

On Stage or on the Couch?

The performance of graduated actors on the Dutch labour market for theatre

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Abstract

The human capital theory states that the more one invests in education, the more one's job opportunities, income potential and non-monetary rewards will increase. When we take a look at the labour market as a whole this often proves to be true, but there are cases in which the effect of education is limited. There are flaws in the human capital theory as far as the job prospects for artists are concerned. Having a qualification in the arts does not necessarily mean a good income and job security. On the contrary, a lot of other theories involving talent and work preference often seem to apply better for the arts than the human capital theory. The human capital theory, however, does prove to be true when it comes to financial success and time spent on the arts.

In this thesis I put this theoretical framework to the test for the labour market for graduated actors focusing on theatre productions. Before we can say anything about job opportunities for graduates an overview of all kinds of drama education (general vocational education, higher vocational education and private schools) has to be made, for core drama courses as well as close related courses focusing on for example musical and opera. This overview shows that the number of schools, courses, first year students and graduates have increased. In other words the Dutch education system for drama courses seems to choose equity (giving everybody a chance) over efficiency. The increase in numbers of especially graduates as such is not a problem, it only becomes a problem if job opportunities lag behind.

Research into the number of theatre productions per season shows that there is a stable amount of such productions per year, as well as a stable number of visitors and subsidized companies involved in the sector. The benchmark of three theatre production per year, which is necessary in order to make a living, was not reached by the higher vocational education graduates. On the other hand, this research shows that there are factors which can have a positive influence on their careers, namely stage skills (human capital) obtained during training.

Overall we can conclude that the job opportunities on stage have lagged behind compared to the growth in the numbers of graduating students. Improvements to this education system can be made by reducing class sizes and staging as many school productions as possible.

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Introduction

‘This year the courses started and they are very popular. For the upcoming year, more than 300 individuals have already applied, while only 44 of them will be admitted. The choice for a restricted number of students has been made consciously. “We based the number of students on the job opportunities in our region. For we want our students to be trained for a career in the world of arts, theatre and entertainment, not to become unemployed” (translated from: ‘Kunstonderwijs in de lift’, in: Telegraaf, 12 April 2003)

These are the enthusiastic words of Gerty van Deursen, coordinator of the MBO Theaterschool in Rotterdam (drama school at general vocational education level), which started its try-out in college year 2002/2003.

Seven years ago in the Netherlands a lobby began to allow drama tuition at general vocational education schools (mbo). Before that time the Dutch government had only approved of drama tuition at higher vocational education level (hbo). This lobbying led to try-outs, which eventually resulted in accreditation of various art courses for general vocational education. The lobby based its views on the growth of the cultural industry as a whole and the belief there was a need for general vocational education graduates to fill newly created jobs. However, actual numbers concerning job opportunities are missing. The question is: Do we indeed train art students for a career in the field (on stage) or for the much feared other possibility: unemployment (or on the couch)? Or to put it with some nuance: Do we educate art students so they get jobs for which they have been trained or do we educate them for arts-related or even non art-relating jobs and which factors can positively influence those art careers?

It was back in 1999 that Van Heusden, after a thorough research into the artists’ labour market and the transfer from art education to this labour market, came to the following interesting conclusion: more extensive and especially longitudinal research into the labour market position of graduates was needed. According to Van Heusden (1999) there is a lot more data available than is being used at present. Hence, further research and the acquisition of this missing data is needed to present the full picture of the artists’ education and labour market. Since the Van Heusden’s report in 1999, such extensive research has not been performed, at least not on all art disciplines.

It is remarkable that the government has approved the drama courses at general vocational level, without knowing how the graduates of the other government supported courses, those at higher vocational education level, and of private schools, are doing in the job market. This thesis will make a start with the longitudinal research into the labour market for graduated actors. The average number of productions per graduate per theatre season will be compared to a benchmark in order to see how many graduates can make a living performing on stage. From that; the variables influencing a career on stage will be defined. Finally, these results will be used to see whether we train the Dutch drama students to be on stage or if there are too many individuals being trained for the same jobs (equity overriding

efficiency) and consequently if there are improvements which can be made to the Dutch drama tuition system.

It has been a deliberate choice to explore the correlation between drama tuition and the labour market for actors. Although previous research is absent, the Dutch governmental Department of Education, Culture and Science (Ministerie van OC&W) has plans to start a research into the labour market position of graduated actors in cooperation with the Dutch Theatre Institute (TIN) and the Dutch Association for Theatre Companies and Producers (VNT). This thesis can offer the first exploring step into the possibilities of such a research.

Many children dream of becoming a famous actor when they grow up. Of course also many lose this dream over the years and choose a different profession, but still there are plenty of people who continue to dream about such a career. The talent shows on the Dutch television are tremendously popular and the number of people applying for auditions to sing, act or dance is growing with every show. Supported by family and friends individuals try their luck at those television show; some of them are more serious and even go further by auditioning for admittance at a theatre school. They hope to get in and improve their acting skills in order to achieve a glorious career in theatre. The assumption is that if you receive an education, this education will be helpful in your later career and enhance your job opportunities. This theory is known as the human capital theory and will be the guideline throughout this thesis.

In the first chapter the human capital theory will be closely examined, not only when it proves to be true, but also to see if there are situations in which gaining human capital does not have the expected result. In the second chapter the human capital theory will be applied on the artists' labour market. The romantic image of the poor, shabby looking artist is well known, but how does that image compare to the reality and especially what are the effects of drama tuition on the subsequent careers of artists. Additionally, other theories that have been applied to the artist's labour market will be evaluated to see if any of those theories might be a better fit.

Following this theoretical part an overview will be provided on drama courses, starting with college year 1997/1998 up to and including a prediction for 2008/2009, the number of schools, courses, first year students and graduates will be revealed. This overview is necessary because one cannot answer the question whether students are trained for their dream job, without knowledge of the number of students that are involved. With that knowledge it can also be decided whether the current Dutch educational system for drama is focused on efficiency, meaning that talented students are selected and the ones with not enough talent are left behind (screening). Or do we go for equity, meaning that we train a lot of students in order to reach at least a mediocre standard of actors, with a large variety in quality of actors available for casting in our productions.

After completing the overview of schools, courses and students we will look at the transfer of the drama graduates to the theatre labour market. Since the official approval of drama tuition at general vocational education level was only given four years ago, the first graduates will be entering the labour market this year (2008). This means that it is too soon to tell whether they are successful in applying for jobs on stage or not. For this research, the decision has been made to focus on graduates of higher vocational education level, participating in a course completely focused on drama (core course).

Starting with the graduates of college year 1997/1998 up to the graduates of 2007/2008 a cohort has been gathered with experience after graduation varying from one year up to eleven years. Only the names of the graduates were available and those names are typed into the production database of the Dutch Theatre Institute (TIN). This resulted in (per graduate) an average number of productions per theatre season, a number of school- and other productions before graduation and of course we know the school, course, sex and year of graduation. Unfortunately other databases on disciplines such as television and film are not yet sufficiently developed to be able to do the same thing. Therefore, this research had to limit itself to theatre productions. It is unknown if people have a different job when they are not frequently found in the database, or if they work as an actor in other fields than theatre. Despite this limitation, however, this research will at least tell us how many graduates do succeed in getting their dream job on stage.

Statistical calculations will show averages, divisions among variables and finally through multiple linear regressions, the ideal graduate will be assembled. From that, a benchmark will be set to see how many graduates can be considered successful, meaning that they can make a living of theatre productions. The statistical output will provide more information about which factors have a positive or negative impact on the careers of drama graduates. Hence, the importance of these results for other graduates, at general vocational education level and private schools, will be assessed.

Finally a conclusion can be drawn about the possible improvements to be made in the Dutch drama tuition system in order to enhance the chances at success for their students. Also a more grounded view on the approval of drama tuition at general vocational education level can be given.

1. Labour Economics & the Human Capital Theory

Labour Economics

Labour is one of society's largest scarce productive resources. Most people are depending on their income from labour to make a living and labour is the most important share of national income in capitalistic countries worldwide (McConnel, Prue, McPherson, 2006: 2). Since people and countries as a whole depend on labour so much it is vital to understand the labour market.

Like in most economic situations we can distinguish supply and demand. But since labour economics are dealing with people and their well being (psychological aspects) there is more to it than just naming employees as supply and companies' need for employees as demand. Also the demand for labour is derived from the demand for the product that labour helps to produce (Klamer, McCloskey, 2004: 239). Before people enter the labour market they need to have a clear picture of the labour conditions, how many hours they want to work, the (minimum) wage they are willing to accept and of course what kind of work they want to do. A single man without children might be able to work more hours than a married woman, mother of two little children. A company is able to employ more people when the wages offered are lowered, therefore their demand for new employees increases when wages offered and accepted are low.

The kind of work people are willing to do depends for a large part on their education. If you have studied to become a plumber, then it is likely that you will be working as one. On the other hand, education is a very important factor for the demand side of the labour market. Companies prefer people with the right skills above people lacking those same skills. In a balanced situation there is a person fit for every job on offer. When there is a growing need for nurses, more people will be attending nursing education and fill the gaps in the labour market. But unfortunately it is almost impossible to reach a completely balanced situation where demand and supply meet. Companies and employers can have problems attracting the individual with the right education, talent and skills, because there is a lack of specialized people looking for that kind of job. Or the opposite can occur: too many people are looking for the same kind of job (oversupply).

If there are too many people looking for the same kind of job and they are not willing or able to find a job in another sector, unemployment might increase. Hence, before one can tell something about unemployment figures it is important to know the definitions on labour force and unemployment. In the Netherlands the total labour force can be defined as all people between 15 and 65 years old who work or are willing (actively looking for a job) to work at least 12 hours a week. People who are unable to work at least 12 hours a week are not part of the labour force, but that does not always mean they do not work, they might be working illegally. Unfortunately the jobs offered on this 'black market' are hard to measure,

only estimates can be made. The unemployed labour force can be defined as all people between 15 and 65 years old who want to work and are actively looking for a job for at least 12 hours a week but don't have employment. In times of economic growth the demand for a lot of products normally rises, and with that the demand of companies for new employees rises as well. In 2006 the national economy of the Netherlands was doing well and consequently more jobs were offered. In 2006 the total number of unemployed labour force decreased, with 70,000 people more in 2005, to an average of 413,000 people.; the number of 2006 was 7,486,000 people (CBS, 2007¹), in total about 5.5% of the people willing to work were unemployed. Unfortunately, the table of unemployment in relation to the total labour force has not been updated for 2007, but other similar tables show again a decline in unemployment.

There are different factors which can influence your chances of being employed or unemployed. For example it differs per region how many jobs are available, your age can be a factor and also your country of origin can affect your chances, but for this research other factors like gender and education are more important. On average 4.5% of the male labour force population was unemployed compared to 6.8% of the female population (CBS, 2007, see footnote 1). I will have a closer look at the percentages related to education level after I have explained the importance of education with the human capital theory.

The Human Capital Theory

Although Adam Smith (The Wealth of Nations, 1776) already mentioned the gaining and maintaining of human skills as being equivalent to the investment of companies in means, it is only since the nineteen sixties that an ongoing interest has been shown in capital investment in human beings (De Galan and Van Miltenburg, 1991: 79). Pioneers of the human capital theory were Theodore Schultz, Jacob Minzer and Gary Becker. According to Theodore Schultz it took a long time before economists recognized the importance of investing in human capital because of moral and philosophical issues:

'Although economists are seldom timid in entering on abstract analysis and are often proud of being impractical, they have not been bold in coming to grips with this form of investment. Whenever they come even close, they proceed gingerly as if they were stepping into deep water. No doubt there are reasons for being wary. Deep-seated moral and philosophical issues are ever present. Free men are first and foremost the end to be served by economic endeavour; they are not property or marketable assets. And not least, it has been all too convenient in marginal productivity analysis to treat labour as if it were a unique bundle of innate abilities that are wholly free of capital.' (Schultz, 1961: 2)

The human capital theory is based on the belief that human beings can invest in their skills, their human capital, which will be fruitful for their future. We can develop our human capital

¹ www.cbs.nl , for the exact link see bibliography (17-08-08)

by for example migration and maintaining a good health, but the most common way we know to improve on our human capital is by education and training.

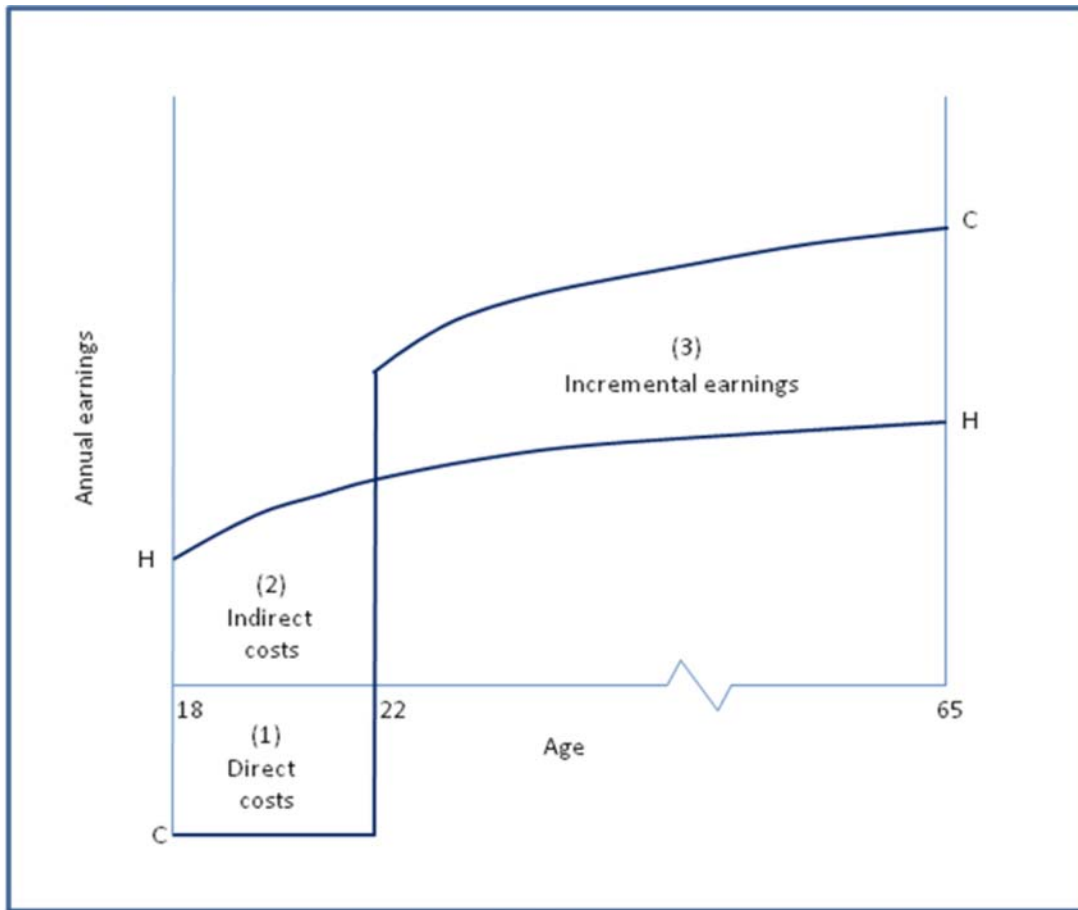
Only a few people have the financial resources which enable them to stay off the labour market; most people need to work to be able to make a living. From this point of view the freedom of choice when it comes to working is limited. But fortunately most of the time people have a choice when it comes to the kind of work, the place and company and sometimes their work schedule and even the wage rate. While searching for a job people try to find a balance between working distance, the kind of work and position they want and many other factors. It is a balance between gains (positive factors) and costs or sacrifices. Immediate transaction costs are made when someone is looking for a job and misses out on the income he or she would have been making if they had been working during that time, also travelling costs can occur. The gains can be a better wage at the end of the search for employment, or less travelling time to the new job.

The opportunities of a person during this search can be enlarged by the capacities and the potential that one has to offer. This is where the human capital becomes important. Every person has his own talents and capacities, which can be of great value to a company. A skilled worker can be compared to an oiled machine. It is therefore that companies search for the best people and want to invest in them, but also that individuals themselves try to invest in those skills and talents to be attractive for future work environments. The human capital theory states that these investments in skills, talent and capacities will pay themselves back in future income. From this point of view education will cost you money and time, but your future income will rise and make up for those costs.

Companies can invest in their physical capital by for example renewing their machinery; such an investment is not made without calculating the future profit of the machinery which can be made once the costs of renewing the machinery are earned back. Just as companies can invest in their physical capital they can invest in the capacities of their employees. They can invest in the company's human capital through training on the job, a topic which will be explained more thoroughly later. However, most of the investments in human capital are made by individuals themselves, mostly in education. Just as with investments in physical capital the current expenditures or costs on education are incurred with the intent that these costs will be more than compensated for by enhanced future revenues or returns. When an individual (or the individual's parents or society at large) invests in education or training, it is estimated that the individual's knowledge and skills and therefore future earnings will be superior to future earnings without the investment in education.

The Human Capital Theory: Education

Figure 1. Age-Earning Profiles with and without College Education (McConnel, Prue, MacPherson, 2006: 87)



The difference between the age-earning profiles of someone with or without college education can be captured in a figure (figure 1). The figure shows the age-earnings profile of a person starting to work at age 18 after finishing high school with the line HH. A person attending University College has a different age-earning profile, seen in the line CC. The person attending University College makes two different kinds of costs being still at school while the person with the HH line is already making money at the labour market. The first kind of costs is the direct costs (1) of attending school, such as tuition fees and the costs of buying books. Secondly there are indirect or opportunity costs (2). Because the person is attending school he or she cannot be part of a wage earning labour force and the wages they lose out on are called opportunity costs. After finishing College education and entering the labour market at age 22, we can see that the earnings (incremental earnings (3)) make up for the costs made during college time, the person with College education (line CC) earns substantial more money than the person with only a High School diploma (line HH).

The period when people invest most in their human capital during their lives is in their youth and early adulthood. Having no or few (family) responsibilities and ties, an eagerness to learn and an ability to absorb new ideas could be partly responsible for this phenomenon, but:

‘One need not rely only on life-cycle effects on capabilities, responsibilities, or attitudes as soon as one recognizes that education, training, mobility, and the like are ways to invest in human capital and that younger people have a greater incentive to invest because they can collect the return over more years.’ (Becker, 1993: 86)

The return on the investment diminishes as the active period in the labour market decreases. So a twenty year old will gain more from college education than a forty year old, simply because the twenty-year-old graduating at the age of twenty-five will have a career of forty years in front of him where the forty-five year old graduate only has approximately twenty years left in the labour market.

It is important to keep in mind that the return from an investment in education is not always monetary; it can be more chance at a job and nonmonetary satisfaction as well, for example obtaining a more pleasant job, greater appreciation of literature and art or getting more pleasure out of life in general. Another note of caution is that the prediction of your return on investment can be difficult since you are dealing with current prices of education and current estimates of starters salaries, they can change rapidly in a few years time (in a positive or negative way).

The Human Capital Theory: Training on the job

Learning does not only take place inside a school environment, people who have already entered the labour market can still invest in their human capital through on-the-job training. On-the-job training can have a formal character, for example when the employees are offered to take courses to learn or upgrade (new) skills. A large part of on-the-job training however has a more informal character, people simply learn by doing, by watching other, more experienced colleagues. On-the-job training can be a part of formal education as well when an internship is mandatory.

Formal on-the-job training can be divided in general training and specific training. The skills learned at general training can be applied to other jobs, firms or industries. Specific training can be used in the current job and firm. Firm specific training is normally paid for by the employer, general training is often paid for by the employee (for example through lower wages during the training time).

In general, on-the-job training is more difficult to detect and to measure than formal education, because of the more informal character. In this thesis I will look at previous

research on on-the-job training, but I will not perform research on this topic myself. My focus will be on formal education.

The Human Capital Theory in International Perspective

The notion that education gives people a better chance on the labour market and that human capital is one of the most important factors within every company, has meant a huge impact in the investment made on education. These investments, being public as well as private, have made a difference to many lives. The OECD (Organization for Economic Co-operation and Development) has a special department for education:

‘Education is key to economic growth and to people’s ability to earn a living. Education is important for societies, too, as they respond to increasing cultural and ethnic diversity, inequality and the needs of disadvantaged people. OECD’s Education Directorate works to help countries promote learning opportunities for all - regardless of age, gender or social background.’²

The OECD regularly performs courses to ascertain whether a higher education level has its influence on income and decreasing unemployment. Every year they publish *Education at a glance*, in which they present several indicators which have been compared at an international level, enabling policymakers to have a look beyond borders. Thirty democracies are involved in these researches and provide the OECD with the data needed .

In the latest version of *Education at a glance* (Isschinger, OECD, 2007), the OECD shows that the overall level of education obtained has been rising. Especially tertiary education, which in the Netherlands can be compared to higher vocational education – hbo (tertiary type b education) and university (tertiary type a education), have seen the numbers rise over the past years. The question is whether this new group of well-educated people still have good returns from their investments in education or is the market saturated.

² (www.oecd.org, for the exact link see bibliography, 16-06-08)

Table 1. Trends in employment rates, by educational attainment (1991-2005)
Number of 25-to-64-year-olds in employment as a percentage of the population aged 25 to 64, by level of educational attainment (Source: OECD, 2007: 136-137)

		1991	1995	2000	2005
OECD average	Below upper secondary (Bus)		57	57	56
	Upper secondary/ Post secondary/ Non tertiary (Us/Ps/Nt)		73	75	75
	Tertiary education (Ts)		84	85	84
EU19 average	Bus		54	53	53
	Us/Ps/Nt		73	75	74
	Ts		85	85	84
Netherlands	Bus	50	52	58	60
	Us/Ps/Nt	73	74	79	78
	Ts	85	83	88	86
Australia	Bus	54	60	61	63
	Us/Ps/Nt	71	75	77	80
	Ts	81	83	83	84
France	Bus	58	57	57	58
	Us/Ps/Nt	78	76	76	75
	Ts	85	82	83	82
United Kingdom	Bus	61	55	54	52
	Us/Ps/Nt	78	77	79	80
	Ts	86	86	88	88
United States	Bus	52	54	58	57
	Us/Ps/Nt	74	75	77	73
	Ts	85	86	85	82

Table 1. shows a selection of European and non-European countries, the total OECD average and the European average. From this table we do not know what changes are due to conjunctural flows and which are positive structural effects of education. It can be concluded however that although there have been some fluctuations through the years it is clear that with every level of education the employment rates rise. Logically related; the same positive trend can be seen when it comes to unemployment rates, they decrease when a higher level of education is attained.

*Table2. Trends in unemployment rates by educational attainment (1991-2005)
Number of 25-to-64-year-olds in employment as a percentage of the population aged 25 to 64, by level of educational attainment*

		1991	1995	2000	2005
OECD average	Below upper secondary (Bus)		11	9	11
	Upper secondary/ Post secondary/ Non tertiary (Us/Ps/Nt)		7	6	6
	Tertiary Education (Ts)		5	3	4
EU19 average	Bus		13	11	13
	Us/Ps/Nt		9	7	7
	Ts		5	4	4

(Source: OECD, 2007: 138-139)

On average (OECD average) the unemployment rate among those with only lower secondary education is 5 percentage points higher than those whose highest level is upper secondary, and 7 points higher than those with tertiary education. The European average shows an even bigger gap between those with lower education and those with tertiary education, a difference of 9 percentage points.

Furthermore, the tables of the OECD do not only indicate high employment rates and related low unemployment rates when the educational level rises; they also show that on average, higher education indeed means a higher income (see next page, table 3).

Table 3. Distribution of the 25-to-64-year-old population by level of earnings and educational attainment (2005 or latest available year), source: OECD, 2007: 162-164

Bos: Below upper secondary

Us/ps/nt: Upper secondary and post secondary, non tertiary

Tb: Tertiary-type B education

Ta: Tertiary-type A and advanced research programs

All: All levels of education

			Level of Earnings					
			At or below half of the median	More than half the median but at or below the median	More than the median but at or below 1.5 times the median	More than 1.5 times the median but at or below 2.0 times the median	More than 2 times the median	All categories
			%	%	%	%	%	%
Australia	2005	Bos	24.3	46.3	21.1	5.6	2.8	100
		Us/ps/nt	14.5	39.2	29.9	10.0	6.4	100
		Tb	12.9	32.6	35.2	11.3	8.0	100
		Ta	9.1	20.5	33.1	19.5	17.9	100
		All	15.5	35.1	28.9	11.6	8.9	100
France	2005	Bos	16.6	51.8	23.9	5.5	2.2	100
		Us/ps/nt	8.4	46.1	32.7	8.8	4.0	100
		Tb	3.1	28.8	40.9	17.3	9.9	100
		Ta	4.1	17.4	33.7	20.5	24.3	100
		All	9.4	40.9	31.3	10.8	7.5	100
Netherlands	2002	Bos	26.9	37.9	29.0	5.0	1.3	100
		Us/ps/nt	17.4	36.5	33.2	9.3	3.6	100
		All T	8.3	20.8	30.5	21.9	18.6	100
		All	17.4	32.6	31.3	11.6	7.1	100
United Kingdom	2005	Bos	34.9	46.0	14.3	3.4	1.	100
		Us/ps/nt	20.0	38.8	23.9	10.5	6.9	100
		Tb	10.3	28.0	28.8	20.4	12.5	100
		Ta	6.3	15.4	23.4	25.2	29.7	100
		All	17.3	33.1	23.3	14.1	12.2	100
United States	2005	Bos	41.7	40.4	12.2	3.9	1.8	100
		Us/ps/nt	23.5	36.2	21.3	11.3	7.8	100
		Tb	16.4	31.0	25.2	16.7	10.7	100
		Ta	11.4	19.2	21.4	18.3	29.7	100
		All	20.3	29.9	20.7	13.5	15.7	100

(Source: OECD, 2007: 162-164)

The percentages differ per country, but it is clear that the lower educational levels have their highest percentages in the lower categories, the higher educational levels score better in the categories above the median.

The conclusion we can make, based on these three tables, is that in general a higher attained educational level means indeed a higher chance of work (consequently less chance on unemployment) and prospect of a relatively higher income than lesser qualified people. It is also worth mentioning, that according to the OECD there is no evidence that the lesser qualified have less chances on the labour market. It seems that because there are more people entering higher education and as a result looking for jobs at that level, the lesser qualified also have more opportunities. More people entering higher educational levels have so far created a more balanced labour market with further employment opportunities for all educational levels (Isschinger, 2007:12).

The data so far have shown to apply to the Dutch situation as well, but further investigation with regard to the specific Dutch educational system is needed. A more thorough investigation of the human capital theory can be found in chapter 2, where the data of the Netherlands as a whole will be compared to those in the cultural sector.

Diminishing rates of return

The human capital theory has shown that acquiring the next educational level gives even better chances on the labour market, but the rate of return will slowly decline with every extra year of education. For example, the step of going from illiteracy to literacy is a bigger step than going from already being able to calculate by heart to calculating with a calculator. An individual has essentially a fixed number of resources such as IQ; variable input is added to these fixed resources with every year of learning:

‘As with any other situation where a variable input is added to some fixed input, the resulting increases in the number of human capital produced – the new knowledge and skills acquired by the individual – will ultimately decline. And diminishing returns will mean that the rate of return will on successive human capital investments will also diminish.’ (McConnel, Prue, MacPherson, 2006: 104)

Furthermore every extra year of education means a year less on the labour market, and since people have a limited life span, their return to the labour market diminishes for this reason as well. One final reason for the diminishing rates of return can be that tuition fees tend to rise every year.

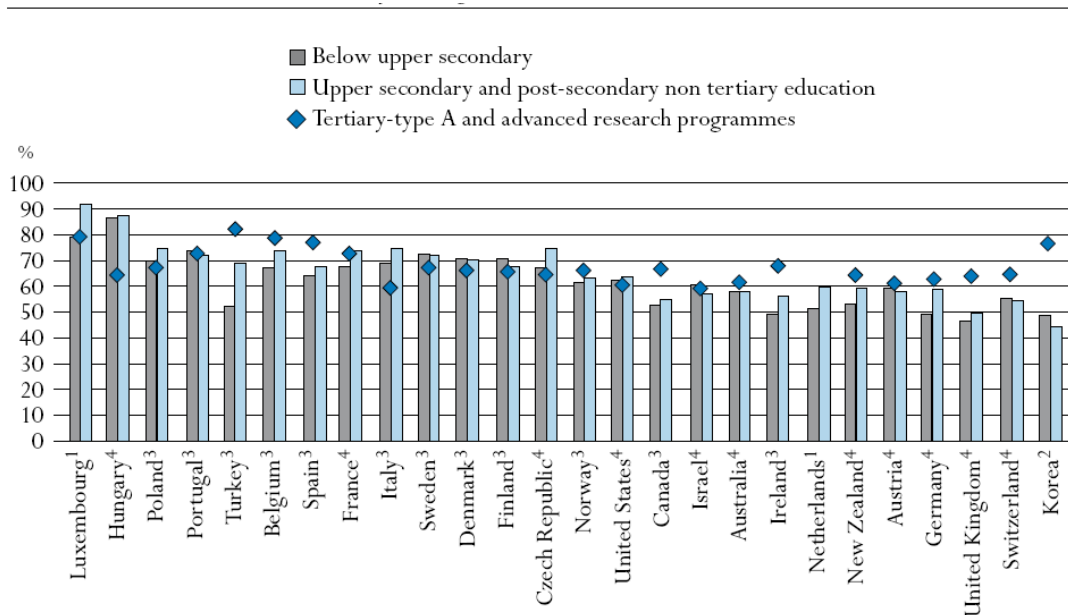
‘Not every cat jumps’ – Criticisms of the Human Capital Theory

The human capital theory has been very helpful in the process of showing individuals and policymakers why investment in education, the quality of education and the availability of education is vital. However it is important to keep in mind that education does not mean better chances on the labour market in every situation and a number of criticisms have been made over the years.

As we have already seen in the tables of the OECD, the employment and unemployment rates and distribution of earnings for the different educational levels vary per country. Smith (2003: 134) also shows that the private and social return for non-western countries such as the area of Sub-Saharan Africa is higher than in all other parts of the world. This has to do with the lack of or very few educational facilities in those parts of the world.

The rates of return do not only differ per country, but gender still plays a role as well.

Figure 2. Differences in earnings between females and males (2005 or latest available year)
Average female earnings as a percentage of male earnings (30-to-44-year-old age group), by level of educational attainment



1. Year of reference 2002.
2. Year of reference 2003.
3. Year of reference 2004.
4. Year of reference 2005.

(Source: OECD, 2007:144)

Surprisingly the average female earnings as a percentage of male earnings for tertiary education in the Netherlands, the country that we will focus on, are missing. In general however, these numbers do need to be treated with care since the relative differences in comparison can partly be explained by the choices women make in their careers. Women

spend different numbers of time in the labour force than their male colleagues and part-time jobs are one of the main characteristics of women's participation on the labour market. Still, on 2 July 2008, the OECD published an article stating:

'Women are 20% less likely than men to have a paid job in OECD countries and they earn on average 17% less than men, according to the latest edition of OECD's Employment Outlook. At least 30% of the gap in wages and 8% of the gap in employment rates result from discriminatory practices in the labour market.' (OECD, 2 July 2008³)

This means that although women might have the same educational level as men, they still have fewer chances on the labour market simply because they are female.

Furthermore there are many different courses one can choose from. The need for graduates from one course can be higher than graduates from another course, even though they are on the same educational level. Also starting salaries for graduates differ per discipline. The need for certain specialisms and the starting salary attached to these can vary per year. For example, with the boost of Internet and computer use the need for IT specialists rose steeply some twenty years ago, while postal services now have postmen who are no longer necessary. Also when a country's economy is booming, the need and the opportunities on the labour market will be much better than in times of low economical growth.

Other criticisms of the human capital theory are the ability problem and the screening hypothesis (McConnel, Prue, MacPherson, 2006:118-119). The ability problem points to the fact that people attending the higher educational levels, for example university, are likely to be successful at the labour market only partly because of their university degree, but even more so because they have a certain level of intelligence, often a good background and network to build on. In other words: they might have been able to make it on the labour market without their degree as well. The screening hypothesis says that companies use degrees as a way of screening their applicants, meaning that a certain degree stands for a certain level of capability, people can be hired for a certain job because of their degree, not because of their capacities. An individual graduated from university does not always work harder than someone with lesser education and such a degree does not necessarily mean a higher IQ, but it is used in that way by many companies. By only looking at the educational level companies can miss out on a lot of talent. As Howard Becker explains:

'The productivity of employees depends not only on their ability and the number invested in them both on and off the job but also on their motivation, or the intensity of their work.'(Becker, 1994: 57)

³ www.oecd.org, for the exact link see bibliography, 19-07-08

One final remark: choosing a course and a field of specialism does not necessarily mean that that individual will be working as the specialist he has been trained for. For example, one can be trained as a lawyer, but ultimately prefer to work as a gardener, which will have effects on his earnings. These decisions have to do with benefits that can be received from work that are non-monetary and therefore hard to measure: for example happiness or the freedom one can experience on the job.

These non-monetary rewards bring us to the labour market of the arts and culture, where especially those nonwage benefits are said to play an important role. But before having a look at the human capital theory on a micro-economic level, we will have a look at the general characteristics of the labour market and the people working in the fields of arts and culture.

2. The Artists' Labour Market and the Human Capital Theory

The Artists' Labour Market: Who is an Artist?

When thinking of an artist, many people still have the image of a poor romantic who almost refuses to see the reality of the labour market where the main experience seems to be that only hard work can make you survive in today's world. People think that the labour market of artists is miles away from what they would like to call the 'regular' labour market. The question is whether this is true or does the labour market of the arts and culture show more resemblances to other sectors as one might think?

The first issue which arises when you want to have a look at the labour market of the arts and culture is a definition problem. Who is an artist and who is not? Where do you draw the line? There are many possible ways of defining an artist. In 1989 Frey and Pommerehne (1989: 146) published a list of 8 possible criteria to 'recognize' an artist:

1. The number of time practicing the profession.
2. Income gained from practicing the profession.
3. Recognition from audience.
4. Recognition by other artists (peers).
5. The quality of the artistic product.
6. Being a member of an artistic (professional) association.
7. Qualifications like a degree in artistic courses.
8. The opinion of the artist himself.

The criterion you use has enormous consequences for the outcome of your research. Addressing this first question, what is an artist, brings us directly to another one, because the labour market of the arts and culture also includes people who don't create art. There is a whole section of support personnel to help out the artists – also known as core personnel (Becker, 1984). This thesis does not want to make a decision on whether someone is an artist or not, it will simply let the reader know who are included in the numbers presented, whether they are working as core or support personnel, and as to be expected since this thesis has much to do with education: whether the people mentioned in particular numbers have had an education in the arts or not.

Characteristics of the artists' labour market

The labour market of the arts and culture has been subject to many researches and although the outcome of those researches range from the artists' labour market being like any other job market or completely different, a few special characteristics are agreed on by most scientists.

Over the last decades the number of people working in the cultural sector has been growing. According to Menger (Menger, 1999:542) this growth has, especially in Europe, to do for a large part with public spending. During the period between 1970 and 1980 the expenditures

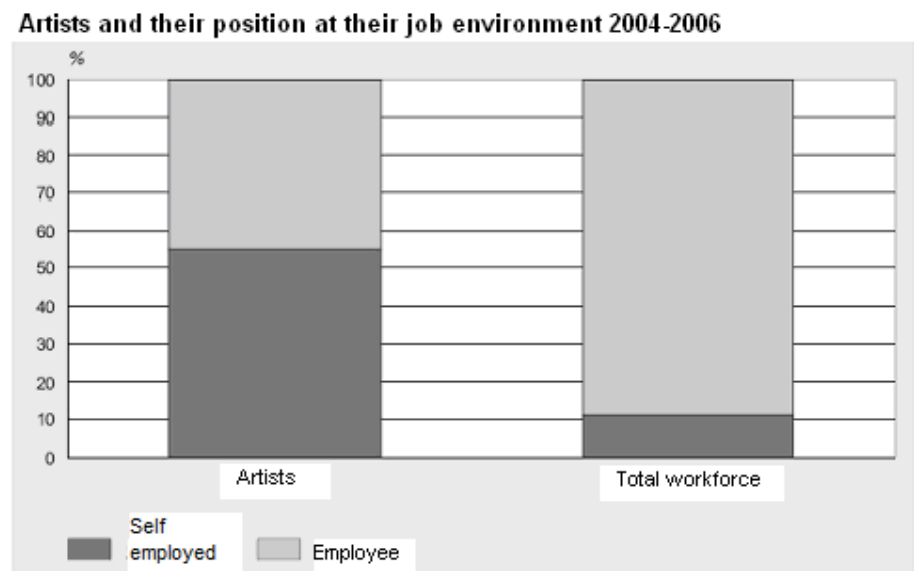
on services and the non profit sector have created more opportunities for cultural employment. There is hardly a country where the arts can survive without private or public support, of course these differ per country. But the labour market of the arts and culture can only partially regulate itself (IJdens, 2002), many art forms and the individuals who perform in those art forms are subsidized.

According to Menger, the artistic labour markets demonstrate the key characteristics of a textbook model of imperfect monopolistic competition: excess supply of labour, unbounded differentiation of production, reputational rents, a population of small firms that has been growing as fast as the number of artists (Menger, 2006: 766). When it comes to job circumstances, there are several coherent characteristics:

‘Part-time, temporary and fixed-term contracts, second jobholding and self-employment are much more frequent than in the general workforce. They can be considered as non-standard forms of employment’ (Benhamou, 2003:70)

Although job flexibility and part-time jobs are features which can be found in the general workforce as well, still the combination of part-time, temporary and fixed-term contracts are more present at the labour market of the arts and culture than in any other workforce. The demand for artistic labour is not high enough to provide fulltime jobs for everyone, causing an excess supply of labour and many short term or part-time contracts.

Figure 3.



Recent numbers of the Dutch Bureau for Statistics (CBS, Jenje and Ter Haar, 2007:10) show that 55% of all artists are self employed, where the percentage is around 10 % when we have a look at the workforce as a whole in the Netherlands. The fact that many artists are self-employed has to do with the whole labour market consisting of more relatively smaller

enterprises with fewer employees. The limited number of fixed contracts which are on offer and all the short term projects, are the cause of there being many self-employed workers.

Looking at the nature of the jobs taken on by artists, Throsby (1996) concluded that not many artists are able to work full-time at their creative occupation, there is not enough work or income from artistic work to fully monetarily support them. Many artists have jobs beside their artistic occupation, either arts related or not, and can be supported with unearned income such as welfare. Throsby cleverly divided these different sources of income as follows:

Creative Arts Income (income directly from the original arts profession)

Arts Related Income (for example from a second job as a teacher)

Non- Arts Income (jobs non related to the arts)

Unearned Income (income from for example subsidies and social security)

As Throsby's theory about not enough jobs for all artists already suggests; scientists speak of an oversupply, where there are too many artists wanting to become the next famous singer or painter and not enough jobs available or demand for all of them. It is always difficult to talk about oversupply, especially since many people might be perfectly comfortable with a situation where they cannot work fulltime on the arts. It might even be necessary to have many people trying to become an artist since it is hard to predict who has enough talent or appeal, to get the big breakthrough. What can be said without doubt is that people take a risk and face uncertainty when they enter the artists' labour market.

Coherent with this is the fact that the earnings distributions in the arts is more askew than at the labour market as a whole. There are only a few stars who earn huge numbers of money, and others who earn often not enough with their artistic work to survive on that income alone. Since it is hard to tell who will be successful or not, many want to take a shot at becoming famous. And those people who try to become a successful artist and succeed are not even always the ones with artistic education. At the labour market of the arts and culture many people without artistic education call themselves an artist and some of them turn out to be very successful, with only their talent and without formal education. Also training and learning on the job (or experience in the field) is said to be more important here than in many other sectors.

These last characteristics about earnings distribution, training, the role of talent, risk and uncertainty all have to do with the human capital theory and will be examined further in the next paragraph.

The Human Capital Theory at the Artists' Labour Market

This chapter will examine how the human capital theory applies to the artists' labour market and the numbers (income, unemployment) of the whole Dutch labour force in comparison to the artists' labour market. It will also work slowly towards the performing arts – with special attention to drama and theatre-making, since my own empirical research revolves around graduated actors and theatre-makers.

With the use of the US census data Randall K. Filer was one of the first economists to compare the income of the workforce as a whole with the income of artists. In his article *The "Starving Artist" Myth or Reality?* (1986) he makes a statement by concluding that:

'It is found that contrary to widely held beliefs, artists do not appear to earn less than other workers of similar training and personal characteristics.' (Filer, 1986:56) And: 'In fact, from the current research, there is no basis for concluding that artists earn any less on average than they would in other jobs.' (Filer, 1986: 73)

This research however needs to be looked at with care since Filer only identified individuals as an artist if he or she worked for the largest number of hours in a reference week in an artistic occupation (Filer, 1990: 16). The people without enough income from the arts, who work the largest part in an arts-related or non-arts job were not included, which only leaves people who probably have enough income from the arts to fully support themselves. According to the first course in 1986 the effect of human capital variables on artists' earnings was very weak. In a later course in 1990 he concluded (in which he separated different arts occupations) that their might even be a negative effect from more formal education in case of the performing arts:

'Indeed, for much of their working lives, dancers and musicians and composers who terminated their education after high school actually had higher average earnings than those in these occupations who went on to complete college.' (Filer, 1990:26)

David Throsby has executed a similar kind of research, but in his research (on Australian artists) he was able to estimate earnings for arts and non-arts work, even when a considerable part of income was due to non-arts work. He showed that artists were sensitive to economic incentives when distributing their working time. They show a positive reaction to better earning opportunities in both arts and non-arts labour markets (Throsby, 1992: 204).

The part of the income from a non-arts occupation also turned out to be quite extensive. In 2000/2001 the artist's earnings for artistic work were only 40 percent of the earnings of that of the total workforce. If arts-related income is added the difference is not quite as much, in that case artists earn 57 percent of the earnings of the total workforce. Overall (including non-arts work) artists earn 87 percent of the average total fulltime employee earnings (Throsby, 2003). For both kinds of income, arts and non-arts, the human capital investment

was a clarifying factor of earning differentials. The human capital theory didn't perform as well for arts work as it did for non-arts work, again this is due to the unspecified effect of talent and other innate ability factors (Towse, 2006: 874). Although the support for the human capital theory is not very strong for artists, at least education provides new artists with a network (social capital) and some good skills to start with, which might make the difference when starting at the artists' labour market. This is supported by the outcome of research performed by Robinson and Montgomery (2000), which states that although education does not have large effects on earnings from art work, it does have effect on the non-arts income and might also be a signal of capacities to non-art employers. Being in school might also provide the artist more (intensive) time to work on art, especially when he receives some kind of scholarship. Finally:

'Training (education) may affect not hourly income but the number of art hours. The coefficient in the art hour's equation, which indicates that those with a formal art degree work ten percent more hours, is consistent with this explanation.' (Robinson and Montgomery, 2000:20)

The human capital theory at the artists' labour market in the Netherlands

So far the numbers we have seen were already a few years old and describing other countries than the Netherlands. Now it is time to focus on the Dutch labour market for the arts and culture. In 2006 the total workforce of the Netherlands consisted of 7,074,000 individuals who worked 12 or more hours per week.⁴ Every year a large group of graduates enters the labour market and becomes a part of that workforce. Their educational background concerning different educational levels is of great influence when it comes to their chances to obtain a good job, security and income. The following table shows the position of graduates at different educational levels in the labour market about one and a half year after graduation. The numbers of students are the graduates of college year 2004/2005 and they were questioned in 2006.

⁴www.cbs.nl, for the exact link see bibliography, 17-08-08

Table 4. Graduates of different educational levels of 2004/2005 and their position in the labour market in 2006

Level of education	Number of students	Unemployment	Entry Unemployment	Flexible Job Contract	Wage per hour	Working in the field of education
		in %	in months	in %	in € (brute)	in %
BOL (total)	81,545	7	0.9	45	8.8	73
BOL level 4	49,430	6	0.8	42	9.45	77
HBO	43,918	5	1.1	44	12.68	80
WO	27,411	4	1.5	51	14.76	74
Total	295,353	6	1	47	10.35	73

(Source: ROA, 2007a: 13-15)

This table only shows a specification of general vocational education (BOL/MBO) at the highest level 4 and all general vocational education levels together (BOL total/ MBO total). This is the case because the education at general vocational education level to become an artist can only be followed at level 4 (www.mbokunstonderwijs.nl, 19-07-08). Next to the general vocational education, higher vocational education (HBO) and university education (WO) results are shown.

Clearly, the higher the education, the better the chances are on the labour market, when it comes to average income and employment. However the differences between university education and higher vocational education are arguable. Indeed university graduates suffer less from unemployment and have a higher average wage per hour than higher vocational graduates, but they tend to have longer entry unemployment (the time it takes to find a suiting job), more flexible contracts and more often they work in a field other than the one they were trained for. Of course these last two higher percentages might also indicate that university graduates consciously choose jobs with flexible contracts and are more versatile when it comes to skills, meaning that they can be of use in more sectors than just the specialism they were educated in.

With a total workforce of 7,074,000 in 2006 we still do not know anything about the artists' labour market. According to ROA (Research Institute on Education and Labour Markets) the number of people with a cultural occupation in 2006 was on average 135,000 (working 12 hours or more). They predict some growth of 0.9% for the upcoming years, 2007 till 2011 (ROA, 2007b: 14). The total number of people working in the cultural field is probably higher, since not everybody works 12 hours or with a contract. Not everybody of the population of 135,000 can be qualified as an artist, many people do work in a cultural occupation, but can be better described as support personnel, such as people working for museums, libraries,

restoration work, light and sound technique.⁵ Since 2007 the CBS (Central Bureau of Statistics) has been able to give more accurate numbers on the artists' labour market. This has to do with the fact that the numbers of all people with an occupation defined as an artist used to be too small to be of any significance. But now, with a clever statistical instrument of combining the numbers of three years, they are able to put an interesting spotlight on the data of artists. On average within the period 2004-2006 there were 96,000 people working as an artist in the Netherlands (twelve hours or more, being an artist as their main occupation), which is about 1.2 percent of the total Dutch work force (Jenje and Ter Haar, 2007: 6). In their research Jenje and Ter Haar compare this group of artists with other fields of occupation where people are working at the level of higher vocational education, which makes sense knowing that 80 percent of the total population of artists work at this level.

Most disciplines to become an artist (whether that is in architecture, language, visual or performing arts) are on the higher vocational level. It is only since the last few years that more possibilities at vocational level have risen. We will examine this subject more thoroughly in the chapter on drama tuition. Now let us take a look at how the graduates from cultural courses at higher vocational education level perform in the labour market in comparison to the whole group of higher vocational education graduates.

The ROA published the results of different educational levels graduates and their position in the labour market, one and a half year after their graduation (table 4). They have also made a distinction per level in different occupational fields. In the next table we can see how graduates of language and cultural courses perform in comparison to other fields.

⁵ For a complete list of all the cultural occupations included see: De Vries and Ramaekers, *Kunstenmonitor 2002*: attachment 4, p.157-160, (after the Standaard Beroepen Classificatie (Standard Occupation Classification) of the Central Bureau for Statistics)

Table 5. Graduates of 2004/2005 at higher vocational education level and their position at the labour market in 2006

Level of education	Number of students	Unemployment in %	Entry unem- ployment in months	Flexible job contract in %	Wage per hour in € (gross)	Working in the field of education in %
HBO						
Agriculture	1,523	5	1.4	50	12.11	77
Education	6,276	6	1.1	47	12.54	93
Technical sciences	8,534	2	1.1	38	12.92	86
Economics	15,889	5	1	44	12.56	68
Health Care	3,582	3	1.3	42	14.19	92
Social sciences	5,264	4	1.3	48	12.35	82
Language and culture	2,850	12	1.4	53	11.28	x
Total	43,918	5	1.1	44	12.68	80

x = unknown (Source: ROA, 2007a: 13-15)

The language and cultural graduates have the worst employment prospects of all fields of course when they enter the labour market, they have the highest unemployment rate, it takes them relatively long to obtain a job and, as is to be expected, they have the highest percentage of flexible job contracts and on average the lowest wage per hour. Unfortunately this research could not acquire the percentage of how many people with a language or cultural course end up working in their field of course. Luckily, the research by Jenje and Ter Haar (CBS, 2007) does give us these numbers, but only strictly for artists (not included are other cultural occupations at the same level). Jenje and Ter Haar do not only show how many artists have had an education to become an artist, but also how many people with drama tuition are really working as an artist.

Table 6. Artistic occupation and/or drama tuition (averages 2004-2006)

	Total	
	x 1000	%
Artistic Occupation	96	100
With drama tuition	38	40
Without drama tuition	58	60
Arts Education		
	130	100
With artistic occupation	38	29
Without artistic occupation	92	71

(Source, CBS Jenje and Ter Haar, 2007: 12)

It is striking to see that out of 130,000 people who were educated to become an artist only 38,000 (29 %) of them actually are working as an artist as their main occupation. This implies that that 92,000 individuals find their main occupations in another field or in an arts-related job, but not as the creative artist they were trained to become. Out of the whole population of people working as an artist, only 40% had a specified arts education. And we do have to keep in mind that on top of these numbers some artistic occupations are harder to enter without drama tuition than others. For example 11 % (10,000 people) of all artists are working as an architect or building engineer, for those occupations you need a diploma to be able to work under that title, just like doctors and pilots. Although not mentioned, it is not hard to understand that the probability of being an artist without drama tuition is much higher when it comes to the visual and performing arts. This does not mean that they do not have had an education at a similar (higher vocational) education level as the ones that have had drama tuition. Of all people working as an artist, but without formal drama tuition, 44% have a diploma at higher vocational education level or higher. Other common education levels were middle school and general vocational education (mbo).

We have seen how the whole group of language and cultural higher vocational education graduates perform in the labour market, but how does a higher vocational education graduate with drama tuition perform in the labour market? Every two years the ROA performs such a course specified to art graduates in assignment of the HBO Raad (Board of Higher Vocational Education). Unfortunately for the last a few years there are too many numbers missing to draw a conclusion about the art graduates, so in 2007 the ROA only published a statistical attachment. Like other courses about educational levels and fields they questioned the graduates one and a half years after their graduation. These questionnaires are sent to a sample of the whole population of higher vocational level graduates and since the number of art graduates is relatively small the number of completed and returned questionnaires by them can be disappointingly low. Also the outcome of the questionnaires is based on what a small number of graduates themselves answer, which can lead to subjective answers and large differences between the filled-in questionnaires.

Langenberg (2008: 48) combined the outcome of some numbers of four *Kunstenmonitors'* (Art Monitors, as the reports are named). Since the latest versions of the *Kunstenmonitor* (2005, 2006) only consisted of a statistical supplement some numbers of the higher vocational education graduates as a whole group and the art graduates are missing.

Table 7. *Kunstenmonitor's combined*

Education	Graduates 1998/99		Graduates 2000/01		Graduates 2003/04		Graduates 2004/05	
	Part of total workforce	Unemployed	Part of total workforce	Unemployed	Part of total workforce	Unemployed	Part of total workforce	Unemployed
	%	%	%	%	%	%	%	%
Drama tuition	74	11	77	8	-	18	-	12.8
Total hbo	-	3	87	3	-	5	-	4.1

hbo = higher vocational education

(Sources: *Graduates 1998/1999: De Vries and Ramaekers 2002, p. 10, 44 and table 9; Graduates 2000/2001: De Vries and Ramaekers 2004, p. 87; Graduates 2003/2004: Statistical Supplement 2005⁶, table 7.5, Graduates 2004/05: Statistical Supplement 2006⁷, table 7.5)*

In the first *Kunstenmonitor* (not shown in the table above, Van der Linden and Rengers, 1999: 10) the difference between a month's income of an average higher vocational education graduate and an art graduate's was 500 guilders (about €230.-) in favour of the average graduate. In the latest Statistical Supplement of 2006 the average gross income per hour for art school graduates is €11.48, whilst the average income per hour for the whole group of higher vocational education graduates is €13.85 per hour. When a 40 hour working week is considered as the norm, both numbers need to be multiplied with 160 (about 4 weeks a month) to get to the average earning per month. This shows an average of €1836.80 gross income per month for art school graduates and €2216.- for the average higher vocational graduate. The difference is €379.20, still in favour of the average graduate. Drama tuition still does not have an equal effect on income in comparison to other courses at the same level.

The *Kunstenmonitors* are often used to defend the arts and arts education, for example by telling that the rate of unemployment is decreasing (from 11% to only 8%) or income is rising. This is only partly true, income for artists might be rising, but probably not as fast as other incomes at the same level of education. The number of unemployed people tends to fluctuate over the years (11% - 8% - 18%) so one cannot draw the conclusion that the unemployment for the artists is declining. The overall numbers for the total population of people graduated at the higher vocational education level are still better than those of art graduates. Also, as you might have noticed, there are two *Kunstenmonitors* missing in the

⁶ www.hboraad.nl, for exact link see bibliography, (22-07-08)

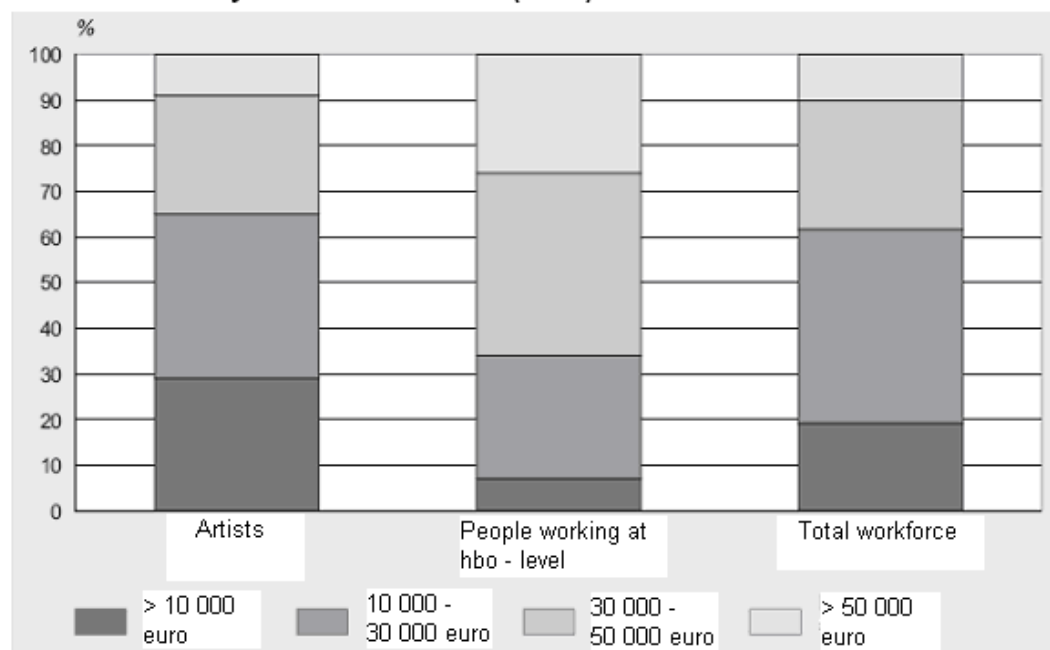
⁷ www.hboraad.nl, for exact link see bibliography, (22-07-08)

table (Statistical Supplement 2003 and 2004, on the graduates of 2001/2002 and 2002/2003), these *Kunstenmonitors* do mention numbers on unemployment, but instead of using numbers about the workforce with an occupation or willing to work for at least 12 hours or more per week, they have been looking at any number of labour hours (including less than 12 hours). As you can imagine, unemployment is lower when working less than 12 hours a week is called employment, but these numbers give a false image when you compare them to other numbers referring to employment as working for 12 hours or more per week.

The following figure from the CBS research ‘*Artists in the Netherlands*’ (Jenje and Ter Haar, 2007) makes a comparison between annual income for artists, other workers at higher vocational education level and the total workforce.

Figure 4.

Artists ranked by income from work (2005)



(CBS, Jenje and Ter Haar, 2007: 12)

Income from work is the sum of fiscal wage of job(s) of one person and/or the fiscal profit of the enterprise(s) of one person, this can also include negative income (for example in case of bankruptcy). Again this only shows the percentages of one year, but since more researches on this topic earlier in this thesis are also indicating that artists do earn less on average, it can be assumed that this figure would have the same outcome over the years, with only small alterations.

Training on the job

Next to formal education (whether you count that essential to be able to work at the artists' labour market or not) everybody seems to agree on the importance of experience. Training on the job – although sometimes hard to measure – should turn out to be very important in the arts. But to be able to gain that experience and training in the field of the performing arts you need to be on stage, to create a production. So called workshops have existed for years now in the visual arts, it is only since the advice of the commission De Boer in 1984 that the idea of workshops for the performing arts – especially drama and theatre-making – got the attention of the Dutch government. During the nineties these workshops got a more structural shape and up till today there are about 16 workshops for drama and theatre-making structurally or incidentally supported by the government (Zonderland, 2003).

In the Netherlands there are two kinds of workshops for drama and theatre-making, theatre-workshops ('theaterwerkplaatsen') and production-houses ('productiehuizen'). Both kinds offer starting theatre-makers the opportunity to work on their own productions and to develop themselves artistically under the guidance of professionals with already some years of experience. The difference can be found in the way these productions are staged. Theatre-workshops only stage the productions in a small setting, a one time show or presentation. Production-houses stage their productions for a longer period of time, sometimes even on tour. These kinds of workshops have the common goal to give the newly graduated and talented theatre-makers the opportunity to gain some experience in order to have a smooth transfer from school to labour market. And for the employers (theatre-groups, theatres) these workshops and production houses offer the possibility to see who has the talent to pursue a great career:

'Training is viewed as investment in human capital but it also provides a 'filter' which allows employers to use qualifications to screen potential employees.' (Towse, 1994:28)

In earlier research Throsby (1992) found that the experience of an Australian artist had little influence on his earnings. More experience did not automatically mean more income. However, the point of view of the Dutch performing arts workshops has not so much to do with higher income, but especially with making sure that these young theatre-makers are able to have work on a structural basis. In other words, the labour market position of the members of workshops should improve in comparison with non-members.

In 1997 Teunis IJdens performed research among performing artists (dance, music, drama) who participated in a workshop-project in 1993/1994 or 1994/1995 and had a look at their labour market position in 1996. The kind of workshop projects he researched, called the 'theaterwerkervaringsplaatsen' (theatre-experience-workshops) were subsidized by the government's department of social affairs to provide work, income and experience for struggling artists. This kind of workshop no longer exists today; the workshops and

production-houses are now subsidized through the government's department of education, culture and sciences (OC&W). They are more focused on giving young graduates a chance at performing their own work, introducing more diversity and experiment into the theatre world. But for both kinds of workshops, theatre-experience-workshops and theatre-workshops/production-houses the goal in the end was and is providing work on a structural basis. Therefore the results of IJdens research are still very interesting for this chapter on training on-the-job, although this kind of workshop no longer exists.

IJdens compared the position of the participants in the labour market after they attended the workshop (theatre-experience-workshop) with others who did not participate. 80 percent of all participants had finished a course in the arts, 10 percent started art education but never finished it and the other 10 percent was autodidact. It is important to keep in mind that the people who were rejected for the theatre-experience-workshops had the same percentile combination, so education did not immediately lead to a position in the workplace.

One or two years after completing a year in the work-experience-place, over 35 percent of the participants had a very bad to fairly bad artistic labour market position, about 35 percent had a somewhat disadvantageous labour market position and almost 30 percent had a reasonably good to very good labour market position. In comparison with non-participants the labour market position of the participants had improved slightly. These positive effects can be seen more among women (unless they had a child), actors and musicians than men, dancers and singers. But more significant is the fact that the first lot of participants (1993/1994) experienced a more positive effect of this work-experience than the participants of 1994/1995.

IJdens explains that there might be three different reasons for this. First of all, in the year 1993/1994 the theatre-experience workshops provided many main character parts and supplementary character parts in plays (whereas a year later many parts were filled with non essential characters). Secondly, after the first year theatres and theatre-groups looking for talent hired some participants, in the second year the need for new talent was therefore smaller. Finally it can be said that the first year generated more interest from the media and politics which had a positive effect on the outcome and the further careers of the participants. This does not mean though, that such positive effects could not be generated again.

The research of IJdens was performed more than ten years ago. Recently Niek Vom Bruch (2007a&b) started a new research on this topic, he did not, as IJdens did, question the participants themselves, but he was able to show the transfer from school through workshops at the labour market in a more quantitative way through database research. Another important fact is that so many years later the workshops have lost their novelty, so the positive effect IJdens found caused by media-interest cannot be of any influence.

Niek Vom Bruch did not only have a look at the theatre-makers, but also at the actors performing in productions of theatre-workshops and production-houses. Vom Bruch talked to many theatre (creative) directors to establish the objectives for his research. These conversations resulted in a definition of a successful transfer to the labour market. In order to have a successful transfer from their drama or theatre-making education to the labour market, the workshops and production-houses should make graduates more independent and able to work on a structural basis in their profession (meaning two or more productions per year) (Vom Bruch, 2007a).

About 60 percent of all participants stopped working for a workplace or production-house after one production, and for 30 percent of them this production remained the only production they participated in. The total transfer to the professional field was 27.2 percent between 1993 and 2002. From this group the larger part only had one or less than one production to participate in per year (two third of them) and eventually only 9 percent gained a structural position with two or more productions per year (1 in every 11). (Vom Bruch, 2007b: 94)

Vom Bruch tried to explain these numbers through interviews with artistic leaders from the workplaces and production-houses. According to them the large number of drop-outs is caused by the strict selection for participation for more than one year. After the first year the chances of being selected for another production within the workplace or production-house setting are smaller. It also takes a few years to learn and absorb the structures in and around the theatre. The uprising of summer festivals and the growing importance of youth theatre offer more prospects for future years.

Although the total number of people who transfer to the professional field after their workplace or production-house participation is larger, the artistic leaders are still disappointed that only 9 percent transfer to the structural basis of two or more productions per year. They believe that this percentage should be around twenty to thirty percent. Since these workplaces and production-house have found structural support from the government it only sounds reasonable to expect that the percentage of people transferring on a structural basis should be higher. IJdens (1997) mentioned that from 1993 till 1995 the motive of many people to participate in a workplace was to have a source of income and nothing more than that. And by looking at the numbers from Vom Bruch this might still hold true for many people who followed in later years. To be able to really speak of a successful training on the job the workshops and production-houses should be more than an opportunity to have some income and the structural transfer to the labour market should be higher.

The disappointing results of the theatre workshops have been noticed by the government as well. The Board of Culture (2007:167) now has advised to give larger theatre companies a bigger responsibility when it comes to training-on-the-job. Especially within the setting of a

theatre-workshop, where there is just one performance of a play in a small setting, the actors and theatre-makers do not learn what it is like to perform on a bigger stage in front of a larger audience. Theatre-groups and companies do have the abilities to teach these skills to young actors and theatre-makers. It is also important for the continuity of their own artistic innovation to have some new talented people coming in every once in a while.

Might other theories fit better?

The somewhat disappointing figures and numbers on income and(un)employment, the number of artist with more than one job in order to survive, confirm over and over again that the human capital theory does not make such a good case for the arts. Nevertheless education does have a positive effect on the labour market position of artists (in some cases it is crucial) and an even better result when it comes to arts-related jobs such as teaching and non-arts occupations. Still, the question is whether another theory might fit the labour market of the arts and culture better.

Throsby (1994) suggests that artists might be working according to a work-preference-model which gives a better explanation as to why some artists spend a large number of work-time on the arts and others spend more time in arts-related or non-art jobs. In the strong version of this model artists try to maximize the time they can spend on the arts, so they act on improvements in non-arts income to be able to work on the arts more. The weak version of the work-preference model states that the artist chooses work (arts and non-arts) by looking at what will give him the most gain. Thus in this model it is not education (as with the human capital theory) which decides who will be able to spend more time on the arts, but the income that can be gained from it in comparison with other jobs. Robinson and Montgomery tested both versions of the work-preference model and their results were in favour of the weak version of Throsby's model:

'These results suggest that artists are responding to economic incentives on the margin rather than maximizing total art time and support the weak version of Throsby's work-preference-model.' (Robinson and Montgomery, 2000: 532)

Other theories try to explain the disappointing effects of the human capital theory in the arts by having a closer look at differences in talent. Sherwin Rosen (1981) introduced the superstar model, in which small differences in talent can lead to a large difference in earnings. One artist cannot simply substitute another, since every artist is unique; therefore a handful of middle-of-the-road performances will not make up for one excellent one. The modern recording, filming and reproducing techniques have made it possible for everyone to select only those excellent artists.

Adler (1985) suggests that the stardom of artists has not so much to do with talent, but with the process of consumption where knowledge gained over time by the consumers has the largest impact on stardom. People have to know about an artist and preferably talk about

him or read/hear about him in the media, when they receive information about a certain artist from others they might get instantly interested and continue to spread the word (snowball effect). In this case a good marketing campaign might work better than a lot of talent.

So far no completely satisfactory answer has been found to the following question: 'Is stardom the reward for superior talent or does stardom arise because of consumers' needs for a common culture?' (Adler, 2006: 904), whether talent plays a more important role than marketing. Research by Chung and Cox (1994) seems to support Adler's theory on people looking for a common culture, buying artist's work when they have heard about it from others. But Schultze (2003) disagrees, he is still convinced that Rosen's superstar model holds some truth, according to Schultze the process of acquiring one artist's work is also based on a search for the most talented artist.

The winner-takes-all theory by Frank and Cook (1995) resembles the theory by Adler stating that:

'Career progress varies disproportionately with quality or 'human capital'. Individuals who obtain success early go on to have favourable careers not because they are proportionally more gifted, but because the outside world views their successful start as itself an indicator of quality.'(Rengers, 2002, 54-55)

From this point of view education in the arts can be seen as a selection mechanism for young artists, rather than as a personal investment in human capital. The large earnings of superstars causes too many people to try and become a superstar themselves (oversupply). They even forget that with education in a different field of expertise they would have been making a much larger number of money. But of course one can argue here that an individual discovers soon enough if he will make it as an artist or not and if not will start looking for another job.

Rengers (2002) compared both the winner-takes-all theory and the human capital theory in his promotional research, which is one of the few true panel (longitudinal) courses so far conducted (Alper and Wassall, 2006). Rengers had a look at the career progress over a six year time period after graduation. He distinguished economic indicators such as wages, earnings and time-allocations, and artistic success through the status of the artist (grants, prizes, working abroad) and media attention. Rengers concluded that both theories hold some truth; the winner-takes-all theory can be used to indicate artistic success, while the human capital theory is better at predicting financial success(Rengers, 2002:73).

Implications

So far we have seen that the human capital theory of education and training causing higher earnings and better job opportunities than individuals with less education or no degree proves to be true when looking at the total workforce, but when it comes to education in the

arts, the results were less clear. Education in the arts though has more effect when it comes to non-arts jobs such as teaching than for art work itself. It does have a positive effect on the total hours spend on art work (Robinson and Montgomery, 2000). Although still a large part of all people working as an artist (60%) does not have a specific or finished arts education, it might be assumed that the overall level of education of artists is rising. For example jazz and improvising musicians show a rise in education, where 57% of the musicians in their fifties had no education in the arts whatsoever (music school during their youth, conservatorium (either finished or unfinished), while only 9% of the musicians in their twenties had no education in the arts (Jdens, 2002: attachments p.4). And let us not forget the 44% of the total number of people working as an artist who finished higher vocational education or even university in a different field of course, but are now working as an artist. The overall level of education of artists is rising and since there is no earnings penalty when they drop out of the arts profession (Rengers, 2002), education in the arts at higher vocational education level at least gives a signal to non-arts employers of quality in case an artistic career fails.

The question is though, with offering students a chance to course the arts, are we offering them a good start with enough skills and capacities (human capital) to enter the labour market successfully? Furthermore, do we really want to detect talent and leave the ones with not enough talent behind (screening hypothesis). Or are we just offering too many students hope for an artistic career with only a mediocre standard level when they finish and a prospect of poor financial returns to their number of education? Although the following quote by Ruth Towse is quite extensive, I could not leave it out or only include part of it, since she points exactly at the dilemma of art education:

‘Despite the unfavorable prospect of financial reward in arts occupations, higher education courses for artists are typically oversubscribed and that contributes to the oversupply of artists. The question of how many places should be offered in specialist colleges has been a hotly debated one for many years: should the number be restricted so as to ensure that only the most highly talented students receive artistic training, or should more be admitted in the hope that good quality training will enable them to reach a satisfactory standard of competence. It is widely accepted that all students who complete formal training in the creative and performing arts will not be able to make a living from their art. However, when it comes to the public finance of higher education, considerations of equity often override those of efficiency. Moreover it is not easy to define what efficiency would mean in the circumstances of artist’s labour markets, given the uncertainty surrounding the chances of success.’ (Towse, 2006: 880)

To answer the question whether admittance to education in the arts should be more restricted or not, information on how the system is working right now and the actual number of students is needed. Therefore the Dutch education in the arts system concerning drama and theatre-making will be closely examined.

3. Drama Tuition

The Dutch educational system and market for theatre are both heavily subsidized by the government. This means that without the government probably a large number of shows could not have been produced, but also there would not have been educated actors to play in them. The subsidization of either education or productions only works when there is a balanced situation where there are enough plays for the graduated actors and theatre-makers to play in or enough actors and theatre-makers to fill the plays. In other words: there needs to be a balance between the number of people graduating and the work available. In this chapter the focus will be on education.

If one wants to become an actor through drama tuition in the Netherlands one has three options. The first option is higher vocational education, the second option is general vocational education and the third option is a private school. All three options have their own characteristics and history, which I will explain per option.

Higher Vocational Education

In other countries the arts are often represented by a university curriculum, in Holland the highest level at which you can course the arts (to become an artist) is at the higher vocational education level. This might change in the near future, since the new international bachelor-master structure is in favour of a more uniform educational system internationally and it already offers higher vocational education institutes with drama tuition to team up with universities for master-classes and special programs for art students.

To obtain a place in drama tuition at higher vocational level individuals need to audition to get in. The disciplines drama and theatre-making take four years to complete at higher vocational level. The advantage of being a student at a higher vocational education school is that students receive a monthly allowance which one does not have to reimburse when one finishes one's degree. Also the diploma from a higher vocational education school is legally accredited.

The Dutch higher vocational education system has not always been regulated totally by the government; up to 1963 a lot of institutions had their own rules and were independent. From 1963 onwards all higher vocational education institutes became regulated by the government. Through the years some new rules have been implemented in order to improve the quality of education and to unify all institutes at the same level. In 1989 the government started a system called 'visitatiestelsel' (visitation system) which was implemented to improve quality through thorough checks by a commission who 'visited' the schools. In 2003 this system was replaced by the new system which is still in place today. This system is called 'accreditatiestelsel' (accreditation system), which basically means that a course needs to

meet the required standard, if a course does not meet the required standards it will be forbidden to accept new students for two years until everything is in order. The accreditation system means a guarantee to students that their chosen course is of high quality, so for drama tuition this means lessons, teachers, and possibilities: all at a high quality level, making sure the students leave the school well prepared for the labour market.

Every course at a higher vocational education institute has his own CROHO code⁸, these codes make it easier for students to see what course he or she wants to choose, because even though there may be slight differences in name, the code makes clear which basic competences are offered during the four years of education. In the Netherlands only four higher vocational education institutes have the course registered at the CROHO called 'theatre' (actor or theatre-maker). Several other institutes have courses registered at CROHO which are also intended to be on the theatre-stage, such as musical, music-theatre and opera. These three course-areas include drama as one of the main competences as well. In the data used on the total numbers of courses, institutes, students and graduates I will be careful to mention which courses are included (only the ones with CROHO code 'theatre' (drama/theatre-making) or/and the related courses on music-theatre, musical and opera).

General Vocational Education

For years the only possibility for individuals to obtain an acknowledged diploma in the arts was through higher vocational education. Since 2000 a need has been felt to make drama tuition available at other (lower) levels of education, which had a few different reasons. First of all, by offering drama tuition only at higher vocational level a lot of talent could remain undetected and it can be seen as discriminating when drama tuition is only available at a high level. Secondly, the market for arts and culture seems to have changed into what we call 'cultural industry', focusing more on entertainment and not so much on high art. Coherent with this is the thought that traditional drama tuition at higher vocational education does not focus on these changes yet, a chance for general vocational education to focus on this new changes (need for entertainment). General vocational education was also a logical choice since it has an already existing and approved structure.

In March 2002 representatives of different parties (general vocational education/ advisors from higher vocational education and the business sector) joined the Platform MBO Kunstvakonderwijs (Platform General Vocational Education Drama tuition). Soon after the first general vocational education institutes started test courses for a course nowadays called 'Artiest' (artist, mainly meaning an entertainer), with students from the related course for social cultural worker. Since 2004 the course 'Artiest' (differentiated in drama, musical,

⁸ (Centraal Register voor Opleidingen Hoger Onderwijs / in English: Central Register for Courses Higher Vocational Education)

dance and music) has received a CREBO-code⁹, meaning that from then on they could offer these courses to their students. Since acquiring the CREBO-code, many general vocational education institutes have enthusiastically started courses and as we will see, the number is still rising. The drama tuition at general vocational level requires an audition from the students and takes 4 years to complete (just like with higher vocational drama tuition).

The first large group of graduates of the 'Artiest' courses will be leaving school this year (2007-2008) and research among those and following graduates will be needed to see whether there is enough work for them. But as argued by Le Cosquino de Bussy (one of the founders of drama tuition at general vocational education level), you cannot expect courses which have only existed for such a short period of time to perform impeccably. It took the institutes at higher vocational education level a much longer time to perform at the level they do now (Le Cosquino de Bussy, 2007:30). However, the education for 'Artiest' would not have received a CREBO-code if there were not any predictions on the need for this kind of education at all. One of the most recent researches on these predictions is the report by IJdens, van der Werff and van den Boogaard: *Profiel artiest, de arbeidsmarktrelevantie van mbo-opleidingen 'artiest'* (Profile 'Artist', the relevance for the labour market of general vocational drama tuition) (2004). This report is very sceptical about the relevance of graduates of general vocational drama tuition. They predict a limited job security due to the flexible character of the entertainment market and also no big earnings. The legitimacy of drama tuition at general vocational education level can be found in the prediction that the demand for entertainment and amusement will rise in the following years, and that with an 'Artiest' diploma graduates have an advantage compared to untrained individuals who also seek success as an artist (IJdens e.a., 2004: 48-53). After reading this report it seems reasonable to accept that drama tuition at the general vocational education level has received CREBO-codes for two reasons: the chance of missing out on talent if drama tuition is only available at higher vocational education level and the discrimination argument (people are discriminated if they cannot start drama tuition due to their education level). The third possibility of demand for more artists coming from the business and cultural sector is not highly convincing after reading the report by the IJdens e.a., which was surprisingly initiated by the 'Platform MBO Kunstvakonderwijs' itself.

The thought that graduates from drama tuition at the general vocational education level would adapt to a different market than graduates from higher vocational education can be doubted as well. As we have seen at numbers of the CBS (Jenje and Ter Haar, 2007: 12) only 40% of all people working as an artist in their main occupation had drama tuition, 60% of them did not. Why would there be a special need for general vocational graduates if so many people are already entering the artists' labour market without drama tuition? The websites of the general vocational education institutes like to advertise their course to become an artist by asking the future pupil if he craves to be on stage and emphasize the

⁹ Crebo-code: Code Register Beroepsopleidingen (Code Index General Vocational Education Courses)

possibility of starting drama tuition at a higher vocational education level after receiving their general vocational education diploma. But as already mentioned, we can only be sure about what happens with the art graduates of general vocational education after a few years, when research is possible on what happened to the first graduates.

Private Schools

In the Netherlands there is a third possibility to receive drama tuition: through private initiatives. These schools often claim to be at higher vocational education level, but in reality their diploma is not legally acknowledged. They just mention higher vocational education to make a statement about the level of education they provide. During the years some of these private schools have been adopted by general or higher vocational education institutes and now do provide their students with a legal document after graduating. But most of them, for different reasons, continue to be a private school. Some schools state that they want to be independent so that they do not need to follow government rules on number of students (they only want a few so they can give them special attention) and mandatory hours of education (most private schools offer part-time courses). Others react to the fact that higher vocational education institutes often have a maximum of students they are allowed to admit per year, without that boundary they can attract unlimited numbers of students. Sometimes the private institutes work together with art schools abroad (such as the United Kingdom) and claim to have diplomas accredited by those governments (not in the Netherlands). Either way, these institutions do not receive money from the Dutch government and students do not receive grants for attending them. This results in an often high tuition fee to pay by the students. Nevertheless these private schools still seem to be very popular, a lot of them have existed for a long time and most of them proudly present graduates at their website, indicating that the demand for private schools is high enough.

Twelve-year period overview of drama tuition

After this short explanation on possibilities for people who want to become an actor (drama, musical) or theatre-maker, it is time to have a look at the numbers and figures that can be distracted from all those educational possibilities. Just as Ruth Towse (2006) mentioned in general; in the Netherlands there seems to be an ongoing debate about whether we educate to many people to become an artist or not, especially since from 2004 onwards many general vocational education institutes started with drama tuition on top of the already existing possibilities (Twaalfhoven, 2007: 2-3). Exact numbers on schools, courses and students are difficult to find; but are vital if one want to say anything about the dilemma of educating too many (enough or even too few) students. Therefore I have tried to fill this gap by the following overview of numbers and figures of the last twelve years.

Research Methods: Acquiring data and limitations

All the information has been received from the art schools themselves, through initially telephone contact often followed by e-mail correspondence. The questions presented to the institutes were; since what year have their courses been given, how many students have started each year and how many have graduated in those years and if possible the numbers on the drop-outs (students that do not graduate).

For the courses which started before college year 1997/1998 only the data from that year onwards has been asked for. 1997/1998 has been chosen as the first year because it would mean having at least 10 years of graduates, since not all the numbers of the recent year (2007/2008) are known yet. With the numbers already known and the estimates made it has been possible to predict the total number of graduates for 2007/2008. Since many institutes already know the number of students who will start next year, the year 2008/2009 has been included too, but only for first year students (not graduates).

There have been some limitations to this research as well. Due to circumstances it was not possible for some courses to provide the numbers of first year students, for some of them some numbers could be distracted from their webpage, for two courses there were no numbers available at all (one private, one higher vocational education). In some cases the number of graduates after four years has been used as the entrance number as well, this has been done with 5 major higher vocational education courses, who unfortunately could not find the time to supply those numbers. Since there is less drop-out in those schools (estimated on the one school that did provide the numbers) the number of graduates at least provide us with an indication and a minimum of entrants per year.

It turned out to be quite hard to accurately use the numbers on drop outs, if a student does not graduate after four years, it does not necessarily means that he is a drop-out, he can simply have delayed graduating. Only a few secretaries were able to provide numbers on drop-outs in relation to the year they started. However something can be said about drop-outs, through the comparison of average intake of students and the number of graduates.

Overall it can be said that the numbers of first year students and graduates would have been slightly higher than presented, if all courses and institutes would have been able to provide accurate data. Nevertheless the numbers show the fluctuations throughout the years. The number of schools and courses are complete, certainly for the higher and general vocational education levels, private schools are harder to find. Even at the last day of completing the list of educational institutes a new private school starting next year has been found, which says something about the number of time it takes a private school to get started (faster than government supported schools which have to follow strict rules and quality-standards).

Population of schools and courses

Before presenting the overview, it is important to mention which courses and institutes have been taken into account and which ones have been left out. In the chapter on the human capital theory we have seen that education will help you gain a better position in the labour market, this only works that way if a student takes his course seriously and vice versa if the education that is offered consists of a balanced number of subjects and a certain quality level. Therefore the choice has been made not to include the numerous number of small courses and workshops that are offered in the Netherlands, these courses and workshops are meant for enthusiastic amateurs who like to act in their spare time, not for people who want to follow classes in order to become a professional. The minimum number of time a course takes has been set at one year.

Also left out are all preparation courses and try-out years offered by several institutes (which sometimes are represented with other courses in the overview). If the students do decide to move forward to the professional education after this first year, they would only give a distortion in the number of students (counting them twice). Also, a try-out year can open the student's eyes and make him decide to go in a completely different direction. By choosing a course at general or higher vocational education level there is more certainty about the student being serious in pursuing a career as a professional.

Finally a selection of the courses taken into account has been made based on the content of the course compared to the occupational code 75411 of the 'Standaardberoepenclassificatie' (Index of occupations) of the Dutch Central Bureau for Statistics (1992). Code number 75411 is the collective code for actors, cabaret performers, opera singers and musical actors. Translating this to the courses it means that all courses to become an actor, (music) theatre-maker, musical actor and opera-singer are included. These courses have in common that there is an important part of the course program focused on drama. However, the courses for musical, music-theatre and opera performer are disciplines more focused on a certain niche than the courses for actor and theatre-maker. In the following figures each time it will be specifically mentioned if the numbers are about core courses like drama and theatre-making, on the courses more niche oriented (musical, music-theatre and opera) or all courses belonging to occupational code 75411 together.

The selection of courses through occupational code 75411 leaves out other performing arts, like dance and music. Also courses to become a drama teacher, theatre or film director, theatre technician, theatre sciences and so on: all these courses have to do with being on stage and some of them even have courses in drama. However, the main goal of these courses is not to be on stage, but to work behind the scenes, whereas the courses included have the intention to deliver performers. Of course, one has to keep in mind that although people course one of the related courses mentioned above, they still might have the dream

to be on stage one day. This would mean more people trying to become an actor or theatre-maker than can be seen in the following numbers.

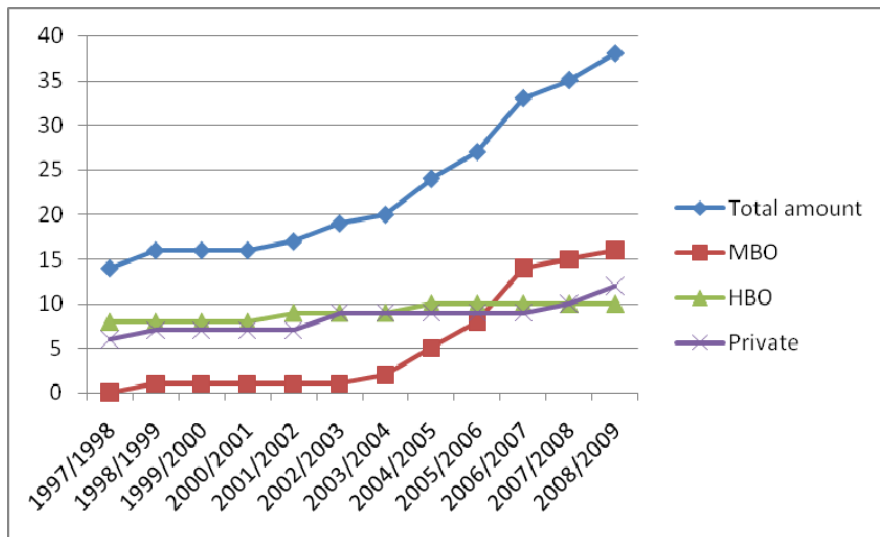
In total 38 schools, providing 51 courses, have been used for this research. Courses and institutes which have existed for the last ten years but did no longer exist in 2007/2008 are not included since they cannot be reached anymore to ask for the information needed¹⁰. Some schools have merged with other schools or are being taken over (private schools absorbed by government supported schools); if so this will be specifically mentioned. Thus what is shown is an accurate overview of all existing courses and their history. The overview of the names of institutes and courses can be found in appendix I. The names of the courses are in Dutch, but a column explaining whether this course is a core course in drama/theatre-making or a closely related one (musical, music-theatre, and opera) has been added. In Appendix II an overview of the last eleven years concerning the number of courses, schools, first year students and graduates divided over core and related courses has been created, also included is a prediction of the number of students starting in 2008/2009. This overview has been used to extract most upcoming figures, also important: in these figures general vocational education is abbreviated to MBO, higher vocational education to HBO (both the Dutch abbreviations, since there are none in English). This chapter only shows figures, the tables with the exact numbers shown in the figures can be found in Appendix III.

Schools and courses

In 1997/1998 only 14 schools offered students the opportunity to become an actor (both core and closest related courses). 8 of them were government supported higher vocational education schools (the green line in the figure on page 45). Six of them were private schools and there were no general vocational education school with performing artist education yet. As can be seen, that situation has changed drastically over the last eleven years, resulting in a situation where 38 schools now offer drama courses (core and closely related courses).

¹⁰ A comparison with the overview made by the Theatre Institute of the Netherlands (an overview of all performing art courses) shows that there are only slight changes when it comes to drama, the most striking example was the 'clown school' that does not exist anymore. These slight differences are negligible when it comes to the overview presented in this thesis.

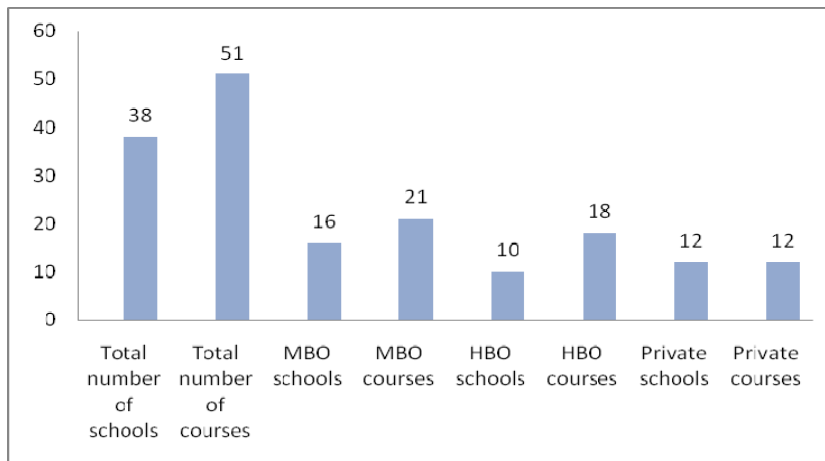
Figure 5. Number of schools, per college year



The higher vocational schools have only added 2 more, a total of 10 schools offering drama courses in 2008/2009. The private schools show a higher growth going from 6 to 12 schools, the number of private schools doubled. The biggest growth can be seen with the general vocational education schools, they went from 0 to 16 schools, especially growing in number in the last 4 years, when the CREBO code was accepted by the Dutch government.

The number of schools has been rising, but how does this growth of the number of schools compare to the number of courses? In 1997/1998 only 18 courses were provided by the 14 schools. In 2008/2009 this will be a total number of 51 (35 core, 16 closely related) courses divided over 38 schools. This shows that the growth rate of courses is even higher than the growth in number of schools (index number of schools being 271.43% and 283.33% for the courses in 2008/2009). One of these courses however only is a basic-skills year at general vocational education level, pupils continue after this year with either a drama course or a musical course.

Figure 6. Number of schools and courses 2008/2009



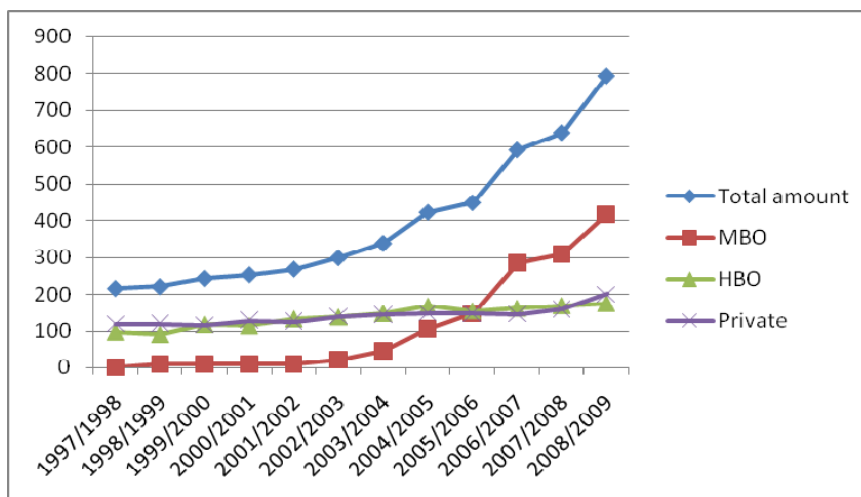
The chart above indicates that private schools tend to offer 1 course per school, general- and especially higher vocational education schools are offering more than one drama course.

The opportunities for people to become an actor (theatre-maker, mime actor (core) or musical, music-theatre and opera performer (related)) have been growing, consequently it can be expected that the number of students starting and graduating from these courses has been rising as well.

Starting and graduating students

The number of students entering drama courses indeed has been increasing, and as to be expected the number of first year students has been increased most for general vocational education, followed by private schools and higher vocational education (resembling the growth order in schools).

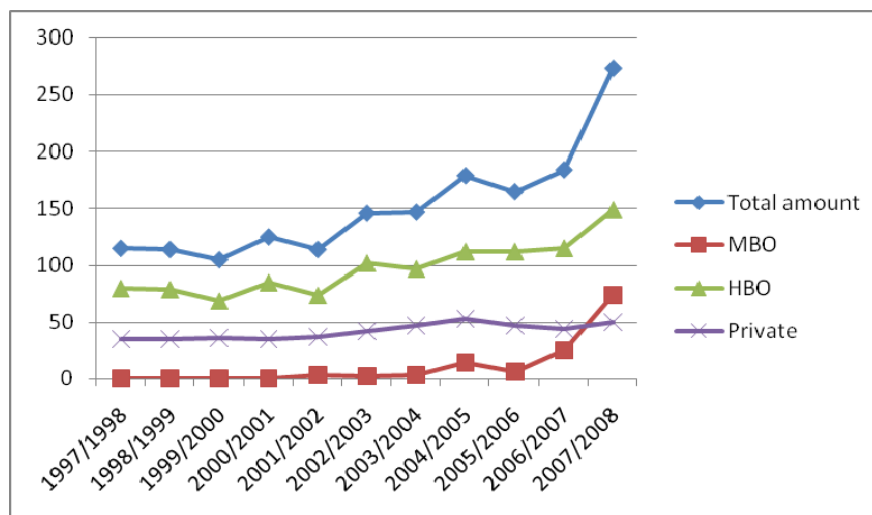
Figure 7. First year students per year



In 1997/1998, at least 216 people started drama courses, 98 of them at higher vocational education and 118 at a private school. Out of the 98 people 50 started a core course (drama, theatre-making, mime), 48 of them a closely related one (musical, music-theatre, opera). In 2008/2009 at least 792 people will start drama courses, 417 at general vocational level, 175 at higher vocational level and 200 at a private school. 539 of the total of 792 students will start a core course, 193 students a closely related course.

Naturally, starting a course does not always mean finishing a course. The chart presented on the next page shows the number of graduates up till 2007/2008. The number of students given per year is the number of students graduating that year, meaning that they started their education some years before.

Figure 8. Graduating students per year



In 1997/1998 there were about 115 graduates, 80 at higher vocational education level and 35 at private schools. Most private schools tend to offer core courses, in 1997/1998 all were graduating from a core course. Out of the 80 graduates at higher vocational education level, 53 graduated for a core course, 27 for a related course. In 2007/2008 approximately 273 students graduated, 74 at general vocational education level, 149 at higher vocational education level and 50 from a private school. Just as with private schools most general vocational education schools focus on core courses, out of the 74 graduates, 65 completed a core course, 9 completed a related course. The private schools have 48 out of 50 graduates with a core course and 2 with a related course. The higher vocational education graduates show a different picture. There are more closely related courses than core courses (10 related, 8 core in 2008/2009). Consequently the graduates of 2007/2008 show more graduates from related courses (83) than from core courses (66).

The average duration of a course is 4 years, so most of the graduates of 2007/2008 started in 2004/2005. The number of first year students in that year was 422. This shows a gap of

149 students who started in 2004/2005, but did not graduate after four years. The average number of first year students over the past eleven years has been 369, the average number of graduating students has been 152, which means that on average only 41% of the first year students actually graduated. This underlines the screening function of education; education filters out only the most talented student. But is this really true?

The drama courses at general vocational level did not have any graduates from 1997/1998 till 2000/2001, so only 7 years have been used. In those 7 years on average 30 students per year started and 18 graduated. This is a percentage of 60%, so 4 out of 10 students stopped with the drama courses. However the big boom of graduates at general vocational education level still has to come, since the last four years of first year students have not been counted and those years show very high entrance numbers, which could mean a totally different outcome on graduating rates in the coming years. Also the first years of graduates were only from closely related courses, not core courses.

The higher vocational level shows fewer drop outs. On average 136 students started and 98 graduated, which gives a graduating rate of 72% (3 out of 10 do not graduate). Already it can be concluded that the low overall rate of 41% has to be caused by high drop out numbers of private schools. On average 136 people started drama courses at private schools, the average of graduates per year was only 42, which is 31% (7 out of 10 do not graduate).

The high number of drop-outs at private schools is probably caused by the fact that the students have fewer strings attached when it comes to attending courses, they have to pay a high fee to get in, but if it is not what you want to do then you simply quit at any time you like. The government supported education system works differently. At general vocational level the average student is age 16 when starting; which is quite young to make decisions about what one wants to become. Most of them still live with their parents and those parents receive a government grant to cover some of the course costs. Therefore parents have a greater influence when it comes to finishing the course. Also when a student has to stop (in consultation with the teachers) the drama courses or wants to stop for personal reasons; the schools have mentors to help the students pick another course, which happens quite often at this level of education (with other courses as well). The higher vocational education students themselves receive a grant (for four years) and they have to graduate within 10 years or otherwise they are made to pay the full number back to the government. The starting age being slightly older than at general vocational education level (being 17/18) and the strict auditioning before being accepted probably makes the number of non-graduating students lower.

Of course not graduating does not immediately mean not becoming an actor. Success stories are known of actors and actresses forced to stop their education because fame came along before graduating. There are a few possible conclusions, after seeing the numbers on non-graduates. It can be assumed that private schools have higher incentives to allow students

even if they are not highly talented, since they do not get structural subsidy. This in combination with fewer strings attached for students probably causes the high numbers of drop-outs. Although there is auditioning, the number of drop-outs at general vocational level is quite high, students being relatively young when starting education can explain this.

At higher vocational education the auditioning is already quite strict and the grants students receive probably makes them more eager to finish, which leads to the question if they are as willing to work as an actor at the end as when they started their courses.

In the end this means that there are many reasons why a student can stop their education, but those reasons are most likely to be caused by personal reasons and not so much by the school telling them to leave. Despite the drop-out rates, the numbers of starting and graduating students are rising which means that a strict screening mechanism to search for talent and get rid of the ones who do not reach the right level cannot be detected.

Drama tuition: admittance for all or only the best?

The numbers on drama courses show growth in every possible way: the number of schools, courses, starters and graduates has been rising. If we look again at the debate Towse mentioned (2006), whether we should admit only the most highly talented students or more students to make sure that there will be a satisfactory standard of competence, we can conclude that the Netherlands seem to have chosen the second option. Maybe the growth in the number of students has not been a conscious decision, but at least we can say with certainty that the decision to allow only the most highly talented students has not been made. What it does seem to underline is the trend described by IJdens (2002:141 and appendix 4) that more people nowadays are educated in the arts instead of being self-made actors.

Another conclusion which can be drawn from the growing numbers of especially schools and courses is that the need for teachers has been rising as well. In other words: job possibilities for drama-teachers have been growing, providing them with better chances on the labour market. As those teachers have to prepare their students for the labour market their own experience within the theatre is very important. According to Vuyk (2007) here lies a big problem. In the seventies of the previous century drama tuition in the Netherlands was growing too and a lot of young talented graduates became teachers after only little experience of their own in theatres. Before, teachers would only become a teacher if they had earned the position by being an acknowledged, experienced actor themselves. The last thirty to forty years those talented, but under-experienced teachers have been taking care of the drama courses; soon they will stop working because of their age. Not only is there the need to replace them, but because of the growth in the number of courses a lot of new teachers are needed anyway. The situation of the seventies will probably repeat itself, since experienced and well known actors do not automatically become teachers anymore, the

teaching jobs will almost certainly be filled again with young talented, graduated but inexperienced actors. Or maybe worse: actors who tried to work in the theatres but failed to do so and are now looking for a new career as teachers. This means that even without having a look at possibilities for graduates, we should be cautious about the quality of education. Growing from 18 to 51 courses next year creates a great risk of filling up the teaching jobs with inexperienced teachers or failed actors and a drop in the quality level of education in general.

One could argue that the growing number of possibilities to take drama courses creates the illusion of a higher need for actors on the labour market, which vice versa causes more students who believe that great opportunities await them in the drama business. It can also be simply a reaction on the demand of students for drama courses, without any relation to job possibilities, just means to maintain the right of freedom to choose whatever one wants to study. These questions on what will be the prognosis of the labour market for graduates cannot be answered through the numbers of schools, courses, starters and graduates. The numbers of graduates have increased, but without information on the labour market situation those numbers do not mean anything more than just a number. That is why extensive labour market research into the position of graduated actors is needed.

4. Graduates on Stage

Research Design

It has already been mentioned in the introduction that according to Van Heusden (1999) more extensive and especially longitudinal research into the labour market position of graduates is needed and has not yet been conducted on the labour market for actors. But before 1999 the Dutch labour market for actors has extensively been researched by Attema (1993), and although his research is somewhat dated, his research design is still very useful. Attema (1993: 2) had two main questions when he started his research: how much work do actors have and how much do they earn. To be able to answer these questions Attema (1993, 7-8) collected a random sample of professional actors and actresses from the directories of a foundation that had as a main goal trying to collect all the names of professional actors and actresses. The names in the foundation's directories were provided by the actors themselves. Being a professional actor in this case did not mean that a diploma was needed, experience counted towards professionalism as well. The sample of Attema contained 700 actors and actresses, these names were randomly collected, but an equal number of men and women (stratification by sex) has been provided since they were not equally represented in the first place. Attema contacted these 700 actors per letter by sending them a questionnaire and in the end he had a response of 284 actors (about 40% out of the 700 originally contacted actors).

The downside of collecting data the way Attema did, is that the foundation in the first place only contained the names of actors who joined the foundation themselves, so they were not objectively chosen. Secondly, we do not know why the other 60% of the actors did not respond. Was it simply because they did not want to take the time; might they have been too busy working as an actor or were they ashamed of their current bad labour market position. Finally, an actor filling in a questionnaire might answer the questions in a way which makes his position look better than it really is or answer in a way he thinks is socially desired. In other words: the external validity and reliability might be at stake.

Attema, being assigned by the Art Union FNV (Kunstenbond), had a different design and goal for his research than this thesis. For this research the total of four schools on higher vocational education level offering core drama courses have been asked to provide the names of graduates from 1997 up to the graduates of 2007 (more on the collection of data can be found in the paragraph on data collection). This cohort has been chosen to be able to perform longitudinal labour market research, so something can be said about the careers of actors not only a few years after graduation, but also over a longer period of time (in this case varying the experience of graduated actors from one year up to eleven years).

This way risks of losing reliability and external validity (which can be seen as the weaknesses of Attema's research) are minimized. Unfortunately it was impossible to improve on the questionnaire Attema used, first of all because the foundation Attema contacted no longer exists, secondly the theatre schools asked for their graduates already were not very keen on giving the names of their graduates let alone more private information such as addresses. Often they do not even have the addresses since they just started alumni databases.

In the chapter on drama tuition we have seen that there are three different kinds of education possibilities in the Netherlands if you want to become an actor: at higher vocational education level, at general vocational education level and private schools. The cohort of higher vocational education graduates of the core drama courses has been chosen for different reasons. First of all: the diplomas of those courses are acknowledged by the Dutch government (whereas private schools do not get that recognition which can be seen as a quality mark), secondly the courses provided at general vocational level do not have ten years of graduates yet, since their official approval was given four years ago, resulting in the first graduates entering the labour market in 2007/2008. Furthermore, the decision has been made to work only with the graduates of the core drama courses, the schools providing these courses all have the same output-profile (uitstroomprofiel), which is theatre, whereas the close-related courses have different output-profiles and hence very different courses, which makes it harder to compare the graduates since they are looking for jobs in different fields such as opera or musical.

The cohort consists of 598 different individuals and of each person the independent variables: sex, school, course and the year of graduation are known. The names of these graduates have been inserted in the database of the Dutch theatre institute (TIN), resulting in: number of productions before graduation, the number of productions before graduation produced by the school and the average number of productions per theatre season after graduation. From this database containing all Dutch productions we do not know anything about graduates who do not work as an actor anymore or as an actor but not in theatre (the paragraph on limitations will explain this in more detail). Three actors did not show up in the database, this might very well be because their names are spelled incorrectly. One actor turned out to have the same name as another actor which made it impossible to distinguish which productions belonged to whom. These four actors consequently have missing values at all the variables collected from the TIN database, bringing the total of statistical usable graduates to 594.

The goal of this statistical research is to be able to define variables that influence the career on stage of the graduates within the cohort. These results can then be used to say something about the careers of other graduates from general vocational education, private schools and close-related course fields. More information on how the results of the TIN

database have been used to define the influencing variables on the careers of the cohort graduates can be found in the paragraph on research methods.

Hypothesis

To be able to see whether the graduated actors have reached a labour market position in which they have enough work throughout the year and are able to earn enough money to make a living we have to set a benchmark. After many interviews with theatre (creative) directors themselves, Niek Vom Bruch (2007) came up with a benchmark of 2 theatre productions a year to be able to speak of a stable position at the theatre labour market. Realistically spoken 2 productions would not mean enough work per year or enough income. Every theatre season in the Netherlands has 3 periods in which the major premières take place. This makes sense when you realize that the average production takes 2 months of rehearsal and 2 months of performing on stage. When you realize that contracts frequently do not pay a full-time salary, that some productions are only staged for one day, or that the rehearsal for a new production often starts while an actor or theatre-maker is still on stage for another production; the number of productions per theatre season to be able to make a living out of it and to have work on a regular basis might even be higher than 3 productions. Unfortunately research into this matter so far is absent, for example the Dutch Theatre collective labour agreement (CAO) of 2007 (FNV Kunsten, 2007) only speaks of a maximum of working hours for theatre technicians; but does not give a minimum or a maximum of working hours for actors.

For this research the division of the theatre seasons in 3 major première moments has been used as the guideline to work with a benchmark of 3 productions per year. This results in 3 productions per year as the average an actor should reach to be able to speak of a labour market position providing enough work and income per year (independent from other kinds of income).

The literature on the human capital theory and the artists' labour market showed that drama tuition had a weaker effect on future job possibilities and income, than other courses of the same educational level. Even with a benchmark of just two productions per year, Vom Bruch (2007) came up with only 1 in every 11 individuals who were able to reach that benchmark of 2 productions per year after being a member of a theatre workshop or production house. The (negative) outcome of Vom Bruch combined with other artists' labour market courses have resulted in the following hypothesis:

Most likely a large number of the graduates does not meet the required 3 or more productions per theatre season (one year).

Of course the main objective is to see whether the hypothesis will prove to be true or false, but in order to really come up with new insights on the labour market position of graduated actors the hypothesis will be answered through use of smaller subareas such as differences

between *men and women, year of graduation, schools, courses* and most importantly: what can we say about the *human capital theory* in this case.

Data collection

From 1997 up till 2007 the names of the graduates from the 4 higher vocational education schools providing core drama courses (AHK Amsterdam, ARTEz Arnhem, HKU Utrecht, Toneelacademie Maastricht) have been collected. From 1997 till 2007 598 individuals graduated from the 4 schools together providing 8 core courses. A few names on the list were mentioned twice because people did two courses (at the same time), those students (2 in total) are only counted for their second course, since they entered the labour market after that course, not after the first.

The names of the 598 individuals have been typed into the production database of the Theatre Institute of the Netherlands (which can be found online at www.tin.nl). In that database the TIN collects all productions made in Holland, featuring name of the play, producers, cast and date of the premiere). So after entering all the names of the graduates into the database the following numbers per individual could be distracted: the number of productions they performed in before graduation, the number of productions they performed in produced by their schools before graduation, the total number of productions performed in after graduation. Productions that were cancelled were not counted. Most students only perform in school productions during their course period, but some of them perform in school productions after graduation too. For the total number of school productions only the productions in which a graduate participated while being a student have been counted, the other school productions have been counted as normal productions (some graduates still perform in school productions after graduation). Finally in order to see the average number of productions performed in after graduation, the total number of productions after graduation has been divided by the number of years after graduation. A graduate from 1997 has had, up till the last season (2007/2008), 11 years on stage, so his total number of productions after graduation are divided by 11, meaning that the graduates of 2007 just had 1 year after graduating and therefore their number of productions is 'divided' by 1. For some actors productions in which they will perform in theatre season 2008/2009 were already shown, those productions have not been counted since they would blur the outcome in favour of the actors who are under contract with companies already having their programming finished for 2008/2009.

Limitations

This research gives insight in the labour market position of 598 graduates (1997-2007) concerning theatre productions. A comparison with people who work as an actor, but have no diploma has not been made, since there is no complete list of all those individuals partly caused by definition problems.

Due to privacy reasons and because alumni databases are often incomplete it was not possible to obtain more information about the graduates. Date of birth and addresses were missing, which means that nothing can be said about age and graduates could not be approached with a questionnaire. This narrowed the possibilities concerning the field of research. We do not know the income of the graduates, we do not have information on multiple jobholding or on their current job if they do no longer perform on stage. It is also possible that an actor does not often appear in the theatre production database, but does work as an actor on television, in films, advertisements, in assessment centres or even abroad (Attema, 1993: 1). However, since their courses are focused on being on stage, theatre can be considered as their main goal and therefore the outcome is still very important towards a full picture on what happened to actors after graduation.

In the Netherlands there are some databases containing information on the cast of television programs, -series and movies, but it turned out to be too time consuming to extract the right information for every graduate through 4 databases (3 movie databases, 1 television database). Not only because there were 598 names, but also because the databases for movies and television are not as accurate as the theatre database from the TIN. The other databases came up with very different numbers when the same graduate was typed in and whereas the TIN theatre database only gives result when you have a first name and a surname, the television database not only shows the result for the graduate but also for all other people with the same first name or surname.

The TIN database, although a great and complete source for productions, unfortunately does not show the number of days, months; even years a production has been performed and worked on. It just shows the date of the première. This makes it harder to say something about the amount of work, expressed in months, an actor has per year when it comes to theatre productions. We have set a benchmark of 3 productions a year, resulting in an average 4 month period for each play. For this research it was not feasible to calculate for all graduated actors how many months per theatre seasons they would have been working, especially as a lot of productions have their première on the boundary between two theatre seasons. For the TIN the challenge lies ahead to include more information on the precise period a production has been rehearsed and staged.

Research Methods

All the statistical calculations for this research have been done in SPSS 15.0. A short overview of all variables starting with the independent variables:

- School (AHK Amsterdam, ARTEz Arnhem, HKU Utrecht, Toneelacademie Maastricht);
- Course (actor (cabaret included), mime actor, theatre maker, theatre performer);
- Sex (male or female);
- Year of graduation (1997-2007, in other words experience from 1 year up to 11 years);
- The number of productions before graduation;
- The number of school productions before graduation.

By using descriptive statistics, the significance and multiple linear regressions this research will try to prove which of these independent variables influences the dependent variable: the average number of productions per theatre season after graduation. A test can be called significant if the chance that correlation occurred by chance alone is very unlikely; for this research the probability-value needs to be significantly small to reject the null hypothesis meaning that the probability-value is less than the chosen alpha level of 5% (0,05).

Each of the independent variables will have its own paragraph (except for number of production and school productions before graduation) explaining the content of the variable more thoroughly, which statistical method has been used and of course its influence on the dependent variable of the average number of productions per season. The complete set of statistical outcome can be found in Appendix IV.

Descriptive Statistics

In this paragraph we start with the dependent variable (the average number of productions per theatre season after graduation), to see how the whole population on average is doing on stage. With descriptive statistics (with a 95% confidence interval of the difference) we can see how many productions on average the whole population performs in, also it has been tested whether the difference of the mean of the whole group is significantly different from our benchmark of 3 productions per year with a one-sample T-test.

Table 8. Descriptive Statistics

Average number of productions per season after graduation	Mean	Statistic	1.5643
	95% Confidence Interval for Mean	Lower Bound	1.4762
		Upper Bound	1.6523
	5% Trimmed Mean		1.5133
	Median		1.4545
	Variance		1.194
	Std. Deviation		1.09261
	Minimum		.00
	Maximum		7.50
	Range		7.50
	Interquartile Range		1.67
	Skewness		.719
	Kurtosis		1.260

The average number of productions graduates performed in after graduation per season is 1.56. This means that most graduates have less than 2 productions a year and only make half of the benchmark (3 productions). The T-test proved that this difference of 1.44 with the benchmark of 3 productions is significant ($T(593)=t-32.026$, $p 0.000$).

Most (modus) graduates score 2.0 productions per year (56 graduates), followed by 1.0 production (50 graduates) and 0.0 productions (also 50 graduates). The median (the middle score) is 1.4545; 50 % of all graduates have between 0.62 and 2.29 productions per season.

Table 9. Division of graduates expressed through quartiles (average number of productions per theatre season after graduation)

0-25% of all graduates	Between 0.0 – 0.62 productions
25-50% of all graduates	Between 0.62 – 1.4545 productions
50-75% of all graduates	Between 1.4545 – 2.29 productions
75-100% of all graduates	Between 2,29 – 7,5 productions

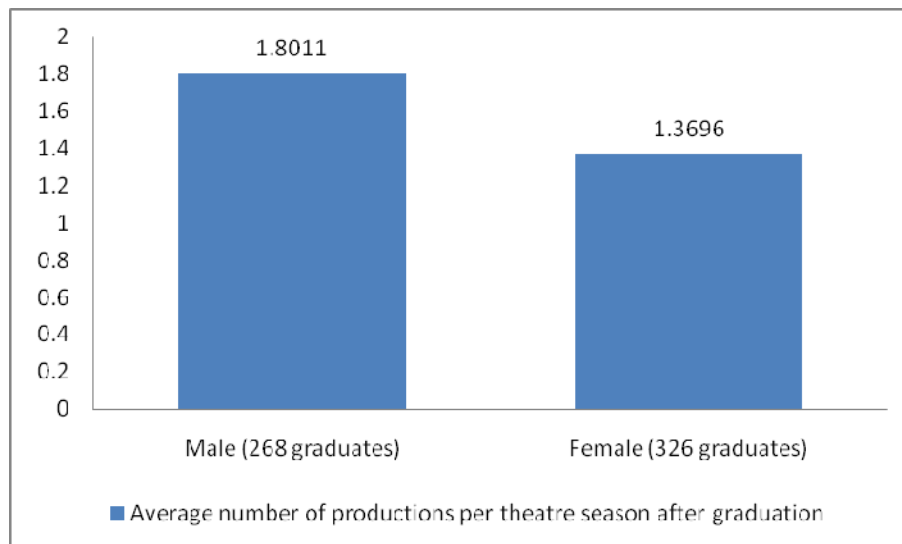
25% of all graduates scores above 2.29 productions on average per theatre season, which are about 149 graduates on a total of 594. With 71 graduates scoring 3 or more productions

on average per theatre season, about 1 in every 8 graduates reaches the benchmark set for this research. This is a better result than the 1 in every 11 individuals reaching the 2 productions benchmark of Vom Bruch (2007).

These numbers show averages, but they do not indicate which factors have a positive or negative influence on the average number of productions. Those factors will be explained in the following paragraphs, starting with the variable sex.

Sex: Male or female, who performs best?

Figure 9. Average number of productions per season, per graduate after graduation divided by sex



Although there are more females who graduate from drama courses than males (326 females, 268 males), male actors do have a significantly ($T(592)=t4.881$; $p 0.000$) higher average number of productions per theatre season after graduation. Male actors perform on average in 1.8 productions per year, while women stay behind with a performance in only 1.37 productions.

This result does not really give a new insight, rather it confirms once again that although there are more women than men working in most fields of arts, they do tend to earn less and work fewer hours (Rengers, 2003). The numbers on male and female income addressed to the whole labour market showed the same result of men performing better than women. Possible explanations for the differences are that women might work fewer hours because they have children to take care of and the fact that women tend to work more in part-time jobs than men. Working fewer hours on the arts job also means fewer hours of experience. Rengers (2003: 38) also mentions the possible restraint because of old-boys-networks, by this he means that when it comes to formal and informal networking a lot of influential functions are taken by men, which can create an extra difficulty for women to get in.

In this particular case of theatre productions another fact might cause the difference between men and women. Back in the days of Shakespeare women were not even allowed to be on stage, so there were more male parts and the female parts were played by male actors dressed-up as females. One can imagine that because the plays of the old days are still very popular today, for a lot of productions more men than women are needed to fill the cast. Even modern plays tend to have more male parts than female parts.

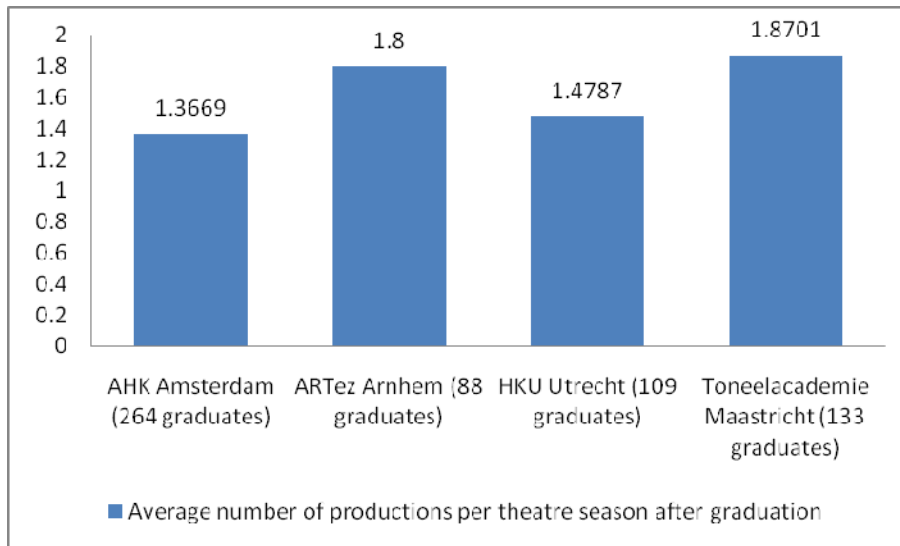
Choice of school

The four schools providing core drama courses at the higher vocational education level are all situated in a different part of the Netherlands, offering students from all over the country the chance to apply for one of their courses. Of course each school and city the school is located in have their own characteristics and atmosphere, but which school performs best?

According to Richard Florida (2002) the 21st century can be described as the Creative Era. Areas with a high concentration of individuals with a creative occupation (not only artists, but for example scientists and entrepreneurs as well) generate a flourishing economic environment with more job opportunities. The perfect circumstances for this creative class to grow is a combination of the three T's: talent, technology and tolerance (Florida, 2002: 292). Many Dutch city councils have used Florida's statements as a guideline and have tried to attract more creative individuals to work in their city through offering more cultural services. Unfortunately research performed in the Netherlands on Florida's theory showed that the effects of the Dutch creative class are not as high as Florida predicts. In fact more cultural services do not necessarily attract more creative workers and large concentrations of creative workers do not always mean more job opportunities (Boschma, 2005:27). Especially when we have a look at one of the three T's, technology, it is quite surprising to see that in the Netherlands technological innovation can mostly be found within industrial areas with no further indication of creativity. The only Dutch city where the positive effect on the local economy (more job opportunities) of the creative class could be measured is Amsterdam (Marlet, Poort (red.), 2005:34).

Amsterdam is called not only the capital of the Netherlands but is also said to be the creative capital city of the country. Amsterdam should be able to offer the perfect creative environment for drama graduates to immediately blend in within a rich theatre climate, seen the positive research outcome confirming Florida's theory. Looking at the means of all four schools, against this expectation, Amsterdam turns out to be the worst performing school (with a mean of 1.3669 productions), followed by HKU Utrecht (1.4787 productions), ARTez Arnhem (1.8 productions) and the best performing school Toneelacademie Maastricht with an average of 1.8701 productions per theatre season after graduation.

Figure 10. Average number of productions per season, per graduate after graduation divided by school



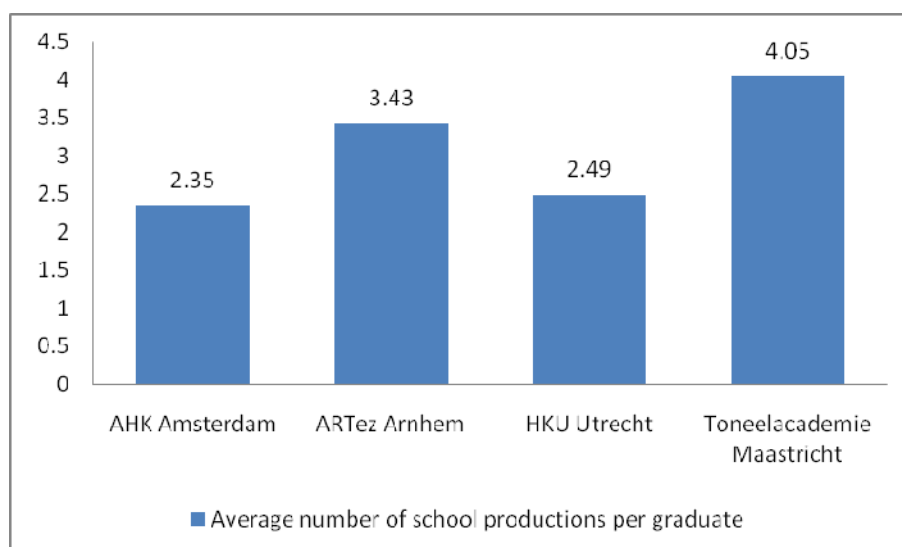
It is significant (ANOVA(3.590)=F8.223; p 0.000) that there are differences between the four schools, but the differences between one school and another do not have the same level of significance. Both ARTEz Arnhem and Toneelacademie Maastricht score significantly higher than Amsterdam; Toneelacademie Maastricht also scores significantly higher than HKU Utrecht. Other combinations of schools compared with each other do not have significant results¹¹. From a statistical point of view the four schools can be divided in two homogenized groups: AHK Amsterdam – HKU Utrecht and ARTEz Arnhem – Toneelacademie Maastricht.

Amsterdam has a huge number of graduates in comparison to the other three schools. Amsterdam does have some very famous and often performing graduates, but with so many students wanting to become successful it might just simply be a case of too many fish in the same pond.

The creative class theory by Richard Florida (2002) pointing at Amsterdam as the candidate for best results per school does not prove to be true, so what else, next to the number students, can explain the success of ARTEz Arnhem and Toneelacademie Maastricht? It might be the curriculum, special facilities for students or excellent teachers, but unfortunately the variables about those factors are missing. The number available per school is a mean of school productions from the whole population of graduates. School productions are, as the name already indicates, productions produced by the school itself in which students are offered the chance to perform on stage and work at their stage-skills.

¹¹ Post hoc test: Tukey HSD

Figure 11. School production averages before graduation per school



It is remarkable to see that the schools with a higher average number of school productions produces graduates with a higher average numbers of productions after graduation. In other words, AHK Amsterdam has the lowest number of school productions per graduate, followed by HKU Utrecht, ARTEz Arnhem and Toneelacademie Maastricht with the highest number of school productions per graduate. A cautious assumption can be made that the more productions a school offers, the better the chances are for their students to take part in performances after graduation. This assumption will be tested with multiple linear regressions in a later paragraph.

Choice of course

Not only do students chose a school where they want to follow their education, they also have a choice between different courses, all with the same outcome-profile 'theatre'. There are a total of four different courses, which are provided by the schools in the following division:

AHK Amsterdam offers two courses:

- Actor (including cabaret)
- Actor mime

ARTEz Arnhem offers just one course:

- Actor

HKU Utrecht offers two courses:

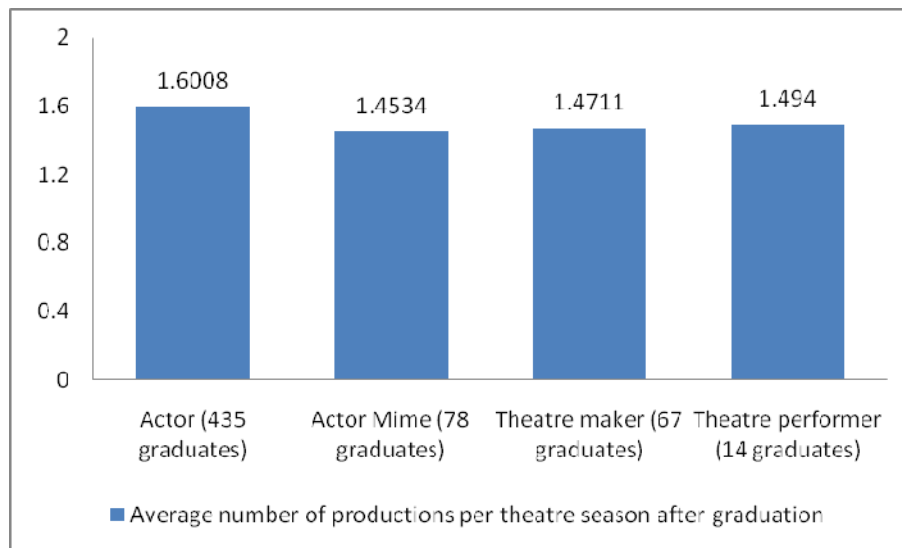
- Actor
- Theatre maker

Toneelacademie Maastricht offers a total of three courses:

- Actor
- Theatre maker
- Theatre performer

Although Amsterdam is the only school which offers cabaret and drama at the same time the decision has been made to count that course as the same course 'actor' all the other schools offer. This has been done in order to achieve at least one common course among all schools.

Figure 12. Average number of productions per season, per graduate after graduation divided per course

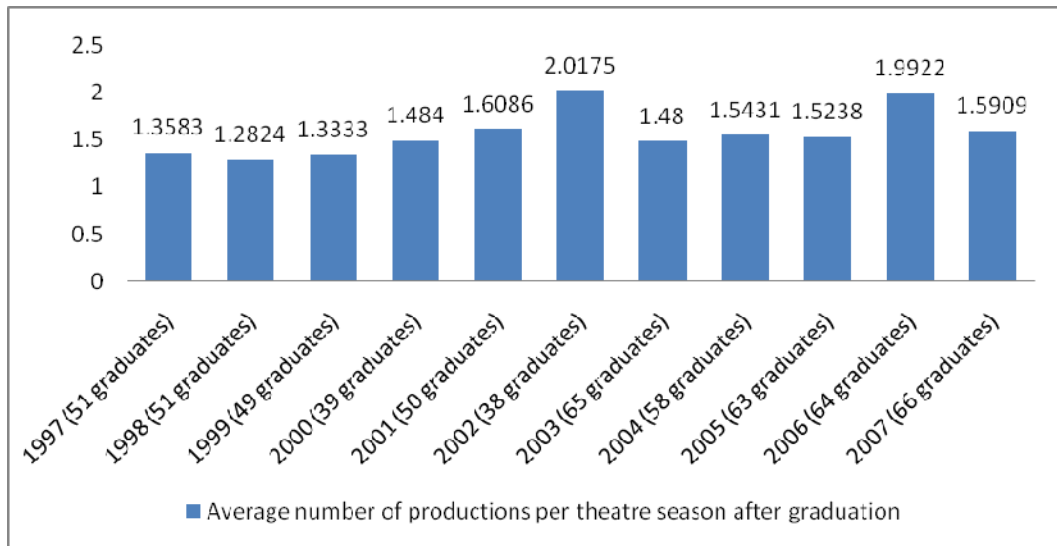


Although the course for actor has the highest overall mean of 1.6008 and a grand total of 435 graduates, the differences with the other courses are not significant (ANOVA(3,590)=F0.610; p 0.609). In other words it appears not to be the course which is an indicator for more productions after graduation.

Year since graduation: Do years of experience after graduation count?

The next figure shows the average number of productions per season after graduation for the different years since graduation. Starting with 1997, every following graduation year loses 1 year of experience, up till 2007 when graduates have only been on stage for 1 year. Thus this figure shows per graduation year the number of productions up till 2007/2008, divided by the number of years after graduation (as explained by data-collection).

Figure 13. Average number of productions per season after graduation divided by years of graduation (experience after graduation)



The more recent graduation years seem to have a slightly higher score than the earlier years, but testing on significance only shows a significant better result for 2006 in comparison with graduation year 1998 (ANOVA(3.590)=F2.521; p 0.006). This result makes it very difficult to tell something on the question whether experience expressed through years after graduation (human capital theory) is important. The human capital theory suggests that if one has more experience (through education and training on the job) one's capacities will improve and therefore one can expect better prospects on the labour market. Unfortunately an answer to the question if experience expressed in years after graduation makes a positive difference to one's career cannot be answered by looking at that variable.

However, it is important to know the total employment opportunities for theatre since major fluctuations in the number of productions per year and the number of visitors (more visitors can mean prolongation of a production) can indicate that there have been more jobs on offer in various years. The report by the Central Bureau for Statistics shows that the number of visits for the period of 1999 till 2005 (more recent years are not available yet), including visits to government supported as well as non-government supported events, have been quite stable around 15,000,000 visits¹². The number of government supported companies in the performance sector has been stable, around 315.

¹² not to be mistaken with visitors, one person can visit more than one time.

Table 10. Professional performing arts in the Netherlands

Year	Number of government supported companies	Total number of visits (x1000)
1999	334	14 302
2000	330	14 560
2001	322	15 667
2002	318	16 085
2003	309	16 024
2004	307	15 604
2005	311	16 370

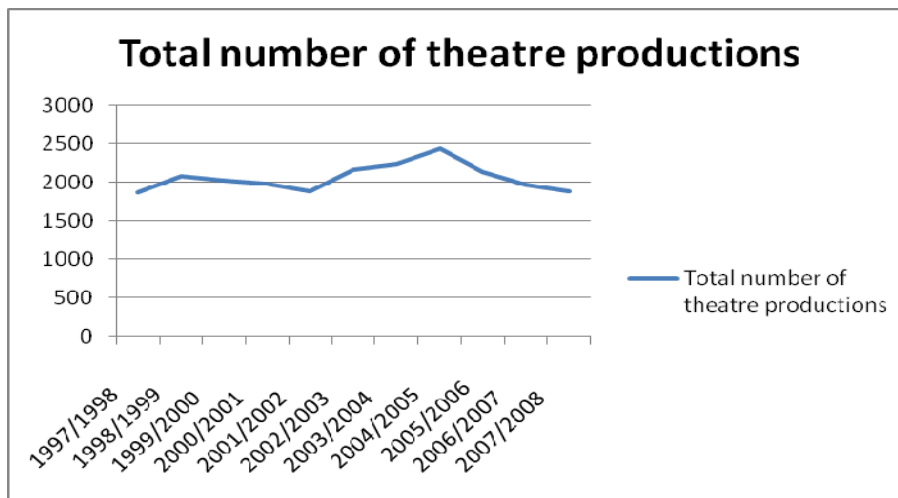
This table includes music and dance performances as well.

Source: CBS¹³

These numbers are calculated for the whole sector of performing arts. Although they seem pretty stable the theatre sector might be influenced by other sectors like dance and music, it is therefore important to compare this result with some numbers of the theatre sector itself.

The total number of productions per year during from 1997/1998 up till 2007/2008 has been reasonably constant around 2000 productions per year (figure 14).

Figure 14. The total number of theatre productions per year



Source: numbers of this figure have been provided by TIN (Dutch Theatre Institute)

¹³ <http://statline.cbs.nl/StatWeb/publication/?DM=SLNL&PA=70077NED&D1=0,12,15-16&D2=0-4&D3=a&VW=T>

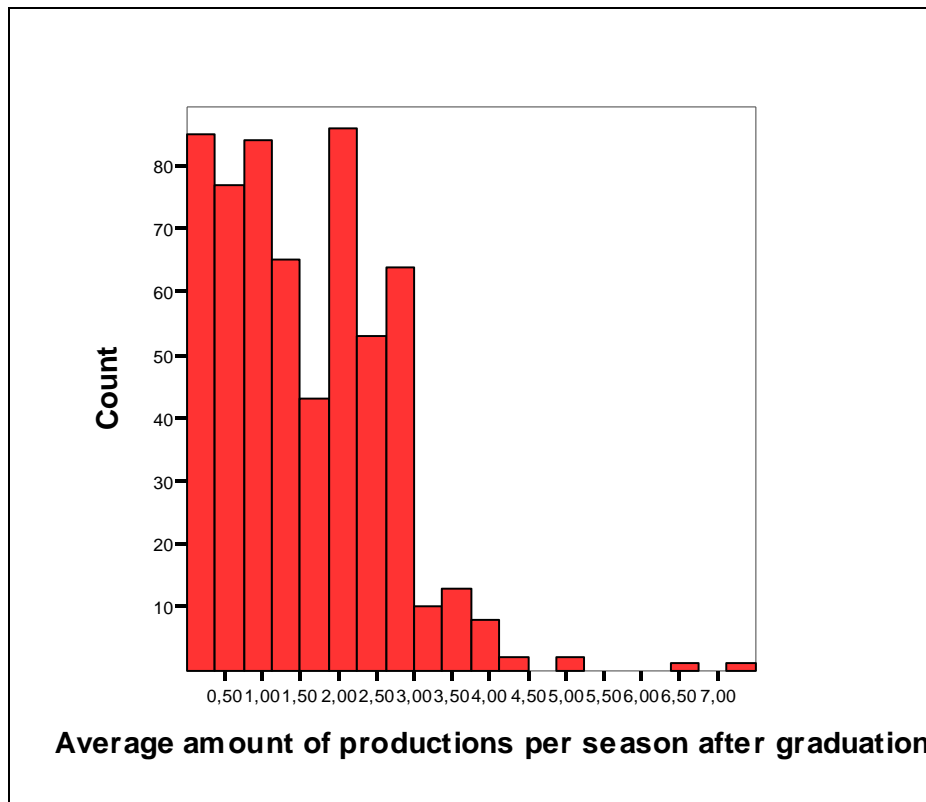
This means that for as far can be seen from these numbers the graduates throughout the years did not have major advantages in comparison with other years.

If the number of years after graduation (indicating experience) does not have a clear influence and neither does the overall employment in the whole theatre sector, other variables might be important. Variables like possible other jobs, arts and non-arts related, might be needed to prove the human capital theory to be true. In this case, being in another job after some years, could explain the slightly lower averages after more years of experience. This trend can be seen at the labour market as a whole because people do change their work environment in every segment, for example because they are ready for a change or have better opportunities elsewhere. The research by Attema showed furthermore that although actors have a higher preference to work in theatre-productions (in comparison with for example television, film, advertisement); it is common for 70% of all actors to work in more than one field (Attema, 1992: 18 and 22). Just looking at the experience factor over time after graduation for solely theatre-productions cannot confirm or rule out the human capital theory.

Multiple Linear Regressions

We have looked at all our independent variables: sex, school, course, year of graduation and we have looked at the influence of school productions on the further careers of graduates. We only have not looked at other kinds of productions besides school productions before graduation, since that variable did not belong to any of the four major independent variables. Right now it is time to try to create a predictive profile of graduated actors indicating the positive and negative influences of factors and the magnitude of their influence. With use of linear regression this profile can be assessed. For this statistical calculation every available variable has been used (including the variable of productions before graduation other than school productions) to calculate its influence (or its absence of influence) on the average number of productions after graduation per theatre season.

Figure 15. Histogram on average number of productions per theatre season after graduation



A normal distribution of values will have a skewness of 0.0. Our histogram shows a positive distribution which means a long tail to the right and most observations on the left (in this case indicating that most observations are below 3.5 productions). As the histogram above shows, the outcome is not divided normally. This skewed outcome might already indicate that the predictive value of the multiple linear regressions will not be very high.

Linear regression uses a scatter diagram and within that scatter diagram a straight line can be drawn, the relative distance of the dots to this line indicate the predictive value of the diagram. If all dots are positioned exactly on the line, this would give a predictive value of 100% ($R^2=1$). In this case there is a predictive value of 17% ($R^2=.17$), this might seem not a very strong predictive value, but knowing that some important values like current jobs and drama work in other fields are missing it is a reasonable assumption that the variables which are known in this research do have a strong predictive value. As Black (2003:632) puts it: It says there is a link; and secondly, it tells one to look elsewhere as well.

Table 11: Results Multiple Linear Regression

Model		Unstandardized Coefficients		Significance
		B	Std. Error	
1	(Constant)	1.354	.556	.015
	Schoolproductions before graduation	.116	.024	.000
	Productions before graduation	.103	.020	.000
	ARTEz Arnhem	.234	.134	.080
	HKU Utrecht	.344	.131	.009
	Toneelacademie Maastricht	.549	.128	.000
	Mime Actor	.160	.136	.238
	Theatre maker	-.414	.149	.006
	Theatre performer	-.791	.293	.007
	Sex	-.331	.085	.000
	Experience after graduation	-.018	.014	.190

a Dependent Variable: Average number of productions per season after graduation

In this analysis dummy variables have been used to include, sex, school, course and year of graduation (experience after graduation). In order to do this we need to choose a base category for each variable. The base category which has been chosen is one of a male actor, graduated in Amsterdam, course 'actor', with no years of experience after graduation, no school productions nor other productions before graduation. This male actor with the specific characteristics would have a predicted average of 1.354 productions per year (the constant). All output on the variables will be compared to this base graduate and give a prediction on what happens if something in this combination (other sex, school, course and so on) changes. In other words, the number given by the linear regression will tell us whether the change in variable value has a positive or negative effect on the career of a graduate. The outcome on the regression of the different variables can be slightly different from what we have seen when the variables were tested individually, because with multiple linear regression they are all compared to each other. All the different variables will be examined in the same order of appearance of this chapter (except for school).

First up is "sex"; if the graduated actor would be a woman instead of a man, she would have 0.331 productions less than the male example (still studying in Amsterdam, course 'actor', just graduated, no (school) productions before graduation), which would give a total of $1.354 - 0.331 = 1.023$. The results for this variable stays the same; men do perform better than women.

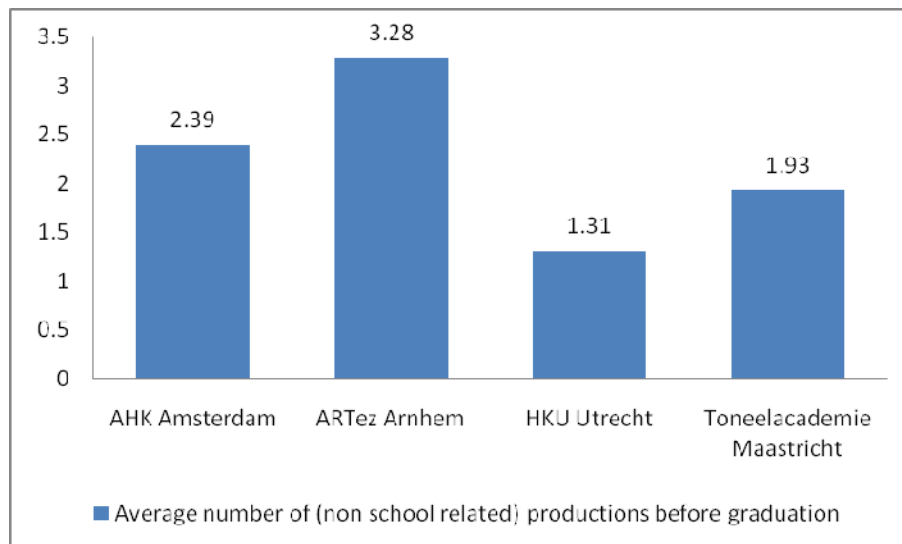
The results for "course" are more surprising, although the averages per course differ, they are not significant, but in combination with all other variables this regression shows that the courses theatre maker and theatre performer have worse results than actor (respectively - 0.414 and -0.791). We have to keep in mind though that these courses, especially theatre

performer, do only have a small number of graduates. The course for mime actor seems to do a little bit better than actor but this result of +0.160 is not significant. In the future it can still go either way; the course mime actor can become significantly better than the course 'normal' actor, but also worse.

More experience after graduation expressed in years gives a very small negative effect of only -0.018, but this result is certainly not significant. This confirms that the question whether experience (in years after graduation) is important cannot be answered by looking at this variable.

When we have a look at school we can see that all three other schools perform better than Amsterdam, the same results as we saw earlier in this chapter. Going to Maastricht instead of Amsterdam would add 0.549 to the constant of 1.354, resulting in 1.903 productions per year. This was not a surprising outcome, but it is surprising to see that if we submit all variables including productions before graduation suddenly Utrecht performs better than Arnhem (adding a significant 0.344, while Arnhem adds a (not significant) 0.234). We already saw that the differences between the schools themselves were not significant when Utrecht and Arnhem were compared. But through the regression model we can see that this result is caused by the non-school productions before graduation. In a second run of the multiple linear regressions this variable has been left out which immediately changed the results in favour of Arnhem¹⁴.

Figure 16: Average number of (non school related) productions before graduation divided by school



¹⁴ (Arnhem giving the significant positive result of +0.326 and Utrecht the not significant +0.242, these specific results can be found in Appendix IV Linear Regression excluding non school related productions before graduation)

The impact on the results of the schools can only be explained if Arnhem has a high average of productions before graduation per graduate, which turns out to be right, as figure 16 clearly shows. With every production before graduation a graduated actor adds +0.103 productions to his yearly average (of course some saturation follows when the number of productions before graduation grows). These productions, which can be with youth theatre companies, professional preparation courses, or with production companies before and during school, provide the actors with extra experience which seems to pay off in their later careers.

Not surprisingly the school productions have a positive effect as well, we already predicted that the success of Maastricht could probably partially be explained by the high number of school productions per graduate and the linear regression seems to confirm this assumption. With every school production a graduated actor can add +0.116 productions to the average number of productions per theatre season after graduation.

The ideal graduate

With the variables available the ideal graduate can be assessed. This actor would be: male, graduating in Maastricht, preferably studying actor or mime actor and having bags of experience through productions (school and non-school related) before graduation. The worse combination would be a woman, graduating in Amsterdam, studying theatre performer with no productions of any kind before graduation. The funny thing is that theatre performer (the course with the worse results) is only taught at the best performing school Toneelacademie Maastricht, while the course with the most potential to become significantly better than the other three is only taught at the worse performing school AHK Amsterdam. Here lie opportunities for both schools. Amsterdam can really work on positioning their course actor mime even better, while Maastricht needs to realize that without the course theatre performer their school would overall have better results. Since theatre performer has only existed since 2001 it might be time to reflect on the content of the course in order to see where improvements can be made.

The importance of experience before graduation

With the variable year since graduation, representing a certain number of experience expressed through the number of years after graduation, we could not really tell if indeed experience (human capital theory) is influential. The results on productions before graduation do tell something about this matter, they turn out to be very important for the later careers of the graduates. Being on stage before graduation provides the students with stage experience that proves to be very helpful in pursuing their careers later on. The best preparation a graduate can have is by performing in as many school and non-school related productions before graduation as possible. If a student does not have the experience of non-school related productions the best advice would be to perform in as many school

productions as possible. During those productions the students learn vital stage skills, get used to playing in front of an audience and get the feel of playing in a real theatre. School and non-school productions before graduation can be seen as a mixture between improving on human capital capacities through training on the job and education (especially when it is a youth theatre school-, professional preparation course- or school production). It also supports the outcome of the research into human capital at the artists' labour market by Robinson and Montgomery (2001), which underlines the fact that drama tuition at least while being in school raises the number of hours spent on arts.

Although not examined in this thesis, next to experience (gain in human capital) before graduation, the network (social capital) graduates build up during their course can be very important for their later careers. The productions before graduation offer the students a chance to learn, but are probably also a good way of showing yourself to possible future interested theatre companies. After graduation the support and help of the teachers disappears which leaves the graduates on their own to find new jobs. It is reasonable to assume that networking does come in very helpful when looking for a job. The earlier exposure on stage might have awakened interest from certain theatre directors who want to cast you for a play, or referring to a famous teacher you had can make an audition go more smoothly. After graduation you need to market yourself, a network established during the course or at least some good networking (an entrepreneurial spirit) skills acquired will most likely be of great help. It would be interesting to see if this theory can be proven in further research.

Returning to the hypothesis: How does the outcome compare to other drama graduates?

The hypothesis stated at the beginning of this chapter is as follows:

Most likely a large number of the graduates does not meet the required 3 or more productions per theatre season (one year).

The hypothesis turns out to be true, indeed a large number of the graduates does not meet the required three or more productions per theatre season. The average number of productions per theatre season after graduation is 1.56. Only 71 of the 594 (the four graduates with missing values have not been counted) reach the required 3 or more productions (1 in every 8). Just from these numbers we cannot speak of a successful transfer to the labour market. For example, 50 people have featured in no productions at all after graduation; they have probably chosen another direction immediately after graduation. If we would leave them out of this research the result would be more positive. The same can be the case for many others who do not meet the 3 productions a year. 375 out of 594 people featured in a production during theatre season 2007/2008, the other 219 did not

participate in a production (although they might already be working on a new production for 2008/2009).

The 1 in every 8 graduates having a successful transfer to the theatre labour market is a more positive result than the 1 in every 11 Vom Bruch (2007) reported. Also, as Attema's research already indicated it is very likely that graduates work as an actor but not necessarily in theatre. For example musical (a discipline which involves not only drama, but singing and dancing too) is a niche market which over the last ten years has really grown in popularity and has become an important source of work for actors. Next to graduates who have chosen a different career or work as an actor, just not necessarily on stage, the factors which can positively influence the career of a graduated actor put the result of reaching 50% of the benchmark of 3 productions per theatre season in a more positive perspective.

Of course you cannot suddenly change your sex, but it is at least good to know from the start that your chances of becoming a successful actress are less than for your male colleagues. Also the choice of school turns out to be very important. And for all students (regardless sex, school or course) it is highly important to gain experience before graduation through school and other productions. You cannot influence all factors, but these variables can at least be actively influenced by the students themselves. Another thing in favour of graduated actors is that according to casting director Job Gosschalk (Kemna Casting) 95% of the actors he casts for theatre productions do have a diploma in drama. In other fields, like television and film this percentage is much lower. According to Gosschalk this has to do with the focus and skills that are needed to be able to perform on stage for hours on end (Gosschalk, 2007: 60).

Therefore (remembering a successful transfer of 1 in every 8 graduates compared to previous research results of 1 in every 11), we might conclude that overall a result of 1.56 productions on average for the graduates of higher vocational education level is not such a bad result. Especially realizing that they do have an advantage over other actors (for example self taught actors) when it comes to theatre productions and there are factors which can positively influence their career.

How do these results compare to the whole population of drama graduates? Although the numbers for higher vocational education graduated actors offer possibilities of improving on the results; they also show that if higher vocational education graduates can only make half of the benchmark the probability of private school and general vocational education graduates reaching the benchmark are very small. Especially realizing that higher vocational education can be seen as the highest and most qualified level at which art school can be given in the Netherlands. For the recently started drama courses provided by general vocational education schools this result is particularly important. When you start drama courses at a private school you know your diploma is not acknowledged by the Dutch government so you know that this might have a slightly negative influence on your chances on the theatre labour market. The general vocational education courses are approved of by

the Dutch government, but the grounds on which they are agreed on seem absent. Even in the course profiles (Kwalificatiedossiers by ECABO and other institutes, 2005, 2006) there is a warning for having irregular or sometimes even no sources of income and a high entrepreneurial spirit that is needed to succeed in a world with many individuals who audition for the same job. The argument that students at general vocational level should have a chance at getting on stage sounds reasonable, but with going from 0 to 16 schools providing a total of 21 courses in about 4 years time, a realistic view of the theatre labour market seems to be missing.

Furthermore these results were found for graduates of core drama courses, the closely related course graduates of the same (higher vocational education) level were not included. It is impossible to just generalize the results of the core drama graduates to the closely related drama course graduates, which include very diverse courses such as musical, music-theatre and opera. Whereas the number of Dutch productions over the last 11 years turns out to be quite stable around 2000 productions, the Dutch market for musical has been growing over the years and is very popular nowadays. On the other hand, the Dutch market for opera has been struggling. The graduates of closely related courses have learned specialized skills focused on a certain niche and the chances of success at those niche markets probably depend on the popularity of the niche specialization with the Dutch population resulting in a specified certain (perhaps fluctuating) number of productions per year.

Conclusion

Although the human capital theory has been criticized and has its exceptions, overall it has clearly proven that more education leads to better prospects in the labour market. As soon as the artist's labour market was explored, it was precisely that labour market, which turned out to be one of the exceptions to the human capital theory. This holds especially true when looking at income levels. Nonmonetary rewards such as job satisfaction might very well be the reason that people choose drama tuition instead of any other education at a similar level. There are some positive results as well, drama tuition creates more time to work on the arts and when an arts-related job or even a non arts-related job is necessary the diploma comes in very handy.

Because of these somewhat disappointing results of the human capital theory at the artists' labour market, the winner-takes-all theory and the work-preference-model have been examined too. Within the work preference model by Throsby (1994) it is not education which is the influencing factor on who will be able to spend most time on the arts. Rather it is the income that can be garnered from it relative to other (arts-related or non-arts) jobs, which influences how many hours artists can work on their art. Unfortunately, this research could not prove or disprove this theory due to missing information on other jobs that graduated actors might have besides theatre productions. The winner-takes-all theory, based on the belief that talent makes a difference in furthering the careers of graduates, and that drama tuition is merely a screening mechanism to detect those small differences in talent, also has been hard to prove. Many acting students do not graduate, but at the same time that, over the years the number of graduates has been rising. Within this research project it was impossible to conclude whether reaching the benchmark of 3 or more productions per year was a result of an actor's actual talent or due to other factors. For the main theory, the human capital theory, it was impossible to look at all aspects as well. With the missing data on income and multiple job holding, this research could not provide exact conclusions on the correlation between generating more income through better education. It was possible however to tell something about increasing one's chances for a job on the Dutch theatre labour market and about the importance of stage skills (human capital) gained before graduation.

With a worse prognosis for graduates of drama tuition (in comparison to other course fields, as predicted by previous research using the human capital theory) the question is: Do we give everybody who wants to become an artist the chance to do so or do we acknowledge that there may not be room for everybody in the labour market and thus restrict drama tuition? This debate about equity overriding efficiency could not be continued without knowledge of the numbers of art schools and courses and of course students participating in drama tuition. In this particular case adequate numbers on schools, courses and students

involved in drama courses. The exact information and numbers on drama (and close related) courses turned out not to be available yet and this thesis has tried to fill that gap.

These numbers have shown growth, meaning more schools, courses, first year students and graduates over the last 11 years and they predict even more growth for 2008/2009. This growth in itself would not be an issue if there were enough job opportunities for graduated actors, not only right after graduation but also long term. The average number of productions per actor, per theatre season after graduation of 594 higher vocational education graduates is 1.56. This average did not change significantly with the yearly increase of experience gained after graduation. Also the total number of theatre productions produced per year in the Netherlands turned out to fairly constant around 2000 productions and for the whole performing art sector the same stability could be determined. This market stability indicates that job opportunities have not been increasing at the same rate as the number of graduated actors (including all educational levels, core drama and close related courses). This will result in a growing number of graduates not being able to fulfil their dream of earning a living from their drama jobs, at least not on stage, which is the primary objective of the graduates.

Besides higher vocational education schools there are private schools that sometimes claim to have the same level of education as the higher vocational education schools, they do also have famous and successful graduates. However, they are not accredited by the Dutch government, meaning that graduates from these courses are warned beforehand. It is their own decision to take their courses at private schools, since an unaccredited diploma may negatively impact their career opportunities.

It is more striking to see that the Dutch government approved of an increase in the number of drama courses that are provided through general vocational education. During the last four years the general vocational education schools obtained their permission to start drama courses while the prediction of the job opportunities for general vocational education actors was disappointing. From the beginning, the course profiles outlined a struggle to survive and to find sufficient work. Obviously, we need to wait and see what the numbers will show as in a few years, because at that time a cohort (including several years) of general vocational education graduates can be examined, at this time however the prognosis is not good. With the yearly numbers of productions, visitors and companies involved in the theatre sector being constant, there are some serious concerns about the job opportunities for the drama graduates at general vocational education level.

Changing this situation requires work to be done by all parties involved, especially for the schools and the Dutch government. The multiple linear regression for higher vocational education graduates shows that there are factors which can either positively or negatively influence one's career on stage. First of all, women have a lesser chance at a successful career than their male colleagues. Secondly and very important, one can increase one's

chances of success in your career by gaining as much experience as possible through participating in all kinds of professional productions before graduation. They provide future graduates with the stage skills (human capital) that will help them in their further careers. It is wise to check beforehand how many productions the school offers their students to participate in, because those productions can make a vital difference. Individuals who want to become actors are also advised to check on the number of people submitted per class.

Graduates from schools with fewer students (Toneelacademie Maastricht, ARTEz Arnhem and HKU Utrecht) generally perform better than the one with the large numbers per year (AHK Amsterdam). Learning in a smaller group provides for more personal attention, which will help to improve one's skills. This brings us back to the core question: Should we choose for a stricter screening procedure, which would result in only the best and most talented students to graduate, or allowing everybody with the dream and a little bit of talent a chance at success. In other words, do we choose efficiency or equity, and how can the chances at success for graduates in general be improved?

The numbers on schools, courses and students shows that currently the Dutch government has chosen equity. This means that they have chosen not only just a mediocre standard of quality of the graduates, but more importantly, it means handing graduates a diploma which is never going to provide them with the job they studied for. By allowing smaller numbers of students into classes, the schools enhance the chances of their graduates and prevent others from being disappointed. Private schools and especially general vocational education schools are advised to teach only in small classes. Currently students will have thirty or more classmates, while the successful higher vocational education schools limit their classes (after years of teaching experience) to 10 students. It is understandable that private schools want class sizes that are as large as possible since tuition is their primary source of income. The general vocational education schools (with government support) however, should follow the example of the best scoring higher vocational education schools and reduce their class sizes in order to create more chance of success for their graduates. Offering courses at all educational levels throughout the country in itself is not the problem. It becomes a problem however, when the schools earn money whilst consciously knowing that their students will not when they graduate. Responsibility has to be taken for this problem that lies ahead by providing aspiring acting students the right information on their chances of success. The schools (encouraged by the Dutch government) can contribute to more successful careers by minimizing their class-sizes and maximizing the number of school productions.

Human capital, gained through experience before graduation, does indeed make a difference. It is essential that, especially the schools and the Dutch government, make an effort to change the current situation into a more healthy education system by considering the reality of actor's job opportunities. If that happens, it will be possible for more graduated actors to get up from the couch and perform on stage!

Recommendations for further research

As with any research project this one had its limitations, but within those boundaries there are opportunities to be found for further research. Some of these limitations were due to time constraints, others simply because the right information was not yet available. Therefore, potential for further research can be found in extending the current research design.

Within this research project it was only possible to look at a small selection of variables related to the careers of graduates. Further research would be required to provide us with more information on the longitudinal careers of graduates. In this project an overview was made of all core and closely related courses at higher vocational education level, general vocational education level and at private schools. The research into the labour market of graduates, however, was only conducted for higher vocational education graduates of core drama courses.

For further research it is recommended to look at the careers of all other graduates as well. Schools would have to be more forthcoming with data on their students, because right now obtaining any numbers on students is challenging. In the future it would be very helpful if schools could provide researchers with information on their students, including birth dates and addresses. Therefore, the proper completion of alumni databases is very important. This would mean that not only adequate database research would become possible, but many other questions could be answered through questionnaires.

Currently, the theatre production database of the Dutch Theatre Institutes (TIN) is the only database sufficiently advanced to be helpful in this type of research. If databases on film and television would be improved to the same extent, a more complete overview of all disciplines that actors are working in could be achieved. With more knowledge on the length of productions and other job activities that graduated actors participate in, the profile of the ideal graduate as created from the influential variables could be further refined. If we could add information from the Dutch Bureau of Statistics (who really showed what they are capable of with the research 'Kunstenaars in Nederland' (Artists in the Netherlands, Jenje and Ter Haar, 2007)) to this research proposal, a complete picture could be obtained. Then the advice of Van Heusden (1999) who already suggested more cooperation between all parties (schools, government, CBS) in 1999 would finally be truly followed. With this project, I believe that at least the first step in this direction has been made.

Personal Reflections

For me this master thesis has been an interesting and especially instructive journey, of course with some obstacles on the way, but in the end I am very pleased with the result. When I started this research my first design more or less included what I actually have written plus the whole section of recommendations of further research. And as I started off, I soon realized that I had to limit my research in order to be able to finish it on time, but also because not everything I wanted to know was available. Therefore I do really hope that within a few years the extra information will be available and all databases will have improved to a level that most remaining questions can be answered.

For me this master thesis was the most challenging assignment of the whole master period and course so far, especially since this was my first real quantitative research with use of statistical calculations. And in completing this thesis I am very proud that I took that step, because it enriched all of what I already learned during the past 4 years. Therefore I would like to end with an old quote by Caesar ('De bello civili', 2,8):

Rerum omnium magister usus - In all things practice is the teacher

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Appendix I: Overview of all schools and courses

Per year, the number of students starting starting a course and finishing a course, divided among the two area's of drama/theatre-making and the closest related courses on musical/music-theatre/opera.

Name of school:	Location:	Course:	C/R ¹⁵	Length: (years)	fulltime/ Part time	Starting year ¹⁶
General Vocational Education						
DAPA (ID College)¹⁷	Zoetermeer	Artiest Musical	R	4	fulltime	03/'04
		Artiest Drama	C	4	fulltime	08/'09
		Artiest Entertainer	C	4	fulltime	08/'09
Frank Sanders Musical Akademie¹⁸	Amsterdam	Artiest Musical	R	4	fulltime	98/'99
Frank Sanders Musical Akademie¹⁹	Nijmegen	Artiest Musical	R	4	fulltime	06/'07
Mediacollege Amsterdam MA	Amsterdam	Filmacteur	C	4	fulltime	08/'09
ROC Albeda College²⁰	Rotterdam	Artiest Drama	C	4	fulltime	04/'05
ROC van Amsterdam	Amsterdam	Artiest Drama	C	4	fulltime	06/'07
ROC Arcus College	Heerlen	Artiest Drama	C	4	fulltime	07/'08
ROC Deltion College	Zwolle	Artiest Drama	C	3	fulltime	05/'06
		Artiest Musical	R	3	fulltime	05/'06
		Artiest basisjaar ²¹	C	1	fulltime	06/'07
ROC Eindhoven	Eindhoven	Artiest Drama	C	4	fulltime	06/'07
ROC Flevoland	Almere	Kunst en Cultuur ²²	C	1	fulltime	07/'08
		Artiest Musical	R	3	fulltime	08/'09
		Artiest Drama	C	3	fulltime	08/'09
ROC Friesland College	Leeuwarden	Artiest Drama	C	4	fulltime	06/'07
ROC Koning Willem I College	Den Bosch	Artiest Drama	C	2	fulltime	05/'06
ROC Midden Brabant	Tilburg	Artiest Drama	C	4	fulltime	04/'05

¹⁵ C: core (Drama/theatre-making) courses or R: related courses (musical/music-theatre/opera)

¹⁶ >'97/'98 means a course existed before college year 1997/1998, other years are the first college year the course has been offered

¹⁷ Started as NME (Nederlands Musical Ensemble) has merged with ID College.

¹⁸ Has been independent for quite some years, now part of ROC Amsterdam.

¹⁹ Part of ROC Nijmegen.

²⁰ Also Known as the MBO Acteurschool.

²¹ Existed only one year, has not been counted as a course

²² Has the basic qualifications of the first year of Artiest Drama.

ROC Nijmegen	Nijmegen	Artiest Cultureel Ondernemer	C	3	fulltime	05/'06
ROC Noorderpoort College	Groningen	Artiest Drama	C	4	fulltime	06/'07
ROC Rijn IJssel	Arnhem	Artiest Drama	C	4	fulltime	04/'05
Higher Vocational Education						
ARTEz²³	Arnhem	Acteur	C	4	fulltime	>'97'98
(ARTEz)		Muziektheater	R	4	fulltime	04/'05
AHK	Amsterdam	Acteur Toneel en Kleinkunst	C	4	fulltime	>'97'98
		Acteur Mime	C	4	fulltime	>'97'98
		Jazz en Musicaldans	R	4	fulltime	>'97'98
		Theaterzanger/performer	R	2 ²⁴	fulltime	08/'09
Codarts Muziektheaterakademie	Rotterdam	Muziektheater	R	4	fulltime	01/'02
Fontys Tilburg	Tilburg	Muziektheater	R	4	fulltime	>'97'98
		Musicaltheater (dans)	R	4	fulltime	>'97'98
Hanzehogeschool	Groningen	Musicaltheatre ²⁵	R	4	fulltime	04/'05
HKU	Utrecht	Acteur	C	4	fulltime	>'97'98
		(Docerend) Theatermaker	C	4	fulltime	>'97'98
InHolland	Alkmaar	Musicalperformer	R	4	fulltime	'97'98
Lucia Marthas	Amsterdam	Musicaltheatre	R	4	fulltime	>'97'98
De Nieuwe Opera Academie²⁶	D'Haag/A'dam	Opera/Muziekdrama	R	2	fulltime	>'97'98
Toneelacademie Maastricht	Maastricht	Acteur	C	4	fulltime	>'97'98
		Theatermaker	C	4	fulltime	99/'00
		Theatraal Performer	C	4	fulltime	99/'00
Private Schools						
De Acteerschool²⁷	Rotterdam	Acteur	C	4	parttime	08/'09
De Acteerstudio	Den Haag	Acteur	C	3	parttime	>'97'98
De Acteursschool²⁸	Amsterdam	Acteur	C	3	parttime	>'97'98
A-Thans²⁹	Amsterdam	Acteur	C	4	fulltime	>'97'98
A-Thans	Roermond	Acteur	C	4	fulltime	07/'08
Broadway Academy³⁰	Amsterdam	Musical Performer	R	3	fulltime	09/'10
		<i>Bach. theatre of arts in musical</i>	R	3	fulltime	09/'10

²³ Merger between Hogeschool Constantijn Huygens, AKI and HkA.

²⁴ Master Level

²⁵ Full course name: Musical theatre and show dance (also for Lucia Marthas' course Musical theatre)

²⁶ Part of Koninklijk Conservatorium Den Haag and Conservatorium Amsterdam, other academies of Music offer a specialization in opera which is part of the singing courses, but are not solely focused on opera.

²⁷ Only for non-western individuals

²⁸ Has been known as Het Collectief before

²⁹ Amsterdamse Theater Academie Nieuwe Stijl

³⁰ Mentioned here, but not used for in other figures or tables, because education will start in 2009/2010.

Drama en Beweging	Den Haag	Theateropleiding	C	3	fulltime	08/'09
Konings Theater Akademie	Den Bosch	Acteur	C	4	parttime	98/'99
Studio ST&M	Amsterdam	Acteur Kleinkunst	C	4	parttime	>'97'98
Theaterfabriek	Rotterdam	Theatermaker	C	3,5	parttime	>'97'98
Theaterkade	Amsterdam	Uitvoerend Theatermaker	C	4	parttime	02/'03
De Trap	Amsterdam	Acteur	C	3	parttime	>'97'98
Vocal and Dance Academy	Den Haag	Musical/Muziektheater	R	3	parttime	02/'03

Appendix II Historical overview, Showing the number of courses, schools, first year students and graduates per year

Important notion: the number of schools will appear to be more than the grant total of 38 in 2008/2009, but this is only because some schools offer courses both in the core segment (drama/theatre-making/mime) and the related segment (musical/music-theatre and opera, here named musical/music-theatre), which causes doubleures.

Year		MBO		HBO		Private	
		Core acting courses	Related courses	Core acting courses	Related courses	Core acting courses	Related courses
97/98	Nr course/school	-	-	(6 courses, 4 schools)	(6 courses, 4 schools)	(6 courses, 6 schools)	-
	Starters	0	0	50	48	118	0
	Graduates	0	0	53	27	35	0
98/99	Nr course/school	-	(1 course, 1 school)	(6 courses, 4 schools)	(6 courses, 4 schools)	(7 courses, 7 schools)	-
	Starters	0	10	41	50	120	0
	Graduates	0	0	49	30	35	0
99/00	Nr course/school	-	(1 course, 1 school)	(8 courses, 4 schools)	(6 courses, 4 schools)	(7 courses, 7 schools)	-
	Starters	0	9	66	52	116	0
	Graduates	0	0	39	30	36	0
00/01	Nr course/school	-	(1 course, 1 school)	(8 courses, 4 schools)	(6 courses, 4 schools)	(7 courses, 7 schools)	-
	Starters	0	10	58	56	129	0
	Graduates	0	0	51	34	35	0
01/02	Nr course/school	-	(1 course, 1 school)	(8 courses, 4 schools)	(7 courses, 5 schools)	(7 courses, 7 schools)	-
	Starters	0	9	62	71	126	0
	Graduates	0	3	39	35	37	0
02/03	Nr course/school	-	(1 course, 1 school)	(8 courses, 4 schools)	(7 courses, 5 schools)	(8 courses, 8 schools)	(1 course, 1 school)
	Starters	0	21	64	74	135	5

	Graduates	0	2	66	36	42	0
03/04	Nr course/ school	(1 course, 1 school)	(1 course, 1 school)	(8 courses, 4 schools)	(7 courses, 6 schools)	(8 courses, 8 schools)	(1 course, 1 school)
	Starters	0	46	67	81	139	5
	Graduates	0	3	58	39	47	0
04/05	Nr course/ school	(3 courses, 3 schools)	(2 courses, 2 schools)	(8 courses, 4 schools)	(9 courses, 8 schools)	(8 courses, 8 schools)	(1 course, 1 school)
	Starters	70	25	73	95	144	5
	Graduates	0	14	64	48	52	1
05/06	Nr course/ school	(6 courses, 6 schools)	(3 courses, 3 schools)	(8 courses, 4 schools)	(9 courses, 8 schools)	(8 courses, 8 schools)	(1 course, 1 school)
	Starters	114	32	58	97	142	5
	Graduates	0	6	65	47	54	3
06/07	Nr course/ school	(11 courses, 11 schools)	(4 courses, 4 schools)	(8 courses, 4 schools)	(9 courses, 8 schools)	(8 courses, 8 schools)	(1 course, 1 school)
	Starters	231	53	64	98	140	5
	Graduates	14	11	66	49	44	0
07/08	Nr course/ school	(12 courses, 12 schools)	(4 courses, 4 schools)	(8 courses, 4 schools)	(9 courses, 8 schools)	(9 courses, 9 schools)	(1 course, 1 school)
	Starters	255	54	62	107	155	5
	Graduates	65	9	66	83	48	2
08/09	Nr course/ school	(16 courses, 13 schools)	(5 courses, 5 schools)	(8 courses, 4 schools)	(10 courses, 8 schools)	(11 courses, 11 schools)	(1 course, 1 school)
	Starters	339	78	65	110	195	5

Appendix III Absolute and relative numbers on schools, courses, starters and graduates

Number of schools absolute and relative (in comparison with the first year 97/98)

Year	Total number		MBO		HBO		Private	
1997/1998	14	100.00%	0	0.00%	8	100.00%	6	100.00%
1998/1999	16	114.29%	1	100.00%	8	100.00%	7	116.67%
1999/2000	16	114.29%	1	100.00%	8	100.00%	7	116.67%
2000/2001	16	114.29%	1	100.00%	8	100.00%	7	116.67%
2001/2002	17	121.43%	1	100.00%	9	112.50%	7	116.67%
2002/2003	19	135.71%	1	100.00%	9	112.50%	9	150.00%
2003/2004	20	142.86%	2	200.00%	9	112.50%	9	150.00%
2004/2005	24	171.43%	5	500.00%	10	125.00%	9	150.00%
2005/2006	27	192.86%	8	800.00%	10	125.00%	9	150.00%
2006/2007	33	235.71%	14	1400.00%	10	125.00%	9	150.00%
2007/2008	35	250.00%	15	1500.00%	10	125.00%	10	166.67%
2008/2009	38	271.43%	16	1600.00%	10	125.00%	12	200.00%

Absolute and relative growth in number of courses (relative in comparison to year 97/98)

Year	Total number		MBO		HBO		Private	
1997/1998	18	100.00%	0	0.00%	12	100.00%	6	100.00%
1998/1999	20	111.11%	1	100.00%	12	100.00%	7	116.67%
1999/2000	22	122.22%	1	100.00%	14	116.67%	7	116.67%
2000/2001	22	122.22%	1	100.00%	14	116.67%	7	116.67%
2001/2002	23	127.78%	1	100.00%	15	125.00%	7	116.67%
2002/2003	25	138.89%	1	100.00%	15	125.00%	9	150.00%
2003/2004	26	144.44%	2	200.00%	15	125.00%	9	150.00%
2004/2005	31	172.22%	5	500.00%	17	141.67%	9	150.00%
2005/2006	35	194.44%	9	900.00%	17	141.67%	9	150.00%
2006/2007	40	227.78%	15	1500.00%	17	141.67%	9	150.00%
2007/2008	42	238.89%	16	1600.00%	17	141.67%	10	166.67%
2008/2009	51	283.33%	21	2100.00%	18	150.00%	12	200.00%

First year students per year absolute and relative (in comparison to first year 97/98)

Year	Total number		MBO		HBO		Private	
1997/1998	216	100.00%	0	0.00%	98	100.00%	118	100.00%
1998/1999	221	102.31%	10	100.00%	91	92.86%	120	101.69%
1999/2000	243	112.50%	9	90.00%	118	120.41%	116	98.31%
2000/2001	253	117.13%	10	100.00%	114	116.33%	129	109.32%
2001/2002	268	124.07%	9	90.00%	133	135.71%	126	106.78%
2002/2003	299	138.43%	21	210.00%	138	140.82%	140	118.64%
2003/2004	338	156.48%	46	460.00%	148	151.02%	144	122.03%
2004/2005	422	195.37%	105	1050.00%	168	171.43%	149	126.27%
2005/2006	448	207.41%	146	1460.00%	155	158.16%	147	124.58%
2006/2007	591	273.61%	284	2840.00%	162	165.31%	145	122.88%
2007/2008	638	295.37%	309	3090.00%	169	172.45%	160	135.59%
2008/2009	792	366.67%	417	4170.00%	175	178.57%	200	169.49%

2008/2009 is an estimation based on the forgone years and new courses that will begin.

Graduates per year absolute and relative (in comparison to the first year 97/98)

Year	Total number		MBO		HBO		Private	
1997/1998	115	100.00%	0	0.00%	80	100.00%	35	100.00%
1998/1999	114	99.13%	0	0.00%	79	98.75%	35	100.00%
1999/2000	105	91.30%	0	0.00%	69	86.25%	36	102.86%
2000/2001	125	108.70%	0	0.00%	85	106.25%	35	100.00%
2001/2002	114	99.13%	3	100.00%	74	92.50%	37	105.71%
2002/2003	146	126.96%	2	66.67%	102	127.50%	42	120.00%
2003/2004	147	127.83%	3	100.00%	97	121.25%	47	134.29%
2004/2005	179	155.65%	14	466.67%	112	140.00%	53	151.43%
2005/2006	165	143.48%	6	200.00%	112	140.00%	47	134.29%
2006/2007	184	160.00%	25	833.33%	115	143.75%	44	125.71%
2007/2008	273	237.39%	74	2466.67%	149	186.25%	50	142.86%

2007/2008 is based on numbers that were already available and for those who were not on forgone years.

Appendix IV Complete Statistical Output

Descriptive statistics

Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Average number of productions per season after graduation	594	99.3%	4	.7%	598	100.0%

One-Sample Test

	Test Value = 3					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Average number of productions per season after graduation	-32,026	593	,000	-1,43573	-1,5238	-1,3477

Descriptives

			Statistic	Std. Error
Average number of productions per season after graduation	Mean		1.5643	.04483
	95% Confidence Interval for Mean	Lower Bound	1.4762	
		Upper Bound	1.6523	
		5% Trimmed Mean	1.5133	
	Median	1.4545		
	Variance	1.194		
	Std. Deviation	1.09261		
	Minimum	.00		
	Maximum	7.50		
	Range	7.50		
	Interquartile Range	1.67		
	Skewness	.719	.100	
	Kurtosis	1.260	.200	

Variable Sex

Group Statistics

	Sex	N	Mean	Std. Deviation	Std. Error Mean
Average number of productions per season after graduation	male	268	1,8011	1,15163	,07035
	female	326	1,3696	1,00220	,05551

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Upper	Lower
Average number of productions per season after graduation	Equal variances assumed	6,067	,014	4,881	592	,000	,43148	,08841	,25785	,60511
	Equal variances not assumed			4,815	533,173	,000	,43148	,08961	,25545	,60751

Variable School

Descriptives

Average amount of productions per season after graduation

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean	
					Lower Bound	Upper Bound
AHK Amsterdam	264	1.3669	.99430	.06120	1.2464	1.4874
ARTEz Arnhem	88	1.8000	.92152	.09823	1.6048	1.9953
HKU Utrecht	109	1.4787	1.19816	.11476	1.2512	1.7061
Toneelacademie Maastricht	133	1.8701	1.20157	.10419	1.6640	2.0762
Total	594	1.5643	1.09261	.04483	1.4762	1.6523

Descriptives

Average amount of productions per season after graduation

	Minimum	Maximum
AHK Amsterdam	.00	4.00
ARTEz Arnhem	.13	4.00
HKU Utrecht	.00	7.50
Toneelacademie Maastricht	.00	5.00
Total	.00	7.50

Test of Homogeneity of Variances

Average amount of productions per season after graduation

Levene Statistic	df1	df2	Sig.
2.605	3	590	.051

ANOVA

Average amount of productions per season after graduation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	28.412	3	9.471	8.223	.000
Within Groups	679.514	590	1.152		
Total	707.925	593			

Multiple Comparisons

Dependent Variable: Average amount of productions per season after graduation
Tukey HSD

(I) School	(J) School	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
AHK Amsterdam	ARTEz Arnhem	-.43306*	.13210	.006	-.7734	-.0927
	HKU Utrecht	-.11172	.12218	.797	-.4265	.2031
	Toneelacademie Maastricht	-.50319*	.11411	.000	-.7972	-.2092
ARTEz Arnhem	AHK Amsterdam	.43306*	.13210	.006	.0927	.7734
	HKU Utrecht	.32134	.15380	.158	-.0749	.7176
	Toneelacademie Maastricht	-.07013	.14747	.964	-.4501	.3098
HKU Utrecht	AHK Amsterdam	.11172	.12218	.797	-.2031	.4265
	ARTEz Arnhem	-.32134	.15380	.158	-.7176	.0749
	Toneelacademie Maastricht	-.39148*	.13866	.025	-.7487	-.0342
Toneelacademie Maastricht	AHK Amsterdam	.50319*	.11411	.000	.2092	.7972
	ARTEz Arnhem	.07013	.14747	.964	-.3098	.4501
	HKU Utrecht	.39148*	.13866	.025	.0342	.7487

*. The mean difference is significant at the .05 level.

Homogeneous Subsets

Average amount of productions per season after graduation

Tukey HSD^{a,b}

School	N	Subset for alpha = .05		
		1	2	3
AHK Amsterdam	264	1.3669		
HKU Utrecht	109	1.4787	1.4787	
ARTEz Arnhem	88		1.8000	1.8000
Toneelacademie Maastricht	133			1.8701
Sig.		.843	.083	.955

Means for groups in homogeneous subsets are displayed.

a. Uses Harmonic Mean Sample Size = 125.610.

b. The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Report

Average number of productions per season after graduation

School	Mean	N	Std. Deviation
AHK Amsterdam	1,3669	264	,99430
ARTEz Arnhem	1,8000	88	,92152
HKU Utrecht	1,4787	109	1,19816
Toneelacademie Maastricht	1,8701	133	1,20157
Total	1,5643	594	1,09261

School productions & Other productions before graduation

Report

School productions

School	Mean	N	Std. Deviation
AHK Amsterdam	2,35	264	1,601
ARTEz Arnhem	3,43	88	1,773
HKU Utrecht	2,49	109	1,642
Toneelacademie Maastricht	4,05	133	2,220
Total	2,92	594	1,922

Productions before graduation

School	Mean	N	Std. Deviation
AHK Amsterdam	2,39	264	2,094
ARTEz Arnhem	3,28	88	2,626
HKU Utrecht	1,31	109	1,457
Toneelacademie Maastricht	1,93	133	2,203
Total	2,22	594	2,185

Course

ANOVA

Average number of productions per season after graduation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	2,188	3	,729	,610	,609
Within Groups	705,737	590	1,196		
Total	707,925	593			

Multiple Comparisons

Dependent Variable: Average number of productions per season after graduation

Tukey HSD

(I) Course	(J) Course	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Upper Bound	Lower Bound
Actor (also cabaret)	Actor mime	,14734	,13448	,692	-,1991	,4938
	Theatre maker	,12961	,14354	,803	-,2402	,4994
	Theatre performer	,10670	,29697	,984	-,6584	,8718
Actor mime	Actor (also cabaret)	-,14734	,13448	,692	-,4938	,1991
	Theatre maker	-,01773	,18218	1,000	-,4871	,4516
	Theatre performer	-,04063	,31745	,999	-,8585	,7772
Theatre maker	Actor (also cabaret)	-,12961	,14354	,803	-,4994	,2402
	Actor mime	,01773	,18218	1,000	-,4516	,4871
	Theatre performer	-,02290	,32139	1,000	-,8509	,8051
Theatre performer	Actor (also cabaret)	-,10670	,29697	,984	-,8718	,6584
	Actor mime	,04063	,31745	,999	-,7772	,8585
	Theatre maker	,02290	,32139	1,000	-,8051	,8509

Average number of productions per season after graduation

Tukey HSD

	N	Subset for alpha = .05
Course	1	1
Actor mime	78	1,4534
Theatre maker	67	1,4711
Theatre performer	14	1,4940
Actor (also cabaret)	435	1,6008
Sig.		,933

Means for groups in homogeneous subsets are displayed.

a Uses Harmonic Mean Sample Size = 39,419.

b The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Report

Average number of productions per season after graduation

Course	Mean	N	Std. Deviation
Actor (also cabaret)	1,6008	435	1,06520
Actor mime	1,4534	78	1,06289
Theatre maker	1,4711	67	1,25982
Theatre performer	1,4940	14	1,28787
Total	1,5643	594	1,09261

Variable Year of graduation (experience after graduation)

Descriptives

Average number of productions per season after graduation

	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
1997	51	1,3583	,93798	,13134	1,0945	1,6221	,00	3,27
1998	51	1,2824	,93074	,13033	1,0206	1,5441	,00	3,30
1999	49	1,3333	,99846	,14264	1,0465	1,6201	,00	3,56
2000	39	1,4840	,93637	,14994	1,1804	1,7875	,00	3,00
2001	50	1,6086	,87103	,12318	1,3610	1,8561	,00	3,71
2002	38	2,0175	1,05963	,17189	1,6693	2,3658	,00	4,17
2003	65	1,4800	1,02335	,12693	1,2264	1,7336	,00	5,00
2004	58	1,5431	1,07518	,14118	1,2604	1,8258	,00	3,75
2005	63	1,5238	1,02603	,12927	1,2654	1,7822	,00	4,33
2006	64	1,9922	1,47598	,18450	1,6235	2,3609	,00	7,50
2007	66	1,5909	1,21500	,14956	1,2922	1,8896	,00	4,00
Total	594	1,5643	1,09261	,04483	1,4762	1,6523	,00	7,50

ANOVA

Average number of productions per season after graduation

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	29,344	10	2,934	2,521	,006
Within Groups	678,581	583	1,164		
Total	707,925	593			

Multiple Comparisons

Dependent Variable: Average number of productions per season after graduation

Tukey HSD

(I) Year	(J) Year	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Upper Bound	Lower Bound
1997	1998	,07594	,21365	1,000	-,6145	,7663
	1999	,02496	,21582	1,000	-,6725	,7224
	2000	-,12569	,22949	1,000	-,8673	,6159
	2001	-,25028	,21471	,986	-,9441	,4436
	2002	-,65926	,23120	,142	-1,4064	,0879
	2003	-,12171	,20182	1,000	-,7739	,5305
	2004	-,18481	,20710	,998	-,8541	,4844
	2005	-,16552	,20322	,999	-,8222	,4912
	2006	-,63390	,20251	,067	-1,2883	,0205
	2007	-,23262	,20114	,987	-,8826	,4174
1998	1997	-,07594	,21365	1,000	-,7663	,6145
	1999	-,05098	,21582	1,000	-,7484	,6464
	2000	-,20162	,22949	,999	-,9432	,5400
	2001	-,32622	,21471	,913	-1,0201	,3676
	2002	-,73519	,23120	,058	-1,4823	,0119
	2003	-,19765	,20182	,996	-,8498	,4545
	2004	-,26075	,20710	,975	-,9300	,4085
	2005	-,24146	,20322	,984	-,8982	,4153
	2006	-,70983(*)	,20251	,021	-1,3642	-,0554
	2007	-,30856	,20114	,908	-,9586	,3414
1999	1997	-,02496	,21582	1,000	-,7224	,6725
	1998	,05098	,21582	1,000	-,6464	,7484
	2000	-,15064	,23151	1,000	-,8988	,5975
	2001	-,27524	,21687	,974	-,9761	,4256
	2002	-,68421	,23320	,115	-1,4378	,0694
	2003	-,14667	,20411	1,000	-,8063	,5129
	2004	-,20977	,20934	,996	-,8863	,4667
	2005	-,19048	,20550	,998	-,8546	,4736
	2006	-,65885	,20479	,052	-1,3207	,0030
	2007	-,25758	,20344	,974	-,9150	,3999
2000	1997	,12569	,22949	1,000	-,6159	,8673
	1998	,20162	,22949	,999	-,5400	,9432
	1999	,15064	,23151	1,000	-,5975	,8988
	2001	-,12460	,23049	1,000	-,8694	,6202
	2002	-,53357	,24592	,527	-1,3283	,2611

	2003	,00397	,21852	1,000	-,7022	,7101
	2004	-,05913	,22341	1,000	-,7811	,6628
	2005	-,03984	,21982	1,000	-,7502	,6705
	2006	-,50821	,21916	,422	-1,2164	,2000
	2007	-,10693	,21790	1,000	-,8111	,5972
2001	1997	,25028	,21471	,986	-,4436	,9441
	1998	,32622	,21471	,913	-,3676	1,0201
	1999	,27524	,21687	,974	-,4256	,9761
	2000	,12460	,23049	1,000	-,6202	,8694
	2002	-,40897	,23218	,802	-1,1593	,3413
	2003	,12857	,20294	1,000	-,5273	,7844
	2004	,06547	,20820	1,000	-,6073	,7383
	2005	,08476	,20434	1,000	-,5756	,7451
	2006	-,38362	,20363	,728	-1,0417	,2744
	2007	,01766	,20227	1,000	-,6360	,6713
2002	1997	,65926	,23120	,142	-,0879	1,4064
	1998	,73519	,23120	,058	-,0119	1,4823
	1999	,68421	,23320	,115	-,0694	1,4378
	2000	,53357	,24592	,527	-,2611	1,3283
	2001	,40897	,23218	,802	-,3413	1,1593
	2003	,53754	,22031	,343	-,1744	1,2495
	2004	,47444	,22516	,573	-,2532	1,2021
	2005	,49373	,22160	,486	-,2224	1,2098
	2006	,02536	,22095	1,000	-,6886	,7394
	2007	,42663	,21969	,689	-,2833	1,1366
2003	1997	,12171	,20182	1,000	-,5305	,7739
	1998	,19765	,20182	,996	-,4545	,8498
	1999	,14667	,20411	1,000	-,5129	,8063
	2000	-,00397	,21852	1,000	-,7101	,7022
	2001	-,12857	,20294	1,000	-,7844	,5273
	2002	-,53754	,22031	,343	-1,2495	,1744
	2004	-,06310	,19487	1,000	-,6928	,5666
	2005	-,04381	,19074	1,000	-,6602	,5726
	2006	-,51219	,18998	,204	-1,1261	,1018
	2007	-,11091	,18853	1,000	-,7201	,4983
2004	1997	,18481	,20710	,998	-,4844	,8541
	1998	,26075	,20710	,975	-,4085	,9300
	1999	,20977	,20934	,996	-,4667	,8863
	2000	,05913	,22341	1,000	-,6628	,7811
	2001	-,06547	,20820	1,000	-,7383	,6073
	2002	-,47444	,22516	,573	-1,2021	,2532
	2003	,06310	,19487	1,000	-,5666	,6928
	2005	,01929	,19632	1,000	-,6151	,6537
	2006	-,44908	,19559	,438	-1,0811	,1830
	2007	-,04781	,19417	1,000	-,6753	,5797
2005	1997	,16552	,20322	,999	-,4912	,8222
	1998	,24146	,20322	,984	-,4153	,8982
	1999	,19048	,20550	,998	-,4736	,8546
	2000	,03984	,21982	1,000	-,6705	,7502
	2001	-,08476	,20434	1,000	-,7451	,5756
	2002	-,49373	,22160	,486	-1,2098	,2224

	2003	,04381	,19074	1,000	-,5726	,6602
	2004	-,01929	,19632	1,000	-,6537	,6151
	2006	-,46838	,19147	,339	-1,0871	,1504
	2007	-,06710	,19003	1,000	-,6812	,5470
2006	1997	,63390	,20251	,067	-,0205	1,2883
	1998	,70983(*)	,20251	,021	,0554	1,3642
	1999	,65885	,20479	,052	-,0030	1,3207
	2000	,50821	,21916	,422	-,2000	1,2164
	2001	,38362	,20363	,728	-,2744	1,0417
	2002	-,02536	,22095	1,000	-,7394	,6886
	2003	,51219	,18998	,204	-,1018	1,1261
	2004	,44908	,19559	,438	-,1830	1,0811
	2005	,46838	,19147	,339	-,1504	1,0871
	2007	,40128	,18927	,563	-,2104	1,0129
2007	1997	,23262	,20114	,987	-,4174	,8826
	1998	,30856	,20114	,908	-,3414	,9586
	1999	,25758	,20344	,974	-,3999	,9150
	2000	,10693	,21790	1,000	-,5972	,8111
	2001	-,01766	,20227	1,000	-,6713	,6360
	2002	-,42663	,21969	,689	-1,1366	,2833
	2003	,11091	,18853	1,000	-,4983	,7201
	2004	,04781	,19417	1,000	-,5797	,6753
	2005	,06710	,19003	1,000	-,5470	,6812
	2006	-,40128	,18927	,563	-1,0129	,2104

* The mean difference is significant at the .05 level.

Average number of productions per season after graduation

Tukey HSD

Year	N	Subset for alpha = .05		
		1	2	3
1998	51	1,2824		
1999	49	1,3333	1,3333	
1997	51	1,3583	1,3583	1,3583
2003	65	1,4800	1,4800	1,4800
2000	39	1,4840	1,4840	1,4840
2005	63	1,5238	1,5238	1,5238
2004	58	1,5431	1,5431	1,5431
2007	66	1,5909	1,5909	1,5909
2001	50	1,6086	1,6086	1,6086
2006	64		1,9922	1,9922
2002	38			2,0175
Sig.		,904	,070	,069

Means for groups in homogeneous subsets are displayed.

a Uses Harmonic Mean Sample Size = 52,168.

b The group sizes are unequal. The harmonic mean of the group sizes is used. Type I error levels are not guaranteed.

Report

Average number of productions per season after graduation

Year	Mean	N	Std. Deviation
1997	1,3583	51	,93798
1998	1,2824	51	,93074
1999	1,3333	49	,99846
2000	1,4840	39	,93637
2001	1,6086	50	,87103
2002	2,0175	38	1,05963
2003	1,4800	65	1,02335
2004	1,5431	58	1,07518
2005	1,5238	63	1,02603
2006	1,9922	64	1,47598
2007	1,5909	66	1,21500
Total	1,5643	594	1,09261

Multiple Linear Regression (including productions before graduation other than school productions)

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.413(a)	.171	.156	1.00356

a Predictors: (Constant), experience, Sex, Arnhem, Th_perf, Mime, prodbeforegrad, Th_maker, schoolproductions, Utrecht, Maastricht

ANOVA(b)

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	120.763	10	12.076	11.991	.000(a)
	Residual	587.162	583	1.007		
	Total	707.925	593			

a Predictors: (Constant), experience, Sex, Arnhem, Th_perf, Mime, prodbeforegrad, Th_maker, schoolproductions, Utrecht, Maastricht

b Dependent Variable: Average number of productions per season after graduation

Coefficients(a)

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	1.354	.556		2.433	.015	.261	2.447
	schoolproductions	.116	.024	.203	4.769	.000	.068	.163
	prodbeforegrad	.103	.020	.206	5.106	.000	.063	.143
	Arnhem	.234	.134	.076	1.754	.080	-.028	.496
	Utrecht	.344	.131	.122	2.620	.009	.086	.601
	Maastricht	.549	.128	.210	4.279	.000	.297	.801
	Mime	.160	.136	.050	1.180	.238	-.106	.426

Th_maker	-.414	.149	-.120	2.774	.006	-.707	-.121
Th_perf	-.791	.293	-.110	2.702	.007	-1.365	-.216
Sex	-.331	.085	-.151	3.903	.000	-.498	-.165
experience	-.018	.014	-.053	1.312	.190	-.045	.009

a Dependent Variable: Average number of productions per season after graduation

Multiple Linear Regression (excluding productions before graduation (non school related))

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.365(a)	.133	.120	1.02488

a Predictors: (Constant), experience, Sex, Arnhem, Th_perf, Mime, Th_maker, schoolproductions, Utrecht, Maastricht

ANOVA(b)

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	94.504	9	10.500	9.997	.000(a)
	Residual	613.421	584	1.050		
	Total	707.925	593			

a Predictors: (Constant), experience, Sex, Arnhem, Th_perf, Mime, Th_maker, schoolproductions, Utrecht, Maastricht

b Dependent Variable: Average number of productions per season after graduation

Coefficients(a)

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.	95% Confidence Interval for B	
		B	Std. Error	Beta			Lower Bound	Upper Bound
1	(Constant)	1.961	.555		3.532	.000	.870	3.051
	schoolproductions	.110	.025	.193	4.439	.000	.061	.158
	Arnhem	.326	.135	.106	2.414	.016	.061	.591
	Utrecht	.242	.132	.086	1.828	.068	-.018	.502
	Maastricht	.516	.131	.197	3.940	.000	.259	.773
	Mime	.164	.138	.051	1.188	.235	-.108	.436
	Th_maker	-.469	.152	-.136	3.089	.002	-.768	-.171
	Th_perf	-.855	.299	-.119	2.862	.004	-1.441	-.268
	Sex	-.408	.085	-.186	4.784	.000	-.576	-.241
	experience	-.029	.014	-.087	2.123	.034	-.057	-.002

a Dependent Variable: Average number of productions per season after graduation