

THE NEXT STEP—CAREER TRANSITIONING FOR PROFESSIONAL
BALLET DANCERS

by

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PROJECT ABSTRACT

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Title: The Next Step—Career Transitioning for Professional Ballet Dancers

This research project examines the resources and support services available to professional ballet dancers on the West Coast of the United States who are interested in transitioning into other fields after their performing careers are over. It covers who provides these resources, whether it is the ballet company the dancer is employed by or by a third-party organization. It will consider whether the size of the ballet company has any influence on its ability to support dancers looking into this transition. After surveying the landscape for this topic, recommendations will be made to help improve dancers' access to and knowledge of these resources.

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Mistress at Eugene Ballet Company who helped schedule a time for me to visit the dancers in class to tell them about my survey.

Lastly, I need to acknowledge my husband Jeff who put up with being ignored for many nights and weekends, yet still encouraged and supported me.

Key Definitions

Dancer: a professional ballet dancer.

Resources or support services: resources or support services that are designed in purpose specifically to help dancers navigate a career transition from performer to another field.

Third-party organizations: organizations that are not a ballet company that provide above-said resources or support services to dancers. “Third-party” references that the organization is an addition to the relationship between dancer and ballet company.

Keywords and Phrases

- Dancer
- Ballet
- Career Transition
- Resources
- Support Services
- College Degree Programs

For Jane Vann-Bryan, without whom my journey in dance would never have started, and for my Grandma, who dreamed of going to college.

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Introduction and Background

Ballet dancers are highly trained individuals. They train intensely for the majority of their lives in hopes of attaining a performing career that will most likely be grueling and short. Once their performing career is over, most dancers will pursue a career in teaching dance, choreography, or another physical field such as Pilates, yoga, or physical therapy (McClain, 2006). However, there are dancers that wish to pursue a more unrelated, perhaps administrative career, whether by personal choice or by a consequence of their performing career such as an injury. What happens to the skills these dancers have acquired from their performing career? These are valuable skills such as being self-motivated, working well independently as well as with a partner or a group, clear communication, problem-solving, time management, etc., yet some of these individuals do not even possess a high school diploma. In order to successfully transition to an administrative career, these dancers will need professional support and resources available to them. The problem is that these resources and support services may not be as accessible to the dancers who need them, and therefore are under-utilized.

In addition to the academic challenges they may face, there are also many psychological issues they may encounter in transitioning from a career on stage to one off the stage. Despite the impact this transition can have on dancers, there seems to be little support for them and little research done on this topic based on reviewing the literature.

While existing professional support seems to be limited, a review of professional literature reveals the field is growing and the concern of dancers transitioning is being addressed. Several articles focused on college program initiatives and how these can be tailored specifically to dancers, such as *College Programs for Professional Ballet Dancers: The Impact on Career Transitions* (Hamilton, Bristow, & Byars, 2002), *Reflections on a Degree Initiative: The UK's Birmingham Royal Ballet dancers enter the University of Birmingham* (Benn, 2003), *Access and Innovation: A Degree Program for Professional Dancers in Transition* (Lamoreaux & Taylor, 2008), and *Integration of a Professional Dancer into College* (Pulinkala, 2011). This is encouraging because the transition from performer to academia may be disorienting and unfamiliar, but it can be important for successful careers after performing.

Two articles focus on the mental and emotional effects this transition can have on dancers. Alan J. Pickman's article *Career Transitions for Dancers: A Counselor's Perspective*, while written in 1987, is refreshing because the recognition of the transition by a psychological professional validates the fact that this can be a tumultuous obstacle for dancers. *A Psycho-educational Model to Enhance the Self-development and Mental Health of Classical Dancers* (van Staden, Myburgh, & Poggenpoel, 2009) focuses on the importance of dancers to be well-rounded individuals for their psychological health, which will also benefit the dancer greatly as they change their careers.

Conceptual Framework

Topical Literature Review

Upon initial review of the existing literature for this topic, three major themes can be identified. The first is by far the most prominent theme within the literature, the realities of the transition that dancers face, or the experiential theme. This theme highlights many of the challenges these individuals may face, both practically and emotionally or psychologically. It also includes many of the positive and rewarding aspects of successfully navigating this transition, as demonstrated in Nancy Upper's book *Ballet Dancers in Career Transition: Sixteen Success Stories* (2004).

The second theme is that of degree programs for professional dancers. Several degree initiatives have been written about and examined, such as the Royal Ballet's degree initiative where professional dancers entered into the University of Birmingham (Benn, 2003). From this theme, it can be inferred that a college education is of value in the dance world, especially once the performing career is over.

Lastly, in the literature reviewed so far there is the theme of emotional and psychological health in professional dancers who are making or have made this transition. There is substantially less information on this topic—only two articles so far have been discovered (Pickman, 1987) (van Staden et al., 2009). This represents a prominent gap in the literature and would warrant further research in order to provide a more thorough picture of the career transition as a whole.

There is another gap in the literature in that no specific attention is given to the ballet companies by which these dancers are employed and the support the companies

offer to their dancers interested in making a career transition. Just as a bank teller may look to their employer for assistance in where to take classes in finance, ballet dancers may look to their companies for assistance in furthering their education as well. It may seem counter-intuitive for a company to support an employee in the employee's efforts to leave and work in another area, but a professional ballet career is extremely limited in time in comparison to other careers. The body only lasts so long, even when taken care of immaculately. Professional ballet dancers are lucky to dance into their thirties due to the wear and tear they inflict on their bodies. Because of the short and intense performing career, many dancers may face burnout or a serious debilitating injury. Whatever the reason for exiting a performing career, there is always an ever-plentiful younger generation of dancers ready to step onstage, attributing current dancers with some level of expendability.

Organizations in other fields offer support to their employees in furthering their educations so long as their educations will in turn benefit the company. For example, the local community credit union SELCO offers tuition assistance for its employees who are pursuing a degree in financial management. For the reasons stated above, this model does not seem that it would suit ballet companies very well in terms of their dancing employees. On the other hand, transitioning dancers may be interested in going into an area such as arts management and working with ballet companies in areas such as administration, marketing, or development. While they may not end up working for the same company for which they danced, their work could still benefit that company by progressing the field and increasing the demand for professional ballet.

Theoretical Framework

From these themes, several important support structures become apparent. The first two relationships originate from the dancer. The relationship between a dancer and their employing company is the most immediate. With a pending career transition, this relationship may change slightly from simply an employer-employee relationship, to one possibly more of mentor and supporter. Ballet companies may be rich with individuals who have gone through this transition themselves. These individuals would be able to provide extensive practical knowledge to dancers looking to do the same.

There is also the relationship between the dancer and any organization that is not a ballet company that offers support and resources to dancers in a career transition. This organization may be anything from a community-based organization to a resource center or to an educational institution. From here on, in this study these organizations shall be referred to as *third-party organizations*. The existence of this relationship is vital for a dancer to experience a successful career transition. Without the support and resources offered by third-party organizations, a dancer may be left on their own possibly lacking skills and knowledge of the working and academic world.

To complete the triangle and therefore make the process of career transitioning more fluid, there should be a third relationship. This relationship should exist between the ballet companies and the third-party organizations. These two entities should be aware of one another at the very least and what is offered by both in terms of resources and support services so that informed references can be made to dancers who seek them. It would much more beneficial to all three parties if ballet companies and third-party

organizations developed some sort of working relationship, offering services such as seminars, workshops, and orientations to all dancers, making them aware of the resources available years before dancers come to the conclusion that they wish to change careers. This would also help to inform the dancer about making such a transition.

As stated above, there seems to be a gap in the literature about both the psychological and emotional welfare of dancers in career transition and the role that ballet companies play in the process. Both of these areas will require further literature review, if it exists to describe the importance of these two issues. The findings of ongoing literature will hopefully contribute to the final document by illustrating that there is a lack of support for professional ballet dancers who wish to change careers and by calling for a stronger support system for these dancers.

Research Methodology

Purpose Statement

The purpose of this study is to do an environmental scan on the topic of resources for career transitioning available to professional ballet dancers. Resources and support services may be courses in preparing a resume, classes offered to complete a G.E.D., assistance in preparing a college application, internship programs where work skills can be developed, or counseling services to help deal with the psychological stress dancers may experience. This study will take note of what types of resources and support services are available to these dancers through their employing ballet companies and third-party organizations. Another objective is to determine how aware of existing resources and

support services dancers are. From those findings, the study will postulate on ways to improve the process in terms of ease and accessibility for the dancers.

Methodological Paradigm

This study will be done based on the methodological paradigm of interpretivism (Creswell, 2014) so that that the challenges that accompany career transitioning for dancers will be brought into focus. This study will be conducted from three points of view: the dancers, the ballet companies, and the third-party organizations. Doing so will provide a more accurate perspective of existing resources and support services, as well as their providers. By demonstrating through literature review and other research components that this process can be very daunting and extremely disorienting for these dancers, this study will then warrant that more should be done by involved parties such as ballet companies and third-party organizations to offer support and resources to dancers. The interpretivist paradigm will possibly influence the research by illustrating a scene where demand for more support is constantly present (Creswell, 2014).

Role of the Researcher

Conducting the research from the interpretivist paradigm may allow some of my own personal and professional biases to come through. I danced professionally with a modern dance company. I also have twenty-one years of ballet training and hold a Bachelor of Fine Arts in Dance from California State University, Long Beach. I have no existing relationship with Oregon Ballet Theatre or San Francisco Ballet other than audience member. However, since January of 2013 I have been sitting on the board for the Eugene Ballet Company as their student representative. The nature of my involvement in their

activities has been one of marketing and promotion of their shows as well as their annual fundraiser. I tend to take the open adult ballet classes at Ballet Fantastique, but have no participation in the company whatsoever.

While I never danced with a professional ballet company, I understand the demands of a professional ballet career through my extensive training in ballet. I know the physical and mental strain it inflicts on the dancer and how a professional life outside of the studio or off the stage can seem foreign and unfamiliar. It is my bias that making the career transition from dancer to administrator for example can prove to be very difficult and unsatisfying for a performer. It is also my bias that sufficient support for dancers in this area does not exist for most of them to make a successful transition.

Research Questions

Before an argument for more support for dancers can be made, first it must be known what support currently exists. The main research question of this study is: What types of support services and resources exist for professional ballet dancers who are looking into or going through a career transition? Sub-questions consist of the following: Who provides these services and resources? Is there any working relationship between ballet companies and third-party organizations? Are dancers aware of these services and resources?

Definitions

There are a few key terms that need to be defined for clarification of the study. The first term is “dancer”. In this study, the term dancer refers to a professional ballet dancer.

“Career transition” refers to a dancer’s transition from a performing career to another career that is not performance-oriented. “Third-party organizations” refers to any organization that is not a ballet company that offers resources and support services to dancers going through a career transition.

Delimitations

The delimitations of the study are based mostly on the size of the ballet company and the geographical location of the company. This study focuses on three different companies of different sizes as way to illustrate if there is any variance of support offered to dancers with the company size. Ballet Fantastique (BFan) is a small company that is just starting out. The Eugene Ballet Company (EBC) is a small regional company based in Eugene, Oregon. Oregon Ballet Theatre (OBT) is a mid-sized company based out of Portland, Oregon. While the number of dancers in EBC and OBT is very similar, OBT is based in a much larger city and therefore has more of a funding base. San Francisco Ballet (SFB) is a very large and established company that is known internationally. All three companies are located on the west coast of the United States and so this limits the geographical area under the scope of this study. It should be noted that this does not include a scope of the full west coast, as the state of Washington and also southern California are excluded.

This study is also delimited to the dance genre of ballet. Other genres of dance have been left out because the training required for a performing career in them is not as unique or extensive as that of ballet training. No other genre of dance is as hard on the body and therefore potentially more debilitating to its artists.

Limitations

Because this study only focuses on a few organizations, its ability to generalize the findings to ballet companies across the nation is limited. The study does not cover any part of the east coast of the United States where ballet companies are prevalent. The city that a ballet company is based in may also have a large influence over its ability to provide resources to its dancers. As the structure and compilation of base cities for ballet companies is not examined, this presents another limitation of the study.

Benefits of the Study

This study hopefully will increase the awareness dancers have of the resources available to them if they wish to change careers. It will also alert ballet companies and third-party organizations to each other and inspire them to create partnerships or working relationships with each other. This will help to increase the dancers' awareness as well and make existing resources and service more accessible. If a lack of resources and services exists, this study will possibly inspire the creation of a resource or service to fill that void. Overall, the study will advocate for the continued and increased support of dancers contemplating or experiencing a career transition.

Research Design

Research Approach

What types of resources and/or support services exist for dancers who are looking at a career transition from performing? If ballet companies do not offer any, then who does? In order to answer these questions, this study will seek out individuals who work at and

operate the ballet companies and third-party organizations. These individuals will be able to provide information on what types of resources they offer, if any, and elaborate on how these resources are managed, maintained, and operated

Strategy of Inquiry

Possible website and document analysis will be completed on these organizations such as “Career Transitions for Dancers” (Career Transition For Dancers, n.d.) in order to discover what programs and support they offer to dancers. If the website does not provide sufficient information on available resources, then an interview will be requested with a manager from the organization for more clarification. If sufficient information is provided via the website, an interview with a manager may still be requested in order to gain more knowledge on the depths of their programs.

Through completing these two steps, a solid inventory of resources and support services for dancers should be compiled, yet the fact remains that existing resources can do no good if no one knows they are there to use. To examine the level of awareness in the wider dancer community, an online survey will be sent to dancers of the participating companies where they will be asked questions that detail their knowledge of existing resources and support services available to them.

Overview of Research Design

Main and Sub Research Questions

Again, the main question this study asks is what types of resources and/or support services are available to dancers to prepare them for a major career transition and if the

ballet companies do not offer any, then who does? How aware are dancers of the resources and support services available to them?

Selected Sites and Participants

The companies selected for this study were selected based on the general size of the company as well as the size of the city in which it is based. The companies' geographical location was also taken into account. By keeping the study focused on one general region (the northern west coast of the United States), generalizations and comparisons between the three companies will be more easily facilitated.

Specific individuals that will be interviewed from these companies will include those who fill the positions of Artistic Director (appendix D1) and Executive Director (appendix D2) or the equivalents thereof, depending upon the company's structure. It should be noted that not each of these individuals from each company may participate in this study. A Career Counselor or Administrator from Career Transitions for Dancers may also be contacted for an interview (appendix D3). Initial contact with the individuals will be made via email with the recruitment letter (appendix E). The identities of the individuals interviewed will be made known in the study. The dancers who participate in the survey (appendix D4) will do so anonymously, except for the identifier of the company for which they dance. Their individual identities will not be known so as to protect them from any negative repercussions should they indicate any level of dissatisfaction with the provision of resources.

Demographics of Participants

The demographics of the individual participants of this study will vary greatly in reference to age, ethnicity, and gender, but all participants will be adults. The United States attracts dancers from around the world and many stay here to establish life-long careers. Most professional dancers range in age from 15 to 34. Artistic and Executive Directors generally have a higher age range as these are individuals who usually have substantial professional experience. Executive Directors and Company Managers do not necessarily need to have danced professionally to qualify for their jobs.

The survey participants will be the dancers from the participating companies. It will be important to gather knowledge on their awareness of resources available to them because the level of that awareness will speak directly to the effectiveness of the ballet companies or other organizations to make them accessible. If there is little awareness among the dancers, it may be inferred that the availability and accessibility of these resources should be increased through marketing, engagement, or other strategies. If awareness is high among the dancers, then it can be presumed that the organizations that provide these resources are doing a sufficient job of marketing them.

Number of Participants

For the interviews, there will be a total number of participants between five and ten, depending upon response to the recruitment letter and managerial structure of the company. For the survey, the participants will include all dancers from the company. For Ballet Fantastique this includes eight dancers, 19 dancers from the Eugene Ballet, 21 dancers from Oregon Ballet Theatre, and 71 from the San Francisco Ballet. Therefore the

expected number of participants in the survey is anywhere from 36 to 119 depending upon voluntary participation.

Inclusion and Exclusion Criteria

The main selection criterion for the dancers is full-time employment with the company in a position that falls within Principal to Corps de Ballet member or an equivalent thereof depending upon the organizational structure. Apprentices will not be included in the study due to their unsecured and usually temporary status with the company. Another criterion is that the dancer must be of at least 18 years of age. Many dancers achieve full-time employment with a ballet company before this age and so it is possible that some members of the Corps de Ballet will not be legal adults.

The only criterion for the selection of interviewees is that they fill one of the following positions: Artistic Director, Executive Director or Company Manager of a ballet company or Administrator or Career Counselor for an organization that provides the resources with which this study is concerned.

General Timeline

Once IRB approval is attained, data will be gathered between the months of January and March. The coding and analysis of data will continue during that time and through the month of April. The final document will be written and revised during the month of May so that the final version is ready for submission in early June. See appendix C.

Anticipated Ethical Issues

The main ethical issue that may arise is that if during the survey a dancer or dancers indicate or if it could be suggested that they are somewhat dissatisfied with the support they receive from their employing company, this may become known to the company. If any of the upper management or directors in the company do not appreciate this dissatisfaction, it could result in some level of unfavorable treatment of all the dancers, despite the fact that their individual identities will not be known. It is for this reason that the survey will be completed anonymously, except for the identifier of employer.

Another issue is that if any of the directors or managers interviewed are not aware of resources available to dancers that other directors or managers who may read this study are aware of, it may paint them as somewhat unknowledge of their field or environment.

Expected Findings

Expected findings are that ballet companies do not offer many resources or support services for their dancers in terms of career transitioning because this is not their primary concern. It is expected that these resources are directly provided more substantially by third-party organizations. It is also expected that there will be no working relationship or very little communication between these organizations and ballet companies. Dancers today tend to be somewhat proactive about their careers and so it is expected that they will have a moderate amount of knowledge pertaining to the resources available to them.

Benefits of the Study

The benefits of this study will be a more thorough understanding of the resources available for dancers and where they should go to take advantage of them. Directors and Managers of both ballet companies and third-party organizations may learn more about how the other operates and what it can provide and hopefully, a larger picture of the general landscape of this topic will emerge and opportunities for collaboration and partnership will be discovered. Overall, the impact of this study will lead to a more easily facilitated and smoother career transition for dancers for optimum success in a new field.

Data Collection and Analysis Procedures

Overview

The main methods of data collection will be the interviews and the survey. Other methods are website analysis and document analysis. The study will generally be conducted from Eugene, Oregon with the exception of possible travel to San Francisco, Portland, and Los Angeles to conduct interviews with the San Francisco Ballet, Oregon Ballet Theatre, and Career Transitions for Dancers respectively. The frequency of involvement for individuals recruited to be interviewed will remain minimal, consisting of only one interview. Aside from initial contact, the recruitment process, and the performance of member checks, individuals will only be interviewed once. While follow-up via email may be conducted, no second interview will occur due to the nature of this topic as well as time constraints. The same will apply to those individuals who will participate in the survey. The survey will be conducted online through the platform

Qualtrics. After the data from the survey has been collected, participants will not be contacted again for this study. No existing data will be used for this survey. See the attached data collection schematic as appendix.

Data Collection Instruments

Specific interview questions have been developed for each different position to be interviewed (Artistic Director, Executive Director, Career Counselor). The questions are designed to approach the study topic from the interviewees' unique perspective. The Artistic and Executive Directors of a ballet company have very different roles and see the organization and the company through different lenses therefore they should each be asked different questions. The interview questions for the Career Counselor from Career Transitions for Dancers are designed to elicit more specific information about the resources they provide and about the variety of situations from which their clients come. Depending upon the depth, thoroughness, and detail of this organization's website, this interview may not be as crucial to the study as the other interviews conducted. See appendixes D1-D3.

The survey questions for dancers are designed to gain a more thorough understanding of their perception and awareness of the resources available to them for undergoing a successful career transition. Background questions will be asked provide greater meaning to the dancers' perspective. See appendixes D4.

A website analysis instrument as well as a document analysis instrument have been developed for Career Transitions for Dancers. These two instruments will help to

discern any details about the programs offered by this organization in order to more thoroughly understand what resources are available to dancers.

Recruitment Letter

The recruitment letter to be sent to these individuals informs them about this study and why it is being conducted. It is included as an appendix. This version is the base version that will be sent to each possible interviewee, with the appropriate revisions made.

Consent Form

The consent form, also provided as an appendix, will be sent to each possible interviewee. Each interviewee will be walked through the consent form prior to their interview so that they are knowledgeable of its content. They will also receive a signed copy of their consent form for their own records. For the participants of the survey, consent will be given online at the beginning of the survey. This consent will consist of the same points that are in the consent form, but no hard copy of consent will be maintained. Consent will be required in order to proceed with the survey.

Data Collection Procedures

The data from the interviews will be recorded in two different ways. First an audio recording device will be employed to capture the full interview. Second, notes will be taken by hand throughout the interview to capture the main points. The data from the survey will be recorded online. It will also be imported into an Excel spreadsheet for more detailed review. The website analysis and any document analysis that may occur will be recorded by hand-written notes.

Procedure to Maintain Confidentiality

All electronic data files (the audio files and spreadsheet) will be stored on the password-protected home computer of the researcher. The files will not be stored on the researcher's laptop which is transported between several locations daily, so as to lower the chances of the files being stolen. Any hand-written notes will be converted into word documents and also stored on the same computer. The original copies will be shredded. No pseudonyms will be used as the interviewees' identities will be known in the study. The survey will be completed anonymously by the participants with the possible exception of providing the name of the company for which they dance. This will be the only possible identifier. This information again will be stored on only one computer that is stationary and password-protected to avoid breaches of confidentiality. Once the study is complete and the final document is submitted and accepted by the University of Oregon, all data will be erased from the computer's hard drive.

Analysis Procedures

Because one of the main concerns of this study is the relationship between these three groups (ballet companies, third-party organizations, and dancers) the data collected from each of these groups will be kept separate. Preliminary coding in each group will be in reference to three themes: types of existing resources, knowledge that they are available, and knowledge about who provides them. By comparing these three factors amongst the three groups, areas for improved communication and opportunities for engagement and possible partnership can be identified.

Validation Strategies

Validation will occur mostly in the use of triangulation. Because three different perspectives will be examined in this study (ballet companies, third-party organizations, and dancers) a wider snapshot of the presence of resources for dancers is taken. Member checks will also be employed to make sure that data is represented correctly and to give the participants another chance to review their contributions.

The bias of the researcher has also been disclosed. Coming from a professional dance background with many years of training in ballet, the researcher has an understanding of the stresses of a career in professional ballet, and also the transition from the life of a performer to a more traditionally academic or administrative environment.

Investigator Experience

I have twenty-one years of dance training, mostly in ballet, but also in modern dance and jazz. I graduated from California State University, Long Beach in 2009 with a Bachelor of Fine Arts in Dance where I was the recipient of several different scholarships. After graduating I moved to Arizona and danced with Desert Dance Theater for their 2009-2010 season. I then moved back to California to teach creative dance to local elementary students for a nonprofit organization called The Juline Foundation for Children. At the same time I also taught ballet for a local dance studio. After moving to the bay area in California for a job for my husband, I began to research graduate programs in arts management as a way to stabilize my career and learn how to help dance organizations grow and prosper.

Literature Review

Reviewing the literature written on this topic reveals information that can be organized into four major themes: realities of a career in professional ballet, college degree programs, transition organizations, and emotional and psychological factors that accompany transition.

Realities of a Career in Professional Ballet

To become a professional ballet dancer, one must undergo years of intense training that imbue positive characteristics such as discipline and punctuality, but can also cause to individuals to become too narrowly focused. This training is all for a career where compensation is notoriously low and competition nerve-rackingly high—especially for girls and women. The traditional standards of success in the industry only create more stress, as those who actually achieve those standards are few. If injured or approaching retirement age, many dancers realize that they have been so focused on their dancing careers, they are completely unprepared to transition to a new career. An excellent resources to dancers to prepare them for such a transition remains for the most part untapped in many situations. Teachers and dance administrators alike have an incredible opportunity to share their stories with interested dancers, as a way to help them prepare for when their performing days are over.

Positive and Negative Effects of Training

To understand the realities of this transition, one must first understand the realities of a career in dance as well as the realities of the training that precedes the career. This

training gives dancers many qualities that employers desire in the people they hire. They are very aware of being observed by others who are in a position of authority over them such as teachers or managers (van Staden, Myburgh, & Poggenpoel, 2009); they are also disciplined, committed, and can be very resourceful. They possess levels of commitment, dedication, and work capacity that are almost unmatched by other individuals (Benn, 2003). These are skills that can easily be transferred to a variety of new careers (Bennett, 2009). The instability of a performing career in dance, especially when countered with the contrasting consistency of the training, can be difficult for dancers to deal with, but can attribute to some very beneficial qualities such as self-preservation and adaptability (Pollitt & Bennett, 2009).

The study of dance requires and builds intelligence, but the intense physical training required to prepare the body leaves little room for the extensive study of more academic topics, making the college degree a less desirable path for dancers in many cases (Pulinkala, 2011). Dancers usually decide to become professional dancers around the age of 11, a point from which training intensifies so much that it makes higher education nearly impossible (Benn, 2003). Training is so intense because to achieve success, it must be continuous and incremental (Pollitt & Bennett, 2009). Unfortunately, this lack of educational training outside of dance can lead to dancers having difficulty finding a non-dance related job in a competitive workforce (Hamilton, Bristow, & Byars, 2002). Because of this, most dancers take up medial food service or retail positions, only adding to the already established stereotype that dancers are not skilled individuals in the academic sense.

This stereotype has come about because the cultural industries are not very well understood in the United States, contributing to the difficult time some dancers have transferring their skills into a more traditional working career (Bennett, 2009). This phenomenon can be linked to the present general social undervaluation of the artist, as noted by the Executive Director of Canada's Dancer Transition Resource Centre Joysanne Sidimus. Because of these challenges, dancers need to rely on themselves to a certain extent to secure their own future. They need to realize that a career in dance does not end when their performance career ends, but actually is part of a life-long journey of self-discovery and development (Crabb, M, 2005) This realization will help dancers to shift their focus from current employment to long-term employability (Bennett, 2009), which in turn may help society to see the employable value of dancers beyond their performing careers.

Compensation

Despite their intelligence and excellent work ethic, dancers are among the lowest paid of professional artists (Jeffri, 2005; Lamoreaux & Taylor, 2008). According to a report by Ann Galligan and Neil Alper, dancers of all types employed in a variety of ways such as self-employed, commercially employed, and employed in the nonprofit sector only made an annual salary of roughly \$10,000 - \$17,000. Galligan and Alper's report also shows that most dancers only have some college as their highest level of education, not necessarily achieving a degree (Galligan & Alper, 1998). Due to difficulties with cost and scheduling, college is unattainable to dancers who are pursuing a performing career full

time, leading this occupation to be the only one in the arts with an educational attainment level below the national level (Lamoreaux & Taylor, 2008)

Because dancers are paid so poorly, they are usually forced to work additional jobs in order to make a living (Jeffri, 2005). These jobs are commonly positions that require little skill but offer the most flexibility in scheduling, which when it comes to sustaining a performing career takes priority over utilizing dancers' high-level skills. The term for this dual-employment is *hybrid work*. While working multiple positions can add to the stress load of a dancer's life, it can in fact lead to a higher income, if paired with a college degree and more strategic supplemental work. One study found that the incomes of five graduates from college dance programs who worked only in dance were 67% lower than graduates who worked in other areas in addition to dance and 61% of graduates from these five college dance programs did in fact hold other jobs in addition to their dance jobs (Bennett, 2009).

Standards of Success and Preparation for Transition

Despite these difficulties dancers face in supporting themselves financially or completing a higher education while pursuing a performing career, a performing career is what in fact defines success in this field for many dancers in a college dance program. Bennett (2009) questions whether this should continue to be the standard of success for the field since it will be a reality for so few dancers.

Ways to nourish and retrain the skills of employees have been developed and utilized in a variety of fields, but not so much in the arts, which may help to explain why there is still some resistance to transition among dancers (Jeffri & Throsby, 2006).

Because of this, the idea of transitioning needs to be brought up in the dancer's training early and often and it needs to promote empowerment (Lamoreaux & Taylor, 2008).

Another argument for the early approach about transition is that dancers all encounter transition at different moments in their career, demonstrating minimal predictability of transition. Transition tends to occur in stages for many dancers and so was more continuous than finite (Bennett, 2009). They also tend to exit and reenter the field at different points in their careers in different roles or capacities, rather than leaving it once and altogether (Jeffri, 2005). These variations in transition aspects can make it a difficult event for which to prepare; this provides all the more reason to increase awareness that career transition is a reality all dancers will face at some point in their careers.

Encouraging Well-Roundedness

Navigating a career transition will be different for every dancer. Some dancers wish to stay within the field and continue on to a career in teaching or choreographing, a much more linear projection, while some dancers wish to transition out of the field completely to something brand new (Jeffri & Throsby, 2006). This decision could be made for a variety of reasons, but to prevent any negative outcomes, the physical, psychological, and socio-cultural aspects of the dancer must be addressed (Roncaglia, 2006). This is again best done by encouraging dancers to explore other areas of interest alongside their dance training, which will allow them to learn more about themselves and their own unique learning processes based on experiences other than dance. Learning to recognize and accept mistakes will help them create a criteria against which they can evaluate their own, leading to sense of individuality, independence, and responsibility not based solely

on dance. If dancers possess a stronger sense of themselves as well-rounded individuals and not just dancers, this will help to counter the dependence on being instructed precisely in how to accomplish tasks, the need for others' approval in order to feel adequate, and the automatic deference to authority they have sometimes developed through training in ballet (Lamoreaux & Taylor, 2008). Independence is a core attribute to having entrepreneurial spirit, and it has been shown that dancers who have this and strong social networks are the ones who have built sustainable careers for themselves within their art form (Pollitt & Bennett, 2009).

Even if a sense of ownership is somewhat lacking, dancers have so much to offer the traditional working world, but much of this human capital is lost due the dancers' failure to recognize it within themselves (Benn, 2003). In order to encourage acknowledgement of this employability, training is crucial (Roncaglia, 2006). In 2005, leaders in career transitioning for dancers from around the world gathered in Monte Carlo to discuss the challenges dancers face at this point in their careers, and how better to increase public awareness of the issue, as the problem varies from country to country. One challenge is that there was a distinct inadequacy of programs designed to prepare and help dancers through this transition, due mainly to the fact that dancer transition was not an appropriate topic for discussion in the dance world until recently. Even teachers who have experienced their own personal and painful transition away from the stage would not recount their experiences to their students in order to prepare them for these harsh realities (Crabb, M, 2005). Stephen Pier, a faculty member at the Juilliard School states "that educators 'must not contribute to the gap between the expectation and reality by 'selling the dream.'" (Bennett, 2009, p. 3). A selection of responses from Bennett's

(2009) survey of dancers offers these suggestions to change dance programs in order to better prepare the dancers:

- Include [a] unit involving business side of being an artist in the “real world.”
- A better understanding of what happens after you’ve left [university]
- Perhaps a more realistic view of how the “real world” operates
- More skills for surviving in the real world.
- Be trained to establish our own work opportunities otherwise the industry won’t grow and trained professionals are being wasted.
- More information about survival in the dance industry.
- That the training avoids pandering to the company model of dance practice that is perceived to the industry and attempts to prepare dancers for, and engage partnerships with, the industry as a whole: spanning independent and community practice, education, research, company employment, hybrid arts activities, producing and management.
- Different ways of moving, which helps to make us more employable.
- More contemporary classes that relate to the contemporary scene today.
- Particularly, dancers should be encouraged to develop as contemporary artists rather than “dancers”. (p. 32)

Another problem, as stated by Bennett is the continuing placement of a performing career at the top of the success pyramid for dancers. Since it is basically inevitable that dancers will need to supplement their incomes with other activities, the hierarchical structure for defining success should be rearranged so that opportunities to work in other areas related to or outside of dance can be considered exciting rather than obligatory (2009).

A third challenge presents itself in the old adage “those who can, dance; those who can’t dance, teach” (p 115). This is problematic in three ways. The first being that it supports a strong career in performance as the highest level of success a dancer can achieve. Second it does not recognize that many extremely successful performers move on to a career in teaching after their performing days are over, and in that the skewed hierarchy of success continues because the teachers with illustrious performing careers are generally the most sought-after. Finally, it does not acknowledge the fact that a dancer with extensive performing experience does not necessarily equal an excellent teacher. Teaching and dancing require two completely different skill sets and just because an individual is a great dancer does not mean that they are also skillfully inclined towards teaching (Musil, 2010).

Exercising Influence

In order to help change the landscape of this field, it will be important to continue to draw on the experiences of current dancers and compare them with the experiences of former dancers (Jeffri & Throsby, 2006). Dancers in a company who were exposed to the stories of transition from their role-models and instructors are more knowledgeable about the

resources available to them for their own transition (Harper, 2012). It is for this reason and also to expose dancers to other types of work that Edward Villella, the former Artistic Director of Miami City Ballet, encouraged open communication between his dancers and the administration at the company (Upper, 2004).

The entire picture of dancers' career transition must be taken into account by the involved parties in the field such as policy-makers, funders, and training organizations when considering post-performing employment opportunities for dancers (Roncaglia, 2006). The two most obvious career paths of course are teaching and choreographing, with 53.2% of American former dancers turning to the former and 32.2% choosing the latter, but there are so many other occupations dancers could consider that maybe are not obvious to them. That being said, the field of transition preparedness at least is looking increasingly informed with 83.3% of American dancers saying that they are extremely aware of the challenges of the transition, and only 20.5% saying they are not sure what type of work they would prefer to do after performing. Being prepared for this transition leads to a smoother process with more financial success. As stated before, transition can happen at any time, sometimes earlier than expected. It has been shown that dancers who undergo career transition before the age of 30 often times experience a higher post-performing income than those dancers who transition after the age of 30 (Jeffri, 2005). Being well-prepared also avoids emotional turmoil during the transition. One dancer states that because of their experiences outside of dance, they know they could go on to pursue other aspirations if they became injured tomorrow, whereas before these outside experiences, not being able to dance due to injury would have been emotionally devastating (Benn, 2003).

These two points are increasingly important because as the field evolves, transition awareness becomes unique to each generation. The involvement of transition centers has increased in the past two decades offering a level of awareness and opportunity to dancers now that was not available to dancers before now (Jeffri, 2005). Even so, some dancers remain remarkably ill-prepared for this transition, mainly because they feel researching avenues and preparing for it will put their performing careers at risk (Jeffri & Throsby, 2006).

Emotional and Psychological Factors

It has been said that “dancers die twice, the first time when they realize they are no longer the kind of athletes they were.” (Pickman, 1987, p. 200). Dancers sometimes encounter a huge emotional and psychological crisis when transitioning out of their performing careers and there exists no standardized procedures for screening and treating dancers who experience this. The most relevant model that does exist is based in the field of sports psychology. What is known is that dancers are heavily influenced by the ballet environment, in positive as well as negative ways (van Staden et al., 2009). This is partly due to the early and intensive training required to become a professional ballet dancer.

Full commitment to ballet often comes in the form of developmental sacrifices such as dating, socializing, or getting a part-time job, but many ballet professionals and dancers in the field feel that these sacrifices are more rites of passage into the professional ballet world (Schnitt, 1990). The problem is these intense levels of commitment and investment at such an early stage of life can lead the student to detach from reality and place too much of their sense of self-worth in one area of their lives

(Crabb, M, 2005). This type of situation has been described as blinder's phenomenon, where at a very young age students become hyper-focused on one activity, barring themselves to learn about anything else (Pickman, 1987). Blinder's phenomenon can lead to a dancer's definition of themselves to be overpowered by their role as dancer, leading to great emotional and psychological distress, and so it is best encourage and promote self-development at a young age to prevent this (van Staden et al., 2009). If a dancer's identity is completely wrapped up in their occupation and they suddenly become injured, their identity and emotional ability to cope can become depleted, therefore it is important to recognize that life is unpredictable and one must be able to deal with whatever life event they encounter (Roncaglia, 2006).

Other risks exist that effect dancers. Young students who develop eating disorders have a higher drop-out rate than other students (Schnitt, 1990). Students who study in a boarding school-style situation have displayed varying degrees of homesickness. They have also experienced increased levels of stress because they realize they are being compared to and competing with their closest friends (Geben, 2002). Where as in sports, competition is expected and encouraged, in ballet students are often encouraged to compete with themselves in order to diminish the tendency to compare oneself with others, however this leaves dancers with no suitable outlet for feelings of jealousy or anger when their peers receive positive attention (Schnitt, 1990). Pent up feelings of jealousy and envy begin to erode trust and dismantle interpersonal relationships, causing self-doubt within the dancer (van Staden et al., 2009).

There is also the issue of the attainment of perfection. Perfection is an ideal best not pursued in order to preserve emotional sanity, but the mental and physical training in ballet often create an obsessive pursuit for perfection (Wainwright, Williams, & Turner, 2006). This quest for perfection often results in blurred lines between performance and personal standards (van Staden et al., 2009). Dancers spend hours each day looking at themselves in the mirror in class and rehearsals, picking apart every last detail of their appearance, including things they cannot change about themselves. Everybody is born with a different body, something they have no say in whatsoever, and yet it is this fact alone that can sometimes “seal their fate” as a dancer (Wainwright et al., 2006, p. 15).

Dancers’ sense of self-worth seems to depend upon their ability to perform tasks correctly, but this can lead them to feeling constantly threatened in the world of ballet where the point of intensive training is to minimize mistakes at all. So how can these mental health issues be avoided and instead young dancers encouraged to get to know themselves and develop into healthy and well-rounded individuals? Self-awareness is key as it is by looking at oneself through an unbiased filter that one can create change (van Staden et al., 2009). Self-esteem is also crucial and can be increased by recognizing and respecting feelings within oneself. Ballet training can be counter-intuitive to this because dancers are often told to put their personal feelings away and ignore them (Geben, 2002). Erin Steifel Inch’s is a story of such emotional intelligence, where she was able to recognize and appropriately react to the emotions she experienced. She did not demean herself for having certain emotions, but instead found a healthy way to deal with them (Upper, 2004).

Dancers who have stopped performing need to find another outlet for this energy that will be satisfying and productive for them (Geben, 2002). If they do not, negative feelings such as anger, guilt, or despair can ensue. In some dancers this leads to substance abuse and suicidal thought (Hamilton et al., 2002). For some dancers they find comfort and purpose in remaining in the dance field in some form, but for others it is best if they detach completely and start a new career in a brand new field (Geben, 2002).

A lack of respect for dancers as hard-working, intellectually competent individuals stems from the fact that society views them as romantic figures (Geben, 2002) who stay forever young (Crabb, M, 2005). The image of eternal youth can be damaging enough in and of itself as becoming preoccupied with the inevitable aspect of aging can lead a dancer to a distorted self-identity and lose touch with reality, making a transition into a second career difficult. Dancers are accustomed to being around individuals who have high standards and they are used to fulfilling those high standards, which can be beneficial in many areas, but in terms of physical appearance, this can be mentally detrimental (van Staden et al., 2009). Dancers need to be able to develop a self-identity outside of the world of ballet if they wish to discover any level of satisfaction in a new career (Roncaglia, 2006).

Dancers do realize they tend to internalize the pressures of performing and sometimes at the cost of their own personal development (van Staden et al., 2009). A sign that a dancer is ready to stop performing is their ability to effectively deal with the sense of loss that accompanies this transition, but they might not be able to recognize this if they are used to suppressing their emotions. This is where counseling comes into play.

The counselor will work with the dancer to discover if they are emotionally ready to stop performing, and then help them to acknowledge these feelings (Pickman, 1987).

Assisting a dancer to acknowledge any strong emotions they have is to offer that dancer the opportunity to validate them. Dancers with intense emotions should not be looked down on as this will not help them to progress (Geben, 2002). There are three main ways counselors can help a dancer through this transition. First they must help the dancer to emotionally separate themselves from ballet. Then they must help identify career alternatives for their second career. Lastly, the counselor can help the dancer identify the skills they already possess and how they can be transferred into this new field. If a dancer finds that they are lacking in skills or experience, the counselor can recommend volunteering or getting a part-time job to help supplement this lack of experience (Pickman, 1987).

Professional help is important in identifying transferrable skills because dancers have a tendency to think they are less talented and able to learn in other areas than they actually are. For example, they are used to be instructed and directed, but consequently do not feel confident in working independently or in a less-structured environment (Geben, 2002). This can lead to a dancer experiencing anxiety about entering a degree program (Lamoreaux & Taylor, 2008). Support and guidance is important here because higher education can help to empower individuals and lead them through a difficult phase in life (Benn, 2003). After they have adjusted, dancers tend to do well in their new ventures, either professional or educational, especially when they have the opportunity to work with and for others, as they were used to doing in their performing days (Geben, 2002).

Two major factors for transition success and satisfaction have been identified. Those dancers who were well prepared to face their transition experienced a high level of satisfaction in their new career versus those who were not well prepared (Jeffri, 2005). Individuals whose self-identity was based on knowing who they are as a person and knowing their trajectory in life rather than being absorbed in being a dancer also experienced more transition success (van Staden et al., 2009). That being said, events still may not play out the way the dancer had prepared, but they can still take control of their lives. Dancers who suddenly become injured may experience a feeling of being pushed-out of the industry they love (Hamilton et al., 2002). When faced with a career-ending injury, taking the initiative to retire or begin transition can sometimes combat those feelings of losing control (Roncaglia, 2006). Dancers train for years to be in absolute control of their bodies so to lose that control due to injury can be extremely debilitating to their identity as a dancer. Here again it is important to have fostered a well-rounded self-identity based in areas other than just ballet (Schnitt, 1990).

The emotional and psychological issues some dancers face when dealing with a career transition may seem staggering, but dancers are strong people and for all of the anguish dancers may experience, it has been noted that they have many qualities that could be applied to other fields and that without them, success in dance would not have been achievable (Pickman, 1987).(van Staden et al., 2009)

Transition Organizations

Dancers state that they receive support in transition from a variety of sources including dance companies, friends, families, but career transition centers have also come to play a

large supporting role (Jeffri & Throsby, 2006). These centers have evolved to meet the demand of the dancers who have, as stated before, found their transition to be more elongated than finite (Bennett, 2009). It has been found that these centers play a crucial role in providing dancers with a chance to develop an alternate career, either inside or outside the dance field (Pulinkala, 2011). Even more helpful are specific transition programs that allow dancers to concentrate on a unique area (Jeffri, 2005).

The movement to provide support to dancers in transition began in Britain in the 1970s with what is known today as Dancers' Career Development. While it has sparked many other transition centers around the globe, these centers remain vulnerable to a lack of financial support, demonstrating still a widespread lack of public awareness of the issue of dancer transition (Crabb, M, 2005). Still, these centers are prevalent in the dance community, as seen in their widespread geographical locations and variations.

The Elite Performers Lifeskills Advisors Association (EPLLA) in Australia was started in the 1990s and is based on a mentoring model, pairing dancers who have gone through transition with those who are still facing it. EPLLA also has a travelling outreach program (Bennett, 2009). The Center for Career and Life Planning at New York University's School of Continuing Education has undertaken its own program designed to help dancers through this incredibly difficult transition (Pickman, 1987). Canada's Dancer Transition Resource Centre has a membership-based model, but offers not only retraining, but also counselling for dancers as well (Crabb, M, 2005). Its founder believed that the creativity artists possess remains relatively unutilized in a world of practical applications (Upper, 2004). The International Organization for the Transition of

Professional Dancers (IOTPD) is based in Switzerland and was started in 1993. It advocates dancers' contribution to society, therefore urging their need for support into a productive career after they are done performing (Bennett, 2009). The United States' premiere transition center is Career Transitions for Dancers (CTFD). This organization is dancer driven, motivating dancers to create their own path and make their own decisions about which direction in which to go. This promotes dancer independence and helps them to develop a sense of initiative (Jeffri, 2005).

While not a transition program, the LEAP program at St. Mary's College in California has many progressive aspects that help dancers to propel their futures. The administrative leaders of the program are all former professional dancers themselves, and so can relate to what their current students are enduring. LEAP also takes students from a variety of backgrounds, not just ballet, enriching the program and the students' experiences and interactions. LEAP also schedules its courses on days when dancers do not typically work such as Sundays. They hold courses not necessarily on campus, but somewhere in the community that is more accessible to all students. The success of this program is profound as it has grown in the past ten years from serving the San Francisco Bay area to also New York City, Los Angeles, and most recently Las Vegas (Lamoreaux & Taylor, 2008).

College Degree Programs

Program Examples

Despite the prevalence of higher education in the United States, only 30% of current and former dancers possess a Bachelor's degree. This may be due to a lack of financial support for these individuals. In other countries such as Canada and the United Kingdom, grants and other forms of financial support are more widely available to dancers so that personal financial investment is not as crucial. In some cases, these grants even allow for retraining to happen while the dancer continues to perform and train in ballet (Jeffri, 2005). While there are grants available to American dancers through organizations such as Dance On, a nonprofit organization started by New York City Ballet supporters, these awards might be specific to certain programs (Hamilton et al., 2002). Just as the Houston Ballet has its career transition fund, where a portion of dancers' pay is deposited, this program does not benefit dancers who do not dance with the Houston Ballet (Upper, 2004). Despite the challenge, only 4% of current American dancers showed no interest in pursuing a higher education after their dance careers were over, and 15% of former dancers had not undertaken some sort of additional training or education (Jeffri & Throsby, 2006).

A new model of degree program for dancers has arisen over the past two decades though, accommodating professional dancers and allowing them to work towards a college degree while continuing to perform. In the past, the curricula of college undergraduate dance programs has seemed to be somewhat at odds of what is expected in the professional field. Bridging that gap between ballet company and university will help

to bring the two more in line with each other. A collaborative program can also bring many benefits to the partners and participants such as the broadening of horizons and the opportunity to meet and interact with new people, thus greatly diminishing the established divide between academia and professional ballet. Though they are still few in number, these programs can be used as a model for other institutions (Pulinkala, 2011).

Considerations for Degree Programs

Of course the success of the students in these programs cannot be responsible only to the dance company and the university; the motivation of the student towards participating in and completing the program plays a vital role to their success as dancers enter these programs for different reasons (Pulinkala, 2011). Dancers who have over ten years of experience in performing are more likely to enter college because they feel they have little or no future left in the field, while younger dancers with less performing experience are drawn to college mainly due to tuition reductions. A general and varied program such as a liberal arts program seems to help dancers adjust to this new life style and decide on a major, as some dancers may need extra time to identify their interests outside of dance. Dancers who decide to go to college because they have suffered a serious injury take even longer to decide on a major and are also less likely to claim personal growth as a motivator for their higher education (Hamilton et al., 2002).

Punlinkala's (2011) study of an older professional dancer who integrated into an undergraduate program brought to light several key considerations. Because of his age difference this student seemed only to socialize with other students when it was necessary to complete elements of the program, therefore supporting the fact that his success in

academia was directly linked to his motivation to get the best experience from the program. Making social connections with his fellow students did not seem to be a motivating factor in any way.

Considering the professional dancer's schedule and how it fits into an academic environment is so crucial to the success of a collaborative program, it is worth repeating (Pulinkala, 2011). The LEAP program at St. Mary's College in California allows flexibility not only so the dancers may continue their professional careers as they study, but also so that they can individualize their academic experience (Lamoreaux & Taylor, 2008). At Fordham University, a major contributing factor to the success of its education program for dancers was its ability to fit the course schedules into the dancers' work schedules, including their demanding touring schedules (Hamilton et al., 2002).

These liberal arts frameworks are providing an opportunity to improve even more the educational opportunities for dancers by doing as Bennett (2009) says and turning "the existing degree structure inside out" (p. 33). Rather than placing a set of very specific skills at the center of a degree program and supplementing them with generic courses, these partnerships are placing the common skills that span many artistic occupations at the center, and then allowing each students to individualize and build their own specific skills sets to compliment the core skills, allowing them to progress in the direction they desire. In order to keep these programs and the field of ballet progressive, several things need to happen: artists and educators must be aware of dance trends on the global level and possess the pedagogical skills to create appropriate and worthy curricula; they must also possess the skills to accurately pass on their knowledge to the next

generation; finally, teaching must be regarded as equal to performing or choreographing, so that the standards of success shift to reflect more accurately the realities of the industry (Bennett, 2009).

Benefits

The pursuit of life-long learning in the United States in general is a positive goal for dancers (Jeffri & Throsby, 2006). It means the demand for educational programs for adults is rising and creating a market for these nontraditional students. Dancers want educational opportunities. This can be seen simply by looking at the enrollment transcripts from Fordham University, as Linda Hamilton did, dating back to 1978. 69 professional dancers have enrolled in their undergraduate program and 93% of those enrollments happened after the 1988 launch of the dancers' liberal arts program. The Lincoln Center even took steps to encourage this enrollment by promoting a series of demonstration classes (Hamilton et al., 2002). Liberal arts programs for dancers are not the only growing programs. Bachelor's of Fine Arts programs in dance have increased 33% from 2004-2009. Even with this growth in programs, dance programs are much smaller when compared with their other fellow arts programs, both in terms of number of students and faculty (Risner, 2010).

This increase in development of dance programs in universities has happened because higher education has come to observe dance with a certain level of validity as an art form. The partnership between dance company and university has also done wonders for helping ballet to evolve while encouraging personal development in dancers (Benn, 2003). Of course these programs would not have developed if the dancers had not taken

part in them. In order to make these programs more enticing and encouraging to dancers, it was decided that dancers should be given academic credit for the professional experience they already have when taking a course that would only duplicate this experience. There is also the added benefit of having professional dancers mix with student dancers. Some undergraduates claim that to have a professional dancer in their program helps the traditional students to focus and be more driven. Professional dancers feel the benefits as well in that they may not feel the same pressure to achieve perfect grades because they already have valid experience. That is not to say that they are unmotivated in their classwork. This is especially true if a dancer has chosen higher education partially for self-development (Pulinkala, 2011).

It is admirable for a ballet company to embrace higher education programs for its dancers because higher education has a tendency to change people, inspire new vision, and incite criticism. The partnership between the University of Birmingham and the Birmingham Royal Ballet that started in 1997 was the first customized higher education option for dancers in the United Kingdom (Benn, 2003) and not only helped to progress the art form, but also its practitioners (Pulinkala, 2011). The head of education at the Birmingham Royal Ballet in the mid-1990s thought that her role was not only to bring the works of the company into the community, but also to bring educational opportunities to the continuing dancers of the company. The framework for the program was based on a part-time model of continuing education for non-graduate teachers where one year of study earned a certificate, two years earned a Bachelor's degree, and three years a Master's degree. The program enabled its students to create a block schedule for their time, dividing it between educational and professional experiences. In this example, the

collaborative program has had positive effects in several ways: by enhancing the status of the Education Department and outreach work; through the support of graduates; by producing more professional dancers who are also critical thinkers and more informed artists in educational and community contexts; by empowering dancers as individuals and improving their skill base and understanding of applications; and giving dancers a better chance for achieving a second, post-performing career (Benn, 2003). Other recent successful collaborative models are those between Bill T. Jones/Arnie Zane Dance Company and Bard College, beginning in 2009 in New York City, which provides undergraduates the opportunities to dance and work with professional dancers, and the partnership between Alvin Ailey American Dance Theatre and Fordham University which works to provide a strong liberal arts education to its dancers (Pulinkala, 2011).

College programs are an excellent way for students and dancers to continue to dance and train while still expanding their horizons and exploring other interests. It should also be noted that community colleges can also play an important role in helping dancers to identify other areas of interest, especially for preliminary searching (Upper, 2004).

Challenges

There are challenges that accompany developing a college program for dancers, one of the largest being the difficulty of scheduling. First off, the schedule of a professional dancer is untraditional and often resembles nothing like the schedule of a student, making the meshing of the two together nearly impossible (Benn, 2003). One professional dancer

claimed that his greatest challenge while in his program was that of time management (Pulinkala, 2011).

The curriculum is also aimed to keep dancers engaged and challenged. This is difficult to do with professional dancers because they have such varied backgrounds and experiences. These very differences amongst the dancers can also cause disharmony within the program if the dancers are unable to interact socially in a positive manner. Undergraduate students may feel threatened by the professionals' experience and that they might receive favoritism from their department for various opportunities. Even instructors may feel some anxiety in wanting to make sure to treat everyone equally and not display any favoritism to the professional dancers (Pulinkala, 2011).

With all their development, dance programs in universities still must work to break down the barrier between artist and educator (Risner, 2010). Some professional students find certain processes interesting when broken down in academia, noting that in the real world, this may not be how things are conducted, either by choice or necessity (Pulinkala, 2011).

This collaborative model poses similar challenges that each partnership will have to navigate individually. The first is that the availability of professional students may not fall in line with the demands of the traditional academic calendar and faculty availability. Another is that each university that has a dance program is going to have unique pedagogical and philosophical differences. This means that if students choose programs with universities based on which company they dance for and not their own personal interests and goals in the dance field, the best match may not always be made. Lastly,

many university dance programs have tried to defy the strict ballet pedagogy and inspire more experimental investigation of dance by adopting a pedagogy aligning more with modern dance. Again, if the interest of the student does not lie with modern dance, a program such as this will not suit the dancer (Pulinkala, 2011).

Presentation of the Data

An interview with an administrator from the national organization Career Transitions for Dancers (CTFD) was secured. The administrator interviewed was based in CTFD's Los Angeles office to keep in line with the West Coast concentration of this study.

Interviews were collected from Executive and Artistic Directors of four ballet companies located on the West Coast and in the Pacific Northwest. These companies were selected for their geographical locations and for their varying sizes and financial capacities. The companies selected to participate in this study are San Francisco Ballet, Oregon Ballet Theatre, Eugene Ballet Company, and Ballet Fantastique.

Finally, an online survey was designed and distributed for the dancers of the participating ballet companies who were over the age of 18. The survey was distributed by the principal investigator through administrative personnel at each company. The survey was designed to discover dancers' current knowledge about available resources for career transition.

There was much variation in characteristics between the participating ballet companies, despite the close geographical proximity some of them share. CTFD in Los Angeles, while still on the West Coast, remains at a long distance from any of the participating companies, leading to gaps in the field, but also some creative solutions.

Career Transitions for Dancers

Interviewee Background

Joanne DiVito was a dancer, choreographer, producer, and director in New York City and Los Angeles, her career spanning through the 1970s and 1980s. When she suffered a career-ending injury, she did not realize how painful the transition from dancer to a new career could be. She responded to an advertisement she saw in Backstage Magazine for Career Transitions for Dancers and sought help with them. After receiving her own counseling and support, she began to volunteer for CTFD and eventually accepted a paid position with them. Working in the Los Angeles office, DiVito relates well to the high volume of commercial dancers that come through their doors because of her own commercial experience. In overseeing and running the different programs CTFD has to offer, she utilizes all of the experience she gained running her own entertainment production company.

Resources Offered

Career Transitions For Dancers (CTFD) is a national organization initially based out of New York with offices in Chicago and Los Angeles that provides career counseling services to current and former professional dancers of all genres. Dancers may receive help at any stage of their careers, beginning middle, or end. The Meyers-Briggs assessment is used to help the dancer better understand their skill-set and how best to utilize it, as well as strengthen and supplement it.

CTFD offers a variety of grants, including grants for starting a business and educational scholarships. Some of the grants have requirements, such as a dancer must have seven years of paid work as a dancer, with at least one hundred weeks of work in those seven years, and earning at least \$56,000 or the equivalent in their best seven years. Earning the equivalent to \$56,000 allows former or retired dancers who worked as a dancer decades ago to apply for these grants.

The program Career Conversations invites individuals to speak to dancers about their new careers. These conversations cover a wide range from careers in social media to healthcare. This is extremely important for dancers because they may feel limited in their skill set and think their only option is to go on to teach. Career Conversations shows dancers that their choices are only as limited as they believe them to be.

CTFD's Outreach Project is a proactive program that travels all over the United States to different universities and ballet companies to speak to dancers. The Outreach Project occurs six times a year. When DiVito travels with this program, she likes to remind young dancers that transition is not just for "old people". This is the time when they can explore and prepare themselves for that phase, then it will seem like less of a hurdle when the time actually comes.

The Relationship with the Dancer

As stated above, CTFD tries to reach out to dancers and let them know what they have to offer. Many dancers discover CTFD through their own research, a fellow dancer or agent, or simply by chance. CTFD is open to dancers for them to use it as it suits them best.

DiVito notes that some dancers drop in, get what they need and CTFD never hears from

them until years later. Others come back multiple times for more help or with a new career idea, or simply for support or supplemental resources. DiVito says that CTFD “is their home and they are always welcome here”.

Every dancer’s experience at CTFD is different. Some know exactly what they want to do for a second career and simply need the funds to get started. Others are more lost and need more guidance. Some dancers, especially those who have become famous in the community, are distraught when they can no longer dance. They struggle immensely with the idea of living a “civilian” life. For these dancers or any dancers who experience an emotional crisis at transition, CTFD can recommend psychological or psychiatric help. This is not a service CTFD takes on itself, because other than the fact that it strays from the organization’s mission, CTFD is simply not outfitted for such a task. Providing these resources and services to dancers would be such a huge undertaking that it would not justify the cost when there are other groups or individuals who are specifically skilled to do this. The Actor’s Fund is helpful resource in terms of social service. From this fund, dancers can receive help with their bills, including their rent.

Relationships with Other Organizations

DiVito says that CTFD is constantly reaching out to executive directors of companies in order to build relationships with them. The current Director of CTFD Alexander Dubé is a former union representative for the American Guild of Musical Artists and so has many connections with different dance companies. Developing relationships with companies and universities can be more difficult depending upon the city. Los Angeles is very “compartmentalized” and is under a constant state of shifting and change. New York is

much more solid and set. It is also a much smaller space than Los Angeles and therefore people run into each more often.

These relationships with universities, dance companies, and dancers are what help CTFD stay relevant in the field. CTFD listens to what the dancers and administrators are saying. If they are facing certain challenges or need something specific and they voice that to CTFD, this is an opportunity for a new problem to be researched and a solution to be drawn (J. DiVito, personal communication, February 12, 2014).

San Francisco Ballet/LEAP

Interviewee Background

Executive Director of The San Francisco Ballet (SFB) Glenn McCoy does not come from a dance background himself, but did train as an actor and pursued acting as a career in New York City. He says he quickly became involved in the management side of the performing arts though when he began working in the marketing department at the Metropolitan Opera, his degree in English serving him well in this career. Because very few universities were offering degrees in the field of arts management at that time McCoy began his career, he cites relying on mentors as a great influence on him and aid to helping him advance his degree. He made many professional connections while working in New York, and became very familiar with the local ballet companies as well as ballet companies that toured through New York City. These connections are what eventually lead him to the West Coast and The San Francisco Ballet.

Director of LEAP Mark Baird began dancing when he was 17 and went on to dance professionally in Seattle, New York, France, Italy, and England. He returned to the states and fell into executive headhunting, but found he had no passion for corporate business. Baird seized the opportunity to become director of LEAP, where he had graduated from in its first class, because it allowed him the chance to work with dancers, but did not involve teaching or choreographing—two things he knew he was not interested in doing. Baird’s skills in administration and operations that he learned from his time in corporate business helped him to adjust quickly to running a higher-education program.

Resources Offered

Dancers’ career transition was one of the first topics Glenn McCoy was asked to address when he first came to SFB in 1987. At the time, the most support SFB offered its dancers was resume writing workshops and career counseling through a two-year partnership with a professional school of psychology. The counseling helped the dancers to identify what types of skills they possessed and what type of career might be a good fit for them.

As part of its contract for dancers drawn up between the ballet and the American Guild for Musical Artists, which is the union that represents the dancers, the San Francisco Ballet has developed what they call the Artist Reserve Fund. This fund is contributed to in a variety of ways. It was initially started as part of SFB’s endowment in the early 1980s. Each year, the dancers are asked to donate their salary from one performance of the season to the fund and SFB management then matches that amount. Any donations received by SFB which are specifically designated for supporting the

dancers' career transitions are also deposited into this fund. Each year, the funds are distributed to the dancers; the dancers are also asked to apply for reimbursement on expenses related to career transition such as computer equipment or even college tuition.

SFB's dancer contract also provides for generous exit funds when a dancer leaves the company based on how many years they were employed with SFB. The purpose of these funds is to help with the financial cost of moving onto a second career, such as college tuition (G. McCoy, personal communication, January 15, 2014).

LEAP

One of the most popular college programs for SFB dancers is the LEAP, or Liberal Education for Arts Professionals, program at St. Mary's College, located on the east side of the San Francisco Bay. Recently McCoy was approached by Claire Sheridan who was then heading the dance department at St. Mary's. She asked what could be done to make a degree program more accessible for professional dancers. McCoy stated that the most prominent challenge for dancers is scheduling. Dancers' performing and touring careers offer no flexibility, which is why many dancers' secondary jobs are ones that offer a great amount of flexibility in order to compensate. Sheridan then worked to develop the LEAP program so that it offers flexibility in a variety of ways. Not only are the classes for professional dancers held at academically unconventional times such as Sunday night and arranged to meet during layoff and non-touring periods for the dancers, the classes are also held closer to SFB, at a nearby hotel, rather than forcing the dancers to traverse the bay in order to make it to class. In New York, scheduling classes around the touring and performing schedules of multiple major companies such as American Ballet Theater,

New York City Ballet, and Dance Theatre of Harlem can prove to be especially challenging. The LEAP program has developed several creative avenues in which dancers can make up a class or assignment if they happened to be out of town working such as listening to an old meeting or completing a make-up assignment with an old instructor.

Another element of flexibility built into the LEAP program is the opportunity for dancers to receive college credit for the life experiences they have already gained, when taking a class would only replicate these experiences. Experiences such as these are travel experiences from touring, the ability to speak another language fluently, ballet technique classes, and performing experiences. Through these experiences a student may be able to test out of up to 30 college credits, equaling an entire year of college credit.

Acknowledging that dancers may already have these experiences and skills and giving them credit for it, allows the dancer to often achieve receiving their Bachelor's degree in Liberal Arts in three to four years while still dancing professionally.

In addition to testing out of classes which would only replicate learning experiences, professional dancers in this program have the opportunity to present their experiential learning experiences through written essays and petition for up to 30 more college credits. Because professional dancers are adult learners, topics of experiential learning can include things such as marriage, divorce, parenting, or coming from another country. Topics like these cover a broad array of subjects such as anthropology, psychology, and economics. This is important because the Liberal Arts degree offered by

LEAP covers a broad range of topics, and then allows each students to personalize and tailor other courses to fit their specific interests.

LEAP also helps students to secure internships which sometimes lead to employment. Even if they do not get hired at the end of an internship, the practical experience gained through completing one helps students to identify their interests, their strengths and weaknesses as an employee, and what type of organization they would like to work for. Baird is working to make internships a more prominent element of the program. LEAP began securing internships a couple of years ago for students who showed interest, but they have proven to be so successful that he believes it should be an opportunity for more students.

LEAP also offers two study abroad courses which help to deepen students' understanding of dance in other cultures and teaching dance. The South Africa course takes six students to Capetown "to teach dance and create a dance intensive, primarily for at-risk kids in townships". This helps gives students the chance to explore what it means to give back and help build a community. The Ghana course is about exploring different cultures and can accommodate up to 16 students. Students travel to Ghana and discover what is happening there in that particular community and what role dance plays. Pairing these two courses together helps to make students stronger teachers because each course focuses on a different perspective. South Africa is about teaching, while Ghana is about learning and in order to be a strong teacher, one must understand learning.

LEAP has proven to be so successful that they have developed several satellite programs, all of which are still operated under St. Mary's College. These programs are in

New York, Los Angeles, and most recently Las Vegas. Baird acts as academic advisor for all students in the satellite programs, but he receives support from part-time staff in Las Vegas and Los Angeles. As far as New York, Baird runs this branch on his own. This requires a lot of traveling, but he states that if they hired another full-time person to run the New York program, it would mean an increase in tuition fees for LEAP students, negating the comparatively low cost of tuition which makes LEAP extremely attractive for professional dancers. St. Mary's College charges \$38,000 per year for undergraduate tuition. Tuition for the entire LEAP program is \$25,000, making this private education one of the most affordable.

The LEAP program is made up of a variety of dancers. Baird estimates that about half of the LEAP students are ballet dancers. 10-15% are retired or former dancers. Los Angeles and Las Vegas have a high number of hip hop dancers. Los Angeles also has a high number of commercial dancers due to the large commercial industry there. New York of course has a very high number of Broadway dancers (M. Baird, personal communication, January 16, 2014).

Broaching the topic

The idea to develop more resources and the LEAP program came from simply asking the question, what is standing in the way of dancers transitioning successfully to a second career after they are done performing? Through the many years of cultivating its resources, SFB has successfully managed to weave the topic of career transition into everyday life at the studio. In the past, dancers would approach management asking for advice on what they could do to prepare themselves for a second career. Now, St. Mary's

College's LEAP program has become so popular with SFB dancers, that new dancers who join SFB are aware of it as soon as they become oriented with the company. McCoy notes that it does not take long to figure out something is going on when dancers are studying and writing papers on the tour bus. Dancers who are currently enrolled in the program act as ambassadors of the program in a sense to the newer dancers, informing them about this great opportunity.

Connecting the Dots

SFB is also involved with Career Transitions for Dancers when CTFD brings its programs to the San Francisco Bay area. SFB provides CTFD with the space to hold their meetings and some SFB dancers have taken advantage of CTFD's programs on their own. Currently, SFB resources tend to be "more narrowly focused on education, tuition reimbursement with St. Mary's." Despite this focus on the LEAP program, McCoy stated that the national awareness of career transition for dancers and where to go to receive support is a particular concern of his, especially when a dancer leaves SFB to join another company where these resources might not be available to them. Receiving support in this area is not only important to make sure dancers continue to experience success in their careers, but it is also important in increasing their self-confidence and sense of security. McCoy observes that the SFB dancers who complete the LEAP program often "feel safer in the world, they're going to be ok" because they now have a substantial education to fall back on (G. McCoy, personal communication, January 15, 2014).

Oregon Ballet Theatre

Interviewee Background

Kevin Irving spent some of his dancing years in Spain, where he also took a position as a rehearsal assistant. Through this position he learned scheduling, and eventually moved on to become Associate Director and handle touring logistics as well. He then became the Artistic Director of a ballet company in Sweden. He spent five years there, learning and expanding his skills. He then moved back to the United States and became involved with Morphosis. This was an important move for Irving because he was able to experience company management in Europe and the United States. Once back in the US, Irving studied Arts Management to supplement his skills and earned his Bachelor's degree. He admits that something that would have made his transition smoother is receiving more mentorship from other professionals in the field.

Resources Offered

Oregon Ballet Theatre (OBT) has been in operation since 1989. Artistic Director Kevin Irving notes that much of the growth the dance field saw in the 1990s in terms of employment has “eroded” putting more strain on the dancers to find full-time employment and prepare themselves for transition. Because of this erosion, OBT has kept its focus on aiming for more “robust” employment for its dancers (currently OBT employs its dancers for 30 weeks per year) as well as continuing to produce quality performances. Due to these efforts, OBT does not directly offer any resources for transition to its dancers, but that is not to say there exists no opportunity. Two OBT

dancers currently work for the company administratively in addition to dancing for it. One works in the development department and is on track to retire from dancing and become a major gifts officer. The other works in the marketing department and was given the opportunity to apply her marketing skills to OBT in addition to her dancing skills.

Broaching the Topic

Irving mentions that while situations such as these are beneficial, they are created more on an inquiry and individual basis, rather than being a regular and predictable occurrence. Both of these situations were already being planned by OBT when Irving arrived eleven months ago, so while he does not know who approached whom, he does know that once the conversation began, both parties were on board and wanted to see it become a reality. OBT has not set company policies regarding the issue of career transition for dancers, but allowing for dancers to gain experience elsewhere within the company gives OBT the opportunity to discover how it might function around these situations.

This open atmosphere of approachability is reminiscent of the atmosphere Edward Villella tried to encourage and create in his years at Miami City Ballet. He believed that open communication between administrative staff and the dancers would lead to more understanding and better-prepared dancers for career transition.

Connecting the Dots

The lack of any third-party organization who provides resources and support services to dancers for career transition in the Pacific Northwest once again comes into play in the case of OBT. There is no local office for CTFD or Dance USA to which Irving can refer

his dancers if they mention their interests in a career transition. Once again, dancers must rely on their own personal network to prepare themselves for such a transition, or try to seek employment elsewhere in a city that does have more resources such as San Francisco or New York. This relocation is far from easy due to the high competition for the few open positions in ballet companies across the globe (K. Irving, March 6, 2014).

Eugene Ballet Company

Interviewee Background

Riley Grannan and Toni Pimble built the Eugene Ballet Company (EBC) from the ground up and so have had a different experience in their transition from dancer to administrator. When EBC began putting on performances, Grannan and Pimble realized very quickly how expensive it would be to put on productions with full sets, costumes, and a live orchestra for every ballet. They realized that they would have to put on the best ballet possible that was also financially realistic for them if they wanted to experience any sort of longevity. Once they had organized a small board, the company began to grow and hire more dancers. Because Pimble and Grannan had already had experience putting on shows, those skills came more naturally, but other skills did not.

EBC experienced several different executive directors, but most would move on to other opportunities after a short time. Grannan notes that it takes anywhere from six months to a year to become fully integrated into an organization. Rather than continuously integrating someone into the company, Grannan decided to take on this role himself. This made sense since he had founded the company and knew it well, but he

mentions that because of this fact, people tend to be nervous to speak bluntly with him about EBC matters. He also notes that having no financial management training was a difficult barrier at first when it came to understanding fiscal matters. This is a skill that Grannan has honed over the years, but to supplement his lack of experience in this area, he made sure to hire others with strengths in financial management.

A combination of experience and learning as they went helped Grannan and Pimble to found and direct a lasting ballet company in small community. This practical foundation also emanates in many of the ballet's practices, including employee interactions.

Resources Offered

Founded in 1978, the Eugene Ballet Company (EBC) resides in the smallest community in America to be home to a two million dollar ballet company. This is impressive, but EBC is still so small that it does not internally or privately offer any of its dancers resources or support services specifically to aid them in preparation for a career transition. Both Managing Director Riley Grannan and Artistic Director Toni Pimble noted that most of the dancers are self-motivated and directed in searching for these resources on their own. Not only do they pursue resources on their own, but they also talk to each other in class, in rehearsal, outside of work. They share information about what they find. Pimble notes that dancers today are probably more savvy than the generation before them because they have so much available at their fingertips—a computer, the internet, etc. This helps to lessen the geographical gap between EBC and the major national organizations that do provide resources such as Career Transitions For Dancers

and Dance USA. While Pimble does receive emails from CTFD, she recognizes that if they are concerning workshops or events being held in New York, they are not worth forwarding on to her dancers, but having that accessibility to CTFD through the internet enables dancers to get in contact with someone and potentially receive the same or comparable information.

EBC has had many dancers move on to have successful careers after performing. One dancer received funding from CTFD to go back to nursing school and is now working as a nurse. Another dancer has returned to the east coast and is working to become a real estate agent. These are only two examples of the wonderful resourcefulness and determination dancers' possess and when used to their greatest potential, how successful the outcomes can be.

There are of course challenges that Grannan and Pimble identify with serving the dancers in this sense. Pimble brings up that, especially in smaller ballet companies, dancers tend not to be stationary. They move from city to city whenever a new job opportunity arises. This means they do not necessarily reside within the same community so they are harder to contact and assist in a career transition. This also brings up the issue of loyalty. Because most ballet companies are nonprofit organizations, the taxpayers and patrons may not necessarily wish to invest in individuals who plan on leaving soon. Grannan mentions that even if EBC was situated in a larger city, providing these services would require hiring somebody who may possibly be entry level. EBC simply does not have the time or resources to train this person from the ground up or help them to fully learn the ways of EBC. All other staff and board members have so many responsibilities

that must be attended to first. While Grannan and Pimble try to be supportive themselves, they explain that the largest hurdle to EBC providing resources to its dancers is cost, either financial, time, or personnel.

Broaching the Topic

While EBC does care for its dancers, its focus is to produce the highest quality ballet productions possible within their budget and ability. Still in order for this to happen, the dancers must feel that EBC is as invested in them as they are invested in it. Pimble finds herself discussing this topic with a couple dancers per year, often with the very young dancers because competition for jobs is so difficult for them. Pimble never suggests that a dancer stop dancing unless the dancer has come to the conclusion themselves that it is in their best interest to prevent further injury, but she also never tries to talk a dancer out of their decision to transition, even if she believes they could still dance for years to go. The decision is personal and when asked for advice or for her opinion, Pimble tries simply to be supportive.

Grannan also takes a similar stance in that he never brings the subject up to a dancer. He notes that while some dancers may appreciate the support, others may view it as “meddlesome” and take offense. Because EBC dancers are so independent and proactive in terms of their careers, a trait developed out of necessity from working for a small company, Grannan and Pimble rarely lead a dancer to career transition by hand.

In terms of the students in the academy who are aspiring to be professional dancers, a sense of realism is employed to protect the students. They understand the career is tough and while they love to dance, they may not all be well suited for it.

Students are encouraged to explore other avenues and interests along-side their dance training to help them prepare for college or another career outside of dance. Sara Lombardi is a certified medic and possesses a Master's degree in sports medicine. Her interests very much align with preventing students from self-destructing and so she makes sure to be supportive and prepare her students as best she can for a career in ballet.

Connecting the Dots

Because there are no national or local organizations that provide resources for dancers' career transitions in the area, dancers must rely on their own resourcefulness to prepare themselves. Dancers here are forced to reach out to these national organizations and take advantage of what they can. There are financial limitations on small companies that prevent them from participating in national programs such as CTFD. To become a member at Dance USA, it would cost EBC \$3,000 in dues. This is \$3,000 that EBC simply cannot spare because it is needed for costumes or touring costs or even to pay the dancers.

Taking advantage of some career counselling provided through the University of Oregon would make sense and act as a sort of guiding light for the dancers. They could discover other interests, strengths, and weaknesses they possess and how best to utilize them in a new career. As Pimble mentioned before, not all of EBC's dancers' careers end in Eugene. Some may leave and move to a new city and dance there, in which case they would not be able to take advantage of such a program, unless one happens to exist in the new city. Still, if a program did exist, it would be a resource that dancers could take advantage of during the years their dancing career keeps them in Eugene (T. Pimble,

personal communication, February 11, 2014) (R. Grannan, personal communication, February 18, 2014).

Ballet Fantastique

Interviewee Background

Mother-daughter duo Donna and Hannah Bontrager are the founders and Executive and Artistic Directors respectively, as well as co-choreographers and co-producers of Ballet Fantastique (BFan). Ballet Fantastique began as a small school teaching students the Vaganova syllabus in October of 2000. After putting on several small recitals with a handful of students, Ballet Fantastique, the official company, began in 2008 with a performance at the Hult Center in the Soreng Theater. The company, while still small with only six female dancers and 2 male dancers, produces an average of three all-new contemporary ballets each season, complete usually with live music, new sets, and full costumes.

Donna began studying ballet later in life at the University of Oregon while completing a degree in Architecture. She moved to New York and became involved with some regional ballet companies in the Buffalo area, and began studying heavily pedagogy and the Vaganova syllabus. The Vaganova syllabus is the Russian method for studying ballet and describes very precise levels of achievement that a student needs to demonstrate before moving on to the next level of study. These studies lead her back to Oregon and to a man by the name of Howard Epstein, who began instructing her

daughters Hannah and Ashley. After watching his teaching, Donna opened her own school to carry on the Vaganova method.

Hannah began dancing at the age of four. She describes herself as being inclined toward producing shows from a young age, when she and her sister Ashley put on plays in their backyard, calling themselves The Littlest Theatre Group, shopping for costumes at Goodwill, making sets out of old cardboard, and charging two dollars for a ticket. Later Hannah studied ballet at the Kirov Academy's summer programs and was invited to their year-round program. She decided though to return home and continue training with her mother. She trained not only in ballet, but became very interested in pedagogy herself and began teaching at age 14. After high school, she joined the Colorado Ballet and moved to Denver, but soon realized that being part of a large traditional ballet company was not the best fit for her. She missed creating and choreographing and returned back to Oregon with a scholarship to attend the University of Oregon. After completing her degree, she felt she still wanted to leave Oregon and dance for a company. Knowing that a large company was not what she wanted, she joined the Manassas Ballet Theatre. Even then, the urge to produce and create her own work was too great and she returned to Oregon a once more to help her mother get Ballet Fantastique off the ground.

Both Donna and Hannah recognize that they possessed certain traits from their dance training that helped them through their transition and continue to help them lead and develop the company today. Donna notes the tenacity that dancers have in returning to class every day, even when the previous day has been discouraging or challenging, has aided them to be persistent with founding the company and not abandoning their idea at

the first road bump. Hannah credits the ability to be both humble and confident, a quality that is crucial to successful auditioning, with helping her to know how to go in front of an audience and ask for money in exchange for her art. Without these traits, it is likely that Ballet Fantastique might never have started.

Resources Offered

Because BFan is so new and young, they do not themselves offer any resources directly to their dancers for career transitioning, though they have an advantage that many other ballet companies do not. Currently, all dancers at BFan possess college degrees, with the exception of a dancer from Portugal, where the training trajectory differs greatly from the United States. Even this dancer has completed post-graduate work that has supplemented his education. While BFan does not require its dancers to possess college degrees, Donna and Hannah recognize the benefit of employing these dancers as they tend to be slightly older, more mature, and possess more experience. They also tend to be more proactive and engaged in their art form, a quality which BFan values greatly. Dancers are often asked to help with input for new choreography, and Donna and Hannah are always open to ideas the dancers may have if they are presented with the right attitude at the right time. Not having a college degree will not necessarily get one automatically eliminated from an audition for BFan, but having one may put one's resume on the top of the pile.

The fact that the overwhelming majority of BFan dancers hold a college degree may be part of the reason the conversation of career transition has rarely come up between Donna, Hannah, and their dancers. The dancers are more aware of the world outside of ballet and may feel better prepared with their college educations.

Broaching the Topic

Because BFan is so new and is so isolated from resource-providing organizations such as Career Transitions for Dancers, they have no relationship with such an organization. The best resource BFan offers its students and dancers is by preparing them from a young age for life as a dancer and being open about the realities that this choice entails. All students of every age are highly encouraged by their ballet instructors to maintain good grades in school because they will need those skills as a dancer to supplement their incomes.

Hannah has gone as far as checking off her ballet students' homework to make sure they stay on track. Several of the students are completing International Baccalaureates and will graduate high school with a full year of college credit in many subjects. Students in the academy know second-hand from their instructors that they will need to wear many hats, not just the hat of a dancer in order to make a living while dancing.

This open communication and preparation of students far in advance for the realities of life as a dancer are possibly some of the most powerful tools in successful career transitioning for dancers. Young students look up to their ballet teachers and most will hang on their every word. Involving dancers of a company in the creative process to a certain degree also prepares dancers for functioning in a role where they must be independent thinkers and self-motivated, rather than just waiting for the next set of instructions.

Connecting the Dots

Because they are located in the same town, BFan faces many of the same isolation issues from transition organizations that EBC does, but there are significant differences. BFan

has fewer dancers who are international or from other parts of the United States than EBC. This means that their dancers may be more dependent upon local resources. As stated before though, the majority of BFan dancers already possess a Bachelor's degree. A stronger connection to the University of Oregon could still help to propel these individuals forward after their dancing careers, especially if they wish to pursue a Master's degree or additional certification in other fields (D. & H. Bontrager, personal communication, February 18, 2014).

Dancer Survey

In order to find out what exactly dancers know about resources for career transition, a survey was created and emailed to the dancers of all participating companies: The San Francisco Ballet, Oregon Ballet Theatre, Eugene Ballet Company, and Ballet Fantastique. Participation in the survey was extremely low at only 8%, but even at that small fraction, a wide variety of responses to the questions were given.

Question #1: How long have you trained in ballet?

33% of the participants have trained in ballet for 11-15 years, while 67% have trained for 16 years or more. Given that all participants were at least 18 years of age and were most likely no older than 35, that means that most of the participants have trained for the majority of their lives in ballet.

Question #2: How long have you been a professional dancer?

Most of the participants stated they have been dancing professionally for 1-5 years. Three participants said they have been dancing professionally for six years or more and only

one participant said they have been dancing professionally for less than one year. Given that most professional dancers' careers last between a few years and possibly 15 years, this indicates that most of the participants are at a mid-point or nearing the end of their careers.

Question #3: For which company do you currently dance?

An interesting trend here is that the smaller companies involved in this project produced the most survey participants. Ballet Fantastique had five survey participants. Eugene Ballet Company had three survey participants. No dancers from Oregon Ballet Theatre participated in the survey, and only one dancer from The San Francisco Ballet completed the survey.

Question #4: What is your highest educational degree?

A surprising 67% of participants hold a Bachelor's degree, while 33% have only a high school diploma. Once again, the smallest company produced the most surprising results by having the most educated dancers. All Ballet Fantastique dancers who completed the survey have their Bachelor's degrees.

Question #5: If you possess any additional certifications or licenses, please list them.

Very few of the participants responded to this question. Those that did provided expected responses which are related to the dance field such as being certified to teach ballet or Pilates. Others stated being certified in a field unrelated to dance. One participant is a certified bartender and another holds an Associate's degree in Liberal Arts.

Question #6: In addition to your dancing career, what other job positions have you held or currently hold?

Most of the participants stated specifically working in retail, food service, or some other customer service related position. Six participants also cited either teaching ballet or Pilates or chaperoning for a ballet program as part of their work history. Other jobs cited include medical billing and work in animal shelters.

Question #7: If you were to transition to a new career that required additional education, what resources or support services are available to you as a dancer that would help?

The dancer from The San Francisco Ballet cited the LEAP program through St. Mary's College. Only two participants, both based in Eugene, Oregon, cited Career Transitions for Dancers, but also added that they were unsure about how to connect with them and what they had to offer. Five participants said they would contact a college or university, specifically the schools they graduated from or are interested in attending. Three participants said they would rely on family, friends, or professional relationships.

Question #8: How would you find these resources?

The participant from The San Francisco Ballet cited specifically other employees at the ballet or an education counselor at St. Mary's College. All other participants responded with internet research or contacting the specific institution, such as a university.

Question #9: Where would you have to go to take advantage of them (are these resources local to you?)

Five participants stated that the potential resources they are interested in are local to them. Four participants who were all from the Eugene area stated that they would probably have to move to a bigger city, but as a couple participants noted, some resources may be accessible online, therefore negating relocation.

Question #10: Who are some of the main providers of these resources that you know of?

Five participants cited the programs they were interested in attending, indicating that these programs must offer some sort of incentive, maybe not specifically for dancers, to return to school. Another participant cited conferences and books. Only one participant cited Career Transitions for Dancers.

Data Analysis

Providers of Resources

Career Transitions for Dancers

Once again, the geographical focus of this study was the West Coast, with a concentration on the Pacific Northwest. The two major providers of resources for dancers' career transitions are Career Transitions for Dancers (CTFD) and St. Mary's College with their progressive LEAP program.

Even though CTFD only has one office on the West Coast and it is located in Los Angeles, they offer many resources that dancers are able to take advantage of remotely, such as the grants and scholarships for going to back to school. While dancers on the West Coast may not be able to walk into CTFD and receive career counseling, they may always call and talk to somebody over the phone. CTFD also has outreach programs which allow its administrators to travel the country and speak to dancers who might otherwise have no or little access to their services.

It may be though that CTFD needs to extend its branches further in order to penetrate geographical areas where it does not have an office. While many of its resources can be utilized online, the data from the survey suggests that not many dancers in the Pacific Northwest, especially those not in major metropolitan areas, are aware of CTFD or what they have to offer. This suggests a lack of knowledge either due to a lack of research on the dancer's part, or a lack of presentation from CTFD. While CTFD is a major national organization and its offices are located in the three largest hubs for dance,

there are many more regional and smaller ballet companies spread throughout the United States whose dancers face the same difficult transition.

LEAP

LEAP's progressive academic model that helps dancers use their professional experience to earn a degree, aims to empower dancers in a university setting, rather than alienate them. The prominent problem of scheduling issues is easily addressed with a great amount of flexibility and openness to an untraditional schedule. Having class on a day and time when dancers do not need to worry about being at work or rehearsal has lowered the barriers between dancers and academia and increased the program's accessibility, therefore drawing potentially more students.

Acknowledging that dancers already possess valuable experience and skills was also a crucial step in helping dancers to realize their own personal potential. By allowing students to receive credit for experience they already have, LEAP is not only demonstrating that it values its students, but it also is saving them a significant amount of time. If dancers were not able to test out of certain classes to receive credit, their valuable time could be wasted in classes for which their skills are too advanced.

While other partnerships between ballet companies and universities such as this exist, this is the only example found here on the West Coast. The LEAP program has a very strong connection to The San Francisco Ballet, due in large part to its close proximity. While the LEAP program is open to all dancers, not just SFB dancers, it is not as convenient for dancers outside of the Bay area. The point of the flexibility in scheduling at the LEAP program is so that dancers can continue to dance professionally

while they pursue their degree. If a dancer lives outside of the bay area, but wishes to attend LEAP, they will have to relocate and either try to find employment as a dancer in the Bay area, a task much easier said than done for any city. To help combat this, LEAP has expanded to New York, Los Angeles, and Las Vegas, thus bringing this unique and model educational experience to dancers in other parts of the country.

As the program continues to grow, more expansion is on the horizon, but this presents the problem of rising cost. Currently, LEAP offers a private education at a fraction of the standard price. Expanding means potentially hiring more personnel and paying for office space or travel, which could lead to rising tuition costs.

Ballet Companies

The ballet companies involved in this study did not themselves offer any significant resources for various reasons. There were two major influential factors on whether or not a ballet company could or would offer career transition support to its dancers: the size of the ballet company and its location.

Size

Ballet companies that are larger and more established such as the SFB tend to be in a more stable financial situation, therefore increasing their ability to provide resources to and support to their dancers, but this does not mean that they will do so. Even at SFB, dancers are expected to be somewhat progressive about their own welfare. The existence of the LEAP program is quite apparent within the SFB environment though, as many SFB dancers are students at LEAP. The new dancers quickly catch on and are informed

by the older dancers. Because SFB has such a strong partnership with LEAP, the need for SFB to offer a great amount of resources to dancers for career transitioning is smaller even though it is a multi-million dollar organization.

Oregon Ballet Theatre (OBT) and Eugene Ballet Company (EBC) are both of similar size and have a similar focus. Providing resources for career transition to their dancers is not their top-most priority. Rather, continuing to produce new and innovative ballet works is their focus. The same is true for Ballet Fantastique, which is especially small and has no extra funds to help provide resources for career transition to its dancers. Instead, it relies heavily on the example of its dancers to demonstrate to its students the importance of being prepared for a career outside of performing. Most Ballet Fantastique dancers already possess a Bachelor's degree and from their responses in the survey, most seem fairly knowledgeable about where to look for resources. Knowing that one dances for a small company in a small town may be adequate motivation for some dancers to become more proactive in preparing for their career transitions on their own, ahead of time. Dancers in these situations may realize that because these companies are much smaller, they are more interested in trying to increase the employment length of their dancers, rather than helping the dancers to move on smoothly to a new career once they are done dancing.

Location

SFB is of course located in the largest city of all the companies involved in this study. It has at its disposal access to various universities, colleges, professional institutions, and many other types of resources. Large cities do often equate to more variety and

opportunity in general, but being located in a large city does not necessarily guarantee support for dancers' career transition.

OBT is located in the large city of Portland where it has no other organization which provides these resources to fall back on. There is no program similar to LEAP in Portland and once again Career Transitions for Dancers does not have an office in the area.

Both EBC and BFan are located in the much smaller, rural, college town of Eugene. Resources for career transition are even scarcer in Eugene, and dancers must rely on their own resourcefulness and intuition in seeking help and support for a career transition.

Types of Resources Offered

Most of the resources found in this study can be grouped into one of the following categories: financial aid/incentive, career/academic counseling, or work experience.

CTFD offers many different grants for which dancers who fulfill the eligibility requirements can apply. The purposes of these grants range from going back to school to earn a degree or for dancers to start their own business. The LEAP program tries to keep itself accessible to professional dancers by keeping the cost of its tuition low. The tuition cost for the LEAP program is a fraction of what any other Bachelor's degree would cost at St. Mary's College. Because dancers notoriously do not have high incomes, this strategy helps to keep higher education a realistic option for them.

CTFD offers career counseling to the dancers who seek it in order to help them discover their strengths and weaknesses and decide in which direction to go. LEAP has academic counselors available to its current and prospective students so that they may decide in advance how they wish to tailor their education to their specific interests. A certain level of informal counseling may be present in some ballet and companies, and come in the form of simply talking with peers and superiors. As demonstrated, this issue is commonly discussed in the studios of Ballet Fantastique and will be addressed at Eugene Ballet Company if the topic is struck, but neither companies go so far as to provide in-depth, professional counseling.

Opportunities for gaining practical work experience were quite prevalent, though not always standardized. Many LEAP students take advantage of internships, which can lead to employment after graduation. CTFD offers career workshops and can help connect dancers to work places of interest. Even in ballet companies, if a dancer expresses interest in working in a certain department, often some sort of arrangement can be made to help that dancer gain experience. For example, at Oregon Ballet Theatre, this has happened at least twice. One dancer had marketing experience and works part-time in the Marketing Department. Another dancer is working in the Development Department to become a Major Gifts Officer. These instances are not regulatory, but occur more due to an individual's drive to broaden their experience and prepare for their post-performing careers.

Dancers' Backgrounds

This seemed to be arguably the most influential factor on whether a dancer finds and utilizes resources for career transition. The backgrounds of the dancers who participated in the online survey varied greatly in education, professional dance experience, and additional occupations (other than dancer).

The education of the dancers ranged from having a high school diploma, to holding a Bachelor's degree. Those dancers who held Bachelor's degrees offered more suggestions as to where to look for resources for career transition. They seemed to have a wider view of the landscape around them and the different options available to them, even if they had only been dancing professionally for a short time.

Professional dance experience plays a similar role to education, in that those who have more experience tend to be better prepared for transition. An interesting juxtaposition is that those who held a Bachelor's degree tended to have less professional dance experience, while the dancer whose highest level of education was their high school diploma had sixteen years of experience as a professional dancer. Of course, the age of the dancer also plays an influential part here. Dancers who are older will obviously have more professional experience than younger dancers

The additional work positions dancers held also ranged widely, but could mostly be categorized into the retail or food service industry, or into teaching. That many dancers also taught ballet or Pilates to supplement their income is no surprise, as these choices stem from their dancing careers. Other career choices such as barista and retail associate are more disjointed from a career in dancing, though they offer the flexibility in

scheduling dancers need in order to work around a rigid rehearsal and class schedule.

Some dancers manage to hold down positions in office settings, such as the dancer who also works in medical billing, the positions like these that are willing or able to work around a dancer's schedule can be more difficult to find.

Conclusions

The two most prominent providers of resources for ballet dancers' career transitions on the West Coast are Career Transitions for Dancers and the LEAP program at St. Mary's College. While the resources and opportunities offered by these two players are progressive and prominent in the field, the Pacific Northwest region remains to be somewhat neglected. With CTFD's West Coast office in Los Angeles and LEAP in the San Francisco Bay area, this limits the dancers in the Pacific Northwest to only being able to take advantage of what resources they can online. This of course means they do not have access to face-to-face career counseling at CTFD and cannot participate in LEAP's classes that would help them earn a Liberal Arts Bachelor's degree.

Of course, dancers should not let long distance from resources stop them from developing skills. Many of the interviewees that participated in this study simply developed their skills through practical experience. While some did complete the LEAP program themselves, many used their work experiences to discover their passions and strength, and then pursue appropriate forms of employment that suited them best. Volunteering was key for Joanne DiVito, who started as a volunteer with CTFD and worked her way up through the organization. Other interviewees like Glenn McCoy and Mark Baird allowed themselves to work in fields they did not specifically pursue, such as marketing and executive head-hunting. By doing so, they developed essential skills they still use today such as communication and personnel management, and also learned where their true passions lie. This is a strategy for preparing for career transition that

dancers in any location can employ. All that is required for them to possess is determination and an open mind.

There are several solutions to addressing this issue and making resources more accessible and available to dancers in the Pacific Northwest. The first is to advocate for CTFD to have more of a presence in the area, either by opening an office or holding more workshops here. Portland or Seattle would be the obvious choices for this location. Portland might prove to be more central a location for the entire region, but Seattle is a larger market with a richer ballet scene. By having a stronger presence in the Pacific Northwest, CTFD might also be able to reach out more efficiently to the dancers in Idaho, thus increasing their reasons to be here. This seems like a simple solution, but with so many regional ballet companies across the United States, it would be extremely difficult for CTFD to reach out to them all individually.

Promotion for LEAP to open a satellite program in the Pacific Northwest is a similar solution, although this option has more cost-incurring consequences. As Mark Baird pointed out, part of the reason LEAP is so inexpensive in respect to other private undergraduate programs is that the staff and faculty are kept very small. With the opening of each satellite program, the cost of tuition may rise, and so LEAP must be sure that there are enough dancers in a region who would enter the program in order to keep it cost-effective.

Another solution would be to encourage ballet companies in the area to approach this topic with their dancers more often. With the understanding that many companies either do not have the resources themselves to provide career transition resources to their

dancers, or do not feel that it is their position to do so, this is also a solution that is more complicated than it seems. Preparing dancers for a career transition does not have to be a main priority for ballet companies, nor does it need to be financially expensive. An effective and no-cost strategy can be simple communication. Those who have undergone a transition need only be open about their experiences for other dancers who are facing transition to glean any information. A sort of voluntary in-house mentorship program could be established for dancers who wish to learn more about a certain department, where the dancer can shadow an employee and be given some simple tasks to start out. Mentorship would be voluntary, as the mentors would need to possess a true interest in helping dancers broaden their horizons and build skills. The benefits of mentoring of course include helping other individuals, but as seen with Oregon Ballet Theatre, mentors may be training their future employees, not just an individual simply passing through. Not all dancers may take advantage of such a program, but if it is effective, those that do take advantage of it will become advocates for it.

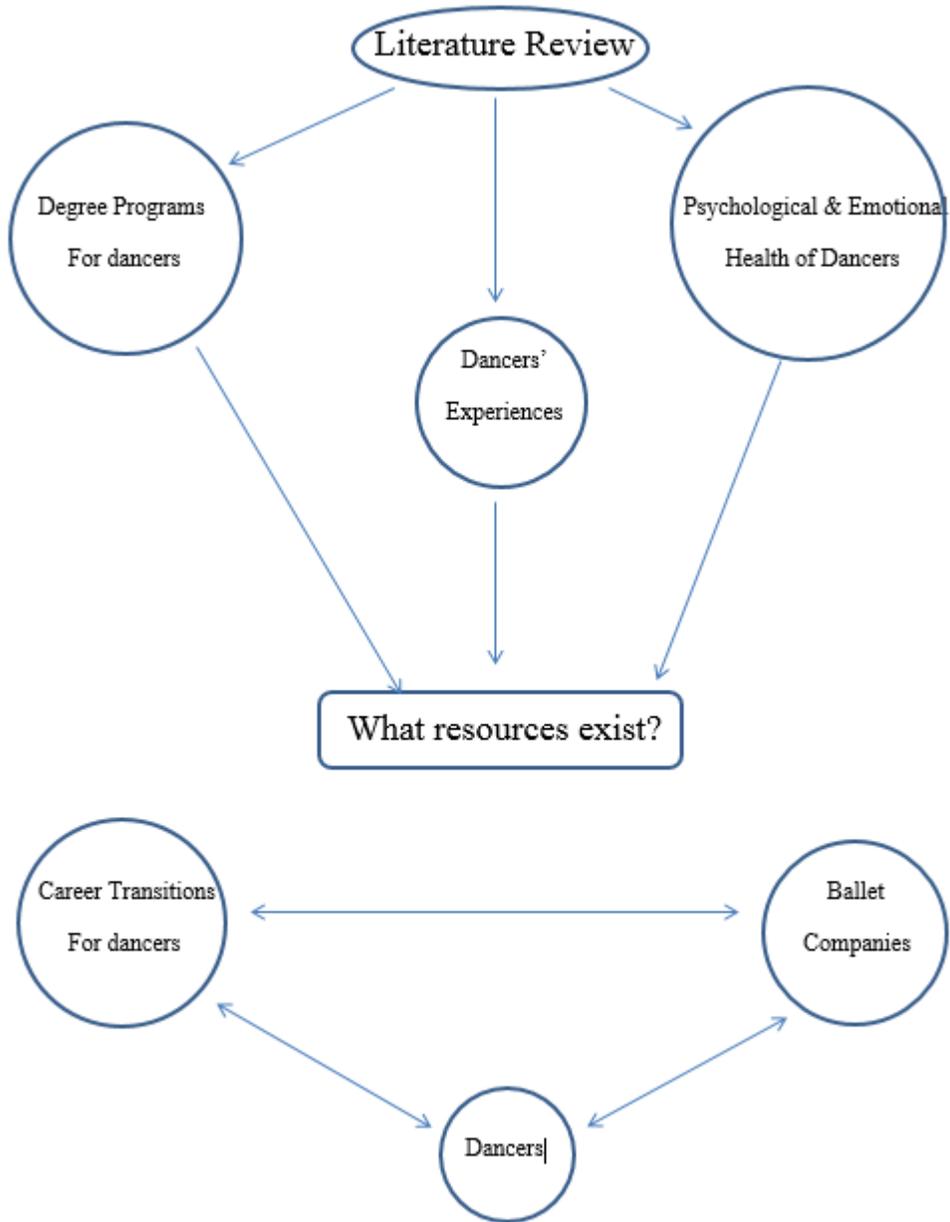
A relationship between local ballet companies and a large local university such as the University of Oregon could also help supplement this lack of resources in the Pacific Northwest. The relationship could be a more informal one where graduate students working towards a degree in career counseling or other applicable field could contact local dancers and offer their services pro bono in exchange for the clinical hours or a more formal program could be developed that makes career transition resources available to dancers for a fee. In larger metropolitan areas, there seems to be more of an established relationship between ballet companies and providers of resources. LEAP is open to all professional dancers, not just ballet dancers, but because of its close proximity to the San

Francisco Ballet, the relationship between these two organizations is very prominent. CTFD also maintains relationships with many ballet companies, as well as universities, but because it is a national organization it has a great deal of relationships to maintain. Relationships are something that can be developed and cultivated though, and so they may be the key to providing more access to resources for dancers in the Pacific Northwest.

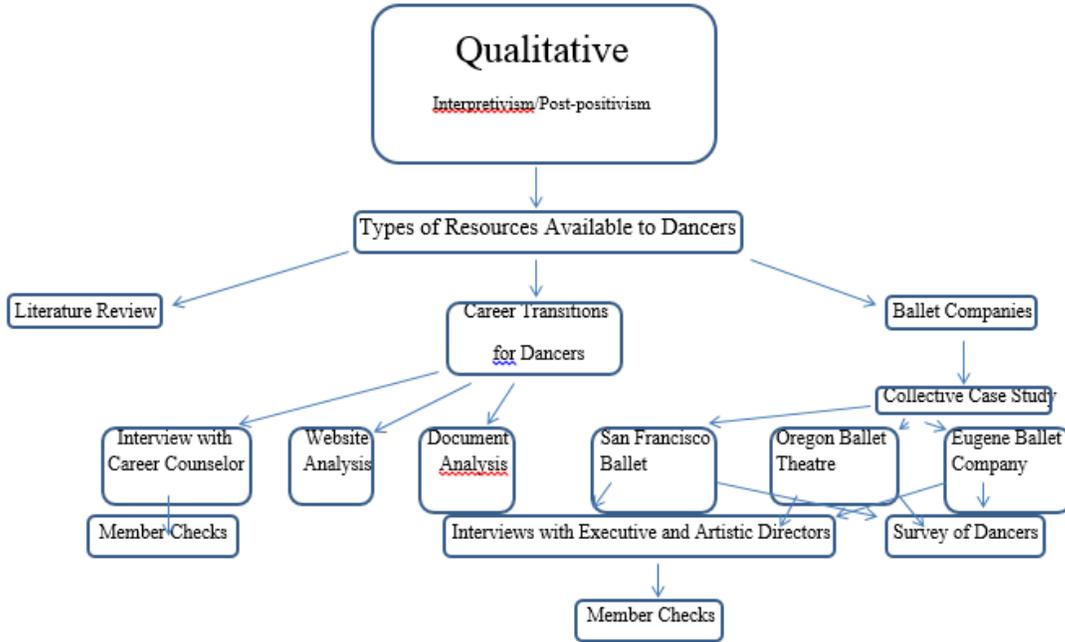
As Toni Pimble pointed out, dancers are also very mobile these days, moving from city to city, state to state, even country to country for jobs. This mobility helps to counter the geographical isolation of certain areas. If there are no resources for transition in one city, a dancer may be able to find resources in another city if they join a new company. This is of course not the case for every dancer, but a fair point in countering the expansion of organizations such as CTFD and LEAP. Most students however are not as mobile as their professional counterparts, and making dancers aware of the realities of a performing career and the resources available to them from an early age is key to raising a generation of dancers that is well-rounded, aware, educated, and prepared.

Appendices

Appendice A: Conceptual Framework Schematic



Appendix B: Data Collection Schematic



Appendix C: Research Timeline

Fall 2013

November/December

- Complete full research proposal, meeting regularly with research adviser
- Draft detailed research instruments
- Draft human subjects documents and complete CITI training
- Create general outline of final document
- Submit human subjects application

Winter 2014

January

- Refine research instruments
- Convert proposal into chapter drafts
- Plan with adviser the dates that chapter drafts will be due; submission of chapter drafts will be worked out in agreement with adviser over the next several months

February/March

- Begin data collection and analysis
- Prepare detailed outline of full document
- Begin to submit chapter drafts

Spring 2014

April

- Complete data collection
- Continue with ongoing data analysis
- Write first full draft of final document, submitting chapters to adviser for review and feedback according to plan

May

- Thursday, May 1: Deadline for draft of full document to be submitted to adviser
- Week of May 5: Feedback from adviser prior to student presentations
- Friday, May 16: Student presentations of master's research
- Monday, May 19: Deadline to submit text and images for inclusion in student research journal
- May 19-30: Continue revisions to full document
- Friday, May 30: Deadline for full final draft to be submitted to adviser

June

- Week of June 2: Feedback on the full document. Make final revisions.
- Monday, June 9: Deadline for submission of final, bound document copies (collect signature). Submit PDF.

Appendice D1: Interview Protocol for Artistic Director of a Ballet Company

Case Study:
ID:

Data

Key Descriptor:

Date:

Interview Location:

Interviewee Details:

Consent: Oral Written Audio recording Ok to
quote

Thank-you note sent Member check performed

Notes on Interview Context:

Key Points:

CODING

INFORMATION

NOTES

Semi-Structured Interview Questions:

1. How did you get started in the arts management field?
2. What elements helped your transition from performer to director and how?
3. In retrospect, what resources or support could have made your transition smoother?
4. What resources or support does the company provide that you know of to dancers interested in transitioning to an administrative career?
5. What policies exist within the company that affect its ability to support or not support dancers in this transition?
 - 5a. Who is in charge of developing and maintaining these policies if they exist?
 - 5b. If they do not exist, from whom within the company do you think the initiative to create them would begin?
6. How is this topic of career transitions for dancers acknowledged and approached if at all between the company and its dancers?
 - 6a. How often does this conversation occur?
7. Describe the level of capacity that your company specifically has to offer resources and support services for career transitioning to dancers (abilities/opportunities vs. limitations).
8. What other organizations that provide support and resources to dancers in career transitions are you aware of?
 - 8a. Where are these organizations located?
9. What level of working relationship between the company and these other organizations exists if at all?

Appendice D2: Interview Protocol for Executive Director of a Ballet Company

Case Study:
ID:

Data

Key Descriptor:

Date:

Interview Location:

Interviewee Details:

Consent: Oral Written Audio recording Ok to
quote

Thank-you note sent Member check performed

Notes on Interview Context:

Key Points:

CODING

INFORMATION

NOTES

Semi-Structured Interview Questions:

1. How did you get started in the arts management field?
2. What elements helped your transition from performer to director and how? (*If no performing experience, then: For managing a ballet company, what are some of the most important skills needed?*)
3. In retrospect, what resources or support could have made your transition smoother?
4. When you were first starting your career, what resources or support services were available to you for doing so?
5. What policies exist within the company that affect its ability to support or not support dancers in this transition?
 - 5a. Who is in charge of developing and maintaining these policies if they exist?
 - 5b. If they do not exist, from whom within the company do you think the initiative to create them would begin?
6. How is this topic of career transitions for dancers acknowledged and approached if at all between the company and its dancers?
 - 6a. How often does this conversation occur?
7. Describe the level of capacity that your company specifically has to offer resources and support services for career transitioning to dancers (abilities/opportunities vs. limitations).
8. What other organizations that provide support and resources to dancers in career transitions are you aware of?
 - 8a. Where are these organizations located?
9. What level of working relationship between the company and these other organizations exists if at all?

Appendice D3: Interview Protocol for Career Counselor from Career Transitions for Dancers

Case Study:
ID:

Data

Key Descriptor:

Date:

Interview Location:

Interviewee Details:

Consent: ___Oral ___Written ___Audio Recording ___Ok to
Quote

 ___Thank-you note sent ___Member check performed

Notes on Interview Context:

Key Points:

CODING

INFORMATION

NOTES

Semi-Structured Interview Questions:

1. How did you come to be a career counselor for Career Transitions for Dancers (CTD)?
2. What types of resources and support services does CTD offer?
 - 2a. What are the eligibility requirements to take advantage of these resources?
 - 2b. How do you develop new resources and maintain existing ones to stay relevant?
3. Why is your work important?
4. How is the relationship between your organization and dancers started?
5. What does this initial process of helping a dancer to transition look like?
6. What are some of the biggest issues you see dancers facing when confronted with a career transition?
 - 6a. In terms of “working world” skills, what deficiencies and abilities do professional ballet dancers possess in general when your relationship with them begins?
7. What other organizations offer the same or similar services that you do for dancers?
8. Describe your working relationship ballet companies. (*If none: How could a working relationship with ballet companies be developed?*)
 - 8a. Describe the strengths as well as the opportunities for improvement of the this relationship (hypothetical or existing).

Appendice D4: Survey Protocol for Current Dancers

Case Study:

Data

ID:

Key Descriptor:

Date:

Process of administration:

Surveyee Details:

Consent: ___Written ___Digital

Notes on Survey Context:

Key Points:

CODING

INFORMATION

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Structured Survey Questions:

1. How long have you trained in ballet? Please describe your training history. (A: 10 years or less; B: 11-15 years; C: 16+ years)
2. How long have you been a professional ballet dancer? (A: Less than one year; B: 2-5 years; C: 6+ years)
3. For which company do you currently dance? (A: Eugene Ballet Company; B: Oregon Ballet Theatre; C: San Francisco Ballet)
4. What is your highest educational degree? If you possess any additional licenses or certifications, please list those as well. (A: GED; B: High School Diploma; C: Bachelor's degree; D: Master's Degree)
5. If you possess any additional licenses or certifications, please list them here. If you do not, please write "n/a".
6. In addition to your dancing career, what other job positions have you held or currently hold? Please describe your work history that does not consist of dancing professionally.
7. If you were to transition to a new career that required additional education, what resources or support services are available to you that would help?
8. How would you find these resources?
9. Where would you have to go to take advantage of them?
10. Who are some of the main providers of these resources that you know of?

Appendice D5: Data Collection Sheet for Website Analysis for Career Transitions for Dancers

Case Study:
ID:

Data

Key Descriptor:

Date:

Document Location:

Document Type: ___ Program Description

___ Organizational Policy

___ Organizational History

___ Offerings/Referrals

___ Supplemental Information

___ Other: _____

Reference Citation:

CODING

INFORMATION

NOTES

Appendix D6: Data Collection Sheet for Document Analysis from Career Transitions for Dancers

Case Study:
ID:

Data

Key Descriptor:

Date:

Document Location:

Document Type: ___ Report, Article, Book, etc.

___ Organizational Policy

___ Pamphlet/Brochure

___ Program/Strategic Plan

___ Development Plan

___ Job Descriptions

___ Online Information

___ Other: _____

Reference Citation:

CODING

INFORMATION

NOTES

Appendix E1: Recruitment Letter

Date

Hannah Bulkley

2050 Goodpasture Loop #46

Eugene, OR, 97401

Dear _____:

You are invited to participate in a research project titled *The Next Step—Career Transitioning for Professional Ballet Dancers*, conducted by Hannah Bulkley from the University of Oregon’s Arts and Administration Program. The purpose of this study is to explore what resources and support services are available to professional ballet dancers who are contemplating a career transition and who provides them.

About the study:

You were selected to participate in this study because of your leadership position with _____ and your experience with and expertise pertinent to the career trajectory of professional ballet dancers in _____. If you decide to take part in this research project, you will be asked to provide any organizational materials that your company produces for its dancers regarding career transition resources and support services and participate in an in-person interview, lasting approximately one hour, sometime between January and March 2014. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at _____, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email.

If you have any questions, please feel free to contact me at (209) 777-3322 or hbulkley@uoregon.edu, or Dr. Eleonora Redaelli at (541) 346-2298. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, (541) 346-2510 or ResearchCompliance@uoregon.edu.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Hannah Bulkley

Appendice E2: Recruitment Email

Date

Hannah Bulkley

2050 Goodpasture Loop #46

Eugene, OR, 97401

Dear _____:

You are invited to participate in a research project titled *The Next Step—Career Transitioning for Professional Ballet Dancers*, conducted by Hannah Bulkley from the University of Oregon’s Arts and Administration Program. The purpose of this study is to explore what resources and support services are available to professional ballet dancers who are contemplating a career transition and who provides them.

About the study:

You were selected to participate in this study because of your experience with and expertise pertinent to the career trajectory of professional ballet dancers in _____. If you decide to take part in this research project, you will be asked to participate in an online survey. This survey will take approximately 30 minutes to complete and must be completed by March 31, 2014. The link to the survey is included in this email below. Also included in this email is a link to the consent form. Please review the consent form prior to completing the survey.

If you have any questions, please feel free to contact me at (209) 777-3322 or hbulkley@uoregon.edu, or Dr. Eleonora Redaelli at (541) 346-2298. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, (541) 346-2510 or ResearchCompliance@uoregon.edu.

Thank you in advance for your interest, consideration, and your time.

Sincerely,

Hannah Bulkley

Appendice F1: Interview Consent Form

Research Protocol Number: _____

The Next Step—Career Transitioning for Professional Ballet Dancers

Hannah Bulkley, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Career Transitions for Professional Ballet Dancers*, conducted by Hannah Bulkley from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore what resources and support services are available to professional ballet dancers who are contemplating a career transition and who provides them.

About the study:

You were selected to participate in this study because of your leadership position with _____ and your experience with and expertise pertinent to the career trajectory of professional ballet dancers in _____. If you decide to take part in this research project, you will be asked to provide any organizational materials that your company produces for its dancers regarding career transition resources and support services and participate in an in-person interview, lasting approximately one hour, sometime between January and March 2014. If you wish, interview questions will be provided beforehand for your consideration. Interviews will take place at _____, or at a more conveniently located site. Interviews will be scheduled at your convenience. In addition to taking handwritten notes, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview, as indicated below, demonstrates your willingness to have your name used in any resulting documents and publications and to relinquish confidentiality. It may be advisable to obtain permission from your organization's board or your direct supervisor to participate in this interview to avoid potential social or economic risks related to speaking as a representative of your institution. Your participation is voluntary. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. To withdraw, you must provide a signed statement to me, stating your name, position, and your wish to withdraw from the study. It should be noted that if a withdrawal statement is received after the final document has been submitted to the University of Oregon (June 2014), information will not be able to be withdrawn. However, your information will be withdrawn from any future publications of the document. Any information that is obtained connection with this study and that can be identified with you will remain

confidential to my research advisor and me during the research and writing process, and will not be disclosed until the research project is presented for defense in May of 2014.

I anticipate that the results of this research project will be of value to the dance sector as a whole, especially on the West Coast. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (209) 777-3322 or hbulkley@uoregon.edu, or Dr. Eleonora Redaelli at (541) 346-2298. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, (541) 346-2510 or ResearchCompliance@uoregon.edu.

Please read and initial each of the following statements to indicate your consent:

_____ I consent to the use of audiotapes and note-taking during my interview.

_____ I consent to my identification as a participant in this study.

_____ I consent to the potential use of quotations from the interview.

_____ I consent to the use of information I provide regarding the organization with which I am associated.

_____ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies. You have been given a copy of this letter to keep.

Print Name: _____

Signature: _____ Date: _____

Thank you for your interest and participation in this study.

Sincerely,

Hannah Bulkley

Appendice F2: Survey Consent Form

Research Protocol Number: _____

The Next Step—Career Transitioning for Professional Ballet Dancers

Hannah Bulkley, Principal Investigator

University of Oregon Arts and Administration Program

You are invited to participate in a research project titled *Career Transitions for Professional Ballet Dancers*, conducted by Hannah Bulkley from the University of Oregon's Arts and Administration Program. The purpose of this study is to explore what resources and support services are available to professional ballet dancers who are contemplating a career transition and who provides them.

About the study:

You were selected to participate in this study because of your experience with and expertise pertinent to the career trajectory of professional ballet dancers in _____. If you decide to take part in this research project, you will be asked to complete an online survey, the link which is provided in this email below. This survey will take approximately 30 minutes to complete and must be completed by March 31, 2014. There are minimal risks associated with participating in this study, particularly since this phase of research is exploratory in nature.

Any information that is obtained in connection with this study will be carefully and securely maintained. Your consent to participate in this interview demonstrates your willingness to have the information you provide used in any resulting documents and publications. It may be advisable to obtain permission to participate in this survey to avoid potential social or economic risks related to speaking as a representative of your organization. Your participation is voluntary. You are not required to submit a signed consent form; instead, your completion of this survey constitutes your comprehension of the research project and your consent to be a participant. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. To withdraw, you need only to email me with the organization you dancer for, and the date and time at which you completed the survey. Any information that is obtained connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. Please do not put your name anywhere into your survey answers.

I anticipate that the results of this research project will be of value to the dance sector as a whole, especially on the West Coast. However, I cannot guarantee that you personally will receive any benefits from this research.

Please print a copy of this consent form for your records. If you have any questions, please feel free to contact me at (209) 777-3322 or hbulkley@uoregon.edu, or Dr.

Eleonora Redaelli at (541) 346-2298. Any questions regarding your rights as a research participant should be directed to Research Compliance Services, University of Oregon, (541) 346-2510 or ResearchCompliance@uoregon.edu.

Please read each of the following statements (your completion of the survey will indicate your consent):

I consent to the potential use of quotations from the survey.

I consent to the use of information I provide regarding the organization with which I am associated.

I have read (or have had read to me) the contents of this consent form and have been encouraged to ask questions. I have received answers to my questions (if applicable). I have been encouraged to print a copy of this form.

I am 18 years old or older.

Your completion of the survey indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, and that you are not waiving any legal claims, rights or remedies.

Thank you for your interest and participation in this study.

Sincerely,

Hannah Bulkley

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