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Hustlers and Gliders: A study of street dancers in peripheral Stavanger

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Abstract

There are many cases of sociological studies, and studies within different fields, on where creativity happens, why place matters and the relationship between core places and the peripheries. In this thesis, I have studied the case of street dancers in the Stavanger region to see if they can add new perspectives to the existing theories. The local dance community of Stavanger is small and not very advanced, yet it seems to attract foreign dancers, and I wanted to know why. By examining theories on place, marginality, peripherality and the core/periphery perspective, I found what key elements to look for locally. I conducted a qualitative study consisting of semi-structured interviews with four local street dancers, to see if their experiences of living and working in the local community added up with the existing theory. Some of these dancers have experienced being in core places, and could therefore give me perspectives on how the core and periphery differ and how they relate to the core. What I found was that Stavanger is a beneficial town to live and work in, in consideration of a stable and safe job. Being a small community is beneficial as well, because the dancers get more free time to train and explore on their own. On the other hand, there are social and cultural elements that makes it hard to be a hustling dancer in Stavanger. Because the welfare state of Norway, secures its inhabitants from social need, there are studies showing that Norwegians choose comfortability over insecurity. This is evident in the case of dancers in Stavanger, and I explain how through the groupings of “Gliders” and “Hustlers”. Lastly, I look into what strategies the street dancers of Stavanger employ to keep their energy high and to work for a hungrier community, and end with a discussion on how the strategies will struggle to succeed.

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1. Introduction

Why does place matter? How could a marginal or peripheral position result in creativity? Is it less beneficial to trek to core places? These are questions raised by sociologists and geographers when studying how place matters for creative outcomes. In this thesis, I aim to look into these questions and see if the case of street dancers in Stavanger could bring new answers to these questions. The case of Stavanger is that, when it comes to dance, it is quite peripheral, but the local dance community still attracts people from other countries. Not to mention how local people come back to work here after going to Oslo or even abroad to train. To me, there were no obvious reasons to why this happens in Stavanger. The professional dance community, not just in street dance, is small and not very influential to the rest of the dance world. Still, there had to be something going on in this community to have people come in from abroad to work as dancers. By looking through the literature on the theme, I found that Stavanger is not the only peripheral place where people have come in to create a vibrant and creative community. There were examples of groups of people who settled down in small, peripheral towns to cultivate their passions, and they could do that because they went to smaller places (Corte, 2013, Grabher, 2018). At the same time, I found examples of groups who had moved to the core of their field, and still found themselves left outside of the core community, making them lack the proper mentorship they needed, yet they still managed to make it on their own (Farrell, 2001). It seems the idea of the core as the best and most important place within fields is cracking up. The core is still relevant and much needed, but for some it is more important as a place of learning, than a place for living and working. These people seek out peripheral places, such as Stavanger, to be able to work on their own thing, but they have the opportunity to go to core places and keep up with the trends as well. Therefore, in this thesis, I want to find out what the case for the street dance community in Stavanger would be.

In the light of the existing theories on peripherality, marginality and the core/periphery perspective, I will attempt to research if the local dance community can bring a new perspective to the matter. To do so, I have formulated this research question: Why do dancers settle down in peripheral areas, and how do they work to maintain and evolve creatively that far away from the centers? Yet I found it relevant to add an additional research question: What are the advantages and disadvantages of living and working as a dancer in a peripheral area, and what could “even out” such disadvantages? It seems to me that it would be relevant to shed a light on how street dancers in Stavanger experience their peripheral position, in

addition to why they have chosen it. I will give more attention to the second question in the discussion, but I can only do so after first addressing the first question. This is because I find that exactly how they experience it here is important not only to the question of why they came here, but to why they stay here as well.

In the next chapter, I will present what theoretical perspectives and terms I find relevant for my research questions. Then, in chapter 3, I will clarify the methodological approach, and explain how I proceeded to shape the research by developing questions, selecting informants, preparing the process of interviewing and how I would analyze the material. I will explain the considerations I had to make in the case of anonymity as well. In chapter 4, I will go through the analyzation and discuss my findings from the interviews with the theoretical perspectives. In the fifth and final chapter, I will round up my argumentation and present the concluding remarks of the research.

2. Theory

2.1 A definition of street styles

Within dance, street styles are an umbrella category for all types of dances that originate from the streets and social settings. They differ from other styles with a more technical base taught in dance schools, such as Ballet, Jazz and Contemporary. The street styles developed, because these dancers did not have access to the dance schools and studios. Therefore, they met in the streets or at block parties to dance, battle and share with each other. Hip-hop and Break Dance are examples of street styles, but there are other styles as well that would fit into the category. In addition to battles and the sociality of it, street styles have an element of freestyle as well. These elements are what makes street styles creative, because people come together and combine their knowledge to create new ways to move to music. (Cattani & Ferriani, 2008, p. 824).

2.2 Space vs. Place

What do we mean when we talk about place? This is something that Thomas Gieryn brought up in his article "A Space for Place". In the article, Gieryn focuses on a few ground-rules to help define place. First, Gieryn (2000, p. 464) points out that a place has a geographic location, or that "a place is a unique spot in the universe". When we talk about place, then, we talk about specific geographic locations, but this could be all from a bedroom to a

municipality to a region or a country. Second, Gieryn (2000, p. 465) claims that “place has physicality” meaning that a place is only a place because it has materiality; it is made up by stuff and built by people. Third, because a place is a location with a material form and built by people, it only becomes a place because the people who made it invest meaning and value to it (Gieryn, 2000, p. 465). Lastly, Gieryn (2000, p. 465) points out that it is important to distinguish place from space, because “place is not space – which is more properly conceived as abstract geometries (distance, direction, size, shape, volume) detached from material form and cultural interpretation”. Thus, one has to understand a place as more than just its surroundings.

2.3 Marginality

The term *marginality* has its roots in Robert Park’s “The Marginal Man”. Robert Park (1928, p. 892) defines the marginal man as “a cultural hybrid, a man living and sharing intimately in the cultural life and traditions of two distinct peoples”. Although Park intended the Marginal Man to describe an outcome of migration, and exemplified this by the Jews, scientists and sociologists use the term to describe different ways individuals can find themselves at the margins. Being in such a marginal position, supposedly gives great advantage to come up with new insights and innovation. Gieryn and Hirsch (1983, p. 88) refers to this as “the idea that partial outsiders have a special talent for invention”. Creative people who position themselves between different cultures, different mindsets or different levels of ambition for an example, could then experience creative outcomes due to this position. This does not mean, however, that only marginal people foster creativity.

2.3.1 Optimal Marginality

Neil McLaughlin introduces the term “Optimal Marginality” to describe that certain type of marginality that in most cases will lead to creativity and innovation. In McLaughlin’s view, sociology has a bias towards marginal creatives and intellectuals. On the one hand, centers are important sources of information and inspiration, but on the other hand, sociology sees marginal thinkers as the most creative ones. He points out that “the idea that marginality leads to creativity is implicitly based on the assumption that being centrally embedded in core institutions of intellectual or cultural production can prevent the development of new ideas and approaches” (McLaughlin, 2001, pp. 272-273). Thus, one needs to be in a certain marginal position to have the best opportunities for creativity.

McLaughlin (2001, p. 273) presents four ideal types of marginality that affect creativity and innovation after how embedded in the core a person is. The four ideal types are suboptimal centrality, suboptimal marginality, optimal centrality and optimal marginality. In the article, McLaughlin gives most attention to Optimal Marginality, because “optimally marginal intellectuals have access to the creative core of an intellectual tradition, while avoiding organizational, financial, cultural or psychological dependencies that limit innovations”. This makes the position as an optimal marginal thinker the most beneficial towards creative outcomes because one has access to the core, but can take a step back and try new things without limitations of the core.

2.4 Peripherality

Gernot Grabher (2018), an economic geographer, studies the development of the architectural movement *Baukünstler* in the area of Vorarlberg in Austria. Here, Grabher confronts previous views on the periphery, and uses the example of the *Baukünstler* to prove how creativity can occur even in the peripheries. Further, Grabher (2018, p. 1) points to a criticism towards the view of cities and urban areas as the place where creativity happens, making the peripheries suffer judgement as places that cannot have a vibrant, creative environment. Instead, Grabher (2018, p. 2) suggests, “to perceive periphery not as an obstacle to, but as a potential asset for creativity”. Choosing a peripheral position to escape the pressure of the field could enhance the creativity, because it gives more freedom to experiment than what the field accepts. On the other hand, if creative outsiders travel between the periphery and the center, it may cause the periphery to morph into its own creative center. Thus, Grabher (2018, p. 3) finds that “center and periphery, then, cannot be reduced to a static dualism, but rather are relationally constituted and functionally interconnected”. One can then understand the two, center and periphery, as shaping the other and affecting each other.

There are several studies of similar peripheral movements or groups other places in the world. Michael Farrell (2001) has studied many cases of creative people who benefited from being a part of a friendship group, or a collaborative circle, such as the Impressionists in Paris. By Farrell’s (2001, p. 11) definition, a collaborative circle is a “primary group consisting of peers who share similar occupational goals and who, through long periods of dialogue and collaboration, negotiate a common vision that guides their work”. Farrell (2001, p. 12) notes that a collaborative circle is more than a mentor-protégé relationship,

because a collaborative circle consists of peers who work together to innovate new visions in the field rather than of an older mentor guiding a protégé into a discipline. What is important to note however is that “collaborative circles often form among those who are marginalized in their fields or blocked from advancement” (Farrell, 2001, p. 19). Farrell exemplifies this by describing the formation of the Impressionists as a collaborative circle. The impressionists moved to the center of their field, Paris, and found themselves marginal, or peripheral, because they were lacking mentorship. Farrell (2001, p. 5) finds that “this group is a prototypical case of a collaborative circle in which the members first became friends, then developed a shared style and built their careers within the context of a circle.”. By forming a collaborative circle, they could influence and guide each other into creating the artistic style and movement of the Impressionists without the mentorship they otherwise would have needed.

A different example is the group of BMX-bikers who located to Greenville, North Carolina, to build a vibrant community of BMX-biking. This was BMXers from all over the world who relocated to Greenville, and pioneered changes within the field (Corte, 2013, p. 26). A reason to how they managed to become a community where they were able to pioneer changes in the field was that the first riders who settled there formed a collaborative circle. These talented BMXers had to rely on each other and collaborate to manage to build up the community and gain recognition within the field. The peripheral town of Greenville “offered riders the possibility of developing a simple, focused, and intensive lifestyle that allowed frequent, high-level riding while also providing for their financial, social and other needs” (Corte, 2013, p. 41).

2.4.1 Peripherality vs. marginality?

What is the difference then between peripherality and marginality? First, the definition of marginality, if we look at the origin in the marginal man, is that marginality is more of a cultural phenomenon, where individuals come in clash between two cultures and end up being marginal because they no longer fully fit into one culture or the other (Park, 1928, p. 892). Peripherality on the other hand is a geographic matter (Grabher, 2018). It could refer to a situation where the people are lacking the proper mentors and influences, which could force them to develop their own path, as well (Farrell, 2001). Another difference from the two terms worth mentioning is the fact that marginal intellectuals are supposed to be more creative, while there has existed less belief that peripherality will lead to creativity.

2.5 Core/periphery

The core/periphery perspective aims to explain the relationship between the core, or a center, and the periphery and how these two interact. It is most common to use a geographical or a social understanding of the core and the periphery. The core is a central place within a field where the people “are deeply entrenched in the social system” and “they are usually key members of the community, including many who act as network coordinators” (Cattani & Ferriani, 2008, p. 826). In other words, the core is where the most influential people within the field are located. The core/periphery perspective try to explain that people who live and work in the peripheral areas could have better opportunities to be creative (Cattani & Ferriani, 2008, p. 827). Further, they argue, “by standing at the fringe of the network, peripheral actors can elude the homogenizing influences typical of an established institutional framework and therefore attend to divergent ideas without the anxiety of contrasting accepted norms of the field” (Cattani & Ferriani, 2008, p. 827). A peripheral position gives more room to challenge the accepted norms in the periphery, because there is less judgement from the gatekeepers of the core.

Although there seems to be good creative opportunities for the peripheral actor, there are advantages and disadvantages to both positions. Cattani and Ferriani (2008, p. 827) point out how

“Individuals who stand at the core of their social field have greater exposure and access to the relevant sources of support and legitimacy, but may find it difficult to recharge the freshness of their ideas and escape the pressures to conform to the established norms of the field,”.

Being at the core is advantageous because that is where the most important and influential actors of the field are, and if one wants a certain development to happen it needs to go through them first. The core is the place to be, because anyone who is something would be there. Still it may be hard to experiment and create new things, because there are strong leads to conform to the existing norms and do things “the right way”. By being in the peripheries, it is easier and more accepted to experiment and be creative, but it is less likely that these new creations would have an impact on the field because the actor lacks the opportunity to influence and change the existing norms (Cattani & Ferriani, 2008, p. 827).

This leads to an assumption about being in between these two positions would be more beneficial to the creativity of the actors. “We should, then, expect creative performance to be higher among individuals who occupy an intermediate position between the core and the periphery of the network,” (Cattani & Ferriani, 2008, s. 827). Such an intermediate position could occur for an example when peripheral actors occasionally travel to the core to train

and indulge in the knowledge they possess. By getting to know new people, making new friends and expanding their networks, peripheral actors could be able to have a voice in the core community when wanting to share their new ideas.

2.6 Norway and the welfare state

Norway is a country with a strong welfare state, meaning that the state will aid if the citizens are in need of help because of health issues, unemployment or old age. The welfare state ensures free healthcare at hospitals and secures that people will get an education (SNL, 2019). A Master project conducted at Norges Handelshøyskole (NHH), claims that the Norwegian welfare state makes Norwegians less attracted to innovation. They found that due to the high affluence of the country and the population, there is a lack of need in the society, which reduces the motivation and incentives to innovate (Bolstad & Bjørndal, 2017, p. 8). It seems that Norwegians are just too comfortable to feel the need to go beyond what their job or education requires them to do. Bolstad and Bjørndal adds that because of the welfare system of Norway, taking the risk of innovating makes a too high opportunity cost to a stable job and income. According to this master project, then, there should be little incentives in Stavanger to experiment and venture out to learn new things. The situation for educated, employed Norwegians is comfortable and without a pressure to innovate (Bolstad & Bjørndal, 2017, pp. 78 and 85). Even though the peripheral areas should be great places for innovation, one could then expect less experimental and creative behavior among Norwegians.

3. Method

3.1 Choice of method

To find out *why* street dancers have settled down in Stavanger and *how* they experience living in Stavanger, I found I needed personal and comprehensive data to analyze. A qualitative approach would allow me to get closer to the participants and the data, and give me the opportunity to understand the data I was researching (Aspers & Corte, 2019). Therefore, I chose to do a qualitative study on street dancers in Stavanger, and to interview the participants would be the most preferred method for my project. According to Jacobsen (2018, pp. 146-147), interviews are the best method to use when there are few research units, when we want to know what is said individually, and lastly when we want to know how the individual interprets and makes sense of a particular phenomenon. The local professional

dance community is small, resulting in a low amount of relevant participants, giving me the opportunity to have in-depth and intensive conversations with the participants. Such in-depth conversations lets the participants share their experiences and thoughts that are relevant to my research question (Halvorsen, 2018, p. 138). I found that the semi-structured interview would be the best type of interview for my project, because it gives more freedom during the interview while still following a set of themes and open questions (Jacobsen, 2018, pp. 149- 150).

3.2 Sampling of participants

When selecting participants to my research I had to set a few criteria, to ensure that the information is relevant to my study, but still comprehensive enough to cover several aspects (Halvorsen, 2018, p. 164). The most important criterion was that they had to be professional dancers, such as dance teachers as well as performers or choreographers. At the same time, I found it best to have three groupings of participants. I wanted someone who had mostly lived and worked with this area as his or her base. The second group would be someone who was local, but had travelled a lot to different places to train or work as a dancer. Lastly, I wanted someone who was from abroad and had lived, worked and trained different places in the world and had moved to this area and started working here. Luckily, I had access to relevant participants through my network.

3.3 Anonymity

Due to the small and not as versatile dance community in Norway, and this region in special, it would be hard for me to grant full anonymity for my participants. I informed them of this in an information letter and they signed in the consent form that they accepted the risk of recognition based on the information they give about the styles they dance, the places they work and where they have lived. Therefore, I have allocated new names to each participant and new names to the studios where they work, and I will not disclose where the foreign participants are from, but I cannot escape mentioning where they have lived.

3.4 Who are the participants?

I find it relevant to describe who my participants are and why I picked them to join, before discussing their responses in the analysis. That way, it is easier to keep track of the information they give.

3.4.1 Nina

Nina is a local dancer from the Stavanger region, and she has had her base in the region for all her professional career. She started working professionally when she was 14 and took her first job as a dancer. Nina started taking classes in Hiphop, but has trained Contemporary, Jazz and Ballet as well. Now it is mostly Hiphop and contemporary she defines as her styles.

3.4.2 Yvonne

Yvonne is a local dancer from the Stavanger region as well, but she often travels abroad and to Oslo to train. A few years ago, she went to Oslo and took a pre-study in dance. In Oslo, she joined a crew and travelled a bit with them, but she has travelled much on her own as well. Yvonne has a long list of places she has been to train, and the list includes The Netherlands, Denmark, Stockholm, London, Tokyo, Seoul, Bratislava, Vienna and Macao. She dreams of going back to The Netherlands and Seoul, but she wants to go to New Zealand as well. Yvonne has taken a bachelor's degree in dance at the local university, an education with focus on Contemporary, Jazz and Ballet, but she dances Hiphop and Commercial as well.

3.4.3 Martin

Martin moved to Norway and this region about 4 years ago from the United Kingdom. He has lived, worked and trained in many locations in Europe and the world, but moved to Stavanger for a change in pace. Martin has trained Ballet, Jazz, Contemporary, but also street styles like Hiphop, Popping and Locking and even mentions training in Salsa, and has been working professionally from when he was about 15 years old. He has worked in Poland, Israel, Portugal, London and Manchester, but has also been to LA for a few months to train.

3.4.4 Alma

Alma moved to Stavanger from Poland not that long after Martin, and has been dancing professionally since she was around 15 years old. Her repertoire in styles include Hiphop, Choreography, Dancehall, and Heels, but has trained Wacking, Popping and House as well. She mentions London, Los Angeles, Poland and Italy as places she has either worked in or gone to train, but points to New York as a possible next destination for training.

3.5 Making of the interview guide

Because I chose to conduct semi-structured interviews, I had to make an interview guide to help me ensure I would get the information I wanted. A semi-structured interview calls for a less structured interview guide with specific themes and open questions, but not set answers (Jacobsen, 2018, p. 150). Therefore, I chose to have seven themes (dance, style and place, why Stavanger, pros/cons of Stavanger, coping mechanisms, travelling, work processes and the importance of others) and made a few questions for each theme. Still I tried to keep the questions open, making it up to each participant to decide where the conversation would go. By asking open questions, the respondents are free to interpret and answer thereafter (Halvorsen, 2018, p. 138). This way, there still was room to ask questions to follow up interesting things that came up, but I could not decide what the interesting things would be beforehand.

3.6 The process of interviewing

In total, I had four participants and conducted semi-structured interviews with all four. Each interview lasted between one hour and one and a half hour. All participants received a form describing my project and asking for his or her consent to participate. Jacobsen (2018, p. 152) points out that it is usually considered important to conduct the interview in spaces and places where the participants feels comfortable and “at home”. Due to the pandemic situation, I conducted three of the interviews digitally by using the digital platform Zoom, and the fourth interview took place at a local café, as suggested by each participant. With the consent of the participants, I recorded the interviews using a handheld recorder.

Following the interview guide, the interviews started with a few “easy” questions to help them get into the conversation. Then as the participants talked, I came up with follow up questions or asked questions that may not have been prepared, but still relevant to have them elaborate. It was not always relevant to ask all questions, and sometimes the participants

covered unasked questions because. That way the interviews became conversational, and some informants took relevant, but unexpected sidetracks that gave me interesting data to analyze.

3.7 Method of analysis

I fully transcribed and coded all the material using the program Nvivo. Transcribing and coding the interviews, makes it easier to navigate through the data and find the essence of what the participants said (Jacobsen, 2018, p. 207). After transcribing all four interviews, I went through all the material and sought out what the most common categories, or codes, were. This gave me an overall view of the data and what categories the data would fit in to (Jacobsen, 2018, p. 207). Because I wanted to find out why street dancers settle down in peripheral areas, and how they work to maintain and evolve their creativity, I was looking for themes and categories that could answer the research question. Initially, I found about 20 codes that explained different parts of the research question (advantages Stavanger, disadvantages Stavanger, career, creativity, education, hustle, local community, Norwegian society, people and collaborating, personal, place, stability, style, teaching, technology, training, travelling, wages, work opportunities and working conditions) (Lofland et al., 2005).

Due to overlapping codes, I chose to reduce the codes to be more tangible to work with (Lofland et al., 2005). I settled for three overarching codes that could explain the research question (place, the hustle and strategies), and then sorted out two to three sub-codes within these codes. Within the code “Place”, I put the sub-codes of “Stavanger and the local community” and “The core”, where the participants explain how they perceive and experience living and working as dancers in Stavanger, and what it is like to be in the core places of their styles. The second main code, “The Hustle”, includes the sub-codes of “The Gliders” and “The Hustlers” two groupings of local dancers, and lastly “Education and Wages”, which explains the working conditions of the two groupings of dancers. Finally, the main code of “Strategies” includes the sub-codes of “travelling”, “building community” and “collaborating”, and aims to explain what strategies the participants employ to keep a high level of energy. In the next section, I will present the analysis, and discuss the responses of the participants within the codes with the relevant theory.

4. Analysis and discussion

In this part, I will present and analyze the empirical findings from the interviews I conducted. Further, I will discuss the findings in accordance with the theoretical foundation of this thesis. The discussion of the material will happen in accordance with the overarching themes and sub-categories as explained in the methodology.

4.1 Place

It seems to be hard to make a case for what and where the periphery is, without specifying place. The periphery consists, however, of many different places, but it is easiest to think of the periphery as what is not the core or the center. This section aims to examine what the advantages and disadvantages of a peripheral position gives to the dancers who participated in the project, and discuss the case of Stavanger as a peripheral place and its dancers as marginal.

4.1.1 Stavanger and the Local Dance Community

First, I find it relevant to present the local dance community in Stavanger and the way the respondents perceive it. I will focus on the two biggest studios, one in Stavanger and one in the neighboring town of Sandnes. These two studios will from here be referred to as Studio A (Stavanger) and Studio B (Sandnes). Studio A has a big mass of students and represents the classic styles such as Ballet, Jazz and Contemporary, but also offer classes in street styles. Studio B has a smaller mass of students and focus more on the urban/street styles and offer classes in Hiphop and Dancehall, but also experimental classes such as Choreography and Fusion. These classes are the vocab of each teacher. Two of the participants teach at both studios, while the other two teach at Studio B. The interesting thing about the local community at these two studios is how they have attracted dancers from abroad.

First, the participants point out how the community is supportive, safe and welcoming. One of the participants mentions the beauty of this, because everyone is always cheering for each other “even if it’s second, third, fourth, fifth, sixth place – everyone’s getting a round of applause”. In Norway, egalitarian views have been prevailing, which could explain this kind of phenomenon. An additional advantage is how working in Stavanger involves a secure employment. One of the respondents points out how dance teachers here work on a contract and get “vacation money, insurance and pension”, and claims that such a concept usually is

not something dancers elsewhere in the world would get, and it is not common to employ dancers on long-term contracts. According to the participants, it is beneficial how close everything in Stavanger is. Martin explains that here “the closest studio can be like 30 minutes away from our house so it gives me a lot of more time to train”. This was similar for the BMXers in Greenville, too, where the resources of the place gave them the opportunity to live the best life they could then (Corte, 2013, p. 41). Generally, the participants focus on the safety and stability as well as more free time to train as positive sides of being in Stavanger.

On the other hand, there is reason to believe that there are some factors affecting the community negatively. The participants argue how problematic it is that the local educated dancers, stops training and seeking new inputs and motivation as soon as they get their diploma. Nina points out how “I don’t see the hunger, I can’t see that people want to go out and experience new things”. All the participants agree that there is missing some kind of hunger or hustle in Stavanger, which affects the development of the local community. One participant pointed to the level of the community as a negative thing, and blamed it on how it is “very hobby based”, and added that “that's the reason why the level is low because there is not much career driven people here, people who focus on dance as a career”. A potential source to the low level could be that the education system steals potential professionals. Not to mention, the local teachers do not continue to develop and thus the level stays the same. According to Nina, the community can be quite one-sided as well and due to the lack of new impulses, the motivation and learning stagnates. Dancers aiming towards a professional career seems to be difficult to keep which Yvonne finds a bad thing, because “then we don’t get new inputs that often, and the community will not grow as big as we had hoped it would”. Even though there are many disadvantages to the community in Stavanger, Martin claims “there are certain places that I know that might improve my dancing and creativity, but I just wouldn't be as happy there and probably or definitely not as financially stable as I am here”.

4.1.2 The Core

This far, I have presented Stavanger and the local community, but it is important to look at how other and more central places differ. I had to find out what places the participants think of as central within their styles and how they may have experienced being there. When asked what they thought of as central places within their styles, they all agreed that Los Angeles and New York are important for commercial Hiphop. In Europe, however, they mention

France as a core place for Hiphop and Dancehall. Overall, the bigger cities in Europe such as London and Amsterdam are central for both street styles and contemporary. Japan and Korea are growing as influential places, and there is mention of Australia and New Zealand as well. The Scandinavian capitals Stockholm, Copenhagen and Oslo are the closest central places.

Still, Los Angeles stand out at the most influential place when it comes to new developments and where everything happens. Alma pointed out that they only teach professional classes there, and it would be hard to find a class at beginner level. This means that those who are in the studio are either teachers themselves or working dancers, “and usually there are people from all around the world that are travelling there to train for a few months and then come back”. This is in accordance with the way Cattani and Ferriani understands the core as the place where the most influential and important people within the field are (Cattani & Ferriani, 2008, p. 827). Los Angeles is a core place where the music industry and the performing industry locates themselves, and the best people want to be there to compete for jobs on tours, music videos and shows. Alma points out that the dancers who are there to get these jobs, “they have to be the best and their ambition and the way they strive for more is completely different”. This drives the level of the community in Los Angeles up, and they will always be one foot ahead of the rest of the world. Those who have come to Los Angeles from other places learn the new things because “whatever is happening in the industry is also happening in classes, because mostly people who work there are also teaching classes”. The professional dancers of the world are travelling to Los Angeles from other core places or peripheral places to get new inputs and see what new developments are happening there, and helps their own community stay up to date.

4.2 The Hustle

4.2.1 “Gliders”

As previously mentioned, the participants talk about a lack of hustle in Stavanger. One of the participants describes Stavanger as having a humble setting due to the welfare state. In other places, people will fight more for their positions, while here he feels like “because the country is so well run, there is not that much need to fight for something”. This corresponds with the findings of Bolstad and Bjørndal (2017, p. 8), who found that the Norwegian welfare system made life in general safe for the population and thus reducing the need to fight for the livelihood. Some of the participants have this view on the population of Stavanger in

general, but they all have this view towards a specific group of dance teachers in the community. This group are those who have taken a formal university education within dance, many of them only at bachelor level. According to the respondents, these dance teachers settle on their education and “they got the diploma and they were a hundred percent sure that they would get employed and that they would get a good salary for this”. The welfare state is again at play here, because there are good chances of getting a job when you are educated, and if not the state will support you until you get a job (Christensen & Berg, 2019).

The educated dance teachers live a comfortable life where their education grants good wages and they have less need to learn new things. Because they are living such comfortable lives, without feeling the need to hustle and just *glide* along on their education, I decided to call them “the Gliders”. The problem, however, with being a Glider, as pointed out by several of the participants, is they do not see the need to train more and learn new things once they have their diploma. Thus, their classes run in loops and they are teaching the same things repeatedly. One of the participants pointed out that because they only work on what they know from their 3 years of university training, they will not have many tools to work with. This way they will not get the confidence to try new things, and “so they are not trying new things with their students in classes either, they just repeat and they fall into this scheme of easy work”. Because the welfare state ensures comfortability for people (Bolstad & Bjørndal, 2017, p. 78), it seems that at the same time it creates a trap of “easy work” in the form of repetition. New students need to learn the basics as well, but the advanced students will get tired of little progress. The participant pointed out as well that kids these days get their awareness from their phones, and will want to learn what they see there. If the Gliders cannot provide them that, they may start searching for those who can, or they quit. I did ask Gliders to participate in my project, but did not get any response from them.

4.2.2 «Hustlers»

On the opposite side of the Gliders, are the “hustlers”. I define the hustlers as those who train and are fighting for their positions, and who are always hungry for more. The participants have more of a hustle than what the Gliders do, but based on what they have told, it seems that besides from them there is very little hustle in Stavanger. The lack of hustle in the area seems to be hard on them, because it forces them to push themselves, rather than benefit from a whole community of hard-working and hungry dancers who push each other. One of the participants pointed out that the other dancers in the area are less down to work, but

“what would help is if I had somebody with the hustle as well”. Since the hustlers experience the community as at a low level and with professionals who settle on easy work, there is reason to believe that they are marginal within this community. Their marginal positions within the community I find in accordance with Park’s definition of the Marginal Man as “a cultural hybrid, a man living and sharing intimately in the cultural life and traditions of two distinct peoples” (Park, 1928, p. 892). They are used to and want a different drive and ambition, and come here to this community where everything is standing quite still. This makes them marginal because they are not a part of the Gliders, nor are they fully Hustlers because they have removed themselves from those communities.

Because they are in a marginal position between the core environments and the Glider community of Stavanger, there could be reason to argue that they may be in the position of optimal marginality, as Neil McLaughlin (2001, p. 273) calls it (chapter 2.3.1). To lessen the disadvantages they experience from being in Stavanger, the hustlers regularly travel to core places to train and follow the developments within their styles. They are all agreeing that to be the best teacher one needs to continue to train in order to keep up with their own students. Yvonne is very specific that in order for “my students to grow, I need to grow with them”, and Martin pointed out how he was “starting to believe I can be the best teacher when I’m training, because I have new information and I’m going over my tools of work”. Therefore, because they do not stop training, they have better opportunities to be creative that give them a position of optimal marginality. Nina on the other hand, feels responsible to keep the community running, but “actually, I miss being just a dancer. I will always be a student, but the community is lacking people who want to teach”. There are however few opportunities to train professionally in Stavanger, and if they are to grow they have to travel or train with those who have traveled, which gives them access to the core, but they can retreat to their peripheral place to do their own thing.

4.2.3 Education and wages

According to the participants, the biggest disadvantage of being a professional dancer in Stavanger is the importance of formal education, which affects their wages. There are different ways to define professional dancers and Alma points out that in Stavanger they emphasize the degree “which is not true, because a professional is someone who just works in the industry”. According to all the participants, the organization NODA (Norske Dansekunstere) sets the rates for dance teachers in Norway. These rates favor those who

have taken a bachelor degree in dance and with an additional year of pedagogy as well. In Norway, however, it is common for collective agreements to favor those who have an education in front of those who do not have one, when setting wages. You can look to almost any kind of labor, and there would be the same benefits for those with an education relevant to that work. However, for the teachers in street styles to meet those requirements, the easiest way would be to take a bachelor within Ballet, Jazz or Contemporary. According to Nina, “it does not matter how many years of work experience you have, if you don’t have a bachelor you are not valued”. This means that the Gliders get payed better than the Hustlers do, because the Gliders have an education, and they value education higher than experience.

Martin points out that this system of rates actually pays him a bit under what he would earn elsewhere, and that “they have a very old-school mindset that if you have a bachelor’s degree then you are the highest form of dance teacher in the world”. According to Martin, the system that NODA follows would mean that if the absolute best Hiphop dancers in the world came to Stavanger to teach, they would be payed the same amount as him because neither would have a bachelor certificate. This then means that a person who has taken four years of formal education at the local university, have higher wages than those who have trained with the best dancers in the world. All the hustlers feel treated unjustly and Martin points out how being a dance teacher is so much more than teaching kids moves, “you’re teaching them life and you’re teaching kids how to go through struggle to get a result”. The education system does not teach them the same thing, because it implies that only four years of university training is what makes you great. This way, people get comfortable, they believe that they will stay great forever and will not feel the need to expand their horizons (Bolstad & Bjørndal, 2017, p. 8). However, if the work situation practiced competition between the teachers, where the best teachers gets the students and keep their jobs, the Gliders would have to fight for their positions as well. This is not a Norwegian way of working, however, and it is not very likely to implement such a change at an existing studio.

4.3 Strategies

This far, I have presented what advantages and disadvantages the participants experience in Stavanger and how they experience that other places differ. The important disadvantages makes it interesting to look at what strategies the hustlers try to implement to make the best of both worlds and to keep their energy high. Based on their responses, I have found three

main categories of strategies they implement (travelling, building community and collaborating), and I will discuss them in this section.

4.3.1 Travelling

The most evident strategy the hustlers implement is to travel to core places, where they train alongside some of the best and most motivated dancers in the world. Alma points out how Stavanger is a hard place “to feed yourself with inspiration since the level is so low”, that travelling becomes crucial to keep the energy up. This statement agrees with what the view Cattani and Ferriani presents of the core as giving exposure and access to relevant sources of support and legitimacy (Cattani & Ferriani, 2008, p. 827). Yvonne, on the other hand, has been travelling a lot abroad to take workshops, and points to how travelling make her feel uncomfortable. Still, it is uncomfortable in a good way, because that way she can “get new inputs for my creativity, meet new people and just learn from others than just the same all the time”. Feeling uncomfortable in new settings and using the un-comfortability to boost creativity could mean that they are marginal in these situations (Park, 1928, p. 892). They seek out situations where they are in between two cultures and can use that position to get creative outcomes.

To travel to core places puts the participants in close access to some of the most influential people within their field. Martin explains that when he goes abroad to train, he seeks out mentors and will spend as much time as possible in the studio with them to get knowledge to bring back to his students. He wants his own students to gain something from his travels and points out that “this is kind of the yin and the yang, to grab the knowledge and then pass it on”. One could draw lines between travelling with the intent to give back to the community, with how peripheral actors that travel to core places, could lead to the community becoming its own core place (Grabher, 2018, p. 3). Now, there is no evidence yet that Stavanger is becoming its own core place, but I find that the act of going to a core place to learn from the best and bring that knowledge back to the community may still have an impact on the community and its development.

Being around the best in the field seems to affect how the participants train when they go abroad as well. Alma points out how she pushes herself more and train harder when she is taking a workshop or someone else’s class, than what she would do in her own class. By pushing herself that hard, she finds the limits of her body “which then affects my work cause

I'm daring more, like creatively". There is reason to argue that this drive to work harder abroad is a case of marginality, because they are in between two different mindsets of "hard work". In Stavanger, they would be the best and therefore not need to work that much harder, while going abroad they are no longer the best, or at least more on the same level as the others, and therefore they fight more abroad because of a marginal position.

4.3.2 Building Community

The second strategy of the participants is to work for change in the community. Because the Glider mindset sits deep within the community, the participants actively try to change the mentality of their own students. They do this by spreading awareness and teaching their students why workshops and travelling is important and that there is no end to training. At least not for those who wants to be professionals. Alma claims that it starts from the bottom, in classes, where they can spread awareness and the knowledge that there are possibilities to live the dream and that they can go abroad to work. This would mean though that they would have to make different choices than the Gliders, by taking more classes and workshops and to actually go abroad to learn as well. She claims that, it is because of these possibilities within the community that she has stayed here, because "definitely there will be some change coming". The work they are putting down aims to push Norwegian youths beyond their comfort zones in the welfare state (Bolstad & Bjørndal, 2017, p. 8) and eventually grow a community of hungry, hustling dancers. This is quite a long-lasting strategy, and it will take many years to see the results.

Nina wants the community to grow, but she has felt a lot of responsibility to keep the community alive. She wants to have the community more accepting towards Hiphop and the culture and to "have more people see the good things the style does to you, to upbringing and to the society". Martin believes that if people have experienced those who have dived deep into the style, they will no longer want the local version, and not to mention pay for it. This will, according to Martin, lead to the Gliders losing to the Hustlers because it will be harder to survive off doing a minimal amount of work. A different point made by Martin is that the more the Hustlers are training, the better they get and the better dancers they will breed. They already see that the younger ones in the community are becoming good, and they could represent Stavanger in Oslo and London and further out into the world. This is something that Martin actively is working towards and it excites him because "it would be so dope in just this little small town to breed such sick dancers". Making Stavanger into a

place central for dance, would be much like how the Baukünstler made Vorarlberg into a core for architecture (Grabher, 2018), or how the BMXers made Greenville into a center for BMX (Corte, 2013).

4.3.3 Collaborating

The third and final strategy is to collaborate, work together or train together. That way they can share with each other, learn from each other and inspire each other. Much like the Impressionists and the BMXers of Greenville, the Hustlers could also be a collaborative circle of sorts. They are a group of friend who from time to time work together on projects or just practice and train together. Nina points out that if one just is a bit solution-oriented and creative, there are opportunities among all the great people they have within the community. She points out that “it is about being open, being vulnerable and to dare to throw yourself into it, because there will always be someone there who can help”. I find that there are some similarities between the friend group of the Hustlers and that of the Impressionists and the BMXers, they can rely on one another, share and help each other when they need it.

Yvonne points out that it is important to her to have people around her for collaborating. She says she has spent a lot of time being creative alone, but has found the joy of having someone else to work with because it helps the creativity. She says that now she is collaborating with a friend in Denmark and that way “they are in two separate communities, but still manage to work together in a new way”. Collaborating with people in different communities could be one way to uphold an intermediate position between the periphery and the core (Cattani & Ferriani, 2008, p. 827). At the same time, networking across communities could help make people more aware of small, local communities and thus bring new people in who can participate in growing the community.

4.4 Success factor

It is difficult to predict whether the strategies of the participants will be successful. They vary in how effective they are right away, and it will take time to see if they will have long lasting effects. Where travelling is a strategy that is effective in that they get high boosts of energy over short periods, it will take more time to build the community and to see the results. I find that the problems within the local dance community of Stavanger are deeply entrenched within the culture, not to mention the society as a whole, making it difficult to

change them effectively. When it comes to collaborating, it seems to be effective in that the participants can share and build on each other's knowledge. Still, collaborating is only effective when they have new things to share. For their strategies to be successful there is need of many changes within the community. Such changes may be hard, but not impossible, to achieve. However, I think that as long as they are able to travel and collaborate, they will continue to push for a higher drive within the community. Then, only a few changes to the community might still be enough to keep their energy high and to drive the level up.

5. Conclusion

By examining theories on peripherality, marginality and core/periphery, I have found out why other creatives may seek a peripheral position, and tried to see if the same reasons apply in Stavanger. According to the theory, a peripheral or marginal position could lead to creative outcomes because the creatives can access the core or the center, but still have the opportunity to go their own way without judgement by the core. By conducting semi-structured interviews with local professional dancers in Stavanger, I sought to find out if the theoretical hypothesis would be correct and if the local case could add new insights. I found that there are some clear benefits of settling down in Stavanger, such as a safe and stable job, and more free time. Yet, I also found that there seems to be cultural and social sides to Stavanger that are less beneficial. There is less hunger within the community and people in general are very comfortable in their situations, which leads to less drive and a community at a very low level. The biggest disadvantage however is that the society along with the education system rewards those who seem to work the least for their positions. Educated dancers get paid better than professionally trained dancers, but the educated dancers are the most comfortable and least hungry dancers. I found a division in the community between the comfortable, educated dancers who I started calling "Gliders" and the "Hustlers" who are fighting in order to evolve creatively and not stagnate. To even out these disadvantages, the "Hustlers" employ at least three different strategies. First, they spend their free time travelling to core places to get new inputs and boost their energy. They collaborate with each other here in the area and help each other in dry periods, creatively. Last, they work to build an even more vibrant community within dance here. This is because they believe that if they start from the bottom, teaching kids what it should be like, the changes will come from within the community. I find that there is need for more research on the Gliders and similar groups in peripheral areas not to mention different fields in Stavanger. There could also be need for

more research on why creative actors travel and how they construct their lives around this need for travelling. With time, though, it will be interesting to see if any of their strategies have had an effect on the local community and how vibrant the community is then.

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Appendix

Appendix 1: Information letter English

Are you interested in taking part in the research project "Dancing in the peripheries"?

This is an inquiry about participation in a research project where the main purpose is a bachelor's thesis in sociology at the University of Stavanger. In this letter, I will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

The project is a bachelor's thesis with an aim to research and understand what advantages and disadvantages dancers experience to their creativity by living here in contrast to a creative centre. I also want to find out what dancers do to even out the possible disadvantages.

The research question for the thesis: *"Why do dancers settle down in the peripheral areas, and how do they work to maintain and evolve creatively?"*

Who is responsible for the research project?

University of Stavanger, the Faculty of Social Science at the Institute for Media and Social Sciences is the institution responsible for the project.

Why are you being asked to participate?

I am asking you to participate because you are a dancer who is working in this specific region, you may be from a different country or have spent time abroad to train as a dancer, or you have been working here for a long time as a dancer or dance teacher.

I am aiming for 6 participants, including you.

Other informants and/or your employer has aided me in getting in touch with you.

What does participation involve for you?

If you chose to participate in my project, it involves responding in an interview. The interview will last for approximately one hour, depending on the amount of information you wish to share. I want to hear the story of how you ended up here, and what it is like being a dancer here.

I will provide you with guiding questions every now and then, or follow up things you say that are interesting. This means it will be more of a conversation between us, than answering yes/no questions.

I will ask for your consent to record the interviews.

Participation is voluntary

Participation in the project is voluntary. If you chose to participate, you can withdraw your consent at any time without giving a reason. All information about you will then be made anonymous. There will be no negative consequences for you if you chose not to participate or later decide to withdraw. If you chose to withdraw it will have no negative consequences for the classes we have together.

Your personal privacy – how we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with data protection legislation (the General Data Protection Regulation and Personal Data Act).

At the University of Stavanger it will only be me and my supervisor, and potentially the project manager at the institute who has access to the information.

The information will not be shared with any unauthorized persons. Your name and your contact information will be replaced with a code saved in its own name list and separated from additional data. All data will be saved locked in an encrypted file.

Considering the size of the local dance community, there is a possibility for you to be recognized in my thesis. I will discuss this with you and come up with a solution to how we can avoid this, if you want to stay as anonymous as possible. One idea could be to choose pseudonyms for yourself and your workplace.

It is possible that part of the thesis results will be used for the writing of a scientific article.

What will happen to your personal data at the end of the research project?

The project is scheduled to end 30.06.21. I will delete your personal information and the sound recordings of the interviews at the end of the project.

Your rights

So long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with the University of Stavanger, NSD – The Norwegian Centre for Research Data AS has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact the University of Stavanger; Institute of Media and Social Sciences:

- Student: Maria Randeberg, mail: maria.randeberg@gmail.com, phone: 95290635
- Project supervisor: Ugo Corte, mail: ugo.corte@uis.no, phone (institute): 51831000
- Project manager at the institute: Ragnhild Sjurseike, mail: ragnhild.sjurseike@uis.no, phone: 51831680
- Our Data Protection Officer: Rolf Jegervatn, mail: rolf.jegervatn@uis.no, phone: 51833081
- NSD – The Norwegian Centre for Research Data AS, by email: (personvertjenester@nsd.no) or by telephone: +47 55 58 21 17.

Yours sincerely,

Student

Supervisor

Consent form

I have received and understood information about the project “Dancing in the peripheries” and have been given the opportunity to ask questions. I give consent:

- to participate in an interview
- for my interview to be recorded (sound only)
- for information about me/myself to be published in a way that I can be recognised because of the place(s) I live and have lived, the style(s) I dance and teach, and the place(s) I work

I give consent for my personal data to be processed until the end date of the project, approx. 30.06.21

(Signed by participant, date)

Appendix 2: Information Letter Norwegian

Vil du delta i forskningsprosjektet "Dancing in the peripheries"?

Dette er et spørsmål til deg om å delta i et forskningsprosjekt hvor formålet er en bachelor i sosiologi ved Universitetet i Stavanger. I dette skrivet gir vi deg informasjon om målene for prosjektet og hva deltakelse vil innebære for deg.

Formål

Prosjektet er en bacheloroppgave som skal undersøke hvilke fordeler og ulemper for kreativiteten man får som danser av å bo i Stavanger, sammenlignet med et kreativt sentrum. Jeg vil også finne ut hva dansere gjør for å jevne ut de mulige ulempene man opplever.

Problemstillingen for oppgaven er: «*Why do dancers settle down in peripheral areas, and how do they work to maintain and evolve creatively?*»

Hvem er ansvarlig for forskningsprosjektet?

Universitetet i Stavanger, Det samfunnsvitenskapelige fakultet, Institutt for medie- og samfunnsfag er ansvarlig for prosjektet.

Hvorfor får du spørsmål om å delta?

Jeg spør deg om å delta fordi du er en danser som jobber i denne spesifikke regionen, du kan være fra et annet land eller ha oppholdt deg i utlandet for å trene og lære mer, eller så har du jobbet her i en lang periode som danser og/eller dansepedagog.

Jeg tar sikte på å intervju 6 personer, inkludert deg.

Jeg har fått hjelp av andre informanter og/eller av din arbeidsgiver til å komme i kontakt med deg.

Hva innebærer det for deg å delta?

Hvis du velger å delta i prosjektet, innebærer det at du deltar i et intervju med meg. Intervjuet varer i ca. en time, litt avhengig av hvor mye du føler for å dele. I intervjuet ønsker jeg å få høre historien om hvordan du endte opp med å bosette deg (eller bli) her i regionen, og om hvordan det er for deg å drive med dans her. Jeg kommer til å stille noen åpne, men ledende spørsmål innimellom, eller komme med oppfølgingsspørsmål til interessante ting du kan komme til å fortelle. Dette betyr at dette intervjuet er mer som en samtale mellom oss, enn at jeg skal stille ja/nei spørsmål.

Det er frivillig å delta

Det er frivillig å delta i prosjektet. Hvis du velger å delta, kan du når som helst trekke samtykke tilbake uten å oppgi noen grunn. Alle opplysninger om deg vil da bli anonymisert. Det vil ikke ha noen negative konsekvenser for deg hvis du ikke vil delta eller senere velger å trekke deg. Det vil heller ikke ha noen negative konsekvenser for mitt forhold til deg eller til arbeidsplassen din.

Ditt personvern – hvordan vi oppbevarer og bruker dine opplysninger

Vi vil bare bruke opplysningene om deg til formålene vi har fortalt om i dette skrevet. Vi behandler opplysningene konfidensielt og i samsvar med personvernregelverket.

Ved Universitetet i Stavanger er det kun meg og min veileder og eventuelt prosjektansvarlig ved instituttet som vil ha tilgang til informasjonen.

Ingen uvedkommende får tilgang til personopplysningene dine. Ditt navn og dine kontaktopplysninger vil jeg erstatte med en kode som lagres på egen navneliste adskilt fra øvrige data. Alle data blir lagret innelåst eller i en kryptert fil.

Med tanke på størrelsen på det lokale danse miljøet, er det muligheter for at du blir gjenkjent i min oppgave basert på din personlige informasjon. Jeg kommer til å diskutere hva du tenker om dette og komme med en eventuell løsning dersom det er ønskelig. Et alternativ kan være å lage et pseudonym til deg selv og til din(e) arbeidsplass(er).

Det er mulig at deler av resultatene fra oppgaven blir brukt til å skrive en vitenskapelig artikkel.

Hva skjer med opplysningene dine når vi avslutter forskningsprosjektet?

Prosjektet skal etter planen avsluttes 30.06.20. Personopplysninger og eventuelle lydopptak skal slettes ved prosjektslutt.

Dine rettigheter

Så lenge du kan identifiseres i datamaterialet, har du rett til:

- innsyn i hvilke personopplysninger som er registrert om deg,
- å få rettet personopplysninger om deg,
- få slettet personopplysninger om deg,
- få utlevert en kopi av dine personopplysninger (dataportabilitet), og
- å sende klage til personvernombudet eller Datatilsynet om behandlingen av dine personopplysninger.

Hva gir oss rett til å behandle personopplysninger om deg?

Vi behandler opplysninger om deg basert på ditt samtykke.

På oppdrag fra Universitetet i Stavanger har NSD – Norsk senter for forskningsdata AS vurdert at behandlingen av personopplysninger i dette prosjektet er i samsvar med personvernregelverket.

Hvor kan jeg finne ut mer?

Hvis du har spørsmål til studien, eller ønsker å benytte deg av dine rettigheter, ta kontakt med Universitetet i Stavanger, ved

- Maria Randeberg, e-post: maria.randeberg@gmail.com og telefon: 95290635
- Prosjektets veileder, Ugo Corte, e-post: ugo.corte@uis.no

- Prosjektansvarlig ved instituttet: Ragnhild Sjurseike, ragnhild.sjurseike@uis.no, tlf: 51831680
- Vårt personvernombud ved: Rolf Jegervatn, rolf.jegervatn@uis.no, tlf: 51833081
- NSD – Norsk senter for forskningsdata AS, på epost (personvertjenester@nsd.no) eller telefon: 55 58 21 17.

Med vennlig hilsen

Veileder

Student

Samtykkeerklæring

Jeg har mottatt og forstått informasjon om prosjektet «Dancing in the peripheries», og har fått anledning til å stille spørsmål. Jeg samtykker til:

- å delta i intervju
- at intervjuet blir tatt opp (bare lyd)
- at opplysninger om meg publiseres slik at jeg kan gjenkjennes på bakgrunn av hvor jeg bor og har bodd, dansestil(er) jeg driver med og/eller underviser, samt hvor jeg jobber

Jeg samtykker til at mine opplysninger behandles frem til prosjektet er avsluttet, ca. 30.06.21

(Signert av prosjektdeltaker, dato)

Appendix 3: Interview guide English

This is a research project that aims to research and understand what advantages and disadvantages dancers experience to their creativity by living here in contrast to a creative centre. I also want to find out what dancers do to even out the possible disadvantages. The questions I would like to talk about deal with your experiences by living here and by living in other countries and cities. Some of the things we will discuss may have you reflecting upon the choices you have made to end up where you are. Your participation in this study is confidential. I will record the interview, upon your consent, to provide for accurately keeping track of the information you give. Subsequently, the audio file will be encrypted and stored safely, and then “destroyed” (deleted) at the end of the project. Your participation in this study is important. However, should you at any time wish to stop, you may do so without any prejudice to you, and at any time you should feel free to ask me questions concerning the interview or the study. May we begin?

Dance and style (and place!)

1. For how long have you characterized yourself as a dancer professionally?
2. What are the styles (or style) you dance?
 - a. How did you discover these styles?
3. When did you decide that you wanted to work as a teacher?
 - a. What made you decide to become a teacher?
 - b. Is teaching the best option for you?
 - c. If you weren't teaching, what would you be doing then?
4. I want to know what you think are the most important centers for your styles.
Where is the place to be?
 - a. Do some styles may have several centers/important places?
 - b. Have you lived or worked in any of these places?

Why Stavanger?

1. Where are the places you have lived?
 - a. What was it like living in those places in contrast to where you live now?
2. Could you tell me about what the dance community was like there?
3. Why did you decide to move to this specific place?
 - a. Would you have moved here if you did not have those reasons?
 - i. Where would you have gone then?
4. If you had the opportunity to move somewhere else to work now, would you have chosen a smaller or bigger place than here?

- a. Why?

Pros/cons of living here

1. What would you say are the biggest advantages of living here?
 - a. What are the biggest advantages for you as a dancer?
2. And then, what are the biggest disadvantages of living here?
 - a. Disadvantages as a dancer?
3. What does this place offer you, that no other place does?
 - a. Does this affect how you work?
4. Are there things that you would have in other places that you don't have here?
 - a. Would it help you more as a dancer?

“Coping mechanisms” – what they do to even out the cons

1. Are there specific things you have to do differently just because you live here instead of other and more central places?
2. You mentioned *these* disadvantages, how do you work to even them out?
 - a. Do you work to even them out?
3. In what way do you feel that the disadvantages affects your creative work?
4. The things you do to even out the cons, do they make your life here as a dancer better?
 - a. If so, how?

Travelling

1. Do you use travelling to places that are more central as a “coping mechanism” for the disadvantages you get by living here?
2. What do you get out of, both professionally and personally, travelling like that between here and *there*?
3. Would your creativity and your involvement suffer from living here, if you didn't travel?
4. How has Covid affected this for you?
- 5.

Work processes

1. How does a typical week of dance-work look like for you?
2. Is that something that is affected by living here in contrast to other places?

- a. If so, how?
3. If you had lived a different place in the world, would your working conditions be better or worse? Why?
4. Would living in a different place affect the quality of your work?
5. In regards to the creative work, choreography, how is this affected by living here?
 - a. Do you work differently here?

Importance of others – friends, collaborating etc.

1. Do you have people around you that help enhance your creativity?
 - a. How or in what way?
2. Is it important for you to collaborate with other people here?
3. How would you describe the dance community here?
 - a. Is it better or worse than what you have experienced before?
4. (If you find the dance community and the people around you here fulfilling, is that enough to make you stay despite maybe having better opportunities elsewhere?)

Cool down questions:

1. Are you happy or pleased that you are living here?
2. Do you plan to stay or are you open for moving, if you get the opportunity?
3. Is there anything we haven't talked about yet, that you feel like sharing?
4. Or anything you want to add?

Appendix 4: Interview guide Norwegian

Dette er et forskningsprosjekt som tar sikte mot å undersøke og forstå hvilke fordeler og ulemper dansere opplever for kreativiteten deres ved å bo her i motsetning til et kreativt sentrum. Jeg ønsker også å finne ut hva dansere gjør for å jevne ut ulempene. Spørsmålene jeg ønsker å diskutere handler om dine erfaringer ved å bo her og evt. I andre byer og andre land. Noen av tingene vi diskuterer vil kunne få deg til å måtte reflektere over de valgene du har tatt for å ende opp der du er nå. Din deltakelse i denne studien er konfidensiell. Jeg vil ta opp intervjuet, så sant du godtar det, for å kunne ha en korrekt gjengivelse av den informasjonen du gir meg. Lydfilene lagres sikkert og kryptert og etter prosjektet er over vil lydfilene bli slettet. Din deltakelse i denne studien er viktig. Samtidig, hvis du på et hvilket som helst tidspunkt skulle ønske å trekke deg, kan du gjøre uten at det skal påvirke deg negativt og du kan når som helst stille meg spørsmål om intervjuene eller prosjektet. Kan vi begynne?

Dans og stil (og sted!)

1. Karakteriserer du deg selv som profesjonell danser?
 - a. Hvor lenge har du gjort det?
2. Hvilke stiler er det du driver med?
 - a. Hvordan oppdaget du disse stilene?
 - b. Har utdanning innen disse? Evt. «profesjonell trening»?
3. Når bestemte du deg for at du ønsket å jobbe som dansepedagog/lærer?
 - a. Hva fikk deg til å gå for det?
 - b. Er det å være lærer det beste alternativet for deg?
 - c. Hva ville du gjort hvis du ikke jobbet med dette?
4. Jeg ønsker å vite hva du tenker er de viktigste senterne for dine stiler. Hvor bør man være?
 - a. Har noen stiler flere steder?
 - b. Har du bodd, jobbet eller vært i noen av disse stedene?

Hvorfor Stavangerområdet?

5. Hvor lenge har du jobbet her i området?
6. Kan du si litt om hvordan det er å jobbe her?
7. Hvorfor har du valgt å slå deg ned her?
 - a. Ville du ha gjort det hvis du ikke hadde hatt de grunnene?
 - i. Hvor ville du flyttet/dratt i så fall?

Fordeler og ulemper ved å bo her

8. Hva vil du si er de største fordelene ved å bo her?
 - a. Hva er de største fordelene som danser?
9. Hva er de største ulempene ved å bo her?
 - a. Største ulempene som danser?
10. Hva er det dette stedet tilbyr som du ikke får andre steder?
 - a. Påvirker dette hvordan du jobber?

11. Er det ting du ville hatt andre steder som du ikke har her?
 - a. Ville disse tingene hjulpet deg som danser?

Utjevningsmekanismer

12. (Er det spesifikke ting du må gjøre annerledes bare fordi du bor og jobber her i stedet for andre og mer sentrale steder?)
13. Hvordan føler du selv du må jobbe for å utjevne ulempene?
 - a. Jobber du for å jevne dem ut?
14. På hvilken måte føler du at ulempene påvirker det kreative arbeidet ditt?
15. Tingene du gjør for å jevne ut ulempene, gjør de livet ditt som danser bedre her?
 - a. I så fall, hvordan?

Reising

16. Har du pleid å reise noe til utlandet for å få nye impulser derfra?
 - a. Hvor ofte har du pleid å reise til mer sentrale steder?
17. Hva får du, både profesjonelt og personlig, ut av å reise på den måten mellom her og der?
18. Når du er et mer sentralt sted, føler du at du har mulighet til å bidra med noe nytt?
 - a. I så fall, på hvilken måte?
19. Ville kreativiteten og utviklingen din slitt dersom du ikke fikk reist?
20. Hvordan har koronapandemien påvirket dette for deg?

Arbeidsprosesser

21. Hvordan ser en typisk uke ut for deg med tanke på dans?
22. Synes du det er gode muligheter for å utfolde seg kreativt her?
23. Føler du at du har gode muligheter for å jobbe kreativt?
- 24.

Viktigheten av andre – venner, samarbeid osv.

25. Har du mennesker rundt deg her som bidrar til å forbedre kreativiteten din?
 - a. Hvordan da, eller på hvilken måte?
26. Er det viktig for deg å kunne samarbeide med andre?
 - a. Hvordan er det med muligheten for å samarbeide her?
27. Hvordan vil du beskrive dansemiljøet her?
 - a. Er det bedre eller verre enn du har opplevd andre steder?

