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Choreographers Career Paths, Field Awards and Career Outcomes on the Contemporary Dutch Dance Field

MASTER THESIS

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Abstract:

An artist is known by his reputation. Especially on the cultural markets institutional recognitions are a valuable means of telling apart masters from mediocre (Bourdieu, 1983). By ensuring exalted artist reputation and long-lasting recognition, the honors might make the difference on artists career paths and career outcomes on precarious and contingent artistic labor markets (English, 2011). On popular art fields, such as cinema and music, different field awards have a long history of producing fame and making stars. They legitimize the artform, awarding institutions, and of course the awarded artist alike (Braden, 2012). Contemporary dance is a less appreciated art field by big crowds and choreographers making cotemporary dances less know artistic occupation. Yet, giving out awards and recognitions for choreographers, their artistic and career achievements have increased manifold since the last couple of decades. The previous studies on field awards have much emphasized the economic aspects of prestige, how the awards affect the value of artistic goods, the canonization of artists and the tastes of audiences. It is thought that accumulating reputation leads to an accumulative advantage in competition for scares resources, favorable market positions and popularity among spectators. In this paper I asks if the honors also might help the artist to lead more sustainable careers, lasting beyond the momentary hype of winning? Thus, to what extend does the accumulation of recognition from filed awards benefit the living artists careers and do they matter on such small art field as contemporary dance in particular? This study aims to first of all shed light on to the choreographers' career paths and describe their career trajectories from occupational perspective. Naturally, besides honors various other factors affect the choreographers' careers and career outcomes. The artistic careers are often deeply intertwined with other life spheres (Netzer & Parker, 1993). Besides the awards, and the life events on personal sphere, different career dimensions are described and considered. Take as an example career mobility and embeddedness and entropy and stability, which reflect the boundaryless characteristic of the occupation. Sequence analyses is used as the method to gain insights to the complex reciprocal dynamics governing the field and the career paths of the choreographers on the contemporary Dutch dance field.

Key words:

Field awards, Contemporary dance, Choreographers careers, Career sustainability, Sequence analyses.

Contents

1 Introduction

Choreographers offer an unusual group of professional and occupational profiles for a sociological study. Nevertheless, choreographers' careers have enjoyed little attention in occupational and career literature. Cultural labor in general tends to be associated with high mobility and degrees of change between different employment states and positions. The boundaries between the spheres of private and work life, especially among dance careers, are known to be extremely diffused (Netzer & Parker, 1993). Like any other art field, realm of dance resists normative concepts of common occupations and labor markets defined by conventional market dynamics of economic sphere (Abbing, 2002). Furthermore, choreographers often have a variety of different kinds of organizational dependencies and arrangements on the field on cause of their careers.

The dance field is governed by contingencies, ferocious competition and scares resources. For artists making a distinction among the competition is an absolute condition for success (Abbing, 2002). The recognition and publicity are important parts of the awards game, increasing the honored individual's reputation among the peers, collaborators, organizations and the audiences (English, 2014). Different kinds of field prizes and awards have a fundamental role as judgement devices, legitimizers and quality signals (Pénet & Lee, 2014; English, 2014

In 1985, a first award for a choreographer in the Netherlands, was given out by VSCD (Vereniging van Schouwburg- en Concertgebouwdirectie). Since the advent of Zwaans a dozen of new dance prizes have emerged to exalt winning choreographers and their artistic achievements (http://theaterencyclopedie.nl/wiki/Theaterprijzen). Reputational factors, such as winning awards, makes a difference in high art sphere and the world of contemporary dance is no exception. Reputation carries an opportunity to be rewarded with more concrete resources than just a moment in spotlight. Producers and distributors seek the renounced and new rising choreographic talents to bring to the cultural markets. Especially for emerging choreographers winning might give the needed push on a career trajectory from a talented promise to an established professional. Accumulating reputation leads to an accumulative advantage in competition for production resources and favorable market positions (Alexander, 2003; English 2014), by 'separating the great from merely good' (Braden, 2009, p. 440).

How individual careers of choreographers are made but also unmade might as well follow untraditional and atypical paths (Netzer & Parker, 1993; Njaradi, 2017). Unlike with dancing, the physical prowess fading with aging does not necessarily affect the choreographers' ability to lead a long career (Netzer & Parker, 1993). Yet, only few manage to achieve a lasting career while making enduring living from the job till retirement (Abbing, 2002). Honors perhaps allow the honored careers not only to take off, but also to continue longer in sustainable manner (Menger, 2006).

Thus, in this study I am seeking to answer a question *'Do awards help the choreographers to build sustainable careers on the contemporary Dutch dance field?'*.

The study aims foremost to describe the jobs of making dances from occupational point of view and understand how different factors might influence the choreographers' career patterns. Secondly the study looks at awards and honors, if indeed they do make a difference in how the choreographers succeed to sustain their careers and manage their employment on turbulent labor markets of the art world. Although the study focuses specifically on the contemporary dance field in the Netherlands it adds to the literature about the artistic and precarious careers in more general.

The paper is divided into five major chapters, starting with a literature review and conceptualization and description of contemporary dance field in the Netherlands. The chapter looks at the dance field through both its historic development and provides a theoretical framework for the later analyses. The second chapter lays out the research objectives and expectation, followed by the methodology and explanation of the measures and the variables used for the analyses. The previously discussed concepts are further operationalized and the steps of preparing the data for the analyses explained more in detail in this chapter as well. The fourth chapter reports the findings. In the final, concluding chapter, I will reflect on the findings, the method and its limitations and give recommendations for a further research. In the last chapter I will also allow space for the thoughts and questions the research process has evoked on my personal account as a field member myself.

2 Theoretical Framework

2.1 Making dances in the art world of contemporary Dutch dance

What kind of world is the dance world the choreographers are working in? Alexander (2003), gives a useful definition of that environment where the dances are created, distributed and consumed. Following his definition, the choreographers and their occupational practices are embedded into *art world*. Becker (1974) contested the art worlds consists of the networks of cooperative activity involving all who contribute to the work of art coming off as it finally does, using the conventional understandings they share. On the field of contemporary dance, these networks at core consist of the dance artist and organizations, spreading to a wide range of other actors involved into the makings of the field as a whole. The field is thus co-constructed by the artists and a multiplicity of other actors, including audiences and critics operating on the field. Alexander (2003) further explains the endeavors on the field resulting in cultural offerings become *legitimized* in the art world. The legitimization could be seen in this context as the process by which the world of dance is categorized, valued and framed as a field of its own right among other fields and areas of social life. What kind of art world is then specifically *contemporary Dutch dance* and what kind of career is a *choreographer*?

2.1.1 Dutch dance world in context of history and policy.

Evolution through historic influences.

Maanen (2009) suggests a contextual system, such as politics, education and economy have a significance for the operations of the art world. The relations of these societal systems are reciprocal; the art world operations impact the contextual system it is embedded to. Ertem (2016) talks how aesthetic, organizational and political developments are interrelated phenomena. This means as well, the field cannot be fully understood without considering its political and historical context. The kind of dance field in which the study focuses, evolved as a result of, besides various historic forces, the synergic encounters between different cultural spheres, dance traditions and aesthetic influences (Embrechts, Landeweer, Rietstap, van Shaick, Stokvis, & Versteeg, 2000). Although the history of Dutch dance reaches much further back in time, the period from after the second world war in particular is significant for the formation of the filed as it is today. Before the war the Dutch dance was strongly influenced by the Middle-European expressionist dance style which originated from German dance pioneers of *Ausdrucktanz* movement (Adams, Akkermans, vand den Breg, Bergman,

Bergvelt & ter Braak, 2014). The era and style are associated with figures such as Mary Wigman and Loei Fuller to name but few. The style, faithful to its name, used strong dramatic expressiveness of the performers and choreographies to protrude modernist ideas of the day.

World War II redistributed the political and cultural powers in Europe and on global scale, consequently shifting the cultural spheres of influence away from German tradition. This opened a door for a wave of new aesthetic thinking. From America arrived modernism of the new world which quickly took root in the Netherlands. Meanwhile the world of ballet soaked up new influences from Russia and France (Embrechts et al., 2000). In aftermath to rebuild the nation, the modern cultural institutions started to take shape. The country needed to be restored and reinvented, and so did the image of the nation. The new vision embraced democratic principles and progressive ideals, upon which a new cultural identity was to be build (Adams et al., 2014). Much of the structural and institutional setup supporting the Dutch cultural environment of today, were conceived as a part of that legacy. For example, for the first time, major public investments to organize the production, distribution and education, were made to fill the needs of opera and art of dance (Adams et al., 2014). The stimulation of the cultural sector throughout the first decade of the third millennium, strengthened the position of the culture, and dance, in Dutch society in general (Embrechts et all, 2000). Such transformational development would not have been possible with previously sporadic financial donations and contributions (Adams et al., 2002). The culture positive political and economic atmosphere allowed ballet and modern dance, to carve a stronghold on Dutch cultural landscape. Eventually, as a result of the work by the field pioneers in the Netherlands, the four major dance companies Scapino Ballet, Het National Ballet, Nederlandse Danstheater and the Nederlands Ballet were formed (Embrechts et al., 2000). From 60’s on and in 70’s particularly, the new contemporary dance forms and aesthetic preferences began to slowly pull broader attraction among the audiences as well.

Becoming an autonomous field.

The 1993 act ‘Specific Cultural Policy’ gave a framework to create conditions for ‘promotion of maintenance, development, and social and geographical dissemination of artistic expression and works of art’ (van Hammersveld, 2015). Embrecht et al. (2002) explain how this allowed a variety of smaller cultural institutions to spread geographically and adopt long-lasting programs. The programs were designed also to educate and foster new

audiences. The perspective shift from short term to long term, helped to solidify the audience base, and further legitimize the contemporary dance field. Additionally, the Dutch 'Poldermodel'[1] policies have favored positioning the cultural organizations on arms distance from the influence of public servants and politics (Embrechts et al, 2000). The model allowed the dance field relative autonomy of governance. This gave space for experimentation with the organizational arrangements as well as aesthetic forms outside the established and institutionalized traditions (Adams et al., 2000). An upcoming generation of new acclaimed choreographers and leaders elevated the contemporary Dutch dance artistically to its current internationally reputable position and domestic appreciation (Embrechts et al., 2000).

The environment and its prevalent conditions under which the organizations and individuals may operate are defined by the policy. According to Adams et al. (2014) the trend of Dutch cultural policies has emphasized the importance of networks and cooperation on all levels of the governing tiers. Historically, internationality is one of the defining elements of Dutch dance field and its activities in terms of both, cultural export as well as cultural import (Adams et al., 2014). Lately, cooperation to outsource and share costs, have been seen especially viable means in reducing public expense. International networking and cultural exchange are considered pivotal, to ensure the viability and high quality of the art form (van der Leden, 2017). Indeed, internationalization is today one of the main pillars of Dutch cultural policy (Adams et al., 2014). Since founding of European Community, the national policies increasingly reflect the cultural policy iteration of the EU commission (van der Leden, 2017). Ertem (2016) explains how the EU institutions and transnational policies have supported the transformation and emancipation of the art world into true product of globalization. The open boarders enable movement of goods, and perhaps more importantly, people with ideas, experiences and knowledge.

2.1.2 The dynamic forces of art yet to come.

Today *contemporary* and *modern dance* are often used interchangeably when talking about theater dance. The term modern dance historically can refer to at least two different things. It is used to denote the whole body of modernist dance movement of the 20th century, or depending on the context, the aesthetics of the American dance between 20's and 50's (Monni, 2004). Contemporary on the other hand, has its western roots in modern dance and

[1] The term refers to a consensus-based decision-making model characterizing the Dutch policymaking in eighties and nineties.

ballet (Diehl & Lambert, 2010). Ertem (2016), says the term contemporary emerged in 60's to delineate 'all dance that were nether ballet nor modern dance' (p. 36), and solidified in the mid 90's to additionally exclude, what at the time, was considered postmodern dance (p. 37). In principle, the term denotes a break from the tradition for something that represents "now", or as Smith (2002) articulates 'art to come' (p. 11). According to Thomas (1995), the term refers to a myriad of styles, approaches and aesthetic preferences. Laermans (in Ertem, 2016) states, contemporary dance is 'a performatively constructed category… a social practice' and a 'cherished object of faith' (p. 37). Contemporary is defined by resistance to, and rejection of the old-world order and accepted values (Smith, 2002). The quest for contemporaneity form an object of the socially constructed and reproduced system of believes, governing the field of contemporary dance. Bourdieu (in Bourdieu & Wacque, 1992), defines this system as a set of rules, or what he calls a *doxa,* which guide the actions and choices of the field members in relation to each other, power and recourses.

According to Ertem (2016), choreography as practice appears to be conceptually emancipating from the traditional modes of production and distribution, and even from its eons long union with activity of dance itself. At the same time, she argues, the contemporary dance builds upon the historic movements, appropriating and re-interpreting the past, rather than creating any radical rupture. According to Bourdieu (1996), the field gains its legitimacy, by inheriting it from the previous legitimized and consecrated fields as part of their continuum. Not just any "new" is legitimate. It still needs to be recognizably new of something already known (Smith, 2002). Ultimately, what gets produced, seen by the audience and finally appreciated as contemporary dance is at hands of the producers and the gatekeepers (Menger, 2006). And finally, it is the audience which decides what is legitimate as the hands of the producers and gatekeepers, are never too far from the purses of the consumer. Thus, contemporary in some sense is interplay of exploring the borderlines of legitimate production conditions while pushing the already legitimized artistic boundaries.

Boundaries of ever mobile dances.

Contemporary dance is used to be associated with high culture status, but just like in other art forms, the traditional high vs. popular cultural boundaries are increasingly diffused (Thomas, 1995). This is also why in practice, one might see contemporary today used as a prefix for new takes on jazz, urban dance, flamenco, ballet, folk and so forth. In everyday use contemporary translates to something timely, hip, relevant and "happening".

Within the confines of new but recognizable, the choreographers tend to use, and blend different influences, as they seek to create their own character styles to brake new artistic grounds. In other words, differentiate themselves from the rivals, and to make distinction on competitive field of cultural production and market place (Bourdieu, 1996). The underlying governing principle, is the shared belief in value of creating something unique. This dispositioned preference for invention and innovation, makes the contemporary Dutch dance field highly dynamic, and evolving in continuum. To add another dimension to the socially constructed object of belief about legitimate artistry, there is also the policy that drives the innovation. The Dutch tradition of each government writing the cultural policy every four years period anew, further ensures the dynamicity of the field (Adams et al., 2000). After all, the policy determines which organizations get funded and under what conditions.

2.1.3 The needs that drive and limit the change

There are some evident similarities with theater, music and dance. Take as an example how dance, live music and theater are consumed. By norm this is in the theaters, concert halls and other traditional stages, but there are also various other kinds of venues to distribute dance. Many festivals promote site specific works, like Oerol festival, where the audience might expect to see a dance piece set on the polders, in a greenhouse or anywhere under the open skies on the island of Terschelling (https://oerol.nl/). However, with no exception, producing dance brings specific organizational demands and challenges, unique to the art form. For example, some traditional theater venues purposed for spoken theater might not be able to accommodate all kinds of dance productions. Often a visit of a dance group asks rather large space to execute a choreography. There might be some specific quality requirements for the stage, sound technique, lighting and so forth involved (Netzer & Parker, 1993). There are very few performance venues which would have been expressly build with contemporary dance in mind. Furthermore, dance is essentially physical practice bound to the limitations of what the dancers body can somewhat safely endure in any given performance environment. The factual conditions, for dance in particular, limit the innovation.

Add to this, that the majority of the work behind the performances seen on stages and venues, actually take place in rehearsal studios and spaces, specifically designed for the needs of practicing dance. As Netzer & Parker (1993) explains, to produce work a choreographer needs to be able to tap into substantial resources of people, money and things, like rehearsal

space, from the very beginning. This is why for a choreographer any working relationship is fundamentally cooperative and requires involvement of an organization of some kind. As the cultural consumption habits evolve, so does the organization of the cultural production. Ertem (2016) notes how the emerging needs of the choreographers, dancers and the consumers have instigated a fracturing of the traditional organizational arrangements.

2.1.4 Opportunities, organizations and alliances

Although a choreographer is to a degree an organization, the choreographers' opportunities to make work are tight to the other enabling organizations and the choreographers' relationships with them (Netzer & Parker, 1993). To demonstrate promising talent or skill, artists rely on these opportunities, which usually come about with gradual and slow accumulation of reputation, or symbolic capital (Menger, 2006; Pénet & Lee, 2014; Braden, 2009). The accumulated symbolic capital, can be further converted to useful artistic or financial resources (Bourdieu, 1983) through the relationships with organizations. Be it a board deciding about the allocation of grants and funds, or a production house deciding who to produce, the organizations and decision makers need reassurance and evidence, on which to base their decisions. The choreographers' success to repeatedly launch a new dance piece, and have it distributed depends on how s/he manages to legitimize the claims of competence, artistry and skills. S/he has to demonstrate that s/he can pull together resources of different types of joint ventures and organizational arrangements s/he might be involved with. Furthermore, s/he needs to attract sufficient base of consumers. Puetz (2017) suggests there are several mechanisms at work on how these important mutual alignments between the artists, resources, interpretive communities and power form. Creating consensus through collective recognition of legitimacy is one of them. With an increase of legitimacy, the claims of a choreographer become more acceptable, and lowers the threshold to form lasting alliances, or instigate change in the organizational ecology. Such instigation of change, could be for example, founding of a new dance company, or existing company taking on new areas of responsibility e.g. education or talent development on the field.

Contemporary career trajectories of choreographers.

Career can be defined as an 'unfolding sequence of a person's work experience over time' (Arthur, Khapova & Wilderom, 2005, p.178) and trajectory as defined by Bourdieu (in Giuffre, 1999), successive positions of an actor within a field. The career development of

artists on the cultural labor markets and the organizational typology of the cultural field are closely connected (Menger, 2006). Besides domestic markets the dance field increasingly reaches out over the national borders. The growing internationalism of dance production means the choreographers are expected to continually explore opportunities in transnational scale. Success implies increasingly strategic choices on behalf of the artists to be able to form useful alliances, and occupy new market positions (Menger, 2006). Different kinds of organizations represent different opportunities. For many choreographers exploring new grounds means nomadic life of travelling from one organization to another, often located in different countries and continents (Ertem, 2016). The structural changes on the filed might open opportunities for some, but the change always produce resistance as well, and resistance often translates into actions, to regain new balance (Biemann, Zacher, & Feldman, 2012).

According to Tams & Arthur (2010), the structure and agency are interdependent forces. Institutional resistance leads to different expressions of agency, which in interaction between people and institutions, aggregate institutional change (Tams & Arthur, 2010). Giuffre (1999) describes the careers more like piles of sand, postulating instability of positions in constantly shifting constellations of relationships, as the actors on the field incessantly change and negotiate their positions. She sees the field as a multidimensional space, where each position on a sequence of career moves carries with it a pattern of past relations. Thus, the individual's career constitutes from and moves through these changing constellations of ever shifting network positions and relations. In sand piles, the movement of the particles change the structure and the change of the structure causes the particles to move. Likewise, each new position taken on the field changes the structure of the field, which govern the types of relations, career paths and trajectories on the field.

2.2 Organizational ecology

Within the Dutch contemporary dance field, there are several options available for the choreographer in regard to how to arrange their work. One way of doing business is to find a company, take one over or get a position as a house choreographer. The big dance companies like NDT or Scapino provide an opportunity for a number of guest and house choreographers to create dance pieces for a large group of dancers, which on a freelance field is a rare chance. Both companies have an arrangement where the artistic director is the main house choreographer as well. Danswerkplaatsen, or production houses, enriched the ecology of the Dutch dance organizations in 90's. Their tasks were to respond to the needs of the freelance field and take on the development of the new talent (Aalten & van der Linden, 2002). The

freelance choreographers have few legal options on how they can organize their operations outside the companies. For example, the production houses, such as Korzo in Den Haag or Dansmakers in Amsterdam, enable the independent choreographers to produce works without having a “Stichting” (foundation). “Stichting” is a Dutch legal entity which allows independent choreographers to receive subsidies and pay fees (https://www.ondernemersplein.nl/artikel/de-stichting/; http://www.beroepkunstenaar.nl/). The production houses can apply funds and hire personnel on behalf of the independent choreographers they work with mostly on project base. Freelancing or guesting is possible even if a person is hired or under contract with an organization, which as well is quite common practice. Both types of organizations, companies and production houses, keep long term and closer relationships with house choreographers and associates (https://www.ndt.nl/en/discover/choreographers.html; http://www.korzo.nl/nl/productiehuis/choreografen). Short term and often fleeting associations are formed for commission works for repertoire companies, festivals or production houses. In practice the independent entrepreneurial choreographers are associated with multiple organizations to have enough work throughout a season (Netzer & Parker, 1993). In other cases, the choreographers form an independent organization of their own to facilitate their own work. However, even companies which have stable structural support, or some other steadier funding do seek cooperation with other organizations to share costs and explore new markets (Stein & Buthurst, 2008). Menger (2006) contends, the field of cultural production has a high variance of different organizational forms as a response to the fast-changing markets and contingent production environment. The new modes of cooperation need more organizational flexibility and agility than big organizations often allow. Short-term contractual and sub contractual relationships and organizations combining different contractual forms are most common. Along these lines there are current initiatives proposing different organizational arrangement altogether. Such initiative is for example Transistor in Rotterdam. Transistor operates more like a loose art community of independent makers creating their paths outside the official cultural infrastructure and traditional dance company culture (https://www.transistor-netwerk.net/timewindow).

The concept of boundless careers brings the focus to the emerging alternative career patterns. These new patterns imply new kind of mobility between organizations and organizational arrangements (Varshney, 2013). According to Rodrigues & Guest (2010), as the boundaries between the organizations have gradually diffused while careers are increasingly happening across different organizations and fields, career instability and an

uncertainty of individual career trajectories are on the rise. So, how do the choreographers manage to navigate in such turbulent fields, especially at the beginning of their career paths, and how do they stabilize their careers under conditions which are incessantly challenging?

2.2.1 Boundaryless and protean careers

The contemporary conception of careers reflects the underlying societal changes governing the labor market's conditions and assumptions about what the careers look like and how the organizations and people interact (Rodrigues & Guest, 2010). The *boundaryless career* types and organizational forms provide new opportunities and variation to the modes of work, relationships and occupational profiles. Abilities to benefit from the opportunities implies skill and special psychological characteristics, *boundaryless mindset*, to exploit them (Volmer & Spruk, 2011; Verbruggen, 2012). The boundaryless mindset and the *protean attitude* as well change the institutional field within which the agents and the institutions are imbedded (Ahuja, Polidoro & Mitchell, 2009). According to Scott (2012), it is suggested, that especially *cultural entrepreneurs* use alternative forms of capital to build their careers, and for whom, besides direct opportunity, exposure represents indirect opportunity, to come about fruitful relationships. Volmer & Spurk (2011) further talks about the concept of protean career attitude, or orientation, by referring to the individual drives stemming from the actors own internal values and beliefs, and who base their career decision on their personal identity. This way, the career decisions and moves are arising from the presented opportunities, the degrees of individual's proactive entrepreneurial mindsets and personal values and beliefs (Waters, Briscoe, Hall & Wang, 2014; Segers, Inceoglu, Vloeberghs, Bartram, & Henderickx, 2008). Furthermore, the internal factors informing decision and choices and external factors governing the environment interact reciprocally (Tams & Arthur, 2010). Thus, the artistic identities as well are constructed and legitimized a result of reciprocal actions and influences.

Making a name.

The legitimizing transactions reproduce and stabilize the art worlds (Alexander, 2003; Bourdieu, 1983), and as Bourdieu (1983) points out, talent is but one of many legitimizing factors of artists' careers. Educational degree is an example of institutionalized naming, which Bourdieu (1983) contends to be a particular powerful legitimizer. However, on the field of choreography such degrees are historically a relatively new phenomenon. In the Netherlands, the Rotterdam Dance Academy has its graduation variant in choreography since

1996, but even today only a handful of institutions can provide university level degrees in this subject (Embrechts et al., 2000). Informal training or learning from mentors is still common practice among the choreographers (Embrechts et al., 2000). An education alone does not traditionally assign competence on the dance field, where informal training has been historic norm. In this context the field prizes constitute an alternative form of institutionalized naming (English, 2011). Braden (2016) suggest, the reputations from occasional successes can be short lived, while institutionalized naming allows more lasting esteem. Winning a prize help to 'get the name out there', a phrase which well reflects the Bourdieus' idea (in Braden, 2006) about the authorizing power of naming as it 'impose recognition' (Bourdieu, 1986, p.21). As the world we live and operate in becomes understood through labeling and categorizing, authorized naming already positions the awarded apart (Rawlings, 2001). Awarding reserves the honored a new status among a class of awarded and 'secures belief' (Bourdieu, 1986, p.21) in his or her potential artistic value on the markets.

Reputation, hierarchy and markets.

The mechanism with which the prizes spotlights the honored individual creates hierarchies. The prizes imply vertical differentiation of the winners from the competition and separates, thus valorize, perceived talent from the masses (Braden, 2009; Allen & Parsons, 1997). The reputation as symbolic capital can be further converted to other forms of capital - cultural, social and economic (Bourdieu, 1986; Scott,2012). Thus, reputation helps climbing up the hierarchical ladders in competing markets. Bourdieu (in Braden 2009) suggests the awards are 'discontinuities in continuity' transforming the constellations in the field. As discussed earlier in context of boundaryless careers, actors use agency in response to the structural conditions, either to change them, or their own position within the structures (Tams & Arthur, 2010). The awards enable agency. They rise the perceived value of the awarded and the stakes when negotiating position between the different actors on the field. More accumulated recognition and symbolic value, higher the stakes.

To position oneself on a competitive field, the actors create alignments with other actors. Alignments with organizations and resources, knowhow and connection are valuable especially for the new comers. Puetz' (2017) mutual-alignment framework conceptualizes the needed evaluative skills resulting in *practical strategies*, as an expression of distinct ways of reflecting, and acting upon the field's game. Such skills are used to create *mutual alignments, interpretative communities* and *memberships* with other field actors. Burt (2000) emphasizes

the entrepreneurial role of agents exploring the *structural holes,* by occupying the space of unexploited opportunity, between the different network actors. Furthermore, following Puetz' (2017) idea of *boundary objects*, the awards elicit the honored, and turn the field's focus and curiosity towards the awarded. By elevating the awarded artist's status, the awards in a way make the field, and its unexploited opportunity spaces visible.

Additionally, according to Caves (2006), value markers, such as field prizes and honors, are out most important for distinguishing, and forecasting market value of an artist on the art sector, where successes and failures are difficult to predict. Such predictors are especially important for the producing organizations, who usually make the heaviest financial contributions, and want to ensure return for their investment. Being able to make at least some kind of return-cost estimate, is an important factor when choosing new alliances or deciding to maintain and nurture already established ones (Stein & Buthurst, 2008).

Stabilizing relationships.

As Braden (2009) points out, the awards grant reputation for the associated organizations as well. In this regards they are a mutual benefit and thus useful currency in any negotiation (Braden, 2009). In some cases, mere name of acclaimed artist lifts the value of the associate producer. In reverse, recognitions lower the entry barrier of an artist to more esteemed circles of producers, agents and venues. Like De Vos, Dujardin, Gielens, & Meyers (2016) note: 'a sustainable career is a matter of matching individual and organizational needs' (p. 19). A shared interest built around reputation, helps the choreographer to maintain existing and create new relationships. Recognition is thus important for already established artists as well. According to Braden (2016) *Valorization* describes the process of legitimation, as the more permeable state of status to which the accumulation of reputation might lead. Moreover, once hierarchical status quo establishes, it is very difficult to challenge (Johnson, Dowd, & Ridgeway, 2006). Following this logic, the status quo should ensure the achieved position and the awards assign continuous relevance of an already reputable artist. *Consecrated* artists are the ones who become part of the canon and the writing of the history (Braden, 2016). Puetz (2017) asserts, valorization and consecration for interpretive communities are an important legitimizer which create and maintain group consensus and enable integration of new communities.

Forrier, Sels & Stynen (2009) use a term *movement capital* to encompass human and social capital, self-awareness and adaptability in reference to a concept of employability.

According to the authors (Forrier, Sels & Stynen, 2009), career mobility is central to the agency perspective and contend, both boundaryless and protean career perspectives 'stress the importance of (dimensions of) movement capital' in shaping careers (p. 744). Especially employer-independent movement capital is thought to 'create infinite possibilities' from where the opportunities can arise (Forrier, Sels & Stynen, 2009, p. 744).

2.3 Summary and sub-questions

The awards enable the artists to explore the field of new opportunities the facilitating organizations can provide, by turning the field's focus and curiosity towards the awarded and by elevating the awarded artist's status and legitimacy. The awards make these fields of yet unexploited opportunities visible as they reveal potential interpretive communities to align with. The entrepreneurial choreographers with boundaryless career mindset and protean career orientation, would be inclined to proactively exploit these opportunities by creating alliances with facilitating organizations bearing mutual interest (Herrmann, Hirschi, & Baruch, 2015). Thus, awards potentially enable the choreographers access to production and distribution resources and help bringing the choreographic work to the cultural markets through these joint-ventures. Reputation can be used to identify and align with the relevant organizations and key people. Consecration unlike more fleeting forms of reputations stabilize the artists careers to a higher degree. Consecration ensure more durable recognition and mutually beneficial relationships to facilitating organizations and networks. In this manner, on different career trajectories the awards help to maintain the already achieved positions. Furthermore, they allow access to new positions in emerging constellations through identification and group integration.

Assumedly, besides recognition, there are multiple other factors affecting the career outcomes. English (2014) contends the value of the awards, especially when there is no money attached to them, is symbolic and stems from their legitimizing powers. Could awards ensure career stabilization, positive career outcomes and career sustainability regardless the type of career pattern or organizational arrangements the individual choreographers are involved with? Are the awards important perhaps for only certain types of career patterns in specific career phase? Do multiple winnings assign increasing and lasting prestige also on a small art field like contemporary dance, which does not enjoy as broad legitimacy, visibility and popularity than for example movie or music industries?

2.4 Research goals

As Njaradi (2017) points out, the careers in dance are an archetypal depiction of labor precarity, mobility and immateriality defining today's social, political and institutional economies (p. 252). To understand the dynamics on the field, and to isolate factors influencing the career outcomes, a comprehensive picture of individual career paths is needed. The study intends 1) to describe occupational careers and conditions of choreographers, 2) and to establish if honors and awards, besides momentarily promote the personal achievements of their receivers, help the choreographers to establish sustainable careers.

2.5 Assumptions

Winning an award would be expected to affect positively especially the career trajectories of the new independent choreographers who are in a phase of building up their reputation, artistic identities and establishing their networks. Having been honored multiple times would be assumedly observed with positive career outcomes and in ability to sustain stable or rising career trajectory across occupational, organizational and field boundaries.

3 Method

In order to describe and analyze the career paths and factors influencing the career outcomes longitudinal career biographies of the choreographers were created. The sample design consisted of nominated and winning choreographers and choreographers who had not received any honors. By comparing the two groups we can see if certain career paths and outcomes are more prevalent in one of the groups or perhaps in some subgroups, like among careers of upcoming new winning choreographers.

3.1 Data and Sampling

The unit of analysis of the research are choreographers who have been producing works on the contemporary Dutch dance field between 2003 and 2016.

3.1.1 Defining choreographer

The title of choreographer does not require any formal education or credentials. As discussed earlier, such credentials are relatively new development in institutionalized dance education

(Embrechts et al., 2000). Its use is not protected by any regulation or monitored by any official body. This means, anyone can claim to be a choreographer (Netzer & Parker, 1993). This makes, firstly, identifying a choreographer, and secondly, defining representative sample somewhat challenging. Furthermore, the title travers the boundaries of different dance styles and traditions. As the purpose of the research is not to determine who can or cannot be considered a choreographer, it is left upon the participants to make the judgement.

3.1.2 Contemporary dance field

The study does not aim to determine which choreographer exactly can be considered particularly contemporary either. As noted by Ertem (2016), at least in any lasting assay of its aesthetic attributes, the constant change and subversion makes comprehensive and global definitions of contemporary dance impossible. The contemporary dance world becomes tangible, observable and concrete through the mechanics of production, markets and social practices. For this reason, the criteria frame for the sample selection and participant inclusion separates the concepts of choreographer and contemporary. The choreographers are the participants who make the claim of being choreographers. Contemporary is the changing field of production as what its members believe to be the world of 'contemporary dance', and where these choreographers operate.

3.1.3 Sampling frame

To conduct intended analytical study of the choreographers' careers list-based sample frame was used. Since the sample needs to constitute awarded choreographers on one hand and non-awarded on the other, the sampling procedure was applied in two main phases.
In phase one, purposive sampling for a primary sampling unit (Fellegi, 2010) was done for the choreographers who had won or had been nominated for an award between 2003 and 2016, and who had produced works in the Netherlands during the period. Archives of the prize giving organizations were used to obtain a list of names of nominated and awarded choreographer, in case such lists were available. In other cases, web resources, such as websites of the awarding organizations and digital news archives were used.

In the second phase a sample of non-winning or nominated choreographers was included using mixed secondary sources. The sources included the online site Theaterencyclopedia published by UvA together with Stichting TIN, and the websites and archives of Boekmanstichting, Danspubliek, Fondpodiumkunsten and Beroepkunstenaar. The

production house Korzo in Den Haag provided a complete list of choreographers who had produces works with Korzo. Social media sites, namely Facebook and Linkedin, were as well used to find people who identified as choreographers in their profiles or appeared to be actively making choreography in the Netherlands. The preliminary listing of candidates amounted to 535 names. The sample list was then subjected for a criteria frame and an exclusion process, to ensure representativeness of the sample in the context.

3.1.4 Data collection procedure

Eventually, because of the ultimately subjective use of title choreographer, an online survey was chosen as the method for collecting the need data. Furthermore, survey is particularly useful method for measuring variety of unobservable data or data from participants who are scattered geographically (Battacherjee, 2012). Survey gives a 'snapshot of how things are at a specific time' (Kelley, Clark., Brown, & Sitzia, 2003, p. 261). In this case, retrospective self-administrated career biographies were collected, giving a series of snapshots from a fifteen-year period of participant occupational lives.

The method allowed the initial selection to take place, based on the relevant information the participants themselves provided. Furthermore, in cause of compiling the preliminary sample list, it became obvious the archive data was incomplete and, in some cases, inaccurate. Besides, the archive of TIN is administered by the artist and the organizations themselves. This limits its reliability as an objective source. The site only includes names of artists who have subscribed themselves on the site or have been subscribed by an organization they have worked with, and which actively update their own information. This effectively excludes unknown number of potential candidates. On the other hand, TIN was the only source of data from some of the already closed organizations and companies. Such, is for example, Danshuis Station Zuid which closed its doors in 2013 (http://www.omroepbrabant.nl/?news/180453762/Danshuis+Station+Zuid+in+Tilburg+wil+niet+verder+na+bezuinigingen.aspx). Some of the entries in TIN do not make clear definition between a choreographer and a coauthor, further advocating the use of survey. For example, in some cases the dancers are entitled as choreographers to emphasize cooperative nature of a project, although the dancers do not identify as choreographers in any other context. In unclear cases, the mentioned names were included into the preliminary list for further verification.

In the desk research some of the preliminary candidates turned out not be choreographers or had not really worked in the Netherlands. Some had passed. Some names which came up in archives, were not to be found ether through web search, Facebook, Twitter or Linkedin for any further identification. In some cases, it was impossible to objectively determine if they actually filled the criteria. Again, in case of doubt, the person was listed as a candidate.

After the preliminary list was established, each candidates' contact information was searched. The final list consisted of 461 names. The candidates were directly contacted by e-mail in case such was found, and/or Facebook message with a link to an online survey. In addition to direct contacts, an anonymous link was published on my personal Facebook page and Linkedin page. To expand the reach the link was encouraged to be forwarded. Eventual spread of the link through snowballing is hard to determine.

3.1.5 Survey

The survey was built to first confirm the candidates filled the criteria of having been a choreographer and having produced works during the period between 2003 and 2016 in the Netherlands. The survey was created in Qualtrics and had altogether 281 questions[2]. The survey was routed, and length of the route depended on the individual career path. The focus was the active periods of production on the Dutch dance field. Majority of the answers were categorical and in forms of lists, choose one or choose multiple options. Open-ended answerers were used to list the honors the participants might have received and to elaborate or specify responses which were not covered by the answer options. The first section of the survey was designed to place the respondents demographically, and to gather information about the participants educational background, current income and occupational status. Reasons for stopping were as well inquired in case the participant had stopped choreographing between 2003 and 2016.

Second section was constructed longitudinally. The participants were asked the same questions per year from the time period. The questions concerned their work status, what kinds of works they had produced and where, how were the works funded and what were the respondents' year earnings before tax. Some specific life events which might influence choreographers work life, such as health, pregnancy, small child etc. were recorded.

[2] The survey questions and answers can be found in Appendix XXV

198 respondents started the survey (~ 43% of the contacted candidates) and sixty-seven respondents (~ 34% of all participants) completed the survey. From the respondents who completed the survey, twenty-seven (~ 40%) were eventually disqualified. The excluded candidates' either were not choreographers, had stopped before 2003 or had not produced works in the Netherlands between 2003 and 2016. Furthermore, entries lacking answers which were the major components for the research were dropped, such as failing to list any premiers, performances or organizational arrangement and sources of funding. The final analyses were performed on the forty respondents who had completed the survey and filled the criteria (20% of all respondents who started the survey). Three of them had begun their career just very recently, and few had ended their careers shortly after 2003. They however, had provided enough data to be included to the analyses.

3.2 Measures and Variables

Several variables were created *ad hoc* for example to track participants movement patterns and lengths of their career trajectories. Additionally, variable for career outcomes was created using combination of suitable survey questions and answers. Variables to further categorize the choreographers into different career types were added as well. Such variables measured for example the career maturity of the participants and different career dimensions.

3.2.1 Career trajectory and its dimensions

As discussed in theory section, a choreographer might be associated with a variety of organizational arrangements and might move through several different arrangements in a cause of their careers (Netzer & Parker, 1993). These organizational arrangements reflect choreographers individual career orientations in terms of career boundarylessness and protean attitude (Rodrigues, Guest, Oliveira, & Alfes, 2015) in one hand and orientation towards more bound and organizational career bath on the other (Rodrigues & Guest, 2010). Besides organizational arrangements, a choreographer might hold multiple memberships to different interpretive communities, networks and production systems with access to necessary recourses. These networks reach often beyond the national borders and boundaries. The constellations and composition of the networks and memberships as well might differ from a year to year. The career trajectory in this study is operationalized as consecutive positions the participants hold on a four-field matrix measuring career dimensions. These positions constitute the choreographers' relations to the production apparatus and networks in context

of the Dutch dance field and the dance field(-s) outside of the Netherlands. The study does not measure the composition or extend of the networks as such, but rather assumes them as a natural extension of the career trajectories. For example, the claim a choreographer creates works outside of the Netherlands, with foreign production partners, and premiers and perform abroad implies the choreographer has networks outside the domestic field boundaries.

Embeddedness and mobility dimensions.

Feldman & Ng (2007) measure career patterns in terms of mobility, embeddedness and success. As many choreographers' careers are assumedly characterized by frequent changes of employers and organizations, the concept of career mobility authors propose is useful in the context of this study as well. Mobility can refer to the movement across the field boundaries, organizational boundaries and boundaries of all kinds working networks and relationships. Embeddedness in contrary assigns for movement and relations within the field boundaries. A separation is made here between the contemporary dance worlds as fields within the Netherlands and abroad. In this sense embeddedness may have two meanings, embeddedness in the Netherlands or embeddedness abroad, while mobility refers to mobility across these boundaries. The mobility is measured trough the premiers, performances, coproduction's and distribution of performances in the Netherlands and abroad. On other words, a choreographer creating and performing works both abroad and, in the Netherlands, indicates mobility.

Stability and entropy dimensions.

Feldman & Ng (2007) differentiate occupational change from career mobility, conveying a major transition from one occupation to another requiring new set of skills and routines to adapt to new working environments. This distinction is particularly useful to take in consideration to capture the full range of factors constituting the choreographers career trajectories. To produce large scale works and head projects involving multiple international stakeholders and organization has very different level of requirements in terms of skills, but also in extend of choreographer's networks and required level of involvement. As discussed before, a choreographer might go through several organizational arrangements on a cause of their careers. Many continue dancing and performing while pursuing the career of a choreographer or might hold multiple art related occupations simultaneously (Netzer & Parker, 1993). Changes in networks and composition of resources through mobility might

change the way choreographer finance and distribute their works, and what kinds of works they produce. While a company with a choreographer as an artistic director might enjoy structural funding, a freelance choreographer might resort to variety of changing funding sources depending on circumstances. This way, some careers can be considered more homogenous and stable, while some more entropic when there is constantly changes in the modes of working, production methods and skills need to execute the jobs (Ng, & Feldman, 2007; Rodrigues & Guest, 2010). To characteristics of each individual career in terms of stability and entropy are measured through the changes between the different states.

3.2.2 Career maturity

An *ad hoc* variable Career maturity was created to divide the respondents into four categories *New*, *Middle 1, Middle 2* and *Mature* based on the years spend in occupation. The boundaries were set to reflect the frequencies in the data by dividing the groups along the statistic quartiles. The calculation of the division and related statistics can be found in Appendix I, Tables 1, 2 and 3; Appendix II, Table 4; and Appendix III, Figure 5.

3.2.3 Career sustainability

In this research the career trajectories are measured in terms of sustainability rather than success. Instead of using the career success indicators considering the subjective views as proposed by for example Feldman & Ng (2007), the study looks at success through a frame of career outcomes. The outcomes are thought as the choreographers' ability to voluntarily retain their occupation and continue producing works throughout the years, for which a schema of output measures was created. The output was measured combining three variables; 1) the premiers and 2) amount of performances per year in the Netherlands and abroad, and 3) how many performers were required for the works. In difference to the entropy measure, the actual numbers were considered, rather than changes between the modes of working.

Similar schema has been used earlier in career research of dance professionals by Netzer & Parker (1993). These measures give orientating indication about the available resources. For example, making a group piece is usually more expensive than making a solo. Hiring twenty professional dancers for a project for a freelance choreographer is in most cases a distant dream. On the other hand, the choreographers might have very different ambitions and goals. For some the creative drive is channeled into great quantities. Others might focus on creating solos in slow phase for small venues solely for artistic reasons.

Ultimately the objects of ambitions are individual and personal. Besides, even the most productive choreographers have a limit of how many creations a year is tenable.

The focus here is thus continuity, rather than actual volume or size of productions, as a measure of success. Sustainability describes the ability to maintain a career under somewhat agreeable conditions. For example, income might be a factor in deciding to stop or change the career. Uncertainty of future might become an issue when accommodating the career and the needs of the private sphere. Career path ending prematurely because of losing funding, is a case apart from for example career ending to a natural retirement.

3.2.4 Life-career and events

Life experiences happen in different spheres simultaneously, rather than in sequences (Pollock, 2009). The study measures life-careers through life events, which might have an impact on the choreographers' career, such as pregnancy, health issue or moving. Huang & Sverke (2007) define life career as distinct from occupation career, yet, the roles persons play in the sphere of their life careers, such as becoming a mother, might affect strongly the choreographers career decisions, moves and even available opportunities. A choreographer might move through different types of jobs, organizations and roles on a cause of her occupational career for different reasons, also when the reasons are not directly occupation related (Menger, 2006). The events on life-career, such as moving to another country or health issues usually impact other sphere as well.

According to Higgins & Thomas (2001) demographic attributes, such as gender and race are shown to affect individuals career opportunities within and across organizations. Besides the demographic data, a person's health, such as injuries or long-term illness and so forth, can have very concrete consequences indiscriminately across different career dimensions. Based on the reported life events, such as moving in and out from the Netherlands and family events like pregnancy and changes in family structure were compiled to reflect state changes in the given time period.

3.2.5 Honors

There are several different kinds of field prizes and nominations a choreographer might receive in the Netherlands, from publics and critics prizes to achievement and field contribution recognitions. There are also unknown numbers of non-Dutch and international

awards. Receiving an award, a prize or being nominated is being honored an institutionalized recognition and thus counted as honors.

3.3 Data analyses

To analyze the data, several methods were used to explore relations between career paths, life events, production output and awards. First, the survey responses were transformed to more manageable form, to create new variables and merge others to simpler categories. For example, the individual moving patterns of the choreographers were inferred from the country of origin, given year of moving to the Netherlands and current country of residence.

The study uses multiple analyses programs, each requiring transforming the data to the required types for the specific analyses procedures. Excel was used for rearranging the data, for calculations of new variables and for creating the datasets used in further analyses. For example, TraMinR used for sequence analyses requires coding the sequence elements into letters, while SPSS requires numerical variables. The data transformation and analyses procedures per scheme are discussed more in detail below.

3.3.1 Sustainability scheme

Career sustainability measures if a career trajectory is stable, rising, declining or unviable. To determine this, a schema of output score was used. Sustainability was counted based on the output trends and turned into Career curve. The values to build the trend tables were a combination of the summed-up scores measuring the premiers and performances in the Netherlands and abroad. Additionally, the sizes of the projects were scored based on the number of the performers required in the works. Based on the scoring an individual scatterplot table with regression trend lines was created for each respondent. The slopes were then evaluated visually to determine the direction of the career development. For example, an upwards positive regression line indicates rising careers. The positive slope shows that the output is increasing and the career trajectory rising. A stable vertical line indicates the career is sustainable. Downward line indicates declining career as is demonstrated in the Figure 1.

Figure 1. Example of a declining trajectory with downward slope of production output but stable positive income.

Inviable trajectory indicates the choreographer has stopped. It can also mean the choreographer is producing exclusively abroad. This render the career inviable in context of Dutch dance field, although the choreographer might enjoy great success elsewhere.

3.3.2 Sequence Analyses

The career paths were conceptualized as consecutive sequence of career positions. Sequence analyzes (SA) techniques typically used for DNA sequencing in biology (Aisenbrey & Fasang, 2010) are widely used method in social sciences and career research as well (Blanchard, Bühlmann & Gauthier, 2014) to analyses career sequences. The advantage of the method is it enables looking at the careers through a continuous time frame. The sequences are understood as trajectories and series of state changes, continuities and discontinuities over time (Pollock, 2007) instead of focusing in 'single states in specific points in time' (Dlouhy & Bieman, 2015, p. 163). Sequencing emphasize the longitudinal characterization and processual nature of the career trajectories. Optimal matching (OM) analyses method was used to group the trajectories into clusters of similar trajectories. In other words, to create a career typology. The typology was created using TraMineR package in R language environment. TraMineR also includes a package of visualization tools which helps to describe the career trajectories.

Optimal matching (OM).

The primary function of the OM method is to simplify the complex data by extracting discrete categories of sequential patterns to a limited number of possible expressions

(Gabadinho, Ritschard, Müller & Studer, 2011). The algorithm-based modelling assesses the degrees of similarities between complex sequences and clusters them into typologies (Fuller & Stecy-Hildebrandt, 2015). To perform the clustering OM creates a substitution matrix, which calculates the least costly transformation of one sequence to another. The transition can happen by ether substitution of one element in the sequence to another, or deletion or insertion of an element (Dlouhy & Bieman, 2015). Think for example of transforming a letter combination B-A-R-R-E to B-A-L-L-E. Replacing R's with L's would be the cheapest way to do this. Transforming P-A-S-E to B-A-L-L-E on the other hand could be achieved serval ways. The transformation can be done by deletion of one element (L), and replacement of another (L to S), but could also be achieved by two deletions and one insertion or one deletion and two insertions. To calculate the substitution matrix Ward (single linkage) clustering algorithm was used. Ward calculates the smallest cost of minimizing within cluster variance (Gabadinho, Ritschard, Müller & Studer, 2011). For the cluster analyses three different indel cost schemes were explored and results analyzed to select the cost setting which produced the best fit. The indel cost was eventually set on two. According to Dlouhy & Bieman (2015) Ward method is robust and performs well in most research designs and situations.

The clustered trajectories represent a career typology, which then can be used, for example, as independent variables in further analyses to investigate association between kinds of careers and sustainability. As the sample of the study in this case is too small for inferential statistics the typology will be used for more qualitative analyses of similarities and discrepancies between the proposed groups. It is also possible to describing common patterns and theorize about the possible explanations for the observations within the methodological limitations of this study.

3.3.3 Sequence analyses procedure and state codes

For the sequence analyses a code scheme was created to establish a two-letter code defining a state of a choreographer each year between the 2003 and 2016.

Embeddedness, mobility, stability and entropy (EM/SE).

To measure *embeddedness* (E), *mobility* (M), s*tability* (S), and *entropy* (E), first EM (embedded/mobile) was scored on x-axis and SE (stable/entropic) on y-axis. Two different methods were used to produce the scores. Each numeric response was first calculated, then

grouped and assigned a code. Each non-numeric response was coded as well. The codes produced several tables, each representing a sequence of states the choreographers occupied each year within the fourteen years period of measures. The tables were then divided in two groups; group a) to scheme the EM state and group b) to scheme the SE states.

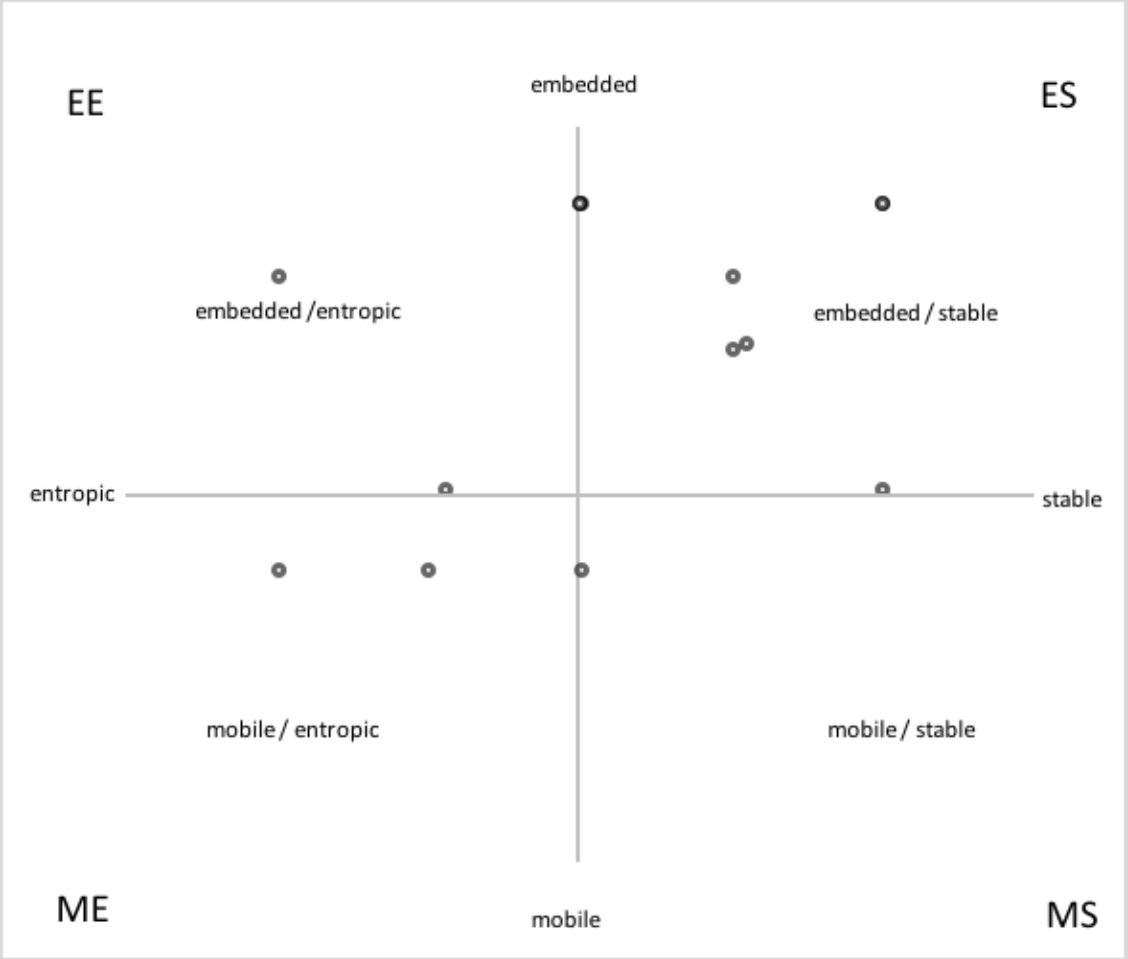
The codes in the EM tables were calculated 1) based on the premiers, performances and distribution and co-productions in the Netherlands and abroad and 2) considering choreographer's status. The statuses had five modes; 1) choreographer, and producing in the Netherlands, 2) choreographer, but not producing, 3) choreographer, but all productions abroad, 4) not yet choreographer, and 5) stopped choreographing. The length of each career sequence considered the period of choreographer occupying one of the first three states mentioned above. More activity, on both Dutch dance field and abroad during the same year, resulted in lower embeddedness score. High score of EM state means embeddedness (E) ether in the Netherlands or abroad. High score of EM state means high activity across the boundaries and mobility (M).

The SE code and score were produced by counting changes in states. The states were a combination of several variables, namely the status, organizational arrangement, working situation and composition of funding sources and distribution channels. The calculation of the SE state sequencing was performed the following manner. A change in a state was calculated as -1, after which remaining in the same state the next year was calculated 0, and each consecutive year with no change was calculated as 1. In other words, more changes from one year to another resulted in lower score of SE state. Low score suggests entropy (E)[3], while less changes between the states resulted to a higher score of SE state suggesting stability (S).

The scores were then summed up into one EM score for x-axis per year and respectively one SE score for y-axis per year. The axis scores placed the choreographer on one of the four fields on a state field matrix shown in Figure 2. The zero sums were eliminated from the calculations to ensure the choreographer landed within one of the four fields.

[3] Entropy in this context is used in sense of describing randomness or unpredictability https://www.merriam-webster.com/dictionary/entropy.

Figure 2. The state coding field matrix.



The letter code contains combined information about several aspects from the respondents' career in the associated year. For example, high M score and high E score in year X places the choreographer on the ME field on the field matrix, translating in to a career state *mobile entropic* in the given year X. According to this state code the choreographer has been active on both the Dutch dance field and abroad in that year, and the composition of the organizational arrangement, status, funding structure and/or distribution has changed from previous year. The procedure resulted in four state codes used for the sequence analyses; 'EE' (*embedded entropic*), 'ES' (*embedded stable*), 'ME' (*mobile entropic*) and 'MS' (*mobile stable*). Each choreographer was assigned one state code per year.

Timing (NS, ST).

Because the individual careers times expand beyond the given time frame and begin and end in different times further coding of inactive states were used. The inactive state before the beginning of the career was coded 'NS' for Not yet started and after the end of career 'ST'

for Stopped. The states were added to the EM/SE coding for the sequence analyses with the TraMineR analyses package.

Honors (A, B, C, D, E, I, Y).

Additionally, a schema to measure accumulation of recognition from the honors nominations and awards was created. The states were coded as 'B' for *Honored before 2000*. Honors after 2000 were coded as 'C' for *Honored 1 year*, 'D' for *Honored 2 years* and 'E' for *Honored 3 or more years*. 'A' was used to mark *Non-honored*.

Two state schemas.

Eventually, SA analyses were performed with two different states schemas. *Sates schema 1* factored in career embeddedness, mobility, entropy and stability states with the differences in career starting points and ending points. The schema was based on the EM/SE coding together with NS and ST codes. *States schema 2* consists of the accumulating recognition states from the received nominations, awards and honors during the years. The schema was based on the honors coding A, B, C, D and E. The schema was used mainly to visualize the recognition trajectories of the respondents.

The resulted typologies were cross examined with other career characteristics, life events and career outcomes of the respondents' career trajectories. The cross examination helps to pinpoint where the different career types intersect and deviate from each other. Different characteristics among the respondents and selected career dimension were factored in to reveal latent patterns and connections. Additionally, to get an idea how for example life events might affect the career trajectories their timings in relation to sequences and sustainability curves were considered.

4 Findings

Although the sample was small it represents a cross section of types of careers and choreographers, reflecting the broad variety of different demographic characteristics and career paths on the field.

4.1 Demographics

The final sample in analyses (*N* = 40) consisted of nineteen male- (*M* = 0.48) and twenty-one female- (*M* = 0.53) choreographers (both *SD* = 0.51). They represented five age groups. The group ages ranged from twenty-five to seventy-four. Half (*M* = 0.50) of the respondents belonged to the group of ages between thirty-five and forty-four (*N* = 20, *SD* = 0.51) and ten respondents (*M* = 0.25) to the group of ages from twenty-fife to thirty-four (*SD* = 0.44). The rest of the respondents fell to the remaining three groups covering the ages from forty-five till seventy-four (Appendix IV, Table 6.)[4]. There were no respondents in age groups below twenty-five or above seventy-four.

The average age representation in the sample is relatively high. In comparison to dancers the aging body has altogether different meaning what comes to career development and sustainability. Choreographers often start their careers having danced professionally first. The choreographers' careers however might continue till late life, as they are less affected by the limitations of aging body.

Most reported ethnically European White. Twenty-seven respondents specified being Northern and seven Southern European. One respondent was from Asia and two reported mixed. Three participants did not disclose their ethnicity. Netherlands has a large population of other than European white ethnicities, which are not represented in the sample.

Majority (*M* = 0.70) of the respondents were married or in domestic relationship (*N* = 28, *SD*= 0.41). Eight were singles and four divorced (*SD* = 0.21 and *SD* = 0.30 respectively). The most common family structure, which was the case among fifteen respondents (*M* = 0.38) was to live with a partner, (*SD* = 0.49). Living alone was reported by nine respondents (*M* = 0.23) respectively (*SD* = 0.42, *Cl* = 0.14*). Living in a commune was as well reported. The respondents had a variety of different adult/ child family structures, including two families of single care takers. Families of two adults and one child (*N=5)* were the most frequent (*M* = 0.12.5, *SD* = .05). Looking at the family structure alone does not reveal much

[4] All demographic statistics can be found in Appendix IV, Table 6.

about the dynamics between the domestic and private sphere and the sphere of occupation life.

4.2 Education and background in performing arts, dance and choreography

Little more than half (*M*= 0.53) of the respondents had graduated from a Dutch institution when asked their educational background in performing arts (*N = 21, SD* = 0.51). Twelve (*M* = 0.30) had graduated abroad (*SD* = 0.46). Six among those who had formal education had minimum attended educational institution. Only one person had informal training, reporting self-taught (*M* = 0.03, *SD* = 0.1).

When asked about the dance background more than half (*M* = 0.53) identified as a dancer turned choreographer (*SD* = 0.51). Nine had had formal dance education and nine still continued dancing (both *M* = 0.23, *SD* = 0.42). One respondent is still taking classes, but not dancing professionally (*M* = 0.03, *SD* = 0.16).

One quarter (*M* = 0.25) of the respondents had as well received formal education in chorography (*SD* = 0.44, *Cl* = 0.14). Two reported they are taking workshops and doing courses in subject (*M* = 0.05, *SD* = 0.22). In the sample informal training is a dominant form of training to the occupation. Seventeen declared self-taught and eleven gave mentors as the source of their education (*M* = 0.43, *SD* = 0.50 and *M* = 0.28, *SD* = 0.45 respectively).

The path to the occupation still mostly follows the pattern first dancer and then choreographer. Many respondents reported the mentor as their main source of education or being self-taught. This suggest the dance companies still have an important role in incubating new choreographers among the sample. The knowledge of the craft transfers through the practice under guidance of experienced choreographers. However, the formal forms of education are important and very present in the sample as well. There were no generational differences among the sample what comes to the education, but female respondents reported formal education more often (Appendix V, Table 7 and Appendix VI, Table 8).

4.3 Careers

Career maturity and age.

The longest career in the sample was fifty years and shortest three (*N* = 40, *SD* = 10.36). Mean years spend in occupation was 14.4 and median 10.5. The sample is skewed towards the shorter careers in the sample. *New* careers were defined as three up to seven years old, *Middle 1* careers from eight to ten years, *Middle 2* from eleven to seventeen and

Mature careers from eighteen years and up. The breakdown of the distributions between the categories can be seen in Table 1 below.

Table 1. Career maturity frequencies

	N	*M*	*SD*	*SE*	S^2	*Count*	*%*	*Cl**
New (3 to 7 y.)	10	.25	.44	.07	.19	40	25	.14
Middle 1 (8 to 10 y.)	10	.25	.44	.07	.19	40	25	.14
Middle 2 (11 to 17 y.)	11	.28	.45	.07	.20	40	27.5	.14
Mature (18 to 50 y.)	9	.23	.42	.07	.18	40	22.5	.14

**Confidence level 95%*

Among the *New* group, clear majority ($M = 0.78$) of the respondents were between twenty-five and thirty-four, but the connection between the age groups and career length is not completely clear cut. The occupation is often explored in later ages, as is the case among the sample as well. Some careers had begun after thirty-five. Choreographing is often seen as a natural continuation to the dancers' careers, quite like dancers often becoming teachers after retiring from the dancing. Clear majority within the *New* group ($M = 0.90$, $N = 9$) had a positive career curve (Appendix VII, Table 9). The respondent in two middle groups were predominantly ($M = 0.81$) ages between thirty-five and forty-four. After the age forty-four there is a clear drop in career numbers, the tale of the sample stretching from eighteen to fifty years but representing only ($M = 0.25$) of the whole sample. The *Mature* careers were evenly divided between the last two age groups of forty-five to fifty-four and fifty-five to sixty-four.

Occupational status and side jobs.

For nearly half ($M = 0.45$) of the respondents choreographing is the main occupation ($SD = 0.50$). Eleven ($M = 0.28$) reported doing other job aside, holding multiple occupations simultaneously ($SD = 0.45$). Six respondents ($M = 0.15$) are choreographing occasionally ($SD = 0.36$). Five of the participants ($M = 0.13$) had stopped choreographing altogether between 2003 and 2016 ($SD = 0.36$).

All of the respondent did additional jobs besides choreographing, even if not holding multiple occupations per se. Most jobs evolved teaching art or dancing, although the job categories do reach over the boundaries of the discipline. However, the art related jobs overwhelmingly dominate the kinds of jobs the choreographers might do. The clear weight is on the field of art as can be observed from the job break down in Table 2. below.

Table 2. Additional jobs categories breakdown.

	N	*M*	*SD*	*SE*	S^2	*Count*	*%*	*Cl**
Teach art	28	.70	.46	.07	.22	40	70	.15
Dance	20	.50	.51	.08	.26	40	50	.16
Make music	4	.10	.30	.05	.09	40	10	.10
Make video/ film	7	.18	.38	.06	.15	40	17.5	.12
Curate	9	.23	.42	.07	.18	40	22.5	.14
Make theater	5	.13	.33	.05	.11	40	12.5	.11
Write	7	.18	.38	.06	.15	40	17.5	.12
Make visual arts	1	.03	.16	.03	.03	40	2.5	.05
Other art related	16	.40	.50	.08	.25	40	40	.16
Other non-art related	2	.05	.22	.03	.05	40	5	.07

**Confidence level 95%*

Besides the above-mentioned categories, the respondents were reporting various other activities and jobs in open answer fields. Among them were mentoring and coaching dancers and assisting other choreographers to set their works. Also, cultural policy development and policy making in educational institution specialized in dance were reported. Involvement with jury committees, leading cultural organizations, directing festivals and project management and company management were as well mentioned. Within the performing arts category fell a comedian and a dramaturg. Outside the art field, work in food and beverages and a pizza maker were reported.

Stopped careers.

From those who had stopped their careers one had retired, one was studying a new occupation and one had become a business owner (each $M = 0.20$, $SD = 0.45$). Two had new occupation on art sector (each $M = 0.40$, $SD = 0.55$). The respondents had different reason to stop. Losing financial support was one of them. Family matters, not right career choice, and moving abroad were as well reported with one unspecified other reason (each $M = 0.20$, $SD = 0.45$).

4.4 Organizational arrangement

On organizational level the majority of respondents were either directors of companies with temporary and project-based hiring capacity (Level I CEO) or were guest / freelance choreographers working with multiple organizations. Based on the multichoice answers at the beginning of the survey and the later open fields clarifications working on multiple fronts was usual among the CEO's. Besides leading a company, they were also guesting or producing works outside the home organization. Most respondents working independently had their own foundation through which they can apply for funds and hire dancers and other cooperatives for their projects. Level I and III CEO positions as well as house choreographers were all male. Among the guest/ freelance choreographers the males were the majority. Slightly more of level II CEO's were female than male. The choreographers with their own 'Stichting' or foundation however were clearly predominantly female (M = 0.89, n = 9). Almost without exception the CEO positions were held by the respondents belonging to the age groups between twenty-five to forty-four.

Table 3. Current organizational arrangement

	N	*M*	*SD*	*SE*	S^2	*Count*	*%*	*Cl**
Company director /Level I CEO	1	.03	.16	.03	.16	40	2.5	.05
Company director /Level II CEO	18	.45	.50	.08	.25	40	45	.16
Artistic director /Level III CEO	2	.05	.22	.03	.05	40	5	.10
Cofounder of a company	3	.08	.27	.04	.07	40	7.5	.12
Guest/Freelance choreographer	13	.33	.47	.08	.23	40	32.5	.14
House choreographer	4	.10	.30	.05	.09	40	10	.11
Independent with foundation	9	.23	.42	.07	.18	40	22.5	.12
Independent with no foundation	2	.05	.22	.03	.05	40	5	.05
Founder/ director of a collective	4	.10	.30	.05	.09	40	10	.16
Member of a collective	1	.03	.16	.03	.03	40	2.5	.07

**Confidence level 95%*

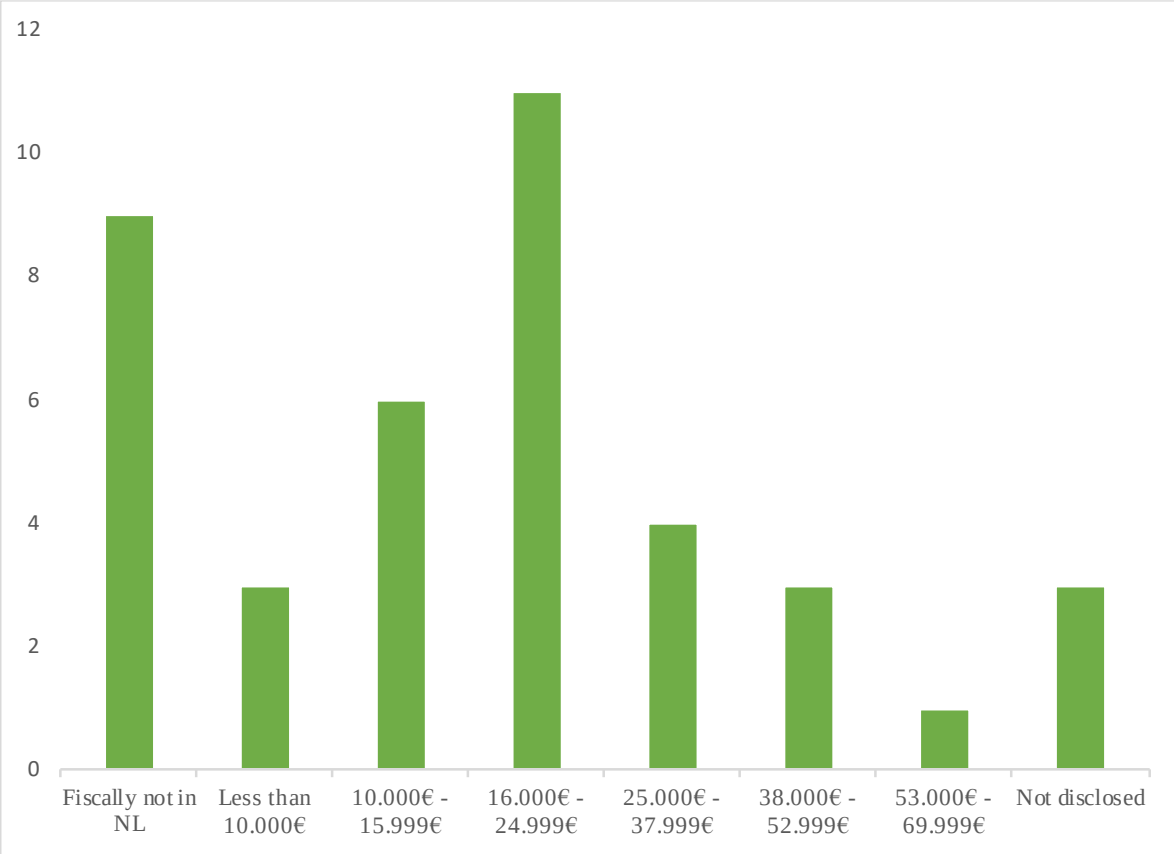
Note: Level I CEO refers to a head of his or her own company with capacity to hire long term employees. Level II CEO heads his or her own company hiring short term and projects-based employees. Level III CEOs' are hired artistic director/ choreographers leading for example repertoire companies like NDT.

In one third of the cases (M = 0.33, N = 18) where a respondent had been in a director position at some point between 2003 and 2016, they had ‘demoted’ to a non-director position. The organizational arrangements do not necessarily represent hierarchy. Unlike often in organizational careers, the career development of choreographers has more than one direction. On the other hand, the finding further demonstrates unpredictability of the field and uncertainty of already achieved positions.

4.5 Income

Besides asking the yearly earnings before the tax in the longitudinal section of the survey, the respondents were asked to disclose their current income group as well. The Figure 4. shows the income distribution. Some respondents were fiscally not based in the Netherlands (M = 0.23, SD = 0.27) and few did not disclose their incomes (M = 0.08, SD = 0.27). The clearly largest group among the respondents who did report their incomes (N = 29) was group of incomes falling between 16.000€ to 24.999€ (n = 11, M = 0.38, SD = 0.49). The boundary between this group and the one below (M = 0.21, SD = 0.41) is roughly the national minimum salary average from the period between 2003 and 2016. In 2012 the minimum was 18,872 € (https://loonwijzer.nl/salaris/minimumloon-check/minimumloon-check-2012). The second highest income groups lower boundary represents roughly the average of the performing arts labor agreement salary scale for a choreographer from the same period. Slightly larger part of the incomes fell on the lower side of the mean about one fourth of the respondents earning less than the minimum. In most cases (M = 0.83) the respondents fell below the average on CAO salary scale for choreographers. The findings enforce the image of the occupations vocational character and the artists tendency to often distance themselves from the economy and money. Among the choreographers who disclosed their income, many are working in near minimum salary conditions and the majority are not earning the income defined in the labor agreement.

Figure 4. Income groups distribution by number of respondents.



When asked about the feeling of income security over time, more than one fourth did not respond to the question (n = 11, M = 0.28, SD = 0.45). Slightly over one third (n = 12) of respondents who did answered the question (N = 30), felt their income has become more secure or remained equally secure over time. About as many (n = 10) reported their income had become more uncertain or remained equally uncertain. Slightly fewer (n = 8) claimed their income security had been fluctuating.

4.6 Honors

Fifty-seven and a half percent of the respondents had received honors in some point of their careers (N = 25). Few (M = 0.10, SD = 0.30) had received all honors before 2000, and about one third (M = 0.48, SD = 0.51) after 2000.

From those who had received honors after 2000 (N = 21), most had received honors in one of the years after 2000 (M = 0.38, SD = 0.50); some had received honors two years (M = 0.33, SD = 0.48); and some had received honors three or more years (M = 0.29, SD = 0.46).

4.7 Sustainability

The scores from all the participants from all the years of measurements ranged from minimum of 12.93 to maximum of 121.01 (N = 40, M = 50.4, SD = 24.83). The distribution was skewed (Appendix VIII, Figure 10). for why the median value of 47.41 better describes the average output volume. Table 4. summarizes the total output from the period.

Table 5. Total output from 2003 to 2016

N	*M*	*SD*	*SE*	S^2	*Sum*	*Range*	*Lower / Upper**
40	50.47	24.83	3.9	616.62	2018.75	108.08	42.82 / 59.04

**Bootstrapped confidence interval 95%. Bootstrapping was performed with 10000 samples.*
Note: Summed up values of all output scores in the sample.

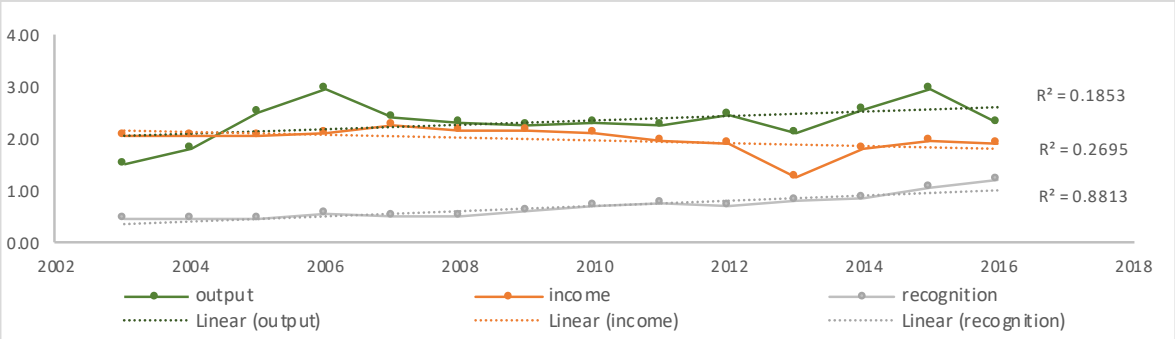
To put this in context we have to look at the average output score per year and the number of years of individual measurements (M = 10.28). The median number of years spent in occupation, from which period the measures were taken between 2003 and 2016, was eleven and mode fourteen. Less than half (M = 0.40) of the respondents were active during the complete time of measures. The individual output scores per year ranged from 1.2 to 14.31 as can be seen in Table 6. below.

Table 6. Individual output scores and years of measures

	N	*M*	*SD*	*SE*	S^2	*Range*	*Min*	*Max*	*Cl**
Individual output	40	5.55	2.89	.46	8.37	13.11	1.20	14.31	.93
Years of measures	40	10.28	3.82	.60	14.61	11	3	14	1.22

Based on the visual inspection the majority of trajectories were positive. In thirteen cases (M = 0.62) from the twenty-one respondents who had received honors the positive career slopes were observed together with the matching slopes of accumulation of honors. The Figure 7. shows the slopes of overall output scores, incomes and the honors together in same chart. There is a notable dip in the output and income curves occurring 2013 after which the curves bounce up again. The dip might indicate some shift or disturbance on the field of cultural production at that time. The fact that it is the average of whole sample suggest the whole group was similarly affected, thus pointing to external factors.

Figure 7. The slopes of the averaged overall output, income and honors scores.



Note: The slopes of the averaged overall output, income and honors scores. The output scores are adjusted to reflect only the active careers each year. The respondents who did not disclose their incomes were as well excluded.

The overall income trend is slightly declining while the output has been rising. The respondents as a group have accumulated honors during the years as the gray line in the Figure 6. indicates.

There were only few declining trajectories and nonviable trajectories among the sample. The nonviable trajectories consisted of careers that had slope intersecting zero value before 2018 and careers which had stopped. Table 8. shows the distribution of the Career curve categories.

Table 8. Career curve 1.

	N	*M*	*SD*	*SE*	S^2	*Count*	*%*	*CI**
Rising	18	.45	.50	.08	.25	40	45	.16
Sustainable	12	.30	.46	.07	.22	40	30	.15
Declining	3	.08	.27	.04	.07	40	7.5	.09
Nonviable	7	.18	.38	.18	.15	40	17.5	.12

**Confidence level 95%*

Some of the trajectories were of respondents who had moved away from the Netherlands or were only producing abroad from some point on. This rendered the respondent inviable on the Dutch dance field only. To track the careers spilling over the boundaries of national dance field, another variable dummy Career curve 2. was derived *ad hoc* from the reported movements and locations (Appendix IX, Table 11.). From the rising career trajectories (*N* = 18*)* few were geographically located outside of the Netherlands but were producing in the Netherlands (*n* = 3). Half of the sustainable trajectories (*N* = 10*)* were

as well located outside together with some nonviable trajectories (N = 8). Table 9. shows variable Career curve 2. distributions in more detail.

Table 9. Career curve 2.

	N	*M*	*SD*	*SE*	S^2	*Count*	*%*	*Cl**
Rising	15	.38	.49	.08	.24	40	37.5	.16
Rising out	3	.08	.27	.04	.07	40	7.5	.09
Sustainable	5	.13	.33	.05	.11	40	12.5	.11
Sustainable out	5	.13	.33	.05	.11	40	12.5	.11
Declining	4	.10	.30	.05	.09	40	10	.10
Nonviable	5	.13	.33	.05	.11	40	12.5	.11
Nonviable out	3	.08	.27	.04	.07	40	7.5	.09

**Confidence level 95%*

Note: Career curve 2. groups we based on the reported geographical location and movement patterns inferred from them.

Two different variables were used to compare the differences in individual career trajectories, first without counting in the location and then with the location to analyze how the geographical positioning affected the production output and the career outcomes.

4.8 Career sequences

Two states schemas were used for the sequence analyses to measure 1) states in career dimensions and 2) states as accumulating recognition.

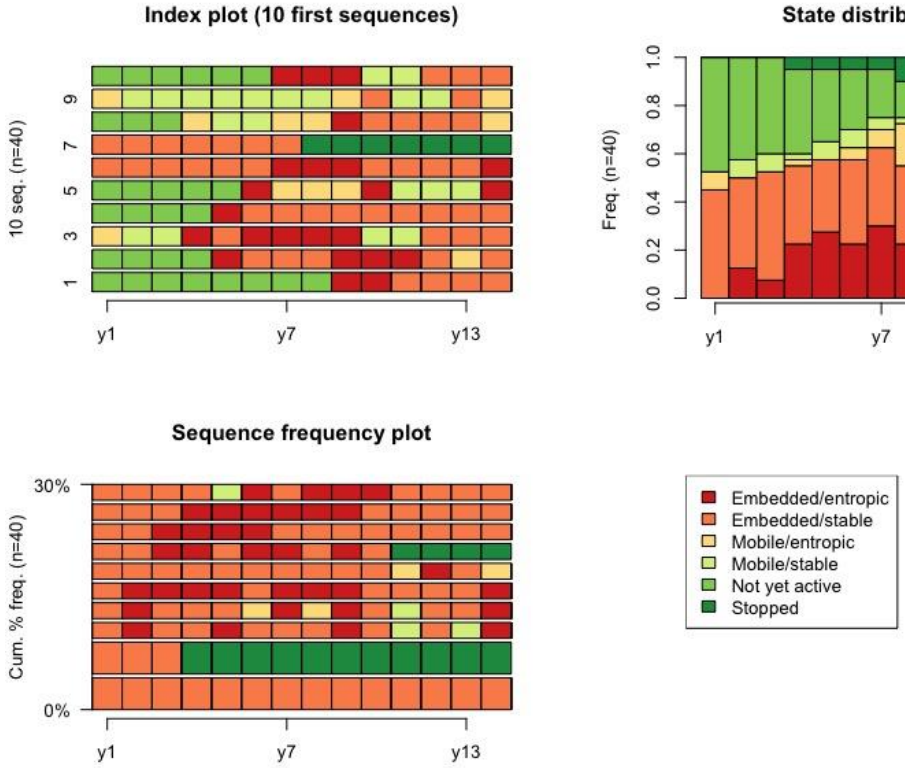
4.8.1 States schema 1 – career dimensions

The careers make up sequences of positions the respondents occupy through time. The first scheme to describe the trajectories through the time dimension considered the sates *embedded entropic* (EE), *embedded stable* (ES), *mobile entropic* (ME) and *mobile stable* (MS). States *Not yet activ*e and *Stopped* were added to see complete sequences and their timings. The color coding makes visual inspection of the career paths through time easier than looking at numbers. Index plot in Figure 10. shows the first ten career sequences according to the schema. Each color segment represents the time spent in each successive state. The first sequence shows the respondent started the career as a choreographer eight year-units into the

time period from 2003 to 2016. The first two years he or she spent in state *embedded entropic*, after which followed four years in state *embedded stable*.

The state distribution plot in same figure visualizes the proportions of the states the respondents spent in the span of fourteen years of measures. The plot shows that at the beginning of the period the proportion of *Not yet active* participants was nearly half (*M* = 0.48) from all respondents (*N* = 40), declining each year towards the end of the period. It also shows the overall fluctuations between the proportions of the states from year to the next. For example, the year one none of the respondents occupied state *embedded entropic*. In the year nine (2012) that particular state was clearly dominant, nearly half (*M* = 0.42) of respondents occupying the state, after which the frequency fell rapidly. We can see that the longest time spend in one state among the sample was fourteen consecutive years in state *embedded stable* (ES/14, *M* = 0.05, *N* = 2). There were two other identical sequences as well, from respondents who spent three consecutive years in state *embedded stable* after which they career stopped (ES/3 – ST/11, *M* = 0.05, *N*= 2). The rest of the sequences were all unique. Based on the observed state frequencies, most of the careers in sample (*M* = 5.8) were embedded and stable (Appendix X, Table 12).

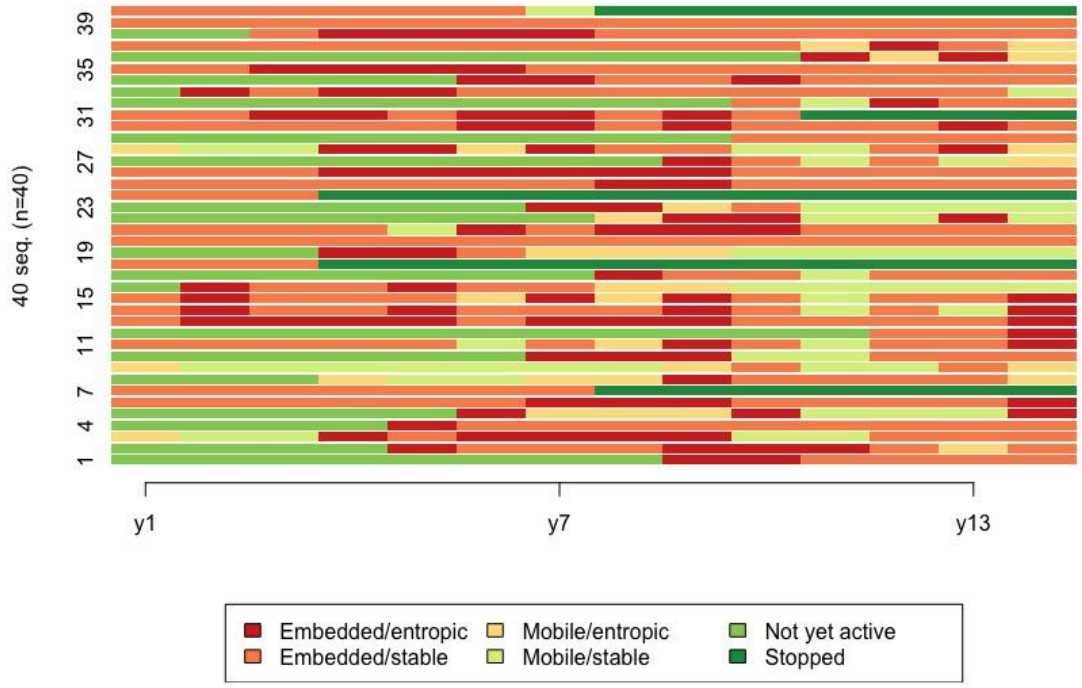
Figure 10. Index plot, State distribution plot, Sequence frequencies and the legend.



Expression of all sequences of schema 1.

The shortest sequences (N = 3, M = .08) were three years spent in the occupation within the time period of measures. The longest sequences in occupation (N = 16, M = .40) were fourteen years covering the whole time as can be seen in the full depiction of the sample sequences in the Figure 11. The figure gives also an overview of possible synchronicities between the trajectories.

Figure 11. All sequences in sample as defined by the states schema 1.



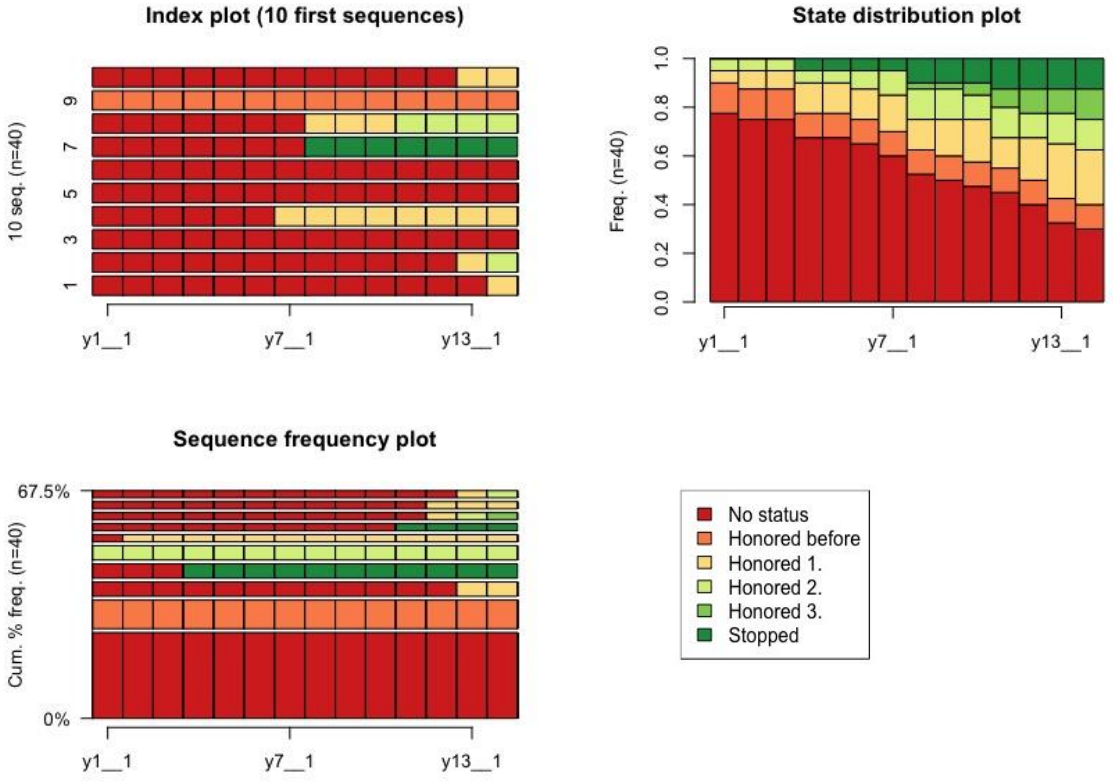
As was discussed earlier, in year 2013 the overall output slope among the sample made a clear dip. There is a wave of mobility taking place the same year. In year 2011, there is a concentration of entropy, right before the cuts to the public funding in 2012. 2011 saw a stark increase of self-employment on cultural sector, due to the changes in cultural policy and funding structures (http://www.cultuurinbeeld.com), which might or might not be related to the observations about the states among the sample.[5]

[5] The notion of synchronicity here is not a proof of any correlation between the observations. Also, the sample size does not allow making any generalizations.

4.8.2 States schema 2 – honors

The second state schema was build based on the honors the respondents reported they had received before and while the period of measures between 2003 and 2016. *No status* indicates the respondent is in a state of not have received honors. *Honored before* means the respondent has received honores before 2000, here painted in red. Respondents in *Honored 1.* states have received honors one year somewhere after 2000, *Honored 2.* two years and *Honored 3.* three or more years. Also state *Stopped* has been recorded, here seen painted dark green. The state distribution plot shows how the states of recognition are increasing and accumulating in the sample. Frequency plot show the proportional relation of the states to each other, *No staus* state representing a large junk of the sequence types. Clearly represented are the career trajectories of the respondent who received honors before 2000, but not anymore after. The trajectories are painted in orange as can be seen in Figure 12.

Figure 12. Index plot, State distribution and Sequence frequency plot of the Honors state sequences.



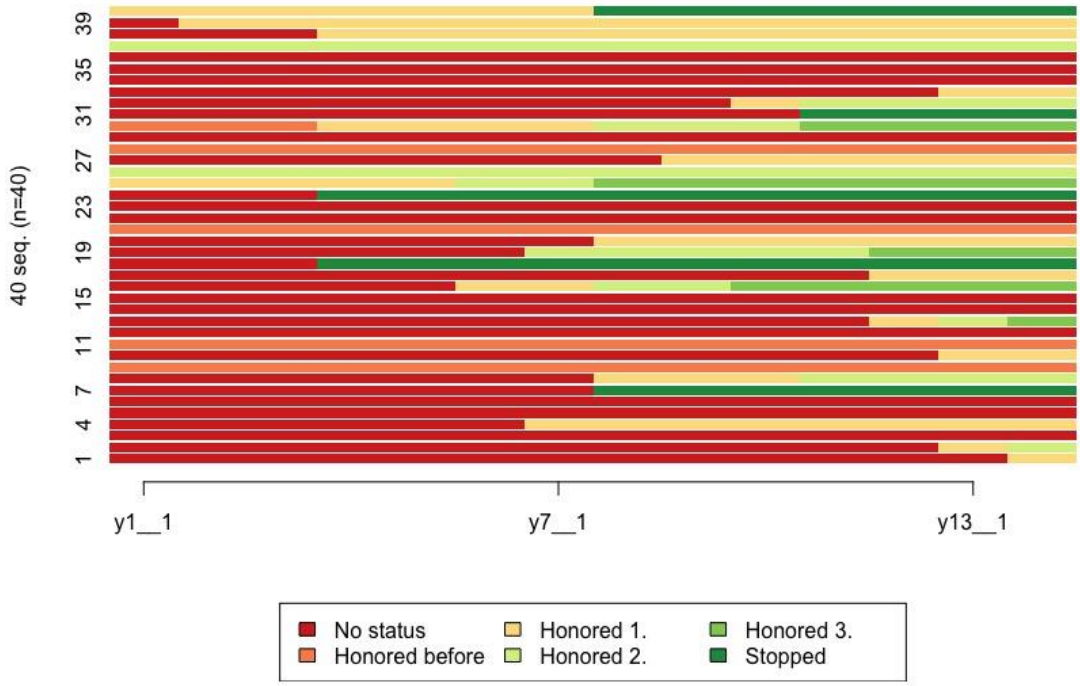
As can be seen in the figure, the *No status* state is dominant. As the figure demonstrates the recognition states change and the least number of respondents (M = 0.5) reach the class of

choreographers honored multiple years (Appendix XVI, Table 18). Rarity adds the persieved value of the respondents associated with the class.

Expression of all sequences of schema 2.

The expression of all sequences helps to perceive the trajectories through the timeframe and the frequency of change from one state to another as show in Figure 13. Unlike the trajectories depicted in schema 1, the schem 2 trajectories have only one direction. As an example, from *Honored 2*. it is not possible to move back to *Honored 1.* or *No status*.

Figure 13. All sequences in sample as defined by the states schema 2.



Note: Unlike in the previous figure depicting the careers according the schema 1., here the transitions from *Not yet active* state to the beginning of careers are not shown.

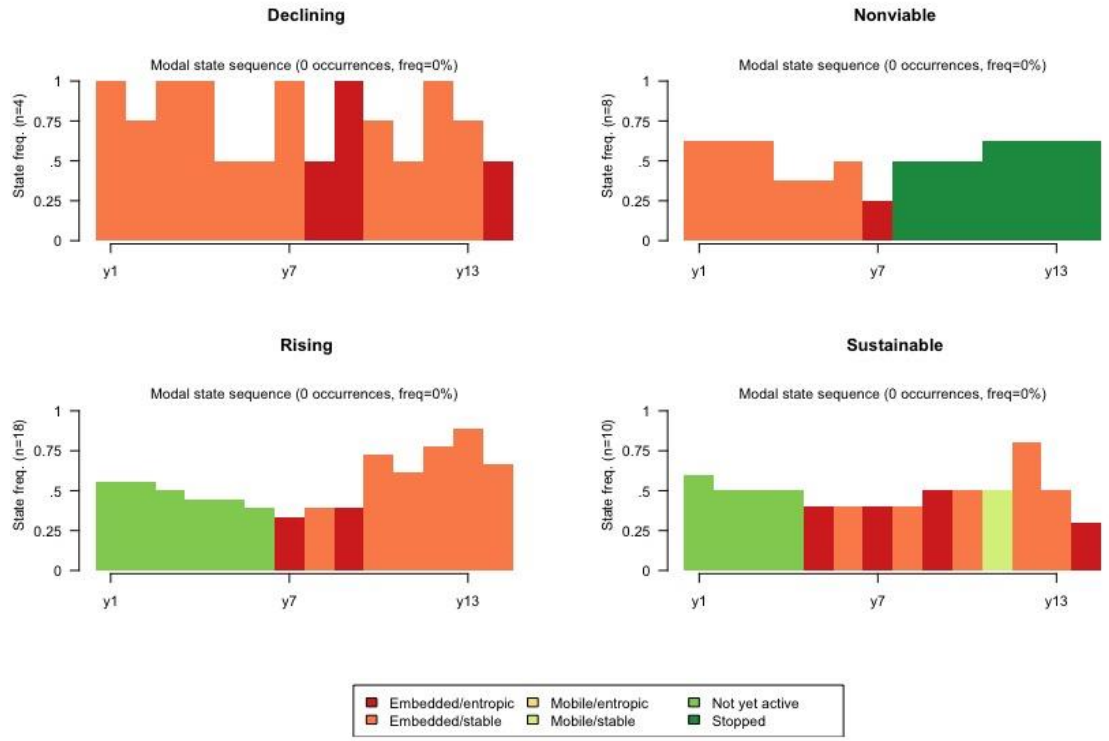
The figure shows a hierarchical rise of the respondents in their honoured statuses. In some of the trajectories the status rise happens in rather rapid phase, with one year intervals. In most cases though, the development is pased slower, with more years between the steps. Excluding the respondents honored before 2000, only in seven cases (M = 0.34) out of all the honored respondents (N = 21) the state remain the same throughout the period. How fast or

slow the honor status changed did not seem to have connection to either income or output curves.

4.8.3 Modal sequences schema 1

To look at the sequences more closely and from specific perspective modal sequences for the variable Career curve 1. A modal sequence is a synthetic representation of the most frequent states in each position (Gabadinho, Ritschard, Müller, & Studer, 2011). The Figure 14. demonstrates that the declining career trajectories are dominantly consisting of states *embedded stable* and *embedded entropic*. Non-viable trajectories are *embedded stable* followed by a short period of *embedded entropic* states after which the careers end. Rising trajectories represents mainly the young careers, which at first switch between the *embedded stable* and *embedded entropic* increasingly stabilizing. Sustainable careers appear to follow the similar pattern of fluctuation between the states *embedded stable* and e*ntropic* at beginning. Later the fluctuation continues between the states *mobile stable* and *embedded stable*. The entropic state frequencies increase at the end of the sequence again.

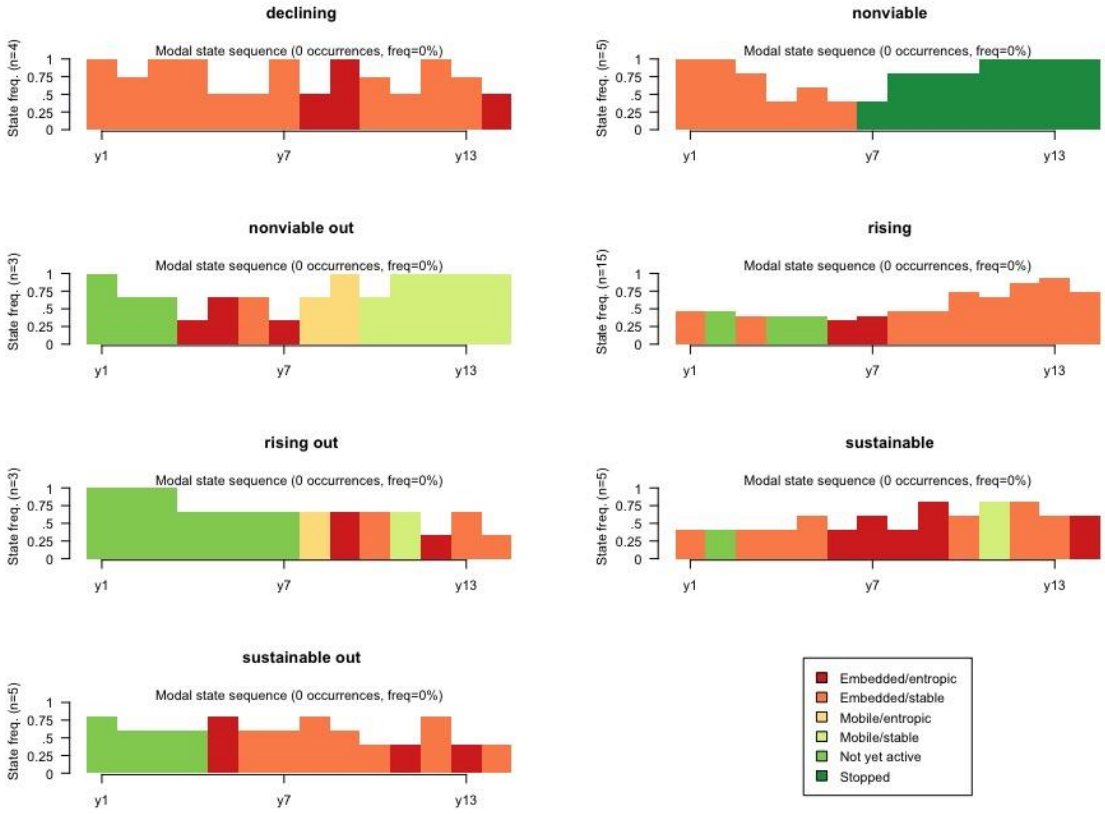
Figure 14. Modal career sequences by Career curve 1. variable



The schema does not distinguish careers which take place outside of the Netherlands. Modal sequence using Career curve 2. were produced for a second modal

sequencing to factor in the movement patterns and locations of the respondents. The new grouping reveals some significant differences in trajectories as was discussed earlier. The trajectories which have ended in the Netherlands but continue abroad are differentiated in Figure 15.

Figure 15. Modal career sequences by Career curve 2. variable.



All non-viable trajectories which moved abroad begun shortly after 2003. At beginning they fluctuated between the states *embedded entropic* and *stable*, after which followed a short period in a *mobile entropic* state and then *mobile stable* state. The non-viable trajectories in the Netherlands were *embedded stable* before ending.

The rising trajectories consist of careers which are new and old, go through a short period in state *embedded entropic* and then stabilize. The rising trajectories abroad are mainly young careers, which already begin in state of mobility. They fluctuate the most frequent of all trajectories between the different states of embeddedness mobility and stability entropy.

The modal sequence of the sustainable careers in the Netherlands as well consist of different career maturity levels, except for *New* careers. The state changes are less frequent. The embedded stable state dominates the careers, although the entropic element is distinctly

present. For example, sustainable careers abroad are slightly younger and more *embedded stable* in their character then their counterparts focused on domestic markets.

The declining trajectories are mainly *Mature* and *embedded stable*, though not exclusively focused to the dance field in the Netherlands. Declining careers were observed only in the domestic context.

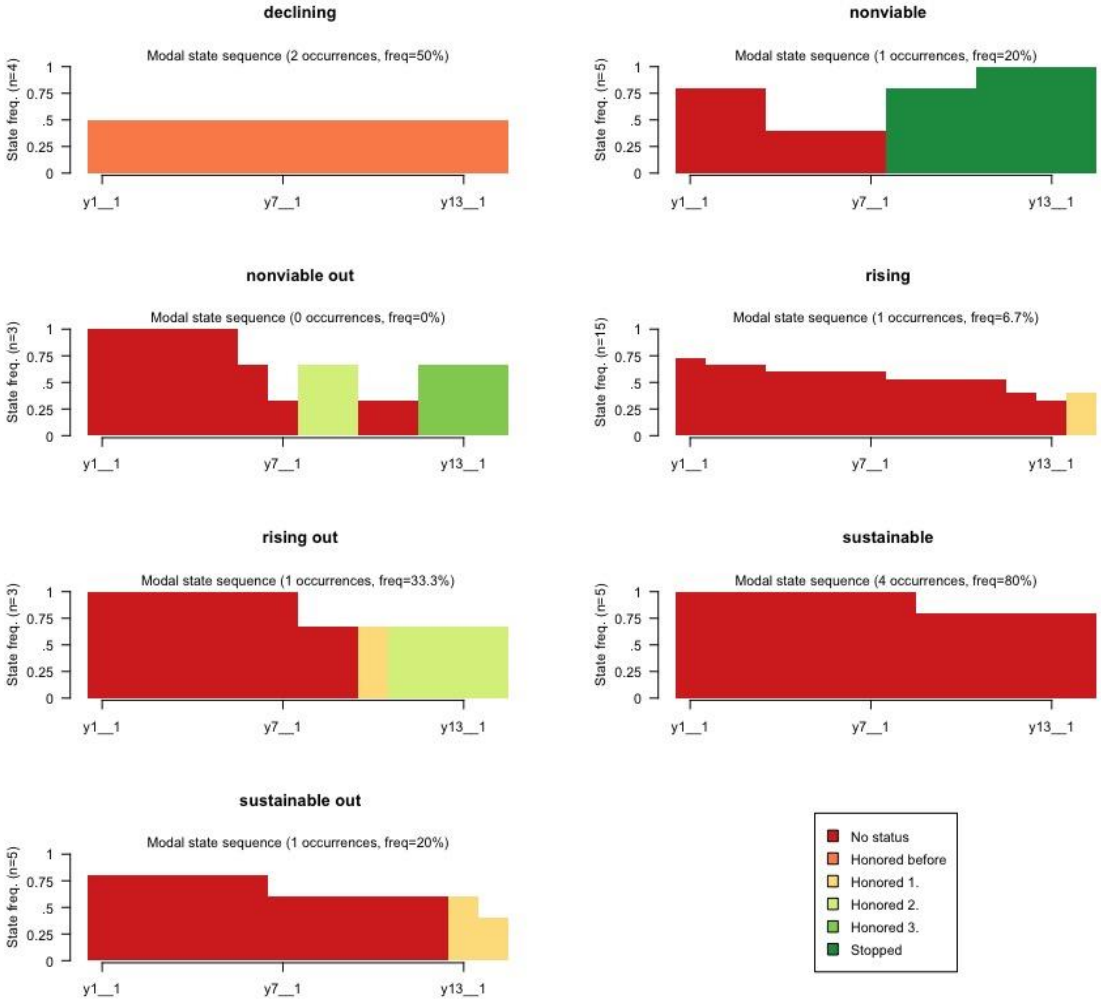
The careers take place on and between different fields. The visualization demonstrates, how depending on the field, two different states and sequences characteristics are associated with the similar career outcomes on different contexts.

4.8.4 Modal sequences schema 2

The modal schema of the honors sequences clearly indicates the declining careers are matured comprising the respondents who had received honors only before 2000. This could interpret the recognition from the honors do have an expiry date, the status wearing off with time.

The difference between *nonviable* and *nonviable out* becomes here clear as well. The *nonviable out* careers accumulate recognition the most, followed by *rising out* trajectories. Yet, excluding the *declining* and *nonviable* trajectories, the non- honored status is dominant in all careers. However, the Figure 14. demonstrates sustainable career does not imply having received honors. Indeed, except for one respondent, there are no honored respondents among the sustainable career trajectories ($N = 5$).

Figure 14. The modal sequence presentation of the honors trajectories.



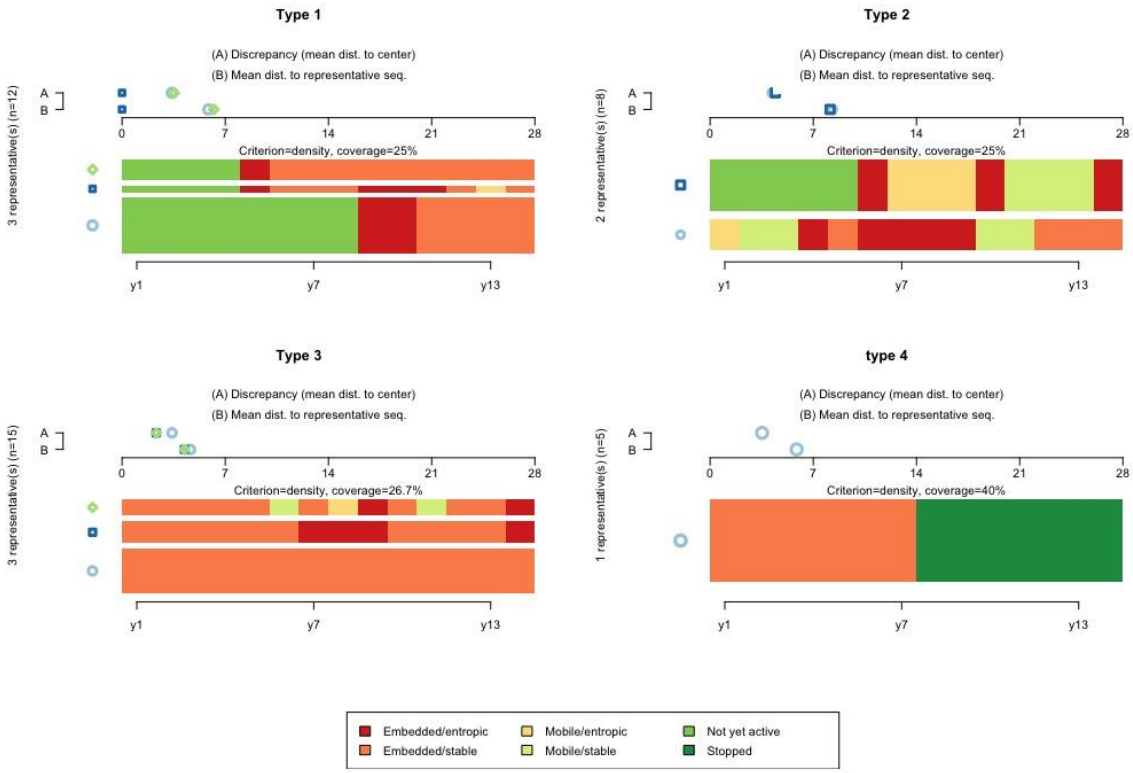
Higher honors statuses are found in career trajectories where social capital, I imagine, is needed. Social capital would be especially useful for the choreographers who have shifted abroad or have boundaryless and mobile careers while operating on multiple fields. Social capital converts to *movement capital*, allowing the movement between fields, networks and organizations. *Sustainable out* and *rising out* would be this kind of careers, but also *nonviable out* careers which continue abroad. In the sample, it is safe to assume the *nonviable out* careers are thriving, because those respondents continued receiving honors after leaving the Dutch dance field. A comparison to the respondents who had received honors in some point, consisting of half (50%) of the whole sample gives a useful point of reference here. Among these thriving groups discussed above nearly three quarters (72.7%) of the respondents had received honors, of whom more than half (54.5%) had received multiple honors.

In fact, except for one case of a mature career, all multiple honored are found in one of the positive career outcome groups. The one exception of declining trajectory among the groups can be explained with age factor and the career perhaps arriving to its dawn. A big organizational change was also observed in relation to a notable drop in both income and production output.

4.8.5 Career typology

The career typology using optimal matching procedure gives some further idea of what kinds of careers we are looking at by grouping the careers into ideal career types. The division helps to highlight some of the nominating characteristics associating with each group. By describing the ideal career paths of each group, we can find settle commonalities and differences between the groups and form more complete picture of their members.

Figure 15. Typology of four ideal type career trajectories of state schema 1.



Type 1. – New establishing careers.

The respondents of Type 1 careers (N = 12) might have a Dutch origin but in many cases have moved to the Netherlands in some point between 2005 and 2010. Those respondents usually came either to study dance or work in a company or freelance field as a

dancer. Majority of Type 1 respondents (M = 0.58) belong to the age group twenty-five to thirty-four. The rest (M = 0.42) are between thirty-five and forty-four. The female respondents are generally younger than their male peers in Type 1 group. None in the group has children and mostly live either alone or with a partner.

For the majority (M = 68) of the members choreographing is their main occupation. Mentors were reported as the main source of education in choreography in nearly half of the cases (M = 45). This was especially true among males (M = 0.57 among male and M = 0.25 among female respondents). Female respondents had slightly more often formal education in performing arts than males. In dance, all respondents in Type 1 group had a formal vocational education. In majority of the cases (M = 0.8) female respondents did their graduate studies in the Netherlands, while majority of the male respondents (M = 0.71) abroad. Among both sexes all were dancers before becoming choreographers and often still continue dancing professionally (M = 0.42).

None in Type 1 group were honoured before 2000. This is understandable considering the careers had started fairly recently. One third were non-honoured (M= 0.33). Two thirds (M = 0.67) were honoured somewhere after 2000, for one or sometimes for two (not necessarily consequent) years.

All career trajectories in Type 1 group were positive, thus sustainable, sustainable out, rising or rising out. The incomes, which mostly were reported by the members of the Type 1 group, fell between 10.000€ and 60.000€. Half (M = 0.5) reported director position (or at least having a foundation), mixed with works outside the home organization. The respondents were also active in other art related side jobs.

Like young careers in general, young Type 1 careers go through a period of volatility at beginning. The states are often entropic, perhaps because the networks, modes of working, artists identity and organization are still taking shape. The start of a career is a trial time for many choreographers. After the beginning phase, the careers settle to a more stable path and established configuration of cooperative organizations.

Type 1 choreographers focused primarily or exclusively on domestic cultural markets. The productions were financed mainly through public funding (Appendix XXIII, Table 25). Much of the works were produced in co-production with both partners in the Netherlands and abroad. Type 1 respondents distributed their works through mixture of different venues. Festivals and locations were predominant over any other venues. Despite the focus on the local markets, works frequently were performed abroad as well. Both national and international tours were reported among the members.

Often a national tour and/ or international tour were associated together with festivals. Festivals were also associated with location specific, alternative and category other venues (Appendix XXII, Table 24). The productions seem to have two different programming strata. Programs which are directed towards more traditional venues and associate audience, and programs which are more alternative, or experimental on the other.

Since the careers are still taking shape, they might be more flexible to move and establish also abroad if the opportunity field outside better serves the respondents career ambitions. Unlike in other type categories, the Type 1 respondents do not have children, and they are relatively young. For these reasons, the barriers to make life altering changes, like move to another country, might be lower for the members in Type 1 group. Especially the male respondents in most cases have moved after career ambitions already before, when moving to the Netherlands. The networks and organizational connections are presumably less set that among older careers.

The group started producing works on the Dutch dance field from 2006. The mean production output score among the Type 1 members between 2006 and 2016 was 2.73. The score is highest mean score among all groups in the typology.

Type 2. – Shifting careers

The Type 2 respondents (N = 8) are predominantly choreographers who have moved to the Netherlands between 2002 and 2006. Like among Type 1 group, their motivation for move was either to dance or study dance. The age group thirty-five to forty-four comprise half of Type 2 respondents (M = 0.50). Again, the female members are younger than their male peers among the Type 2 group. Otherwise, the careers are mixture of maturity levels but lean more towards the mature side. Careers above ten years up to thirty years comprising well over half (M = 0.62) of the group. Two third (M = 0.66) are not living in the Netherlands. Either they had not lived here to begin with or had moved away, returning to their country of origin or passed to another country all together continuing their careers abroad.

For most of Type 2 respondents (M = 0.63) choreographing is the main occupation. Half (M = 0.5) reported self-taught. Compared to Type 1, mentors did not play quite as important role in the educational background for choreography (M = 0.25). This was the case regardless of sex or form of education in performing arts and dance. In similar to the Type 1 group, all female respondents had graduated in the Netherlands, while most male respondents in Type 2 group (M = 0.60) had had their education abroad. All in all, Type 2 group had

broader variety of educational backgrounds than Type 1 group. Also, the path from a dancer to a choreographer was not as preponderant characteristic among the group (M = 0.38).

Equal number of respondents were honoured and non-honoured. Honoured before 2000 accounted for half (M = 0.50, n = 4) of all honoured in group, while the other half were all honoured multiple times (M= 0.50, n = 4). The later subgroup of honoured was all male.

In most part (M = 0.75) Type 2 respondents are living and fiscally located outside of the Netherlands. All occupy a director position, usually mixed with commissions and guesting outside the home organization. Likewise, the members of Type 1 group, the members were equally active in other art related side jobs in Type 2 group.

The trajectories in Type 2 group were in most part positive (M = 0.63), except for three nonviable out trajectory (M = 0.38). As was discussed before, nonviable out means nonviable with the Dutch dance field only. The type 2 respondents predominantly focus on the dance field abroad. Some of the members have shifted abroad altogether, for a while not producing in the Netherlands anymore.

Type 2 careers are most flexible among the typology. The members shift most frequently between the states in all four career dimensions. High variability of different organizational arrangements and frequent change suggest movement capital and ability to adapt to different environments. Although the careers seem very mobile they do also embed. They just embed into the dance field(s) abroad. Whichever is the case the careers are sustainable or rising.

Public funding is an important source of financial support among the group. However, the members report most producing in cooperation with partners both in the Netherlands and abroad (appendix XXIII, Table 25). Type 2 respondents as well distribute works through various venues. The festivals and locations have a prominent role (Appendix XXII, Table 24). Although there was reportedly some domestic touring, the productions above all focused dance fields abroad. The performances took place almost exclusively on the foreign markets. This is logically reflected in the output scores (M = 1.55) on the Dutch dance field, which were the lowest among all groups.

Type 3. –Mature domestic careers.

The Type 3 group is the largest group in the typology (N = 15). One third (of the respondents M = 0.33) are locals, while two thirds has moved to the Netherlands (M = 0.66) and for the most part they (M= 0.53) stayed. The arrivals moved to the Netherlands almost without

exception between 1995 and 2003. One third (*M* = 0.33) had begun their careers as choreographers before the move. Yet, most (*M* = 0.66) reported dancing as the main motivation to come to the Netherlands, again to ether study dance or work as a dancer. Unlike in two previous groups, the members of Type 3 group are predominantly female (*M*= 0.60). Three fifth of the respondents (*M* = 0.60) reported family and children. Majority (*M* = 0.60) are between ages thirty-five and forty-four. However, the group is the most matured in overall age structure, oldest members belonging to the group of ages sixty-five to seventy-four. The career maturity levels reflect the age structure, as only two careers (*M* = 0.13) among the group are younger than ten years.

As the longest careers in sample and with most variation in lengths, the careers are in various stages in regard to the level of engagement, organization and outcome trajectories. Slight majority reported choreographing as main occupation and doing side jobs at the same time (*M* = 0.40). Majority were either directors of their own organization with capacity for temporary hiring (*M* = 0.40) or were independents with their own foundation (*M* = 0.40 respectively). What comes to the education background in performing arts, again majority of the female respondents had graduated in the Netherlands, while male peers had done their education in performing arts abroad (*M* = 0.78 and *M* = 0.17 respectively). Slightly more members in Type 3 group (*M* = 0.40) reported self-taught in choreography than having formal education (*M* = 0.33). Like in Type 1 group, most reported first having been a dancer before becoming choreographers (*M* = 0.83). Perhaps because most are in or are nearing the mature phase of their careers, the respondents in the Type 3 group do not as frequently report continuing dancing themselves as in the other two previous groups.

Majority in the group had been honoured (*M* = 0.73). The honours had been received both before 2000 and after. There were equal number of honoured in all honoured categories; one year, two years and three and more years (*M* = 0.20, in all cases). The careers also represented most variation if different career outcomes. Rising careers were at slim majority (*M* = 0.53) while in one fourth (*M* = 0.25) of cases the careers were sustainable or sustainable out types of trajectories. All declining trajectories were in Type 3 group.

The incomes had the range from the lowest income group to the highest. One third (*M* = 0.33) did not report their current form of organization and one third (*M* = 0.33) were directors working outside the home organization as well. The rest had a mix of organizational arrangements other than director (*M* = 0.13) or worked through their own foundation (*M* = 0.20). The Type 3 careers are in most part embedded stable, with short altering periods of entropy, and mobility. The choreographers in the group focus strongly on the domestic

cultural markets, producing mainly or exclusively in the Netherlands and for the Dutch audience. The groups output score (*M* = 2.64) was slightly less than the score of the Type 1 group. The group members distribute works via traditional as well as all other venues (locations, alternative venues and so forth). Festivals were the most reported distribution channel. The respondents in Type 3 group produce as well the most for the national tours from all groups. Despite the domestic focus, they do have strong connection to the cultural markets abroad; they had highest numbers of international touring from all groups (Appendix XXII, Table 24). Besides coproducing with the domestic partners, the Type 3 choreographers co-produce outside of the Netherlands, although not to the same degree as the Type 2 group. The group largely relies on public funding. They however, reported most using other forms of financial resources as well. For example, private funds were reported half as often as public funds (Appendix XXIII, Table 25).

Type 4. –Exit careers.

The respondents of Type 4 careers (*N* = 5) represent a mixture of different kinds of nonviable career paths which have ended on the area of choreography. The group consist again from locals as well as foreigners who had all moved to the Netherlands before 2000. The group consist of different ages from thirty-five to seventy-four. Majority were female (*M* = 0.80), who all were ether married or divorced and most (*M* = 0.75) had children.

In retrospect, among all the Type 4 respondents choreographing had been the main occupation at some point between 2003 and 2016. Majority had started their careers between 1995 and 2000. One respondent who had begun before 1980. The careers thus represent different maturity levels from *New* to *Mature*. Type 4 group is formally educated, all either graduated from Dutch vocational school or attended one and had a formal dance education. Almost all (*M* = 0.80) reported self-taught. All reported dancing as one of the side jobs and most were teaching (*M* = 0.80). Like in other groups, the members in Type 4 group were involved with a diversity of art related additional jobs. Some of the respondents continue on the cultural sector after transitioning to another art related occupation. Retirement was reported as the reason to stop only in one case. Additionally, losing the financial support was reported the initial reason to decide to retire.

Two respondents among the Type 1 group were honoured, one before 2000 and one after. The lowest income group reported among Type 4 respondents was 10,000€ to 15,999€,

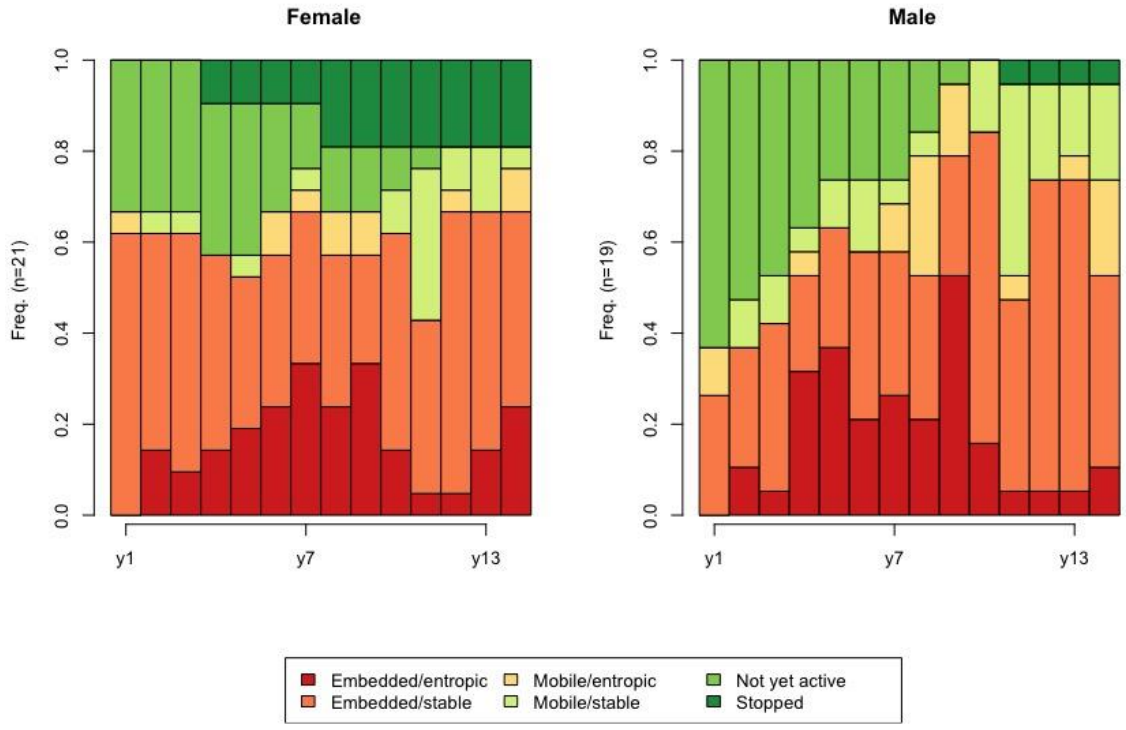
highest 38,000€ to 52,999€. The respondents were involved with various organizational arrangements from CEO level to self-employed choreographer with no foundation.

The Type 4 careers were the most embedded of all groups, all premiers and most performances taking place in the Netherlands. The majority of the works were distributed through theatres and festivals or were location specific (Appendix XXII, Tale 24). The funding of the works relied more or less equally on the public sources and commissions. The majority of the coproduction were done with the Dutch partners (Appendix XXIII, Table 25). The group ranked below the Type 1 and Type 2 groups in mean output (M = 2.34) between 2003 and 2012. 2012 was the last year anyone in the group had produced works on the Dutch dance field.

4.8.6 Career paths of men and women

Mean times synthetizes the overall characteristics of the state sequences based on the frequencies and the transition rates (Gabadinho, Ritschard, Müller, & Studer, 2011). They tell how much time in average was spend in each different state observed in the sequences per group. Below in a Figure 16. are represented state distribution of females and males. In general, the males can be observed occupying more time in entropic states.

Figure 16. State distribution of females and males.



The mean time spent in *mobile stable* state among female is 0.90 while among male 1.79. As can be seen in the figure, the proportion of *mobile stable* states increases after 2012, suggesting there is more movement over field boundaries after that point among both sexes, but especially among male. The observation coincides with the findings discussed previously, namely the clear dip in production outputs in 2013 and the alignment of the entropic state sequences the year before. The careers are mainly *embedded entropic* before that time mark. The respondents were focused on one field, but the modes of production, organizational arrangements, structure of the funding and kinds of productions and venues through which the choreographers distribute their works were fluctuating during the period. The increased entropies, are in main part associated with careers of male respondents. More time was spent in *mobile entropic* states among males than among females as well (M = 1 and M = 0.52 respectively).

Females sequences occupy more frequently *embedded stable* states than males in general (M = 6.05 and M = 5.53 respectively). The female respondents stopped more frequently than male respondents (M = 1.71 and M = 0.21 respectively), while males had higher mean value of *Not yet begun* states than females (M = 2.48 and M = 3 respectively). As was observed before, the males are in general older than their female peers in all groups and the also started the careers slight later. Based on the frequencies (Appendix XI, Table 13) and the visual inspection (Appendix XII, Figure 14) females are over all less mobile oriented than their male peers.

The observations could be simply explained by the fact that two third of the respondents who were of Dutch origin (N = 12) are females. Besides one exception, the female respondents did their studies in dance in the Netherlands and are mostly married and currently staying in the Netherlands. More than half (M = 0.52) of the female who came to the Netherlands from outside reported family and children. In comparison, less than one fifth (M = 0.13) of male respondents who had moved to the Netherlands had children. Male respondents more frequently pass through the country, ether returning to the country of their origin or continue to somewhere else. Most male respondents also had done their education abroad (M= 63).

Another factor for females' embeddedness might be the career maturity of the local female respondents (N = 14). Three quarters of the careers were mature (M = 0.75). The careers became also more embedded as the time passed. To same token, three quarters of the local female respondents lead their own project-based companies (M = 0.75). They are thus

probably highly involved and invested locally, dependent on local networks and communities and have built the competences and knowledge to exploit the local system of cultural production.

Female choreographers' production output per year (Table 17) was to a small degree higher than the male choreographers. The mean among females was 2.43, slightly above the total mean; the among men was 2.16, slightly below the total mean (M = 2.33, SD = 0.38). However, the difference is not very significant. The group mean falls within the standard deviation from total mean for both sexes.

4.9 Careers, outputs and honors

The 'honored' careers do not bare any specific characteristics in regard to the career sustainability. Honors can be observed as well in association with declining and nonviable careers. In many cases though, the accumulation of honors does coincide with the increases in output and follow closely the rising career curves. This was true in more than half of cases (M = 0.6) among the respondent who had been honored after 2000 (N = 20).

Comparing output scores of the non-honored and honored groups reveal some differences as well. The average output score per year for the non-honored group was 1.58, while the mean of all groups was 2.33 (Table 17). For the group which had received honors before 2000, the score was slightly higher 2.02. Among the group which had received honors two years the average score was 2.68 and 2.75 among the group who received honors one year. The highest average score 3.01 was observed among the group of respondents who had received honors three or more years, which is 1.8 times standard deviation above the mean. The second highest group, honored 1 year, average was 1.1 time above the standard deviation, and the rest fell below. The difference between the non-honored and honored groups range from minimum 1.16 and maximum of 3.76 standard deviations. All respondents who had been honored 3 or more times were Type 2 and 3 choreographers.

Table 17. Output year average of all respondents 2003 to 2016*.

N	*M*	*SD*	*SE*	S^2	*Sum*	*Range*	*Min./ Max.*
40	2.33	.38	.10	.14	32.64	1.46	1.5 / 2.96

**Confidence interval 95%.*

5 Conclusions and Discussion

Choreographers in the study had a broad variety of different career paths, organizational arrangement and career outcomes. I have no doubt the group in this respect well reflects the diversity of the actors on the field of contemporary dance in the Netherlands, but also elsewhere. The ideals of internationality and globality are increasingly governing dance fields and systems of cultural production. At the same time, findings might reflect contemporary dance Eurocentric and Anglo-American roots. Despite the internationality of the Dutch dance field and the inclusive spirit of contemporary dance it is not that diverse ethnically. This could be because of the contemporary dance high art status, and the historic connection to the aesthetic tradition of ballet, which predominantly still is white.

The Dutch dance field can be characterized particularly transnational. Choreographers producing works in the Netherlands are locals, foreigners, immigrants and emigrants alike. The fluidity and porousness of geographical and cultural boundaries allows choreographers to explore opportunities on multiple fields. It also seems to be as important to seek opportunity spaces abroad as it is to invest to the 'home base'. In this regard the careers could be said to be boundaryless. However, they tend to be bound in other ways. High degree of mobility creates challenges of its own for the field members.

Although mobilization of the field might ease some of the pressures on the local resources, it creates new problems and pressures elsewhere. Mobility seems to add entropy and turbulence on careers while many artists are struggling to maintain some financial stability, balance between the occupational and private life and sustain durable career paths. In most cases the careers are a lifelong investment to the art form of dance and choreographing becomes a new career phase of the same vocation really. The personal investment to the discipline together with the labour precarity and the accentuation of boundarylessness I believe contribute to the career dynamics observed among the artists in this study.

Believes and assumptions about the choreographers' careers and the field game are constructed within the artistic community. Knowledge about the organizational networks, workings of the production systems and important people is crucial to build a career of any kind. Carving an own place on the field cannot be done alone and without organizations. Mentors and networks of people and organizations with experience and knowledge provide important stepping stones to the occupational path. The art of the craft still transfers mostly informally through role models and knowledge sharing between the members on the field.

The system of believes and assumptions are reproduced through the transmission as well. The road to the occupation predominantly goes through practice and accumulating experiences and knowledge as a dancer first. Although most have a formal vocational education, the knowledge is drawn often from dancing in companies, working with other choreographers and learning from example. How the knowledge, believes and assumptions are transferred and reproduced creates also path dependencies. This might influence for example what kinds of opportunities the choreographer seeks and responds to. In addition, identities are partly imagined construction of ourselves or how we see ourselves and who we desire to be. The organizational arrangements could also reflect the desired artistic and occupational identities the participants want to achieve, express or portray.

In many cases, the dedication to the craft means working under conditions which from outside might seem unjustifiable. To begin with, the job is notably underpaid considering the involved risks and contingencies most choreographers are having to cope with. This is true regardless of achievements or already gained positions on the field. There are always more makers than there are resources, and nobody is unreplaceable. The competition is perhaps more about long-term survival than short-term gains. The personal investment to the art form ensures there is will to overcome any short-term obstacles and ignore even taunting conditions to stay in the game. Behind the disinterestedness about the financial aspects of the job might be a myriad of reasons. From my own close experience, over-work, pressure to succeed together with uncertainty of income and the questions if there is enough work and where are a constant presence in the job. The negatives might be balanced by ignoring the uncomfortable questions and focusing only on the positives. Just to be able to do art is often seen as a privilege by artists themselves. The fact that the incomes can have quite extreme differences makes the subject perhaps even more delicate. Considering the number of respondents who did not disclose their income and did not respond to the question about the income security, the subject might be confronting to reflect upon. Despite the labor agreements, especially on the freelance field, the fees are usually a result of negotiation and what a choreographer manage to bargain to be paid. The value is rather constructed through consensus and what the organizations are able or willing to offer. Furthermore, the fees and the payment schemas on the free-lance field are extremely opaque. Unfortunately, non-transparency rarely works for an advantage of labor when negotiating value of their contribution in production.

It might be difficult for choreographers to precisely estimate the value of their artistic work because of other reasons too. Due to the fluctuation of the working situations and

composition of different incomes, often from month to month, it can be challenging just to have a clear overview of the earnings. The respondents' income could comprise from fees and payments from various related and unrelated side jobs and occupations, and incomes through different kinds of arrangements. The additional jobs might offer a vital source of compensation for otherwise uncertain or untenable incomes from choreographing. This in fact further inflates the value of the choreographers' work and makes it even harder to price the labor rather than just the product. The desire to do the 'labor of love' even if underpaid is maybe greater than the immediate repercussions and long-term risks it implies. It is not revealed for example how much the incomes of spouses or other private sources help to sustain the careers financially or how much the occupation might periodically strain the household incomes.

Notwithstanding the careers might appear boundaryless, the career trajectories are very much bound to the environment that supports them. The dependencies from the organizational infrastructure and networks seem to limit the mobility of the choreographers to some extent. Most choreographers in the study focused on the domestic cultural markets and rely on the local infrastructure of production houses, performance venues and funding sources. The sector is sensitive for changes in economic, social and political environment. Disturbances in the organizational ecology or cultural infrastructure seem to quickly reflect on the whole community. The mobility among the respondents increased specially after 2012 and after the austerity measures hit the cultural sector the hardest in the Netherlands. Consequently, many corner stone organizations disappeared. The situation might also have influenced the production output among the respondents, which clearly dropped first in 2013 and again 2016. The overall incomes were temporarily depressed as well. Most importantly perhaps, there were a period of observable instability among the respondents at the time, respondents becoming generally more mobile and entropic. Some respondents for example changed their position from director to self-employed. The financial cuts might have forced the respondents to change how they are organized as many companies failed to secure future funding and folded. For many, finding right environment and needed support might have resulted in a move to start afresh elsewhere where there are more opportunities available. Whatever the circumstances, they seem to have mobilized and destabilized especially the male choreographers.

The experiences and how the careers establish, sustain and end on the Dutch dance field might be different depending of sex as well as age and origin. Female choreographers were predominantly of Dutch origin. They did their vocational school in the Netherlands and

were more often formally educated than their male peers. They were also more often directing their own companies. Male choreographers might be hired as artistic directors by companies more often than females, who to lead end up finding their own company. Having decision power as a director might give more control of how to negotiate the professional and private life. The female choreographers in the study were more positional and embedded locally. It is easier to accommodate needs of different life spheres in environment which is familiar and provides access to extensive supporting networks also outside the occupational sphere. The most intense phase of a career is usually the beginning of the career or the career high point in terms of productivity. These phases might overlap with the most likely time of starting a family for women in their late twenties and early thirties. In less physically demanding situation women are perhaps more likely wanting to bear a child when transitioning from dancer to a choreographer for example. For female choreographers such considerations are particularly important. Growing a family, changes in life situations and financial shortage can bring the career to an end. In no doubt the effects are tangible other way around too, the careers molding the private lives in return. Occupation involving long periods of absences or extremely unpredictable income are not always combatable with demands of family life. This might explain at least some of the observed differences between the sexes. Such life and career sequences as multiple pregnancies and small children before ending otherwise well performing career just does not occur among the male choreographers. Sustaining a career might involve decisions and sacrifices not everybody is willing or capable of making in a given situation. The female choreographer might still have to sometimes choose either having a family or a career.

In comparison, the male respondents had often made a move for an opportunity already, either to study or to join a company and they less often had a family to tend. Opportunities always comes with risks, especially if it implies moving. Such big events by necessity profoundly affect the personal sphere. The factors like being local, having a family with children, place of education, motivation to move to the Netherlands and the working environment before becoming a choreographer seem to influence the orientation of the choreographers in regard to mobility and risk taking. The influence might not be great, but there is a clear difference between the sexes and circumstances they associate with. In combination with sex, age as well can be a factor in risk taking and mobility. As female choreographers were more locally invested in general, might mean their networks outside the local filed are more limited. To start building new networks in late career and older age I imagine could be felt too risky, laborious and uncertain task to undertake. Considering the

young careers in general were performing better regardless the location, such concerns would not be unfounded.

Finally, what comes to the honors, instead of asking if they help to stables careers, I suggest thinking of who in particular they might help and what way. For example, the choreographers who were returning to the country of their origin, could be such group. The incentives acquired abroad, might have more persuasive powers, when competing with the local rivals for opportunities and positions on the local dance fields and cultural markets. The honors can be used as mobility capital and help the choreographers to embed in a new environment. Considering that female choreographers are less mobile, the honors as movement capital is useful especially for males, who are either seeking to establish career elsewhere or are working multiple fields.

Sustainable and rising careers were observed with both, honored and non-honored choreographers. Although there was no direct connection between the honors and career sustainability per se, the honors definitely made difference in how much a choreographer is able to produce. The production output on average was clearly higher among the honored choreographers than non-honored. Furthermore, the difference increased with the group of choreographers who had been honored multiple times. Accumulation was also observed often together with upward career trajectories. The awards thus might ensure the access to 'better' resources for the honored choreographers. Choreographers who were honored before 2000 fell below the average in this regard. However, this was case only when no new honors had been received after. The value of nominations and awards appear to fade as the time passes. The honors thus might signal relevance of the artist for the field and to stay relevant imply continuous recognitions.

5.1 Limitations

The study subjects turned out to be a very challenging group to recruit. Three personal reminders were send, and an announcement was published and shared several times. I also had a personal email exchange with number of possible candidates. Some I eventually contacted by phone encouraging them to participate or to complete the survey they had already started. Despite the best efforts, the survey completion rate was extremely low. The biggest limitation of the research thus is the sample size. It does not allow the use of inferential statistical methods to establish correlations, causations or testing hypothesis. The whole population size of choreographers is not very big to start with, but the survey technique has theoretical requirements for validity. The eventual sample size would have needed to

reach sufficient saturation in both size and representation of different subgroups in population (Bhattacherjee, 2012), which was not achieved. For example, the sample had low representation of different ethnic and racial groups, which might or might not be representative of the Dutch contemporary dance field. It is not possible to determine if ethnicity or race might affect the career trajectories and outcomes.

The study indicated the movements and locations of the field members on the other hand do notably affect the careers, because the field boundaries are diffused and merged geographically. The study should have taken this in consideration by extending the sampling to include choreographers from the filed 'diaspora' more methodically. Many aspects of the careers of choreographers working remained hidden because of the narrow definition of the field.

It might not be sufficient to gain understanding of the complex dynamics governing the careers by using only survey. The respondents' personal experiences, motives and views would need to be considered to analyze underlying processes and reasons leading careers to end or drastically shift, for example to abroad. Furthermore, the survey engine did not allow as alternative to a routed script, for example use of a retrospective calendar. Calendar format might have made the user experience more agreeable and improve the rate of completed answers, as the respondents were asked rather detailed questions from such long period of time (Morselli, Le Goff & Gauthier, 2018). The calendar format would have allowed less closed formulation of the answers as well. Despite the open fields to elaborate some answers, the respondents might have had a feeling of not fitting in to the sample framing or the answers not representing their particular situations. Based on the e-mail exchange with some of the candidates the format, besides feeling heavy in length, might have caused a sense of exclusion. Combining different methods, qualitative and quantitative, would perhaps be more appropriate approach to study such divers and small group of individuals. However, as the field is extremely spread out geographically, for example conducting interviews in person would be challenging.

OM method does have some limitations regarding the accuracy in allocating sequences to the clusters of equal and homogenously similar sequences in small samples (Dlouhy & Biemann, 2015). Indeed, there were some sequences which did not perfectly fit to the proposed type division. Overall, however, the groups did reasonably well represent four distinct categories of career paths and provided useful method to categorize and distinguish different groups within the sample. Nonetheless, I believe multi-channel approach would allow more exhaustive analyses of the underlying processes and influences between different

life spheres (Pollock, 2007). The types of careers under investigation are to my opinion vocational in nature, interact strongly with private life and are more mobile than traditional occupations. The used sequence analyses and optimal matching technique does not allow such layered approach, especially with such small sample. It would also be important to consider the order of the time sequences and timing of events (Studer & Ritschard, 2016), which could be achieved by dividing the time in smaller units. Time unit of one year is useful in describing processes in general. To establish relations between the state changes, life events and the decisions made by organizations and choreographers themselves would require more refined time processing. Smaller time units also would increase accuracy of the algorithms used to calculate the career typology (Dlouhy & Bieman, 2015).

5.2 Recommendations

The study suggests, the honors might be valuable as mobility capital. Furthermore, the study indicates the honored choreographers had higher production output than non-honored or those who were honored further in the past. The future study should focus on how the recognition gets converted to mobility capital and how the organizations and funding bodies make decisions about who they support. This would help to identify the cases where the honors might have affected the decision-making process and if the honored choreographers indeed have access to ‘better’ resources. Additionally, studying the decision processes of the choreographers would give better understanding of the strategies used to form mutual alignments with the helping organizations. There seems to be a slightly different set of rules and strategies depending on sex, suggesting sex could be a factor in decision making and in forming alliances. Age and the previous organizational dependencies might as well play a role in how a choreographer manage to utilize the befits of recognitions. Studying the strategies and the rules of the game on the field should tell how the honors and perhaps other factors might, indirectly or in combination, affect how the choreographers manage to position themselves among the competition. It would also further clarify how the terms and conditions are negotiated among the stakeholders, and which factors eventually do help the careers flourish and sustain. The method used for the research is suitable for studying environmental effects as well, such as policy and structural changes on the cultural sector, on the groups like choreographers. This should further inform future studies on the areas of policy and economics influences on cultural production and artistic labor.

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I. Appendix

Table 1. Year moving to the Netherlands

N	*M*	*SE*	*Mdn*	*Mode*	*SD*	*Range*	*Min*	*Max*	*Cl**
23	1999	2.157	2001	2005	10.34	42	1968	2010	0.22

**Confidence interval 95%*

Table 2. Beginning year of the career

N	*M*	*SE*	*Mdn*	*Mode*	*SD*	*Range*	*Min*	*Max*	*Cl**
40	2002	1.7	2004	2000	10.75	47	1967	2014	3.44

**Confidence interval 95%*

Table 3. Year of career end

N	*M*	*SE*	*Mdn*	*Mode*	*SD*	*Range*	*Min*	*Max*	*Cl**
5	2009	1.29	2009	2009	2.88	7	2006	2013	3.58

**Confidence interval 95%*

II. Appendix

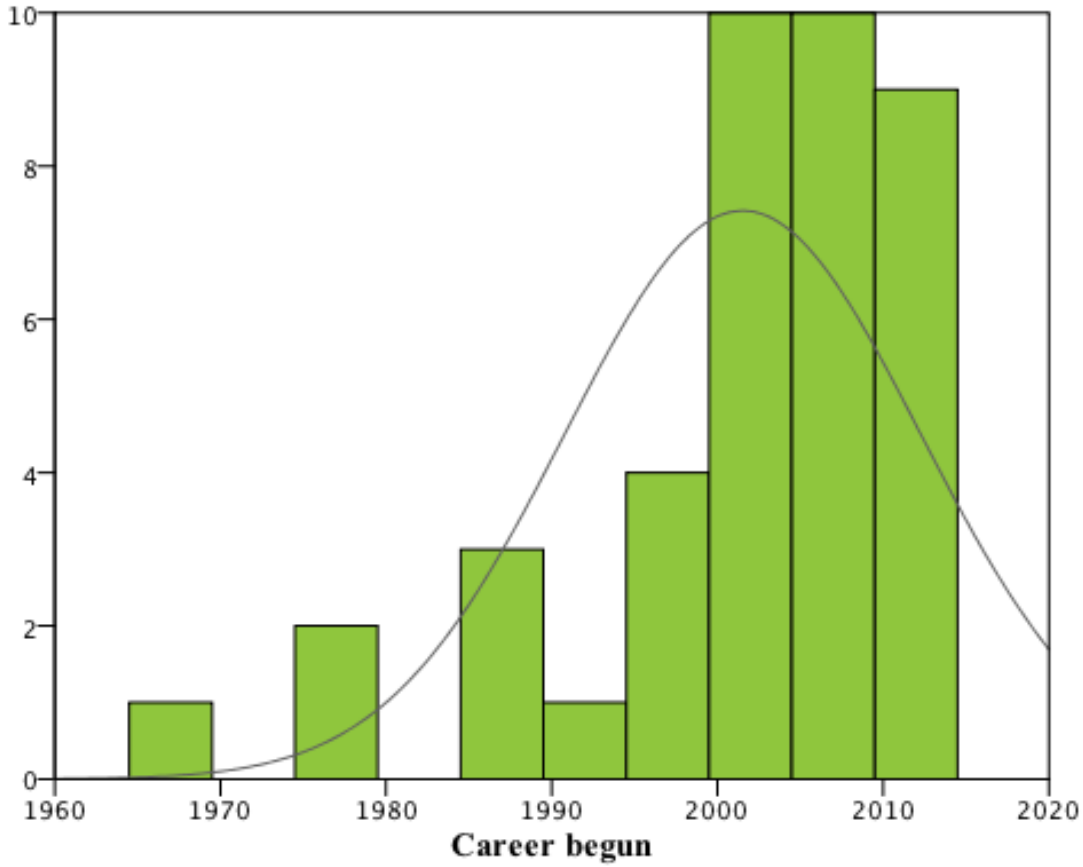
Table 4. The number of years respondents reported they had spent in occupation.

			Bootstrap*			
					95% Confidence Interval	
		Statistic	Bias	Std. Error	Lower	Upper
N	Valid	40	0	0	40	40
	Missing	0	0	0	0	0
Mean		14.43	-.01	1.60	11.35	17.60
Std. Error of Mean		1.638				
Median		10.50	.76	1.92	9.00	16.00
Mode		9				
Std. Deviation		10.360	-.322	1.781	6.541	13.599
Variance		107.328	-3.406	35.832	42.788	184.934
Skewness		1.671	-.135	.452	.705	2.512
Std. Error of Skewness		.374				
Kurtosis		2.997	-.484	2.174	-.549	8.201
Std. Error of Kurtosis		.733				
Range		47				
Minimum		3				
Maximum		50				
Percentiles	25	7.25	.24	1.07	6.00	9.00
	50	10.50	.76	1.92	9.00	16.00
	75	17.00	1.23	3.12	14.50	28.00

**Bootstrap results are based on 1000 bootstrap samples*

III. Appendix

Figure 5. Histogram of the occupation years with the normal curve bell.



IV. Appendix

Table 6. Descriptive statistics of the sample

	N	*M*	*SD*	*SE*	S^2	Count	*%*	*95% CI*
Sex								
Male	19	.48	.51	.08	.26	40	47.5	.16
Female	21	.53	.51	.08	.26	40	52.5	.16
Age group								
Age 25-34	10	.25	.44	.07	.19	40	25	.14
Age 35-44	20	.50	.51	.08	.26	40	50	.16
Age 45-54	5	.13	.33	.05	.11	40	12.5	.11
Age 55-64	2	.05	.22	.03	.05	40	5	.07
Age 65-74	3	.08	.27	.04	.07	40	7.5	.09
Ethnic background								
White - North European	27	.68	.47	.08	.23	40	67.5	.15
White - South European	7	.18	.38	.06	.15	40	17.5	.12
Asian - South East	1	.03	.16	.03	.03	40	2.5	.05
Mixed/ unknown	2	.05	.22	.03	.05	40	5	.07
Prefer not to say	3	.09	.29	.05	.09	40	7.5	.10
Motivation to move to the Netherlands								
Study dance	8	.35	.49	.10	.24	23	34.8	.21
Dance in company	9	.39	.50	.10	.25	23	39.1	.22
Dance freelance	4	.17	.39	.08	.15	23	17.4	.17
Study choreography	1	.04	.21	.04	.04	23	4.35	.09
Other	1	.04	.21	.04	.04	23	4.35	.09
Dutch origin								
Dutch origin	15	.38	.49	.08	.24	40	37.5	.16
Moving pattern								
Local	12	.30	.46	.07	.22	40	30	.15
Passing	4	.10	.30	.05	.09	40	10	.10
Staying	14	.35	.48	.08	.23	40	35	.15
Returning	5	.13	.33	.05	.11	40	12.5	.11
Non-local	2	.05	.22	.03	.05	40	5	.07
Left	3	.08	.27	.04	.07	40	7.5	.09

Civil status								
Single	8	.20	.41	.06	.16	40	20	.13
Married or domestic relationship	28	.70	.46	.07	.22	40	70	.15
Divorced	4	.10	.30	.05	.09	40	10	.10
Family structure								
Living alone	9	.23	.42	.07	.18	40	22.5	.14
Living in commune	1	.03	.16	.03	.03	40	2.5	.05
Live with a partner	15	.38	.49	.08	.24	40	37.5	.16
1 adult/ 1 child	2	.05	.22	.03	.05	40	5	.07
1 adult/ 2 children	2	.05	.22	.03	.05	40	5	.07
1 adult/ more children	1	.03	.16	.03	.03	40	2.5	.05
2 adults/ 1 child	5	.13	.33	.05	.11	40	12.5	.11
2 adults/ 2 children	3	.08	.27	.04	.07	40	7.5	.09
2 adults/ more children	2	.05	.22	.03	.05	40	5	.07
Education in performing arts								
Graduate NL	21	.53	.51	.08	.26	40	52.5	.16
Graduate abroad	12	.30	.46	.07	.22	40	30	.15
Attend graduate NL	4	.10	.30	.05	.09	40	10	.10
Attend graduate abroad	2	.05	.22	.03	.05	40	5	.07
Self-taught	1	.03	.16	.03	.03	40	2.5	.05
Background in dance								
Formal dance training	9	.23	.42	.07	.18	40	22.5	.14
Take classes, but not dancing professionally	1	.03	.16	.03	.03	40	2.5	.05
Continue dancing	9	.23	.42	.07	.18	40	22.5	.14
Dancer turned choreographer	21	.53	.51	.08	.26	40	52.5	.16
Education in choreography								
Formal education	10	.25	.44	.07	.19	40	25	.14
Workshops and courses	2	.05	.22	.03	.05	40	5	.07
Self-taught	17	.43	.50	.08	.25	40	42.5	.16
Learned from mentors	11	.28	.45	.07	.20	40	27.5	.14
Working situation								
Main occupation	18	.45	.50	.08	.25	40	45	.16

Main occupation and side jobs	11	.28	.45	.07	.20	40	27.5	.14
Occasionally choreographing	6	.15	.36	.06	.13	40	15	.12
Stopped between 2003 and 2016	5	.13	.33	.05	.11	40	12.5	.11
Current situation after stopping the career as a chorographer								
Retired	1	.20	.45	.20	.20	5	20	.56
Studying new occupation	1	.20	.45	.20	.20	5	20	.56
New occupation on art sector	2	.40	.55	.24	.30	5	40	.68
Business owner	1	.20	.45	.20	.20	5	20	.56
Reason for stopping with choreographing								
No more funding/ financial support	1	.20	.45	.20	.20	5	20	.56
Family matters	1	.20	.45	.20	.20	5	20	.56
Not right career	1	.20	.45	.20	.20	5	20	.56
Moved	1	.20	.45	.20	.20	5	20	.56
Other	1	.20	.45	.20	.20	5	20	.56
Current organizational arrangement								
Artistic director own company 1.	1	.03	.16	.03	.03	40	2.5	.05
Artistic director own company 2.	18	.45	.50	.08	.25	40	45	.16
Artistic director of a company	2	.05	.22	.03	.05	40	5	.07
Cofounder of a company	3	.08	.27	.04	.07	40	7.5	.09
Guest/Freelancer	13	.33	.47	.08	.23	40	32.5	.15
House choreographer	4	.10	.30	.05	.09	40	10	.10
Level 1 Ent - foundation	9	.23	.42	.07	.18	40	22.5	.14
Level 2 Ent – no foundation	2	.05	.22	.03	.05	40	5	.07
Founder of collective	4	.10	.30	.05	.09	40	10	.10
Cofounder of collective	1	.03	.16	.03	.03	40	2.5	.05
Other jobs								
Teach art	28	.70	.46	.07	.22	40	70	.15
Dance	20	.50	.51	.08	.26	40	50	.16
Make music	4	.10	.30	.05	.09	40	10	.10
Make video/film	7	.18	.38	.06	.15	40	17.5	.12
Curate	9	.23	.42	.07	.18	40	22.5	.14
Make theater	5	.13	.33	.05	.11	40	12.5	.11
Write	7	.18	.38	.06	.15	40	17.5	.12

Make visual art	1	.03	.16	.03	.03	40	2.5	.05
Other art related	16	.40	.50	.08	.25	40	40	.16
Other non-art related	2	.05	.22	.03	.05	40	5	.07
Current income situation								
Fiscally not in NL	9	.23	.42	.07	.18	40	22.5	.14
Less than 10.000€	3	.08	.27	.04	.07	40	7.5	.09
10.000€ - 15.999€	6	.15	.36	.06	.13	40	15	.12
16.000€ - 24.999€	11	.28	.45	.07	.20	40	27.5	.14
25.000€ - 37.999€	4	.10	.30	.05	.09	40	10	.10
38.000€ - 52.999€	3	.08	.27	.04	.07	40	7.5	.09
53.000€ - 69.999€	1	.03	.16	.03	.03	40	2.5	.05
Not disclosed	3	.08	.27	.04	.07	40	7.5	.09
Self-reported sense of income security over time								
More secure	11	.28	.45	.07	.20	40	27.5	.14
Remained secure	1	.03	.16	.03	.03	40	2.5	.05
Remained uncertain	6	.15	.36	.06	.13	40	15	.12
More uncertain	4	.10	.30	.05	.09	40	10	.10
Fluctuating	8	.20	.41	.06	.16	40	20	.13
Not disclosed	11	.28	.45	.07	.20	40	27.5	.14
Working status 2003								
Not yet a choreographer	20	.50	.51	.08	.26	40	50	.16
Produced all works abroad	3	.08	.27	.04	.07	40	7.5	.09
Did not produce any works	2	.05	.22	.03	.05	40	5	.07
Produced works in the Netherlands	13	.33	.47	.08	.23	40	32.5	.15
Honors status 2003								
Honors before 2003 Netherlands	4	.10	.30	.05	.09	40	10	.10
No honors before 2003	29	.73	.45	.07	.20	40	72.5	.14
Honors before 2003 abroad	3	.08	.27	.04	.07	40	7.5	.09
Honors before 2003 Netherlands and abroad	4	.10	.30	.05	.09	40	10	.10
Honors 2000 or before	6	.15	.36	.06	.13	40	15	.12

V. Appendix

Table 7. Crosstabulation table (variable x) * Sex

	Male		Female			
	n	*%*	*n*	*%*	*N*	*%*
Age						
Age 25-34	4	21.1	6	28.6	10	25
Age 35-44	11	57.9	9	42.9	20	50
Age 45-54	2	10.5	3	14.3	5	12.5
Age 55-64	2	10.5	0	0	2	5
Age 65-74	0	0	3	14.3	3	7.5
Moving pattern						
Local	4	21.1	8	38.1	12	30
Passing	2	10.5	2	9.5	4	10
Staying	8	42.1	6	28.6	14	35
Returning	3	15.8	2	9.5	5	12.5
Non-local	2	10.5	0	0	2	5
Left	0	0	3	14.3	3	7.5
Motivation to move to NL						
Not relevant	6	31.6	11	52.4	17	42.5
Study dance	2	10.5	6	28.6	8	20
Dance in company	8	42.1	1	4.8	9	22.5
Dance freelance	2	10.5	2	9.5	4	10
Study choreography	1	5.3	0	0	1	2.5
Other	0	0	1	4.8	1	2.5
Education in performing arts						
Graduate NL	4	21.1	17	81	21	52.5

Graduate abroad	10	52.6	2	9.5	12	30
Attend grad. NL	3	15.8	1	4.8	4	10
Attend grad. abroad	2	10.5	0	0	2	5
Self-taught	0	0	1	4.8	1	2.5
Background in dance						
Formal	4	21.1	5	23.8	9	22.5
Dancer to choreographer	11	57.9	10	47.6	21	52.5
Continue dancing	3	15.8	6	28.6	9	22.5
Not dancing professionally	1	5.3	0	0	1	2.5
Education in choreography						
Formal	4	21.1	6	28.6	10	25
Courses and workshop	0	0	2	9.5	2	5
Self-taught	8	42.1	9	42.9	17	42.5
Mentors	7	36.8	4	19	11	27.5
Current working situation						
Main occ.	11	57.9	7	33.3	18	45
Main with side occ.	4	21.1	7	33.3	11	27.5
Side occ.	3	15.8	3	14.3	6	15
Stopped	1	5.3	4	19	5	12.5
Income group						
Not reported	2	10.5	1	4.8	3	7.5
Fiscally not in NL	4	21.1	5	24	9	22.5
< 10.000€	2	10.5	1	4.8	3	7.5
10.000€ - 15.999€	2	10.5	4	19	6	15
16.000€ - 24.999€	4	21.1	7	33.3	11	27.5
25.000€ - 37.999€	3	15.8	1	4.8	4	10
38.000€ - 52.999€	2	10.5	1	4.8	3	7.5
53.000€ - 69.999€	0	0	1	4.8	1	2.5

Income security						
More secure	3	15.8	8	38.1	11	27.5
Remained certain	1	5.3	0	0	1	2.5
Remained uncertain	3	21.1	2	9.5	6	15
More uncertain	2	10.5	2	9.5	4	10
Fluctuating	4	21.1	4	19	8	20
Not reported	5	26.3	5	23.8	10	25
Career maturity						
New	6	31.6	4	19	10	25
Middle 1	3	15.8	7	33.3	10	25
Middle 2	6	31.6	5	23.8	11	27.5
Mature	4	21.1	5	23.8	9	22.5
Career curve 1.						
Nonviable	3	15.8	5	23.8	8	20
Declining	1	5.3	3	14.3	4	10
Sustainable	6	31.6	4	19	10	25
Rising	9	47.4	9	42.9	18	45
Career curve 2.						
Nonviable	1	5.3	4	19	5	12.5
Nonviable out	2	10.5	1	4.8	3	7.5
Declining	1	5.3	3	14.3	4	10
Sustainable	3	15.8	2	9.5	5	12.5
Sustainable out	3	15.8	2	9.5	5	12.5
Rising	7	36.8	8	38.1	15	37.5
Rising out	2	10.5	1	4.8	3	7.5
Recognition status						
Non-honored	5	26.3	10	47.6	15	37.5
Honored	14	73.7	11	52.4	25	62.5

Recognition status (2)						
Honored after 2000	12	63.2	8	38.9	20	50
Honored before 2000	2	10.5	3	14.3	5	12.5
Non-honored	5	26.3	10	47.6	15	37.5
Recognition state						
Non-honored	5	26.3	10	47.6	15	37.5
Honored before 2000	2	10.5	3	14.3	5	12.5
Honored 1 y.	4	21.1	4	19	8	20
Honored 2 y.	6	31.6	1	4.8	7	17.5
Honored 3 or more y.	2	10.5	3	14.3	5	12.5
Typology schema 1.						
Type 1.1	7	36.8	5	23.8	12	30
Type 1.2	5	26.3	3	14.3	8	20
Type 1.3	6	31.6	9	42.9	15	37.5
Type 1.4	1	5.3	4	19	5	12.5
Total	19	100.0	21	100.0	40	100.0

VI. Appendix

Table 8. Crosstabulation table variable (x) * Age

	Age 25-34		Age 35-44		Age 45-54		Age 55-64		Age 65-74			
	n	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*N*	*%*
Moving pattern												
Local	3	30	5	25	0	0	2	100	2	66.7	12	30
Passing	2	20	2	10	0	0	0	0	0	0	4	10
Staying	2	20	7	35	4	80	0	0	1	33.3	14	35
Returning	2	20	3	15	0	0	0	0	0	0	5	12.5
Non-local	0	0	2	10	0	0	0	0	0	0	2	5
Left	1	10	1	5	1	20	0	0	0	0	3	7.5
Motivation to move to NL												
Not relevant	4	40	8	40	1	20	2	100	2	66.7	17	42.5
Study dance	4	40	3	15	0	0	0	0	1	33.3	8	20
Dance in company	1	10	5	25	3	60	0	0	0	0	9	22.5
Dance freelance	1	10	3	15	0	0	0	0	0	0	4	10
Study choreography	0	0	1	5	0	0	0	0	0	0	1	2.5
Other	0	0	0	0	1	20	0	0	0	0	1	2.5
Education in performing arts												
Graduate NL	7	70	6	30	4	80	2	100	2	66.7	21	52.5
Graduate abroad	3	30	8	40	1	20	0	0	0	0	12	30
Attend grad. NL	0	0	4	20	0	0	0	0	0	0	4	10
Attend grad. abroad	0	0	2	10	0	0	0	0	0	0	2	5
Self-taught	0	0	0	0	0	0	0	0	1	33.3	1	2.5
Background in dance												

Formal	1	10	3	15	4	80	1	50	0	0	9	22.5
Dancer to choreographer	5	50	12	60	1	20	1	50	2	66.7	21	52.5
Continue dancing	4	40	4	20	0	0	0	0	1	33.3	9	22.5
Not dancing professionally	0	0	1	5	0	0	0	0	0	0	1	2.5
Education in choreography												
Formal	4	40	4	20	1	20	0	0	1	33.3	10	25
Courses and workshop	1	10	1	5	0	0	0	0	0	0	2	5
Self-taught	2	20	10	50	2	40	1	50	2	66.7	17	42.5
Mentors	3	30	5	25	2	40	1	50	0	0	11	27.5
Current working situation												
Main occ.	7	70	8	40	1	20	1	50	1	33.3	18	45
Main with side occ.	3	30	5	25	2	40	0	0	1	33.3	11	27.5
Side occ.	0	0	5	25	0	0	1	50	0	0	6	15
Stopped	0	0	2	10	2	40	0	0	1	33.3	5	12.5
Income group												
Not reported	0	0	1	5	1	20	0	0	1	33.3	3	7.5
Fiscally not in NL	3	30	5	25	1	20	0	0	0	0	9	22.5
< 10.000€	0	0	1	5	0	0	1	50	1	33.3	3	7.5
10.000€ - 15.999€	1	10	4	20	1	20	0	0	0	0	6	15
16.000€ - 24.999€	3	30	5	25	2	40	0	0	1	33.3	11	27.5
25.000€ - 37.999€	3	30	0	0	0	0	1	50	0	0	4	10
38.000€ - 52.999€	0	0	3	15	0	0	0	0	0	0	3	7.5
53.000€ - 69.999€	0	0	1	5	0	0	0	0	0	0	1	2.5
Income security												
More secure	4	40	5	25	2	40	0	0	0	0	11	27.5
Remained secure	0	0	1	5	0	0	0	0	0	0	1	2.5
Remained uncertain	1	10	3	15	0	0	2	100	0	00	6	15
More uncertain	0	0	2	10	1	20	0	0	1	33.3	4	10

Fluctuating	2	20	3	15	1	20	0	0	2	66.7	8	20
Not reported	3	30	6	30	1	20	0	0	0	0	10	25
Career maturity		0		0		0		0				
New	7	70	2	10	1	20	0	0	0	0	10	25
Middle 1	3	30	7	35	0	0	0	0	0	0	10	25
Middle 2	0	0	10	50	1	20	0	0	0	0	11	27.5
Mature	0	0	1	5	3	60	2	100	3	100	9	22.5
Career curve 2.												
Nonviable	0	0	2	10	2	40	0	0	1	33.3	5	12.5
Nonviable out	1	10	2	10	0	0	0	0	0	0	3	7.5
Declining	0	0	1	5	0	0	1	50	2	66.7	4	10
Sustainable	2	20	3	15	0	0	0	0	0	0	5	12.5
Sustainable out	1	10	3	15	1	20	0	0	0	0	5	12.5
Rising	5	50	7	35	2	40	1	50	0	0	15	37.5
Rising out	1	10	2	10	0	0	0	0	0	0	3	7.5
Career curve 1.												
Nonviable	1	10	4	20	2	40	0	0	1	33.3	8	20
Declining	0	0	1	5	0	0	1	50	2	66.6	4	10
Sustainable	3	30	6	30	1	20	0	0	0	0	10	25
Rising	6	60	9	45	2	40	1	50	0	0	18	45
Recognition status (2)												
Honored after 2000	4	40	11	55	3	60	0	0	1	33.3	19	47.5
Honored before 2000	0	0	1	5	0	0	1	50	2	66.7	4	10
Non-honored	6	60	8	40	2	40	1	50	0	0	17	42.5
Recognition state												
Non-honored	6	60	7	35	2	40	0	0	0	0	15	37.5
Honored before 2000	0	0	0	0	1	20	2	100	2	66.7	5	12.5
Honored 1 y.	2	20	6	30	0	0	0	0	0	0	8	20

Honored 2 y.	2	20	4	20	1	20	0	0	0	0	7	17.5
Honored 3 or more y.	0	0	3	15	1	20	0	0	1	33.3	5	12.5
Typology schema 1.												
Type 1.1	7	70	5	25	0	0	0	0	0	0	12	30
Type 1.2	2	20	4	20	1	20	1	50	0	0	8	20
Type 1.3	1	10	9	45	2	40	1	50	2	66.7	15	37.5
Type 1.4	0	0	2	10	2	40	0	0	1	33.3	5	12.5
Total	10	100	20	100	5	100	2	100	3	100	40	100

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Table 9. Crosstabulation table variable (x) * Career maturity

	New		Middle 1		Middle 2		Mature			
	n	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*N*	*%*
Moving pattern										
Local	2	20	3	30	3	27.3	4	44.4	12	30
Passing	1	10	2	20	1	9.1	0	0	4	10
Staying	4	40	2	20	5	45.5	3	33.3	14	35
Returning	1	10	2	20	2	18.2	0	0	5	12.5
Non-local	1	10	0	0	0	0	1	11.1	2	5
Left	1	10	1	10	0	0	1	11.1	3	7.5
Motivation to move to NL										0
Not relevant	4	40	4	40	3	27.3	6	66.7	17	42.5
Study dance	2	20	2	20	3	27.3	1	11.1	8	20
Dance in company	2	20	2	20	3	27.3	2	22.2	9	22.5
Dance freelance	1	10	2	20	1	9.1	0	0	4	10
Study choreography	0	0	0	0	1	9.1	0	0	1	2.5
Other	1	10	0	0	0	0	0	0	1	2.5
Education in performing arts										
Graduate NL	5	50	4	40	6	54.5	6	66.7	21	52.5
Graduate abroad	4	40	4	40	2	18.2	2	22.2	12	30
Attend grad. NL	0	0	2	20	2	18.2	0	0	4	10
Attend grad. abroad	1	10	0	0	1	9.1	0	0	2	5
Self-taught	0	0	0	0	0	0	1	11.1	1	2.5
Background in dance										
Formal	2	20	1	10	3	27.3	3	33.3	9	22.5

Dancer to choreographer	6	60	4	40	6	54.5	5	55.6	21	52.5
Continue dancing	2	20	5	50	1	9.1	1	11.1	9	22.5
Not dancing professionally	0	0	0	0	1	9.1	0	0	1	2.5
Education in choreography										
Formal	3	30	2	20	3	27.3	2	22.2	10	25
Courses and workshop	0	0	2	20	0	0	0	0	2	5
Self-taught	3	30	4	40	5	45.5	5	55.6	17	42.5
Mentors	4	40	2	20	3	27.3	2	22.2	11	27.5
Income security										
More secure	4	40	3	30	2	18.2	2	22.2	11	27.5
Remained secure	0	0	1	10	0	0	0	0	1	2.5
Remained uncertain	1	10	1	10	2	18.2	2	22.2	6	15
More uncertain	0	0	1	10	2	18.2	1	11.1	4	10
Fluctuating	2	20	1	10	2	18.2	3	33.3	8	20
Not reported	3	30	3	30	3	27.3	1	11.1	10	25
Career curve 1.										
Nonviable	1	10	3	30	3	27.3	1	11.1	8	20
Declining	0	0	1	10	0	0	3	33.3	4	10
Sustainable	2	20	4	40	3	27.3	1	11.1	10	25.0
Rising	7	70	2	20	5	45.5	4	44.4	18	45.0
Career curve 2.										
Nonviable	1	10	2	20	1	9.1	1	11.1	5	12.5
Nonviable out	0	0	1	10	2	18.2	0	0	3	7.5
Declining	0	0	1	10	0	0	3	33.3	4	10
Sustainable	1	10	2	20	2	18.2	0	0	5	12.5
Sustainable out	1	10	2	20	1	9.1	1	11.1	5	12.5
Rising	5	50	2	20	5	45.5	3	33.3	15	37.5
Rising out	2	20	0	0	0	0	1	11.1	3	7.5

Recognition status										
Non-honored	5	50	6	60	4	36.4	0	0	15	37.5
Honored	5	50	4	40	7	63.6	9	100	25	62.5
Recognition status (2)										
Honored after 2000	5	50	4	40	7	63.6	4	44.4	20	50
Honored before 2000	0	0	0	0	0	0	5	55.6	5	12.5
Non-honored	5	50	6	60	4	36.4	0	0	15	37.5
Recognition state										
Non-honored	5	50	6	60	4	36.5	0	0	15	37.5
Honored before 2000	0	0	0	0	0	0	5	55.6	5	12.5
Honored 1y.	2	20	3	30	3	27.3	0	0	8	20
Honored 2 y.	3	30	1	10	1	9.1	2	22.2	7	17.5
Honored 3 or more y.	0	0	0	0	3	27.3	2	22.2	5	12.5
Typology schema 1.										
Type 1.1	7	70	4	40	0	0	1	11.1	12	30
Type 1.2	1	10	2	20	3	27.3	2	22.2	8	20
Type 1.3	1	10	2	20	7	63.6	5	55.6	15	37.5
Type 1.4	1	10	2	20	1	9.1	1	11.1	5	12.5
Total	10	100	10	100	11	100	9	100	40	100

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Figure 13. The distribution of the output scores in total of all years between 2003 and 2016.

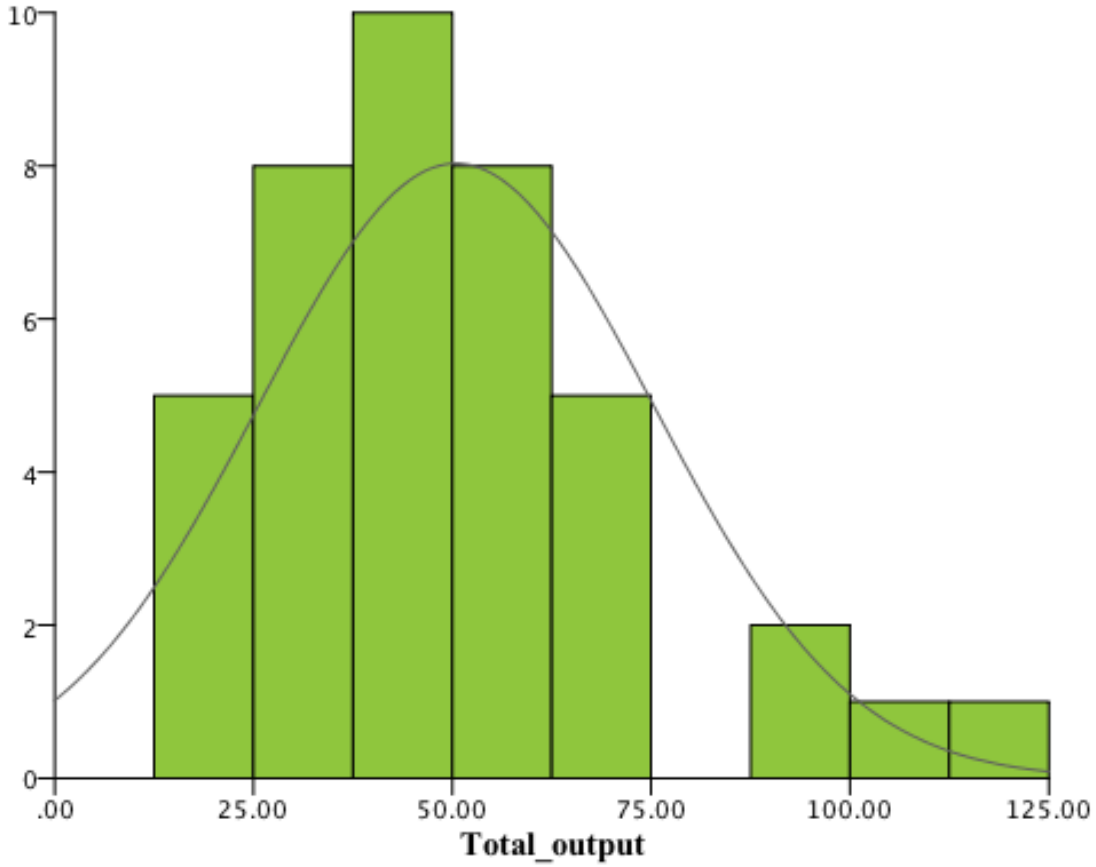

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Table 11. Crosstabulation table variable (x) * Career curve 2.

	Nonviable		Nonviable out		Declining		Sustainable		Sustainable out		Rising		Rising out			
	n	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*N*	*%*
Moving pattern																
Local	2	40	0	0	2	50	1	20	1	20	6	40	0	0	12	30
Passing	0	0	1	33.3	0	0	0	0	3	60	0	0	0	0	4	10
Staying	2	40	0	0	1	25	2	40	0	0	9	60	0	0	14	35.0
Returning	0	0	2	66.7	1	25	2	40	0	0	0	0	0	0	5	12.5
Non-local	0	0	0	0	0	0	0	0	0	0	0	0	2	66.7	2	5
Left	1	20	0	0	0	0	0	0	1	20	0	0	1	33.3	3	7.5
Motivation to move to NL																
Not relevant	3	60	0	0	2	25	1	20	2	40	6	40	3	100	17	42.5
Study dance	0	0	1	33.3	1	0	2	40	2	40	2	13.3	0	0	8	20
Dance in company	1	20	1	33.3	0	25	1	20	1	20	5	33.3	0	0	9	22.5
Dance freelance	0	0	0	0	1	0	1	20	0	0	2	13.3	0	0	4	10
Study choreography	1	0	0	33.3	0	0	0	0	0	0	0	0	1	0	1	2.5
Other	1	20	0	0	0	0	0	0	0	0	0	0	0	0	1	2.5
Education in performing arts																
Graduate NL	4	80	1	33.3	2	50	2	40	2	40	9	60	1	33.3	21	52.5
Graduate abroad	0	0	1	33.3	1	25	3	60	1	20	5	33.3	1	33.3	12	30
Attend grad. NL	1	20	1	33.3	0	0	0	0	2	40	0	0	0	0	4	10
Attend grad. abroad	0	0	0	0	0	0	0	0	0	0	1	6.7	1	33.3	2	5
Self-taught	0	0	0	0	1	25	0	0	0	0	0	0	0	0	1	2.5

Background in dance															
Formal	3	60	0	0	0	0	0	0	1	20	5	33.3	0	0	9	22.5
Dancer to choreographer	1	20	1	33.3	3	75	3	60	3	60	8	53.3	2	66.7	21	52.5
Continue dancing	1	20	1	33.3	1	25	2	40	1	20	2	13.3	1	33.3	9	22.5
Not dancing professionally	0	0	1	33.3	0	0	0	0	0	0	0	0	0	0	1	2.5
Education in choreography																
Formal	1	20	1	33.3	1	25	1	20	1	20	5	33.3	0	0	10	25
Courses and workshop	0	0	0	0	1	25	1	20	0	0	0	0	0	0	2	5
Self-taught	3	60	1	33.3	1	25	2	40	1	20	6	40	3	100	17	42.5
Mentors	1	20	1	33.3	1	25	1	20	3	60	4	26.7	0	0	11	27.5
Current working situation																
Main occ.	0	0	2	66.7	1	25	2	40	4	80	7	46.7	2	66.7	18	45
Main with side occ.	0	0	1	33.3	1	25	1	20	0	0	7	46.7	1	33.3	11	27.5
Side occ.	0	0	0	0	2	50	2	40	1	20	1	6.7	0	0	6	15
Stopped	5	100	0	0	0	0	0	0	0	0	0	0	0	0	5	12.5
Income group																
Not reported	0	0	0	0	1	25	0	0	0	0	2	13.3	0	0	3	7.5
Fiscally not in NL	1	20	3	100	0	0	1	20	3	60	0	0	1	33.3	9	22.5
< 10.000€	0	0	0	0	2	50	1	20	0	0	0	0	0	0	3	7.5
10.000€ - 15.999€	1	20	0	0	0	0	0	0	1	20	3	20	1	33.3	6	15
16.000€ - 24.999€	2	40	0	0	1	25	3	60	0	0	5	33.3	0	0	11	27.5
25.000€ - 37.999€	0	0	0	0	0	0	0	0	0	0	4	26.7	0	0	4	10
38.000€ - 52.999€	1	20	0	0	0	0	0	0	1	20	0	0	1	33.3	3	7.5
53.000€ - 69.999€	0	0	0	0	0	0	0	0	0	0	1	6.7	0	0	1	2.5
Income security																
More secure	2	40	0	0	1	25	2	40	0	0	5	33.3	1	33.3	11	27.5
Remained secure	0	0	0	0	0	0	0	0	1	20	0	0	0	0	1	2.5
Remained uncertain	0	0	0	0	1	25	0	0	1	20	4	26.7	0	0	6	15

More uncertain	1	20	0	0	1	25	1	20	0	0	1	6.7	0	0	4	10
Fluctuating	1	20	0	0	1	25	1	20	0	0	4	26.7	1	33.3	8	20
Not reported	1	20	3	100	0	0	1	20	3	60	1	6.7	1	33.3	10	25
Recognition status																
Non-honored	3	60	1	33.3	1	25	4	80	1	20	4	26.7	1	33.3	15	37.5
Honored	2	40	2	66.7	3	75	1	20	4	80	11	73.3	2	66.7	25	62.5
Recognition status (2)																
Honored after 2000	1	20	2	66.7	1	25	1	20	3	60	10	66.7	2	66.7	20	50
Honored before 2000	1	20	0	0	2	50	0	0	1	20	1	6.7	0	0	5	12.5
Non-honored	3	60	1	33.3	1	25	4	80	1	20	4	26.7	1	33.3	15	37.5
Recognition state																
Non-honored	3	60	1	33.3	1	25	4	80	1	20	4	26.7	1	33.3	15	37.5
Honored before 2000	1	20	0	0	2	50	0	0	1	20	1	6.7	0	0	5	12.5
Honored 1 y.	1	20	0	0	0	0	1	20	1	20	5	33.3	0	0	8	20
Honored 2 y.	0	0	0	0	0	0	0	0	2	40	3	20	2	66.7	7	17.5
Honored 3 or more y.	0	0	2	66.7	1	25	0	0	0	0	2	13.3	0	0	5	12.5
Typology schema 1.																
Type 1.1	0	0	0	0	0	0	1	20	3	60	6	40	2	66.7	12	30
Type 1.2	0	0	3	100	0	0	2	40	1	20	1	6.7	1	33.3	8	20
Type 1.3	0	0	0	0	4	100	2	40	1	20	8	53.3	0	0	15	37.5
Type 1.4	5	100	0	0	0	0	0	0	0	0	0	0	0	0	5	12.5
Total	5	100	3	100	4	100	5	100	5	100	15	100	3	100	40	100

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Table 12. Mean time spend in EM/ SE states frequencies.

M	*M*	*M*	*M*	*M*	*M*
EE	ES	ME	MS	NS	ST
2.4	5.8	0.75	1.33	2.73	1

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Table 13. Mean time spend in EM/ SE states frequencies grouped by sex.

	M	*M*	*M*	*M*	*M*	*M*
	EE	ES	ME	MS	NS	ST
Male	2.47	5.53	1	1.79	3	.21
Female	2.33	6.07	.52	.90	2.48	1.71

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Figure 14. Mean time frequencies spend in EM/ SE states and inactive before career and after ending career grouped by the Sex variable.

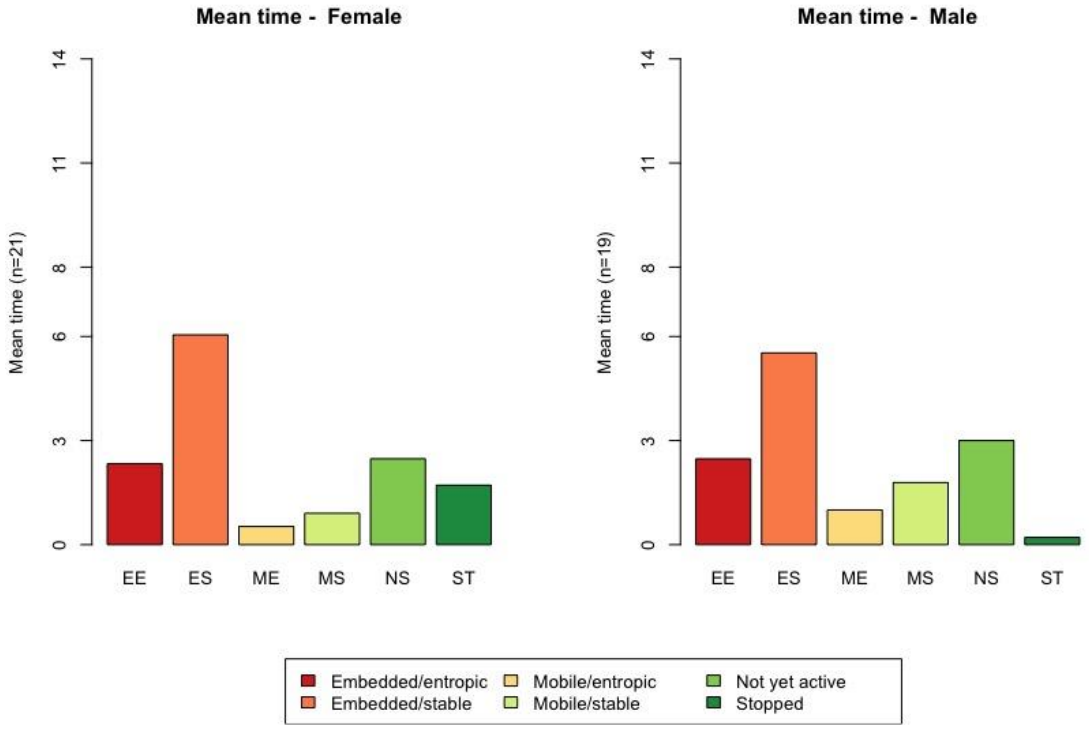

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Table 15. Mean time spend in EM/ SE states frequencies grouped by age.

	M	*M*	*M*	*M*	*M*	*M*
	EE	ES	ME	MS	NS	ST
Age 25 - 34	2.1	3.1	.7	1	7.1	.0
Age 35 - 44	2.9	6.7	.7	1.4	1.9	.7
Age 45 - 54	2.8	6.4	1	.8	.0	3
Age 55 - 64	1	5.5	2	5.5	.0	.0
Age 65 - 74	2	8	.0	.33	.0	3.67

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Table 16. Mean time spend in EM/ SE states frequencies grouped by age.

	M	*M*	*M*	*M*	*M*	*M*
	EE	ES	ME	MS	NS	ST
New	1.7	3.2	.4	.7	6.9	1.1
Middle 1	2.4	5.5	.5	1.2	3	1.4
Middle 2	3.36	7.45	.73	1.45	.64	.36
Mature	2	7	1.44	2	.33	1.22

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Table 17. Mean time spend in EM/ SE states frequencies grouped by combined career curve estimate and reported movement and location – Career curve 2. variable

	M	*M*	*M*	*M*	*M*	*M*
	EE	ES	ME	MS	NS	ST
Declining	3	9.5	.25	1.25	.0	.0
Nonviable	4.6	.0	1.4	.0	.0	8
Nonviable out	2	2	2	4.7	3.3	.0
Rising	2.47	7.2	.33	.8	3.2	.0
Rising out	1.7	2.3	1.7	2	6.3	.0
Sustainable	3.4	4.6	1.4	2	2.6	.0
Sustainable out	2.8	5.2	1.2	1	3.8	.0

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Table 18. Mean time spend in recognition states frequencies grouped by age

M	*M*	*M*	*M*	*M*	*M*
Non- honored	Honored before 2000	Honored 1 year	Honored 2 years	Honored 3 or more years	Stopped
7.85	1.48	1.93	1.23	.5	1

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Table 19. Mean time spend in recognition states frequencies grouped by age

	M	*M*	*M*	*M*	*M*	*M*
	Non- honored	Honored before 2000	Honored 1 year	Honored 2 years	Honored 3 or more years	Stopped
Age 25 - 34	11.4	.0	.8	1.8	.0	.0
Age 35 - 44	9.2	.0	3	.65	.45	.7
Age 45 - 54	2.6	3.4	.8	3.4	.8	3
Age 55 - 64	.0	14	.0	.0	.0	.0
Age 65 - 74	1	4.67	1.67	.67	2.33	3.67

XVIII. Appendix

Table 20. Mean time spend in recognition states frequencies grouped by education background in choreography

	M	*M*	*M*	*M*	*M*	*M*
	Non- honored	Honored before 2000	Honored 1 year	Honored 2 years	Honored 3 or more years	Stopped
Formal	11.4	.0	.8	1.8	.0	.0
Informal	9.2	.0	3	.65	.45	.7
Mentors	2.6	3.4	.8	3.4	.8	3
Self-taught	.0	14	.0	.0	.0	.0

XIX. Appendix

Table 21. Mean time spend in recognition states frequencies grouped by the length of careers

	M	*M*	*M*	*M*	*M*	*M*
	Non- honored	Honored before 2000	Honored 1 year	Honored 2 years	Honored 3 or more years	Stopped
New	10	.0	1.1	1.8	.0	1.1
Middle 1	10.7	.0	1.8	.1	.0	1.4
Middle 2	8.82	.0	3.27	.73	.82	.36
Mature	1.1	6.6	1.3	2.6	1.2	1.2

XX. Appendix

Table 22. Mean time spend in recognition states frequencies grouped by combined career curve estimate and reported movement and location – Career curve 2. variable

	M	*M*	*M*	*M*	*M*	*M*
	Non- honored	Honored before 2000	Honored 1 year	Honored 2 years	Honored 3 or more years	Stopped
Declining	3.5	7	1.2	.5	1.8	.0
Nonviable	4.6	.0	1.4	.0	.0	8
Nonviable out	8.33	.0	.67	2.33	2.67	.0
Rising	7.6	1.13	2.8	2.13	.33	.0
Rising out	10	.0	1.3	2.7	.0	.0
Sustainable	12.8	.0	1.2	.0	.0	.0
Sustainable out	8.8	2.8	2.2	.2	.0	.0

XXI. Appendix

Table 23. Crosstabulation table variable (x) * Typology schema 1.

	Type 1.1		Type 1.2		Type 1.3		Type 1.4			
	n	*%*	*n*	*%*	*n*	*%*	*n*	*%*	*N*	*%*
Moving pattern										
Local	4	33.3	1	12.5	5	33.3	2	40	12	30
Passing	2	16.7	1	12.5	1	6.7	0	0	4	10
Staying	3	25	1	12.5	8	53.3	2	40	14	35
Returning	1	8.3	3	37.5	1	6.7	0	0	5	12.5
Non-local	1	8.3	1	12.5	0	0	0	0	2	5
Left	1	8.3	1	12.5	0	0	1	20	3	7.5
Motivation to move to NL										
Not relevant	6	50	3	37.5	5	33.3	3	60	17	42.5
Study dance	2	16.7	2	25	4	26.7	0	0	8	20
Dance in company	2	16.7	1	12.5	5	33.3	1	20	9	22.5
Dance freelance	2	16.7	1	12.5	1	6.7	0	0	4	10
Study choreography	0	0	1	12.5	0	0	0	0	1	2.5
Other	0	0	0	0	0	0	1	20	1	2.5
Education in performing arts										
Graduate NL	5	41.7	4	50	8	53.3	4	80	21	52.5
Graduate abroad	6	50	2	25	4	26.7	0	0	12	30
Attend grad. NL	1	8.3	1	12.5	1	6.7	1	20	4	10
Attend grad. abroad	0	0	1	12.5	1	6.7	0	0	2	5
Self-taught	0	0	0	0	1	6.7	0	0	1	2.5
Background in dance										
Formal	1	8.3	2	25.0	3	20	3	60	9	22.5

Dancer to choreographer	6	50.0	3	37.5	11	73.3	1	20	21	52.5
Continue dancing	5	41.7	2	25.0	1	6.7	1	20	9	22.5
Not dancing professionally	0	0	1	12.5	0	0	0	0	1	2.5
Education in choreography										
Formal	3	25	1	12.5	5	33.3	1	20	10	25
Courses and workshop	0	0	1	12.5	1	6.7	0	0	2	5
Self-taught	4	33.3	4	50	6	40	3	60	17	42.5
Mentors	5	41.7	2	25	3	20	1	20	11	27.5
Current working situation										
Main occ.	8	66.7	5	62.5	5	33.3	0	0	18	45
Main with side occ.	3	25	2	25	6	40	0	0	11	27.5
Side occ.	1	8.3	1	12.5	4	26.7	0	0	6	15
Stopped	0	0	0	0	0	0	5	100	5	12.5
Income group										
Not reported	1	8.3	0	0	2	13.3	0	0	3	7.5
Fiscally not in NL	1	8.3	6	75	1	6.7	1	20	9	22.5
< 10.000€	0	0	1	12.5	2	13.3	0	0	3	7.5
10.000€ - 15.999€	3	25	0	0	2	13.3	1	20	6	15
16.000€ - 24.999€	3	25	0	0	6	40	2	40	11	27.5
25.000€ - 37.999€	2	16.7	1	12.5	1	6.7	0	0	4	10
38.000€ - 52.999€	2	16.7	0	0	0	0	1	20	3	7.5
53.000€ - 69.999€	0	0	0	0	1	6.7	0	0	1	2.5
Career curve 1.										
Nonviable	0	0	0	0	0	0	5	100	5	12.5
Nonviable out	0	0	3	37.5	0	0	0	0	3	7.5
Declining	0	0	0	0	4	26.7	0	0	4	10
Sustainable	1	8.3	2	25	2	13.3	0	0	5	12.5
Sustainable out	3	25	1	12.5	1	6.7	0	0	5	12.5

Rising	6	50	1	12.5	8	53.3	0	0	15	37.5
Rising out	2	16.7	1	12.5	0	0	0	0	3	7.5
Recognition state										
Non-honored	4	33.3	4	50	4	26.7	3	60	15	37.5
Honored before 2000	0	0	2	25	2	13.3	1	20	5	12.5
Honored 1 y.	4	33.3	0	0	3	20	1	20	8	20
Honored 2 y.	4	33.3	0	0	3	20	0	0	7	17.5
Honored 3 or more y.	0	0	2	25	3	20	0	0	5	12.5
Total	12	100	8	100	15	100	5	100	40	100

XXII. Appendix

Table 24. Frequencies of distribution channel and venues by the schema 1 career type

	Type 1.1		Type 1.2		Type 1.3		Type 1.4	
	f	*M*	*f*	*M*	*f*	*M*	*f*	*M*
National tours	16	1.33	11	1.38	75	5.00	6	1.2
International tours	12	1.00	9	1.13	46	3.07	4	0.8
Theaters	5	0.42	8	1.00	50	3.33	13	2.6
Festivals	56	4.67	23	2.88	78	5.20	13	2.6
Location	40	3.33	15	1.88	61	4.07	11	2.2
Alternative	16	1.33	11	1.38	55	3.67	5	1
Other	6	0.50	4	0.50	35	2.33	2	0.4
Total	151.00	12.58	81.00	10.13	400.00	26.67	54.00	10.80

XXIII. Appendix

Table 25. Frequencies of funding channels by the schema 1 career type

	Type 1.1		Type 1.2		Type 1.3		Type 1.4	
	f	*M*	*f*	*M*	*f*	*M*	*f*	*M*
Commission	14	1.17	0	0.00	43	2.87	6	0.40
Public funding	32	2.67	12	1.50	111	7.40	13	0.87
Private funding	8	0.67	7	0.88	58	3.87	11	0.73
Grands	6	0.50	0	0.00	4	0.27	2	0.13
Crowdfunding	0	0.00	0	0.00	4	0.27	0	0.00
Self-financing	14	1.17	8	1.00	15	1.00	2	0.13
Coproduction NL partners	22	1.83	17	2.13	58	3.87	9	0.60
Coproduction international partners	19	1.58	12	1.50	23	1.53	2	0.13
Other	0	0.00	0	0.00	1	0.07	0	0.00
Total	115.00	9.58	56.00	7.00	317.00	21.13	45.00	3.00

XXIV. Appendix

Table 26. Career curve 2. * Recognition state * Typology schema 2. Crosstabulation

Typology schema 1.		Recognition state					Total
		Non-honored	Honored before 2000	Honored 1 y.	Honored 2y.	Honored 3 or more y.	
Type 1.1							
Sustainable	Count	0					
	% within Career curve 2.	0		100	0		100
	% within Recognition state	0		25	0		8.3
Sustainable out	Count	1		1	1		3
	% within Career curve 2.	33.3		33.3	33.3		100
	% within Recognition state	25		25	25		25
Rising	Count	3		2	1		6
	% within Career curve 2.	50		33.3	16.7		100
	% within Recognition state	75		50	25		50
Rising out	Count	0		0	2		2
	% within Career curve 2.	0		0	100		100
	% within Recognition state	0		0	50		16.7
Total	Count	4		4	4		12
	% within Career curve 2.	33.3		33.3	33.3		100
	% within Recognition state	100		100	100		100
Type 1.2							
Nonviable out	Count	1	0			2	3
	% within Career curve 2.	33.3	0			66.7	100
	% within Recognition state	25	0			100	37.5
Sustainable	Count	2	0			0	2

	% within Career curve 2.	100	0			0	100
	% within Recognition state	50	0			0	25
Sustainable out	Count	0	1			0	1
	% within Career curve 2.	0	100			0	100
	% within Recognition state	0	50			0	12.5
Rising	Count	0	1			0	1
	% within Career curve 2.	0	100			0	100
	% within Recognition state	0	50			0	12.5
Rising out	Count	1	0			0	1
	% within Career curve 2.	100	0			0	100
	% within Recognition state	25	0			0	12.5
Total	Count	4	2			2	8
	% within Career curve 2.	50	25			25	100
	% within Recognition state	100	100			100	100
Type 1.3							
Declining	Count	1	2	0	0	1	4
	% within Career curve 2.	25	50	0	0	25	100
	% within Recognition state	25	100	0	0	33.3	26.7
Sustainable	Count	2	0	0	0	0	2
	% within Career curve 2.	100	0	0	0	0	100
	% within Recognition state	50	0	0	0	0	13.3
Sustainable out	Count	0	0	0	1	0	1
	% within Career curve 2.	0	0	0	100	0	100
	% within Recognition state	0	0	0	33.3	0	6.7
Rising	Count	1	0	3	2	2	8
	% within Career curve 2.	12.5	0	37.5	25	25	100
	% within Recognition state	25	0	100	66.7	66.7	53.3
Total	Count	4	2	3	3	3	15

	% within Career curve 2.	26.7	13.3	20	20	20	100
	% within Recognition state	100	100	100	100	100	100
Type 1.4							
Nonviable	Count	3	1	1			5
	% within Career curve 2.	60	20	20			100
	% within Recognition state	100	100	100			100
Total	Count	3	1	1			5
	% within Career curve 2.	60	20	20			100
	% within Recognition state	100	100	100			100
Total all types.							
Nonviable	Count	3	1	1			5
	% within Career curve 2.	60	20	20	0	0	100
	% within Recognition state	20	20	12.5	0	0	12.5
Nonviable out	Count	1	0	0	0	2	3
	% within Career curve 2.	33.3	0	0	0	66.7	100
	% within Recognition state	6.7	0	0	0	40	7.5
Declining	Count	1	2	0	0	1	4
	% within Career curve 2.	25	50	0	0	25	100
	% within Recognition state	6.7	40	0	0	20	10
Sustainable	Count	4	0	1		0	5
	% within Career curve 2.	80	0	20	0	0	100
	% within Recognition state	26.7	0	12.5	0	0	12.5
Sustainable out	Count	1	1	1	2	0	5
	% within Career curve 2.	20	20	20	40	0	100
	% within Recognition state	6.7	20	12.5	28.6	0	12.5
Rising	Count	4	1	5	3	2	15
	% within Career curve 2.	26.7	6.7	33.3	20	13.3	100
	% within Recognition state	26.7	20	62.5	42.9	40	37.5

Rising out	Count	1	0	0	2	0	3
	% within Career curve 2.	33.3	0	0	66.7	0	100
	% within Recognition state	6.7	0	0	28.6	0	7.5
Total	Count	15	5	8	7	5	40
	% within Career curve 2.	37.5	12.5	20	17.5	12.5	100
	% within Recognition state	15	5	8	7	5	40

XXV. Appendix

Survey: Choreographers careers

Q1 – Consent form

Dear participant,

You are invited to participate in a web-based online survey on choreographers' careers. This is a research project being conducted by Jussi Nousiainen, MA graduate student at Rotterdam Erasmus University.

PARTICIPATION

Your participation in this survey is voluntary. You may refuse to take part in the research or exit the survey at any time without penalty. You are free to decline to answer any particular question you do not wish to answer for any reason.

BENEFITS

You will receive no direct benefits from participating in this research study. However, your responses may help us learn more about the complexities of choreographers' careers and factors influencing the career outcomes on today's dance sector.

RISKS

There are no foreseeable risks involved in participating in this study other than those encountered in day-to-day life. However, you may find some of the questions to be sensitive.

CONFIDENTIALITY

Your survey answers will be sent to a link at Qualtrics where data will be stored in a password protected electronic format. Qualtrics does not collect identifying information such as your name, email address, or IP address. Therefore, your responses will remain anonymous. No one will be able to identify you or your answers, and no one will know whether or not you participated in the study.

CONTACT

If you have questions at any time about the study or the procedures, you may contact my research supervisor, Professor Laura Braden via email at braden@eshcc.eur.nl.

If you feel you have not been treated according to the descriptions in this form, or that your rights as a participant in research have not been honored during the course of this project, or you have any questions, concerns, or complaints that you wish to address to someone other

than the investigator, you may contact the Erasmus University, P.O. Box 1738, 3000 DR Rotterdam, by mail, or +31 (0)10 408 42 88 by phone.

ELECTRONIC CONSENT: Please select your choice below.
Clicking on the “Agree” button indicates that:
You have read the above information
You voluntarily agree to participate
I have read the conditions and voluntarily agree to participate to this survey.

Disagree (1) > Q2

Agree (2) > Q3

Q2 You are about to exit the survey.
If you do not want to exit yet use the back button, otherwise, choose yes.

Yes (I decline from participating the survey) (1)

Q3 Survey can take from 15 minutes up to an hour depending on your individual situation. Having a CV or some other such document at hand might help you to answer some questions easier.
You can close the browser page at any moment to continue the survey on a more suitable time.
Your progress will be recorded, and you can continue from where you left off by following the email link which took you here. The survey will be online till 12:00PM, 01. of May 2018.

PART I.

Demographics and the current occupation and working situation.

Q4 Have you worked as a choreographer in the Netherlands between 2003 and now?

Yes (1)

No, I stopped before 2003 (2)

No, I am not a choreographer (3)

Q5 What is your gender?

Male (1)

Female (2)

Transgender (3)

Other, specify (4) _____

Prefer not to say (5)

Q6 What is your age?

18 - 24 (1)

25 - 34 (2)

35 - 44 (3)

45 - 54 (4)

55 - 64 (5)

65 - 74 (6)

75 or older (7)

Q7 How would you define your race/ ethnicity?

White - North European (1)

White - South European (2)

Black (3)

Asian - South Asian (4)

Asian - South East, Japanese, Chinese (5)

Asian - Central Asian (6)

Arabic (7)

North African (8)

Mixed/ unknown (9)

Prefer not to say (10)

Q8 What is your country of origin?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q9 When did you move to the Netherlands?

▼ not applicable (1) ... 1940 (80)

Q10 Which of the following describes your situation best when moving to the Netherlands?

I moved to the Netherlands....

to study dance (1)

to work as a dancer in a company (2)

to work as a dancer on freelance field (3)

to study choreography (4)

to work as a choreographer in a company (5)

to work as a choreographer on freelance field (6)

because of personal reasons (7)

Other, specify (8) _____

Q11 What is your current country of residence?

▼ Afghanistan (1) ... Zimbabwe (1357)

Q12 What is your civil status?

Single (1)

Married or in domestic partnership (2)

Widowed (3)

Divorced (4)

Separated (5)

Q13 How would you describe your family structure?

I live alone (1)

I live in a commune (2)

I live with a partner (3)

One adult and one child (4)

One adult and two children (5)

One adult and more children (6)

Two adults and one child (7)

Two adults and two children (8)

Two adults and more children (9)

Q14 What is your education background in performing arts?

Attended a vocational school/ educational institution in the Netherlands (1)

Attended a vocational school/ educational institution abroad (2)

Graduated from a vocational school/ educational institution in the Netherlands (3)

Graduated a vocational school/ education institution abroad (4)

Went through informal training (5)

I am self-taught (6)

Was hired first and learned through work (7)

Q15 How would you describe your dance background?

I had a formal dance training (1)

I continue to take classes, but not dancing professionally (2)

I am still dancing (3)

I am a dancer turned choreographer (4)

I don't have a dancing background (5)

Other, specify (6) _____

Q16 How would you describe your training as a choreographer?

I have a formal education specialized in choreography (1)

I did workshops and courses in choreography and composition (2)

I am still taking choreography and composition courses (3)

I am self-taught (4)

I learned the craft from mentors (5)

Q17 Which year did you start working as a choreographer?

▼ 2018 (1) ... 1940 (79)

Q18 Is your current occupation a choreographer?

Yes, it is my main occupation (1)

Yes, it is my main occupation, but I do other work on a side (5)

Yes, I do mainly other jobs, but choreograph occasionally (6)

No, I have stopped choreographing (2)

Q19 Which year did you stop working as a choreographer?

▼ 2018 (1) ... 1940 (79)

Q20 Which of the following describes your current situation?

Retired (1)

Studying a new occupation (2)

New occupation on art sector (3)

New occupation in creative industries (4)

Working in finances (5)

Working in health care (6)

Working in fitness and well-being (7)

Working in technology (8)

Working in services (9)

Working in manufacturing (10)

Business owner (11)

Other, specify (12) _____

Q21 Which of the following best describe the reason for your decision to stop?

I stopped because I retired (1)

I was not satisfied with the work (2)

I did not get funding/ financial support anymore (3)

I stopped because of health issues (4)

I stopped due to family maters (5)

I stopped because I could not support myself/ my family financially anymore (6)

Choreographer was not the right career for me (7)

I lost my job (8)

Company I worked with closed (9)

I moved to another country (10)

I took another job (11)

My current job does not allow time for choreographing (12)

I prefer not to say (13)

Other (14) _____

Q22 Which of the following closest describes your current position/ organization?

You can choose multiple answers.

Head of my own company able to offer long term contracts for my employees (1)

Head of my own company with short term project-based hiring (2)

Artistic director of a company not my own (3)

Cofounder of a company (4)

Guest choreographer/ freelancer working for multiple organizations (5)

House choreographer in a company/ production house (6)

Self-employed choreographer with a foundation (7)

Self-employed choreographer with no foundation (8)

Founding member of an art collective (9)

Member of an art collective (10)

Other, specify (11) _____

Q23 What other paid jobs you do (or did) besides choreographing?

You can choose multiple answers.

None (1)

Teach art (for example teach dance) (2)

Dance (3)

Make music (4)

Photograph (5)

Make video/ film (6)

Curate (7)

Make theater (8)

Write (9)

Make visual arts (10)

Other art related job(s), specify (11) _____

Other non-art related job(s), specify (12) _____

Q24 What is your current income (year earnings before taxes)?

I am not fiscally based in the Netherlands anymore (1)

Less than 10.000€ (2)

10.000€ - 15.999€ (3)

16.000€ - 24.999€ (4)

25.000€ - 37.999€ (5)

38.000€ - 52.999€ (6)

53.000€ - 79.999€ (7)

70.000€ - 89.999€ (8)

90.000€ - 109.999€ (9)

120.000€ - 139.999€ (10)

140.000€ - 160.000€ (11)

more than 160.000€ (12)

I prefer not to disclose the information (13)

Q25 Since 2003, has your financial situation changed in terms of income security?

My income has become more secure (1)

My income has remained equally secure (2)

My income has become more uncertain (3)

My income has remained equally uncertain (4)

My situation has been fluctuating (5)

I prefer not to disclose the information (6)

Q26 Have you received any awards for choreography before 2003?

Yes, in the Netherlands (1)

Yes, in the Netherlands and abroad (2)

Yes, abroad (not in the Netherlands) (3)

No (4)

Q27 Can you list the nominations, awards and recognitions received in the Netherlands before 2003?

Write first the year followed by the name of the nomination/ award/ recognition

Example. 1999 Dansersfonds'79 Speciale Prijs…

Q28 Can you list the nominations, awards and recognitions received abroad (not in the Netherlands) before 2003?

Write first the year followed by the name of the nomination/ award/ recognition

Example. 1999 The Bonnie Bird New Choreography Award UK…

Q29 Dear participant, next section is an event calendar for a period from 2003 to 2016. The questions are regarding situations and events in your work and private life in cause of the years. It might be useful to have a CV or some other such document at hand to help you remember what was happening in each year. Some questions might repeat every year the same, but that information is important for the purpose of his survey.

Thank you for your patience.

Part II.

Longitudinal inquiry about the participants occupational status, working situation, production history, income, life events and honors per year between the period 2003 and 2016

The following question series were repeated for each year (Q30 – Q281)

Q30 In 2003... (…2016)

Q31 How many premiers did you have in the Netherlands?

0 (1)

1 (2)

2 (3)

3 (4)

4 (5)

5 (6)

6 (7)

7 (8)

8 (9)

9 or more (10)

Q32 How many premiers did you have abroad (not in the Netherlands)?

0 (1)

1 (2)

2 (3)

3 (4)

4 (5)

5 (6)

6 (7)

7 (8)

8 (9)

9 or more (10)

Q33 Number of performers required in your works.

Solo works (1)	▼ 1 (1) ... 10 (10)
Group works with 2-5 performers (2)	▼ 1 (1) ... 10 (10)
Group works with 6 -15 performers (3)	▼ 1 (1) ... 10 (10)
Group works with 16 or more performers (4)	▼ 1 (1) ... 10 (10)

Q34 Through what kind of venues were the works distributed for the audiences?

You can choose multiple answers.

National (Dutch) tour with multiple theatres (1)

International tour (2)

Theatres(s) (3)

Festival(s) (4)

Location for site specific work (5)

Alternative venues (for example private houses, schools, hospitals etc.) (6)

Other (7) _____

Q35 How many performances were in the Netherlands?

1 - 4 (1)

5 - 14 (2)

15 - 29 (3)

30 - 59 (4)

60 - 99 (5)

100 - 149 (6)

150 - 220 (7)

More than 220 (8)

None (9)

Q36 How many performances were abroad?

1 - 4 (1)

5 - 14 (2)

15 - 29 (3)

30 - 59 (4)

60 - 99 (5)

100 - 149 (6)

150 - 220 (7)

More than 220 (8)

None (9)

Q37 How were the works mostly financed and produced?

You can choose multiple answers.

Commission (for example as a guest choreographer) (1)

Public funding (2)

Private funding (3)

Grands (4)

Crowdfunding (5)

Self-financing (6)

Coproduction (with Dutch partners) (7)

Coproduction (with international partners) (8)

Other, specify (9) _____

Q38 Which of the following best describes your position in 2003? (…2016?)

Head of my own company able to offer long term contracts for my employees (1)

Head of my own company with project-based hiring (2)

Artistic director of a company not my own (3)

Cofounder of a company (4)

Guest choreographer/ freelancer working for multiple organizations (5)

House choreographer in a company/ production house (6)

Self-employed choreographer with a foundation (7)

Self-employed choreographer with no foundation (8)

Founding member of an art collective (9)

Member of an art collective (10)

Other, specify (11) _____

Q39 Did you do other jobs besides choreographing?

No (1)

Yes (2)

Q40 Can you specify?

Did other art related jobs (1)

Did other art and non-art related jobs (2)

Did other non-art related jobs (3)

I prefer not to say (4)

Q41 Which of the following best describe you work situation in 2003? (…2016?)

Working full time (1)

Working part time (2)

Studying and working (3)

Studying (4)

I took a career break (5)

Unemployed (6)

Other (7)

Q42 Which of the following describes events in your life in 2003? (…2016?)

You can choose multiple answers.

I moved to the Netherlands (1)

I moved away from the Netherlands (2)

I was not living in the Netherlands (3)

I was pregnant (4)

I had a child (5)

I had illness/ personal issue that affected my work (6)

I took a family leave (7)

I changed my job (8)

I set up my own foundation (9)

I set up my own company (10)

None of the above (11)

Q43 Which of the following describes your situation in 2003? (…2016)

Employed under contract (1)

Self-employed (2)

Freelancer (3)

Unemployed (4)

Student (5)

Prefer not to say (6)

Other, specify (7) _____

Q44 What was your income (year earnings before taxes)?

Less than 10.000€ (1)

10.000€ - 15.999€ (2)

16.000€ - 24.999€ (3)

25.000€ - 37.999€ (4)

38.000€ - 52.999€ (5)

53.000€ - 79.999€ (6)

70.000€ - 89.999€ (7)

90.000€ - 109.999€ (8)

120.000€ - 139.999€ (9)

140.000€ - 160.000€ (10)

more than 160.000€ (11)

I prefer not to say (12)

Q45 Were you nominated for or receive any choreography awards or recognitions as a choreographer in 2003?

No (1)

Yes (2)

Q46 Nominations, awards and recognitions in the Netherlands and abroad.

Example. Dansersfonds'79 Speciale Prijs, VSCD Ouvreprijs etc.

Please, use comma to separate the entries.

Nominations in the Netherlands, specify (1) _____

Awards and recognitions in the Netherlands, specify (2) _____

Nominations abroad, specify (3) _____

Awards and recognitions abroad, specify (4) _____

Q47

Next year please

Q281→…End

We thank you for your time spent taking this survey.

Your response has been recorded.