# Multiple Jobholding Deejays

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# Content

## Preface

Four years ago I decided to study arts and culture because of my interest for the world of arts and culture as a whole and all its different facets. But there was, and still is, one art discipline that attracts me more than average: music. During my study I wrote many assignments that had a link with the music-business, I followed a seminar in musicology and the subject of my bachelor thesis is the financing, in particular sponsoring, of Dutch pop venues.

'As long as there is music in it' was also a fixed element in thinking about a subject for this master thesis. A typical musical style, taste formation, the record industry, musicians as a group, the superstar phenomenon; a lot of subjects have crossed my mind. In approximately one and a half year, this developed into this thesis about Dutch deejays, their labour market, professional practice and their motivation for holding multiple jobs.

'Stay focused' was one of the advices I often got in the first phase of writing (proposals for) this thesis. And, I have to admit, while reading literature for the theoretical framework, about the history of deejays and the answers on questions in my questionnaire, I was often seduced to stray from the subject and involve less important things in my thesis. Although there is more to explore, I hope that this thesis contributes to the understanding of motivations for multiple jobholding and to the understanding of the behaviour, market and professional practice of deejays who are a quite young and 'underground' group of artists.

This is also the place to say 'thank you' to some people. As Howard S. Becker states in 'Art Worlds'[1]; creating art is not an individual matter, and neither is writing a thesis. First I would like to thank Dr. Wouter de Nooy for brainstorming and thinking along with me, the positive criticisms and the enthusiastic way in which he has accompanied this thesis. Besides that I thank my father; for the brainstorm sessions, the critical observations on earlier versions of this thesis and his endless support and stimulating 'sermons' ;). Furthermore I would like to thank my mother (for her support and the calming words in inferior times), my friends and my classmates of the masters program. Finally I thank all deejays that have filled in the questionnaire and have provided me useful advice and observations.

THANK YOU!
Margriet Schuring, July 2007.

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[1] Becker, H.S. 1982. *Art Worlds.* Berkeley*:* University of California press. Page 1.

# Chapter 1: Introduction

## 1.1 Reason

The history of the deejay brings us back to the beginning of the twentieth century when radio deejays playing music to an audience who were listening to a radio at home. Although the basic task a deejay performs remains playing music for an audience, the role of the deejay has developed over time. Nowadays some deejays can be described as artists since they create a unique set of music and sometimes even produce music by themselves. Next to radio deejays a new type of deejay has appeared: the club deejay. Until the end of 2006 the Dutch tax authorities did not recognize deejays as being artists. Deejays are now recognized as artists and fall under the Dutch 'artiestenregeling' ('artist regulation'), which offers them a clear tax-status (website VNPF).

Deejays are a product of the modern era, by seizing on the technological improvements of the last century. The history of deejaying, dance music (as a style) and dance culture has been the subject of research. However, not much study has been conducted regarding the professional practice and labour market of the deejay. Such a study will be the main challenge of this thesis.

The Dutch deejay Tiësto has been recognized several times as the number one deejay of the world and can be called a 'superstar'. In addition to him, there are many other professional deejays, semi-professionals and hobbyists who can be found behind the turntables in the Netherlands. During my work at a club, I discovered that many deejays have arts-related and nonarts jobs that they hold next to their activities as a deejay. Many are 'multiple jobholding' and some have their own record label or are active as party-organizers. Other 'superstar' deejays also sometimes have arts-related jobs even though they could do without such positions. This trend opposes the common explanation for multiple jobholding among artists, which is that artists want to diversify their risk.

Deejaying as a job has some restrictions. Since deejays are related to the party scene, the activity is restricted to a couple of days per week. It is plausible that a number of deejays see their activities as a regular, well paid additional activity (one which is fun to do) instead of a profession.

The main topic of research in this thesis is to examine the motives of deejays for holding multiple jobs and to determine the extent to which deejays hold multiple jobs. More specifically, I will focus on the professional practice and labour market of the Dutch (club) deejays.

**1.2 Research question**

The main question in this research project that focuses on Dutch deejays is:

*Why do deejays hold multiple jobs?*

The reasons, motives and motivations to work or, more generally to do any activity, can be viewed from an economic, sociological and psychological perspective. In this thesis four theories that explain multiple jobholding are presented: risk diversification; work preference; role versatility; and social capital. By testing five hypotheses that are derived from the theories that explain multiple jobholding, the nature of the motives can be investigated.

Furthermore two other questions will be examined in order to facilitate answering the main question of this research. The first is:

*What are the characteristics of Dutch deejays, their profession and market?*

The labour market for artists is different from the general modern labour market in several respects. This question serves to find out if the market for deejays has the same characteristics. Moreover, a general description of the deejays in this research is provided.

The second question that will be examined next to the main question in this thesis is:

*Which part-time jobs (art, arts-related and nonarts) can be distinguished concerning Dutch deejays?*

In explaining 'why' deejays have multiple jobs, I draw a distinction between three types of work. David Throsby makes a distinction in arts, arts-related work and nonarts work (Throsby, 1994). I use the same division in this thesis.

**1.3 Relation to the masters program**

The masters program Cultural Economics and Cultural Entrepreneurship focuses roughly on marketing, management, cultural industries and cultural economics. The labour market for artists is a common subject in cultural economics; wherein general economics is applied in the cultural field. Although this specialization is quite young, a lot of research has been done (particularly on visual artists and singers) in this field. In chapter three of this thesis, a broader description of the

subject of this thesis as a part of cultural economics is described. Besides the link with cultural economics, this thesis has a link with sociology of the arts. One of the theories that explain multiple jobholding is based on sociological theory. At last deejays seem to be very entrepreneurial in marketing themselves and others, organizing events and releasing their own or other people's music.

## 1.4 Objectives

The main aim of this thesis is to show to which extent Dutch deejays do hold multiple jobs and to explain why they do so. The challenge is to explore if the classical explanation for holding multiple jobs can also be applied to deejays or whether other theories better explain their behavior. In this thesis the existing theories that explain multiple jobholding are tested. To achieve the main aim described above, a theoretical framework with different explanations for multiple jobholding is designed. To test whether (n)one or various explanations are reasons for the multiple jobholding of deejays, a survey is carried out among Dutch deejays.

Furthermore the aim of this thesis is to describe the Dutch deejay market and to find out if there are differences in explaining multiple jobholding when the different markets for deejays are compared. At last the characteristics of the Dutch deejays as a group, their professional practice and the difference between deejays and general artists are described.

## 1.5 Structure

This thesis is separated into six chapters. This chapter offers an introduction to the main research question and aim of the thesis. In chapter two, the deejay is the central subject. In this section of the thesis, a definition of the deejay is given and an overview of the history of radio/club deejays and (Dutch) dance culture is developed further. The third chapter consists of a description of the general labour market, the characteristics of the labour market for artists and looks at a way to structure the labour market for artists.

Chapter four focuses on explanations of multiple jobholding. In this chapter, the four explanatory theories are discussed and five hypotheses are presented. The fifth chapter presents the methodology and results of the research that was conducted. And the sixth and final chapter seeks to answer the main research questions.

## Chapter 2: The art and history of deejaying

The history of the deejay goes back to the beginning of the twentieth century, when music was first played on the radio. Nowadays two types of deejays exist: radio deejays and (live) club deejays. In the following sections, the central subject is the deejay. Some of those questions that will be looked at are: what does the (live) club deejay do exactly? And what is artistic about deejaying? In this chapter there is also attention given to the history of deejaying, dance culture and deejays in the Netherlands.

### 2.1 Definition of the deejay

A disc jockey, DJ or deejay introduces, selects and plays music in a deejay-set for an intended audience. Although a deejay can play music in every setting, the deejay is most often closely interwoven with dancing and dance culture (wherein dance is a style of music). The term deejay was first used to describe announcers on the radio that selected and introduced gramophone records. The audience consisted of radio-listeners. Although the term 'deejay' was first used in the beginning of the twentieth century, the things a deejay actually does are much older. Brewster and Broughton compare the deejay with priest and vicars who made people dance (Brewster & Broughton, 2000: 11).

The development of technology and changes in society are connected with the aesthetic of the deejay. Next to radio deejays, the first club deejays selected and played music in the middle of the 20th century. Until the end of the 1970's performing deejays used just two players and a mixer. During the rise of disco and hip hop the deejay became more creative by mixing, scratching, cutting and using samples. The basic idea of presenting a series of records by a deejay for the enjoyment of an audience has evolved into a performance of its own by overlaying and connecting records. This can be seen as an artistic and creative craft because 'good' deejays need a musical ear, sense of rhythm and knowledge about the structure of songs (and a lot of records). Furthermore, the deejay needs to get the people dancing which he does instinctively or by experience (Brewster & Broughton, 2000: 14-16). 'Discs' are not always used by deejays. Since technology has changed the range of possible techniques, 'discs' have in some cases been replaced by music on a pc in, for example, mp3 format.

In the following sections concerning the deejay as an artist and the history of the deejay, there will be attention given to radio and performing deejays. However, the main focus of this thesis is on professional performing (club) deejays rather than radio deejays. A profession is a type of job that needs special

training or skill. In 'Scattered and skewed', Teunis Ijdens points out that 'artistic work asks for a special qualification that is institutional recorded in certain standards of profession and are transferred by professional training and/or in their professional practice' (Ijdens, 2002: 43). A wide range of deejays will be part of this research, differing from very professional to more 'hobbyist-like' deejays. Deejays can be solo-artists (mostly in dance), a member of a band or be part of a collective.

## 2.2 The deejay as an (2nd level) artist

In cultural sociology and economy, we treat people that are generally seen as artists as artists, or we accept people's definition of themselves as artists. The Dutch treasury has accepted live performing deejays in general as artists since the beginning of 2007. The radio deejay is considered much less artistic than the performing deejay in a club and the live-record-connecting deejay is less artistic than his mixing and scratching colleague. In this thesis, the roles of deejays are researched in the light of theories and former studies dealing with the labour market for artists and the theory of cultural economics. But what is so artistic about deejaying?

Although in general deejays do the same thing, there remains a difference in their levels of creativity. Some performing deejays only connect (other people's) records in their sets. These deejays can be called less artistic than deejays that use techniques like mixing, scratching and other tricks to create a set. Deejays that also produce, and thus create their own music, have yet more artistic status, but these deejays are not particularly the focus of this thesis. The deejay is sometimes described as a musician. In their work 'Last Night A Deejay Saved My Life' Brewster & Broughton describe the songs as notes and the records as keys. Moreover, they point out that the interaction with the crowd is extremely important (Brewster & Broughton, 2000: 14-16).

Ulf Poschardt describes the deejay in 'DJ Culture' as a second level artist, floating between the deconstruction and the preservation of the idea of the artist (Poschardt, 1995: 15, 16). Poschardt compares the deejay with artists like Duchamp and Warhol, who both questioned the state of artists by presenting existing material as art objects (Duchamp's Urinoir and Warhol's Brillo boxes). Duchamp changed the language of art. It was not the form of art, but its content that was what was most important. The intention of the artist is valid: what an artists calls art is art (Braembussche, 2003: 78). The deejay has a postmodern feature while representing material. The deejay puts existing material in a new context and creates in that way something unique and new. He can mix old and

new material and in that way old stuff becomes present again (Poschardt, 1995: 16).

## 2.3 The deejay and the history of music

At the end of the 19th century, the first sound was recorded by a phonograph. The first gramophone records were produced right before the turn of the century and in 1906 and 1907, Reginald A. Fessenden and Lee DeForest (USA) were the first deejays to broadcast recordings through the airwaves (Poschardt, 1995: 41). The radio developed through the years; requests and feedback were introduced and people started buying music because they heard it on the radio. Radio stations became larger and preferred live orchestra's, but during the recession in the 1920's more and more records were used again.

The first star deejay was Martin Block in the 1930's. In his show the 'Make Believe Ball', he played records, entertained his audience and sold products. By playing records he created the illusion of a concert. Record industries supplied him with records (Poschardt, 1995: 45). In the 1930's, the first hit parades appeared in radio shows.

The beginning of the deejay being the engine behind trends and youth culture, goes back to the early 1950's. Alan Freed was then the deejay that started rock'n roll. He played black music for black and white people, which became the first pop music. During the fifties, deejays increasingly became their own personalities who had to entertain between records (Poschardt, 1995: 56). Besides entertaining, they also promoted concerts (Poschardt, 1995: 61). However, because of the 'Payola', a term that is used when deejays get paid bribes to play certain songs, the image of the deejay decreased at the end of the 1950's. Only a couple of deejays were involved, but the reports harmed the image of deejays in general.

Disco, hip hop and house are the three styles deejays contributed to. In the same decennium rock 'n roll kicked off, deejays began to perform live in clubs. In the seventies, disco music filled clubs, with elements of soul and funk. The roots of hip hop can be traced back to the end of the 1960's and is based on Jamaican reggae and dancehall, combined with rhythms of disco and R&B. In Jamaica, deejays held reggae-battles with sound systems and played wherever they could. Bambaatta is one of the well known deejays from that era. Other well known hip hop deejays are Grandmaster Flash and Kool DJ Herc who started using new techniques such as beatboxing, scratching and turntablism. Hip hop music grew in popularity in the beginning of the 1980's.

House emerged later in the eighties and is named after 'The Warehouse', a club in New York where Knuckles introduced a new mixing technique that led to this dance-style (Poschardt, 1995: 21, 22). House was the music that made people dance to forget their daily lives. This music is totally electronic and it was the first style with which deejays dominated the music world at the end of the 1980's (Poschardt, 1995: 261). The style features a heavy synthesizer bassline and many electronic effects and samples. After the electronic dance style house, many other styles and substyles appeared: acid house, rave, techno, minimal, eurodance, hardstyle, drum`n`bass, ambient, electro, trance. Most of these styles have their roots in the United States or the United Kingdom. Since the end of the eighties, live deejays have become stars and important in creating and introducing dance styles.

## 2.4 Dance music in the Netherlands

Most music of the western world finds its roots in the United States or in the United Kingdom. This is also the case in many of the above mentioned dance music styles. In the Netherlands, trance, hardcore ('gabber'), techno and hard-style are the largest dance music styles (Terphoven & Beemsterboer, 2004). Most deejays in this research are dance deejays, playing in clubs and festivals.

The Netherlands has produced several star deejays, Michel de Hey (techno), Ferry Corsten (trance and later electro) and Tiësto (trance/ techno). Tiësto was named the 'DJ of the year' three times in the UK DJ magazine. He was later also chosen as the worlds number one deejay a couple of times. The roots of trance can be found in the Dutch music scene.

Since the 1990's, dance music has increased in popularity in the Netherlands. In 2002 there were 40 clubs in the Netherlands (iT and Roxy were the places were it all happened) and 16 specialized organisations for dance music. Moreover, there is a huge youth culture related to dance music and the scene generates approximately 500 million Euro's per year (Terphoven & Beemsterboer, 2004: 47). At pop festivals, dance has also received a place. In 1996 the Pinkpop festival programmed dance-acts for the first time, now dance-acts on a festival line-up are normal. Besides there are festivals concentrating on one or several dance styles like: Sensation, Thunderdome, Dance Valley, FFWD Dance Parade and Mysteryland. The happening of the Amsterdam Dance Event every year is yet further proof of the fact that dance music is being taken more and more serious.

It can be concluded from the history of the deejay that deejays have evolved into significant players and have become as important as bands on the music scene. Through the years, the role of the deejay has broadened and new types of

deejays have appeared. In the beginning of the twentieth century, deejays were listened to on the radio. In the fifties, deejays began playing music for people to dance with in clubs and sometimes on the street. Deejays have especially in the second half of the twentieth century, played a huge role in the emergence of a pop- and youth culture. New music and subcultures often originated underground only to become mainstream later on. Nowadays deejays are as important as bands in the music industry.

## Chapter 3: The labour market for artists

Cultural economics is a relatively young specialization in economics and is concerned with art and culture in a broad sense. Cultural economics deals with some of the following subjects: i.e. welfare economics, art markets, artist's rights, financing and sponsorship, copyright, the influence of digitalization and globalization, the preservation of heritage for future generations, the role of internet in our society, cultural regulation and taste formation. The labour market for artists, which deviates in some ways from the 'general' labour market, is a component of cultural economics that received much study and research.

Cultural economics has its origins in the 1960's when William Baumol and William Bowen introduced the concept of 'cost disease' in the performing arts (Baumol, 1987). What is now known as the cost disease is, in short, a growing earnings gap that is caused by a lag in productivity. In the performing arts, there is no output-benefit of technological improvements. As general wages rise, a gap results between the costs of labour and the generated output. Although it has become famous as a disease that affects the performing arts, the concept is in general terms also applicable to other services as, for example in health care, education and law enforcement.

Since the 1960's, the ways in which general economics can be applied to the artistic field have been explored in many ways. The artist himself is often the subject of research. The fact that artists accept low incomes and therefore actually subsidies the arts is an example (Withers, 1985; Abbing, 2002). The subsidy in this case is the difference between the earnings of a certain artist and the earnings he would have received in the best alternative occupation. An often-mentioned characteristic of the artist that is related to this 'self-subsidy' is the motivation of the artist, who is not 'in it for the money'. David Throsby focused in different papers and reports on the labour market of (Australian) artists (Throsby, 1992; Throsby & Thompson, 1994). In general labour economics, financial motives are seen as the main reason for making labour supply decisions. Throsby observed that artists behave (or supply) in a different way and concluded that while artists are sensitive to financial incentives, they are more committed to their own work than in the nonarts labour market (Throsby, 1992: 264).

In this chapter, the broader context of the phenomenon of multiple jobholding among artists is explained. Section one briefly describes the general economics of labour markets. In the second section, the characteristics of the labour market for artists are described; one characteristic is the large number of multiple job holders among this market. In the third section a possible approach to the

distinctive characteristics of the 'deviating' labour market of artists is described.

### 3.1 The general labour market

In general, economics deals with the distribution of goods and services by the market. On the supply side products (goods and services) are created with the production factors such as capital, nature and labour and sold at a certain price. On the demand side of the market, consumers, producers and governments prefer certain goods and services at a certain price. In the basic economic model, the demand and supply side come together at a certain price level. This model can also be applied to the labour market. In this market the price is the wage that an employer pays his employee or the income the employee receives from the employer.

The economy of labour does differ from the market for goods and services in some ways. The basic deviation of the economy of labour is firstly that labour and human beings are linked. Secondly, the agreement between the supply- and demand side is for a longer time. A product can be bought in less than five minutes. A human being that fulfills a certain job holds the post for a longer time.

Furthermore, a wage is (necessary) income for human beings and finally the demand of labour is a derived demand (first described by Alfred Marshall, 1890). The economy, viewed on a macro level, consists of a circular flow of supply and demand between firms and households. Business firms supply goods at the product market and demand labour at the labour market to do that. On the other side, households demand goods at the product market and supply labour at the labour market (Kaufman, 1994:3).

*Supply and demand on the labour market*

At the supply side of the labour market, individuals (or households), want to maximize their utility. They decide on the grounds of tastes, the earnings rate and preferred leisure-time how many person-hours they will supply to the labour market (Sapsford & Tzannatos, 1993: 20). This depends not only on the individual person, but also on the situation of the household. Is it more profitable that both partners work fulltime and childcare is paid? Or is it more profitable to care by themselves and work part time? The status of the household influences the reservation wage which is the wage rate whereby a worker will or will not participate in the labour force (Filer, Hamermesh & Rees, 1996: 16).

At the demand side of the labour market, basically conceived, employers seek to hire person-hours during a given time period at a particular wage rate. Firms take into account the marginal revenue; the benefit in revenue when one unit of

labour is added (Filer, Hamermesh & Rees, 1996: 112). The elasticity of the demand of labour depends on the elasticity of the demand of the product produced and the importance of labour costs in the total costs of a firm (Adnett, 1996: 47). In general, the goal of the suppliers is to maximize their utility. For the demand side of the market, the goal is maximizing profit.

The situation described is related to the neoclassical model in economics. The real situation seems to deviate from this model in some ways. Individuals for example are said to not only focus on the wage they receive, but also on other factors like safety and knowledge. Furthermore, 'the' labour market is made up of many different jobs and employees which make the market need some time to react to changes. Another approach is to view the labour market in segments, in a 'dual labour market model' consisting of an open labour market and a firm internal- and occupational internal labour market (Adnett, 1996: 51, 61). In the last section of this chapter, I will discuss further this segmentation.
The labour market for deejays exists of the deejays (supply-side) and organisers of parties, i.e. clubs and festivals. Since jobs for deejays are related to the entertainment-industry and nightlife, demand is (mostly) limited to part-time or once-only work.


*Present labour market*
The supply side of the labour market consists of the part of the working force that is active in the labour market. The total working force exists of working people and people who are searching for a job. In the period 2000-2006, almost 75% of the Dutch working force was employed. In Europe, 63% of the working force was employed (Europe in figures, 2006: 10).

Different factors influence the development of the labour market in various countries or larger areas. Theewes describes in 'Toekomst van de arbeidsmarkt' ('Future of the labour market') some factors that will influence the Dutch labour market (Theeuwes, 2001). The Dutch labour force consists of a wide variation of actors; young and old, allochthons and autochthons, and male and female. In the future, the Netherlands will for example be dealing with the ageing of the population that causes a surplus of labour. As baby boomers reach the age of retirement and since families have become smaller, the newer generations will not be able to fill up the labour force and a gap will appear between the demand and supply of labour.

Furthermore, the increasing integration of the countries in the European Union will slowly result in the Dutch labour market becoming part of the European labour market. This will lead to increased international trade and distribution and

more members of ethnic minorities joining the labour market. Then there are also technological improvements that will cause changes. Another changing factor is the flexibilisation of the labour market.

In '*Scattered and Skewed'*, Teunis Ijdens explores the history of labour market research and theories that have contributed to the understanding of the working of the labour market (Ijdens, 2002). The framework of concepts of labour market research previously focused on the industrial sector in which people worked for long-term contracts. Since the sector in which artists and cultural workers are active differs from the industrial one, there has not been much research attention focused on the area of the labour market for artists. 'The usual set of instruments cannot be applied (because it does not fit the labour market for artists) and a unique set of instruments obstructs theoretical connection' (Ijdens, 2002: 5)*.* The labour market for artists seems to have characteristics that in the future we will be confronted with in the general labour markets. In the next section, the characteristics of the labour market for artists are explained.

## 3.2 Characteristics of the labour market for artists

There are some general statements that can be made concerning the characteristics of the labour market for artists. In this section these characteristics are explained and examples of the main studies conducted so far will be explained. The labour market for artists can be divided into six major characteristics (Throsby, 1994; Langenberg, 1999; Ijdens, 2002; Menger, 1999). These characteristics are shared by the labour market for artists in general. But because of the different definition of artists that has been used in former studies, the methods used and the different populations (i.e. countries, types of artists, environments, year of research), large variations can be discovered when the focus is on a particular group of artists. The characteristics below are tested on deejays in this research to state if they share the characteristics. The results will be shown in chapter five.

### *3.2.1 Oversupply*

The labour market for artists is characterized by an oversupply of artists. Different research studies show that there is underemployment and unemployment in the labour market for artists. Ijdens studied Jazz musicians and concluded with respect to the different sources of income that the musicians fill twenty-five percent of their time with nonarts or arts-related work (Ijdens, 2002). And this is not because these musicians prefer to work in nonarts and arts-related

jobs. Langenberg does mention the oversupply of museum workers and visual artists that spend less time on working in arts-job than they prefer. The unemployment rate in 1997 in the cultural sector as a whole was at 15% compared with 10% in the total labour force (Langenberg, 1999: 39). Menger states that 'Disequilibrium seems to be a sort of permanent critical situation' (Menger, 1999).

Different explanations exist for this constant oversupply of artists. David Throsby states that the oversupply is a consequence of 'work-preference' (Throsby, 1994). Artists are very much willing to work in arts jobs, even when they cannot work fulltime in this profession and need other sources to reach a minimum income level. Hans Abbing mentions the authenticity need as the attraction of becoming an artist. This means that there is a certain romantic idea of the profession of an artist and of arts-related professions (Abbing, 1989: 120, 121).

### 3.2.2 High rate of self-employment

In the general labour market since the 1990's, self-employment has increased in the Netherlands (Teeuwes, 2001: 20). The amount of self-employed people in the general active working force has risen from 11.77% in 1996 to 12.42% in 2006 (Statline Data CBS, 'Beroepsbevolking naar geslacht'). Artists are, more often than the general active workforce, self-employed. In his research on Australian artists in the 1980's, David Throsby concluded that 80% of the artists described their employment arrangement as 'self-employed' (Throsby, 1994: 39). A more recent research on graduated artists from Dutch academies and conservatories shows us the same outcome. One and a half years after graduating, 29% of the artists (visual and performing) are self-employed and 61% are on the payroll of a company. In general, 90% of the higher educated people (graduated in the same year) are on the payroll of a company one and a half years after graduating and only two percent is working as a self-employer (Kunstenmonitor, 2002: 92).

Menger (Menger, 1999) states, based on research in France, that self-employment is the most frequent work status in the arts. Individual, independent artists provide their service on the sales- and labour markets (Ijdens, 1999). The reasons for this form of employment lay in the view that artists are ignoring customers and the art world and are focusing on the art itself instead of the profits that they can get out of it (Abbing, 2002).

### 3.2.3 Short-term contracts

Short-term contracts prevail in labour market for artists (Menger, 1999). They are, just like the high rate of self-employment, an example of a flexibilisation of labour and organizations. There are increasingly more contracts that are not permanent or fulltime. In general, flexibilisation is unfavorable for employees because of the risk that is involved. For artists the flexibilisation does offer a positive contribution to the possibility of having different contracts and commissions (Ijdens, 2002: 55). 20% percent of the graduated artists have a flexible labour arrangement one and a half years after graduating, whereas for the general group of higher educated students this is 11% (Kunstenmonitor 2002: 93). In the European Union there is a general increase in labour market flexibility that can be observed in relation to more opportunities for part-time and new forms of work (Eurostat Pocketbook, 2006: 68). Artists seem to be leaders in this trend.

### 3.2.4 A skewed distribution of income

Based on the different studies in the cultural field, the conclusion can be drawn that among artists a few have high incomes whereas the majority have incomes under the average (Throsby, 1992, 1994). Although artists are often seen as poor and starving (see next section), there are a happy few who upon entering the market, become successful and 'superstars'. This is also true of the general labour market, where there can also be found a happy few who receive a very high income.

Sherwin Rosen describes the superstar phenomenon as a phenomenon 'wherein relatively small numbers of people earn enormous amounts of money and dominate the activities which they engage' (Rosen, 1981: 845). Reward is skewed to the most talented people in the activity. Rosen states that talent is a fixed given that is observable to all and that there are two explanations for the observed skewedness. Firstly, there is an imperfect substitution between sellers of different talents (Rosen, 1981). Secondly, the large output of the few superstars can be explained by the developments of technology and mass media that allows joint consumption (Rosen, 1981). One artist can serve a whole market with the same input. Therefore, superstars are mostly a modern phenomenon.

Since 1981 others have ventured to explain the superstar phenomenon and criticized Rosen's theory. For example, Moshe Adler argues that the superstar phenomenon exists where consumption requires knowledge. In other words, appreciation increases with knowledge and one knows more about it by listening and discussing it with others (Adler, 1985). MacDonald analyses an occupation in

which there is uncertainty about the individual performance. He states that minor differences in talent can generate enormous returns, but distributing income is not simply rewarding the distribution of talent (MacDonald, 1988). In his stochastic dynamic model of occupational choice there are two periods and the quality of the producer can be high or low in both. The outcome is stochastic, positively correlated over time for a given performer.

These models described are difficult to test empirically. A few researchers have tried, but the results are still not clear. Ruth Towse studied the singing profession in Britain. She found a certain level of talent is needed, but there is more needed than just talent to get the snowball rolling (Towse, 1992). The costs of information about talent are high. In the singing profession there are costs involved in the singer's search for work and consumption capital for consumers. Towse found that 'Middlemen' are the market solution for this difficulty (Towse, 1992).

### 3.2.5 Relatively low incomes

Based on the first section of this chapter we may conclude that there are more artists in the market than there is work (or demand). Moreover, it can be concluded that most 'superstars' have colleagues with the opposite income and success. Low earnings are a characteristic of the labour market for artists. In this market it plays a larger role than elsewhere because as an artist, you have to be seen to make a start (Throsby, 1994). Throsby and Thompson compared Australian artists incomes to the incomes of employees in other occupational groups (Throsby & Thompson, 1994). Australian artists earned an average of 24.700 Australian dollars (arts plus nonarts work, annual income), their comparable groups earned an average of 30.500 per year.

Many studies on the relatively low earnings of artists have been conducted through out the years but the results are not univocal. Wassal and Alper have tried to design a unified theory concerning this discrepancy and made an attempt to get rid of the contradictory studies (Wassal & Alper, 1997). Firstly they discuss the differences in researching the incomes: by carrying out a survey and by using Census data. When the lifetime-earnings of artists are compared to their colleagues on the 'non-artistic' market, their colleagues earn 2.9% more over their lifetime. Wassal and Alper found that artists are not poor, but that they do suffer from an 'earnings penalty' (Wassal & Alper, 1997: 191).

### 3.2.6 A lot of multiple jobholders

Multiple jobholding is working in different jobs at the same time or during a certain period. The phenomenon is also called 'moonlighting'. In the United States moonlighting has changed from 7% (men) and 2.2% (women) in 1970, to 5.9% (men) and 5.9% (women) of the active working population in 1994. Moonlighting (supplying to other markets next to the primary job), can especially be viewed in developing countries when the wage rate of peoples first job is low. It decreases when the wages in the first job increase or when there can be more hours worked in the primary job (Filer, Hamermesh & Rees, 1996: 72-75).

Eurostat dedicated a report to multiple jobholders in 1982. Statistics of the members of the European Union were compared to the statistics of the United States. In this study there is more attention given to the sector where the second job can be categorized than looking at the reasons people have for holding more than one job. Nevertheless, the report states that increasingly more countries are paying attention to 'moonlighting' or having a second job (Alden & Spoonder, 1982: 1). In 1977, approximately 2.3% of the total active labour force in the Netherlands was holding a second job (Alden & Spoonder, 1982: 51). In 2005, 3.8% of the European active labour force was having a second job (Eurostat, 2005). The average working hours were 41.9 per week. In the Netherlands, 6.4% of the active labour force had a second job in 2005.

As mentioned before, the labour market for artists is characterized by oversupply. Demand and supply are in a way not in balance. Since there is not enough work for artists to work fulltime, some artists work in arts-related and nonarts jobs. David Throsby was the first to make this distinction between types of jobs (Throsby, 1994). Multiple jobholding is one of the ways in which artists can improve their economic situation. Besides multiple jobholding they can also be supported by private and public sources or work in cooperative associations.

The 'Kunstenmonitor' 2002 tracks multiple jobholding among students who have graduated. In 1998, 84% of the graduated students (visual artists, questioned 1,5 year after graduating) have their most important activities in their profession, 6% participate in these activities in relation to their profession and 10% outside their profession. In 2002, this was respectively 68%, 8% and 24%. This is similar for performing artists. In 1998, 81% of performing artists had their most important activities in their profession, 6% participate in these activities in relation to their profession and 14% outside their profession. In 2002, the situation was 79%, 5% and 16% (Kunstenmonitor 2002: 23-24). In the year 2002 when these students were studied, 52% of the artists had one or more (un)paid secondary activities (Kunstenmonitor 2002: 90).

And there are more examples of multiple jobholding artists. Ijdens described the risk-situation of performing artists without a permanent, fulltime contract (free-lancers) and states that these artists cannot do without work in other free-lance jobs or in commerce in order to earn sufficient income (Ijdens, 2002: 196). He studied the situation of jazz musicians that did not make enough money as a musician during a couple of months. 24% of the respondents had another job to make sufficient income. The other 76% had no other income or were receiving social support (Ijdens, 2002: 166).

Multiple jobholding is one of the most predominant characteristics of the labour market for artists. In the general labour market the phenomenon has been observed more than thirty years ago, but the arts-world is still on top. In the next chapter financial and other motives for holding multiple jobs are explained.

### 3.3 Structure of the labour market for artists

The characteristics mentioned in the last section, have influence on the nature of the labour market for artists. Influenced by theories that divide the labour market in segments or on the basis of power, Teunis Ijdens designed a structure for the labour market for artists based on the different types of relationships that can exist.

The labour market for artists cannot be viewed in the same way as the general modern labour market. Firstly, the self-regulating market does not work optimally for the labour market for artists. There are also other forms of allocation and with social facilities, where artists can work even when their activities do not earn enough income and profit on the market. Secondly, artists -especially creators- work more often as self-employers. Mostly, there is no hierarchical relation between employer and employee but the artist takes a certain order and the relation is packed in a short-term contract. Thirdly, the companies where artist are employed are small- or middle-sized companies. Finally, generic regulation is difficult to apply because this regulation is based on labour patterns and relations that are usual in the modern labour market but not applicable to the labour market of artists (Ijdens, 2002: 5-9).

Teunis Ijdens designed a new structure of the artistic occupational sub-markets based on the relation between supply and demand and the level in which arrangements are made, individually or collectively. On the basis of this structure lies the segmentation of the labour market by the length of the professional relation and the way in which professional skills are transferred (Ijdens, 2003: 50). Following this segmentation, there are three markets. Firstly, the unstructured occupational labour market where self-employed artists work on

short-term contracts or on commission for different customers. Secondly, the structured occupational labour market which includes orchestras and other cultural production organizations that employ artists. The contracts in this market are recurrent or permanent. Thirdly, there is the specific internal occupational labour market with, for example, theatre companies that are communities at the same time. The company invests in the working people and these are loyal to the company. The third market does not often appear in the arts-world and in the case of the deejay, the first market is the primary market in which deejays are mainly active.

Furthermore, Ijdens points out other typifying aspects concerning the nature of professional relations. On the basis of different relations, the next four relations can be distinguished. Firstly the spot market is the market without investment and autonomy. Secondly, in professional relations, employers also do not invest (employers are already skilled). Thirdly, there are bureaucratic relations where there is investment but no autonomy and finally there are clan-relations in which employers invest and give their employers autonomy.
The relation between demand and supply and the level on which arrangements are made (individually or collectively), are the two dimensions in which Ijdens structures the artistic occupational sub-markets. The dimensions lead to four different relations in the labour market for artists (Ijdens, 2003, 60-61): In the clear spot market, individual arrangements and demand are dominant. In the protected labour market, collective arrangements and demand are dominant. The market of small numbers exchange is characterized by individual arrangements and supply is dominant. Finally, in the market of professionalism, collective agreements and supply are dominant. The deejays in this research will only appear in the clear spot market and the market of small numbers exchange. The outcomes of the research will, when possible, be described in the light of Ijdens' structuring of the labour market for artists.

## Chapter 4: Explaining multiple jobholding

Multiple jobholding is, besides the possibility of making use of private or public sources or working in cooperative associations, seen as a way in which artists can improve their economic situation (Menger, 1999:562). But is improving their economic situation the only reason for having jobs in addition to their work as an artist?

In this chapter, four theories explaining multiple jobholding and five hypotheses are presented. They are based on the theories that explain multiple jobholding in general and on theories that explain multiple jobholding among artists. I describe the different theories and translate them into the case of the deejay. Firstly, deejays can spread their risk by having multiple jobs at the same time; risk diversification is one of the explaining theories. Secondly, deejays might just want to earn good money to make a living and seek a balance between working time and leisure time, this 'standard' model is the second explanation. Thirdly, deejays can be seen in the light of the work preference of the 'driven' artist. In this case, artists work in other jobs to earn a minimum income. If it is not financially necessary, deejays will drop their nonarts or their arts-related and nonarts jobs (explanation three). The fourth motive for having multiple jobs is based on the idea of role versatility. By working in another job, or, adopting another role of the other, deejays can influence their deejay-career. Finally, the contacts in which working in another job may lead might be beneficial for his career. These different theories and possible explanations for multiple jobholding are described in the next section.

In general, workers supply labour in the labour market for different types of reward. These rewards can be reasons for working in general and working in more than one job. In this thesis I focus mainly on the financial motives, the role of contacts and the idea of influencing ones artistic career through another job. Next to earning a wage, which is in general the primary motive to work, workers are often rewarded (especially in the case of permanent employment) by social security. Besides these material rewards, workers receive immaterial rewards like prestige, social contacts and satisfaction. This is often referred to as psychic income (Galan & Miltenburg, 1984). This psychic income can be seen in the broader sense of people developing themselves. In his work 'Motivation and Personality, Maslow points out that besides physiological needs people want (hierarchically) to achieve safety, social acceptance, self-esteem and self-fulfillment. (See Maslow, 1954 in Argyle, 1989).

Reasons, motives and motivations to work or, more generally to do any activity, can be viewed from an economic, sociological and psychological perspective. In this chapter, four theories that explain multiple jobholding are presented. 'The' motive for having multiple jobs is not one or the other, but more often a quite complex mix of economical, psychological and sociological reasons. By testing the five hypotheses that are derived from the theories that explain multiple jobholding, a better understanding of people's motives can be determined.

In the following sections, I distinguish between the three types of work that are supplied to three different markets (see Throsby & Mills, 1994; Menger, 1999). With 'arts work', the creative activity itself or the principal artistic occupation is implied, in the case of the deejay this is the live performance in addition to producing. 'Arts-related work' are paid activities such as teaching and relies on the skills that are possessed by the artist. In the case of deejays producing, organizing parties, promoting, managing colleagues, running a bookings office or record label and other jobs needing high skilled music-connoisseurs can be seen as arts-related. The term arts-related as used by Throsby is somewhat more focused. He describes arts-related jobs mainly as the job of being an arts-teacher. For this job a certain degree is needed. I define 'related' somewhat broader in the case of the deejay as I presume that the skills a deejay has (music, trends, innovation, youth culture, knowledge of the 'scene') are useful in the work I treat as related. Finally, I distinguish nonarts work that has no connection with arts or arts-related work.

## 4.1 Risk diversification

As the careers of most (beginning, young) artists on the labour market for artists are risky, uncertain and depending on the demand of the market, artists can diversify their financial risk by having different jobs. If one of the sources disappears, they can lean on (one of) the other source(s) of income to reach a minimal financial level to make a living. This uncertainty is especially prevalent in the clear spot market for deejays.

Kenneth Arrow described in 'The Theory of Risk Bearing' that the shifting of risk occurs in every economic system. As an example, he analyzes the case of insurances, wherein people exchange money now for money that might be necessary later. Owners of businesses can divest themselves from some risks by selling stocks and share benefits and losses with stakeholders. Individuals that buy stocks of different companies can in that way create what Arrow calls a 'portfolio of stocks' (Arrow, 1965). Pierre-Michel Menger explained the list of

various resources and jobs of a multiple jobholder as a 'portfolio of financial assets' (Menger, 1999). By working in an arts-job and one or more arts-related and nonarts jobs (e.g. supplying on different markets), artists can diversify their risk.

Multiple jobholding can lower the financial risk for people; risk diversification can therefore be seen as a reason for having multiple jobs. In this research, deejays are asked a number of questions, such as if they can easily find work, on which contract basis they are working as a deejay, if they have other income sources than paid work and if they do perform on once-only and/or returning events. If a deejay can easily get work, he lives under less uncertainty than when he cannot easily get a job. Besides, deejays that are employed on a permanent or even temporary basis are taking less risk than deejays that are working as self-employers. The outcomes of the research are compared to the outcomes on these three variables; the market in which deejays are active can be described as certain or uncertain.

*Hypothesis 1.1:*
*Deejays that experience uncertainty on the labour market for deejays, will have more arts-related and/ or nonarts jobs next to their job as a deejay than deejays experiencing no or less uncertainty on the labour market.*

*Hypothesis 1.2:*
*Deejays that experience uncertainty on the labour market for deejays, will keep their arts-related and nonarts job even when it would not be financially necessary.*

These hypotheses will only be tested for deejays that view deejaying as their main occupation. And these hypotheses implicitly state that deejays who are not holding multiple jobs because of the risk-explanation, can easily get work and work as a 'resident' and on 'one-time' events. It is important to keep in mind that this idea of risk diversification is quite abstract. This hypothesis suggests that deejays see deejaying as a main activity and prefer this job the most, or, focus on this job by making it a career. For some of the respondents deejaying is their main (wannabe) activity, for others it is more a nicely paid hobby next to one or a couple paid jobs (non-artistic). Therefore, I restrict myself to deejays that see deejaying as their main job.

## 4.2 Standard model of labour supply

Especially in the beginning of their career, many artists are active in a market with not enough work to earn a sufficient income. Arts-related and/ or nonarts jobs next to their artistic work do arrange a minimum income. In the standard model of labour supply, which shows that workers have a positive preference for leisure time and a negative one towards time spend on working, artists are one of the groups that seem to supply in a different way. Instead of a negative preference for time spent on working, they want to spend time on their artistic work and are less focused on the financial reward and leisure-time. The work itself provides them satisfaction. This phenomenon and the behaviour of artists in relation to their supply to one or more labour markets, is described by David Throsby as the work-preference of the driven (performing) artist (Throsby, 1994).

Following the theory of work preference, artists with nonarts jobs that pay better than their arts and arts-related jobs (Throsby treats arts and arts- related jobs as one in his model), will turn them down in favour of working in arts and arts-related jobs as soon as they reach the minimum income that is necessary to make a living. At first sight, this behaviour seems to have a lot in common with the theory of risk diversification. But, in the work-preference theory, deejays will drop nonarts jobs as soon as possible, not thinking about the risk they take.

For artists the principal objective of supplying to a labour market is maximizing the time spent on working as an artist. The artist has no or little desire for leisure time and consumption goods and decides how much time he spends on his arts and arts-related jobs in relation to the money he has to earn to reach the survival constraint and maximize utility. Thus, if the wage of the nonarts job increases, this will lead to a greater time allocation to the arts and arts-related jobs, since the minimum can be reached by less hours of work in nonarts work (Throsby, 1994). In the Australian research to which I referred in chapter three, seventy percent of the artists had multiple jobs (Throsby & Mills, 1994). The model of work preference, which motivates having multiple jobs by reaching a minimum income, can be tested in different ways. Firstly, one should ask if deejays behave in a 'standard' way when they supply labour, or as a 'driven' artist with work preference for arts and/ or arts-related work. Deejays are asked how much time they spend on their different jobs, how much they get paid, how much they prefer them, if they would want to spend more time on their jobs if there was more demand and if they would keep or drop their jobs when they would be able to earn enough money by deejaying.

Following the standard theory of labour supply there is a positive correlation

between the jobs with the highest wage and the time they would like to spend on it. The following hypothesis was designed to test this:

*Hypothesis 2.1:*
*Deejays would spend more time on their job with the highest wage per hour when possible.*

For every respondent, the job with the highest income (per hour) is measured and compared to their wish to spend more time on this job if there was more demand. I expect that deejays behave just like artists in general and that they are not 'in it for the money' but for the artistic creativity. I presume that the respondents in this research will not spend more time on the job they get the most money from but will spend more time on deejaying when possible because they are 'driven'. The next section treats the deejay as this 'driven' artist.

## 4.3 Work preference

When deejays are 'driven' artists with a work preference, the model of work preference does explain their behaviour on the labour market and why they have multiple jobs. In his own research, Throsby divided the artists in two groups. In group one, the wage earned from nonarts work was higher than that from the arts and arts-related work. In group two, the wage earned from arts and arts-related work is higher than that from nonarts work. If the work preference model is not valid, we would expect that time spent on arts work is zero in the first group. If it is valid, time spent on arts work is between zero and one (where one is the maximum time one can spend on working) (Throsby, 1994). In this research, every respondent is active as an artist, so I cannot analyse it the same way but will state how many respondents that have nonarts jobs with higher incomes than their arts and arts-related jobs are in this research. This number tells us if the standard model is valid. Following the standard model, I will not find any deejays working in arts (and arts-related) jobs when their nonarts job pays better.

Furthermore, the 'driven' artists will appreciate arts and arts-related jobs more than nonarts jobs. This can be analyzed by looking at the question that is literally asked in the questionnaire. Besides deejays will spend more time on their arts and arts-related jobs if there was more demand and keep arts and arts-related jobs and drop nonarts when deejaying can fulfill their minimum level of income.

In his model, Throsby treats arts and arts-related work as one (Throsby, 1994). As I assume that deejays prefer deejaying to working in what I have defined as arts-related jobs, I have designed hypotheses for the 'driven' artist in relation to working in the arts (hypotheses 3.1, 3.2 and 3.3) and to working in arts and arts-related jobs (hypotheses 3.4, 3.5, 3.6 and 3.7).

*Hypothesis 3.1:*
*Deejays will appreciate their arts jobs more than their arts related and nonarts jobs.*

*Hypothesis 3.2:*
*Artists will spend more time on their arts job if that is possible.*

*Hypothesis 3.3:*
*Artists will work in arts jobs even when their nonarts jobs do pay better.*

*Hypothesis 3.4:*
*Artists will work less in their arts-related and nonarts jobs if the arts job offers a sufficient income.*

*Hypothesis 3.5:*
*Deejays will appreciate their arts and arts-related jobs more than their nonarts jobs*

*Hypothesis 3.6:*
*Artists will spend more time on their arts and arts-related jobs if that is possible.*

*Hypothesis 3.7:*
*Artists will work in arts and arts-related jobs even when their nonarts jobs do pay better.*

Hypotheses 3.1, 3.2 and 3.5 can be tested by analyzing answers of the respondents on questions 19 and 20 in this investigation. To state if hypothesis 3.3 and 3.7 are supported, I analyze the number of respondents that have a nonarts job (or arts-related job), which earns delivers them the highest income. Hypothesis 3.4 is an analysis of the last question of the questionnaire.

In the work preference model, risk and stages in careers are not taken into account. Furthermore, work is not unlimited (depending on demand) and you
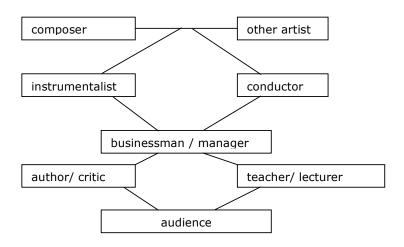
cannot just lower the hours spent on a certain job because of contract restric-tions. So, the 'fictive' actions taken when there would for example be more work, are abstract. Besides, in the questionnaire, deejays are asked about their average income and time spent on activities. I treat this situation as that of the present in testing hypothesis three and four while it is actually an average indication of the situation of the first six months of 2006.

**4.4 Role versatility**

Jobs next to the main creative activity can provide artists with more than income alone. The relationship between creative work and related artistic work is often overshadowed; this relationship can hold other dimensions (Menger, 1999: 564). In this section, the possible results of the phenomenon 'role versatility' that Dennison Nash describes in the case of the American composer (Nash, 1970) is explained as a reason for multiple jobholding and is translated into the situation of the deejay.

In '*The American Composer's Career'* (Nash, 1970), Nash observes that composers can increase the control over their work by role versatility or, 'taking the role of the other'. In his case-study Nash focuses on composers who operationally can be seen as anyone who produces music. Nash points out that for a composer the performance of his work (in the original intention) is very important. In the musical process, the composer's role is dominated by other roles. Conductors for example, are stars themselves and will use a composition with adding some of themselves. Businessmen are focused on sales and will limit composers in their work. Figure 4.1 depicts the network of roles, which con-stitutes the process of serious music with a social function. To be performed, the composer must compete with his colleagues and cooperate with the other personalities. By 'taking the role of the other' the composer can adjust, communicate or cooperate and increase his control.

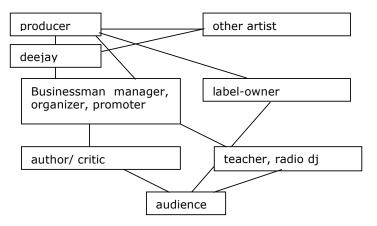**Figure 4.1: The process of (composing) serious music.**



Source: Nash, D. 1970. Page 259.

Role versatility improves the composer's control over the destiny of his work in different ways (Nash, 1970). It increases his income and prestige. A composer who is ranked low may be on a higher rank as a teacher. This makes him more socially acceptable. Furthermore, it increases control over the performance when he plays a role in the distribution of his music. At last through previous role-playing the artist creates empathy with the other roles in the musical process. The phenomenon is only visible in the case of the artist whose work is performed and depending on others to cooperate with them in these different steps of selling and performing.

The deejay is a slightly different type of artist than the composer and the process in which his performance is involved also differs from the musical process that is described by Nash. Nevertheless, deejays need other roles to get in contact with the audience. In this thesis, deejays who are also producers are treated the same. The deejay that is also a producer can easily be compared with the composer, who is also a producer. The deejay as a creator of a unique set of music in front of an audience can also be placed in a diagram similar to the one proposed by Nash for composers.

**Figure 4.2: The process of (composing) less serious music.**

(Nash's model applied to the case of deejays).



In Figure 4.2, the different roles in the process that starts with the creator of the performance and ends with the audience in the case of deejays are shown. A deejay can be active in arts-related jobs that have the positive results of role versatility. Deejays active as party-organisers (Bart Skills' Voltt), label-owners (Tiësto's Black Hole Recordings), journalists, radio makers might increase their income and prestige by doing so. Role versatility can increase control over the destiny of the work of the creator. The increase in income and prestige it causes in the case of the composer are undoubtedly applicable to the case of deejays. When the deejay actually plays a role in the distribution of his work he gets more control over the performance. He decides where he distributes his work. And when a deejay organizes a successful party his prestige as a deejay might also get a boost.

In a broader sense, more control by taking other roles might lead to more work or positive career development. It is possible that deejays get active in another market at a certain point, like described in the artistic market model of Ijdens (Ijdens, 2002:60). It is not the sales-focused businessman who decides what is good, but the deejay himself. By being a label-owner, deejay/producers can release their own records to the market, deejay's that are also promoters or organizers of parties can promote their own music by booking and promoting themselves. Radio deejays can promote their own music on the radio and in a way 'teach' the audience.

In this research, the increase in income that art-related jobs in addition to the deejay-job can create is detached from the theory of role versatility. Prestige, as one of the positive effects, is not measured. The control over performance and distribution when the artist plays additional roles in the distribution of his music and product (as in the deejay set) and creates work or promotion for himself

(artistic activity) is the part of the phenomenon of role versatility that might serve as an explanation for multiple jobholding and is the 4th explanation of this typical phenomenon of the labour market for artists that is studied in this thesis.

*Hypothesis 4.1:*
*In arts-related jobs, deejays create work as a deejay and upgrade their career by 'taking the role of the other'. Nonarts jobs do not lead to this end.*

In the survey, deejays are asked to state if their arts-related and nonarts jobs have led to work as a deejay or upgraded their deejay-career in another way. By making a table per job and the answer on this question, the number of deejays that have benefited from 'taking the role of the other' are observable and demonstrate the number of deejays that have multiple jobs because of the benefits of 'taking the role of the other'.

## 4.5 Social capital

People need each other. Every newborn immediately has a network of social contacts in the sense of family members. In daily business life 'networking' has become a primary activity on the way to success. In the arts the benefits of networks and social contacts have been studied also. Howard S. Becker describes in 'Art Worlds' that art is actually a collective action (Becker, 1982). From the material-fabricant of the painter's canvas to the lunchroom employee who serves his lunch. Networks and relations are what Pierre Bourdieu has presented as 'social capital' (Bourdieu, 1972). To be able to get influence and power in (a part of) society, people should have economic capital in the first place. Yet cultural capital (knowledge, skills, education) and 'social capital' are also needed.

That relations and networks in general are important to climb the mobility-ladder sounds logical. Since deejaying is quite a lonely activity, working in arts-related jobs can bring the deejay important contacts that offer him increased career opportunities. In two different studies, Mark Granovetter focused on the role of contacts in networks and more specifically on the role of contacts in job-mobility (Granovetter, 1973, 1995). Boxman studied the relation between social networks and labour market positions among students who had graduated from higher education (Boxman, 1992). From his research he concluded that personal contacts are very important in relation to the allocation on the labour market, this is especially the case in professions of a higher level (Boxman, 1992: 175, 176).

'Weak ties' are more important in getting new information than strong ties are, but in most network studies the focus is on the latter (Granovetter, 1973).

With the strength of a tie, the time spent on the contact, the emotional contact and intimacy are implied. Granovetter predicts that when one person has a strong tie with person 2 and 3, persons 2 and 3 will also have a tie. Furthermore, he describes the existence of different networks and bridges between them. He observed that these bridges are always weak ties. People with whom you have good/often contact are in the same network as you and your other strong contacts. By 'weak tied' contacts, you enter a new network. Innovation, knowledge and information can therefore be found in the 'weak ties'.

In 'Getting a Job', Granovetter focuses on the dynamics of the information flow through networks to determine what the role of contacts is in building a career (Granovetter, 1995). Finding a job by information received from the personal set of contacts is seen as an informal method of finding jobs. Hiring an intermediary or applying for a job that was advertised is seen as an informal method of finding a job. The problem of the latter is that information about 'matching' is less available than in personal contacts. Granovetter researched professional, technical and managerial workers in Newton, Massachusetts who were all employed on a contract-basis and had changed jobs in the last five years. He concluded that 56% of his population got their job-information from personal contacts. Personal contacts can be divided in to family-relatives, friends and work contacts. Granovetter concluded that work contacts are the most used contacts in finding a job (68% against 31.4% family/friends). This seems to be logical because your work-contacts know your qualities (Granovetter, 1995). Weak ties are also more important than tight ones in this case; the weak contacts will have more new information because they do not overlap your strong-ties network. Another explanation is that getting a job through strong ties might negatively influence a friendship.

Networks are important in the development of ones career. Because of the lack of 'deejay-academies', the deejays in this research do not leave school with a bundle of contacts and skills to develop a career. By starting to deejay in a public place the first deejay-job-related contacts, the 'weak ties' and occupational contacts are made. Deejays who are also active as an organizer of parties, record-label owner, manager, bookings office-owner or record storeowner, might forge a network in which work as a deejay is created. If a deejay organizes a party, he gets to know other deejays and their managers, plus the owners of the venue. These people know what his qualities are after-wards and might hire him on their own for their (next) party. The same holds for the owner of the record store, record-label owner, manager and bookings office-owner. All these actors supply the arts-related labour market where people with the same passion for

music, depending on each other, are active. In this research, deejays are asked if they made any important contacts that were increasing their career prospects or amount of work. This was asked for arts-related and nonarts jobs. Arts-related jobs are more likely to bring important weak ties. The possible benefits and results of important contacts, is a reason for holding a particular job, even when it is not financially necessary.

*Hypothesis 5.1:*
*Arts-related jobs lead to contacts that are important for the career of the deejay; nonarts jobs do not lead to such important contacts.*

*Hypothesis 5.2:*
*Deejays that benefit from a contact they got by working in a certain job, will keep this job even when that would not be financially necessary.*

To determine if the first hypothesis is valid, deejays are asked if their jobs in addition to deejaying have led to contacts that are important for their work as a deejay. Next, the answers to this question are compared to the deejays answer on the question about keeping or dropping the job when it would financially be possible. By analyzing the relation between the level of important contacts and keeping or dropping the job, hypothesis two can be confirmed or rejected.

In this chapter, the chosen theories to explain multiple jobholding are described and various hypotheses are designed. The focus in this research is on the economic or financial motive to have multiple jobs (hypotheses one to three). Moreover, there is attention given to the theories that explain multiple jobholding from a more sociological view in hypotheses four and five. These explanations indirectly lead to career development and thus to a better economic situation. Motives for having multiple jobs such as an increase in status, learning important skills and other more personal kinds of rewards that people might get out of having a job, are not taken into account in this research.

## Chapter 5: Research & results

This chapter consists of three sections in total. It begins with a description of the method of research. Here there is attention given to the population, sample and responses. I also describe how I carried out my research, what problems I faced and which choices I made. In the second section, the results are analyzed. Finally, the research questions are answered in section three.

### 5.1 The research

#### 5.1.1 Population, sample and response

Because of the lack of qualifications for 'professional' deejays or any form of registration or public register, the theoretical population of this research consists of live-deejays who get paid for their deejaying activities, who were performing in the period January to June 2006 and who have the Netherlands as their home base. It is difficult to determine exactly how large this group of deejays are. I estimate that this number is around 500 persons.

As the internet is a perfect place to promote parties where deejays perform and for deejays to promote themselves, I chose it as the place to reach my population. The online encyclopedia of the Dutch Pop Institute provides a list of deejays. However, this list contains many ex-deejays and 'superstars',[2] so this list does not give a good overview of the different types of deejays. Another possibility of reaching the operational population to be studied was to look at the programs of Dutch clubs and select deejays that were scheduled to perform. I did not choose this method since this is a very indirect way of reaching people and there are problems of collecting responses.

Two large Dutch websites contain a list of deejays and live-acts, especially focused on dance music. The first one is GoMagazine.nl[3], which captures an alphabetical list of artists. The other one is DJGuide.nl[4] with a database where deejays can enter themselves or can be entered by their fans. The moderators only accept dance deejays that have performed at dance-events. I asked two of the deejays I used for my study whether the list of DJGuide.nl offers an accurate view of Dutch deejays. Both participants assumed that this was the best source. The list contains 589 Dutch deejays, which together form my operational population.

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[2] http://www.popinstituut.nl/zoeken/zoek.html?type=1&all=1&woord=DJ
[3] www.gomagazine.nl
[4] www.djguide.nl

But there are some deejays in this list that actually do not belong to this population. The list contains some 'double' names. Rogier Zeebregts is for example on the list under R and Z. On some websites I immediately discovered that deejays were not active (anymore), deceased or not even a deejay (the list contains some VJ's). The number of deejays I did not contact (because of these facts) includes 165 people. Therefore the actual operational population exists of 424 people.

Furthermore In the database of DJGuide.nl (Appendix 3), deejays are listed alphabetically and their home base country is represented with a flag. All Dutch deejays can easily be selected by looking at the flags. The list contains a mix of 'superstars' and beginning deejays. This makes it difficult to determine how many deejays on this list get paid for their work as a deejay. On the personal deejay-websites on djguide.nl e-mail addresses of deejays themselves or bookings-agencies can be found. I made a list of all the e-mail addresses of deejays or bookings agencies. Those deejays without a personal site I tried to trace by looking at the information given, googling and visiting other sites that contain information about deejays, like gomagazine.nl and partyflock.nl. 45 deejays could not be traced.

Finally, an e-mail was sent to 379 of the 424 deejays that could be reached and who matched my requirements. 300 of them did not reply to my e-mail and the following reminders (after three and five weeks). Six of the 379 respondents did not want to fill in the questionnaire because of privacy reasons or time constraints. I received 73 filled in questionnaires back, from which 64 questionnaires could be used in this research. The nine questionnaires that could not be used were because of the fact that the respondents were volunteers and not paid for deejaying, producers or did not fill in the form properly.
The e-mail sent out can be seen as an a-select sample out of the operational population. The group that was in first instance chosen contained 424 respondents. This is the operational population containing all Dutch deejays minus deejays that were listed twice or did not belong to the group. It is difficult to say what number of the 424 deejays really belongs to the operational population (deejays who get paid for their activities). In this group are volunteers and deejays that are not active anymore.

73 of the 424 (including non-traceable) deejays have filled in the questionnaire, which is a response of 17.2%. 64 questionnaires delivered the data needed. When we compare that to the group of deejays approached (379), the response is 16.8%. This response rate when compared to research conventions is a very low one. The statements that I make will be primary valid for the

respondents in this research study. Firstly, because of the uncertainty of the number of deejays the list of DJGuide.nl was chosen as a source from which to select deejays. It is not clear how many Dutch deejays on this list are still active and active as a 'professional' deejay. The collected data comes from deejays standing on the bottom and top of the career ladder. Because of these reasons, I assume that the findings in this research are of value although further research is needed.

### 5.1.2 Method

To answer the research questions in this thesis, different hypotheses were designed and explained in the previous chapter. The research model that formed the starting point is that of the empiricist. Theories are described and hypotheses are designed based on these theories. These hypotheses are tested to falsify or support the hypotheses. Since the data was not readily available, it was collected by sending out a questionnaire by e-mail, to 379 deejays that were registered at djguide.nl. The questionnaire is attached in English (Appendix 1) and Dutch (Appendix 2). This method is chosen because of time-reasons. The questionnaire consists of three parts that ask the deejay about his situation in the first six months of 2006. Answers to two questions, including whether the deejay was active in the first part of 2006 and whether he gets paid for his activities, serve as the criteria for selecting deejays for this research.

- Part 1 – personalia:
  in this part general personal details are asked like age, gender and level of education.
- Part 2 - professional practice / labour market position:
  this part contains questions about the way in which the deejay is active, content and frequency of his work, income and possibilities to get work as a deejay.
- Part 3 – combining multiple jobs:
  this part consists of seven questions about combining several jobs. Firstly, deejays are asked to state if they have multiple jobs, how much of their time they spend on it and which percent of their income is from the different jobs. Next they are asked if the jobs lead to important contacts, if they create work as a deejay by working in another job and if the jobs develop special skills that they think are important. Furthermore, they are asked to state how much they appreciate their different activities, if they would like to spend more time on the activities if there was more work and if they would quit their additional jobs if the income from their work as a

deejay would cover the income earned from the other jobs. Finally the respondents can state if they would like to receive a copy of the thesis and there is room to leave a comment.

### 5.1.3 Problems and choices

The questionnaire was sent to three people (at random) to try it out. Although the response in this sample was ok, the questionnaire was not filled in fully by all respondents in this research. This has had some consequences. A couple of respondents mixed their professional activities with activities they have as a volunteer. I assume that they wanted to 'share' that they participate in these activities as mentioned in the questionnaire. In future research I would consider choosing open questions.

In the questionnaire, I treated deejaying and producing as one activity. All producers in this research are deejays; but not all deejays are producers. Producing dance-music and performing / playing it for an audience are strongly related to each other. The activities can both be seen as 'artistic' but if I would conduct this research again I would split the two activities.

Furthermore, some questions might not have been clear enough for the people who filled in the questionnaire. I did not want to give too much infor-mation because that would lead respondents to a certain answer. Nevertheless, some questions could have been clearer in describing the situation and circum-stances ('if you…would you…'). In future research I would consider holding interviews rather than using a questionnaire.

Finally, respondents did not fill in the questions concerning payments and the hours spent per job properly. Therefore I had to skip some cases which are the missing values in this research.

### 5.2 Results

All results are related to the period during which the data was collected. Deejays were asked to describe their average situation in the months January – June 2006 and answer some questions about their current situation (June 2006). Because of the low number of observations in some cases, the analysis is mostly limited to descriptions on the basis of counted frequencies and cross tabs.

### *5.2.1 Personalia*

95.3% of the respondents in this research are male, 4.7% are female. The average year of birth is 1977, so the average age of the group of respondents is some where around 30 (Figure 5.1).

The Netherlands is divided into twelve provinces. The respondents are mainly coming from three of the provinces, namely: Noord-Holland, Zuid-Holland and Noord-Brabant (Figure 5.2). A decent geographical distribution is not found. The 'Randstad' (the most active region) is actually represented very well. 15 deejays are based in Amsterdam, one of the cities where clublife and dance-culture is alive and pioneering.

Almost 40% of the respondents are in, or have finished, higher education. 30% have finished middle education. 26.5% (17) of the respondents have only finished secondary education (Figure 5.3). This can be explained by the number of 'young' respondents, born between 1983 and 1987 (9 respondents) that are still in school.

**Figure 5.1**
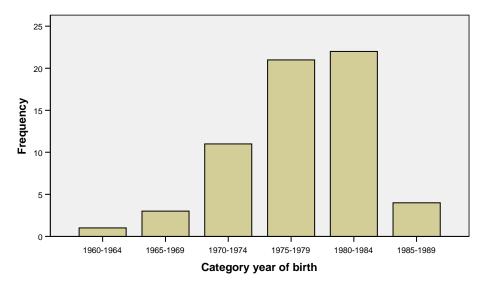
**Partition of respondents' year of birth**
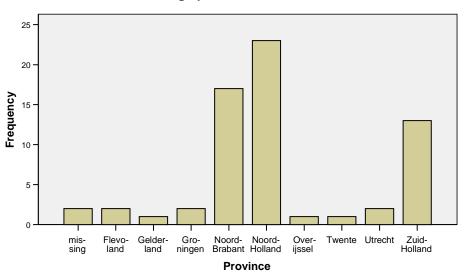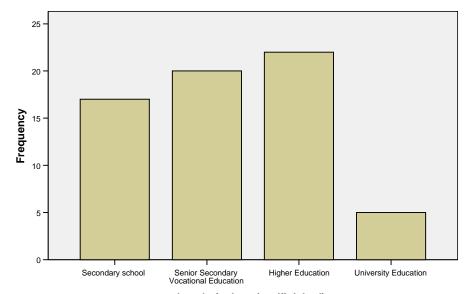


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**Figure 5.2**

### Geographical distribution



**Figure 5.3**
### Respondents level of education

### 5.2.2 Professional practice

Respondents were asked to describe their primary occupation. 28 respondents (43.8%) named particularly 'deejay' or 'artist' as their main occupation. One respondent did not answer this question and more than half of the respondents (54.7%) described their primary profession not as 'deejay' or 'artist'. These 35 respondents, wrote down their profession: application administrator, architect, assistant manager, composer, conference organizer, consultant, debtor administrator, designer (4), facility worker, graphic designer (2), helpdesk worker, insurance reporter, manager (4), music publisher, painter, process operator, producer/booker, project manager, sound & light technician, student, system administrator, teacher and one respondent put 'various' activities as his main occupation. A variety of primary professions were found. Striking are the large number of people active in design; seven out of 35 respondents are active in design. Besides, five of the 35 respondents are students.

Deejays can work alone, be part of a band or part of a deejay-collective. 85.9% (55) of the deejays in this research are only active as solo deejay, seven deejays are active in a band and solo, and only one deejay is active in a band, collective and as a solo artist.

Respondents were asked to describe which styles of music they perform and they could list as many styles as they wanted. House (62.5%), techno (26.6%) and electro (23.4%) are the styles that were mentioned most. However, trance (9.4%), groove (12.5%), club (17.2%), urban (12.5%), minimal (12.5%) and eclectic (4.7%) are also styles deejays are active in. Styles that were mentioned once were drum 'n' bass, crossover, top 40, progressive, lounge and disco.

Deejays are asked about their average number of performances in different locations. The answer to this questions shows that there is a huge variation between the deejays involved in this research. Firstly, Dutch clubs were the places where almost all deejays performed during the first six months of 2006. There are examples of deejays performing just once in a Dutch club and deejays performing 110 times in a Dutch club. 63 (98.4%) respondents performed in a club, on average they did this 23.44 times. 36 deejays have performed in a club outside the Netherlands, or 7.97 times on average. This varies from one performance to 180 performance times in the researched period. 36 deejays performed in a Dutch café with an average of 7.09 times. 44 deejays performed at a Dutch party with an average of 3.52 times. 14 deejays have performed at a party outside the Netherlands with an average of 1.5 times. 39 deejays have performed at a festival in the Netherlands with an average of 1.81 times. 12 deejays have performed at a festival outside the Netherlands with an average of

0.73 times. Deejays were asked to give examples of the places they performed in the first half-year of 2006. Almost no deejay responded to this question. It is therefore difficult to draw conclusions about the nature of the clubs and festivals.

**Figure 5.4**
**Sort of project / performance**



**Sort of project / performance**

Deejays can perform in once-only events at various places. Many deejays that are active for a longer time have a 'residence' at a club. In Table 5.4 the numbers of deejays performing mainly at once-only events (12, 18.75%), returning projects (15, 23.43%) and at a combination of these two options (37, 57.8%) are shown. The respondents mainly perform at a combination of once-only and returning projects.

Clubs can give deejays a permanent contract or a temporary contract. Deejays can also work as self-employers. In this research 84.8% (54) of the deejays were self-employed as a deejay. 3.1% (2) of the responding deejays have a permanent contract and 12.5% (8) deejays have their own company with personnel. In the last case, some deejays have filled in the question for their nonarts work.

Among the deejays active on the labour market are some that can get enough work and less successful deejays that do not share this benefit. Of the respondents in this research, 23.4% state that they cannot easily get work, 39.1% respond that they can get work fairly easy, 14.1% easy and 21.9% very easy.

Producing music is related to deejaying. Some performing deejays use their own tracks in their set. In the research, 64.1% of the deejays (41) do produce music by themselves. 62.5% use their own music and that of others during a set, 34.4% only uses only the material of others. Only 15.6% of the deejays (10 respondents) thought that performing as a deejay was 'unique'. In the second chapter, I discussed the creativity of the deejay. Many of the respondents in this research did not find themselves very artistic. 14 other deejays revealed that they are also active as artists in another way: i.e., designer, musician, composer of commercials and video editor.

Finally, 87.5% of the respondents are dependant on their own sources of income only. 12.5% of the respondents depends on support of partners and study financing. 84.4% (54) of the respondents were holding multiple paid jobs in the first six months of 2006.

### 5.2.3 Explaining multiple jobholding

The following sections present the results concerning the reasons for having multiple jobs. As in some cases there are not enough observations to calculate association measures, I have had to rely only on frequencies and cross tabulations.

Arts-related and nonarts jobs are analyzed separately because it is important to know how many respondents are active in the different jobs. 24 respondents (35.9%) were working as organizers/ programmers in the first six months of 2006, 8 respondents (12.3%) were active as promoters, 8 respondents (12.3%) as label owners, 6 respondents (9.2%) as owners of a bookings office, 9 respondents (13.8%) as a manager, zero respondents were active in a record shop as an owner, 4 respondents (6.2 %) have their own radio program and 38 responding deejays were active in nonarts jobs (58.5%).

### 5.2.3.1 Risk diversification

In order to determine whether the following two hypotheses can be confirmed or rejected, respondents that have deejaying as their main occupation and do not have other sources of income were selected out of the total number of cases.

Hypothesis 1.1:
Deejays that experience uncertainty on the labour market for deejays, will have more arts-related and/ or nonarts jobs next to their job as a deejay than deejays experiencing no or less uncertainty on the labour market.

Hypothesis 1.2:
Deejays that experience uncertainty on the labour market for deejays, will keep their arts-related

*and nonarts job even when it would not be financially necessary.*

Respondents that do not have deejaying as their main profession, but more as a nice, paid hobby do not rely on the uncertainty in the market for deejays. For respondents with other sources of income the theory is not applicable, as they have balanced risk already with these other income sources. Three characteristics of an 'uncertain' market to supply labour to, were distinguished for this analysis: self-employment, mainly once-only events and not easy or fairly easy getting work as a deejay suggest uncertainty on the labour market. As all deejays in this selection are self-employers or an owner of a business, the first factor is not further taken into account.

22 respondents have deejaying as their main occupation and do not have other income sources than paid work. They do not get subsidised or get supported by their partner. Of these respondents, five respondents do not have other jobs next to deejaying. The other 17 are multiple jobholders. All of these respondents can easily get a job. All respondents state they can quite easy (8), easy (4) or very easy (5) obtain work as a deejay. The greater part of the respondents can quite easily get a job. Table 5.1 shows that the respondents that can quite easily get a job do have more often more than two jobs next to deejaying, two respondents have three jobs and two respondents have five jobs, the average number of jobs is 2.6 next to deejaying. Respondents that can easily or very easily find a job have no more than two jobs next to deejaying. On average they have 2.5 jobs (easy to get a job) and 1.6 jobs (very easy to get a job). Hypothesis 1.1 is supported in this case, but not very convincingly.

Ten respondents that see deejaying as their main occupation, do not have other sources of income and are multiple jobholder, have once only and returning projects, three have only returning projects and four have only once only events. The average number of jobs is 2.1 for the first group, 2.7 for the second and 2.5 for the third. If hypothesis 1.1 is supported, we would find a decrease in the number of jobs as the easiness of getting a job rises. As this cannot be found that clear, hypothesis 1.1 is not supported in this case.

**Table 5.1**

**Cross tabulation of how easy it is to get work as a deejay and the number of jobs held next to the job as a deejay/ producer**

| How easy get work as a dj? | | Number of jobs next to deejay/producer | | | | | Total |
|---|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | |
| Quite easy | Count | 1 | 3 | 2 | 2 | 0 | 8 |
| | % within How easy get work as a deejay? | 12,5% | 37,5% | 25,0% | 25,0% | ,0% | 100,0% |
| Easy | Count | 1 | 2 | 0 | 0 | 1 | 4 |
| | % within How easy get work as a deejay? | 25,0% | 50,0% | ,0% | ,0% | 25,0% | 100,0% |
| Very easy | Count | 2 | 3 | 0 | 0 | 0 | 5 |
| | % within How easy get work as a deejay? | 40,0% | 60,0% | ,0% | ,0% | ,0% | 100,0% |
| Total | Count | 4 | 8 | 2 | 2 | 1 | 17 |
| | % within How easy get work as a deejay? | 23,5% | 47,1% | 11,8% | 11,8% | 5,9% | 100,0% |

In the selected group are also five respondents who are deejays (main occupation) and not holding multiple jobs. Besides they do without other sources of income and can easily get a job and have returning or a combination of returning and once only gigs. These respondents can very easily get a job in two cases, easy in one case and not easy in one case. One respondent answered she (!) has an agent but has a difficult style to book. She can make a living out of it so I would say she can easily get work. Of the five deejays, four work as self-employers and four respondents have mainly a combination of once-only and returning projects, and one respondent has mainly returning projects. These results do support hypothesis 1.1, but self-employment is not a factor that influences multiple jobholding.

Other results show that this group of deejays is characterized by a large number of gigs compared to the average. All five deejays score far above the average number of gigs in all cases. These deejays have for example performed 50 times in a club during the first six months of 2006, on average this is 23 times for the total group of responding deejays in this study.

Two of the multiple jobholding respondents deal with both factors of risk, have primary once-only projects and can 'quite' easily find work as a deejay. When the other characteristics of these deejays are analyzed they actually can easily make a living. They perform 7 and 20 times in clubs outside the Netherlands and 10

and 30 times in the Netherlands. They play different styles of music. One of the deejays also has a radio show (50% of his income) and an income between 15.000 and 30.000 Euros, he would work less in his radio show job when earning enough as a deejay. The other respondent works as a DJ (10% of income), programmer/ organizer (50%), manager (20%) and promoter (20%) and has a year-income of 30.000-45.000 Euros. He would keep working in all his other jobs even when his work as a deejay would compensate.

Another approach to test hypothesis 1.2 is to analyse the relation between the uncertainty on the labour market and the number of jobs for al 22 respondents (multiple jobholders and non multiple jobholders). The outcome of this analysis is presented in table 5.2 and 5.3. If we look at the total group of respondents in this research that view deejaying as their main activity, there is no clear relation between the number of jobs and the ease with which work as a deejay is received. There is also no clear relation between the nature of the projects and the number of jobs (see table 5.3).

**Table 5.2**
**Crosstab of the the number of jobs next to deejaying and the ease with which work as a deejay is received.**

| How easy get work as a deejay? | | Number of jobs | | | | Total |
|---|---|---|---|---|---|---|
| | | Zero (0) | One (1) | Two (2) | Three till five (3-5) | |
| Not easy | Count | 1 | 0 | 0 | 0 | 1 |
| | % within How easy get work as a deejay? | 100,0% | ,0% | ,0% | ,0% | 100,0% |
| Quite easy | Count | 0 | 1 | 3 | 4 | 8 |
| | % within How easy get work as a deejay? | ,0% | 12,5% | 37,5% | 50,0% | 100,0% |
| Easy | Count | 1 | 1 | 2 | 1 | 5 |
| | % within How easy get work as a deejay? | 20,0% | 20,0% | 40,0% | 20,0% | 100,0% |
| Very easy | Count | 2 | 2 | 3 | 0 | 7 |
| | % within How easy get work as a deejay? | 28,6% | 28,6% | 42,9% | ,0% | 100,0% |
| Missing | Count | 1 | 0 | 0 | 0 | 1 |
| | % within How easy get work as a deejay? | 100,0% | ,0% | ,0% | ,0% | 100,0% |
| Total | Count | 5 | 4 | 8 | 5 | 22 |
| | % of Total | 22,7% | 18,2% | 36,4% | 22,7% | 100,0% |

**Table 5.3**

**Crosstab of the the number of jobs next to deejaying and the nature of the projects.**

| Nature of the projects | | Number of jobs | | | | Total |
|---|---|---|---|---|---|---|
| | | Zero (0) | One (1) | Two (2) | Three till five (3-5) | |
| Once only | Count | 0 | 1 | 2 | 1 | 4 |
| | % within Nature of the projects? | ,0% | 25,0% | 50,0% | 25,0% | 100,0% |
| Returning projects | Count | 1 | 0 | 2 | 1 | 4 |
| | % within Nature of the projects? | 25,0% | ,0% | 50,0% | 25,0% | 100,0% |
| Combination | Count | 4 | 3 | 4 | 3 | 14 |
| | % within Nature of the projects? | 28,6% | 21,4% | 28,6% | 21,4% | 100,0% |
| Total | Count | 5 | 4 | 8 | 5 | 22 |
| | % within Nature of the projects? | 22,7% | 18,2% | 36,4% | 22,7% | 100,0% |

    To test hypothesis 1.2 (deejays that face uncertainty on the labour market will keep their arts-related and nonarts job even when that would not be financially necessary), for all nonarts and the arts-related jobs in total a cross tabulation is made of the factors of uncertainty on the labour market and the behaviour when it is not financially necessary to work in the (non) arts-related job(s). Table 5.4A and 5.4B show that there is no relation between the factor how easy it is to get work as a deejay and the preferred time spend on arts-related and nonarts work when that would not financially possible. Table 5.5A and 5.5B show us the same for the factor 'nature of the projects'. Hypothesis 1.2 is not supported.

**Table 5.4A**

**Cross tabulation of the ease to get work as a deejay and the preferred time spend on arts-related jobs when it would not be financially necessary.**

| How easy get work as a deejay? | | Preferred time spend on job when not financially necessary | | | |
|---|---|---|---|---|---|
| | | Less | Same | More | Total |
| Not easy | Count | 0 | 0 | 0 | 0 |
| Quite easy | Count | 5 | 10 | 3 | 18 |
| Easy | Count | 5 | 2 | 2 | 9 |
| Very Easy | Count | 0 | 4 | 2 | 6 |

**Table 5.4B**

**Cross tabulation of the ease to get work as a deejay and the preferred time spend on nonarts jobs when it would not be financially necessary.**

| How easy get work as a deejay? | | Preferred time spend on job when not financially necessary | | | |
|---|---|---|---|---|---|
| | | Less | Same | More | Total |
| Not easy | Count | 0 | 0 | 0 | 0 |
| Quite easy | Count | 1 | 1 | 0 | 2 |
| Easy | Count | 5 | 1 | 0 | 6 |
| Very Easy | Count | 0 | 0 | 0 | 0 |

**Table 5.5A**

**Cross tabulation of the nature of the projects of the deejay and the preferred time spend on arts-related jobs when it would not be financially necessary.**

| Nature of the project | | Preferred time spend on job when not financially necessary | | | |
|---|---|---|---|---|---|
| | | Less | Same | More | Total |
| Once only | Count | 1 | 6 | 1 | 8 |
| Returning | Count | 0 | 2 | 3 | 5 |
| Combination | Count | 7 | 8 | 2 | 17 |

**Table 5.5B**

**Cross tabulation of the nature of the projects of the deejay and the preferred time spend on nonarts jobs when it would not be financially necessary.**

| Nature of the project | | Preferred time spend on job when not financially necessary | | | |
|---|---|---|---|---|---|
| | | Less | Same | More | Total |
| Once only | Count | 3 | 0 | 0 | 3 |
| Returning | Count | 0 | 1 | 0 | 1 |
| Combination | Count | 3 | 1 | 0 | 4 |

### 5.2.3.2 Standard model of labour supply

To test if the standard model of labour supply is applicable in the case of deejays, a hypothesis is designed to test this; a deejay would spend more time on the job with the highest wage when possible (Hypothesis 2.1).

To test the hypothesis, per deejay the hourly income per job is measured by dividing the income by time. For example a deejay that spends 20 hours per month on job X and gets 30% of his income out of that job, gets 1.5% of his income per month out of one hour of work at this job. Some deejays did not fill in the question properly, but from the information provided I could determine which job earns enough income.

For all deejays the job, which offers them the most income per hour, is measured. It is important to keep in mind that 'income' in this case is only the money part of the wage. I ignore other sorts of income. Besides the deejays did approximate their average number of working hours and amount of income so this is not 100% precise. Furthermore, I treat the income and hours spent hours at the present situation. A cross tab of the job (per deejay) that delivers the highest income of the total jobs a deejay has and the statement of working more or not more in this job, provides the information of whether to support or drop the hypothesis.

Of the multiple jobholders, 40 respondents filled in the related question in a proper way. When we look at the results in Table 5.6, the jobs with the highest income are connected to the demand when there would be more work. In 60% of the cases, the respondents will work more in the job with the highest wage (24 out of 40). When we analyse the observations per job, it is clear that deejaying is in most cases the job with the best wage. With the other jobs (except for that of the label owner, one observation), the greater part of the respondents would spend less time. So they will not choose the financially most attractive job.

Hypothesis 2.1 is supported when we look at the arts, arts-related and nonarts jobs together. In 24 out of the 40 cases, the best paid job is a job in which one would spend more time. When we look closer at the data it is viewable that almost all best paid jobs are the deejay/ producer-job.

**Table 5.6**

**Cross tabulation of the best paid jobs of the respondents ((non) arts-related) and the preferred time spend on this job when there would be more work.**

| Job | | Spend more time on job when possible? | | |
|---|---|---|---|---|
| | | Yes | No | Total |
| DJ/ producer | Count | 19 | 2 | 21 |
| Organizer/ programmer | Count | 1 | 5 | 6 |
| Promoter | Count | 1 | 1 | 2 |
| Label owner | Count | 1 | 0 | 1 |
| Booker | Count | 0 | 1 | 1 |
| Other | Count | 2 | 7 | 9 |
| Total: | Count | 24 | 16 | 40 |

### *5.2.3.3 Work Preference*

To state whether Hypotheses 3.1, 3.2, 3.3, 3.4 and 3.5, 3.6 and 3.7 can be supported, five aspects can be analyzed.

*Hypothesis 3.1:*

*Deejays will appreciate their arts jobs more than their arts-related and non-arts jobs.*

*Hypothesis 3.2:*

*Artists will spend more time on their arts job if that is possible.*

*Hypothesis 3.3:*

*Artists will work in arts jobs even when their nonarts jobs do pay better.*

*Hypothesis 3.4:*

*Artists will work less in their arts-related and nonarts jobs if the arts job offers a sufficient income.*


*Hypothesis 3.5:*

*Deejays will appreciate their arts and arts-related jobs more than their nonarts jobs.*

*Hypothesis 3.6:*

*Artists will spend more time on their arts and arts-related jobs if that is possible.*

*Hypothesis 3.7:*

*Artists will work in arts and arts-related jobs even when their nonarts jobs do pay better.*


Firstly the appreciation for deejaying/ producing is compared to the arts-related and nonarts jobs. Secondly it is then analyzed how many respondents would spend more time on their work as a deejay/producer when this would be possible and how many deejays would drop arts-related and nonarts jobs when that would be financially possible. Furthermore, there will be an analysis of how many deejays work as deejays/ producers who earn more money in arts-related and nonarts jobs. Finally, I analyze how many deejays work as a deejay/producer and still work in arts-related and nonarts jobs.

By making a cross tab of the appreciation of work as a deejay/ producer and the other jobs, something can be said about the degree of appreciation for the arts job. An example is presented below in Table 5.7. Of the 24 organisers/ programmers; ten respondents appreciate their work as a deejay/producer as equally (sum of the similar appreciation of the jobs: 8+2), whereas 14 appreciate organizing/ programming less (1+4+9). Of the promoters, ten respondents appreciate this job less than deejaying/ producing, one as equal. Of the eight label owners, five respondents appreciate this job and deejaying as equal, three as less. Of the bookers, one respondent values this job higher than deejaying/

producing, one as equal and three less. Of the managers; nine respondents value this job less than deejaying/ producing and one as equal. Of the radio show hosts; three respondents value this job and deejaying/ producing just as much as their work as a deejay/ producer. Of the 32 'other' jobs, 25 respondents see this job as less valuable than deejaying/ producing, seven as equal and zero as more appreciated.

Only in two cases, an arts-related job (radio host and booker) was appreciated more than the job as a deejay/ producer. In all other cases the arts related jobs (21 of 64 arts-related jobs) and nonarts jobs (7 of 32) are appreciated as equal or less (41 of 64 in arts related jobs and 25 of 32 in nonarts jobs). Hypothesis 3.1 is supported.

**Table 5.7**
**Cross tabulation of the Appreciation of the job deejay/ producer and organizer/ programmer.**

| How much is the job deejay / producer appreciated? | | How much is the job organizer/ programmer appreciated? | | | | |
|---|---|---|---|---|---|---|
| | | Not applicable | Average | High | Very High | Total |
| Average | Count | 2 | 0 | 0 | 0 | 2 |
| | % within How are jobs appreciated? | 7,7% | ,0% | ,0% | ,0% | 4,0% |
| High | Count | 5 | 1 | 2 | 0 | 8 |
| | % within How are jobs appreciated? | 19,2% | 20,0% | 18,2% | ,0% | 16,0% |
| Very high | Count | 19 | 4 | 9 | 8 | 40 |
| | % within How are jobs appreciated? | 73,1% | 80,0% | 81,8% | 100,0% | 80,0% |
| Total | Count | 26 | 5 | 11 | 8 | 50 |
| | % within How are jobs appreciated? | 100,0% | 100,0% | 100,0% | 100,0% | 100,0% |

Another approach to state if hypothesis 3.1 can be supported is to measure the median of the appreciation of the three types of jobs. The median of the appreciation of the arts job (very high: 4) is higher than that of the arts-related (between average and high: 2.75) and nonarts jobs (between average and high: 2.66). Hypothesis 3.1 is supported again.

To state if Hypothesis 3.2 (artists will spend more time on their arts job if that is possible) is supported; frequencies are counted for the supply of the different jobs if there would be more demand on the market. 79.6% percent of the deejays in this research would spend more time at this job if there would be more

demand. For the job of label owners and organisers/ programmers this is 50% (of eight respondents and 12 respondents) and for managers this is 66,6%(out of nine respondents). For the radio shows this is 100%. Hypothesis 3.2 is supported by these results.

To test hypothesis 3.3 whether 'driven' artists will work in arts jobs even when their nonarts jobs do pay better, I analysed the data on the basis of measures done in the case of testing hypotheses 1.1 and 1.2. In this research are 16 respondents of 38 with a nonarts job that are active as a deejay/producer while their nonarts job pays better. This supports the hypothesis.

Hypothesis 3.4 (artists will work less in their arts-related and nonarts jobs if the arts job offers a sufficient income) asks for an analysis of the action of the respondent when the income earned from deejaying/ producing is sufficient. Of the 27 organizers/ programmers that did answer the question about spending less, the same or more time on this job when the income out of deejaying was sufficient, seven would work less hours, 14 the same and six more. The hypothesis is not supported in this case. Of the twelve promoters, five respondents would work less, four the same and three would spend more time in this job. Which does not support the hypothesis. Of the eight label owners, six would keep their job, which does not support the hypothesis. For bookers, this is three out of five, which also does not support the hypothesis. Of the eight managers; three respondents would spend less time at their job as a manager, four the same and one more; this does not support the hypothesis. Of the five radio show hosts, three would keep spending the same time on their job, one would spend more and one less time. Of the nonarts jobs (29 respondents), 18 would spend less time, 9 the same and two more, this supports the hypothesis. Hypothesis 3.4 is supported in the case of nonarts jobs wherein 62% of the respondents would work less hours in this type of job when the arts-income would rise. The hypothesis is not supported for the arts-related jobs as 72% of the respondents would work more or the same time in this job.

In order to determine if hypothesis 3.5 whether 'driven' deejays will appreciate their arts and arts-related jobs more than their nonarts jobs can be supported, I go back to the median that is counted for testing hypothesis 3.1. The hypothesis is supported, but no is a clear way as the medians lay next to eachother (2.75 against 2.66). By testing hypothesis 3.1 a statement is already made on the appreciation of arts jobs in relation to arts-related and nonarts jobs. Hypothesis 3.5 is only not supported in the case of promoters. In 14 out of the 26 total cases, the arts related job is appreciated more than the nonarts job. That is in 53.85% of the cases, which supports the hypothesis.

The analysis for testing hypothesis 3.2 can also be used to test hypothesis 3.6. Would artists spend more time on their arts and arts related jobs if that is possible? 50% of the organizers/ programmers would do so, 50% of the label owners, 36% of the promoters, 50% of the bookers, 66.6% of the managers, and 100% of the radio show hosts would spend more time. 27.3% of the nonarts jobs would spend more time. The hypothesis is supported.

Finally, hypothesis 3.7 is tested by looking at the deejays that are earning their highest wage from nonarts work. Only two of them are also working in arts-related jobs. The hypothesis is not supported.

### 5.2.3.3 Role versatility

In the survey, deejays are asked to state if their arts-related and nonarts jobs have lead to work as a deejay or upgraded their deejay-career in another way. Furthermore, they are asked if they would keep their arts-related and nonarts jobs when it would not be financially necessary. From the data collected, a cross tabulation is made per arts-related and nonarts jobs. By analyzing frequencies, something can be said about the appearance of arts-related and nonarts jobs in which work as a deejay/ control is generated and the importance of these jobs in relation to the function of being able to create/ control the in work. The hypothesis that will be tested is:

*Hypothesis 4.1:*

*In arts-related jobs, deejays create work as a deejay and upgrade their career by 'taking the role of the other'. Nonarts jobs do not lead to this end.*

Of the 24 respondents that are active as an organizer/ programmer, 22 (87.5%) state that they control their work as a deejay by working as an organizer/ programmer. Five of the respondents explicitly state that they organize their own party and are residence deejay of that party. Two deejays mention the idea of 'reciprocity': as a programmer they book a deejay that is also a programmer, next time this person books the person who earlier booked him. Hypothesis 4.1 is supported in the case of organizing/ programming.

After analyzing the role of role versatility and the preferred time spent on the different jobs, a conclusion cannot be clearly reached. Of the eight respondents that were active as promotors in the period of research, four of them (50%) state that they have benefited from 'taking the role of the other'. Three respondents will work less in this job if it was financially possible, one respondent would work more in this job.

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Of the eight record label owners, two respondents have created work as a deejay by working as a label-owner. There is no clear difference between the answer on the question about working more, less or the same time in this job when it comes to respondents that do and do not benefit as a deejay from their work as a promoter. As an example the respondents state that they promote their own music on their own label.

Half of (three respondents) the owners of bookings offices in this research have created work as a deejay in this arts-related job. One of them would like to spend less time on this job if it were not be financially necessary, the two others would like to spend the same time on this job.

Five of the nine managers state that they benefit from their second job when it comes to deejaying. Of these five respondents, three want to spend the same time on this job when it would not be financially necessary, one would like to spend more time on this job and the answer of the fifth respondent was missing.

Of the four respondents that have a radio show, two state that they have improved their deejay career with their radio program. They would like to spend the same and more time on this job even when it would not be financially necessary. One deejay explicitly states that his radio program lead to international bookings.

When al arts-related job are taken together, in 40 of the 62 cases (64.5%) the arts-related job does lead to a benefit of role versatility. In nonarts jobs this is 11 out or 36 cases (30.5%). Hypothesis 4.1 is supported.

### 5.2.2.4 Social Capital

In the survey, deejays are asked to state if their arts-related and nonarts jobs have lead to important contacts. Furthermore, they are asked if they would keep their arts-related and nonarts jobs when it would not be financially necessary. From the data collected, a cross tabulation is made per arts-related and nonarts job. By analyzing frequencies, something can be said about the appearance of arts-related and nonarts jobs in which contacts play an important role and the importance of these jobs in relation to the function of being able to create/ control the work.

*Hypothesis 5.1:*

*Arts-related jobs lead to contacts that are important for the career of the deejay; nonarts jobs do not lead to such important contacts.*

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*Hypothesis 5.2:*

*Deejays that benefit from a contact they got by working in a certain job, will keep this job even when that would not be financially necessary.*

*Programmer/ organizer*

Of the 24 deejays who are also active as an organizer or programmer, 12 (52.2%) state that this job leads to important contacts. 8 (34.8%) of the deejays state that the job sometimes leads to important contacts. As an example of a result of an important contact, ten deejays mention explicitly that their contacts have led to performances/ bookings. In Table 5.8 the exact frequencies are shown; one organizer/ programmer did not answer this question.

There are not enough observations to use an association measure, but when we look at the frequencies, the greater part (16) of the respondents that state that their job leads sometimes or often to important contacts, wants to keep working the same time in that job or even spent more time at this job.

**Table 5.8**

**Cross tabulation. Does the job as organizer/ programmer lead to important contacts and is this job kept when it would not be financially necessary? (1 missing value)**

| Does job lead to important contacts? | If deejay-income increases: spend more, less or the same time on job as organizer/ programmer? | | | |
|---|---|---|---|---|
| | Less | Same | More | Total |
| Never | 2 | 0 | 0 | 2 |
| Almost never | 0 | 0 | 1 | 1 |
| Sometimes | 2 | 4 | 2 | 8 |
| Often | 2 | 10 | 0 | 12 |
| Total | 6 | 14 | 3 | 23 |

*Other arts-related jobs*

Of the eight promoters, four (50%) state that their work as a promoter never, or almost never, leads to important contacts. Two of the respondents of this group state that they want to spend less time at this job when that would financially be possible, one would spend more time on this job in that situation and one would spend the same time on the job.

Two of the responding promoters state that their work does often lead to more contacts (25%), one of them would spend the same time at this job when that would be financially possible, the other would spend more time at this job.

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Finally, two promoters (25%) state that their job does sometimes lead to important contacts; nevertheless, these respondents would not spend more time at this job.

There are not enough observations to make clear statements, but striking is that the promoters that often get important contacts out of their job, would spend more time or the same time on this job if it would not be financially necessary.

*Label owners*

Of the nine label owners in this research, eight state that this job sometimes leads to important deejay contacts. Five of these respondents state they would spend the same time at this job even when it would not be financially necessary, one would spend more time at this job and two respondents did not fill in the question (missing value). Besides one label owner states that his job often leads to important contacts, and that he would spend the same time on this job when it would be financially possible. No label owners state that their job does not lead to important contacts and none of them would spend less time on this job.

*Owner bookings office*

Of the six respondents that have their own bookings office, one respondent states that there are no important contacts coming out of this job, one states this is sometimes the case and two state this is often the case. There is no relation between the importance of contacts and the time respondents want to spend on this job, even when it would not be financially necessary. There are two missing values.

*Manager*

Nine respondents in this research are managers of themselves or other artists. Seven of them filled in the questions about the importance of contacts and the time they would spend on their manager activities when that would not be financially necessary (two missing values). All seven respondents describe their job as a manager as sometimes (four respondents) or often (three respondents) leading to important contacts (Table 5.9). Only one of the deejays that states the job does often lead to important contacts, would spend more time on the job when financially possible. In total, three deejays would spend less time at this job and three would keep working in this job even when it would not be financially necessary. There is no relation between these two variables (Table 5.9).

**Table 5.9**

**Does the job as a manager lead to important contacts and would you drop this job if it would be financially possible?**

**Count**

| Does the job lead to important contacts? | | If deejay-income increases: spend more, less or the same time on job as manager? | | | Total |
|---|---|---|---|---|---|
| | | Less | Same | More | |
| Some times | Count | 2 | 2 | 0 | 4 |
| Often | Count | 1 | 1 | 1 | 3 |
| Total | Count | 3 | 3 | 1 | 7 |

*Radio show presenter*

Of the four respondents that have their own radio show, three persons state that this job sometimes leads to important contacts. There is no clear relation with the time these respondents would spend on this job when it would not be financially necessary.

*Nonarts jobs:*

38 deejays are active in nonarts jobs (58.5% of the total group of respondents); they have one, two or three jobs next to their deejay activities.

The jobs are separately imported; the first, second and eventually third job next to deejaying, are separately analyzed. I analyzed the jobs in this case, not per respondent. There are statements made over 37 jobs of the respondents in this research. 21 jobs do not lead to important contacts; 12 do lead to important contacts sometimes and 4 often. Only of 27 respondents the relation to keeping/ dropping this job could be shown; the main part of the respondents would work less time in his nonarts job.

**5.3 Conclusion**

From the analysis, it can be concluded that some hypotheses are supported and some are not. The analysis enhances the next general outcomes:

The majority of the respondents' in this research are male and the average age is around thirty. The main part of the respondents do not see deejaying as their main occupation (54.7%) and 84.4% of the respondents are multiple jobholders.

The respondents are mainly active as solo-artists in the dance-styles house, techno and electro. Clubs are the places where they perform the most and respondents perform mainly on a combination of once-only and returning events. 84.8% of the respondents are active as a self-employer when it comes to their deejay-activities. 21.1% of the deejays can very easy get work, 14.1% easily,

39.1% fairly easily and 23.4% not easy.

*Hypothesis 1.1:*
*Deejays that experience uncertainty on the labour market for deejays, will have more arts-related and/ or nonarts jobs next to their job as a deejay than deejays experiencing uncertainty on the labour market.*

*Hypothesis 1.2:*
*Deejays that experience uncertainty on the labour market for deejays, will keep their arts-related and nonarts job even when it would not be financially necessary.*

Following the theory of risk diversification, two factors of job insecurity on the market were analyzed in relation to the number of jobs. In the case of the factor 'how easy can the deejay get a job' the hypothesis is supported as the number of jobs increases from 1.6 (very easy to get a job), 2.5 (easy to get a job) and 2.6 (fairly easy to get a job). This outcome is not unambiguous. The hypothesis is not supported in relation to the outcome of the nature of the projects. Hypothesis 1.2 is only supported for organizers/ programmers and supported in the case of how easy it is to get a job. The arts-related jobs were also analysed together, the outcome does not support hypothesis 1.2.

*Hypothesis 2.1:*
*Deejays would spend more time on their job with the highest wage when possible.*

Hypothesis 2.1 is only supported in the case of deejaying and producing as the activities with the highest income. We can conclude that deejays do not supply to the labour market in the way that is described in the standard model of labour supply.

*Hypothesis 3.1:*
*Deejays will appreciate their arts jobs more than their arts-related and nonarts jobs.*

*Hypothesis 3.2:*
*Artists will spend more time on their arts job if that is possible.*

*Hypothesis 3.3:*
*Artists will work in arts jobs even when their nonarts jobs do pay better.*

*Hypothesis 3.4:*
*Artists will work less in their arts-related and non arts related jobs if the arts job offers a sufficient income.*

Hypothesis 3.1 is supported in the case of nonarts jobs as they are appreciated less than the arts jobs in 78% of the cases. This hypothesis is also supported in the case of arts-related jobs, as in 64% of the cases this job is appreciated less. In 32.8% of the cases the job is appreciated equally. 79.6% of the respondents in this research do want to work more in their arts jobs; this supports hypothesis 3.2. 16 respondents (25%) in this research are persons working in the arts while their nonarts job pays better; this supports hypothesis 3.3. Hypothesis 3.4 is supported in the case of nonarts jobs, but not convincing in the case of arts-related jobs.

*Hypothesis 3.5:*
*Deejays will appreciate their arts and arts-related jobs more than their nonarts jobs.*

*Hypothesis 3.6:*
*Artists will spend more time on their arts and arts-related jobs if that is possible.*

*Hypothesis 3.7:*
*Artists will work in arts and arts-related jobs even when their nonarts jobs do pay better.*

By taking up testing hypothesis 3.1, hypothesis 3.5 is supported as 53.85% of the respondents appreciate their arts-related jobs more than their nonarts jobs. Hypothesis 3.6 is also supported as on average respondents will spend more time on their art-related jobs. Hypothesis 3.7 is not supported since only two respondents with nonarts jobs as the one with the highest wage still work in arts-related jobs.

*Hypothesis 4.1:*
*In arts-related jobs, deejays create work as a deejay and upgrade their career by 'taking the role of the other'. Nonarts jobs do not lead to this.*

*Hypothesis 4..2:*
*Arts-related jobs that give the deejay the benefits of 'taking the role of the other' are kept even when it would not be financially necessary. Nonarts jobs are dropt in this case.*

The hypothesis that is designed on the base of the theory of role versatility, is in some jobs supported. In the case of the respondents that are deejays and producers the hypothesis is supported. The main part (87.5%) of the deejays with this job do benefit from the role as an organizer/ programmer as a deejay. Hypothesis 4.1 is not supported in the case of the promoters, label owners, owners of bookings offices and radio hosts in this research. Hypothesis 4.1 is supported for the nonarts jobs. When arts-related jobs are analyzed in total,

hypothesis 4.1 is supported and role versatility seems to be a good reason for holding multiple jobs.

Hypothesis 5.1:
Arts-related jobs lead to contacts that are important for the career of the deejay, nonarts jobs do not lead to such important contacts.

Hypothesis 5.2:
Deejays that benefit from a contact they got by working in a certain job, will keep this job even when that would not be financially necessary.

Contacts do play a less important role in having a job than role versatility. 83.3% of the organizers/ programmers states that this job leads sometimes and often to important contacts. 80% of these respondents do want to spend the same or more time on this job even if it would not be financially necessary. This does support hypothesis 5.1 and 5.2 but less than the explanation of role versatility.

The hypothesis is also supported by the label owners, seven of the eight label owners do sometimes/ or often get more important contacts out of this job and they all want to spend the same or even more time on this job.
Hypotheses 5.1 and 5.2 are not supported by the analysis of the promoters, bookers and radio hosts. In the case of the managers, hypothesis 5.1 is supported and hypothesis 5.2 is not supported.

Non arts- related jobs do not in most cases lead to important contacts and these jobs are in most cases not wanted to be kept. This supports hypotheses 5.1 and 5.2.

## Chapter 6: Conclusion

Deejays, who are a relatively young group of performers, are the subject of study in this thesis. After giving inside information (chapter two and three) and designing and testing hypotheses (chapter four and five), the research questions can now be answered. In the next section these questions will be answered. The other two sections discuss the implications of this research and provide an evaluation of this study.

Before the final conclusion, I would like to make some brief comments. Firstly, the statements (sub-statements and concerning hypotheses) are sometimes made on the basis of only a couple of cases. Secondly, the analysis is a very detailed one; 14 sub-hypotheses are tested to determine if the five theories do explain holding multiple jobs. This can in some occasions lead to confusion.

### 6.1 Conclusion

Before answering the main research question of this study, I start with answering two other research questions.

*What are the characteristics of Dutch deejays, their profession and market?*
Following the results of this research, the supply-side of the Dutch deejay-scene exists of a few superstars and many other deejays who partly see deejaying as a hobby and are not interested in making it a full-time activity; they are not that driven as the 'artist' in general. The other part exists of deejays that would like to work more as a deejay, but cannot because they have just started their career or cannot get as much work as they want. The style of music played often influences the opportunities for a deejay; he can choose to play what he wants or what the market wants. The demand-side of the market is formed by clubs, festivals and other organizations that organize dance-parties.

The characteristics of Dutch deejays, their profession and their market demonstrate different aspects. Firstly, they do in many ways share characteristics with the labour market for artists. The majority of deejays in this research are self-employed (84.8%), which corresponds to the artists in general. Although a deejay could have a permanent contract with a club; the nature of what a deejay does asks for variety in the program of for example a club. It is therefore logical that deejays are mainly self-employers.

Secondly, 84.4% of the respondents are holding multiple jobs which is also a characteristic of the labour market for artists. Furthermore, the market exists, following the results of this study of a couple of people (5 in this research) who

earn a high income, can easily get a job and holds no jobs next to deejaying and large majority who cannot live from deejaying alone. This supports the idea of skewedness of income, the existence of low incomes and the existence of a market of small numbers exchange and a clear spot market.

Not much can be said about the existence of short-term contracts; the deejays in this thesis mainly work in a combination of once only and returning events but mostly as self-employers. The tasks are therefore fulfilled mainly in short-term contracts. Besides the deejays in this research say that they can for the most part find quite easy, easy and very easy a job. This does not support the characteristic of over-supply. I assume that this has to do with the hobby-part of being a deejay.

Other characteristics of the deejays in this research are that they are mainly male and around thirty years old on average. Most deejays are solo-artists and 64% of the deejays are also producers. For the main part of the deejays in this research, deejaying is seen much more as a hobby than a (main) occupation. Clubs are the places where deejays in this thesis mostly perform; they do this mainly on a combination of once-only and returning events. House, techno and electro are the most popular styles of the deejays in this research.

*Which part-time jobs (art, arts-related and nonarts) can be distinguished concerning Dutch deejays?*
Concerning the jobs that the responding deejays in this research have next to their activities as a deejay/producer; arts-related and nonarts jobs can be distinguished. 84.4% of the respondents in this research are multiple jobholders. Among them are a couple of deejays that are active in this market of small numbers exchange but the main part is active in the clear spot market. Of the arts-related jobs; programming and organizing is the most counted arts-related job of the respondents (24%). Besides promoting, owning a label and managing can often be found (12.3% or more). Other jobs that are done less often next to working as deejay are working as a booker, working in a record shop or as a host of a radio show.

In the nonarts jobs, it is impossible to pull together the variety of jobs. They differ from teacher to consultant. Striking is the presence of many designers. I cannot explain this but it might be interesting to research the connection between these two jobs.

*Why do deejays hold multiple jobs?*
People in general or, artists in general, hold multiple jobs for different reasons. I collected the main explaining theories for the phenomenon and categorized them

in: risk diversification, work preference, role versatility and social capital. The second is divided in three parts, focusing on the standard model of labour supply, the work preference of the artist for arts jobs and arts plus arts-related jobs. The results of this research do not point at one reason for holding multiple jobs. There is also not one hypothesis that is supported 100%. The explanation for multiple jobholding deejays contains a combination of motives.

The reason for holding multiple jobs is found mainly in the work preference of the artist for arts and arts-related jobs and in role versatility and the role of social capital. The designed hypotheses in relation to risk diversification were only partly supported and therefore this theory does not explain multiple jobholding deejays. The hypotheses testing the standard model of labour supply was also supported, but only clearly in the case where deejaying was the most lucrative job. This is an outcome that was not expected. It seems that deejays do behave not that 'different' from the standard labour-supplier.

The results show that the deejays in this research have a work preference for arts and art-related jobs. Nonarts jobs they appreciate less (on average). They state this explicitly and it can be seen in relation to the time they would spend on the arts and arts-related jobs if there was more demand. In 79.6% of the cases, deejays would spend more time on their arts job. On the arts-related jobs they would also spend more time (on average). Furthermore, there are 16 respondents of the 64 that are active as a deejay while they earn more money from their nonarts job. Deejays are holding multiple jobs to reach a minimum income. They cannot work as much as they need in arts and arts-related jobs and they also have a work preference for arts and arts-related work.

Furthermore the reason for holding multiple jobs, especially arts-related jobs, can be found in the existence of role versatility and social contacts that 'other' jobs do entail. The hypotheses testing the explaining theory of role versatility is partly supported. In the case of the organizer/ programmer, manager and nonarts jobs, the hypothesis is supported. In 87.5% of the cases, the organizer/ programmer and manager do benefit from the control they have over their deejay work and would keep spending time on these jobs. For the other arts-related jobs the hypotheses were not supported fully. The control that deejays get in their role as an organiser/ programmer and manager are enough reason for keeping this job next to deejaying.

Social contacts do play a role following the results of this research. Just like the validation of the theory of role versatility in relation to deejays; the manager and organiser/ programmer-jobs do lead to important contacts in 83% of the cases. The majority of the cases would want to keep these jobs even when it

would not be financially necessary. The theory is not valid in relation to the other arts-related jobs. The contacts that deejays benefit from in their role as an organiser/ programmer and manager are the reason for having this job next to deejaying. It can be stated based on the results of this study that reaching a sufficient level of income, control and the benefits of contacts are the motives for deejays holding multiple jobs.

## 6.2 Implications

This research gives inside information on deejays with the Netherlands as their home base. In relation to artists in general, deejaying is less often considered a full-time activity by its participants. Even more differences between artists in general and deejays emerged during the course of this research. The nature of the deejay as an artist needs more attention particularly regarding policies concerning artists, since deejays make a significant contribution to the dance-business as a spill in the economy and have put the Netherlands dance scene on the map.

This thesis can be seen as a point of departure for further research since it offers a good insight into the professional practice of the deejay. In this research, the situation of the deejay is treated as static to analyze the aspects of multiple jobholding. The respondents in the study are actually all in different stages of their career. Further research into this background would be interesting. In this study, I have focused on different motives for holding multiple jobs and tested my hypotheses by asking the respondents only a couple of questions. The nature of this research is that it does not explore in depth singular motives, but offers more an exploration of the direction of the motives. To get more insight in the different motives and the relation to deejays, I would suggest a focused research on one of the motives.

## 6.3 Evaluation

During this research and writing this thesis, problems have been discovered and choices have been made. In future research I would certainly tackle some aspects in a different way. First, deejays and producers are put in one category in the questionnaire and therefore also in the analysis. From the general questions asked, it is clear which deejays are also producers and who is not. As in questions about preference and positive inessentials the option deejay/producer is seen as one, it is not clear why the deejay is also a producer. The producers' job can be seen as an arts job for the deejay. I choose to relate deejaying and producing. But the latter might influence the first. In future research I would split these two

types of work.

Besides, the way I distinguished arts, arts-related and nonarts work has not always been that clear. For future research I would suggest to be more strict on arts-related and nonarts jobs. I now treated general jobs in the cultural sector as arts-related jobs, which is not always working.

Second, deejays and producers are asked about their average occupational situation of the last six months. This is enough to get an indication of the time the deejay spends on arts, arts-related and nonarts work. But it might have been clearer if I had asked about the situation in one particular month. A negative aspect of this is that many jobs are temporary, so the situation can change from month to month.

Third, questions concerning the reasons for having multiple jobs could have been more clear and comprehensive. The answers to the questions can be used to state a direction, but not if this direction is the exact reason. Therefore, I would choose to focus on one of the given motives for multiple jobholding and focus on this one. Besides I would use another form of research. I would first conduct a preliminary investigation and then hold in depth interviews with selected respondents that represent a group. In that way I would collect more trustworthy and detailed information.

Fourth, I would make some changes in the questionnaire send out. I had expected to find a lot of deejays with the named arts-related jobs; therefore I already filled in these options in the questionnaire. It would have been clearer for the respondents to leave this open for them. As it is some deejays filled in their work as a volunteer. On the other hand the choice of already filling in some arts-related job made it easier to process the data. Furthermore the total year income is asked instead of the income as a deejay. Therefore I could not determine if the deejays share the characteristics of low incomes with artists in general.

Sixth, there is no attention given in this research to the stages in the careers of the various deejays. Statements can be made about the current situation of all deejays in the research in the given period, but it is not clear if some respondents have a long career and are still in this clear spot market or if there is a certain trend in the development of the careers of the deejays.

Moreover, I assumed before carrying out this survey that deejays could get as many jobs as they like. Success as a deejay can influence the possibilities for working in the mentioned arts-related jobs. In future research, I would pay more attention to the aspect of time instead of treating the information as valid for the present and ignoring the underlying causes.

Finally, I have focused in this research mainly on the deejays that do have multiple jobs and less on the deejays that do not have multiple jobs. In future research, I would pay more attention to the question 'Why do these deejays not have multiple jobs?'.

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http://www.djguide.nl

DJ Guide.nl, the online magazine that focuses mainly on dance/house deejays and is used as a source to select deejays in this thesis. Lastly viewed in July 2006.

Go Magazine

http://www.gomagazine.nl

Overview of deejays among artists mainly operating in The Netherlands.

VNPF (Association of Dutch pop venues and pop festivals)

http://www.vnpf.nl/?module=3&content=17

Description of the artist regulation that from this point is also valid for performing deejays (January 2007).

## Appendix 1: Questionnaire in English

**Explanation**

This questionnaire has two parts, the first part is the general section about you and your professional life. The other section handles jobs or professions you have next to your job as a DJ.

The questionnaire consists of open and closed questions. Based on certain answers you may not need to fill in the whole questionnaire. You may add comments and explanations ad the end of the form.

Dutch legislation is applicable to the whole survey. The information can not be used to determine you as a person. The answers to question 1 and 2 are separated from the answers before processing, they serve to retrieve certain missing data (in case of).
 Only the surveyor knows which form belongs to which DJ, it will be treated as trade secret. Please omit any questions you don't feel comfortable with.

Filling in this questionnaire will take about 15 minutes, You can type the answers to the open questions in the word/rtf file (where it says '…' now), by placing an 'x' or 'yes/no' in the tables, you can state your choice in multiple-choice-questions. The questionnaire can be returned to 273822ms@student.eur.nl.

If you prefer more specific information about the research and the questionnaire, you can contact me by the contact information below.

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## General questions

1. **A. What is your name?** …
   **B. What is the name you use as an artist?** …

2. **What is your current place of residence?** …

3. **What is your year of birth? 19..**

4. **I am a:**

   | | |
   |---|---|
   | | Male |
   | | Female |

5. **What is the highest education you finished with a degree?**

   | | |
   |---|---|
   | | Secondary School |
   | | Senior Secondary Vocational Education |
   | | Higher Education |
   | | University Education |
   | | Other, namely: … |

6. **What is your main profession?**
   …

7. **A.** **In which genres are you active as a DJ?**
   …

   **B.** **Please mark the situation that is applicable to your situation.** *(more than one option possible)***:**

   | | |
   |---|---|
   | | I am active as a solo-DJ |
   | | As a DJ I am part of a crew/collective |
   | | As a DJ I am part of a band |
   | | Other, namely: |

8. **Have you been active as a deejay in the period between January 2006 and present?**

   | | |
   |---|---|
   | | Yes<br>*-> Go to question 9* |
   | | No<br>*-> you do not have to fill in this questionnaire any further, please return.* |

9. **How many times have you performed at the following places in the last seven months? (indication):**

   | | |
   |---|---|
   | times | Café |
   | times | Private party in the Netherlands |
   | times | Private party outside the Netherlands |
   | times | Club in the Netherlands |
   | times | Club outside the Netherlands |
   | times | Festival in the Netherlands |
   | times | Festival outside the Netherlands |

10. **Have you been involved in once-only projects (party's), or for example, monthly returning projects (residents)?**

    | | |
    |---|---|
    | | Especially once-only projects, like … |
    | | Especially returning projects, like … |
    | | Both types of projects, namely: .. |

11. **On which contract basis are you working as a deejay?**

    | | |
    |---|---|
    | | Employed on a permanent basis |
    | | Employed on a temporary basis |
    | | Self-employed without personnel |
    | | Entrepreneur with personnel |
    | | I do not get paid for my work as a DJ<br>*-> you do not have to fill in this questionnaire any further, please return.* |

**12.   Can you easily get work as a DJ?**

| | |
|---|---|
| | Not easy: I need to take pains to get work and take every job I can get |
| | Quite easy |
| | Easy |
| | Very Easy: a lot of work is offered and I am in the position I can decide which job I take |
| | Other, namely: … |

**13.   A. Are you active as a professional producer or as an artist in another way?**

| | |
|---|---|
| | No |
| | Yes, I am a music-producer too |
| | Yes, I am active as an artist, namely as: … |

**B. In which way are you active as a DJ? (**_More than one option can be chosen)_

| | |
|---|---|
| | During a set I turn/mix with music that is produced by myself |
| | During a set I turn/mix with music that is produced by myself and others |
| | During a set I turn/mix only with music that is produced by others |
| | During a set I create unique music (by mixing music live) |
| | Other, namely: … |

**14.   A. What is your total gross yearincome?**

| | |
|---|---|
| | Between 5.000 and 15.000 euro |
| | Between 15.000 and 30.000 euro |
| | Between 30.000 and 45.000 euro |
| | Between 45.000 and 60.000 euro |
| | Over 60.000 euro |

**B. Are you depending on your own income only in life-support?**

| | |
|---|---|
| | Yes |
| | No, I depend also on other forms of income, namely:  … |

## Questions about combining several jobs

**15.   Which paid activities did you have in the period January 2006 – now  next to your work as a DJ? Please state how much percent of your income is coming from the different activities and how many hours you spend on average on the activities.** _Belowisis room for activities that are not mentioned._

| Jobs/ activities: | yes/ no: | Hours per month | % income |
|---|---|---|---|
| DJ/producer | yes | | |
| Organiser/ programmer of party's | | | |
| Promotor | | | |
| Labelowner | | | |
| Owner bookingsoffice | | | |
| Manager (of yourself or other artists) | | | |
| Owner recordstore | | | |
| Own radioprogram | | | |
| Other paid jobs/activities, namely: | | | |
| | | | |
| | | | |
| | | | |

**16.** Do the jobs lead to contacts that are important for your work as a DJ? Do they for example lead to work as a DJ? Please state whether in which degree this is the case and name an example.

| Jobs/ activities: | n.a. | not | Almost not | some times | often | example |
|---|---|---|---|---|---|---|
| Organiser/ programmer of party's | | | | | | … |
| Promotor | | | | | | … |
| Labelowner | | | | | | … |
| Owner bookingsoffice | | | | | | … |
| Manager (of yourself or other artists) | | | | | | … |
| Owner recordstore | | | | | | … |
| Own radioprogram | | | | | | … |
| Other paid jobs/activities, namely: | | | | | | |
| | | | | | | … |
| | | | | | | … |
| | | | | | | … |
| | | | | | | … |

**17.** Did you, during one of the following jobs, create work as a DJ or upgrade your career in another way? Did you, for example, do a set on a party that you organised by yourself?

| Jobs/ activities: | Yes/no: | Example: |
|---|---|---|
| Organiser/ programmer of party's | | … |
| Promotor | | … |
| Labelowner | | … |
| Owner bookingsoffice | | … |
| Manager (of yourself or other artists) | | … |
| Owner recordstore | | … |
| Own radioprogram | | … |
| Other paid jobs/activities, namely: | | |
| | | … |
| | | … |
| | | … |
| | | … |

**18.** Do the jobs/ activities in the period Jaunary 2006 – present bring in special skills that you think are important? Please state if there are important skills and name an example.

| Jobs/ activities: | n.a. | no | yes | Example |
|---|---|---|---|---|
| Organiser/ programmer of party's | | | | … |
| Promotor | | | | … |
| Labelowner | | | | … |
| Owner bookingsoffice | | | | … |
| Manager (of yourself or other artists) | | | | … |
| Owner recordstore | | | | … |
| Own radioprogram | | | | … |
| Other paid jobs/activities, namely: | | | | |
| | | | | … |
| | | | | … |
| | | | | … |

| | | | ... |
|---|---|---|---|

19. **Please state for the different jobs/ activities you had in the period January 2006 – present in which degree you appreciate them and they are satisfying.**

| Jobs/ activities: | low | average | high | Very high |
|---|---|---|---|---|
| DJ/producer | | | | |
| Organiser/ programmer of party's | | | | |
| Promotor | | | | |
| Labelowner | | | | |
| Owner bookingsoffice | | | | |
| Manager (of yourself or other artists) | | | | |
| Owner recordstore | | | | |
| Own radioprogram | | | | |
| Other paid jobs/activities, namely: | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

20. **Would you like to spend more time on the jobs/ activities you have now if it was possible? (If there was more paid work).**

| Jobs/ Activities: | yes | no |
|---|---|---|
| DJ/producer | | |
| Organiser/ programmer of party's | | |
| Promotor | | |
| Labelowner | | |
| Owner bookingsoffice | | |
| Manager (of yourself or other artists) | | |
| Owner recordstore | | |
| Own radioprogram | | |
| Other paid jobs/activities, namely: | | |
| | | |
| | | |
| | | |
| | | |

21. **If the income out of the work as a DJ/producer would increase and cover other sources of income, would you spend more, the same or less time on the other paid activities?**

| Jobs/ activities: | n.a. | Less | same | More |
|---|---|---|---|---|
| Organiser/ programmer of party's | | | | |
| Promotor | | | | |
| Labelowner | | | | |
| Owner bookingsoffice | | | | |
| Manager (of yourself or other artists) | | | | |
| Owner recordstore | | | | |
| Own radioprogram | | | | |
| Other paid jobs/activities, namely: | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

**22.** **When you are interested in the results of this research, I would like to send you a copy of the final version.**

| | |
|---|---|
| | Yes, I would like to receive the digital end version |

**23.** **Comments:**
…

## Appendix 2: Questionnaire in Dutch

## Vragenlijst voor Nederlandse DJ's

### Toelichting

Deze vragenlijst bestaat uit twee delen. In het eerste deel worden algemene vragen gesteld over u en uw beroepspraktijk. Deel twee gaat over de beroepen of banen die u naast uw werk als DJ heeft.

De vragenlijst bestaat uit open en gesloten vragen. Bij sommige vragen hoeft u – als u een van de antwoorden aankruist - bepaalde vervolgvragen niet in te vullen. Opmerkingen of toelichtingen kunt u aan het einde van de vragenlijst kwijt.

Op de onderzoeksgegevens zijn de gebruikelijke Nederlandse wettelijke regels ter bescherming van de privacy van toepassing. De verstrekte gegevens zijn niet tot uw persoon te herleiden en worden alleen voor onderzoeksdoeleinden gebruikt. De antwoorden op de vragen 1 en 2 worden afgesplitst voor verdere bewerking en dienen slechts om eventueel op terug te vallen bij bijvoorbeeld het ontbreken van bepaalde gegevens. Alleen degene die het onderzoek uitvoert weet welke lijst bij welke DJ hoort en heeft een soort 'beroepsgeheim'. Mochten er vragen zijn die u toch liever niet beantwoordt, dan kunt u deze overslaan.

Het invullen van deze vragenlijst neemt ongeveer 15 minuten in beslag. U kunt uw antwoorden bij open vragen in het word/rtf-bestand typen (op de plaats waar nu … staat) en bij meerkeuzevragen uw keuze aangeven door een 'x' of 'ja/nee' in de tabellen in te vullen. De ingevulde vragenlijst kunt u retourneren aan 273822ms@student.eur.nl.

Mocht u nadere informatie willen over het onderzoek of de vragenlijst, dan kunt u contact met mij opnemen via onderstaande gegevens.

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## Algemene vragen

1. **A. Wat is uw naam?** …
   **B. Wat is uw artiestennaam?** …

2. **Wat is uw huidige woonplaats?** …

3. **Wat is uw geboortejaar? 19..**

4. **Ik ben een:**

| | |
|---|---|
| | Man |
| | Vrouw |

5. **Wat is uw hoogste met een diploma afgesloten opleiding?**

| | |
|---|---|
| | Middelbare school |
| | MBO |
| | HBO |
| | WO |
| | Anders, namelijk: … |

6. **Wat is uw hoofdberoep?**

   …

7. **A.    In welk(e) genre(s) bent u actief als DJ?**

   …

   **C.    Wilt u aangeven welke situatie op u van toepassing is** *(meerdere antwoorden mogelijk)***:**

| | |
|---|---|
| | Ik ben als DJ als soloartiest actief |
| | Ik maak als DJ deel uit van een DJ collectief |
| | Ik maak als DJ deel uit van een band |
| | Anders, namelijk: |

8. **Was u in de periode januari 2006 – heden actief als DJ?**

| | |
|---|---|
| | Ja <br> *-> ga door naar vraag 9* |
| | Nee <br> *-> u hoeft de vragenlijst niet verder in te vullen, wel graag retourneren.* |

9. **Hoe vaak heeft u in de afgelopen zeven maanden opgetreden op de volgende plaatsen (indicatie):**

| | |
|---|---|
| keer | Café |
| keer | Privé- feest in Nederland |
| keer | Privé- feest buiten Nederland |
| keer | Club in Nederland |
| keer | Club buiten Nederland |
| keer | Festival in Nederland |
| keer | Festival buiten Nederland |

10. **Was u in de afgelopen zeven maanden vooral betrokken bij eenmalige projecten (feesten) of bijvoorbeeld maandelijkse, terugkerende projecten (vaste wekelijkse/ maandelijkse avonden)?** *(keuze aankruisen)*

| | |
|---|---|
| | Voornamelijk eenmalige projecten, zoals: … |
| | Voornamelijk terugkerende projecten, zoals: … |
| | Beide projecten, namelijk: .. |

11. **Op welke wijze bent u als DJ werkzaam?** *(keuze aankruisen)*

| | |
|---|---|
| | Loondienst met vast dienstverband |
| | Loondienst met tijdelijk dienstverband |
| | Zelfstandige zonder personeel |
| | Ondernemer van een bedrijf met personeel |
| | Ik word niet betaald voor mijn DJ-werk <br> *-> u hoeft de vragenlijst niet verder in te vullen, wel graag retourneren.* |

**12. Hoe makkelijk kunt u aan werk als DJ komen?**

| | |
|---|---|
| | Niet makkelijk; ik moet veel moeite doen werk te krijgen en neem bijna elke opdracht die ik krijgen kan aan |
| | Redelijk makkelijk |
| | Makkelijk |
| | Erg makkelijk; ik krijg veel werk aangeboden en verkeer in de positie dat ik zelf kan bepalen welk werk ik doe. |
| | Anders, namelijk: … |

**13. A. Bent u ook actief als professioneel producer of anderzijds als artiest of kunstenaar?**

| | |
|---|---|
| | Nee |
| | Ja, ik ben ook muziekproducer |
| | Ja, ik ben ook op een andere manier als artiest of kunstenaar actief, namelijk als: … |

**B. Op welke manier bent u actief als DJ?** *Meerdere antwoorden mogelijk.*

| | |
|---|---|
| | Tijdens mijn optredens draai/ mix ik alleen met door mijzelf geproduceerde muziek |
| | Tijdens mijn optredens draai/ mix ik met door mijzelf geproduceerde muziek en muziek van anderen |
| | Tijdens mijn optredens draai/ mix ik alleen met muziek van anderen |
| | Tijdens mijn optredens creëer ik unieke muziek (door live muziek te mixen) |
| | Anders, namelijk: … |

**14. A. Wat is uw totale bruto jaarinkomen?**

| | |
|---|---|
| | Tussen 5.000 en 15.000 euro |
| | Tussen 15.000 en 30.000 euro |
| | Tussen 30.000 euro en 45.000 euro |
| | Tussen 45.000 en 60.000 euro |
| | Meer dan 60.000 euro |

**B. Bent u voor uw levensonderhoud alleen afhankelijk van uw eigen inkomen?**

| | |
|---|---|
| | Ja |
| | Nee, ook van andere inkomsten namelijk: … |

## Vragen over het combineren van meerdere banen

**15. Welke betaalde werkzaamheden had u in de periode januari 2006 – heden naast uw werk als DJ? Wilt u voor de verschillende werkzaamheden aangeven hoeveel procent van uw inkomen <u>ongeveer</u> afkomstig is uit deze werkzaamheden en hoeveel uren u <u>gemiddeld</u> per maand besteed aan deze werkzaamheden?** *Onderaan de tabel is ruimte om werkzaamheden die niet genoemd zijn in te vullen.*

| Banen: | Ja/ nee: | Uren/ per maand | % inkomen |
|---|---|---|---|
| DJ/producer | ja | | |
| Organisator/ programmeur van feesten | | | |
| Promotor | | | |
| Eigenaar platenlabel | | | |
| Eigenaar Boekingsbureau | | | |
| Manager (van uzelf of andere artiesten) | | | |
| Eigenaar platenzaak | | | |

| | | | |
|---|---|---|---|
| Eigen radioprogramma | | | |
| Overige betaalde werkzaamheden, namelijk: | | | |
| | | | |
| | | | |
| | | | |

**16.** **Leveren de banen u contacten op die belangrijk zijn voor uw werk als DJ, leveren zij u bijvoorbeeld werk als DJ op? Wilt u aangeven in welke mate dit het geval is (niet, bijna nooit, soms, vaak) en een voorbeeld noemen?** *(zet steeds een kruisje in het juiste vakje)*

| Banen: | n.v.t. | niet | bijna nooit | soms | vaak | voorbeeld |
|---|---|---|---|---|---|---|
| Organisator/ programmeur van feesten | | | | | | … |
| Promotor | | | | | | … |
| Eigenaar platenlabel | | | | | | … |
| Eigenaar Boekingsbureau | | | | | | … |
| Manager (van uzelf of andere artiesten) | | | | | | … |
| Eigenaar platenzaak | | | | | | … |
| Eigen radioprogramma | | | | | | … |
| Overige betaalde werkzaamheden (ook genoemd onder vraag 15), namelijk: | | | | | | |
| | | | | | | … |
| | | | | | | … |
| | | | | | | … |
| | | | | | | … |

**17.** **Heeft u in de afgelopen zeven maanden tijdens een van de volgende banen werk als DJ gecreëerd of op een andere manier uw carrière als DJ een handje geholpen? Heeft u bijvoorbeeld zelf gedraaid op een door u georganiseerde party?**

| Banen: | Ja/ nee: | Voorbeeld: |
|---|---|---|
| Organisator/ programmeur van feesten | | … |
| Promotor | | … |
| Eigenaar platenlabel | | … |
| Eigenaar Boekingsbureau | | … |
| Manager (van uzelf of andere artiesten) | | … |
| Eigenaar platenzaak | | … |
| Eigen radioprogramma | | … |
| Overige betaalde werkzaamheden (ook genoemd onder vraag 15), namelijk: | | |
| | | … |
| | | … |
| | | … |
| | | … |

**18.** **Leveren de banen die u gedurende de periode januari 2006 – heden had u speciale vaardigheden op die u belangrijk vindt? Kunt u per baan aangeven of er <u>belangrijke</u> vaardigheden zijn die u uzelf hierbij eigen heeft gemaakt en een voorbeeld noemen van deze vaardigheden?**

| Banen: | n.v.t. | nee | ja | voorbeeld |
|---|---|---|---|---|
| Organisator/ programmeur van feesten | | | | … |
| Promotor | | | | … |

| | | | | ... |
|---|---|---|---|---|
| Eigenaar platenlabel | | | | ... |
| Eigenaar Boekingsbureau | | | | ... |
| Manager (van uzelf of andere artiesten) | | | | ... |
| Eigenaar platenzaak | | | | ... |
| Eigen radioprogramma | | | | ... |
| Overige betaalde werkzaamheden (ook genoemd onder vraag 15), namelijk: | | | | |
| | | | | ... |
| | | | | ... |
| | | | | ... |
| | | | | ... |

**19.** **Kunt u voor de verschillende banen die u had in de periode januari 2006 – heden aangeven in welke mate u deze waardeert en er voldoening van heeft?** *(zet steeds een kruisje in het juiste vakje)*

| Banen: | laag | gemiddeld | hoog | zeer hoog |
|---|---|---|---|---|
| DJ/producer | | | | |
| Organisator/ programmeur van feesten | | | | |
| Promotor | | | | |
| Eigenaar platenlabel | | | | |
| Eigenaar Boekingsbureau | | | | |
| Manager (van uzelf of andere artiesten) | | | | |
| Eigenaar platenzaak | | | | |
| Eigen radioprogramma | | | | |
| Overige betaalde werkzaamheden (ook genoemd onder vraag 15), namelijk: | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

**20.** **Zou u meer tijd willen besteden aan de banen die u nu heeft wanneer dit mogelijk zou zijn (er meer betaald werk in zou zijn)?** *(zet steeds een kruisje in het juiste vakje)*

| Banen: | Ja | Nee |
|---|---|---|
| DJ/producer | | |
| Organisator/ programmeur van feesten | | |
| Promotor | | |
| Eigenaar platenlabel | | |
| Eigenaar Boekingsbureau | | |
| Manager (van uzelf of andere artiesten) | | |
| Eigenaar platenzaak | | |
| Eigen radioprogramma | | |
| Overige betaalde werkzaamheden (ook genoemd onder vraag 15), namelijk: | | |
| | | |
| | | |
| | | |
| | | |

**21.** **Wanneer uw inkomsten uit het werk als DJ/ producer zouden toenemen en andere bronnen van inkomsten zouden kunnen compenseren, zou u dan meer, minder of dezelfde tijd besteden aan uw overige betaalde werkzaamheden?**

| Banen: | n.v.t. | minder | dezelfde | meer |
|---|---|---|---|---|
| Organisator/ programmeur van feesten | | | | |
| Promotor | | | | |
| Eigenaar platenlabel | | | | |
| Eigenaar Boekingsbureau | | | | |
| Manager (van uzelf of andere artiesten) | | | | |
| Eigenaar platenzaak | | | | |
| Eigen radioprogramma | | | | |
| Overige betaalde werkzaamheden (ook genoemd onder vraag 15), namelijk: | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

**22.** **Wanneer u geïnteresseerd bent in het resultaat van dit onderzoek, stuur ik u graag een exemplaar van de scriptie toe.**

| | Ja, ik ontvang graag het digitale eindresultaat |
|---|---|

**23.** **Ruimte voor opmerkingen:**
…

# Appendix 3 : List of deejays on djguide.nl in July 2006

| Name | Flag | Name | Flag | Name | Flag |
|---|---|---|---|---|---|
| A-lusion | NL | Alvarado, David | US | Audiophox | NL |
| A.J. Crypt | CH | Am, Six | BE | Axel Mori | NL |
| Ab Koning | NL | Amadeus | US | | |
| Above and Beyond | UK | Amador, Eddie | US | | |
| Ace, Lady | NL | Amir Weintraub | DE | | |
| Acosta, George | US | Anderson Noise | BR | | |
| Acquaviva, John | US | Andre' from Norway | NO | | |
| Adam Beyer | SE | Andreas Krämer | DE | | |
| Adam Freeland | UK | Andreas Kremer | DE | | |
| Addicts, Groove | NL | Andy C | UK | | |
| Aïda, Lady | NL | Andy Farley | UK | | |
| Alex Energy | IT | Anthony Pappa | AU | | |
| Alex Smoke | UK | Arctic Quest | NL | | |
| Alex Vega | IT | Armand van Helden | US | | |
| Alexander Koning | NL | Armin van Buuren | NL | | |
| Alexia Tippell | US | Aron Friedman | NL | | |
| Alexis Pattersun | BE | Art | NL | | |
| Alpha Twins | NL | Astrid | NL | | |
| Alva | NL | ATB | DE | | |

| Name | Flag | Name | Flag | Name | Flag |
|---|---|---|---|---|---|
| Baggi Begovic | NL | Benjamin Brown | NL | Boss, Secretary & | CL |
| Bailey, Marco | BE | Benny Benassi | IT | Boy Lamoen | NL |
| Baker, Shaun | DE | Benny Rodrigues | NL | Boye, Tom | NO |
| Barbara, Misstress | IT | Benoit | BE | Brian S. | NL |
| Bartcore | NL | Beuken, Ron van den | NL | Brian V | BE |
| Bas & Ram | NL | Beyer, Adam | SE | Brisk | UK |
| Bas Kunnen | NL | Beyond and Above | UK | Britt, King | US |
| Bas, Thomas | NL | Billy Nasty | UK | Broere, Jelle | NL |
| Basoski, Olav | NL | Billy the Klit | NL | Bronze, Jazzy | NL |
| Bass-X | NL | Biomehanika, Yoji | JP | Brown, Benjamin | NL |
| BasslinerZ dj team | NL | Bjorn Know-How | NL | Brtschitsch, Paul | DE |
| BASTA! | NL | Björn Mandry | DE | BruZe | NL |
| Bastian Bugs | NL | Blank and Jones | UK | Bryan Dalton | NL |
| Baz F | NL | Bliss, Sister | UK | Bug, Steve | DE |
| Becka | US | Bob Sinclar | FR | Burkat, Michael | DE |
| Beesley, Sandrino | UK | Bobbie Morel aka Dj Baby Morel | | Burridge, Lee | UK |
| Behavin, Miss | UK | Bolland, CJ | BE | Bushwacka & Layo | UK |
| Bekkum, Marc van | NL | Bond, Scott | UK | Buuren, Armin van | NL |
| Ben Liebrand | NL | Bono | NL | Bye, Jason | AU |
| Benjamin Bates | NL | Boskamp, Rob | NL | Ernesto vs. Bastian | NL |

| | | | | | |
|---|---|---|---|---|---|
| Cabeza, Jarno | | Chris Laurens | | Coming Soon | |
| Cari Lekebusch | | Chris Liebing | | Condemulder, John | |
| Carl Cox | | Chris, Dj | | Coone | |
| Carl Craig | | Chris, Doctor | | Cor Fijneman | |
| Carl O | | Christopher Lawrence | | Coral, Victor | |
| Carlos Valdes | | Chuckie | | Corsten, Ferry | |
| Carola, Marco | | CJ Bolland | | Corvino, Marco | |
| Carter, Derrick | | CJ Stone | | Cosmo | |
| Cas | | Claassens, Lester | | Creamteam | |
| Cattaneo, Hernan | | Clarke, Dave | | Cristian Varela | |
| Celeste | | Clash | | Crump, Harrison | |
| Cerrone, Rino | | Clash, Jasper | | Crypt, A.J. | |
| Cesar del Rio | | Cleon Macnack | | Cupatec | |
| Chandler, Kerri | | Clive King | | Cuzco | |
| Chard | | Clokx | | Dj Cliff | |
| Chase | | Clone | | Mr C | |
| Chianty, Miss | | Clubman | | | |
| Chicks on Speed | | Cohen, Renato | | | |
| Chris Cowie | | ColdFusion | | | |

| | | | | | |
|---|---|---|---|---|---|
| D'void, Funk | | David Wagemaker | | Diaz, Ramon | |
| D, Sunny | | Davide Squillace | | Diederik van Egmond | |
| Da-Milio | | Daviraz | | Digweed, John | |
| Dale, Mark van | | Dawson, Nigel | | Dijk, Sir | |
| Dallas, JR | | Dazzle | | Dimitri | |
| Dalton, Bryan | | De House Arts | | Dimitri from Paris | |
| Dame | | Debra | | Dimix | |
| Damon Wild | | Decay, Matthew | | Dior | |
| Dana, Lady | | Dee.D. | | DJ Chris | |
| Daniel Darque | | Deedy, Miss | | Dj Dan | |
| Daniel Forbes | | Deene | | Dj DRIK | |
| Danii Roxx | | Deep Dish | | DJ Marijn van Roode | |
| Danilo Vigorito | | Deetron | | DJ MATT | |
| Danny Howells | | Dekky | | Djax, Miss | |
| Danny Tenaglia | | Del Groove | | Djinxx | |
| Daphne Darretta | | Delacruz | | Doctor Chris | |
| Darko Esser | | Deluxe, Jip | | Don Diablo | |
| Darkraver | | Demis H | | Donatz, Youri | |
| Darren Emerson | | Denman | | DPI | |
| Darren Tate | | Dennis de Mennes | | Dr.Z-Vago (Negative A) | |
| Darude | | Dennis Ruyer | | Drama | |

| | | | | | |
|---|---|---|---|---|---|
| Dave Clarke | 🇬🇧 | Dent, Ryan | 🇿🇦 | Dresden en Gabriel | 🇬🇧 |
| Dave Dazz | 🇳🇱 | Denz | 🇳🇱 | Dundov, Petar | 🇭🇷 |
| Dave Ellesmere | 🇬🇧 | Derrick Carter | 🇺🇸 | Dunmore, Simon | 🇬🇧 |
| Dave Seaman | 🇬🇧 | Derrick May | 🇺🇸 | DVDJ | 🇳🇱 |
| Dave Tarrida | 🇩🇪 | DeRuyter, Yves | 🇧🇪 | Dwin | 🇳🇱 |
| David Alvarado | 🇺🇸 | Desyn Masiello | 🇬🇧 | Dyk, Paul van | 🇩🇪 |
| David Guetta | 🇫🇷 | Devious | 🇳🇱 | Dylan Drazen | 🇺🇸 |
| David Morales | 🇺🇸 | Devoice | 🇳🇱 | Per | 🇳🇱 |
| David Vunk | 🇳🇱 | Dewaele Brothers | 🇧🇪 | Plump, Dj's | |



| | | | |
|---|---|---|---|
| E-Craig | 🇳🇱 | Erick E | 🇳🇱 |
| E-Jay | 🇳🇱 | Erick Morillo | 🇺🇸 |
| Eaux, Yves | 🇳🇱 | Erik Euwe | 🇳🇱 |
| eDDD | 🇳🇱 | Ernesto vs. Bastian | 🇳🇱 |
| Eddie Amador | 🇺🇸 | Error | 🇳🇱 |
| Eddie Halliwell | 🇬🇧 | Esence | 🇳🇱 |
| Eddy Good | 🇳🇱 | Esser, Darko | 🇳🇱 |
| Edo Salgado | 🇳🇱 | Esté | 🇳🇱 |
| Egmond, Diederik van | 🇳🇱 | Estroe | 🇳🇱 |
| Eleana, Miss | 🇨🇭 | Eva Maria | 🇳🇱 |
| Electronica, Monica | 🇳🇱 | Eynde, Trish van | 🇧🇪 |
| Eltonio Estavez | 🇳🇱 | | |
| Emerson, Darren | 🇬🇧 | | |
| Emery, Gareth | 🇬🇧 | | |
| Emiel Zwart | 🇳🇱 | | |
| Emilio Ferreira | 🇳🇱 | | |
| Energy, Alex | 🇮🇹 | | |
| Eraycer | 🇳🇱 | | |
| Eric de Man | 🇳🇱 | | |



| | | | | | |
|---|---|---|---|---|---|
| Dj Frantic | 🇳🇱 | Fijneman, Cor | 🇳🇱 | Funky Junkie | 🇳🇱 |
| Fair, Luke | 🇨🇦 | Firenzi, Helene di | 🇳🇱 | Funky Ro | 🇳🇱 |
| Fanciulli, Nic | 🇬🇧 | Fleming, '00' John | 🇬🇧 | Future Groove Express | 🇳🇱 |
| Fantrosz | 🇳🇱 | Fontaine, Seb | 🇬🇧 | Futureshock | 🇬🇧 |
| Farina, Mark | 🇺🇸 | Foort, Lucien | 🇳🇱 | | |
| Farley Andy | 🇬🇧 | Fortes, Louis | 🇳🇱 | | |
| Farris, Gene | 🇺🇸 | Forza | 🇳🇱 | | |
| Fatboy Slim | 🇬🇧 | Fox | 🇳🇱 | | |
| Fausto | 🇳🇱 | Franco La Cara | 🇳🇱 | | |
| Fedde Le Grand | 🇳🇱 | François K | 🇫🇷 | | |
| Fedinand Lijnkamp | 🇳🇱 | Franklin Rodrigues | 🇺🇸 | | |
| Fedor Limjoco | 🇳🇱 | Fre4knc | 🇳🇱 | | |
| Feelgood, Robert | 🇳🇱 | Freak, DJ the | 🇳🇱 | | |
| Felix Da Housecat | 🇺🇸 | Freeland, Adam | 🇬🇧 | | |
| Fellow, Warren | 🇳🇱 | Friction | 🇬🇧 | | |

| | | | |
|---|---|---|---|
| Fellow, Warren | 🇳🇱 | Friction | 🇬🇧 |
| Feos, Pascal | 🇩🇪 | Friedman, Aron | 🇳🇱 |
| Fergie | 🇬🇧 | Funk D'Void | 🇬🇧 |
| Ferreira, Emilio | 🇳🇱 | Funk, Michael J | 🇳🇱 |
| Ferry Corsten | 🇳🇱 | Funky Bastard | 🇳🇱 |

| | | | |
|---|---|---|---|
| G-spott | 🇳🇱 | Gooding, Pete | 🇬🇧 |
| G-Tonix | 🇨🇦 | Green Velvet | 🇺🇸 |
| Gabriel en Dresden | 🇬🇧 | Gregor Salto | 🇳🇱 |
| Gaetano Parisio | 🇮🇹 | Groove Addicts | 🇳🇱 |
| Gallois, Xanno | 🇨🇦 | Guetta, David | 🇫🇷 |
| Gareth Emery | 🇬🇧 | | |
| Garnier, Laurent | 🇫🇷 | | |
| Gates, Roy | 🇳🇱 | | |
| Gelderen, Ronald | 🇳🇱 | | |
| Gene Farris | 🇺🇸 | | |
| GenErik | 🇳🇱 | | |
| George Acosta | 🇺🇸 | | |
| Gerrard, Vince | 🇳🇱 | | |
| Gielen, Johan | 🇧🇪 | | |
| Gigi D'Agostino | 🇮🇹 | | |
| Gino | 🇳🇱 | | |
| Gio Martinez | 🇳🇱 | | |
| Gonzales, Kenny 'dope' | 🇺🇸 | | |
| Good, Eddy | 🇳🇱 | | |

| | | | |
|---|---|---|---|
| Halliwell, Eddie | 🇬🇧 | Hitmeister D | 🇳🇱 |
| Halogen | 🇳🇱 | Holden, James | 🇬🇧 |
| Hammond, Ronny | 🇳🇱 | Hood, Robert | 🇺🇸 |
| Hansz | 🇳🇱 | Housecat, Felix da | 🇺🇸 |
| Hardbeat | 🇳🇱 | Howells, Danny | 🇬🇧 |
| Hardfloor | 🇩🇪 | | |
| Harding, Tom | 🇬🇧 | | |
| Hardwick, Matt | 🇬🇧 | | |
| Harrison Crump | 🇺🇸 | | |
| Hawkes, Kenny | 🇬🇧 | | |
| Hawtin, Richie | 🇨🇦 | | |
| Hazendonk, Paul | 🇳🇱 | | |
| Hees, Sven van | 🇧🇪 | | |
| Helden, Armand van | 🇺🇸 | | |
| Helene di Firenzi | 🇳🇱 | | |
| Helsloot, Misja | 🇳🇱 | | |
| Hermanos, Los dos | 🇳🇱 | | |
| Hernan Cattaneo | 🇦🇷 | | |
| Hey, Michel de | 🇳🇱 | | |

Hey, Michel de

| | |
|---|---|
| 100% Isis | |
| Ian Pooley | |
| Ika sali | |
| Impossible, Vision | |
| Ion Ludwig | |
| Irwan | |
| Ishii, Ken | |
| Iwan | |

| | | | | | |
|---|---|---|---|---|---|
| J, Speedy | | Jefferson | | Jones and Blank | |
| J-Nasty | | Jelle | | Jong, Menno de | |
| Jack de Marseille | | Jelle Broere | | JOOP | |
| Jack Ohm | | Jens de Langer | | Joost van Bellen | |
| Jacques-D | | Jeroen Verheij | | Jordy Lishious | |
| Jaimy | | Jeroenski | | Joris Voorn | |
| James Holden | | Jesse Saunders | | Jorizz | |
| James Ruskin | | Jesse Voorn | | Jose | |
| James Zabiela | | Jip Deluxe | | Josh Wink | |
| James, Sunnery | | Jo, Smokin | | Josz LeBon | |
| Jan Liefhebber | | Joachim | | Jows | |
| Jane Doe | | Jochen Miller | | Joy de la Rosa | |
| Jane, Laydee | | Joel Mull | | Joyce Mercedes | |
| Jani | | Johan Gielen | | Jozo | |
| Jape Du Marie | | John '00' Fleming | | JP | |
| Jarea, Miss | | John Acquaviva | | JR-Dallas | |
| Jarno Cabeza | | John Consemulder | | JRD | |
| Jason Bye | | John Digweed | | Judge Jules | |
| Jasper CLASH | | John MacRaven | | Jumper, The | |
| Jay Samuel | | John Marks | | Junior Jack | |
| Jazzy Bronze | | John Selway | | Junior Sanchez | |
| JB-77 | | John Thomas | | Junkie XL | |
| Jean | | John van Dongen | | Jurgen | |
| Jeepster | | John Wooh | | Jørgensen | |
| Jef K | | Johnston, Will | | | |
| Jeff Mills | | Joli Dragon, Miss | | | |

| | | | | | |
|---|---|---|---|---|---|
| DJ Kathy | | Kerri Chandler | | Kucera, Oliver | |
| K, François | | Kevin Saunderson | | Kunnen, Bas | |
| K, Nick | | KidGoesting | | | |
| Kai Tracid | | King Britt | | | |
| Kampschoer, Robin | | King, Clive | | | |
| Kanzyani, Valentino | | Kleinenberg, Sander | | | |

| Kanzyani, Valentino | | Kleinenberg, Sander | |
|---|---|---|---|
| Kareem B | | Klit, Billy the | |
| Kareem Raïhani | | Know-How, Bjorn | |
| Kasey Taylor | | Kobbe | |
| Katana, Randy | | Koch, Roi | |
| Katie, Meat | | Koenie | |
| Kay Wilder | | Kone | |
| Kazu Kimura | | Koning, Ab | |
| Keanu | | Koning, Alexander | |
| Ken | | Krafty Kuts | |
| Ken Ishii | | Krämer, Andreas | |
| Kenny Dope Gonzales | | Kremer, Andreas | |
| Kenny Hawkes | | Kriss-One | |
| Keri | | Kruse, Monika | |

| DJ Locomotion | | Lecruz | | Lisa Loud | |
|---|---|---|---|---|---|
| La-Di-Da | | Lee Burridge | | Lishious, Jordy | |
| Lacroix | | Léger, Sebastian | | Little Carlos | |
| Lady Ace | | Lekebusch, Cari | | Lo-Med | |
| Lady Aïda | | Leo Moreno | | Local Hero | |
| Lady Dana | | Leon Benesty | | Lody | |
| Laidback Luke | | LeRon And Yves Eaux | | Lommers, Robbert | |
| Lammerz | | Leroy Styles | | Loon, Mike van | |
| Lamoen, Boy | | Les Luca | | Los dos Hermanos | |
| Landstrumm, Neil | | LevelJay | | Louis Fortes | |
| Lauhaus | | Lieb, Olivier | | LowDown | |
| Laurens, Chris | | Liebing, Chris | | Lucca | |
| Laurent Garnier | | Liebrand, Ben | | Lucien Foort | |
| Law | | Liefhebber, Jan | | Ludwig, Ion | |
| Lawler, Steve | | Light | | Luke Fair | |
| Lawrence Christopher | | Lijnkamp, Ferdinand | | Luke Slater | |
| Lay-D-J | | Limjoco, Fedor | | Luna | |
| Laydee Jane | | Lin | | Lupe | |
| LayDJane | | Linzey, Miss | | Luts, Peter | |
| Layo & Bushwacka! | | Lisa Lashes | | | |

| 2 Many Dj's | | Mason, Steve | | Miss Joli Dragon | |
|---|---|---|---|---|---|
| M-Cecile | | Mastermind | | Miss Linzey | |
| M-Tech | | Masters at Work | | Miss Mee | |
| M.I.K.E. | | Mathew | | Miss Monica | |
| Maarten Schippers | | Matina, Sergio | | Miss Nine | |
| Maas, Timo | | Matt Hardwick | | Miss Shine | |
| Macnificent | | Matt Styles | | Miss Shiva | |
| MacRaven, John | | Matthew Dekay | | Miss Smile | |
| Magda | | Maurice Delgado | | Miss Yetti | |

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| Magda | Maurice Delgado | Miss Yetti |
| Man!e | Mauro Picotto | Miss Zelda |
| Man, Eric de | Max Morèl | Miss, Eleana |
| Mandry, Björn | May, Derrick | Misstress Barbara |
| Marc MacRowland | Mc Joe & Rob | Molendijk, Ronald |
| Marc van Bekkum | MC Mario | Monica Electronica |
| Marc-S | Meat Katie | Monika Kruse |
| Marcel Woods | Mell Tierra | Monroe |
| Marcella | Menno | Montana |
| Marcello | Menno de Jong | Montanari, Ricky |
| Marco Bailey | Mercedes, Joyce | Moonraker, Tom |
| Marco Carola | Michael Burkat | Morales, David |
| Marco Corvino | Michael J Funk | Moreno, Leo |
| Marco Remus | Michel de Hey | Mori, Axel |
| Marco V | Mickey T | Morillo, Erick |
| Maria, Eva | Microove | MoShic |
| Mariee, Niels | Mikael, Per | Mr C |
| Mark Farina | Mike Richards | Mr Sophistication |
| Mark van Dale | Mike van Loon | Mr Zenes |
| Marks, John | Miles, Robert | Mulder, Steve |
| Markuz Schulz | Miller, Jochen | Mulero, Oscar |
| Marky | Mills, Jeff | Mull, Joel |
| Marnix | Misja Helsloot | Mundo, Patrick Del |
| Marseille, Jack de | Miss Behavin | Murat Uncuoglu |
| Martinez, Gio | Miss Chianty | Mystery |
| MarySol | Miss Deedy | Super Marco May |
| Masiello, Desyn | Miss Djax | |
| Mason | Miss Jarea | |

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| N-Tony | Norway, Andre' from |
| Nakadia | Nosferatu |
| Nasty, Billy | Nunos Dos Santos |
| Natarcia | |
| Nathan Fake | |
| Nauta | |
| Neil Landstrumm | |
| Nenes | |
| Neophyte | |
| Nic Fanciulli | |
| Nick Warren | |
| Nick-K | |
| Nickolas Quartez | |
| Niels Mariee | |
| Nigel Dawson | |
| Nine, Miss | |
| Noa | |

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| Noa | 🇳🇱 |
| Noa, Zoë | 🇳🇱 |
| Noise, Anderson | 🇧🇷 |

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| Dj Onique | 🇳🇱 |
| Oakenfold, Paul | 🇬🇧 |
| Ocean | 🇳🇱 |
| Olav Basoski | 🇳🇱 |
| Oliver | 🇳🇱 |
| Oliver Kucera | 🇳🇱 |
| Olivier Lieb | 🇩🇪 |
| One, Zero | 🇳🇱 |
| Onno | 🇳🇱 |
| Oscar Mulero | 🇪🇸 |
| Osuna, Paco | 🇪🇸 |
| Ottersbach, René | 🇩🇪 |
| Ozan Kanik | 🇳🇱 |
| Ozani | nl |

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| Dj Preach | 🇨🇦 | Paul van Dyk | 🇩🇪 | Prinz | 🇧🇪 |
| P, Steven | 🇳🇱 | Pavo | 🇳🇱 | Proluctors | 🇳🇱 |
| P-Pholl | 🇳🇱 | Peak | 🇧🇪 | Promo | 🇳🇱 |
| Pablo Lamberti | 🇪🇸 | Per | 🇳🇱 | Prophet, The | 🇳🇱 |
| Pacific | 🇳🇱 | Per Mikael | 🇸🇪 | Psyclown | 🇳🇱 |
| Paco Osuna | 🇪🇸 | Petar Dundov | 🇭🇷 | Pullen, Stacey | 🇺🇸 |
| Panadero, Tommy | 🇪🇸 | Pete Gooding | 🇬🇧 | Pulse | 🇳🇱 |
| Pappa, Anthony | 🇦🇺 | Pete Tong | 🇬🇧 | Pure | 🇳🇱 |
| Pardoel, Robbie | 🇳🇱 | Peter Luts | 🇧🇪 | | |
| Paris, Dimitri from | 🇹🇷 | Phantom Photon | 🇺🇸 | | |
| Parisio, Gaetano | 🇮🇹 | Phill | 🇧🇪 | | |
| PartyDJJurgen | 🇳🇱 | Phill Da Thrill | 🇧🇪 | | |
| Pascal F.E.O.S. | 🇩🇪 | Phonopunk | 🇳🇱 | | |
| Patrick Del Mundo | 🇳🇱 | Picotto, Mauro | 🇮🇹 | | |
| Patrix | 🇳🇱 | Pim Warnars | 🇳🇱 | | |
| Pattersun, Alexis | 🇧🇪 | Plump DJ's | 🇬🇧 | | |
| Paul Brtschitsch | 🇩🇪 | Pooley, Ian | 🇩🇪 | | |
| Paul Hazendonk | 🇳🇱 | Porno DJ | 🇳🇱 | | |
| Paul Oakenfold | 🇬🇧 | Preacher, Soul | 🇧🇪 | | |

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| Quartez, Nickolas | 🇮🇩 |
| Quazar | 🇳🇱 |
| Quest | 🇳🇱 |
| Quest, Artic | 🇳🇱 |
| Quinten de Rosario | 🇳🇱 |

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| Quinten de Rosario | 🇳🇱 |
| Quintin | 🇳🇱 |
| Quivver | 🇬🇧 |

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| DJ RV | 🇳🇱 | Ricky Montanari | 🇮🇹 | Roma Shpak | 🇺🇦 |
| Rachmad, Steve | 🇳🇱 | Ricky Rivaro | 🇳🇱 | Ron van den Beuken | 🇳🇱 |
| RAE, DJ | | Rino Cerrone | 🇮🇹 | Ron, 2O'Clock | 🇳🇱 |
| Rafadelic | 🇳🇱 | Rio, Cesar del | 🇪🇸 | Ron, Sir | 🇳🇱 |
| Rahim [Le Groove] | 🇬🇧 | Rios, Tony | 🇩🇪 | Ronald Molendijk | 🇳🇱 |
| Raïhani, Kareem | 🇳🇱 | Rishi Romero | 🇳🇱 | Ronald van Gelderen | 🇳🇱 |
| Ramon Diaz | 🇳🇱 | Rivera. Sandy | 🇬🇧 | Roney M | 🇳🇱 |
| Randy Katana | 🇳🇱 | Rob & Mc Joe | 🇳🇱 | Ronny Hammond | 🇳🇱 |
| Raumschmiere, T. | 🇩🇪 | Rob Boskamp | 🇳🇱 | Roog | 🇳🇱 |
| Ray Sedney | 🇳🇱 | Robbie Pardoel | 🇳🇱 | Rosa, Joy de la | 🇳🇱 |
| Raymond K | 🇳🇱 | Robert Feelgood | 🇳🇱 | Rosario, Quinten de | 🇳🇱 |
| Raymundo | 🇳🇱 | Robert Hood | 🇺🇸 | Rose | |
| Real El Canario | 🇩🇪 | Robert Lommers | 🇳🇱 | Rotterdam Deejays | 🇳🇱 |
| Red Alert | 🇳🇱 | Robert Miles | 🇨🇭 | Roussa | 🇧🇪 |
| Red Square | 🇳🇱 | Roberti, Yoni | 🇳🇱 | Roxx, Danii | 🇳🇱 |
| Remero | 🇳🇱 | Robin Kampschoer | 🇳🇱 | Roy Gates | 🇳🇱 |
| Remus, Marco | 🇩🇪 | Robo Boy & Synth80's | 🇳🇱 | Rubens, Shawn | 🇳🇱 |
| Remy | 🇳🇱 | Rockcliffe, Trevor | 🇬🇧 | Rudiman, Shawn | 🇺🇸 |
| Renato Cohen | 🇧🇷 | Rockid | 🇳🇱 | Rui da Silva | 🇵🇹 |
| René Ottersbach | 🇩🇪 | Rodrigues, Benny | 🇳🇱 | Ruido | 🇳🇱 |
| Revana | 🇳🇱 | Roger Sanchez | 🇺🇸 | Rush | 🇺🇸 |
| Ricardo Villalobos | 🇩🇪 | Roger Schalk | 🇳🇱 | Ruskin, James | 🇬🇧 |
| Richards, Mike | 🇳🇱 | Roger Stock | 🇳🇱 | Ruyer, Dennis | 🇳🇱 |
| Richetta, Stefano | 🇳🇱 | RogerP | 🇳🇱 | Ryan Dent | 🇿🇦 |
| Richie Hawtin | 🇨🇦 | Rogier Zeebregts | 🇳🇱 | | |
| Ricky da Dragon | 🇳🇱 | Roi Koch | 🇳🇱 | | |

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| Brian S | 🇳🇱 | Sergio Matina | 🇮🇹 | Soul Preacher | 🇧🇪 |
| Saiwin | 🇳🇱 | Sertan | 🇳🇱 | Soulwax | 🇧🇪 |
| Sakin | 🇩🇪 | Seutek | 🇩🇪 | Sounder | 🇳🇱 |
| Salgado, Edo | 🇳🇱 | Shade | 🇳🇱 | Spark | 🇳🇱 |
| Sam Vester | 🇳🇱 | Shaun Baker | 🇩🇪 | Speed, Chicks on | 🇩🇪 |
| Samuel L Session | 🇸🇪 | Shawn Rubens | 🇳🇱 | Speedy J | 🇳🇱 |
| Samuel, Jay | 🇳🇱 | Shawn Rudiman | 🇺🇸 | Spider | 🇳🇱 |
| San | 🇳🇱 | Shine, Miss | 🇫🇷 | Square, Red | 🇳🇱 |
| Sanchez, Junior | 🇺🇸 | Shinedoe | 🇳🇱 | Squillace, Davide | 🇮🇹 |
| Sanchez, Roger | 🇺🇸 | Shiva, Miss | 🇩🇪 | Stacey Pullen | 🇺🇸 |
| Sandeep | 🇳🇱 | Shpak, Roma | 🇺🇦 | Stefan Thomas | 🇳🇱 |
| Sander Kleinenberg | 🇳🇱 | Sidney Samson | 🇳🇱 | Stefano Richetta | 🇩🇪 |
| Sandrino, Beesley | 🇬🇧 | Silence | 🇳🇱 | Steve Bug | 🇩🇪 |
| SandStorm | 🇳🇱 | Sillicone Soul | 🇬🇧 | Steve Lawler | 🇬🇧 |

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| SandStorm | 🇳🇱 | Sillicone Soul | 🇬🇧 | Steve Lawler | 🇬🇧 |
| Sandy Rivera | 🇬🇧 | Silva, Rui da | 🇵🇹 | Steve Mason | 🇬🇧 |
| Sasha | 🇬🇧 | Silvano Da Silva | 🇳🇱 | Steve Mulder | 🇳🇱 |
| Sasha Dith | 🇳🇱 | Silverius | 🇳🇱 | Steve Rachmad | 🇳🇱 |
| Satoshi Tomiie | 🇯🇵 | Simon Dunmore | 🇬🇧 | Steven P | 🇳🇱 |
| Saturn | 🇳🇱 | Simon Eve | 🇬🇧 | Stock, Roger | 🇳🇱 |
| Saunders, Jesse | 🇺🇸 | Sinclair | 🇳🇱 | Stone, CJ | 🇩🇪 |
| Saunderson, Kevin | 🇺🇸 | Sir Dijk | 🇳🇱 | Styles, Leroy | 🇳🇱 |
| Savage | 🇳🇱 | Sir Edward | 🇳🇱 | Sua-Rez | 🇩🇪 |
| Saxofonist Local Hero | 🇳🇱 | Sir Ron | 🇳🇱 | Sunnery James | 🇳🇱 |
| Scan X | 🇫🇷 | Sister Bliss | 🇬🇧 | Sunny D | 🇳🇱 |
| Schalk, Roger | 🇳🇱 | Six am | 🇧🇪 | Super Marco May | 🇮🇹 |
| Schippers, Maarten | 🇳🇱 | Skiptag | 🇳🇱 | Surgeles | 🇮🇹 |
| Schumacher, Thomas | 🇩🇪 | Slater, Luke | 🇬🇧 | Surgeon | 🇬🇧 |
| Scott Bond | 🇬🇧 | Sleebos | 🇳🇱 | Sven van Hees | 🇧🇪 |
| Seaman, Dave | 🇬🇧 | Slim, Fatboy | 🇬🇧 | Sven van Vuren | 🇳🇱 |
| Seb Fontaine | 🇬🇧 | Smashing Sebastian | 🇳🇱 | Sven Vath | 🇩🇪 |
| Sebastian Léger | 🇫🇷 | Smile, Miss | 🇳🇱 | Svendex | 🇳🇱 |
| Secret Cinema | 🇳🇱 | Smoke, Alex | 🇬🇧 | Svenson | 🇧🇪 |
| Secret Simba | 🇳🇱 | Smokin Jo | 🇬🇧 | Swing Batta | 🇳🇱 |
| Secretary & Boss | 🇨🇱 | Sneak | 🇵🇷 | Switch | 🇳🇱 |
| Sedney, Ray | 🇳🇱 | Soon, Coming | 🇳🇱 | Synth80's & Robo Boy | 🇳🇱 |
| Selway, John | 🇺🇸 | Soul Boys, The | 🇳🇱 | Tankis & Savietto | 🇮🇹 |
| Sem Sonic | 🇳🇱 | Soul Phonic | 🇧🇪 | | |

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| 200.000 Turn Tables | 🇳🇱 | The Prophet | 🇳🇱 | TIT | 🇳🇱 |
| DJ Tom Moonraker | 🇧🇪 | The Soul Boyz | 🇳🇱 | Tobias | 🇳🇱 |
| T, Mike | 🇳🇱 | Thomas K | 🇳🇱 | Todd Terry | 🇺🇸 |
| T-Boon | 🇳🇱 | Thomas Schumacher | 🇩🇪 | Toine | 🇳🇱 |
| T-Quest | 🇧🇪 | Thomas, Bas | 🇳🇱 | Tom Boye | 🇳🇴 |
| T.Raumschmiere | 🇩🇪 | Thomas, John | 🇫🇷 | Tom de Neef | 🇧🇪 |
| Takaaki Itoh | 🇯🇵 | Thomas, Stefan | 🇳🇱 | Tom Harding | 🇬🇧 |
| Tall Paul | 🇬🇧 | Thomson | 🇳🇱 | Tom Higen | 🇧🇪 |
| Tankis & Savietto | 🇮🇹 | Thorin | 🇳🇱 | TOM.DJ | 🇳🇱 |
| Taras | 🇳🇱 | Tiddey | 🇳🇱 | Tomiie, Satoshi | 🇯🇵 |
| Tarrida, Dave | 🇩🇪 | Tierra, Mell | 🇳🇱 | Tommy Panadero | 🇳🇱 |
| Tate, Daren | 🇬🇧 | Tiesto | 🇳🇱 | Ton T.B. | 🇳🇱 |
| Taylor, Kasey | 🇦🇺 | Tiga | 🇨🇦 | Tong, Pete | 🇬🇧 |
| TechnoBoy | 🇮🇹 | Tim Xavier | 🇺🇸 | Toni Rios | 🇩🇪 |
| Tenaglia, Danny | 🇺🇸 | Timbalism | 🇳🇱 | Tracid, Kai | 🇩🇪 |
| Terry Toner | 🇳🇱 | Timo Maas | 🇩🇪 | Tremenda | 🇮🇹 |
| Tha Lizard | 🇳🇱 | Timothy | 🇳🇱 | Trevor Rockcliffe | 🇬🇧 |
| The Freak | 🇳🇱 | Timsy | 🇳🇱 | Trish van Eynde | 🇧🇪 |
| The jumper | 🇳🇱 | Tippell, Alexia | 🇺🇸 | Twins Alpha | |

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| DJ Umek | 🇸🇮 |
| U-Nique | 🇳🇱 |
| UglyDave | 🇬🇧 |
| Uncuoglu, Murat | 🇹🇷 |
| Ursula 1000 | |

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|---|---|---|---|---|
| Marco V. | 🇳🇱 | Vunk | 🇳🇱 | |
| Valentino Kanzyani | 🇸🇮 | Vunk, David | 🇳🇱 | |
| Varela, Cristian | 🇩🇪 | Vuren, Sven van | 🇳🇱 | |
| Vath, Sven | 🇩🇪 | | | |
| Vato Gonzalez | 🇳🇱 | | | |
| Vega, Alex | 🇮🇹 | | | |
| Vekx | 🇳🇱 | | | |
| Velvet, Green | 🇺🇸 | | | |
| Verheij, Jeroen | 🇳🇱 | | | |
| Vester, Sam | 🇳🇱 | | | |
| Victor Coral | 🇳🇱 | | | |
| Villalobos, Ricardo | 🇩🇪 | | | |
| Vince Gerrard | 🇳🇱 | | | |
| Vincenzo de Bull | 🇳🇱 | | | |
| Vinnie Vega | 🇳🇱 | | | |
| Vision Impossible | 🇳🇱 | | | |
| Voorn, Jesse | 🇳🇱 | | | |
| Voorn, Joris | 🇳🇱 | | | |
| Vortex | 🇳🇱 | | | |

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| Wagemaker, David | 🇳🇱 |
| Wannabe A Star & Miss B-Have | 🇳🇱 |
| Warnars, Pim | 🇳🇱 |
| Warren Fellow | 🇳🇱 |
| Warren, Nick | 🇬🇧 |
| Weintraub, Amir | 🇩🇪 |
| WESDEX | 🇳🇱 |
| Westbam | 🇩🇪 |
| Whale | 🇳🇴 |
| Wheely | 🇳🇱 |
| Wild, Damon | 🇺🇸 |
| Will Johnston | 🇺🇸 |
| Wink, Josh | 🇺🇸 |
| Wolf, DJ | 🇳🇱 |
| Woods, Marcel | 🇳🇱 |
| Wooh, John | 🇳🇱 |
| Work, Men at | 🇺🇸 |

Wouter de Moor                                                                                              nl

X, Scan
Xaero
Xanno Gallois
Xavier
Xavier, Tim
XL, Junkie

Yetti, Miss
Yoji Biomehanika
Yoni Roberti
Youri Donatz
Yousef
Yozz
Yves Deruyter
Yves Eaux
Yves Eaux And LeRon

Mr Zenes
Zabiela, James
Zany
ZaVen
Zaxxon
Zeebregts, Rogier
Zelda, Miss
Zemtec
Zeno
Zero One
Zoë Noa
Zwart, Emiel

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