dutch National Ballet* is more likely to present classics, mixed with present work. Despite the difference, there cannot be spoken of a change over time.  $H_0$  is thus approved,  $H_1$  will be rejected.

## 6. Concluding remarks

---

### 6.1 General conclusion

The results show a lot of numbers and comparisons of variables. Each variable is part of the different zero and alternative hypotheses. The alternative hypothesis is approved for the total number of performances per season, and the number of revivals per season. The zero hypothesis, without any significant change over time, is approved for the number of collaborations, the number of adaptations, the country of origin, the form of dance, the musical entourage, the location, the choreographer and the time period. Striking is the fact that only the ratio measuring level variables show change while the nominal variables not. Although there is no change over time for these latter kind of variables, this does not mean that each of these variables does say something about each of the dance companies.

#### *6.1.1. Conclusion of the main three hypotheses*

The main three hypotheses were named in the introduction. These hypotheses were the main changes that could be seen by the broader public. The other seven hypotheses were the supportive ones. Starting with the results of the first hypothesis 'number of revivals', leads to the following conclusion.

The number of revivals has changed to less revivals per dance company per season. This is the opposite of what is said in the main hypothesis: 'an increase of the number of revivals'. It is thus a contradiction of my own expectation of planning more revivals to draw back on costs of, among others, the rehearsal periods. The number of self-created productions remains stable (chapter 5.2.4). These results agree with the theory of Baumol (chapter 4.3). The government wants the number of performances per season to rise, but as explained by Baumol and Bowen it is hard to perform more due to limits in human body, time and money. It can be seen that not even revivals are planned more. The companies already perform at their maximum possible capability. The dance companies try to keep their own identity by creating their own productions. This can be seen at the decline of the number of revivals over time and the self-

creations that remain around the same number (chapter 5.2.3.). Revivals can be done, but just mostly with the dance company's own created productions earlier in time.

The total number of performances has been changed as well. This is the second hypothesis. In the introduction is said that the number of performances will decline over time, as the assignment to saving money. Questionable is the thought of cost-efficiency. Once a production is created, it would be cheaper to keep dancing the same production, since there would be no more rehearsal periods and thus less costs. Though the diversity and the artistry would be limited by this. Back to the figure 3, where there is a strange minimum of performances in the seasons 2010/2011 and 2011/2012. It could be an output of the economic crisis, which was at its maximum in those seasons. On the other hand, the programs of the dance companies are roughly planned two to four years ahead for the application of subsidy. The companies must then have changed their mind during the planned period. As been mentioned before, not only the supply was attached to the economic crisis, also the demand drew back which could have resulted in cancelled performances. However, this is just a guess and was not in the range of the research. The hypothesis is partly approved and partly rejected, because the number of performances keeps changing. There was a decline of performances until 2012, after 2012 the number of performances started rising again.

The third hypothesis was less new repertoire on stage. This is based on the hypothesis of more revivals, since more revivals lead to an increase of number of older repertoire. Though the first hypothesis shows a decreases instead of increase in number of revivals, this is not seen in the second hypothesis at all. There is no significant change over time seen in the programming of present repertoire. What becomes clear, is that the classic and modern choreographies are mostly danced by the *Dutch National Ballet* and the contemporary and present choreographies are mostly danced by *Introdans* and the *Scapino Ballet Rotterdam*. This result matches the missions and descriptions of each company. It is part of their identity.

### *6.1.2. The identity of the dance companies*

The identity of each dance company seems to be important. Taking every dance company on the side and comparing them with the results of each variable will show

whether the results agree with the mission and description set by the dance companies.

### Dutch National Ballet

The first noteworthy point about the *Dutch National Ballet* is that they mainly perform in the *Music Theatre* in Amsterdam. The result shows that 52 of the total 61 productions in seven seasons are played at that location. Though the Board has asked the *Ballet* to perform more outside of their theatre to attract a broader public, this request has not been granted yet. Based on the results, it is not possible to conclude whether the request to perform abroad has been agreed, due to the fact that the data on performances in foreign countries were incomplete.

The goal to promote the Dutch art scene is slightly answered when looking at the country of origin. No less than 42% of the productions are created in The Netherlands (appendix III.5). Most of the other productions are originally produced in East-Europe and present the classic ballet pieces as *The Nutcracker*. Next point is the idea of the *Ballet* to collaborate more within their program. Chapter 5.2.2. shows that this idea unfortunately is not to be seen in the program yet. The form of dance for the *Ballet* agrees completely with their mission. At least 90% of their productions are based upon classical ballet (chapter 5.2.6.).

### Introdans

The Board had the least to say about *Introdans*. They are the only company with the main focus on the youth. Unfortunately it is not to be seen in the results what the characteristics of their public are, but it appears that they mainly produce present or new repertoire (81%). This can relate to addressing a young public and is also included within their mission. Next to this, they have the largest amount of choreographers from abroad. Their identity does not rely upon one choreographer, but is based on a broad diversity of choreographers and they give people the chance to create and show their productions.

The Board refers to the program of *Introdans* as good and acceptable, but that it should become more innovative and diverse. After seeing the high numbers of external choreographers and the amount of new work, it looks like they already are innovative



and diverse. Another option to consider when talking about innovation and diversity is the form of dance. Even though the idea was that the companies could mix other forms of dance, they are still mostly focused on modern dance. This is something they could experience with, although it would be contradicting their mission: 'presenting modern ballet at a high quality level'. The goal of cherishing the Dutch as well as international repertoire is proved by the numbers in appendix III.5. Only improvement can be done by creating productions from East-Europe.

### Scapino Ballet Rotterdam

*Scapino Ballet Rotterdam* is the dance company that has to improve the most according to the Board. The main request of the Board was to have a new artistic impulse, meaning a broader spectrum of repertoire and the use of more external or other choreographers. The repertoire of *Scapino* is mainly new work, with a few outliers to the classic, contemporary and modern works. This has not been changed over time (appendix III.10). They do have a variety of self-creations and revivals, and of world premieres, company premieres and revivals. Especially the number of world premieres (24 out of 52 productions) shows that they produce a lot of new work. Only the work comes mostly likely from The Netherlands and not from other countries (appendix III.5). More diversity could be arranged here.

The other important focus of the Board was on the own income rate of *Scapino*. Figure 1 indeed shows that *Scapino* was the company that earned the least own income. However, in the period 2009-2012 they were able to raise this amount from €492.254,- to €1.071.893,- (Ministerie van OC&W, Cultuur in cijfers 2013, 2013, p. 5). In other words, more than double their own income within four years. If they are able to continue this line the coming period of four years, then they will rise towards the same level as the *Dutch National Ballet*.

Within the mission, there is nothing specifically said about the form of dance of the productions. The company relies for 75% upon modern dance, but the other 25% is open to a mixed method of modern dance and classical ballet and to other forms. The *Scapino Ballet Rotterdam* can flourish within this latter option. The same goes for the musical entourage. In the description of the company stands that they most of the time

make use of live music to create the experience. However, looking at the numbers (appendix III.7), this description is not reflected. If they are able to come up with their own collaborations and mix between different dance or other art forms and with live music, they might address a new public without interfering with their own mission. The general idea about this company is now that they have a kind of identity crisis, but if they can find themselves again. It is possible that they come back to the top again.

## 6.2 Answering the research question

After the individual dance companies, it is time to answer the general research question: *Has the main goal of three of the national governmental subsidized Dutch dance companies changed, due to the reformed cultural policy of the Dutch government, based on researching possible alterations within programs of the dance companies of the period 2008-2015?*

First thing to notice is that the research started with the economic world crisis. Within the cultural news the consequences of this crisis were soon to be named the 'Combat of Culture'. Although it looked like the dance companies researched here, were shortened as well, this was not completely true. However, they did get regulations from the national government in order to let the government chose what is important for the Dutch society and the international stature.

Looking at the different results and conclusions for each dance company shows that there is not that much changed about the mission and/or goals of the dance companies, but that the cultural policy is slightly to be seen within the programs of the dance companies and mainly in the *Scapino Ballet Rotterdam*. All three dance companies are assigned to earn more own income and that is specifically seen in figure 1. On the question how they earn this income, is unfortunately not an answer here. It is not to be found back in the program of the dance companies. The own income rate can be a characteristic for the commercial arts, since they only rely upon own income. However, when looking at all other variables of the programs of 2008-2015, the main goal of all three dance companies has not been changed as a result of the reformed cultural policy.

## 7. Reflection and Future Research

---

After researching the three different dance companies my interest keeps turning around the relation between the government and the dance companies. It turned out that the dance companies should be better off these days, while the newspapers and articles are full with the giant cut backs on the performing arts and the fact that dance companies cannot survive anymore. This can be true for the smaller/middle sized dance companies that now must rely upon the special fund, but is at least not true for the larger dance companies.

Although the three dance companies were hard to compare, due to differences in style of dance, focus, nature and structure of a production, still some results and general conclusions came forward. To the question whether the research is generalizable for The Netherlands or whether a trend can be seen in the dance world, must I unfortunately answer negatively. This is not a research for which it is possible. There are too less dance companies used in comparison to the total Dutch dance scene and furthermore the data was not adequate enough to fully explain several passages. If future research would be done within this field, I would recommend to try to get as much of the same kind of information from the different companies and try to take a look from both the demand and supply side, from the public and the dance company or try to place yourself in the shoes of a policy maker to take a look from a different perspective. Also a bigger time period could be an option. Maybe a trend can be seen over the period 1990-2020. Another choice is to compare the Dutch dance system and subsidy with another country, to see whether other countries work in a different manner. New ideas for the dance companies and their relation to the government can come from these other countries.

Final is that within the research there actually is a contradiction that can be the start off of discussion. The numbers in the introduction showed that subsidy was shortened on the performing arts sector. Expected is that this goes for all companies within the performing arts, but chapter 3.4 about the actual declines tells the opposite. The *Dutch National Ballet* and *Introdans* actually receive more subsidy. Only *Scapino Ballet Rotterdam* receives less subsidy. This is just the start of the sum. The subsidy

rises, the own income rate rises (see chapter 5.1) and the dance companies have performed less (2010-2012). Does this not mean they have made profit? The only dance companies that can complain about the financial crisis are the *Scapino Ballet Rotterdam*, to a certain degree, and the companies that have been excluded from the basic infrastructure. Final question for the future is, whether the national government is going to cut back on subsidies as soon as they notice that the own income of the dance companies has increased. The own income is what the government regulated, but it can be seen as an arrangement to start cutting back on subsidies. What would you do if you were the director of the dance company or the policy maker?

## Bibliography

---

- Abbé-Decarroux, F. (1994). The perception of quality and the demand of services: Empirical application to the performing arts. *Journal of Economic Behavior and Organization* 3, 99-107.
- Beroepkunstenaar.nl. (2013, March). *Toekenning van Subsidie*. Retrieved from Beroepkunstenaar.nl: [http://www.beroepkunstenaar.nl/fileadmin/download/beroepkunstenaar/Toeckenning\\_van\\_subsidie.pdf](http://www.beroepkunstenaar.nl/fileadmin/download/beroepkunstenaar/Toeckenning_van_subsidie.pdf)
- Beroepkunstenaar.nl. (2014, March). *Gesubsidieerde Dansgezelschappen*. Retrieved from Beroepkunstenaar.nl: <http://www.beroepkunstenaar.nl/dans/de-danswereld/dansproducenten/gesubsidieerde-dansgezelschappen/>
- Boeije, H., 't Hart, H., & Hox, J. (2009). *Onderzoeksmethoden*. Den Haag: Boom Onderwijs.
- Brooks, A. (2006). Nonprofit firms in the performing arts. In V. Ginsburgh, & D. Throsby, *Handbook of the Economics of Art and Culture, Volume 1* (pp. 474-502). Amsterdam: Elsevier B.V. .
- Bryman, A. (2001). *Social Research Methods* (4th Edition 2012 ed.). New York: Oxford University Press Inc.
- Burggrave, E. (2014). Reactie op aanvraag seizoensbrochure Introdans. Arnhem.
- Caves, R. (2000). *Creative Industries - Contracts between Art and Commerce*. Boston: Harvard University Press.
- de Kam, C., Koopmans, L., & Wellink, A. (2008). *Overheidsfinanciën*. Groningen: Wolters-Noordhoff.
- Dulken, H. v. (2002). *Sanering van de subsidiëring - Overheidsbemoediging met monumentenzorg, film en toneel vanaf de jaren zestig*. Amsterdam: Boekmanstudies.
- Gennip, P. v. (2014, Februari 24). Cultuursector kan zelf veel doen. *Het Parool*, p. 30.
- Ginsburgh, V., & Weyers, S. (2006). Persistence and fashion in art - Italian Renaissance from Vasari to Berenson and beyond. *Poetics* 34, 24-44.
- Hayes, D., & Roodhouse, S. (2010). From missionary to market maker. In D. O'Reilly, & F. Kerrigan, *Marketing the arts: A fresh approach* (pp. 40-53). Oxon: Routledge.
- Heilbrun, J. (2001). Empirical Evidence of a decline in repertory diversity among American Opera Companies 1991/92 to 1997/98. *Journal of Cultural Economics* 25, 63-72.

- Introdans. (2014). *Geschiedenis*. Retrieved from Introdans: <http://www.introdans.nl/introdans/geschiedenis>
- Langeveld, C. (2014). *Pricing in the performing arts*. (draft).
- Lévy-Garboua, L., & Montmarquette, C. (2011). Demand. In R. Towse, *A Handbook of Cultural Economics*. New York: Cambridge University Press.
- (2013). *Meer dan kwaliteit: Een nieuwe visie op cultuurbeleid*. Den Haag: Ministerie van OC&W.
- Ministerie van OC&W. (2004). *Cultuurnota 2005-2008 Bijlage I: Toekenningen*. Den Haag.
- Ministerie van OC&W. (2012). *Cultuurnota 2013-2016 Bijlage I: Toekenningen*. Den Haag. Retrieved from [Cultuursubsidie.nl](http://www.cultuursubsidie.nl).
- Ministerie van OC&W. (2013). *Cultuur in cijfers 2013*. Den Haag: Ministerie van OC&W.
- Ministerie van OC&W. (2014). *Subsidieperiode 2013-2016*. Retrieved from [Cultuursubsidie.nl](http://www.cultuursubsidie.nl/node/179): <http://www.cultuursubsidie.nl/node/179>
- Nationale Opera & Ballet. (2014). *Een rijke geschiedenis*. Retrieved from Nationale Opera & Ballet: <http://www.operaballet.nl/nl/ballet/ballet#geschiedenis>
- Nelson, P. (1970). Information and Consumer Behavior. *Journal of Political Economy* 78 (2), 311-329.
- Raad voor Cultuur. (2012). *Slagen in Cultuur - Culturele basisinfrastructuur 2013-2016*. Den Haag: Raad voor Cultuur.
- Scapino Ballet Rotterdam. (2014). *Het gezelschap - De organisatie*. Retrieved from Scapino Ballet: [http://www.scapinoballet.nl/nl/pages/het\\_gezelschap](http://www.scapinoballet.nl/nl/pages/het_gezelschap)
- Throsby, D. (1990). Perception of quality in the demand for the theatre. *Journal of Cultural Economics* 14, 65-82.
- Towse, R. (2010). *A Textbook of Cultural Economics*. Cambridge: Cambridge University Press.
- Werck, K., & Heyndels, B. (2007). Programmatic choices and the demand for theatre: the case of Flemish theatres. *Journal of Cultural Economics* 31, 25-41.
- Zijlstra, H. (2012). *Besluiten Culturele Basisinfrastructuur 20013-2016*. Den Haag, The Netherlands.

# List of figures and tables

---

## Tables

Table 1 - Shift of characteristics .....	13
Table 2 - Overview of characteristics per source .....	14
Table 3 - Subsidy for culture and subsidy for dance sector per subsidy period .....	19
Table 4 - Subsidy per company per subsidy period in € .....	23
Table 5 - Difference between for-profit and non-profit arts (Hayes & Roodhouse, 2010, pp. 49-50) .....	25
Table 6 - Cross tabulation Kind of Production * Adaptation.....	39

## Figures

Figure 1 - (Ministerie van OC&W, Cultuur in cijfers 2013, 2013, p. 5) .....	33
Figure 2 - (Ministerie van OC&W, Cultuur in cijfers 2013, 2013, p. 6) .....	34
Figure 3 - The mean amount of performances per season of the three dance companies.....	35
Figure 4 - Number of revivals per season per dance company.....	38

# Appendices

## Appendix I – Coding Table

Concepts	Variables	Answer categories	Level
Programming	Amount of different productions	Amount in absolute numbers From 0 till ...	Ratio
	Total amount of performances	Amount in absolute numbers From 0 till ...	Ratio

Dance performances	Season	2008/2009 2009/2010 2010/2011 2011/2012 2012/2013 2013/2014 2014/2015	Interval
	Title	Title performance – Title production	Nominal
	Choreographer	House choreographer Guest choreographer External choreographer	Nominal
	Country of origin original choreographer	The Netherlands West-Europe (excl. The Netherlands) East-Europe United States of America Africa Asia Oceania	Nominal
	Country of origin original dance piece	The Netherlands West-Europe (excl. The Netherlands) East-Europe United States of America Africa Asia Oceania	Nominal
	Time period original dance piece written	'Classic' (<1900) 'Modern' (1900-2000, deceased choreographer) 'Contemporary' (1900-2000, living choreographer) 'Present' (>2000)	Interval



		'Atypical work' (Entertainment)	
	Form of dance	Classical Ballet Modern Experimental Mix classical ballet/modern/experimental Other	Nominal
	Musical entourage	Live band Live orchestra Band-recording	Nominal
	Location	Solid location inland Solid location foreign country Tour inland Tour foreign country Tour both	Nominal
	Period	Amount of performances in absolute numbers From 0 till ...	Ratio
	Adaptation	Same as original production Adaptation	Nominal
	Kind of production	Self-Created Revival	Nominal
	Kind of production2	World premier Company premier Revival	Nominal
	Collaboration	Yes No	Nominal

## Appendix II – List of productions

### Dutch National Ballet – Program 2008-2015

Season	Production
2008/2009	Rondom Rudi van Dantzig Don Giovanni Ballet4All De Notenkraker Giselle Vier Temperamenten Nieuwlichters New Moves 2009 100 jaar Les Ballets Russes
2009/2010	In het spoor van Balanchine La Bayadère Coppelia Don Quichot Theme & Variations Nijinski Concerto New Moves 2010
2010/2011	Cherkaoui   Dawson New Moves 2011 Hans van Manen – Meester van de dans De kleine grote kist Sylvia À la russe The Sleeping Beauty Strong Voices Don Quichot
2011/2012	Gala Hans van Manen 80 jaar Bill & Mr. B. De kleine grote kist New Moves 2012 Giselle Het Zwanenmeer Present/s Festival nieuwe werken De Notenkraker Goud – 50 jaar het Nationale Ballet
2012/2013	Romeo & Julia Best of Balanchine Cinderella De kleine grote kist Carmen, Paquita, Bolero De hand van de meester Giselle Tour Spain Sacre du Printemps Overture
2013/2014	New Moves 2014

Don Quichot  
 The Sleeping Beauty  
 Corps  
 Giselle Tour Colombia  
 Dutch Doubles  
 Ballerina  
 Dromen  
 The Tempest  
 De kleine grote kist

2014/2015  
 Het Zwanenmeer  
 Back to Bach  
 Cinderella  
 Jewels  
 La Dame aux Camélias  
 Cool Britannia  
 New Moves 2015  
 De kleine grote kist

## Introdans – Program 2008-2015

Season	Production
2008/2009	Pictures on Stravinsky – Strawinski Swingt Balletscenes – Strawinski Swingt Symphony in 3 Movements – Strawinski Swingt Concerto – Lijnrecht Optical Identity – Lijnrecht Chairman Dances – Lijnrecht Three Pieces – Lijnrecht Kerstgala
2009/2010	Rassemblement – SP!R!T Lefa – SP!R!T Session – SP!R!T Bardo – SP!R!T Rooms – Retrospectief De anatomische les – Retrospectief De anatomische les – Holland Amerika Lijn Psalm – Holland Amerika Lijn No Longer Silent – Holland Amerika Lijn Kerstgala
2010/2011	Compositie – Sterren&Strepen Dance – Sterren&Strepen La Morte del Cigno – Sterren&Strepen Walk of Fame – Sterren&Strepen Kerstgala Entre deux – Strawinspiratie Psalmensymfonie – Strawinspiratie Dansersmaken 2011 End of Season
2011/2012	Noces – VIER40 CelebAGE – VIER40

	VIER40 Speciaal Kerstgala Messiah – Hemels Fünf Gedichte – Hemels Paradise? – Hemels VIER65 End of Season
2012/2013	Fugaz – Hartslag Por Vos Muero – Hartslag Cor Perdut – Hartslag Boléro – Hartslag Kerstgala Chairman Dances – Moderne Meisjes Junk Duet – Moderne Meisjes Kilar – Moderne Meisjes Bench – Moderne Meisjes Dansersmaken2013 End of Season
2013/2014	The Green Table – Oorlog & Vrede No Longer Silent – Oorlog & Vrede Kerstgala Le Sacre du Printemps – Russisch Rumoer L'Après-midi d'un faune – Russisch Rumoer Firebird Suite – Russisch Rumoer End of Season
2014/2015	Andante – Meesterschap Polish Pieces – Meesterschap Kleines Requiem – Meesterschap 'New Creation' – MODERNlive Corpus Bach – MODERNlive Death and the Maiden – MODERNlive End of Season

## Scapino Ballet Rotterdam – Program 2008-2015

Season	Production
2008/2009	Both my hands – Wonderworld 7,8. – Wonderworld Leading Edge – Wonderworld Ballet 101 – Wonderworld Embrace – Wonderworld Ragna – Wonderworld Les gens du coin – Wonderworld Bowlers Heaven – Wonderworld Fierce Youth – Wonderworld De Notenkraker Tous les jours, a tous points de vue, on va (...) Supernova – 4x20 Storyproof 5 Steps for a pieta – 4x20 Storyproof September Virgin – 4x20 Storyproof

	Nicht zutreffendes streichen – 4x20 Storyproof Twoools 11
2009/2010	Brief – Holland Quartet – Holland Holland – Holland De Notenkraker [Framework] – Reischl & Goecke, choreografen Pierrot Lunaire – Reischl & Goecke, choreografen Bravo Charlie – Reischl & Goecke, choreografen Twoools 12
2010/2011	Holland – Holland+ Suite Suite Suite – Holland+ Craquer la peau – Holland+ Twoools at the Opera De Notenkraker Songs for Drella Twoools 13
2011/2012	Beatiful Freek – Kathleen+ Beeswing – Kathleen+ Kathleen – Kathleen+ Pearl Twoools 14
2012/2013	Romeo & Julia Kranke Katze – Le Chat Noir Supernova – Le Chat Noir Le Chat Noir – Le Chat Noir Twoools 15
2013/2014	Let it spin – The Great Bean Blind Spot – The Great Bean The Great Bean – The Great Bean Pearl Twoools 16
2014/2015	Les Fetes Venitiennes Songs for Drella Nico – Icons Icons – Icons Twoools 17 Pearl

## Appendix III – Results from SPSS Statistics

### The mode of all variables of the three dance companies

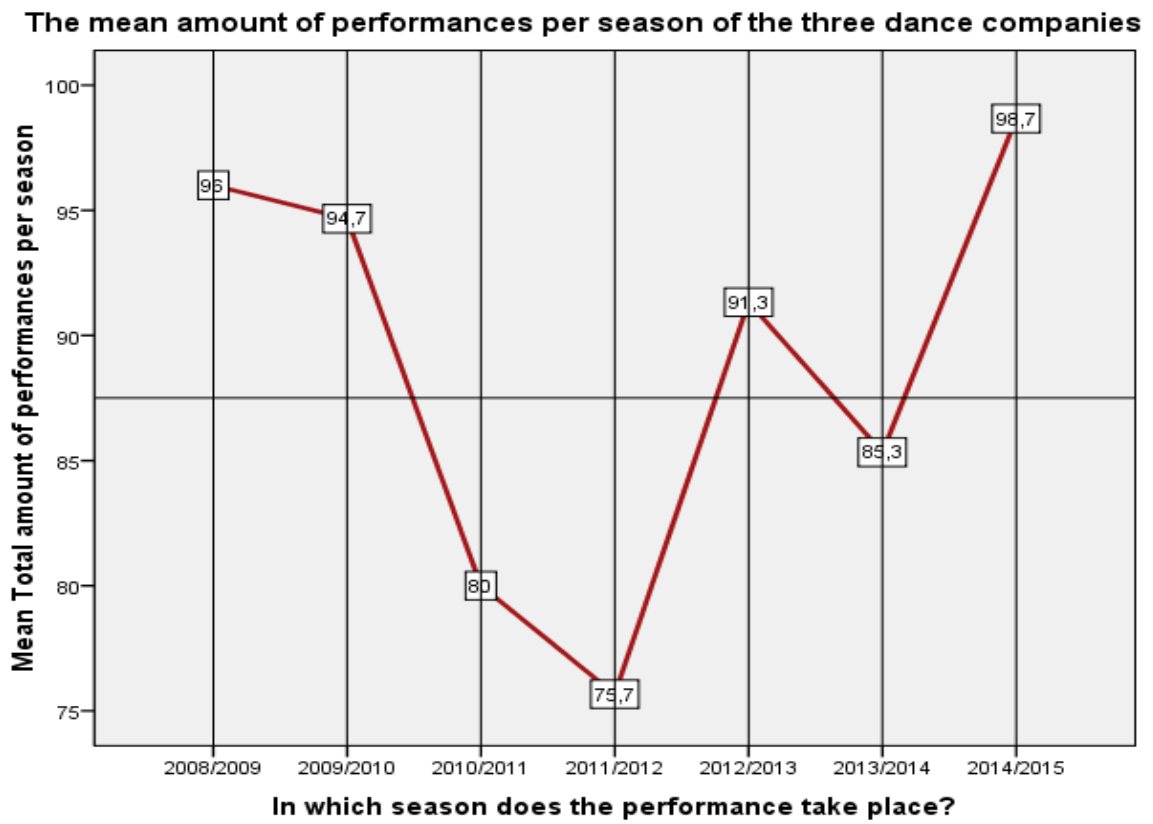
What is the most named value of each variable over all companies?

		What kind of choreographer choreographed the dance production?	What is the country of origin of the choreographer?	What is the country of origin of the original dance piece?	What is the name of the time period in which the original dance piece is written?	What is the form of dance used in the performance?	What kind of musical support is given to the performance?
N	Valid	178	178	178	178	178	120
	Missing	21	21	21	21	21	79
Mode		<b>1 – External choreographer</b>	<b>0 – The Netherlands</b>	<b>0 – The Netherlands</b>	<b>3 – Present (&gt;2000)</b>	<b>1 - Modern</b>	<b>2 – Band-recording</b>

What is the most named value of each variable over all companies?

		What is the location the performance(s) took place?	Is the production self-created or is it a revival?	Is it a new production for the company, for the world or is it a revival?	Is the production executed same as original or is it an adaptation?	Is the production co-produced?
N	Valid	120	178	178	178	178
	Missing	79	21	21	21	21
Mode		<b>0 – Solid location inland</b>	<b>0 – Self-created</b>	<b>2 - Revival</b>	<b>0 – Same as original</b>	<b>1 – Own production</b>

### III.1 Number of performances per dance company over time



### III.2 Number of collaborations per dance company over time

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * Is the production co-produced? * What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

**In which season does the performance take place? \* Is the production co-produced? \* What is the name of the dance company? Crosstabulation**

Count

			Is the production co-produced?		Total
			Co-production	Own production	
<b>What is the name of the dance company?</b>					
Dutch National Ballet	In which season does the performance take place?	2008/2009	0	9	9
		2009/2010	0	8	8
		2010/2011	0	9	9
		2011/2012	0	9	9
		2012/2013	1	7	8
		2013/2014	1	8	9
		2014/2015	0	9	9
		<b>Total</b>		2	59
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009		16	16
		2009/2010		8	8
		2010/2011		7	7
		2011/2012		5	5
		2012/2013		5	5
		2013/2014		5	5
		2014/2015		6	6
		<b>Total</b>			52
Introdans	In which season does the performance take place?	2008/2009	0	8	8
		2009/2010	2	8	10
		2010/2011	0	10	10
		2011/2012	0	9	9
		2012/2013	0	11	11
		2013/2014	0	7	7
		2014/2015	0	9	9
		<b>Total</b>		2	62



### III.3 Number of revivals per dance company over time

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * Is the production self-created or is it a revival? * What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

**In which season does the performance take place? \* Is the production self-created or is it a revival? \* What is the name of the dance company? Crosstabulation**

Count

What is the name of the dance company?			Is the production self-created or is it a revival?		Total
			Self-created	Revival	
Dutch National Ballet	In which season does the performance take place?	2008/2009	4	5	9
		2009/2010	2	6	8
		2010/2011	6	3	9
		2011/2012	5	4	9
		2012/2013	4	4	8
		2013/2014	5	4	9
		2014/2015	5	4	9
		Total	31	30	61
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	10	6	16
		2009/2010	5	3	8
		2010/2011	5	2	7
		2011/2012	4	1	5
		2012/2013	4	1	5
		2013/2014	5	0	5
		2014/2015	5	1	6
		Total	38	14	52
Introdans	In which season does the performance take place?	2008/2009	2	6	8
		2009/2010	3	7	10
		2010/2011	5	5	10
		2011/2012	5	4	9
		2012/2013	4	7	11
		2013/2014	3	4	7
		2014/2015	5	4	9
		Total	27	37	64

### Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * Is it a new production for the company, for the world or is it a revival? * What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

**In which season does the performance take place? \* Is it a new production for the company, for the world or is it a revival? \* What is the name of the dance company? Crosstabulation**

Count

			Is it a new production for the company, for the world or is it a revival?			Total
			World premiere	Company premiere	Revival	
What is the name of the dance company?						
Dutch National Ballet	In which season does the performance take place?	2008/2009	1	3	5	9
		2009/2010	2	3	3	8
		2010/2011	2	2	5	9
		2011/2012	2	1	6	9
		2012/2013	1	1	6	8
		2013/2014	2	3	4	9
		2014/2015	1	3	5	9
		Total		11	16	34
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	9	1	6	16
		2009/2010	4	0	4	8
		2010/2011	3	0	4	7
		2011/2012	1	0	4	5
		2012/2013	3	0	2	5
		2013/2014	3	0	2	5
		2014/2015	1	1	4	6
		Total		24	2	26
Introdans	In which season does the performance take place?	2008/2009	2	4	2	8
		2009/2010	2	7	1	10
		2010/2011	3	5	2	10
		2011/2012	1	1	7	9
		2012/2013	2	3	6	11
		2013/2014	1	2	4	7
		2014/2015	2	2	5	9
		Total		13	24	27

### III.4 Number of adaptations per dance company over time

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * Is the production executed same as original or is it an adaptation? * What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

**In which season does the performance take place? \* Is the production executed same as original or is it an adaptation? Crosstabulation**

Count

	Is the production executed same as original or is it an adaptation?		Total
	Same as original	Adaptation	
In which season does the performance take place?			
2008/2009	22	11	33
2009/2010	17	9	26
2010/2011	12	14	26
2011/2012	12	11	23
2012/2013	12	12	24
2013/2014	13	8	21
2014/2015	16	9	25
Total	104	74	178

**In which season does the performance take place? \* Is the production executed same as original or is it an adaptation? \* What is the name of the dance company? Crosstabulation**

Count

What is the name of the dance company?			Is the production executed same as original or is it an adaptation?		Total
			Same as original	Adaptation	
Dutch National Ballet	In which season does the performance take place?	2008/2009	3	6	9
		2009/2010	4	4	8
		2010/2011	2	7	9
		2011/2012	4	5	9
		2012/2013	2	6	8
		2013/2014	5	4	9
		2014/2015	4	5	9
		Total	24	37	61
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	14	2	16
		2009/2010	6	2	8
		2010/2011	4	3	7
		2011/2012	4	1	5
		2012/2013	3	2	5
		2013/2014	4	1	5
		2014/2015	4	2	6
Total	39	13	52		
Introdans	In which season does the performance take place?	2008/2009	5	3	8
		2009/2010	7	3	10
		2010/2011	7	3	10
		2011/2012	4	5	9
		2012/2013	8	3	11
		2013/2014	4	3	7
		2014/2015	7	2	9
Total	42	22	64		

**Is it a new production for the company, for the world or is it a revival? \* Is the production executed same as original or is it an adaptation? \* What is the name of the dance company? Crosstabulation**

Count

What is the name of the dance company?			Is the production executed same as original or is it an adaptation?		Total
			Same as original	Adaptation	
Dutch National Ballet	Is it a new production for the company, for the world or is it a revival?	World premiere	9	0	9
		Company premiere	10	8	18
		Revival	5	29	34
		Total	24	37	61
Scapino Ballet Rotterdam	Is it a new production for the company, for the world or is it a revival?	World premiere	24	0	24
		Company premiere	1	1	2
		Revival	14	12	26
Total	39	13	52		
Introdans	Is it a new production for the company, for the world or is it a revival?	World premiere	13	0	13
		Company premiere	19	5	24
		Revival	10	17	27
Total	42	22	64		

Is it a new production for the company, for the world or is it a revival? \* Is the production executed same as original or is it an adaptation? \*  
 What is the name of the dance company? Crosstabulation

What is the name of the dance company?				Is the production executed same as original or is it an adaptation?		Total
				Same as original	Adaptation	
Dutch National Ballet	Is it a new production for the company, for the world or is it a revival?	World premiere	Count	9	0	9
			Expected Count	3,5	5,5	9,0
		Company premiere	Count	10	8	18
			Expected Count	7,1	10,9	18,0
		Revival	Count	5	29	34
			Expected Count	13,4	20,6	34,0
		Total	Count	24	37	61
			Expected Count	24,0	37,0	61,0
Scapino Ballet Rotterdam	Is it a new production for the company, for the world or is it a revival?	World premiere	Count	24	0	24
			Expected Count	18,0	6,0	24,0
		Company premiere	Count	1	1	2
			Expected Count	1,5	,5	2,0
		Revival	Count	14	12	26
			Expected Count	19,5	6,5	26,0
		Total	Count	39	13	52
			Expected Count	39,0	13,0	52,0
Introdans	Is it a new production for the company, for the world or is it a revival?	World premiere	Count	13	0	13
			Expected Count	8,5	4,5	13,0
		Company premiere	Count	19	5	24
			Expected Count	15,8	8,3	24,0
		Revival	Count	10	17	27
			Expected Count	17,7	9,3	27,0
		Total	Count	42	22	64
			Expected Count	42,0	22,0	64,0

#### Chi-Square Tests

What is the name of the dance company?		Value	df	Asymp. Sig. (2-sided)
Dutch National Ballet	Pearson Chi-Square	24,506 <sup>a</sup>	2	,000
	Likelihood Ratio	28,647	2	,000
	Linear-by-Linear Association	24,089	1	,000
	N of Valid Cases	61		
Scapino Ballet Rotterdam	Pearson Chi-Square	14,872 <sup>b</sup>	2	,001
	Likelihood Ratio	19,821	2	,000
	Linear-by-Linear Association	13,857	1	,000
	N of Valid Cases	52		
Introdans	Pearson Chi-Square	18,542 <sup>c</sup>	2	,000
	Likelihood Ratio	22,209	2	,000
	Linear-by-Linear Association	17,547	1	,000
	N of Valid Cases	64		

a. 1 cells (16,7%) have expected count less than 5. The minimum expected count is 3,54.

b. 2 cells (33,3%) have expected count less than 5. The minimum expected count is ,50.

c. 1 cells (16,7%) have expected count less than 5. The minimum expected count is 4,47.

**Symmetric Measures**

What is the name of the dance company?			Value	Approx. Sig.
Dutch National Ballet	Nominal by Nominal	Phi	,634	,000
		Cramer's V	,634	,000
	N of Valid Cases		61	
Scapino Ballet Rotterdam	Nominal by Nominal	Phi	,535	,001
		Cramer's V	,535	,001
	N of Valid Cases		52	
Introdans	Nominal by Nominal	Phi	,538	,000
		Cramer's V	,538	,000
	N of Valid Cases		64	

### III.5 Country of origin per dance company over time

#### Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * What is the country of origin of the original dance piece? * What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

#### In which season does the performance take place? \* What is the country of origin of the original dance piece? \* What is the name of the dance company? Crosstabulation

Count

			What is the country of origin of the original dance piece?				Total
			The Netherlands	Western-Europe	East-Europe	United States of America	
<b>What is the name of the dance company?</b>							
Dutch National Ballet	In which season does the performance take place?	2008/2009	4	3	2	0	9
		2009/2010	2	1	5	0	8
		2010/2011	4	3	2	0	9
		2011/2012	5	1	3	0	9
		2012/2013	3	0	4	1	8
		2013/2014	4	4	1	0	9
		2014/2015	4	1	3	1	9
Total		26	13	20	2	61	
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	15	1	0		16
		2009/2010	8	0	0		8
		2010/2011	7	0	0		7
		2011/2012	5	0	0		5
		2012/2013	4	0	1		5
		2013/2014	5	0	0		5
		2014/2015	5	1	0		6
Total		49	2	1		52	
Introdans	In which season does the performance take place?	2008/2009	5	2		1	8
		2009/2010	2	2		6	10
		2010/2011	6	3		1	10
		2011/2012	7	1		1	9
		2012/2013	5	3		3	11
		2013/2014	3	3		1	7
		2014/2015	8	1		0	9
Total		36	15		13	64	

### III.6 Form of dance per dance company over time

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? *What is the form of dance used in the performance? *What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

**In which season does the performance take place? \*What is the form of dance used in the performance? \*What is the name of the dance company? Crosstabulation**

Count			What is the form of dance used in the performance?				Total
What is the name of the dance company?			Classical Ballet	Modern dance	Mix of classical ballet/modern dance	Other forms	
Dutch National Ballet	In which season does the performance take place?	2008/2009	4	0	5		9
		2009/2010	7	1	0		8
		2010/2011	7	1	1		9
		2011/2012	7	0	2		9
		2012/2013	7	0	1		8
		2013/2014	7	0	2		9
		2014/2015	7	0	2		9
Total		46	2	13		61	
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009		11	3	2	16
		2009/2010		7	1	0	8
		2010/2011		6	0	1	7
		2011/2012		3	0	2	5
		2012/2013		4	0	1	5
		2013/2014		3	0	2	5
		2014/2015		5	0	1	6
Total		39	4	9		52	
Introdans	In which season does the performance take place?	2008/2009	1	5	2	0	8
		2009/2010	0	7	0	3	10
		2010/2011	0	7	2	1	10
		2011/2012	0	7	0	2	9
		2012/2013	0	9	0	2	11
		2013/2014	0	6	1	0	7
		2014/2015	0	6	2	1	9
Total		1	47	7	9	64	



### III.7 Musical entourage per company over time

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? *What kind of musical support is given to the performance? *What is the name of the dance company?	120	60,6%	78	39,4%	198	100,0%

**In which season does the performance take place? \*What kind of musical support is given to the performance? \*What is the name of the dance company? Crosstabulation**

Count			What kind of musical support is given to the performance?			Total
What is the name of the dance company?	In which season does the performance take place?		Live orchestra	Live band	Band-recording	
Dutch National Ballet	In which season does the performance take place?	2008/2009	7	0	2	9
		2009/2010	7	0	1	8
		2010/2011	6	1	2	9
		2011/2012	7	1	1	9
		2012/2013	6	0	2	8
		2013/2014	5	0	4	9
		2014/2015	6	0	3	9
Total			44	2	15	61
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	0	1	4	5
		2009/2010	0	0	4	4
		2010/2011	0	1	4	5
		2011/2012	1	1	1	3
		2012/2013	1	0	2	3
		2013/2014	1	0	2	3
		2014/2015	1	0	4	5
Total			4	3	21	28
Introdans	In which season does the performance take place?	2008/2009	0		3	3
		2009/2010	1		3	4
		2010/2011	0		5	5
		2011/2012	1		5	6
		2012/2013	0		5	5
		2013/2014	1		3	4
		2014/2015	1		3	4
Total			4		27	31

### III.8 Location per dance company over time

**Case Processing Summary**

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * What is the location the performance(s) took place? * What is the name of the dance company?	120	60,6%	78	39,4%	198	100,0%

**In which season does the performance take place? \* What is the location the performance(s) took place? \* What is the name of the dance company? Crosstabulation**

Count			What is the location the performance(s) took place?						Total
			Solid location inland	Solid location foreign country	Tour inland	Tour foreign country	Solid location both inland/foreign country	Tour both inland/foreign country	
<b>What is the name of the dance company?</b>									
Dutch National Ballet	In which season does the performance take place?	2008/2009	7		2	0	0		9
		2009/2010	8		0	0	0		8
		2010/2011	7		2	0	0		9
		2011/2012	7		1	0	1		9
		2012/2013	7		0	1	0		8
		2013/2014	8		0	1	0		9
		2014/2015	8		1	0	0		9
		Total		52		6	2	1	
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	1	0	4			0	5
		2009/2010	1	0	3			0	4
		2010/2011	1	1	2			1	5
		2011/2012	1	0	2			0	3
		2012/2013	1	0	2			0	3
		2013/2014	1	0	2			0	3
		2014/2015	0	0	3			2	5
		Total		6	1	18			3
Introdans	In which season does the performance take place?	2008/2009	0		1			2	3
		2009/2010	2		1			1	4
		2010/2011	3		0			2	5
		2011/2012	4		0			2	6
		2012/2013	3		0			2	5
		2013/2014	2		0			2	4
		2014/2015	2		0			2	4
		Total		16		2			13

### III.9 Choreographer per dance company over time

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? * What kind of choreographer choreographed the dance production? * What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

In which season does the performance take place? \* What kind of choreographer choreographed the dance production? \* What is the name of the dance company? Crosstabulation

Count			What kind of choreographer choreographed the dance production?			Total
What is the name of the dance company?			House choreographer	External choreographer	Other (example: dancer of the company)	
Dutch National Ballet	In which season does the performance take place?	2008/2009	4	4	1	9
		2009/2010	5	3	0	8
		2010/2011	4	5	0	9
		2011/2012	6	2	1	9
		2012/2013	5	3	0	8
		2013/2014	3	5	1	9
		2014/2015	4	5	0	9
Total		31	27	3	61	
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	4	11	1	16
		2009/2010	6	2	0	8
		2010/2011	4	2	1	7
		2011/2012	4	1	0	5
		2012/2013	3	1	1	5
		2013/2014	4	1	0	5
		2014/2015	4	2	0	6
Total		29	20	3	52	
Introdans	In which season does the performance take place?	2008/2009		8	0	8
		2009/2010		10	0	10
		2010/2011		7	3	10
		2011/2012		9	0	9
		2012/2013		10	1	11
		2013/2014		7	0	7
		2014/2015		9	0	9
Total			60	4	64	

### III.10 Time period per dance company over time

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
In which season does the performance take place? *What is the name of the time period in which the original dance piece is written? *What is the name of the dance company?	177	89,4%	21	10,6%	198	100,0%

In which season does the performance take place? \*What is the name of the time period in which the original dance piece is written? \*What is the name of the dance company? Crosstabulation

Count			What is the name of the time period in which the original dance piece is written?					Total
What is the name of the dance company?	In which season does the performance take place?	2008/2009	Classic (<1900)	Modern (1900-2000, deceased choreographer)	Contemporary (1900-2000, living choreographer)	Present (>2000)	Atypical work (Entertainment)	
Dutch National Ballet	In which season does the performance take place?	2008/2009	3	3	1	2	0	9
		2009/2010	3	3	2	2	0	8
		2010/2011	3	0	2	3	1	9
		2011/2012	3	2	0	3	1	9
		2012/2013	1	5	1	0	1	8
		2013/2014	5	0	1	3	0	9
		2014/2015	1	2	1	3	2	9
	Total		19	15	6	16	5	61
Scapino Ballet Rotterdam	In which season does the performance take place?	2008/2009	1	0	0	15		16
		2009/2010	1	0	0	7		8
		2010/2011	1	0	0	6		7
		2011/2012	0	0	1	4		5
		2012/2013	0	1	0	4		5
		2013/2014	0	0	0	5		5
		2014/2015	1	0	1	4		6
	Total		4	1	2	45		52
Introdans	In which season does the performance take place?	2008/2009		0	4	3	1	8
		2009/2010		4	1	4	1	10
		2010/2011		0	2	7	1	10
		2011/2012		0	2	6	1	9
		2012/2013		0	5	5	1	11
		2013/2014		1	1	4	1	7
		2014/2015		0	3	5	1	9
	Total			5	18	34	7	64