



FIA

Dancers' Career Transition

A EuroFIA Handbook



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Introduction

The specific needs of dancers over the course of their working lives have long been a key concern of the EuroFIA group. Having successfully developed the Dance Passport Scheme some ten years ago, facilitating union support for dancers when they are working in other countries, EuroFIA decided to renew its focus on dancers in 2011 with a new project looking at the specific challenges dancers face to stay professionally active. Indeed, like athletes or other professional sportsmen and women, the career of dancers evolves in relation to their age and physical condition. From the age of 35 onwards work opportunities may dwindle and some dancers are confronted with the end of their performing careers. In addition, working conditions are changing everywhere and although long-term contracts in national ballets, operas or companies, including a lifelong pension, used to be the norm, dancers now generally don't enjoy such security. Rather, they increasingly tend to work on a freelance basis. Even in countries where there is still such a pension scheme in place, there is an increasing reluctance to extend it to new dancers, who are often employed on short-term contracts. In fact, dancers across Europe present a great variety of employment statuses, making it a challenge to tailor a scheme to their needs.

Dancers dedicate themselves to their careers with a devotion and single-mindedness that often leaves little room for other considerations. They will have been training and performing from a young age and may have given little thought to a working future where they no longer perform. There is a clear need for support for dancers to enable them to give better consideration to the variety of working options available to them, and to re-orientate themselves, where necessary, in a different direction, in the course of their working lives. This support is all the more necessary where they are also in immediate financial need, due to the lack of pension support. Adapted solutions and support structures do exist in certain countries both inside and outside the EU. Interesting schemes offering support and advice to dancers on career transition have proved their worth.

For these reasons, the EuroFIA project *Transition Schemes for Dancers: Developing Career Transition and Life-long Learning Schemes to Offer Long-Term Career Opportunities to Dancers after Retirement from Performing* set out to map the needs of FIA member unions in this area, and gain a better understanding of the career trajectories of dancers in Europe and how transition schemes could maximise these. Drawing on the experience of those FIA members who have experience of such schemes, the project set out to highlight what are the key elements for a successful transition scheme and how these can be built in to existing training and life-long learning schemes. Finally, the project aimed to equip FIA members with the knowledge to pursue the putting in place of such schemes in their own countries.

In order to meet these aims, the primary focus of the project was to produce a handbook compiling and analysing data and information collected through desk research and a survey of EuroFIA members. Twenty-two trade unions from twenty European countries, participated in the survey. Based on the data and information drawn from this mapping, a review of relevant national and international resources on dancers' transitions, as well as the discussions and exchanges at the project seminar in Berlin, the present handbook has been drafted to bring together the key elements for consideration in relation to successfully putting in place transition schemes for dancers.

The European seminar which took place in Berlin on 26th June 2011 proved a lively forum for discussion on transition schemes, as well as a useful sounding board for the initial findings emerging from the

EuroFIA survey. A brief overview of that event is provided in the concluding section of this introduction. This handbook contains a set of recommendations on setting up new transition schemes and further developing existing schemes, as well as five sections analysing the current state of play regarding the professional transition of dancers in Europe:

Section 1. Information and statistical resources on the profile of dancers

Section 2. Socio-economic profile of dancers in Europe

Section 3. Professional training and education

Section 4. Professional transitions for dancers

Section 5. Country profiles describing a range of existing schemes and initiatives supporting the professional transition of dancers.

Project Seminar in Berlin

The European project seminar took place in Berlin on 26th June 2011. It was hosted by German trade union Ver.di and brought together over 100 participants. The majority of the participants were trade union delegates. In nearly all countries across Europe trade unions organise and represent dancers with a level of trade union organisation amongst dancers reaching up to 90-95% in countries such as Denmark, Finland and Norway. In other countries, levels are much lower and may vary greatly according to the field of dance. Naturally, these are very diverse, with trade unions reporting dancer membership from fields including ballet, contemporary dance, jazz, musical, indigenous, folk, traditional dance, hip-hop and street dance. The range of employment profiles and statuses, the demanding nature of the work and high international mobility of dancers mean that unions face a real challenge in offering effective services and tailored support. Organising dancers is an ongoing challenge and is an important part of engaging better with their needs. Exchanging views on these issues was an important aspect of the conference.

Also represented were a range of other interested stakeholders, including the International Organisation for the Transition of Professional Dancers (IOTPD); policy-makers; representatives of training bodies, dance companies and employer organisations and researchers; not forgetting professional dancers themselves, working in a range of fields (see participants list, Annexe II). Through a series of discussion panels and presentations, the seminar allowed delegates time to reflect on how a transition scheme can best be tailored depending on national situation and needs, as well as existing structures and partnerships. While it was clear that there is no single one-size-fits-all solution, the exchange highlighted key principles and elements that must be taken into account for a transition scheme to effectively meet the needs of dancers. These have been brought together and highlighted in the following section of key recommendations.

The conference was brought to a close with some reflections from Christine Payne, Vice-President of FIA. In her closing speech, she drew out from the discussion the challenges facing trade unions in particular in meeting the needs of dancers. Organising dancers is a challenge requiring energy and dedication, especially in an employment landscape that is evolving rapidly and has moved away from more traditional structures and working conditions. The diverse, mobile and sometimes fragmented professional trajectory of dancers is also a challenge and unions must support dancers to document their career and movements so that they can build up the social support and entitlements that they deserve. Offering this support requires specialised and often technical knowledge.

She highlighted that while there is a shared recognition of the value of transition schemes and an interest in developing them further, unions need to reflect how best this may be achieved in the national context. Clearly close links with training bodies are required as training with transition in mind can begin even in primary training. The different gateways to training, and how it may best be accessed at different points in a dancer's professional life, are important elements for consideration. Equally, unions need to assess how existing (re-)training and life-long learning schemes are meeting the needs of dancers. In some cases, it may be more useful to look for ways of maximising existing structures and ensuring better effective access for dancers, than building new structures that run the risk of being under-resourced. Christine Payne emphasised that in all of these efforts, partnership is key. Building successful transition schemes requires close cooperation with policy-makers, training bodies and employers. Social dialogue can be an important platform for this discussion.

Finally she expressed her hope that Project Handbook would capture some of the richness of the discussions that had taken place in the course of the seminar and that it would prove a valuable tool for FIA members and all those working to put in place robust professional transition schemes.

Documentation from the seminar, including programmes, speeches, presentations and photographs, are available on the FIA website (www.fia-actors.com).



Christine Payne, FIA Vice-President



FIA President Agnete Haaland and Project Steering Group Member Sari Lakso



Seminar Delegates during the presentation of the findings of the European mapping

Key Recommendations

General Considerations

The work carried out in the course of this project has served to highlight some key points to be borne in mind in relation to transition schemes for dancers. It is certainly clear that there is no one formula for a successful approach to transitions and that the EuroFIA project could not deliver such an outcome and should not seek to do so. Rather a number of key considerations have emerged and re-emerged in the course of the project and these are grouped together here as a useful reference. They can serve as an important reference point for unions developing work in this area, but also for any other stakeholder involved in this issue.

It is also clear that the issue of professional transition has relevance beyond simply the dance sector, with other workers such as performers in other fields, sports professionals or indeed anyone dealing with a career-ending injury facing similar issues. Arguably, the relevance goes even further than that: dancers are faced with the need to work with a range of employment statuses, in a mobile way, with a skill-set that must evolve and broaden in the course of their working lives if they are to remain active. Increasingly, this is true of all workers, whatever their field, and in this way, work on transition schemes for dancers delivers experience that is valuable and applicable beyond the single field of dance. This is a point worth driving home when engaging with policymakers in the employment field.

An issue that is as far-reaching as transition requires a nuanced approach. Of course, the individual situation (expectations, skills) of each dancer must be the starting point and the straightforward considerations of ensuring access to tailored transition advice, support and practical help are at the heart of the matter. According to individual needs, there should be access to a wide range of services and support, including counselling services, mentorship, psychological and financial support, which may be organised in different ways, whether in a specific structure or embedded into existing systems. However, a wider approach and a broader understanding of transition are also needed: factoring in the issue of transition into primary training, for example, or taking it into account in all areas of work related to the professional lives of dancers.

In the current context of financial/economic crisis, employment security and strong social protection and pension schemes for dancers are increasingly under threat. This makes the need for better access to robust transition and training schemes for dancers all the more urgent. Building on existing structures and entitlements is an important part in arriving at schemes that are strong and well-resourced. It may be an error to do away with such entitlements in order to replace them with a transition scheme, where the latter, though specialised, cannot offer the same degree of tangible financial or other forms of support.

Specific Considerations

To set up new transition schemes and further develop existing ones, the following issues should be taken into account:

Trade unions and employers can potentially play a key role in the setting up and operation of transition schemes and initiatives. It was clear that this is an issue that is not yet widely taken up in collective agreements for example. There is good scope for unions and employers to look together at models where financing and access to training/transition schemes have been built in to collective agreements and to explore the possibilities.

Access to dancer transition schemes for all professional dancers is a key challenge in a changing and varied employment landscape. It was clear from the survey that dancers on longer-term contracts or having a long employment relationship with a particular company tend to have better access to transition and training schemes than dancers who have worked on a series of freelance and short-term contracts. Given the growing trend in the latter direction, it is clear that the organisation of schemes must be geared towards effectively serving all professional dancers.

Looking at adapting and tailoring applicable laws and regulations to allow full access for dancers to general training and transition schemes, and ensuring full pension rights for dancers is an important way of meeting the challenge of creating transition schemes that are accessible to all professional dancers.

A **broad multi-stakeholder and partnership approach** in the setting up, management and financing of a transition scheme has certainly proved its worth, allowing, as it does, a range of points of access and funding sources. Relevant stakeholders certainly include:

- trade unions & employers' organisations,
- employment offices, social security institutions,
- primary training institutions for dancers,
- artists' associations, national organisations involved in the dance sector, funding bodies of dance productions and groups,
- the ministries of culture and the ministries of labour,
- local and regional authorities,
- charities and foundations focusing on dance,
- other sectors facing similar challenges, such as the music, circus or sports sectors,
- as well as sources of specialist knowledge, such as social workers, psychologists, physicians, physiotherapists, and sociologists.

It is vital to try and **build in consideration of the financial sustainability of transition schemes from the outset**. Even a successful pilot scheme may collapse if it is not embedded into a sustainable funding scheme. Looking at the different sources of financial input, including public and private sources as well as individual and employer contributions, will help to build a scheme that is sustainable.

The **transferability of social security rights** (unemployment benefit, pension rights, access to life-long learning and professional transition) of dancers who are professionally mobile across borders has to be built in as a consideration. Building up an entitlement to access to transition schemes has to take account of the mobile way in which dancers work. It is also clear, for example, that dancers may be seeking to access schemes in countries which are not their countries of origin, but where they may have spent some or most of their professional lives and schemes must be able to adapt to this.

Investing in the **general primary education of dancers** and ensuring professional training for a smooth professional transition of dancers are important. The issue of career transition needs to be addressed right from the start, during the primary education period.

It is important to learn from **good practices** adopted in other countries and it may be worth pursuing **international partnerships**, with mentoring, guidance and networking with organisations from countries where transition programmes have been set up already.

Finally, better **collection of data** as regards professional dancers and in particular their profile and their career paths is needed for effective policy-making. It may be useful to consider the establishment of documentation centres, or push for better account of dancers in existing national data collection schemes and exercises. Data collection in relation to transition schemes themselves and their outcomes is also an important consideration. It may be useful to integrate some form of monitoring and feedback from the outset so that it can really be determined whether a given scheme is functioning effectively.

SECTION 1

Information and
statistical resources
on the profile of
dancers and transition
schemes for dancers

In several European countries information and statistical resources are available as regards the profile of dancers. However, in most countries this information is provided only in the form of studies and reports published by professional associations. Virtually nowhere in Europe are there official statistics and data as to the exact profile of dancers and in particular data on gender, age, ethnic and social origin, education and career paths.

There is also no official data and little research as regards the professional transition of dancers, namely at what age and under what conditions dancers enter and leave their profession, and if and how they manage their professional transition. Some exceptions exist, notably in Finland, France, Germany, Norway and Sweden where some research has been undertaken and some data is collected by public authorities, although not on all the above-mentioned issues. In Spain, for example, data is collected only as regards the profile of dance students and dance teachers. According to the vast majority of trade unions across Europe, there is a strong need for transition schemes in their country and debate is ongoing on transition schemes for dancers in several countries.

The annex of this report provides a detailed (non-exhaustive) list of useful resources with studies and reports published in several European countries on the profile of dancers and their professional transition.

There is an evident need to reinforce data collection at national (and regional) level on the profile of dancers, their career paths and the professional transition of dancers. In addition, as dancers are professionally active in several countries throughout their career, a coordinated European system of collecting data and statistics on dancers' profiles and their career would be an added value for the dance sector in Europe and policy makers in all countries.

SECTION 2

Socio-economic profile of dancers in Europe

This section provides an overview of the socio-economic profiles of dancers in their countries, including the main categories of employers in the dance field, the collective agreements that cover dancers, the employment statuses of dancers, the particular situation of self-employed dancers and the pension entitlements of dancers.

2.1. Main employers in the dance field

Across Europe the main types of employers of dancers are as follows: national dance companies, public theatres, private dance companies, independent dance companies, cabaret/musicals, TV/film, advertising companies, theme parks and individual persons (employing dancers for private events). The importance of certain types of employers varies across the 20 countries of the participating EuroFIA members in this mapping research, but all types of employers are represented in nearly all countries. There seems to be a visibly stronger presence of national dance companies and public theatres as main employers in several Central and Eastern European countries.

2.2. Collective agreements in the dance field

In nearly all countries covered in the mapping research, interviewed trade unions reported the existence of collective agreements covering dancers. Across countries, collective agreements cover dancers to a different degree, sometimes depending on the type of employer, and sometimes with important restrictive conditions. There is no general rationale that can be detected across countries as agreements have been concluded in a specific national/regional or local context and within different social dialogue systems. Therefore a rather scattered picture emerges. The following general findings can be made:

- In general, collective agreements cover only dancers who work as **employees** on an employment contract;
- It seems that few countries have national/general collective agreements covering dancers employed for the whole dance sector (e.g. France, Romania, Sweden);
- The majority of collective agreements cover only dancers working in **national dance companies, national opera or in public theatres** (e.g. Austria, Belgium, Denmark, Finland, Germany, Hungary, Latvia, Norway, Slovenia,) and companies that receive public funding (e.g. Finland, France, Norway), or are part of an employers' organisation (e.g. Netherlands, Switzerland). Often these are agreements which apply at the same time to other professional categories of live performance workers;
- In general, **collective agreements specifically set up for dancers** exist only rarely (e.g. some regions of Spain, Norway, United Kingdom). As noted in the previous point, dancers are covered by collective agreements as part of all employed staff of the establishment to which the collective agreements apply. However in some countries these agreements have specific provisions applying to dancers only (e.g. France, Sweden);
- Few countries have collective agreements for **dancers working in nightclubs, discotheques, circus, or in the field of variety and folk** (e.g. Spain). The same applies to the independent dance sector where collective agreements are still rare. Agreements covering dancers working in the independent sector have been reported for France, the Netherlands, Sweden, the United Kingdom and some regions of

Spain. Sometimes, important restrictions apply to these collective agreements, like the Spanish case, where only some regions are covered or others, which only cover certain types of employers (e.g. independent companies receiving public funding). Again, there is no general rationale that can be detected across all countries.

- No collective agreement seems to exist covering dancers working in Poland, Portugal and Slovakia. In general, collective agreement cover issues such as working time (including overtime, rehearsal times), pay, insurance, holiday, sickness, health and safety, working conditions, pension arrangements. Again, across countries differences are huge as regards rights and benefits of dancers. However, it seems that career transition is generally not addressed at all in collective agreements.

2.3. Employment statuses of dancers in Europe

This section deals with the employment status under which dancers are usually engaged and what trends can be observed on the employment market, notably as regards short-term contracts and self-employment. There is a huge diversity between countries (and sometimes within countries) as regards the employment status. Some general trends can be observed:

- Many dancers work predominantly **under long-term or short-term employment contracts** as employees, with a clear trend towards increasing use of short-term contracts in several countries and an increasing number of selfemployed dancers. In most countries there are no official statistics with exact data;
- **Permanent or indefinite and long-term employment contracts** are still used in some countries, but this is increasingly rare and mainly concerns dancers employed by national companies or bigger public theatres;
- The **duration of long-term contracts** also varies according to countries and employers, often being limited to only one year/season;
- Very often the employment status of a dancer is determined by the available budget of the employer. **Funding and grants** are **increasingly limited**, or project-based, leading to the employment of dancers on short-term contracts;
- Only in a few countries are **dancers all considered to be employees for the purposes of labour law** (e.g. in France, Spain);
- In many countries dancers have **combined employment status**. This means they combine the status of an employee and a self-employed worker, depending on the employer for whom they work;
- In many countries dancers work in **different professions at the same time**, combining the profession of a dancer with another profession which may or may not be linked to the dance field, in order to be able to earn enough;
- The definition of "freelance" artists/dancers is understood differently across the different countries and covers different legal and social realities.

2.4. Dancers and self-employment

As stated above, the definition of “self-employed” and “freelance” varies from country to country. However, as regards the estimated total number of self-employed dancers, and the general trend towards an increase or decrease in their number, the following general findings can be reported:

- There are virtually **no official statistics and data** as regards the total number of self-employed dancers in the countries covered in this mapping. Some countries report a quite high percentage of self-employed dancers. The percentage of self-employed dancers out of the total number of all professional dancers is 76% in Finland, 50% in Norway, but only 5% in the Netherlands;
- Very few countries have very strict labour laws governing the employment status of artists, which results in having no self-employed dancers at all (France) or only very few;
- In several countries self-employed dancers share several employment statuses at the same time. They are self-employed and also employed, often under short-term employment contracts for a project, for example;
- In many countries trade unions report that **self-employment amongst dancers has been increasing steadily** over the last few years (Austria, Germany, Hungary, Portugal, Spain);
- Several countries (Austria, Germany, Hungary, Spain) report an **increasing trend** amongst employers to **“push” dancers into “self-employment”**; several countries report an increasing number of cases of “false” or bogus selfemployment;
- In general, collective agreements do not apply to self-employed dancers, except in a few countries such as Denmark, where collective agreements apply to trade union members regardless of their employment status;
- In many countries (Denmark, Finland, Germany, Norway, Portugal, Spain, Sweden, United Kingdom) trade unions have members who are self-employed dancers. Trade unions also have regular contacts, although in some countries, (especially in Central and Eastern European countries, but also in Belgium, Ireland, Switzerland and United Kingdom) contacts remain limited.

2.5. Pension entitlement of dancers

This part deals with the pension entitlements of dancers, and in particular if there are any particular pension schemes applicable for dancers, and how far dancers effectively access pension benefits. There is again a huge diversity and heterogeneity between the different countries, which can make a comparison difficult. The following main common lines can be detected:

- In general, dancers in Europe can benefit from **general national pension schemes** applicable to all workers, provided they have contributed to the schemes. In reality this does not always happen. In many countries there is no specific retirement age for dancers; it is the same age as for any other workers in other sectors i.e. at least at the age of +/- 62, but the threshold is increasingly higher in many countries due to on-going pension reforms;
- A few countries have specific provisions on **early retirement of dancers**. Conditions to access schemes and the amount of pension benefits vary considerably across countries. Some of these early retirement schemes are

applicable only to dancers employed in national companies/national ballet (e.g. France, Norway). In Latvia there is a specific law which applies to early retirement of dancers (and other live performance professionals). Several other countries provide in their legislation for special conditions under which dancers can retire earlier (e.g. Hungary, Poland). In Sweden, dancers employed in public owned dance institutions, can benefit from a special pension plan run by the state which gives the right (under certain conditions) to a pension between 41 and 65 years of age;

- **“Top-up” pension schemes** and **specific pension schemes established by employers** exist in some countries. They often apply only for dancers employed in national companies/theatres, specific companies or those receiving public funding (e.g. Austria, Belgium, France, Netherlands, Norway, Sweden,). Dancers have to meet certain conditions, such as being employed for a minimum period (e.g. Belgium). Some countries have also established a limited number of “topup” pension schemes for so-called “successful” dancers (e.g. Denmark, Finland);
- Very few countries have **specific pension schemes for artists**, including for dancers. An interesting model has been developed in Germany which also applies to self-employed dancers (see detailed case study below);
- **Collective agreements** in almost half of the countries surveyed (Belgium, Denmark, France, Germany, Netherlands, Norway, Switzerland, Sweden, United Kingdom) oblige employers to make pension contributions, either under the general pension scheme or for supplementary pension plans. This happens to different degrees and conditions, which makes a comparison across European countries difficult. As explained above, in some countries these agreements do not systematically cover all dancers. Sometimes dancers employed on short-term contracts are excluded from these agreements, or those dancers working with employers who have not signed these agreements. In Sweden, for example, dancers with short-term contracts are in reality excluded from the special pension plan run by the state in public-owned dance institutions which gives the right to a pension between 41 and 65 years of age. Interestingly, the trade union from Denmark reports that dancers employed on short-term contracts under a collective agreement receive in addition to their monthly salary an amount equivalent to a certain percentage of this salary (usually between 10-12%.) which is set aside in a pension fund.
- As regards the **effective access of dancers to pension schemes**, there are no official data or statistics. Trade unions from several countries (Austria, France, Latvia, Portugal, Romania, Sweden, United Kingdom) report that in principle all dancers can access pension schemes, including early retirement schemes. However, the vast majority of trade unions expressed serious doubts or reservations as to whether dancers do in fact access these schemes. Various reasons have been put forward:
 - General pension plans do not allow access to pension benefits before the legal retirement age which is not the age when dancers would need to retire or engage in career transition;
 - The need for dancers to have a second career to have full access to pension schemes;
 - The fact that very often dancers (during their career) do not seem to prioritise future access to pension schemes;
 - The need for dancers to effectively pay their pension contributions during their career either as self-employed or as employees (which does not always happen);
 - The international mobility of dancers. Due to the interrupted build-up of a pension in one country the final amount of the pension is less than if a dancer had contributed to just one pension scheme during his/her entire career;
 - Often additional top-up schemes have been put in place very recently, which makes it difficult to know if dancers get access to their due when they reach retirement age;
 - The level of the pension also reflects the generally low income for dancers. In addition, precisely because of this to low income it seems unlikely that dancers have contributed to additional private pension schemes;
 - In several countries dancers are reported to be unable to access early retirement schemes as they stop working before they reach the age for early retirement (e.g. in Poland the early retirement age is 55 for women and 60 for men);

As a result, a lot of dancers have run up a deficit when they reach retirement, and often need to ask for financial help (e.g. in Spain many artists apply to the social programme run by the artists' collecting society).

CASE STUDY: Old-age pension for dancers in Germany

An interesting model for dancers' pensions is proposed in Germany. Dancers have access to four types of pension schemes: the general national pension scheme, the German Theatrical Pension Fund (*Versorgungsanstalt der deutschen Bühnen*) in the Bavarian Chamber For Social Benefits And Pensions, the Artists' Social Security Fund (*Künstlersozialkasse - KSK*) and private pension schemes.

After 15 years of employment at the same theatre a dancer has permanent status and will be further employed by the theatre, though not necessarily as a dancer or in the dance field. Particularly interesting are the mechanisms set up by the German Theatrical Pension Fund and the Artists' Social Security Fund:

The German Theatrical Pension Fund in the Bavarian Chamber For Social Benefits and Pensions

The insurance with this fund takes effect irrespective of the length of employment. Guest performances also activate the insurance. The only prerequisite is that the dancer works in "dependent employment". However, more and more performers work as self-employed even though they are "bound by instructions" and should officially be employees. Thus the board decided in 2009 to change the charter. If a person works in a theatrical production as an employee or as a self-employed worker for more than seven days (rehearsal or performances) for one production in a year s/he has to be insured in the German Theatrical Pension Fund. The employer and the artist each pay 4.5% into the fund. From 2011 onwards the deposited money can either be disbursed if the dancer retires from a theatrical profession between the ages of 35 and 44 ("Dancers Refund") or it will be paid as a pension later. Dancers ending their career after the age of 44 are only able to get the money as a pension. Up to 2010 dancers were able to get the "Dancers Refund" until the age of 40 and it was unconditional. The regulation of the "Dancers Refund" is an exception to the rule. The other artist-groups do not have this regulation, because dancers' careers generally end earlier. The reform of the "Dancers Refund" in 2010 will tie the Refund more to an actual transition scheme. For more information on the German Theatrical Pension Fund see: <http://www.buehnenversorgung.de/portal/page/portal/bvk/bvk/vddb/index.html>

The Artists' Social Security Fund

This is a scheme in which artists and so-called "users" (i.e. publishers, TV and radio stations, theatres, music event organisers or galleries) and the government take joint responsibility for providing artists with financial security in their old age. State-subsidised, this fund covers health and nursing care as well as pensions. To benefit from this fund, artists must work professionally as self-employed/freelance artists with the purpose of earning a living. The definition as to what constitutes an "artist" within the meaning of the *Law governing Social Security for Artists and Writers* is in accordance with the typical occupational profiles. The artists/writers need to pay only approximately half of the cost of their contributions for health care and pension. This puts them in the same favourable position as employees, as the second part of the contribution is financed via a levy paid by companies which utilise artistic and journalistic/written works (e.g. galleries, music schools, theatres, radio stations, advertising agencies, publishing houses) and via a Federal Government grant. The artist paying into this fund is insured in the fields of health-care, longterm-care and old-age-pension. Unemployment is not insured. There is a possibility of paying a voluntary fee into the unemployment-insurance, but the conditions for that are quite bad and the fee is likely to rise in the coming years.

Interestingly, the former German Democratic Republic had a pension scheme for dancers, which was abolished upon German reunification. In order to qualify a dancer had to have danced for at least 15 years and be at least 35 years old. The pension was equivalent to 75% of the salary.

SECTION 3

Professional training and education

The following section provides a rough overview of professional training and education for dancers in Europe. It provides a broad analysis of existing formal professional/primary training for dancers, the type of qualification obtained after completion this training, the classification of this professional qualification in their national unemployment scheme, the possibility for dancers to access further education and general qualifications with their acquired professional qualification, if there are any life long learning (LLL) schemes or continuous professional development training schemes for dancers, and if career transition is addressed during primary training of dancers. Obviously each of these topics deserves research in itself. The following section therefore highlights only some general findings based on the EuroFIA mapping survey.

3.1. Existing formal professional/primary training for dancers

General finding across countries on this point include the following:

- Across Europe, both private and public schools co-exist;
- Training for ballet dancers remains the most common formal professional training for dancers, although several countries provide training programmes or specific formal training for other dance forms, such as contemporary dance (e.g. in Austria, Denmark, France, Germany, Hungary, Norway, Netherlands, Sweden).
- However, other forms of training may also be a gateway into the dancing profession.

3.2. Type of qualification achieved after completion of formal professional/primary training

Across the different European countries the following observations can be made as regards the type of qualification obtained by a dancer after completion of her/his primary professional training:

- Generally speaking, in most countries private professional training institutions provide dancers with a vocational diploma or a certificate, while training in public schools (conservatories) provides dancers with a higher education degree (BA, MA) which can open possibilities of continuing university studies at a later stage;
- Across Europe, a recognised professional education is more often provided for classical ballet dancers. Exceptions exist in several countries (e.g. France, Hungary);
- For some countries information was provided as to the **recognition of primary training degrees within the Bologna Accords**. Undeniably this offers dancers the opportunity to further pursue higher education and facilitates cross-border mobility of dancers and dance teachers. Conversely, where it is absent or only partial, it can be a source of problems: in Spain, for example, following the signing of the Bologna Accords, those graduating under the new system obtained the recognition of their Dance Diploma as equivalent to the new degree level. However, of the dancers who had completed the highest dance studies under the old system, only those who were able to prove at least three years of work on stage obtained recognition, and it was limited to an “equivalence for teaching” which effectively deprived them of access to research and postgraduate studies (Master and Doctorate), making it impossible for them to continue their education, and/or specialisation;

3.3. Classification of professional qualifications in the unemployment scheme

As regards the classification that professional qualifications give within national unemployment schemes, the following general observations can be made:

- It seems that very often the professional qualification of dancers is not classified within the national unemployment scheme (e.g. Finland, France, Ireland, Sweden, United Kingdom);
- Very often only university degrees and thus diplomas of public bodies are recognised within unemployment schemes, as they “classify” the diploma obtained within a classical educational framework (e.g. Germany, Latvia);
- In a few countries specific classifications for dancers exist, either for artists in general and thus including dancers (e.g. Belgium), or specifically for dancers (e.g. Spain). However, in practice problems still occur, as reported for example in Spain, where the profile of dancers hasn’t yet been described in the national register of professional qualifications. As a result, no official training for the promotion or employment of professional dancers can be provided and dancers are not correctly represented and covered by the national unemployment scheme.

3.4. Professional qualifications and access to further education and to general qualifications

Across the different countries the following main points can be observed as regards the possibility that the professional qualification offers to dancers to access further education and (other) general qualifications:

- Across Europe a professional qualification does not give a dancer automatic access to further education and to general qualifications;
- Access to further education or university studies implies requires that dancers already have a recognised diploma, which is often only delivered by public institutions (conservatories);
- Several countries report that professional qualifications such as a BA or MA give dancers the possibility to access further education and qualifications (e.g. Finland, France, Germany, Netherlands, Norway, Poland, Portugal, Romania, Spain, Sweden). Sometimes access is restricted, either through limited access to financial support (e.g. Germany), or through the requirement that the professional qualification is included in a national register of professional certificates (e.g. France). Sometimes access to further education and other general qualifications is also limited to certain types of studies or qualifications (e.g. Latvia, Netherlands);
- Several trade unions report that there is no recognition of professional qualifications of dancers to access further education or university in their country (e.g. Austria, Ireland, Slovenia, Spain, Switzerland). In Spain, acquiring even the Secondary School Diploma requires dancers to have completed not only their official dance studies, but also the general secondary school curriculum.

3.5. Existing lifelong learning (LLL) schemes or continuous professional development training schemes

As regards any lifelong learning (LLL) schemes or continuous professional development training schemes available for dancers, the following main common lines can be detected across countries:

- General LLL schemes (not dancer specific) are in principle also available for dancers, although they are often not adapted to the specific needs of dancers; also there is often no data available as regards the actual participation of dancers in these programmes.
- Various forms of LLL schemes for dancers exist in several countries, set up either by specialised training institutions for theatre professionals (e.g. Finland), professional bodies (e.g. France, Netherlands) or trade unions (e.g. Belgium, Spain). However, specific LLL schemes for dancers are lacking in many other countries;
- In many countries with specific LLL schemes for dancers, dancers can access LLL schemes only under certain conditions, such as affiliation with a professional union, or by proving that they have worked a certain number of working days, etc. In addition, in nearly all countries continuing professional training has to be financed by the dancer themselves. As a result dancers with a low income cannot and do not access these schemes;
- The EU “Lifelong Learning Programme” might be a chance for dancers to finance their transition, but there is no information or evidence about the actual participation of dancers in this programme.

3.6. Career transition addressed during primary training

Only in very few countries are dancers informed during their primary training about career transition. This includes Austria, Germany, Latvia, Netherlands, Sweden, Switzerland, United Kingdom. However, dancers are not systematically informed and not in all establishments providing professional training in the above-mentioned countries.

SECTION 4

Professional
transitions for
dancers

This section focuses on the professional transition of dancers. It analyses in particular the extent to which dancers can access general training and skills development schemes that exist at national level for the unemployed, as well as for people who are victims of work accidents/ injuries at work. It further analyses whether there are any schemes aimed specifically at the artistic/cultural sector or specifically for dancers, and what conditions they have to fulfil to access such schemes. Detailed profiles for those countries where specific transition schemes and initiatives have been put in place for artists and dancers are provided in section 5.

4.1. General training and skills development schemes and their accessibility for dancers

As regards general training skills development schemes and their accessibility for dancers, the following main conclusions can be drawn:

- Across the different countries trade unions unanimously report that general training and skills development schemes which are available for all unemployed at national (or regional) level are in general accessible for dancers. However, in practice they do not always effectively meet their needs;
- General schemes are often accessible for free. Some of them count towards an overall number of hours/days needed to obtain a professional diploma (e.g. Finland, Hungary). Also, sometimes self-employed artists have to change their status before they can access a general training and skills development scheme (e.g. Portugal).

4.2. Specific schemes aimed at the artistic/cultural sector and their accessibility to dancers

In the vast majority of countries there are no specific schemes which have been set up for the artistic/culture sector. Exceptions exist in the following countries:

In **Austria** the employment office has created a special service for artists (Künstlerservice Team 4¹) which provides general training courses for artists where they can gain skills, including for other professions in the non-artistic field.

In **France**, there is a special fund for training in the performing arts (AFDAS). A detailed description is provided in the country profiles in the annex.

In **Germany**, the German Theatrical Pension Fund in the Bavarian Chamber For Social Benefits And Pensions and the Artists' Social Security Fund (*Künstlersozialkasse*) play a key role for the transition of artists, including for dancers. A detailed description is provided in the country profiles in the annex.

In **the Netherlands** a foundation called *Cultuur & Ondernemen*² provides specific support for the artistic and cultural sector. They offer various workshops and courses for artists within the framework of professional development and the prevention of unemployment. However they do not offer specific courses to support dancers in transition.

1 <http://www.team4.or.at>

2 <http://www.cultuur-ondernemen.nl/kunstenaars>

In **Spain**, the sector arranges training for artists, including dancers. Programmes of daily training and new professional skills development have been created by the Artist Unions with low rates for professional affiliated dancers. These programmes are funded by the trade unions themselves and/or by the department of culture of the different (national, regional) Governments. In addition, the life long learning programmes of big national companies like Compañía Nacional de Teatro Clásico (Golden Century Drama National Company) have recently been made accessible to artists engaged in the productions. Some dancers engaged on a project basis have had access to these workshops.

In **Sweden**, schemes specifically aimed at the artistic/cultural sector are provided by *Trygghetsrådet* TRS (Swedish Employment Security Council), an organisation that offers support to both employers and employees in the event of changeover situations. A detailed description of professional transition/training schemes in Sweden is provided in the country profiles in the annex.

In the German speaking part of **Switzerland** the *Swiss Foundation for the transition of stage artists* aims to facilitate vocational transition for all stage artists, not just dancers, although dancers make the most requests for assistance. A detailed description of professional transition/training schemes in Switzerland is provided in the country profiles in the annex.

4.3. Specific transition schemes aimed at dancers

Eight countries have either set up specific transition schemes for dancers, or plan to do so in the near future and have put in place initiatives which support the professional transition of dancers: Belgium, France, Germany, the Netherlands, Norway, Sweden, Switzerland and the United Kingdom. The following short summaries give only a rough overview of what has been put in place in each country. A detailed description of these schemes, initiatives and projects is provided in section 5.

In **Belgium** “What NXT?” (*Loopbaanbegeleiding voor professionele dansers - Career counselling for professional dancers*) is a pilot programme set up in Flanders and Brussels by Sociaal Fonds voor Podiumkunsten (Social Fund for Performing Arts) (SFP) together with Vdab (Flemish Office for Employment and Professional Education) for one year (July 2010-July 2011).

As mentioned above, in **France** the AFDAS (*Fond d'assurance formation des secteurs de la culture, de la communication et des loisirs - Insurance Fund for Training for the Culture, Communications and Leisure sectors*) is the main training and retraining scheme for performing artists. In addition, in 2006 the French Ministry of Culture and Communication set up jointly with AFDAS a special scheme addressing the specific situation of dancers who wish to plan their professional transition.

As mentioned above, in **Germany** the German Theatrical Pension Fund in the Bavarian Chamber For Social Benefits And Pensions and the Artists' Social Security Fund (*Künstlersozialkasse*) play a key role for the transition of artists, including dancers. The Dell'Era Foundation offers training for female dancers who have worked for one of the former Berliner Ballets or the current *Staatsballett Berlin*. The trade union Verdi sits on the board of this foundation. In addition, a new initiative was created in January 2010 by the *Bundesdeutsche Ballett- und Tanztheaterdirektorenkonferenz* (Federal Conference of Ballet and Dance Theatre Directors) and AG Transition und soziale Aspekte (Working Group on Transition and Social Aspects) of the *Ständige Konferenz Tanz e.V.* (now Dachverband Tanz e.V.) (*Permanent Conference for Dance, now the Umbrella Organisation Dance*). The initiative is entitled Stiftung TANZ - Transition Centre Germany and became operational in August 2010.

In the **Netherlands** the *Dutch Retraining Program for Dancers (Stichting Omscholingsregeling Dansers)* is the only organisation in the Netherlands that offers made-to-measure support for dancers who face the end of their performing career.

In **Norway** the only existing transition scheme specifically designed for professional dancers is open only for those dancers employed by the Bergen based dance company *Carte Blanche*.

In **Sweden**, there is no transition scheme specifically for dancers. However, Dansalliansen offers specific services for dancers who seek career transition.

In **Switzerland** the only organisation offering a career transition scheme is the *Swiss Association for Career Transition of Professional Dancers (Reconversion des danseurs professionnels)* a non-profit organisation founded in 1993 and based in Romandy (French-speaking Switzerland).

In the **United Kingdom**, the *Dancers' Career Development* was founded in 1974 with the aim of providing career-retraining support for professional dancers. The organisation expanded its work in the mid-1980s to offer career support for all professional dancers in the UK.

These dancer-specific schemes and initiatives offer different benefits/services and have different specific qualifying criteria which limit to some extent the access of dancers. They are all built within a specific national context making a comparison between these schemes a tricky task. Some schemes have existed for a number of years (Netherlands, United Kingdom); some are built upon private initiatives (Switzerland); some are company-based (Norway); some are built within general skills development schemes for the unemployed (Belgium), others are part of schemes set up specifically for artists (France, Germany). Some of these schemes run currently as pilots or are in a testing phase (Belgium) or are very recent initiatives (Germany); detailed projects for setting up fully-fledged transition schemes for dancers have been developed recently in Sweden.

Alongside these specific schemes and initiatives, in several countries professional dancers can obtain an additional qualification as a dance teacher. In **Denmark**, for example, since 2008 the *School for Modern Dance* has run a project to qualify dancers to teach dance in schools and disseminate knowledge of dance³.

4.4. Responsible for funding and running the schemes

The general training schemes available for all unemployed people are usually funded by the government at national/regional level. In countries where dancer-specific or artistspecific schemes or initiatives have been developed the picture looks slightly different:

In **France** the AFDAS scheme is funded through the employers' contributions (mandatory) and professional dancers (all considered to be employees under French labour law) have no obligation to contribute financially to the scheme.

In **Germany** the German Theatrical Pension Fund in the Bavarian Chamber For Social Benefits And Pensions receives money through payments from employers and artists (for each theatre engagement of an artist in a dependent employment, the engaging theatre and the employee are both obliged to pay in 4.5% of the salary). The recently created initiative *Stiftung TANZ – Transition Centre Germany* is co-funded on a yearly basis with the support of the German Federal Commissioner for Culture and the Media.

³ <http://www.teaterskolen.dk/index.php?id=155>

In **the Netherlands** the *Dutch Retraining Program for Dancers* is financed through the contributions of dance companies and dancers and receives annual funding from the Ministry of Culture.

In **Sweden** *Dansalliansen* is financed by the Ministry of Culture.

In **Switzerland** the *Swiss Association for Career Transition of Professional Dancers* is financed by a diverse group of private and public funders, regrouping foundations, the Transition Schemes for Dancers - EuroFIA handbook 2011 – October 2011 20 lottery, different city councils and professional dance organisations.

In the **United Kingdom** those employers who are part of the *Dancers' Career Development Scheme* also contribute financially to the scheme.

The detailed country profiles in the annex provide more detailed indications about the funding mechanisms for each of these schemes.

4.5. Legal obligations of employers/dancers to contribute to transition schemes

Across countries it seems that employers and dancers are not always obliged to contribute to transition schemes.

In the following countries employers are obliged to contribute to the general scheme for the unemployed or to the specific schemes set up for artists/dancers: Belgium, France, Germany, Netherlands, Spain, Switzerland.

The country profiles of the dancer-specific transition schemes in section 5 provide more detailed indications as to if and how employers and dancers contribute to artists' and dancer-specific schemes.

4.6. Specific transition schemes for people who are victims of work accidents/ injuries at work and the possibility for dancers to access them

Across European countries there are specific transition schemes for people who are victims of work accidents/ injuries at work and which dancers can in principle access. The following countries are reported to have such schemes: Austria, Belgium, Denmark, Finland, France, Germany, Ireland, Latvia, Netherlands, Norway, Poland, Romania, Sweden and Switzerland. Several trade unions underline the difficulties dancers generally experience when trying to access these schemes.

Germany provides an interesting **case study** as regards transition schemes for dancers who are victims of work accidents/ injuries at work. The case study is provided at the end of this section.

4.7. Possibility for dancers to access professional career guidance counselling

Many trade unions confirmed that dancers have the possibility to access career guidance counselling, either as part of the general training and skills development schemes for all unemployed, or as part of dancer-specific transition schemes. However, in all countries trade unions consider that the career guidance counselling services of employment offices do not respond to the needs and the specific circumstances of dancers in transition. Most dancer-specific transition schemes and initiatives described above provide counselling services (see detailed country profiles in section 5).

4.8. Effective access of dancers to transition schemes and possible barriers

The following general findings can be made as regards effective access of dancers to general transition schemes and the possible barriers:

- General schemes are considered to be either inaccessible or not attractive for artists/dancers; Transition Schemes for Dancers - EuroFIA handbook 2011 – October 2011 21
- In countries where specific transition schemes exist, trade unions consider that dancers can access these schemes, although there are limits and room for improvement (see detailed country profiles for more information);
- For all countries trade unions underlined how sensitive the question of career transition is amongst dancers. There is a strong identification of dancers with their work which may make them reluctant to consider transition. Several factors prevent effective access to transition schemes including, amongst others, the absence of specific schemes for dancers; the diversity of employment statuses and intermittent nature of work that characterises the careers of dancers; their international mobility; the lack of knowledge and information; a weak formal education of dancers and their weak private economy.

4.9. Possibility for foreign dancers to access transition schemes

In general, foreign dancers can access national transition schemes, provided they meet the qualifying criteria which are also valid for national dancers. However, there seems to be no data or research as to whether the effective access of dancers (foreign or national) to the existing transition and pension schemes is hindered if the dancer has worked abroad for longer periods. This question seems particularly pertinent given that dancers are “naturally” highly mobile across borders, sometimes right from their primary training.

4.10. Activities of trade unions to raise awareness for dancers and support for access training and transition schemes

Over half of the respondent trade unions confirmed that they are undertaking activities to raise awareness of dancers and support access to training and transition schemes. This includes trade unions from Austria, Denmark, Finland, France, Germany, the Netherlands, Romania, Spain, Sweden, Switzerland and the United Kingdom.

The types of activities vary across countries, including information for dancers, involvement in specific transition schemes, lobbying of public authorities.

4.11. Typology of transition schemes

There is a range of possibilities when it comes to accessing professional transition schemes, some or all of which may be accessible to dancers. The different possible models are detailed below. Section 5 of this handbook analyses eight transition schemes or initiatives to support dancers in their career transition.

I. General transition schemes

(1) Employment Office

In most European countries, there is the possibility of accessing training courses for professional transition/reorientation through the employment office. Access criteria vary and, depending on their career patterns, dancers may or may not be eligible. The offer is rarely tailored to the specific needs of dancers.

CASE STUDY - Finland

The employment office may direct a job seeker to services promoting employment, during which the person is entitled to unemployment benefits. Services to promote employment include: labour market adult education, self-motivated studies, work try-out placement, coaching for working life, work experience placement, experimental work and education, integration measures for immigrants and rehabilitative work. Days during which the job seeker is participating in services to promote employment also count towards the maximum payment period of 500 days. Job seekers in labour market adult education and self-motivated studies receive unemployment benefits even for days of absence. The employment office submits a statement to the unemployment fund Transition Schemes for Dancers - EuroFIA handbook 2011 – October 2011 22 specifying what service the job seeker is participating in. The fund pays the applicant unemployment benefits based on this statement issued by the employment office. A training allowance is paid for voluntary, full-time, uninterrupted training courses promoting vocational skills and leading to a qualification and which takes place in an educational establishment under public control. The course must consist of training that covers at least 20 credits (36 study points).

(2) Education/Life long learning/Back-to-College schemes

Many countries also offer favourable conditions for eligible candidates to undertake additional university study or obtain a qualification later in life for the purpose of professional transition. Again, access for these “back-to-college” schemes may vary and may also depend on the recognition of the qualifications that the candidate has (such as the level of diploma accorded to professional dancers).

CASE STUDY - Norway

In Norway there are possibilities for dancers with a BA degree in dance to qualify for further university studies or other studies. A BA degree in dance/as a dancer is equivalent to 180 study points in the degree (ECTS European Credit Transfer System) which gives the dancer the possibility to study for an MA degree or other BA degrees. This is not specific for dancers only, but because the BA degree for dancers is accepted on the same level as other BA degrees. For dancers who have not completed a BA degree,

their work experience may qualify as similar to a BA degree as a dancer and enable them to enter a MA degree course. The *Oslo National Academy of the Arts* will be able to acknowledge the work experience if the dancer applies for such recognition. Dancers with tertiary vocational education or upper secondary vocational education will need to either take a BA degree in dance or document their working experience as a dancer to get it recognized as similar to a BA degree to attend University studies.

(3) Transition schemes following workplace injury

Where someone has been injured in the workplace and is unable to pursue their former profession because of this, there may be national schemes to allow them to pursue a professional transition. This is often organised through the health insurance system. Issues like the nature and severity of the injury will probably play a role and the burden of proof may lie with the individual. This is obviously relevant to dancers as they are very exposed to injury in their profession.

CASE STUDY - Germany

The German state pays for a career transition to a new profession for everybody - including dancers - if an employed dancer can prove that for physical reasons s/he cannot make a living anymore, from dancing for instance. The dancer has to go to a state provided doctor, who checks the general health of the dancer and provided an official paper stating that it is impossible to continue working 8 hours every day as a dancer.

If the dancer has worked for more than 15 years as an employee, the German Pension Insurance (*Deutsche Rentenversicherung*) is in charge. Dancers who have worked less than 15 years have to go to the employment office (*Agentur für Arbeit*), which will finance the dancer's plan, if s/he has developed such a plan. In any case, the office will pay for school fees and provide monthly life support of about €1,200 for a period ranging from 2 to 4 years.

In addition to this injury-linked plan, Germany also has some other sources of help for transitioning dancers. For instance, the Bavarian Provisional Chamber collects money from German theatres for each employment of a dancer. The money can either be disbursed between the ages of 35 and 44 or it will be paid as a pension later. There are also regulations for work-disability before the age of 35. Moreover, unless given notice in the 14th year of employment, a dancer has tenure and will be further employed by the theatre.

Also, dancers who decide to become self-employed are entitled to a state benefit (bridging allowance) that is granted for 6 months in the case of a career transition. Finally, scholarships and grants coming from the Dell'Era Foundation are available to female dancers who have worked for an opera in Berlin.

II. Tailored transition schemes for artists and dancers funded from different sources

As mentioned above, in several countries resources from different public and private sources have been used to set up transition schemes and initiatives specifically adapted to artists and dancers and intended to meet their needs. Section 5 of this handbook includes eight country profiles with detailed information about artists' or dancer-specific transition schemes or initiatives to support dancers in their career transition: Belgium, France, Germany, the Netherlands, Norway, Sweden, Switzerland and the United Kingdom.

SECTION 5

Country profiles - transition schemes/initiatives for dancers in Europe

The following section provides eight detailed country profiles of transition schemes or initiatives that support dancers in their career transition: Belgium, France, Germany, the Netherlands, Norway, Sweden, Switzerland and the United Kingdom.



Belgium

1. Name of transition scheme/initiative

“What NXT?” (*Loopbaanbegeleiding voor professionele dansers- career counselling for professional dancers*) is a pilot programme set up in Flanders and Brussels by *Sociaal Fonds voor Podiumkunsten*⁴ (Social Fund for Performing Arts) (SFP) together with Vdab (Flemish Office for Employment and Professional Education) for one year (July 2010-July 2011). The programme aims to help dancers to start to prepare their professional transition during their professional career. Vdab already proposes career transition services, but has created this specific service targeted to dancers.

2. Benefits/services offered

Dancers start a coaching path, through self-guidance, which aims:

- to determine the strength, qualities and advantages of the dancer wishing to engage in a professional transition,
- to examine how these can be used in other jobs and/or sectors,
- to elaborate their network.

The aim is to clarify the professional and personal objectives and translate them into a concrete action plan. The service consists of several sessions and can take from a few weeks to a few months, depending on the dancer’s needs.

3. Qualifying criteria

- A dancer should work regularly and have a minimum of one year of professional experience.
- Dancers who are unemployed for more than one year cannot access the programme.

4. Funding mechanism

On behalf of the sector, Vdab was requested to become a partner. As a partner Vdab promised to organise a pilot project for one year. Vdab appointed one career counsellor to this project.

5. Role of trade unions/employers

SFP (Social Fund for the Performing Arts) is the sectoral organisation supervised by trade unions and employers’ organisations for the professional performing arts; they both determine the policy of the fund. Employers and trade unions inform their members about the pilot programme.

6. Effective access for dancers, including self-employed

All professional dancers can access the programme, if they meet the criteria mentioned in point 3.

⁴ The Social Fund for the Performing Arts (SFP) is the sectoral social fund supporting training of performing arts professionals and stimulating the employment of disadvantaged workseekers in the sector. The fund is partially financed by contributions paid by the employer on every wage in sector and partially by the Flemish Government in exchange for activities concerning lifelong learning, a better connection between education and labour market, and a more diverse sectoral labour market.

7. Success rates

So far 6 applications have been accepted and completed and have led dancers to a professional transition as choreographer, dance teacher, talent manager, yoga teacher and other jobs within the sector. Five other applications are currently being examined. SFP also conducts an enquiry amongst all beneficiaries of the programme to find out if they are satisfied with the services. The final report was published end of June 2011.

8. Limits

- Language criteria (currently the scheme is available in Flemish only). Dancers said that the programme should also be available both in French and English.
- Uncertainty about further financial for the scheme is an obstacle to its future development.

9. Suggestions on how to further develop the scheme

Since the beginning of the project, the service has become more visible amongst dancers, thanks to SFP which actively promotes the programme, and thanks to 'word of mouth'. The transition coach developed specific knowledge as regards professional dancers and their needs and a specialist of the dance sector has been introduced via SFP to assist the coach.

Further suggestions for improvement include:

- making the programme more pro-active, also focused on dancers that are still active (abandon the word 'transition'),
- opening the programme up to other artistic professions, e.g. actors.



Vocational training is partially the responsibility of the regions.

Vocational training also is supported by the professional sector through the training fund (*fonds de formation*) financed by employers' contributions (OPCA, bodies composed of management and labour, mandated as collectors), including AFDAS⁵ (*Fonds d'assurance formation des secteurs de la culture, de la communication et des loisirs - Insurance Fund for Training for the Culture, Communications and Leisure Sectors*) for the performing arts and the media sector.

There is another scheme that can be used for professional transition, known as "individual training leave" (*congé individuel de formation*): the employee is on leave to follow the vocational training of his/her choice for one year and is paid during this time.

A special fund for the transition of dancers has been set up under the Ministry of Culture (see recent developments at the end of this country profile).

1. Name of transition scheme/initiative

For the performing arts sector, AFDAS (Fonds d'assurance formation des secteurs de la culture, de la communication et des loisirs) is a key player. AFDAS is the main insurance fund for training for the culture, communications and leisure sectors and is the main training and retraining scheme for performing artists. AFDAS is composed of representatives of employers and trade unions. It is a fund mandated by

the state to collect mandatory contributions from employers and to administer all vocational training for the sectors of the performing arts, cinema, audiovisual, advertising and recreation. AFDAS collects contributions from companies within its scope, seeks additional funding resources from institutional partners, and participates in the financing of training activities aimed at the intermittent artists, employees or job seekers who have personal training leave, or employees following a training plan within the business employing them.

2. Benefits/services offered

Regarding the professional transition training of dancers, there are several options:

(1) If the dancer has defined his/her needs, depending on his/her employment status two solutions are possible:

- If the dancer is eligible for funding under the usual AFDAS conditions: either a training plan or CIF. The training plan (*plan de formation*) aims to develop the employees' skills in order for them to remain "employable". CIF is the individual training leave (*congé individuel de formation*) to acquire other professional competences⁶. AFDAS sets up a funding dossier for an AFDAS internship after a customised search for a training organisation;
- If the dancer does not meet the AFDAS conditions, s/he is put in touch with a specialist adviser to AUDIENS⁷. Following a scoping interview, the dancer has an interview with an accredited provider to validate his/her project. As soon as it is validated, AFDAS supports the funding request.

(2) In the absence of identified professional transition and training needs, a skills assessment (*bilan de compétences*) is offered (which is funded by the employment office for the entertainment sector). In summary, AFDAS offers the following services for artists (dancers and other professions):

- Information about entitlement to professional training deriving from law or collective agreements;
- Evaluation of the education degree of performing artists in order to obtain an official degree or the equivalent;
- Professional counselling (including skills assessment / bilan de compétences);
- Advice regarding specific training;
- Managing funding for vocational training;
- Administrative follow-up of training;
- Financing of training;
- Individuals seeking training can receive a CIF (*congé individuel de formation / individual training leave*) financed by AFDAS and offering the possibility for dancers to be trained between two employment contracts. CIF leave is fixed at 1 year maximum or 1200 hours of training (data from 2004);
- Validation of a professional transition project and support with its implementation.

3. Qualifying criteria

- All professional dancers who have sufficient credits to access the system (i.e. the dancers have been employed sufficiently often/for sufficiently long that employers have paid into AFDAS, which entitles the dancer to access services);
- To be entitled to receive a CIF financed by AFDAS, the dancers have to prove 60 days of work (counted following a special system, called "cachets") in the previous 24 months or 30 days of work or cachets over the previous 12 months;
- There are rules regarding the maximum amount for reimbursement of costs and the monthly payments artists can receive during the training period.

⁶ The individual training leave (funded by AFDAS) allows the employee to perfect his/her professional skills, to change his/her professional activity or occupational sector, and to acquire a new qualification. To qualify, artists need to have acquired a total volume of 220 working days spread over the previous 2-5 years, out of which 60 days over the previous 24 months, or 30 days over the previous 12 months. During the training time (at least 105 hours and 25 hours per week, maximum one year), beneficiaries receive a salary.

⁷ AUDIENS is a special social protection organisation for the performing arts dealing with pensions and insurance against accidents at work: <http://www.audiens.org/>

4. Funding mechanism

- The AFDAS scheme is funded through the employers' contributions (mandatory);
- Professional dancers (all considered to be employees under French labour law) have no obligation to contribute financially to the scheme.

5. Role of trade unions/employers

The AFDAS board is composed of employers' and trade union representatives.

6. Effective access for dancers, including self-employed

- In principle, all professional dancers legally employed in France can access the system. There are no self-employed dancers in France, as all professional dancers are considered to be employees under labour law;
- There is no information available about how effective access is;
- The problem is that the dancer has to prove that s/he has worked sufficiently (see qualifying criteria).

7. Success rates

- AFDAS has information about the second career of those dancers who have accessed the AFDAS scheme. No public information is available indicating the success rate.
- No information is available about those dancers who have not accessed the scheme.

8. Limits

- Dancers employed by ballet companies under public law (dancers employed by Paris National Ballet and Lyon Ballet) are not considered to be employees under private law and cannot access the scheme;
- Dancers without a continuous career have not accumulated sufficient credits to access the system;
- One problem is that many dancers have diversified careers spent in different countries.

9. Suggestions on how to further develop the scheme

- To find financial possibilities for organising a training scheme which lasts longer than just one year;
- To enable dancers to access a CIF (individual training leave) which lasts over a year.

Recent developments:

Fund for support for professional transition of dancers

In 2006 the French Ministry of Culture and Communications and AFDAS jointly set up a special scheme addressing the specific situation of dancers who wish to plan their professional transition.

To this end, AFDAS reduced the conditions for accessing the above-mentioned training and training leave (CIF) and adopted training priorities for the benefit of this target group. Since 2007, this fund to support the professional transition of dancers has been managed by AUDIENS, in conjunction with AFDAS. The fund has been extended to circus artists and is part of the fund for professionalisation and solidarity aimed at artists and technicians or those having exhausted their rights to unemployment benefits.

National framework agreement for the development of employment and skills in the performing arts

Alongside this initiative, a national framework agreement was concluded in March 2009, entitled "Actions for the Development of Employment and Skills", focusing particularly on retraining of dancers. This framework agreement was signed between the performing arts sector and the state to set up an action plan for employees and companies to be implemented over three years (2009 to 2011), at national and regional levels.

The actions implemented meet four objectives:

- improving knowledge of the labour market and strengthening the link between employment and training;
- maximising employment practices;
- adapting and developing employees' skills and helping build career paths;
- developing a prevention policy to safeguard the health and safety of employees.

For dancers wishing to receive aid for the reorientation of their career plans, the following actions are important:

- making increasing use of the procedure to validate professional experience, thus allowing dancers to obtain a professional qualification;
- developing professional skills assessments, as part of the scheme managed by AUDIENS;
- developing tools for employees' health and safety. For this purpose a guide entitled "dancer" was published at: www.cmb-sante.fr (see heading *Espace pratique*, folder *Prévention pratique*).

Initiatives to support the professional transition of dancers at the stage of professional training

Alongside the specific actions mentioned above and targeted at the professional transition of dancers, the Ministry has taken further actions at the stage of professional training:

- including in the curricula of graduate dance schools modules to discover other professions within the arts and culture;
- encouraging post-secondary school training;
- engaging dance schools to take on new missions, including following individual students in terms of orientation and employability;
- educating and training dance teachers in these new approaches by organising seminars and courses.

There is no evaluation yet as to the effectiveness of these measures.



Germany

In Germany all unemployed persons (including dancers) who have paid unemployment contributions from dependent work can access general training and skills development schemes offered by the employment office.

The employment office pays for a limited period of 24 months. There is no right for the employee or unemployed citizen/dancer to get a re-training course paid for by the employment office. It is the administrator who decides in each case. Furthermore, the job market situation may be a crucial factor.

Dancers with a university degree are able to study for a second degree in another field but they are not able to get federal student support for that. Dancers with a matriculation standard before their non-university dance training (which is very rare) can only get federal student support for academic studies if they are under 35.

As regards self-employed dancers, they will not automatically receive financial support for occupational re-training from the employment office. If a self-employed artist can't work any more, s/he will receive social allowances (Hartz IV), with training programmes offered.

As regards transition of dancers, an interesting regulation is the **German Theatrical Pension Fund** in the **Bavarian Chamber for Social Benefits and Pensions (BVK)**. For each theatre engagement of an artist in a dependent employment the engaging theatre and the employee are both obliged to pay 4.5% of the salary into the BVK. The BVK is a public authority in Bavaria in charge of administering an additional pension scheme plus regulations for work-disability following an insurance model. The money deposited for the

dancers (as an exception to other theatrical professions) can either be paid out between the ages of 35 and 44 – called dancers refund – or will be paid later as a pension. What is new is that dancers who have the money paid out before the age of 44 have to prove that they use the money for career transition or business start-up.

In the **case of work accident/injury**, the state pays for a transition in a new profession if the dancer concerned can prove, that for physical reasons s/he can't make a living anymore from dancing, for example. The dancer has to go to a state provided doctor, who will check on his/her general health and provide an official paper stating that it is impossible to continue working 8 hours every day as a dancer. In general, after 15 years on stage any doctor will agree to provide such a certificate. If the dancer worked more than 15 years as an employee, the German Pension Insurance (*Deutsche Rentenversicherung*⁸) is in charge. Dancers who worked less than 15 years have to go to the employment office (*Agentur für Arbeit*⁹). There are regulations for work-disability before the age of 35 at the Bavarian Chamber for Social Benefits and Pensions (*BVK*). In fact, the state pays for a transition to a new profession for everybody – including dancers – if they can prove that for physical reasons they can no longer make a living.

The **Künstlersozialkasse (KSK)** is the Artists' Social Security Fund. It is not a transition scheme in itself but it undeniably creates a favourable context for professional transition for dancers. The KSK is a scheme in which artists, so-called users (i.e. publishers, TV and radio stations, theatres, music event organisers or galleries) and the government take joint responsibility for providing artists with financial security in their old age. Statesubsidised, this fund covers health and nursing care as well as pensions.

In recognition of the transition needs for dancers, several initiatives have been set up in the past years:

- The "Transition and Social Issues" working group of the *Dachverband Tanz - Ständige Konferenz e.V.* (permanent conference of the umbrella association for dance), supported by the Performing Arts Fund, initiated a study entitled *The Development of Models for the Dance Transition Centre Germany*, which was published in March 2008. This resulted in the initiative **Stiftung TANZ – Transition Centre Germany**. This initiative is described in detail below.
- Private foundations offer transition training for dancers; however, they are limited. For example, the Dell'Era foundation offers training for female dancers who have worked for the one of the former Berliner Ballets or the current Staatsballett Berlin. Trade union Ver.di sits on the board of this Foundation.
- Another initiative had already been set up in 2005-2006, entitled Transition in Dance (TID)¹⁰. TID offers personal advice, practical information, social and psychological support for dancers seeking professional transition. TID also runs awareness raising campaigns amongst professionals, including through public information events and proposes workshops on professional transition. Former dancers run the initiative. No information is publicly available as to the qualifying criteria, the funding mechanisms and the success rate.

1. Name of transition scheme/initiative

Stiftung TANZ - Transition Centre Germany is an initiative of the BBTK (*Bundesdeutsche Ballett- und Tanztheaterdirektorenkonferenz*) and the AG Transition und soziale Aspekte of the Ständige Konferenz Tanz e.V. (now *Dachverband Tanz e.V.*). It was founded in January 2010 with all important dance associations, unions and employers' organisations in the board. The *Stiftung TANZ – Transition Centre Germany* became operational in August 2010, supported in the first year by *Tanzplan Deutschland*¹¹, a 5-year project of the German Federal Cultural Foundation (2005-2010; budget €12.5 million). Its goal is to

provide dance in Germany with more recognition and establish it as an art form of equal value along with opera and theatre in the public perception and in the perception of those responsible for cultural policy. The Federal Commissioner for Culture and the Media is providing follow-up financial support in 2011.

2. Benefits/services offered

Information, personal advice and assistance for dancers.

3. Qualifying criteria

The Foundation offers support for all dance students, dancers and former dancers.

4. Funding mechanism

The Federal Commissioner for Culture and the Media provided €50,000 of financial support to sustain activities of the centre in 2011.

5. Role of trade unions/employers

Artists' unions such as GDBA and VdO are members of the board, as well as the Deutsche Bühnenverein.

6. Effective access for dancers, including self-employed

Open to all dancers.

7. Success rates

From September 2010 until April 2011, the centre supported more than 50 professional dancers from across Germany – from the free dance scene as well as from municipal and national theatres – in relation to their transition to other work.

8. Limits

The centre does not yet provide any grants.

9. Suggestions on how to further develop the scheme

Alongside its advisory activities, the Stiftung TANZ aims to award emergency bursaries to dancers who are not entitled to any public funding for new professional training or for studies. *The Stiftung TANZ – Transition Zentrum Deutschland* is therefore looking for donors as well as other foundations that are interested in becoming co-operation partners.

The Foundation is working with help of the Parliament and the BKM (Federal Commissioner for Culture and Media) to find a financing model for the office shared by "Bund und Länder" (Federal State and regions), as transition has been recognised as an issue which has so far been neglected by the State. Furthermore there is an initiative to get public funding for the Foundation.



The Netherlands

In the Netherlands, general training and skills development schemes available for the unemployed are also accessible for dancers. This means that dancers who are unemployed and receive unemployment benefit can access training and development schemes. However, most of the support that is provided within this general framework does not fit the needs and specific circumstances of professional dancers, especially those who are in transition.

The *Cultuur-Ondernemen Foundation*¹² provides specific support for the artistic and cultural sector, offering various workshops and courses for artists within the framework of professional development and the prevention of unemployment. However, *Cultuur-Ondernemen* does not specifically offer support to dancers in transition. The *Dutch Retraining Program for Dancers (Stichting Omscholingsregeling Dancers, SOD)*¹³ is the only organisation in the Netherlands that offers made-to-measure support to dancers who face the end of their performing career.

1. Name of transition scheme/initiative

Dutch Retraining Program for Dancers - Stichting Omscholingsregeling Dancers, SOD

2. Benefits/services offered

The *Dutch Retraining Program (SOD)* offers:

- **career advice**
- **refund of costs of training, studies or a course** (part or all). This depends on the number of years of contributions. A dancer must have worked for at least five years and paid a minimum of 48 contributions during those years. A dancer can also apply for transition during his/her career by applying for a specific course – the maximum amount that can be refunded this way is €10,000. If a dancer worked for at least 10 years and has paid a minimum of 72 contributions, s/he is eligible for a contribution towards the costs of maintenance, a refund of expenses in order to study and/or a contribution towards the cost of setting up a business.
- income support (cost of maintenance) during the period after a dancer has ended his/her career and is preparing for a new one.
- financial assistance and advice if dancers wish to start their own business.

The SOD encourages professional dancers to pursue an educational programme in parallel to their professional career. The programme functions during the whole lifetime of a dancer, not only after the end of his/her professional career.

3. Qualifying criteria

- **Careers advice** is offered to all professional dancers at any time during their career. There are no conditions or costs attached to this service.
- In order to apply for **financial support** from SOD, a dancer must have paid a minimum number of contributions and have danced for a certain number of years. Only those years in which the contributions were paid count. The number of dancing years does not have to be a consecutive period. Contributions are paid monthly by the individual dancer as well as the companies. Dancers pay 1% of their gross salary to the programme and companies pay 3%. The total of 4% is considered as one contribution.

Several options are available for financial support:

- **Refund of study costs**

In order to be eligible for a refund of study costs, a dancer must have worked for at least five years and paid a minimum of 48 contributions during those years. They do not, therefore, have to be years in which full-time work was carried out. If a dancer thinks it is possible to prepare for resettlement during their dancing career, they can apply to do so. In this case, an application can be made to enrol for a course. The maximum amount that can be refunded in this situation is €10,000. Study costs include the cost of books, registration fees, materials and travel expenses.

(3) A third option for a contribution to the costs of maintenance is an **income guarantee**. This can be given, for instance, if someone starts up his/her own business and the income in the initial starting-up phase is unpredictable. In most cases, a contribution towards the costs of maintenance is applied for in combination with a request for a refund of study costs. For instance, a dancer stops dancing and starts a course straight away. If the application is accepted, the study costs are refunded and a supplement to the unemployment benefit is given. If necessary, a substitute payment is given if the course lasts longer than the period of the benefit.

Other combinations are also possible as SOD aims to provide customised solutions.

The total amount for which a dancer may be eligible is determined on the basis of the number of contributions that have been paid, the gross income and the things that are necessary in order to implement a study plan.

To sum up, the options for financial support offered by SOD are outlined as follows:

For dancers who have paid at least 48 contributions within five years:

- A refund of the study costs to a maximum amount of €10,000. The dancing career does not have to have ended.

For dancers who have paid at least 72 contributions within ten years:

- Supplement to the new income after ending the dancing career,
- Refund of study costs,
- Refund of costs involved in setting up their own business,
- Substitute payment i.e. benefit, if required for a plan or transition plan.

The average amount available for the full retraining of an individual dancer is €85,000.

4. Funding mechanism

SOD is financed through the contributions of dance companies and dancers (total app. €450,000) and receives annual funding from the Ministry of Culture (app. €800,000).

The programme is considered an important labour condition, embedded in the Collective Labour Agreement. There is an understanding that providing support for dancers in transition is a shared interest between employers/dance companies and employees/unions.

5. Role of trade unions/employers

SOD is an independent organisation run by a board of 5 persons appointed by the Employers' Organisation and the trade union. Its chairman is independent and chosen by the four other board members.

6. Effective access for dancers, including self-employed

- Effective access for dancers is high provided the eligibility criteria are met (i.e. certain number of contributions paid by dancers over the years).
- Dancers that work only temporarily in the Netherlands don't meet the eligibility criteria and therefore can't use the facilities provided.
- Independent/self-employed dancers are reluctant to participate due to unsure expectations about the ways their careers will develop.

7. Success rates

More than 80% of the retrained dancers have been able to find employment within one year of retraining. Since its establishment the programme has offered career support to thousands of dancers lasting from a single piece of advice to support for four or more years.

- **Refund of study costs and costs for maintenance (income support)**

A dancer who has worked for at least ten years and has paid a minimum of 72 contributions is eligible for money towards the costs of maintenance, a refund of study costs and/or a contribution towards the cost of setting up a business.

A contribution to the costs of maintenance can take various forms:

- (1) In all cases, dancers are eligible for a “**supplementary allowance**”. Most dancers who end their career apply for unemployment benefit. During this period, a gradually decreasing supplement to this benefit can be given by SOD. During the first three months of the unemployment benefit, it is supplemented to 95% of the dancer’s last-earned salary, during the following three months to 90% and the following three months to 85%, etc. Every three months, the supplement decreases by 5%. From the 16th month, the benefit is supplemented to 70% of the last-earned salary.
- (2) A contribution to the costs of maintenance can also consist of a **substitute payment**; for example when the unemployment benefit comes to an end. In most cases, this sort of situation concerns dancers who are studying and where their course of study lasts longer than their unemployment benefit. This substitute payment usually amounts to 70% of the last-earned salary as a dancer.
- (3) A third option for a contribution to the costs of maintenance is an **income guarantee**. This can be given, for instance, if someone starts up his/her own business and the income in the initial starting-up phase is unpredictable. In most cases, a contribution towards the costs of maintenance is applied for in combination with a request for a refund of study costs. For instance, a dancer stops dancing and starts a course straight away. If the application is accepted, the study costs are refunded and a supplement to the unemployment benefit is given. If necessary, a substitute payment is given if the course lasts longer than the period of the benefit.

Other combinations are also possible as SOD aims to provide customised solutions.

The total amount for which a dancer may be eligible is determined on the basis of the number of contributions that have been paid, the gross income and the things that are necessary in order to implement a study plan.

To sum up, the options for financial support offered by SOD are outlined as follows:

For dancers who have paid at least 48 contributions within five years:

- A refund of the study costs to a maximum amount of D10,000. The dancing career does not have to have ended.

For dancers who have paid at least 72 contributions within ten years:

- Supplement to the new income after ending the dancing career,
- Refund of study costs,
- Refund of costs involved in setting up their own business,
- Substitute payment i.e. benefit, if required for a plan or transition plan.

The average amount available for the full retraining of an individual dancer is €85,000.

¹⁴ <http://www.nav.no/English/The+Norwegian+Labour+and+Welfare+Administration>

¹⁵ Carte Blanche was established in 1989 and is the Norwegian National Company of Contemporary Dance. It is located in Bergen, the second largest city in Norway. The company produces a minimum of three new choreographic works a year and performs an average of four to six productions every year. Carte Blanche is funded by the Norwegian state (70%), the County of Hordaland (15%) and the City of Bergen (15%). For more information, see: <http://www.carteblanche.no/en/>

4. Funding mechanism

SOD is financed through the contributions of dance companies and dancers (total app. €450,000) and receives annual funding from the Ministry of Culture (app. €800,000).

The programme is considered an important labour condition, embedded in the Collective Labour Agreement. There is an understanding that providing support for dancers in transition is a shared interest between employers/dance companies and employees/unions.

5. Role of trade unions/employers

SOD is an independent organisation run by a board of 5 persons appointed by the Employers' Organisation and the trade union. Its chairman is independent and chosen by the four other board members.

6. Effective access for dancers, including self-employed

- Effective access for dancers is high provided the eligibility criteria are met (i.e. certain number of contributions paid by dancers over the years).
- Dancers that work only temporarily in the Netherlands don't meet the eligibility criteria and therefore can't use the facilities provided.
- Independent/self-employed dancers are reluctant to participate due to unsure expectations about the ways their careers will develop.

7. Success rates

More than 80% of the retrained dancers have been able to find employment within one year of retraining. Since its establishment the programme has offered career support to thousands of dancers lasting from a single piece of advice to support for four or more years.

8. Limits

The retraining programme is well known and appreciated in the dance world. Dancers who work in commercial productions and who do not fall under the Collective Labour Agreement do not benefit from the programme.

9. Suggestions on how to further develop the scheme

The programme should aim to cover all professional dancers in the Netherlands and encourage the participation of self-employed dancers in the programme. Also it should work towards a solution for those dancers who work only temporarily in the Netherlands.



Norway

In Norway, professional dancers can access general transition schemes available for unemployed people at the *Norwegian Labour and Welfare Service*¹⁴. Career guidance is offered by the employment office; however, these general transition schemes are not relevant for dancers.

The only existing transition scheme specifically designed for professional dancers is only open for those dancers employed by the dance company *Carte Blanche*¹⁵. There is no transition scheme for dancers working project-based or freelance.

1. Name of transition scheme/initiative

Carte Blanche (Norwegian National Company of Contemporary Dance) transition scheme

2. Benefits/services offered

- Dancers receive a transitional income, which is set at 75% of the dancer's pay on retirement. The transitional pay will be paid monthly – 1/12 of 75% pay for 11 months annually. Holiday pay is paid the following year in accordance with the applicable rules. The transitional pay will be adjusted in accordance with the annual, ordinary pay increases during the payment period. Payment of the transitional pay is postponed in the event of long-term sickness absence or maternity leave;
- For dancers no longer employed in *Carte Blanche* when entering the scheme, the transitional pay will be calculated on the basis of the dancer's seniority upon retirement, but adjusted for the annual, ordinary pay increases.

3. Qualifying criteria

- The dancer has worked within *Carte Blanche* for a minimum of 3 years in total;
- The dancer was employed as of 1st January 2006 or later;
- The dancer can choose to be transferred to the transition scheme from the age of 35 to 41;
- Every year of work within *Carte Blanche* entitles the dancer to 3 months of transitional pay; periods of employment exceeding 6 months count as one year. Periods of employment less than 6 months do not result in any entitlements. The maximum entitlement period is set to 12 years (i.e. maximum entitlement of 3 years of transitional pay);
- Dancers who are no longer employed in *Carte Blanche* when reaching the age of 35 must be able to prove that they are still working professionally as dancers. Then they will get paid out their share of the transition scheme money.

4. Funding mechanism

The scheme is funded by *Carte Blanche* through their funding from the Norwegian state; dancers who are employed at *Carte Blanche* also contribute to the fund.

5. Role of trade unions/employers

Norske Dansekunstnere assisted the dancers of *Carte Blanche* in finalising the agreement of the transition scheme which the board of *Carte Blanche* is responsible for. *Norske Dansekunstnere* supported the dancers and the company in lobbying the Ministry for Culture to get funding for the scheme.

6. Effective access for dancers, including self-employed

- Dancers must have been employed with *Carte Blanche* to access the scheme.
- There is no transition scheme in Norway for dancers working project-based or freelance, or for other employers.

7. Success rates

Since the scheme started only a few dancers have made use of it. The dancers have chosen different ways to transition: some have gone to University to study on BA-programmes, some have continued in the independent dance field as creator/performer/choreographer, and some now teach dance students.

8. Limits

- The scheme is only available to present or former employees of *Carte Blanche* who have “earned” their share of the scheme (been employed a minimum of 3 years in *Carte Blanche*.)
- Dancers in the independent dance field have no specific transition scheme.

9. Suggestions on how to further develop the scheme

- Establishing a similar scheme for project-based or freelance dancers by using *Carte Blanche*'s model, possibly as a part of the future Dancers' Alliance;
- The transition scheme should include customised career guidance.



In Sweden, there are **general training and skills development schemes** available at national level for all unemployed persons, provided by the Swedish Public Employment Service (*Arbetsförmedlingen*). Many of the services are provided for people who have been unemployed for a longer period. Part of the services is counselling, including a Job Coach and various courses. Under certain circumstances there is support through labourmarket programmes to get support with training, on-the-job experience and starting an own business. The services are free of charge. Jobseekers are entitled to unemployment benefit during a maximum period of 300 days.

The Social Insurance Office (*Försäkringskassan*) is responsible for coordinating efforts and providing support for persons who are victims of work accidents or injuries. It is possible to get sickness benefit during rehabilitation for a maximum period of 6 months. The maximum period for sickness benefit is 364 days. Under special circumstances support can be received for further 550 days. The Swedish Public Employment Service has a special programme ("Arbetslivsintroduktion"), for persons who have received sickness benefit or time-limited sickness benefit for the maximum period. Starting from the requirements of the individual, new employment opportunities are explored and implemented. It is possible to get financial support for a maximum period of 3 months when attending the programme.

Schemes specifically aimed at the artistic/cultural sector are provided by *Trygghetsrådet* (TRS) (the Swedish Employment Security Council), an organisation that offers support to both employers and employees in the event of changeover situations. TRS represents employers and trade unions (including *Teaterförbundet*, the Swedish Union for Theatre Artists and Media) in the cultural and non-profit sector. A major part of the support offered is connected to the redundancy or dismissal of a permanent employee. A person who has been given notice is offered access to a personal advisor with whom she/he can discuss thoughts and ideas and draft an individual back-to work plan. Free access to seminars regarding career development/transition is offered. Strictly regulated financial support may be given to an individual who had continuous employment for at least five years. There is also a possibility to get support for studies, on-the-job experience (practice/internship) and for starting an own business. All support is based on the idea of "help to self-help".

People with short-term employment and free lancers are also entitled to receive a certain amount of support, provided they have been employed for at least 18 months during the previous five years. The employed time does not have to be continuous. With some exceptions the same support as presented above is offered.

16 <http://www.dansalliansen.se>

17 http://www.teaterforbundet.se/web/In_English.aspx

18 <http://www.svenskscenkonst.se/DynPage.aspx?id=65421&menuid=5495>

19 <http://www.danscentrum.se/>

20 <http://www.trr.se/English/English/>

1. Name of the transition of transition scheme/initiative

There is no transition scheme specifically for dancers in Sweden. However, *Dansalliansen*¹⁶ offers specific services for dancers who seek career transition. *Dansalliansen* is not a transition scheme in itself, but an organisation established as an employer of freelance dancers on October 1, 2006. The organisation is jointly owned by the Swedish Union for Theatre Artists and Media (*Teaterförbundet*¹⁷), Swedish Performing Arts (*Svensk Scenkonst*¹⁸), Dance Centre (*Danscentrum*¹⁹) and the Employment Security Council (*Trygghetsrådet*²⁰). *Dansalliansen* is a registered company financed by government funds through the Swedish Arts Council. Its primary tasks are:

- to offer basic social insurance and financial security to a large number of freelance dancers,
- to provide artist-promotion services and foster work opportunities,
- to manage skills development,
- to provide career path support and advice, and
- to function as a general support for development in the independent dance sector.

Dansalliansen has, from the start, emphasised questions concerning dancers' career development and has worked to introduce a variety of activities to assist career transition. The framework of activities includes seminars in career development and individual coaching for dancers employed by *Dansalliansen*.

A proposal for a career development centre for dancers was put forward in 2010 by *Dansalliansen*.

2. Benefits/services offered

For the time being, *Dansalliansen* offers:

- Once or twice a year a three-day seminar focusing on dancers' career development. These seminars are open mainly for dancers employed by *Dansalliansen*.
- Professional career counselling to its employees if there are signs that their employment with *Dansalliansen* will end within the coming year.

3. Qualifying criteria

Career counselling is open to all dancers who are employed with *Dansalliansen*. Employment with *Dansalliansen* is regulated by rules set out in the collective agreement between *Dansalliansen* and *Teaterförbundet*.

4. Funding mechanism

Employers and dancers have no legal obligation to contribute to the services provided by *Dansalliansen*. *Dansalliansen* is financed by the Ministry of Culture.

5. Role of trade unions/employers

Dansalliansen is jointly owned by trade unions and employers' organisations and the Employment Security Council.

6. Effective access for dancers, including self-employed

The current service is only open to those employed by *Dansalliansen*.

7. Success rates

There is no evaluation made of the services provided by *Dansalliansen*.

8. Limits

Dansalliansen employs around 10% of the professional dancers in Sweden. The proposed project for a *Career Development Centre* (see below) should cover all dancers.

9. Project for setting up a Career Development Centre in Sweden

Dansalliansen has the ambition to offer counselling services to a larger body of professionally active dancers. For this reason *Dansalliansen*, in close cooperation with the Employment Security Council, has written a proposal in reference to the needs of dancers facing a change in career. The proposal was first presented in the autumn of 2009 as a response to a government inquiry regarding the pension system for performing artists entitled "A New Pension System for State-Funded Performing Arts". The proposal was further developed in 2010 and calls for the establishment of a government-financed institution that would support dancers in career transition. The activities would include counselling, seminars, coaching, economic support for education costs and financial support for those starting their own businesses. Further, it should be possible for all professionally active dancers to seek assistance from this centre, which would be attached to *Dansalliansen* to ensure a clear branch profile. The project is detailed as follows:

Organisation

The *Career Development Centre* should be attached to *Dansalliansen* to ensure a strong branch profile, sustain a sense of trust within the dance community, and establish a broad contact network in all areas of the profession. A position for a general coordinator should be created, the duties including building up and coordinating the centre's activities and acting as primary contact between those seeking support and the concrete activities or advisory initiatives included in support provision.

Target groups

All dancers professionally active in Sweden at state-supported theatres, private theatres and with independent dance troupes should be eligible to receive support from the centre providing that they meet established criteria. Certain support activities should even be available to professional dancers who haven't met these criteria. The expected number of dancers applying for support each year is estimated at 20-30 individuals, based on the number of professionally active dancers and the average age at the end of their dance careers.

Financing

The running costs for the centre would be in the area of 2 million SEK per year. If the proposal SOU 2009:50 "A New Pension System for the State-Funded Performing Arts" is accepted, substantial funds which today are debited from theatre institutions will be available. Additional funding will be needed; *Dansalliansen* would expect earmarked arts sector funding to cover these costs.

Eligibility criteria for beneficiaries

To benefit from the centres' support and services dancers must have been professionally active for eight years or more. The applicant must have been employed as a dancer for the number of years equivalent to the number required for employment in *Dansalliansen*. Moreover, there will be special requirements pertaining to eligibility for economic support or income security.

A dancer will be considered professional from the date he/she first receives paid employment following completed education at the Royal Swedish Ballet School, the University College of Dance or the Ballet Academies of Stockholm or Göteborg. A dancer might also claim professional status after being professionally employed as a dancer for a period exceeding 12 months.

Dancers who are not qualified according to the criteria above but who, because of injury or illness, are forced to terminate their careers at an early age, could for medical reasons be eligible upon presentation of medical documentation at the time of application. Certain support activities should also be available before a dancer has achieved full eligibility.

Information and career counselling from the staff at the centre should be available throughout a dancer's active career. The dancer should also, after individual assessment, be eligible to take part in certain seminars even before the qualifying criteria are met.

Eligibility for economic support and individual coaching is however dependent on full qualification of the applicant.

Services offered

The primary mission of the centre should be to offer activities that will support dancers going through a career development process. The centre will also function as a resource centre with a strong network of contacts in various areas: dancers who have already effected career transitions, possible mentors or providers of apprenticeships in other areas of employment in the performing arts industry. The centre should also actively disseminate information on its activities in all professional environments. Finally, the centre should also maintain contact with international career development centres and represent the Swedish centre in national and international contexts.

Forms of career development support

Dancers who meet the established criteria become eligible after individual assessment. For dancers applying for career development support, an individual career development plan will be drawn up extending over a maximum of five years. The initial understanding should be that every dancer's situation is unique and that all plans must, of necessity, be designed in close collaboration with each individual dancer. Advisory counselling and seminars should also be available to dancers not meeting criteria for eligibility. The career development centre should offer the following forms of support:

- **Advisory consultations**

Career consultation with employees at the centre should be available to dancers during different stages in their careers.

- **Seminars**

Seminars especially designed to meet the specific needs of dancers at different times in their careers will be offered. These should aim, during a dancer's active career, to prepare them for the inevitable process of career broadening or career transition and, as the end of a dancer's active career approaches, give them the tools to make successful career transition choices. Dancers should be offered short individual counselling sessions with a career coach, and assistance in writing CVs and personal letters to potential employers. They should be given personal advice in advance of employment interviews as well as help in the construction of a personal plan of action.

- **Career coaching**

Individual conversations with professional career advisors should be a natural step after the initial seminar. In addition, a contact network composed of professionals with special skills in a variety of areas - economics, education, law and personal development - should be built up. If the career development centre judges that any of these skills are necessary to the individual's personal plan of action, then advisory sessions with these experts will be included in the individual career development plan.

- **Economic support for study or education**

It should be possible for the centre to subsidise costs for courses, study materials and other costs related to studies.

- **Funding for start of own business**

Funding should be made available to defray costs for materials, computers, supplies, administration and the like for dancers who choose to start their own businesses. Eligibility for this support should depend on the acceptance of a complete business plan and documentation of experience or study in the sector in question. A course in entrepreneurship might be mandatory. Own business funding could be combined with external forms of support through organisations such as the Swedish Public Employment Service.

- **Income supplements**

To enable an effective career broadening or career transition process, in addition to advisory and educational support, there should be funds available to offer the dancer some form of income support. Eligibility for such support will depend on the individual dancer's needs during the career transition period. Dancers who have been employed at state supported institutions and are eligible for full employer pensions through the PISA agreements or those who qualify for career transition support and salary in reference to the state pension inquiries (SOU 2009:50) would not need additional income supplements. Freelance dancers at institutions, private theatres and in the independent group sector will benefit from an individually designed income supplement. This should be financed through labour market funds since the responsibility for transitional support would ordinarily fall under the auspices of the labour market policy authority.



Switzerland

In Switzerland, employment offices offer general career transition programmes for the unemployed. These general programmes are not found to be suitable for the specific needs of dancers. There are no specific career transition schemes for dancers set up by public authorities. To access career transition, dancers have to negotiate to be able to access services for skills assessment.

The only organisation offering a career transition scheme is the *Swiss Association for Career Transition of Professional Dancers* (Reconversion des danseurs professionnels, RDP²¹) a non-profit organisation founded in 1993 and based in Romandy (Frenchspeaking Switzerland). This scheme is described in detail below.

Alongside the RDP, in the German-speaking part of Switzerland, the Swiss Foundation for the Transition of Stage Artists (*Schweizerische Stiftung für die Umschulung von Bühnenkünstlern*), connected to the SBKV (trade union of the German speaking part of Switzerland), receives CHF30,000 per year from the Swiss Performing Artists' Cooperative (*Schweizerische Interpreten-Genossenschaft*) to facilitate vocational transition for all stage artists, not just dancers, although most of the requests come from dancers. Grants between CHF2,500 and a maximum of 5,000 can be awarded.

It is important to add that the financial support is granted only after verifying the possibilities offered by all social services' departments: the employment office, the welfare office and, if appropriate, the office for people with disabilities. If the applicant is eligible, these offices can offer some further education programme. Their aim is to get people out of unemployment and to reintegrate them into the labour market.

Although there is no specific government transition plan in the German speaking part of Switzerland, dancers can under certain circumstances have access to their superannuation fund (pension fund).

When none of these immediate possibilities is successful, the SBKV will advise the dancer to submit an application for financial support for a particular study/training course.

Prerequisites for this are:

- 10 years of professional stage experience, of which 5 years in the Swiss German area, Tessin and/or Liechtenstein;
- at least 30 years old;
- the dancing career must be/have been the primary source of income for the applicant;
- the applicant must not have been out of the vocation for longer than two years;
- union membership is not necessary.

The SBKV, together with the RDP/NTP, intends to lobby the Swiss federal government to help finance a national transition plan under the auspices of the umbrella organisation Dance Suisse.

1. Name of transition scheme/initiative

RDP is the *Swiss Association for Career Transition of Professional Dancers*. The goal of RDP is to help dancers succeed in their professional transition at the end of their performance career. It aims moreover to make them aware of how their sector of activity works and to provide them with tools to manage their career. It is closely linked with the *Schweizerische Stiftung für die Umschulung von Bühnenkünstlern* (a Zurich-based foundation that supports the professional transition of dancers in the German- and Italian-speaking parts of Switzerland), *Danse Suisse*²² and the *International Organization for the Transition of Professional Dancers* (IOTPD).

2. Benefits/services offered

- **One-to-one counselling:** this service is offered to all dancers working in Romandy. The one-to-one counselling is meant to open the door to undertaking career transition or to a mentorship.
- **Skills assessment:** this service is aimed at identifying potential targets of professional transition and is carried out with the help of a psychologist and counsellor in the field of professional orientation.
- **Grants:** as part of retraining for career transition, RDP proposes two types of grants:
 - the study grant covers all or part of the expenses incurred to undergo retraining for career transition;
 - the subsistence grant compensates for the loss of income during the retraining for career transition.
- **Coaching:** the service includes the customised guidance of the dancer by a specialist in orientation and professional reinsertion. The aim is to assist the dancer through the different stages leading to the realisation of his/her professional transition project. Coaching takes place through multiple individual meetings in the course of which the dancer is helped to reach his/her objectives.
- **Mentorship:** this service consists in accompanying a dancer who wishes to further develop him/herself in their professional life. The RDP has a network of former professional dancers at its disposal to select a mentor who corresponds best to the dancer according to his/her personality and questions. The mentor's participation is purely on a voluntary basis.

- **Workshops:** the main goal of the workshops is to help the dancer in the organisation of his/her professional career by providing practical tools and knowledge. These workshops are also the occasion for dancers to broaden their network and be able to share and discuss their common experiences. In 2011, the RDP organised two workshops in French called 'Preparation for transition. Anticipation, orientation, funding'. The workshop is intended for professional dancers from the independent stage and institutional companies as well as dancers in training.
- **Course on "Introduction to Professional Life":** this course is aimed at young dancers who are following vocational or prevocational training. The course is geared towards informing dancers about how the dance profession functions, and includes aspects of career transition.

3. Qualifying criteria

To benefit from RDP's services, a dancer has to be at least 30 years old and a professional dancer, to have given up dancing no more than two years previously, to be a Swiss citizen or Swiss resident for at least five years and to be a member of RDP.

Several RDP services have to be paid for; sometimes prices are different for members and non-members of RDP:

- a skills assessment is valued at CHF500 and can be paid for by RDP;
- a complete coaching costs CHF720 and consists of 6 individual meetings. This can be paid for by RDP,
- the mentorship service costs CHF50 for dancers who are members of RDP and CHF300 for non-members,
- the workshops and the courses run by RDP are free, but registration is required.

To benefit from the grants (study grants, subsistence grants), the following criteria have to be met by applicants:

- to be a member of RDP;
- to have danced professionally for at least 10 years of which 5 in Romandy (French-speaking Switzerland);
- to not have stopped dancing more than 2 years previously;
- to be at least 30 years old;
- independent dancers must be able to prove that their main professional activity is in the field of dance.

Except for the above-mentioned criteria, the grant awarding committee reserves the right to consider any exception that can be justified. RDP has specified some criteria in order to define a professional dancer. The grant awarding committee evaluates the coherence of the professional transition project and the candidate is informed of the decision by mail. He/she signs a grant awarding agreement with the association that stipulates the respective commitments of the two parties. Decisions are not open for appeal.

RDP membership is open to dancers, dance companies, dance schools or associations and individuals. The annual membership fees for individual active dancers or dancers undergoing professional training professional or pre-professional dancers is CHF30.

Any dance company, dance school or association can become a collective member. RDP gives its collective members a presentation of a career as a dancer and its specificities within their structure as well as free participation in the conference meetings and other events organised by the association. The annual membership fee for collective members is CHF100.

22 <http://www.dansesuisse.ch/>

23 <http://www.fondation-inverni-desarzens.com/>

24 http://www.entraide.ch/pages/index.php?prm_lang=fr

25 <http://www.ernst-goehner-stiftung.ch/index.php?&L=1>

26 <http://www.vd.ch/>

27 <http://www.meyrin.ch/jahia/Jahia>

28 <http://www.kulturprozent.ch/Home/228/Default.aspx>

4. Funding mechanism

RDP is financed by a diverse group of private and public funders, regrouping foundations, the lottery, different city councils and professional dance organisations:

- La Fondation Fernando et Rose Inverni-Desarzens ²³
- La Loterie Romande ²⁴
- La Fondation Ernst Göhner ²⁵
- Le Canton de Vaud ²⁶
- La Commune de Meyrin ²⁷
- Le Pour-cent culturel Migros ²⁸
- Les Rencontres Professionnelles de Danses - Genève ²⁹
- La Ville de Morges ³⁰
- Arsenic, Centre d'art scénique contemporain ³¹
- RDP's individual and collective members.

5. Role of trade unions/employers

- Employers have no role in the functioning of RDP and its services.
- The trade union of Switzerland-Romandy cooperates with RDP.

6. Effective access for dancers, including self-employed

There seems to be no evaluation or assessment of the effective access of dancers to the scheme.

7. Success rates

No data seems to be available as to the success rates of this transition scheme

8. Limits

- There is no automatic right to access the grant scheme of RDP.
- Several services offered by RDP are only available in French.

9. Suggestions on how to further develop the scheme

No information available.



United Kingdom

1. Name of transition scheme/initiative

*Dancers' Career Development*³² (DCD) was founded in 1974, as The Dancers' Resettlement Fund, with the aim of providing career retraining support to professional dancers from the five Arts Council funded dance companies at that time. The organisation expanded its work in the mid-1980s to offer career support to all professional dancers in the UK. Today, the *Company Fund* caters for those dancers who have completed a minimum of five years (out of a total of eight years as a professional dancer) with one or more of its nine contributing companies. The *Independent Trust* supports all professional dancers who have performed a minimum of five years in the UK (out of eight years in total). Both the Fund and the Trust division operate within one single charitable organisation under the name of *Dancers' Career Development*.

2. Benefits/services offered

- **Psychological support:** including confidential one-to-one emotional counselling by a qualified counsellor, before, during and after retraining; psychometric testing.
- **Education and practical support:** including careers library & research; careers advice & coaching; funding application support; referrals to other support organisations and welfare advisers.
- **Workshop programme:** DCD offers tailored workshops for dancers in all stages of their career, pre, present and post performance, informing them about the career services and opportunities available. DCD offers retraining and career support workshop in dance schools, companies and commercial dance productions.
- **Networking & Referrals:** DCD has developed a tight support network of organisations and individuals dancers can be referred to if outside advice is deemed necessary or beneficial. DCD also connects dancers to other retrained dancers who may have chosen a similar career path to network with and get an insight into their potential profession, through a formalised mentoring scheme.
- **Retraining grants:** including guidance and financial support to cover course & training fees, equipment, maintenance, travel costs and child care costs.
- **New business grants:** targeted support for dancers who want to set up their own businesses by giving advice, offering networking opportunities and start-up grants. DCD requires a complete business plan. Business start-up equipment may include items such as computers, office or shop furniture, fitness studio equipment, machinery and tools, etc. DCD does not invest in buildings or rental accommodation.

3. Qualifying criteria

- All **practical, educational and emotional support services** offered by DCD are free of charge and accessible to all professional dancers in the United Kingdom at any stage during their professional career.
- Access to **retraining and business start-up grants:**
All professional dancers in the United Kingdom have access to retraining and business start-up grants, whatever their artistic background: company dancers, independent dancers, ethnic & folk dancers, commercial dancers, small & medium scale company dancers, Film/TV & Music Video dancers, cruise ship dancers, *providing* they meet the eligibility criteria.
To become eligible for funding from either the *Independent Division* or *Company Division* dancers have to meet the following eligibility criteria:
- **Independent dancers**
To qualify for a financial grant in this category applicants must have:
 - been working as a professional dancer for a minimum of eight years;
 - worked at least five of those years in the UK;
 - worked for at least four months during each of the last three years of employment.

- **Company dancers**

The Company Fund offers support to professional dancers who have worked with one or more of the nine companies who contribute to DCD. To become eligible for grant assistance under this scheme a dancer must have been a *professional dancer for a minimum of eight years and spent at least five of those years with one or more of the following companies*: Adzido Pan African Dance Company^{33*}; Birmingham Royal Ballet; English National Ballet; Northern Ballet; Phoenix Dance Company; Rambert Dance Company; Richard Alston Dance Company; Scottish Ballet; Siobhan Davies Dance Company (since 2005); The Royal Ballet.

- **Retirement on medical grounds**: dancers from the Company and Independent Trust Division may apply to DCD for retraining grants based on medical eligibility, for example those who have been forced to retire due to illness or injury. DCD publishes Independent Bursary Recipient Profiles and Case Studies on its website, to help and inspire dancers who are going through or about to start the retraining process. DCD has recently launched a monthly e-newsletter, containing updates and information for retrained dancers and those within the wider dance sector, and regularly updates the website (www.thedcd.org.uk) and Facebook page with latest news.

Retraining and business start-up grants are approved on an individual basis according to need and the charity's funding guidelines. Applications for new business grants need to include evidence of experience or training in the relevant business area. Once applicants are awarded a retraining or business start up grant, all receive a DCD Funding Agreement (a sample is downloadable on DCD's website), which outlines further details of their award.

4. Funding mechanism

- 5% of the contributing companies' dancers' salary bill for the financial year is paid as a contribution to DCD. Dancers do not pay into the scheme.
- Regular donations, legacies, bursaries and fundraising activities support the DCD Independent Trust.

5. Role of trade unions/employers

- *Equity* supports the work of DCD at Board level and promotes the scheme wherever possible.
- Contributing companies elect a representative from their own Board as a DCD Trustee. Therefore the DCD Board comprises of representatives from all contributing companies, as well as Equity, Arts Council England and a number of Independent representatives.

6. Effective access for dancers, including self-employed

Dancers in the UK effectively access the schemes, provided they worked in the UK for the qualifying period.

7. Success rates

In April 2011, DCD carried out a survey of all dancers who had received a retraining grant in the previous ten years. DCD received a 45% response rate to the survey. Please see below for the key quantitative data, the full results (including more qualitative data) will be published on the DCD website soon.

- 89% of retrained dancers are still working in the profession they retrained in;
- 77% agree that their retraining helped them to gain their current employment;
- retrained dancers considered their new career title to be (could tick more than one option):
 - Arts – 35.5%
 - Non Arts – 12%
 - **Dance – 44.9%**
 - Dance related – 29.9%
 - Own business 18.4%
 - 55% of retrained dancers are still dancing in some capacity;
 - 35.8% considered retraining when they were aged between 31 and 35 (29.9% between 25 and 30);
 - 43.1% started to cut down on performing when they were aged between 31 and 35 (22% between 25-30);
 - 41.6% ceased performing altogether when they were aged between 31 and 35 (25.9% between 36 and 40);
 - 99.6% of retrained dancers would recommend this service (DCD) to friends.

8. Limits

- The qualifying periods make it impossible for all professional dancers to access the scheme, including foreign dancers who have not danced in the UK for the required minimum number of years (5 years);
- The Independent Trust strand of DCD is limited as to how many and the amount of awards given out, due to lack of regular funding.

9. Suggestions on how to further develop the scheme

- Secure annual contributions from commercial management, in order to secure the financial future of the Independent Trust division of DCD;
- Encourage more small-scale dance companies to join the DCD Company Fund scheme, therefore increasing the number of dancers eligible to apply for a full DCD award.

Annex 1

Methodology

This handbook is based on data and information collected through a mapping survey carried out amongst EuroFIA members between October 2010 and February 2011. Twenty-two trade unions, members of EuroFIA in twenty European countries, provided answers to a questionnaire and informed in detail about a wide range of situations including the socio-economic profile of dancers in their country, the professional training and education of dancers, the professional transitions for dancers, and the role played by trade unions. The following trade unions, members of EuroFIA have participated in this mapping:

Austria	Union GdG-KMSfB, Gewerkschaft der Gemeindebediensteten - Kunst, Medien, Sport, Freie Berufe, Sektion Bühnengehörige
Belgium	acod.cultuur
Denmark	Danish Actors' Association
Finland	The Union of Finnish Dance Artists (member organisation of the TeMe, the Theatre and Media Employees)
France	Syndicat Français des Artistes Interprètes (SFA-CGT)
Germany	Ver.di – Vereinte Dienstleistungsgewerkschaft Genossenschaft Deutscher Bühnen-Angehöriger (GDBA)
Hungary	Színházi Dolgozók Szakszervezete (Hungarian Theatreworkers' Union)
Ireland	Irish Equity
Latvia	Latvian Trade Union Federation for People Engaged in Cultural Activities (LKDAF)
The Netherlands	FNV KIEM
Norway	Norske Dansekunstnere (Union of Norwegian Dance Artists, Choreographers and Dance Teachers)
Poland	Związek Artystów Scen Polskich (ZASP) Association of Polish Stage Artists
Portugal	Sindicato dos Trabalhadores do Espectáculo (Performance Workers' Union)
Romania	FAIR – Fedeartia Sindicatelor Artistilor Interpreti din Romania
Spain	FAEE (Federación de Artistas del Estado Español)
Sweden	Teaterförbundet (Swedish Union for Theatre Artists and Media)
Switzerland	Syndicat Suisse Romand du Spectacle Schweizerischer Bühnenkünstlerverband (SBKV) (Swiss State Artists' Union)
Slovakia	Herecka Obec Slovenska (HOS)
Slovenia	GLOSA
United Kingdom	Equity

The collected data and information proved to be very rich and was completed with some desk research, in particular as regards existing transition schemes or initiatives aiming at supporting the transition of dancers. A detailed description of these schemes and initiatives is provided in the eight country profiles in section 5 of this handbook. The data in this handbook has been checked by EuroFIA members as well as key players in the field of dance and professional transition of dancers across Europe who participated in a EuroFIA conference on this issue in Berlin in June 2011.

List of useful resources and studies on dancers in European countries

The following list of studies and publications is an open list of resources on the socioeconomic profile of dancers, including professional transition, which have been identified by EuroFIA members in different countries. This list is not exhaustive.

Finland	The Arts Council of Finland provides detailed statistics of the status of the artist: http://edmund.taiteenkeskustoimikunta.fi/default.asp?WCI=wciEDM_Download_Submit&lngDoc_id=972&strFile_nam=kr27summary.pdf
France	Several studies and publications are available on the situation of dancers in France: The Ministry of Culture published a special bulletin in 2003 on dancers: http://www2.culture.gouv.fr/culture/deps/2008/pdf/dc142.pdf A special study on the professional transition of dancers was published in 2004, jointly commissioned by the Ministry for Employment and the Ministry of Culture: http://www.culture.gouv.fr/culture/actualites/rapports/chiffert/reconversion-danseur.pdf In 2006 a study was carried out by Janine Rannou and Ionela Roharik for the Ministry of Culture: "Les danseurs, Un métier d'engagement" http://www.ladocumentationfrancaise.fr/catalogue/9782110061232/#
Germany	Several studies and reports have been published in the past few years: "Report Darstellende Künste - Wirtschaftliche, soziale und arbeitsrechtliche Lage der Theater- und Tanzschaffenden in Deutschland", Dokumentation Bd. 68. Fonds Darstellende Künste e.V. (Hrsg.) in Kooperation mit der Kulturpolitischen Gesellschaft e.V.; Klartext Verlag Essen, 2010. ISBN 978-3-8375-0473-6. http://www.fonds-daku.de/index.htm See also: http://ec.europa.eu/culture/our%20policy%20development/doc/mobility_collections_report/reports/Report_Darstellende_Kunste_%20PerformingArts_de.pdf - In 2008 a study was carried out by Cornelia Dümcke on setting up a transition centre in Germany, entitled "Transition Zentrum Tanz in Deutschland (TZTD). Projektstudie zur Modellentwicklung": http://www.cultureconcepts.de/files/Transition%20Tanz%20D%20Studie_Lang_02_2008.pdf
Ireland	The Arts Council of Ireland provides some data on dancers: http://www.artscouncil.ie/en/homepage.aspx See also: http://www.artscouncil.ie/Publications/curriculum_dance.pdf
The Netherlands	The situation of dancers in the Netherlands was analysed as part of the research undertaken in 2004 by the IOTPD within the ADVANCE Project. The survey was carried out by Columbia University in NY: http://arts.tc.columbia.edu/rcac/Making_Changes
Norway	Research was undertaken in 2006 mapping the working conditions for all artists. At the request of NoDa and the Ministry of Culture a section was devoted specifically regarding working conditions of dancers and choreographers. It also gives an age and gender profile of the dance artists in Norway: http://www.norskedansekunstnere.no/pdf/nyheter/tall_danskor_telemark.pdf
Poland	Several resources give information about the profile of dancers in Poland: www.nowytaniec.pl ; www.moderndance.pl ; www.zasp.pl www.starybrowarnowytaniec.pl

Portugal	A study on the different jobs' and professions' profiles in the artistic field was published in 2006. It includes a dancer's profile, as well as a choreographer's profile: Catarina Vaz Pinto (coordination) – Quatenaire, "The Artistic, Cultural and Performance Activities Sector in Portugal", Institute for the Quality of Training, Lisbon, 2006): http://opac.iefp.pt:8080/images/winlibimg.exe?key=&doc=28928&img=802
Portugal	A study on the different jobs' and professions' profiles in the artistic field was published in 2006. It includes a dancer's profile, as well as a choreographer's profile: Catarina Vaz Pinto (coordination) – Quatenaire, "The Artistic, Cultural and Performance Activities Sector in Portugal", Institute for the Quality of Training, Lisbon, 2006): http://opac.iefp.pt:8080/images/winlibimg.exe?key=&doc=28928&img=802
Spain	<p>Culturabase (http://www.mcu.es/culturabase/cgi/um?L=0) is a new website where the Spanish Ministry of Culture compiles statistics about all areas of culture, with a great interest in the Economy of Culture (the information is based on the year book of the SGAE, the collecting society of authors), and in exchanging and crossing information with the National Institute of Statistics, the Education Ministry, the Work and Immigration Ministry.</p> <p>The Centro Nacional de Documentación Musical (Music and Dance Documentation Centre, depending on the Ministry of Culture) (http://cdmyd.mcu.es/) publishes Pasos, an annual guide of dance premières, that compiles information about dance artists participating in the opening night show of that specific year. This includes a data base on dance resources in Spain, with an open web access. All data about dance artists are compiled in a restricted access data base. The publicly accessible part of Culturabase provides information about the number of professionals listed each year in premières and their occupation (dancer, dance teacher, choreographer...). A wide range of information is provided about the profile of dance students and dance teachers in official dance schools. There are similar institutions founded by the autonomous governments (regions): Valencia, Galicia, Andalucía.</p> <p>The Web site www.danza.es is another tool provided by the Instituto Nacional de las Artes Escénicas y de la Música (INAEM), an autonomous body that is linked to the Spanish Ministry of Culture, and that promotes dance and dance artists.</p>
Sweden	The Swedish Arts Grants Committee (Konstnärsnämnden) has made a report on income among artists in Sweden. The study is empirically based on register data from Statistics Sweden, drawn from the 2007 tax year. It includes 841 dancers, 70% of practitioners are women. The study can be found at http://www.konstnarsnamnden.se/Sve/Nyheter/PDFer/KN_Jamstalldhet_2010_Press.pdf (there is a short summary in English). There is also study made by Dansalliansen regarding the independent dance sector including 150 dancers. The report is in Swedish only.
Switzerland	The situation of dancers in Switzerland was analysed as a part of the research undertaken in 2004 by the IOTPD within the ADvANCE Project. The survey was carried out by Columbia University in NY: http://www.cpanda.org/data/profiles/adv03.html

Annex 2

EuroFIA Conference: Transition Schemes for Dancers

Berlin, 26th June 2011 List of Participants

Country	Name	Organisation
Belgium	BRESSELEERS Maarten	Podiumkunsten
Belgium	GILQUIN Didier	CSC-Transcom Culture
Belgium	IDE Stanislas	FIA
Belgium	MURPHY Dearbhal	FIA
Belgium	MUYLAERT Laurette	ACOD-Cultuur
Belgium	SCHNEIDER Tara	External FIA Project Expert
Canada	HANCOX Amanda	Dancer Transition Resource Centre
Czech Republic	HANAK Jiri	HA
Czech Republic	NAVRA TOVA Jana	Arts and Theatre Institute - Dance Department
Czech Republic	POLACEK Richard	External FIA Project Expert
Czech Republic	PROKES Zdenek	Laterna Magika - National Theatre Prague
Denmark	BRORHOLT Anders Friis	DSF
Denmark	DICHOV LUND Karina	DSF
Denmark	ELGAARD-HOLM Katja	DSF
Denmark	HOBERG-PETERSEN Bjorn	DSF
Denmark	LYKKEGARD Neel	DAF
Denmark	MUNKSGAARD Pia	DSF
Denmark	SOEMOD Thomas	DAF
Denmark	WALDORFF Mikael	DSF
Estonia	RAUDSEP Geert	ENL
Finland	LAKSO Sari	STTL
Finland	MÄNTYLÄ Elina	SNL
France	ALMÉRAS Catherine	SFA
France	DAYAN Thomas	FIM
France	FOUQUERAY Denys	SFA
France	GIULIANI Donato	Conseil Régional Nord-Pas-de-Calais
France	MELEY-OTHONIEL Geneviève	Ministère français Culture et Communication
France	PROLIC Jasmina	Compagnie Jasmina
France	SORIGNET Pierre-Emmanuel	Researcher in Sociology
France	TIMMEL Xavier	SFA
France	WASSERMAN Agnes	Centre National de la Danse
Germany	BAER-HOFFMANN Jonas	SP.IN spieler.initiative
Germany	BLEICHER-NAGELSMANN Heinrich	ver.di

Germany	Blessing Ariane	ver.di
Germany	GOYNE Ira	GDBA
Germany	HERDLEIN Hans	GDBA
Germany	KLIESCH Norbert	ZTBerlin
Germany	LEHMANN Sven	Staatsballett Stiftung Oper Berlin
Germany	LÖWER Jörg	GDBA
Germany	SADOWSKA Sabrina	Stiftung Tanz
Germany	SCHARPF Heike	Stiftung Tanz
Germany	SCHMALBAUCH Ilka	Deutscher Bühnenverein
Germany	SCHÖNEBURG Sabine	ver.di
Germany	SCHRAIVOGEL Joachim	ver.di
Germany	SITTNER Roland	ver.di
Germany	SONNENBURG Gisela	Vorwaerts - Junge Welt
Germany	TURM Verena	Staatsballett Stiftung Oper Berlin
Germany	VON KÜGELGEN Dirk	ver.di
Germany	VON KÜGELGEN Dirk	ver.di
Germany	WESEMANN Arnd	Ballet-Tanz
Germany	WOLFF Miriam	ver.di
Germany	WULFF Oliver	Staatsballett Stiftung Oper Berlin
Greece	ZARKADA Katia	HAU
Hungary	RAKSI Katalin	SDS
Iceland	THORLAKSON Randver	FIL
Ireland	COURTNEY Des	Irish Equity
Ireland	MURRAY Pdraig	Irish Equity
Latvia	MISEVICS Aldis	LKDAF
Lithuania	KATAKINAITE-JAKUBAUSKIENE Jurga	Ballet School of Egle & Kristina
Lithuania	SPOKAITE Egle	Ballet School of Egle & Kristina
Netherlands	BRONKHORST Paul	IOTPD
Netherlands	CROISET Vincent	FNV-Kiem
Netherlands	DE KIEFTE Caspar	FNV-Kiem
Netherlands	DOUZE Rein	NAPK
Netherlands	SCHREUDER Jurre	FNV-Kiem
Netherlands	SUTERS Barbara	Stichting Omscholingsregeling Dansers
Norway	CAMERER Kirsti	NSF
Norway	HAALAND Agnete	NSF
Norway	HEYERDAHL Hauk	NSF
Norway	HORGEN Peder	NODA
Norway	OVREBO-JOHANNESSEN Tone	NODA

Norway	VALSTAD Grete	NODA
Poland	CHELMECKI Grzegorz	Polish National Opera
Poland	DEBSKI Andrej	ZASP
Poland	MERE Julian	ZZAP
Poland	PACULA Maciej	ZASP
Poland	SZYMAJDA Joanna	National Music and Dance Institute
Poland	URBANSKI Karol	National Opera Warsaw
Portugal	GASPAR Susana	STE
Portugal	VIDIGAL Joao	STE
Romania	PADURET Leonard	FAIR
Romania	SOFRON Cristian	USIS
Slovenia	OTRIN Jas	OtrinArtManagement
Slovenia	SIMCIC Marko	ZDUS-GLOSA
Spain	BOSSO Jorge	FAEE
Spain	CASARES Cesar	FAEE
Spain	GOTIER Andrea	FAEE
Spain	LOPEZ CREVILLEN Eva	Conservatorio Superior de Danza "María de Ávila"
Sweden	CARLSON Anna	TF
Sweden	CARLSSON Suzanna	Dansalliansen
Sweden	JANSSON Mats	Dansalliansen
Sweden	KOLK Jaan	TF
Sweden	KROOK Minna	TF
Switzerland	GRAF Elisabeth	SBKV
Switzerland	GRASSET Karine	Swiss Association for the transition of professional dancers
Switzerland	NETT Cla	SIG
Switzerland	PAPILLOUD Anne	SSRS
Switzerland	STEIGER Hannes	SBKV
Turkey	DURMAZ Derya	CASOD
Turkey	SAHIN Asli	Turkey Actors' Union
UK	McMULLAN Louise	Equity
UK	PAYNE Christine	Equity
UK	ROGERS Jean	Equity
UK	SPENCE Stephen	Equity
UK	YATES Linda	Dancers Career Development

