

**Dancers Keep Moving**  
International careers and  
transition

Research report

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## Foreword

Due to the high physical and technical standards of the profession a dancing career is short-lived. At a relatively young age professional dancers face the inevitable reality of making a career change. Worldwide only a few countries offer specific support to dancers who have reached that stage in their professional lives. Even though countries may offer generic support in lots of cases dancers face difficulties meeting eligibility criteria. Especially those dancers who have had a career in different countries.

The lack of support available for the transition of (former) dancers who have worked internationally is a growing concern of the International Organisation for the Transition of Professional Dancers (IOTPD). The IOTPD is looking for a solution on an international level. Before taking action, the IOTPD has thought it necessary to collect more information about the nature and the size of this issue. Therefore, it initiated the exploratory research project *Dancers Keep Moving*. Dr. Teunis IJdens (IVA Policy Research and Consultancy, Tilburg University) and dr. Berend Jan Langenberg (Erasmus University of Rotterdam) conducted the research and wrote this report.

I wish to thank the authors for their efforts they have put into the research project. This report will serve the IOTPD as a valuable instrument of communicating the issue stated above to various stakeholders and policy makers. Both on a national level as well as in the European and global arena. I would also like to thank the companies and the trade unions and employers' associations who participated in the surveys that were held as part of the research project. Also I would like to thank the experts who shared their knowledge and opinions with the researchers. PEARLE, the Performing Arts Employers Associations League Europe, provided moral support for the research project. Anita Debaere, PEARLE's director, joined us in the interview with representatives of the DG Employment and Social Affairs of the European Commission. Thank you Anita.

Finally, I wish to thank the Stichting Instituut GAK in the Netherlands for funding this research project. This foundation subsidises various projects in the area of social security and labour market policy. Its research-program aims to generate knowledge that contributes to the development of the system of social security in the Netherlands. By funding the Keep Moving research project, it will also help to improve conditions for former dancers who have had an international career as a performing artist and who are trying to build a successful post-performance career in the country of their choice.

Paul Bronkhorst,  
President International Organization for the Transition of Professional Dancers



# 1 Dancers' transition and international mobility

A dancer's career as a performer is short-lived for physical reasons: thirty-five is the average age at which it ends. Therefore, a dancer will have to pursue a second career within or outside the field of dancing. In various countries, the transition from first to second career is supported and facilitated by transition- or employability programs. In most countries, these programs are *generic* in scope and method: they are applicable to employees in all fields who wish (or are forced) to change their job and occupation. Such programs may include job-assessments, counselling, training opportunities, grants, et cetera. For instance, in France employees' right to vocational (re) training is guaranteed by law and funded by compulsory contributions from employers. In some countries, specific transition and employability programs have been developed especially for dancers: the Dancers Career Development (DCD) in the United Kingdom, the Retraining Program for Dancers (SOD) in the Netherlands and the Swiss Association for Career Transition of Professional Dancers. Together with the Dancer Transition Resource Centre in Canada and the Career Transition for Dancers (CFTD) in the United States, these European organisations have founded the International Organization for the Transition of Professional Dancers (IOTPD). The IOTPD's mission is to alleviate the challenges professional dancers face when moving to a post-dance career.

National borders mean little to dancers, due to the very nature of their profession. Many dancers are employed for longer periods, in countries other than the one they were born in. As an employee, they pay contributions for social security schemes, pensions and other facilities. Despite EU-policies concerning the co-ordination of social security schemes and free movement of workers, differences between national systems of social security in EU countries still cause problems of accessibility and portability of rights.

Various problems of accessibility and applicability may arise for a dancer who has worked in several countries, whose career as a performing artist expires and who seeks support in developing a second career. A dancer who returns to his or her country of birth may have trouble obtaining supplementary funding for a training program which s/he would be entitled to if s/he had stayed in the last country of employment or had worked in his or her country of birth for the last years. Such problems may occur with both generic and specific transition and employability programs.

For the last couple of years, the lack of support available to dancers with an international career has been a great concern of the International Organization for the Transition of Professional Dancers (IOTPD). Therefore, this organisation is looking for a solution on an international level. An international fund for supporting dancers in

transition is considered a possible option. There may also be other possibilities, for instance through the co-ordination of social security schemes within the European Union. Before taking action, however, the IOTPD thinks that it is necessary to gather more information about the nature and the size of this problem. Therefore, it has initiated the research project *Dancers Keep Moving*.

## 2 The Keep Moving research project

### 2.1 Purpose of the research project

The research project focuses on two closely related issues:

- the volume and direction of geographical mobility of dancers;
- problems of accessibility and applicability of national transition- and employability programs for (former) dancers who have worked in various countries.

The Keep Moving research project is an exploratory study, because there is yet very little quantitative information about the geographical mobility of dancers and about the applicability of national transition and retraining programs for former dancers who have worked in different countries. For feasibility reasons (budget and available time), the project primarily focused on the situation in Europe. The project has started in September 2006. It was intended to finish in April 2007, but for various reasons – mainly the tedious complexities of organising international surveys amongst a large number of individual employers and amongst employers' associations and trade unions – it took a lot longer.

The Keep Moving research project builds on results of the project *Making Changes* (2004), an inventory and evaluation of measures facilitating the transition of dancers to post-performance careers. *Making Changes* was also initiated by the IOTPD, and the research was conducted by Columbia University, New York.

### 2.2 Research questions

The following questions served as a guideline for this study:

- a What is known about the volume and direction of geographical mobility of dancers?
- b Which employability and transition programs exist in EU countries and Switzerland for employees in general, for performing artists or for dancers in particular who terminate their active careers, and how are these programs financed?
- c What are the formal eligibility criteria to gain access to these programs, especially regarding persons who have worked in various countries in previous years?
- d How many dancers who have worked in various countries in previous years apply for support through these employability and transition programs? Which problems occur in the process of judging their claims and deciding on their application? How are these problems solved?

- e Which initiatives and measures have been developed in the EU in order to guarantee access to national schemes of social security (including unemployment benefits, pension schemes and employability programs) with a view to growing geographical mobility (free movement)?
- f Do these initiatives and measures provide a model for the co-ordination of transition and employability programs, especially with a view to dancers whose active dancing careers comes to an end and who have worked in various countries during their active careers? Should these measures be adjusted or specified in order to solve problems of access for this category of dancers? Alternatively, does their situation call for special initiatives on the European or possibly even an international level?

### **2.3 Data collection and other research activities**

For the Keep Moving project, the following research activities were undertaken:

- desk-research on dancers' retraining and transition, especially in relation to geographical mobility (policies, research, statistics);
- participation in the IETM Mobile.Home conference on mobility in the performing arts, in Helsinki, November 2006;
- an Internet-survey amongst employers of professional dance companies in the 'old' EU countries and Switzerland;
- a traditional mail-survey among national employers' associations and dancers' (or performing artists') unions in these countries;
- interviews with experts on international social security matters and with representatives of relevant organisations in the Netherlands, France and Germany.

### **2.4 Outline of the research report**

After the introduction (chapter 1) and the overview of the research project in this chapter, the report consists of five further chapters.

In chapter 3 results of desk-research are presented. This involves, firstly, a brief summary of European policies with regard to free movement of workers, labour markets and the arts and culture. Secondly, available statistical sources on (dancers') geographical mobility are examined. Thirdly, some recent research reports with regard to social security issues in Europe, geographical mobility and dancers' careers and transition are summarised. A brief overview of existing transition programs in European countries concludes this chapter.

Chapter 4 presents results of an Internet survey among individual employers of dancers in a number of European countries. After a short introduction of the survey (population, response and questionnaire), employers who participated are described by a few characteristics. Thirdly, facts on the availability of national transition programs (for dancers) are given. Fourthly, respondents' views concerning issues of dancers' transition and problems of accessibility of national transition programs are presented. Finally, a summary is given of respondents' answers to questions about

responsibilities and possible solutions, especially regarding problems of accessibility of national transition facilities for (former) dancers who have worked abroad for longer periods.

Chapter 5 contains results of the survey amongst employers' associations and trade unions in the field of dance or performing arts are presented. This survey closely resembled the Internet-survey amongst individual employers. Therefore, chapter 5 is structured similar to the previous chapter.

Chapter 6 summarises results of interviews with experts in the Netherlands, Germany and France. Their expertise covers international dimensions of the fiscal status of artists, artists' labour markets and human resources management, dancers' transition and employability, facilities for vocational (re-)training of artists in general and dancers especially, and policies of the European Union regarding free movement and social security.

Finally, chapter 7 contains conclusions drawn and recommendations with regard to transition problems of dancers in relation to international mobility. This final chapter is written in such a way that it can be read in its own right, separately from the preceding chapters.

## 3 Desk-research

Desk-research has been done to find statistical data, research reports and policy documents with regard to all research questions listed in paragraph 2.2 of the previous chapter. Relevant documents and data were searched mainly through the Internet. This chapter presents results under four headings – EU policies, statistics on geographical mobility, research reports, and information on transition and employability programs – and draws some conclusions from the desk-research.

### 3.1 EU policies

#### 3.1.1 *Free movement of workers*

On the EU website of the European Year of Workers' Mobility 2006 it says that free movement of persons is 'one of the fundamental freedoms guaranteed by Community law. It is perhaps the most important right under Community law for individuals and an essential element of European citizenship'. This freedom for workers has existed since the foundation of the European Community in 1957. Article 39 of the EC Treaty grants five rights to citizens of member states: [1] to look for a job in another member state; [2] to work in another member state; [3] to reside there for that purpose; [4] to remain there; [5] to equal treatment in respect of access to employment, working conditions and all other advantages which could help to facilitate the worker's integration in the host member state. Community rules on free movement of workers also apply to member states of the European Economic Area (Iceland, Liechtenstein and Norway). 'The right to free movement of workers is complemented by a system for the co-ordination of social security schemes and by a system to ensure the mutual recognition of diplomas.'<sup>1</sup>

Detailed information on the case law of the European Court of Justice is to be found in *Free movement of workers: achieving the full benefits and potential*.<sup>2</sup> In conclusion, it is said that 'despite the fundamental character of the right to free movement, a number of obstacles still appear to exist, even after more than 30 years, which may endanger the ability to effectively exercise the right to free movement. The very technical and complicated nature of the existing legislative framework, coupled with the extensive case law of the Court, can make the interpretation and correct application of Community law in the area of free movement of workers difficult. A joint effort by Member States, European institutions and employers (public and private sector) is therefore required'.

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1. [http://ec.europa.eu/employment\\_social/workersmobility\\_2006](http://ec.europa.eu/employment_social/workersmobility_2006): viewed February 2008.

2. *Free movement of workers: achieving the full benefits and potential*. Communication from the Commission (2002) 694 final.

One of the issues in case law is the 'non-exportability of special non-contributory benefits'. The Communication on free movement states that under Regulation 1408/71<sup>3</sup> the general rule is that social security benefits must be paid in whichever Member State the beneficiary resides. 'However this does not apply to a particular category of benefits linked to the social environment of the Member State, called "special non-contributory benefits". These are benefits, which fall between the traditional categories of social assistance and social security, aimed at particular problems such as care for the disabled or the prevention of poverty. These benefits, if listed in a specific Annex of the Regulation (Annex IIa), are subject to special co-ordination rules and are only payable in the Member State that provides them, and cannot be "exported" by a beneficiary to another Member State.' However, 'an EU citizen who moves to another Member State will [...] be entitled to *that* State's special non-contributory benefits, although these may not be equivalent'. The Commission has received 'many complaints and requests for information' on this subject, and these provisions 'have been the subject of a great deal of litigation before the Court', so it says in the Communication. To our [the authors'] knowledge, portability of benefits concerning facilities for retraining has not been subject to litigation under this title until now.

### 3.1.2 Co-ordination of social security schemes

The EU website on social security provisions<sup>4</sup> informs citizens of Member States that 'Community law in the field of social security does not replace existing national social security schemes by one single European system'. It is not possible to harmonise these national schemes due to divergence in living standards among member-states and due to different social security systems of member-states with similar living standards. 'Consequently, each Member State is free to decide who should be covered by its legislation, what benefits are provided and under what conditions, how these benefits are calculated, and how many contributions should be paid.' Therefore, Community co-ordination in the field of social security lays down 'common rules and common principles which have to be observed by all national authorities, social security institutions and courts' in order to prevent citizens from losing any of their social security rights when moving from one Member State to another'. Co-ordination rules and principles, pertaining to all areas of social security, are contained in Regulation (EEC) No 1408/71 and its implementing Regulation No 574/72

The booklet *The Community provisions on social security*<sup>5</sup> also provides citizens of EU countries with information about rights and obligations in the field of social security whenever they have to deal with the social security systems of two or more Mem-

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3. Regulation (EEC) No 1408/71 of the Council of 14 June 1971 on the application of social security schemes to employed persons and their families moving within the Community. Consolidated version of 28.04.2006 (unofficial document).

4. [http://ec.europa.eu/youreurope/nav/en/citizens/working/social-security/objectives/index\\_en.html](http://ec.europa.eu/youreurope/nav/en/citizens/working/social-security/objectives/index_en.html): viewed February 2008.

5. *The Community provisions on social security: Your rights when moving within the European Union* (update 2004).

ber States. 'This could be the case, for example, when exercising an occupational activity abroad, taking up residence elsewhere in the European Union or simply during a temporary stay in another Member State'.

Some aspects of social security in Member States of the European Union are more easily co-ordinated than other aspects. For example, co-ordination of unemployment benefits – adding up of periods worked in different European countries via the so-called E301 form – works fairly well. Other social security provisions are much more difficult to co-ordinate because they do not exist in all countries or because rights cannot be transferred easily. Non-portability of supplementary pension rights is a well-known case: differences in funding may prevent portability of acquired pension rights.<sup>6</sup> Provision of facilities for (re) training and education connected to unemployment benefits is another example, which is especially relevant to the transition of (former) dancers who have had an international career.

### 3.1.3 Cultural policy

In *A European agenda for culture in a globalizing world* (2007), the latest communication of the European Commission on cultural policy,<sup>7</sup> it says under the heading Cultural diversity and intercultural dialogue: 'The flowering of the cultures of the Member States in respect of their national and regional diversity is an important EU objective assigned by the EC Treaty. In order to simultaneously bring our common heritage to the fore and recognise the contribution of all cultures present in our societies, cultural diversity needs to be nurtured in a context of openness and exchanges between different cultures'. The Commission states that it is needed to promote intercultural dialogue and intercultural competences as we live in increasingly multicultural societies. 'These are also essential in the context of a global economy with regard to enhancing the employability, adaptability and mobility of artists and workers in the cultural sector as well as the mobility of works of art. As citizens are among the main beneficiaries of developing cultural diversity, we need to facilitate their access to culture and cultural works.' Specific objectives concerning international mobility to be addressed include, *inter alia*:

- to promote the mobility of artists and professionals in the cultural field and the circulation of all artistic expressions beyond national borders;
- to mobilise public and private resources in favour of the mobility of artists and workers in the cultural sector within the EU;

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6. For instance, in The Netherlands these pension rights are predominantly 'capital financed' (the capital needed per person in the future is invested) whereas in many other European countries pensions of retired persons are funded through contributions of persons still working. This makes the Netherlands always reluctant to the international portability of these pension rights.

7. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on a European agenda for culture in a globalising world*. Brussels, 10.5.2007. Communication from the Commission (2007) 242 final.

- to improve European co-ordination for aspects affecting mobility of cultural workers within the EU in order to take into account the needs resulting from short term and frequent mobility between Member States.<sup>8</sup>

### 3.2 Statistics on geographical mobility

Statistical data on international geographical mobility of workers in general in the EU are rather scarce, even scarcer for artists and cultural workers and completely absent for dancers. On the EU website of the European Year of Workers' Mobility some figures on workers' geographical mobility in general were taken from Eurostat and a 2002 report on labour markets in the 21st century.<sup>9</sup> Approximately one-and-a-half per cent of EU-25 citizens live and work in a different Member State from their country of origin. This proportion has hardly changed for the last 30 years.

### 3.3 Research reports

#### 3.3.1 European social security

The TRESS *European Report 2007* (Jorens & Hajdú 2007) presents an overview of the implementation of the EU Co-ordination Regulations in all 27 Member States.<sup>10</sup> The TRESS (Training and Reporting on European Social Security) network was set up by the European Commission. It aims to increase the knowledge about the regulations that co-ordinate social security in the European Union (EU), build strong networks at national and European level, inform the European Commission about current problems and challenges at operational level in the Member States, and report perspectives and trends at national and Community level. The issues highlighted in the European Report are those identified within the 27 national reports as (potentially) problematic in their respective Member States. The overall conclusion of the European Report is that the co-ordination of social security is effective and plays an important role in realising the aim of free movement and contributing to the development of the concept and reality of European citizenship. However, it should not be surprising, given that social security is notoriously complex and co-ordination covers 27 countries, that a number of gaps, shortcomings and inconsistencies are identified in the national reports. In addition, it should also be noted that some of the problems identified are those of non-compliance with the EU Regulations. These gaps and inconsistencies are highlighted in the report in order to support the European Commission, national administrations and other actors in their task of continually improving co-ordination of social security in the interests of European citizens.

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8. Recommendation 2006/962/EC of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning (OJ L 394, 30.12.2006, p. 10).

9. *Labour markets in the 21st Century*, a joint US & EU conference. US Department of Labor, Bureau of International Labor Affairs, September 2002.

10. Jorens & Hajdú (2007). *Training and Reporting on European Social Security. European report 2007*. S.I.: TRESS ([http://www.tress-network.org/TRESSAJAX/EUROPEANREPORT/TRESS\\_EuropeanReport\\_2007.pdf](http://www.tress-network.org/TRESSAJAX/EUROPEANREPORT/TRESS_EuropeanReport_2007.pdf))

### 3.3.2 Geographical mobility of artists and arts organisations

The research report *Kunstenaarsverkeer in beeld* (Hendrik Baarda Brand Consultancy 2006) provides statistical data on artists from countries outside European who came to work in the Netherlands from 2003 to 2005. The research was commissioned by the project-group *Kunstenaars & Visa* ('Artists & Visa') that aims to make procedures for admission of the artists to the Netherlands easier. The purpose of the research project was to get a better quantitative picture of artists' migration to the Netherlands and of developments and problems in this area. With 'countries outside Europe' are meant: all countries that were not a member of the European Union until 2004. Main conclusions are: [1] that demand for artists from outside the EU keeps growing, especially the demand for artists with short-time employments in the Netherlands; [2] that most artists from outside the EU who come to the Netherlands are from Russia, the United States, China, the Ukraine, South-Africa, Canada, Japan, Brazil and Australia; [3] that the number of applications for work permits for foreign artists has considerably dropped due to deregulation; [4] that a continual decline in the number of applications is to be expected due to abolition of the compulsory application for work permits for persons from ten new member-countries of the EU, in 2007. The report further states that nearly all 9000 work permits over 2003, 2004 and 2005 were given for performing artist (99 per cent), 13 per cent of whom were dancers. Six to nine percent of invited artists stay longer than three months, but the report does not contain a breakdown of these percentages by occupation.

*Impediments to mobility* (Poláček 2007), a study commissioned by PEARLE, identifies many issues and problems related to national systems of social security and to official policies with regard to mobility. Issues of applicability and portability of national support-schemes for retraining and transition of dancers with an international career are not raised, however. The focus of this study was clearly on difficulties encountered by performing arts companies and employees and self-employed workers in the performing arts who are still active. The issue of pensions comes closest, but the special case of dancers' transition remains outside the scope of Mr. Poláček's study.

### 3.3.3 Dancers' careers and their transition to post-performance careers

The *Making Changes* report (Baumol, Jeffri & Throsby 2004) remains an important document on the transition of dancers. It was based on research in eleven countries across the world. Sample surveys were undertaken in Australia, Switzerland, and the United States to provide insights into the challenges of career change as seen from the viewpoint of the individual dancer, and country profiles were written in eight additional countries to illustrate further the global environment of dance. Considering the fact that this report has received a lot of attention and assuming that it is widely known to cultural and social policy makers, it will not be summarised here.

*La reconversion des danseurs: une responsabilité collective* (Chiffert & Michel 2004), a report prepared by the French ministries of Employment and Social Affairs and of Culture and Communication. This study was intended to lay the groundwork for a

workplace injury and illness prevention policy, to be adopted by employers and employees. The authors contend that the issue of dancers' career transition remains largely overlooked in France and is viewed as almost a taboo by heads of national dance schools and dance employers. They will not easily bring up a subject that students and dancers themselves would prefer to ignore. The result of this is, that dancers often find themselves alone, ill prepared and under-informed when their performing careers are over. Around 150-250 dancers leave the profession in France each year after completing professional careers (estimated at around 15 years' duration). This figure does not include dancers whose careers span only one or two years. There are no statistics providing objective information on the career development of retrained dancers. However, an analysis over three years of requests by dancers for degree- or diploma-awarding training programs (with the agreement of the AFDAS) shows that most dancers give priority to career transition within the dance sector (teaching, in particular), in other artistic disciplines (such as theatre or singing) or in technical and technical-artistic professions. A certain proportion turns to professions outside the cultural sphere, particularly in the health, tourism and sport sectors. The authors offer a number of recommendations on actions and measures to be taken to facilitate transition. The last recommendation is to undertake a study by employers and employees detailing the frequency and seriousness of occupational hazards for dancers.

*Les danseurs. Un métier d'engagement* (Rannou & Roharik 2006) is a comprehensive research report on the professional situation and status of dancers in France. The transition ('reconversion') of dancers is only one of the issues. During their short period of professional activity, the disposability and the physical energy required by their work, leaves dancers little place for looking after other activities that may guarantee a source of income outside the field of dance. Dancers belong to the artists who succeed least in combining different forms of employment outside their own field. This phenomenon is fundamental to their short careers, which are devoted to dancing continuously and totally. A dancer's career actually must consist of two careers: the first career as a dancer, which is often chosen at a very young age; and the second, which has to be developed by necessity. Even though classical ideas of body aesthetics in relation to age have changed in modern dance, and the average age of dancers has risen, the physical requirements of a dancers' work will prohibit continuation of this work until regular retirement at the age of 65.

### **3.4 Information on transition and employability programs**

Existing national transition and employability measures and programs in EU countries can be divided into three categories:

- generic measures that apply to all employees and are carried out by one national agency;
- generic measures that are specified for different occupational groups and are carried out by special agencies;
- specific measures that apply to a certain occupational group (in this case: dancers) and are accordingly carried out by a special agency (in this case; IOTPD-members).

### 3.4.1 *Generic measures and programs for all employees*

Labour market policy reports of the European Union appear to be the only source of comparative information on generic employability and transition programs in EU countries. These reports list various programs and measures that are applicable for all employees, and provide information on expenditure and participants.

#### *Labour Market Policy: Expenditure and Participants - Detailed Tables*

This publication (Eurostat 2007) presents data on public expenditure on labour market policy (LMP) measures and numbers of participants in these measures (stocks, entrants and exits) in all EU countries. The publication covers measures targeted to unemployed persons, employed persons in risk of involuntary job-loss, and inactive persons who are currently not part of the labour force, but who would like to enter the labour market and are disadvantaged in some way. Labour market policy measures are classified in two ways: by type of action and by type of expenditure. The type of action refers to the way in which the measure acts to achieve its objectives (e.g. training measures or employment incentives). The type of expenditure indicates how the payment is made and who the main recipient is. Total expenditure in 'active' versus 'passive' LMP measures is presented in relation to GDP for 2003. Only categories of measures and activities that may be relevant to transition and employability are mentioned here: [1] labour market services (client services, information services and individual case-management); [2] training (institutional training, workplace training, alternate training and special support for apprenticeship); [3] supported employment and rehabilitation; [4] start-up incentives.

#### *Labour Market Policy Qualitative Reports*

The Qualitative Reports of the Labour Market Policy (LMP) database give a succinct description of each one of the labour market policy measures included in the database. All reports – one for each country – have the same structure: Part A includes the inventory of measures, i.e. the list of all measures regrouped by category. Part B presents each measure in three main sections: identification, description, and supplementary information. The three sections contain the most relevant information concerning each measure. The descriptions contain seven sub-sections: aim, beneficiaries, action/Instrument, financing/support, eligibility, legal basis, and recent changes. The supplementary information contains information concerning the target groups, the conditions for participation and other characteristics of the measure. The qualitative reports allow the user to understand what hides behind the figures on expenditure and participants collected in the LMP database, and therefore should be considered as complementary information to the publication *Labour Market Policy - Expenditure and Participants. Detailed Tables*, mentioned above. Country-reports contain only information about generic measures of labour market policy.<sup>11</sup>

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11. Country-reports can be found on: <http://www.eds-destatis.de/de/publications/>. For instance: Sweden 2001: [http://www.eds-destatis.de/downloads/work/en3wp\\_labour\\_19.pdf](http://www.eds-destatis.de/downloads/work/en3wp_labour_19.pdf); France 2001: [http://www.eds-destatis.de/downloads/work/en3wp\\_labour\\_11.pdf](http://www.eds-destatis.de/downloads/work/en3wp_labour_11.pdf).

### 3.4.2 Generic measures specified for different occupational groups

In *La reconversion des danseurs*, mentioned above, Chiffert & Michel (2004) state that in France, apart from a few exceptions, there is no existing support mechanism specifically designed for dancers. Retraining facilities – training programs designed either for wage earners in general, or for all artists and technicians in the entertainment industry – are only provided by non-specialized social services. Labour agreements or union contracts for entertainment industry employees do not contain any provision for supporting career transition for dancers. However, the situation should not be painted too gloomy, since the social welfare system in France is highly developed. Dancers in France can benefit from:

- services offered by the ANPE's<sup>12</sup> Entertainment Industry Branch, including a Skills Assessment (Bilan de Compétences) and assistance in the preparation of professional projects;
- training courses financed by the AFDAS: see below;
- The CNFPT (Centre National de Formation de la Fonction Publique Territoriale), a recruitment and training centre for regional civil servants, serves dancers employed by local/regional authorities, as is the case for the majority of Opera Ballet dancers.

Chiffert & Michel also mention that in addition to the Paris Opera's retirement plan, other major opera-houses have established support services for dancers at the end of their performing careers (among these are the Lyon Opéra Ballet, the Ballet de l'Opéra du Rhin and the Ballet de l'Opéra de Bordeaux).

The AFDAS<sup>13</sup> deserves special attention here. According to the French Act on continuing vocational education,<sup>14</sup> enterprises in France with ten or more employees are obliged to contribute a minimum-percentage of their wage-sum to the funding of continued vocational education and training for their employees. An enterprise may have its own educational and training-programs, develop such programs together with external educational institutions or contribute to a national fund for (re) training in education. Each industry may establish a fund or agency that receives the exclusive responsibility for developing and administering training programs and facilities. The AFDAS was founded in 1972 as the training fund for the French theatre-industry. It grew out to be *le fonds d'assurance formation des secteurs de la culture, de la communication et des loisirs* as the film-, audiovisual, communication- and leisure-industry joined. In 2006 the AFDAS counted 35,000 contributing employers in these sectors. AFDAS supports employees' continued vocational training through its training program and the Congé Individuel de Formation (CIF), the scheme for individual

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12. ANPE is the Agence Nationale Pour l'Emploi in France. EU citizens from outside France are entitled to use the ANPE on equal terms with French citizens. There is an ANPE-office (job centre) in each city in France that is more or less specialised in particular areas of employment.

13. [http://www.afdas.com/mieux\\_nous\\_connaitre](http://www.afdas.com/mieux_nous_connaitre).

14. *Loi n° 71-575 du 16 juillet 1971 portant organisation de la formation professionnelle continue dans le cadre de l'éducation permanente*. <http://admi.net/jo/loi71-575.html>. In 1976 the minimum percentage of the wage-sum to be contributed was set at 2 per cent, but since then it has been subject to changes.

training leave (for a maximum of one year), during which employees retain their salaries. The AFDAS currently dedicates a total of around € 1.5 million to dancers through its training program and the CIF. This enables the AFDAS to assist between 45 and 65 dancers each year, by financing diploma-training courses potentially leading to new careers. (These figures can be compared to the number of dancers who leave the profession annually in France: 150 to 250).

### 3.4.3 *IOTPD-members*

Beside generic measures designed for all employees or workers, eventually differentiated for various occupational groups, there are specific transition programs for dancers in the United Kingdom, the Netherlands and Switzerland.

In the Netherlands, the Dutch Retraining Program for Professional Dancers/Stichting Omscholingsregeling Dansers (SOD) was founded in 1986 and provides services to dancers in career transition in the Netherlands. The objective of the program is to help dancers choose a second career, finance the necessary retraining and guarantee a certain income level. Dancers and companies pay a small monthly contribution to the program, which offers income support and grants for retraining, as well as counselling services, particularly career counselling. The program provides grants to dancers in transition to cover study and subsistence expenses as well as reimbursement of study costs depending on eligibility criteria. The program is geared to custom-made training. The individual circumstances, wishes and needs of those entering retraining are taken into account wherever possible. The average amount available for full retraining of an individual dancer is € 85,000. This amount can be directed to study costs, subsistence, and even capital investment if a former dancer decides to start his or her own business. More than 80 per cent of the retrained dancers have been able to find employment within one year of retraining. Since its establishment the program has offered career support to thousands of dancers lasting from single advice to support for four or more years.

In the United Kingdom, Dancers' Career Development (DCD), offers a holistic and comprehensive range of specialist and confidential practical, psychological and financial career support and retraining services to professional dancers in the United Kingdom. The oldest organisation dedicated to retraining for professional dancers, was founded in 1973 as Dancers' Resettlement Fund with the aim to provide career transition support to the dancers of the UK's largest dance companies. In the mid-1980's the Independent Dancers Trust was established to provide a similar support network to all Independent and commercial dancers in the country. Both the Company Fund Division and the Independent Trust Division are now different branches of Dancers' Career Development, a single organisation and registered charity. All professional dancers in the UK are eligible for free practical, educational and psychological retraining services. Furthermore DCD runs a comprehensive outreach and workshop program in companies, commercial productions and dance schools. Retraining and Business start-up grants are approved on an individual basis according to the charity's funding guidelines. Since its establishment DCD has offered career

support to thousands of dancers in retraining lasting from several months to four or more years.

The Swiss Association for Career Transition of Professional Dancers (RDP/NPT) – a non-profit organisation – aims to assist dancers in retraining successfully in a second career. The RDP/NPT helps dancers in transition: to assess their qualities and competences to be reinforced ; to find their weak points to be worked on; to discover their hidden talents which should be considered in choosing a second career; to contact people and organisations to obtain advices and training; to get financial support for your project. Criteria for the RDP/NPT intervention are that a dancer has to be at least 30 years old and a professional dancer, to have given up dancing no more than a year ago, to be a Swiss citizen or Swiss resident for at least five years and to be a member of RDP/NPT.

### 3.5 Conclusions

- Official labour market and social security statistics of the EU and individual member-states hold no information whatsoever about the volume and direction of geographical mobility among performing artists, let alone dancers. Only IOTPD-members may produce any statistics on the number of dancers who apply for support in transition (*reconversion*) and who have worked abroad for a longer period. AFDAS (France) estimates the number of dancers who terminate their active dancing careers in France to be about 150 à 250 per year (10 to 15 per cent) of them being non-native), of whom 45 to 65 make use of AFDAS-facilities. AFDAS has no data on the number of applicants who have been turned down because the period that they have worked in France does not meet requirements. One must conclude that there is an absolute lack of reliable and precise information on the volume of the problem in the fifteen 'old' member states of the EU and Switzerland.
- The issue of accessibility of national transition programs for dancers who have had an international career should receive favourable attention within the EU framework. Free movement is a key concept in EU policy concerning social security, in EU labour market policy and in EU cultural policy. Dancers' double mobility (across borders and from first to second career) constitutes a case that may very well be taken as a model for mobility and employability of workers in general. They may be called pioneers of the transitional labour market.<sup>15</sup>
- Three categories of facilities for transition may be distinguished. Firstly, specific programs for the transition of professional dancers offered by IOTPD-members in the United Kingdom, the Netherlands and Switzerland. These programs differ substantially in funding and services rendered. Secondly, generic measures for retraining and employability whose implementation is specified for different industries. AFDAS, the French national agency for continued professional training

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15. Cf. Schmid & Schomann (2003). *The concept of transitional labour markets and some policy conclusions: the state of the art.*

in the theatre-, film-, audiovisual, communication and leisure-industry is a good example of this. Thirdly there are generic measures for reintegration, retraining and adult education, offering the same facilities to all employees or unemployed persons. There is no systematic database of transition and employability programs in EU countries. Such a database, taking the Labour Market Policy Qualitative Reports as a model, would be very useful. It might be initiated by the IOTPD with support from the European Commission, eventually connected to the TRESS-network.

- Rights of dancers to national facilities for transition (retraining) are not transferable from one country to another, thereby creating an impediment to free movement. This issue is especially relevant to dancers, as many of them have international careers and work abroad for longer periods. Portability of rights to retraining facilities constitutes a European co-ordination problem that may fall under the heading of the so-called 'special non-contributory benefits' in Regulation 1408/71 concerning the application of social security schemes to employed persons and their families moving within the Community.

## 4 Internet-survey amongst individual employers of dancers

### 4.1 Introduction

#### *Purpose and content of the survey*

The Internet-survey amongst individual employers of dancers was intended to generate information about the size and the nature of transition problems of dancers because many of them have international careers and work abroad for longer periods. Information about the volume and direction of dancers' geographic mobility is easier to collect through employers (companies) than through dancers themselves. That was one reason why a survey was held amongst individual employers. The other reason was, that we wanted to know what individual employers think of the transition problem in general, and especially the problem of accessibility of national transition programs for former dancers who have worked abroad for longer periods. They (the employers) are important stakeholders when it comes to the question of what, how and by whom something should be done to improve access to national transition programs for this category of dancers. So, from the IOTPD's point of view, the purpose of the survey was not only to gather information, but also to inform employers of dancers about the this problem and involving them in a discourse on possible solutions.

The survey was held amongst employers of dancers in the fifteen 'old' EU countries who became members before 2001, and in Switzerland. The questionnaire was issued in Dutch, French, English and German. It consisted of 37 questions, divided into five sections:<sup>16</sup>

- a geographic mobility of dancers;
- b availability of national transition and employability programs for dancers;
- c obstacles and difficulties for former dancers who seek support in building a post-performance career;
- d opinions on issues of supporting former dancers in building a post-performance career;
- e some background features of the company.

#### *Population and response*

A comprehensive database of dance companies in the EU, from which a sample could have been drawn for the survey, was not available before the survey. There-

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16. The authors wish to thank Joan Jeffri, director of the Research Center for Arts and Culture at Columbia University, New York, for her comments on the first draft of the questionnaire.

fore, a database had to be constructed especially for the survey. From various sources (lists) a database of some 500 addresses of companies was put together, using the following criteria:

- professional companies having a formal, legal status;
- performing dance in the theatre;
- employing at least ten dancers per year;
- staging at least one production per year;
- giving at least 45 performances per year.

Primary sources were the *Performing Arts Yearbook for Europe 2005* and the website *www.balletcompanies.com*. Because of the limits of the yearbook as dance is concerned as well as the strange assembly of institutions on the named website we consulted other sources (mainly websites, but also personal information) of national service organisations per country. Because of our criteria, we could exclude many organisations that did not perform dance in the theatre, or that were dance schools, service organisations, flamenco dance couples, intermediaries, festivals et cetera. For many of the remaining companies we were not always sure if the criteria were met because of the lack of information per group. Some answers – e.g. the number of employees – show that surely not all criteria have been met. Still, the database of companies that was assembled is a product of the research project that may be useful for the IOTPD and other service and policy organisations and agencies in the field. We recommend the database to be maintained and improved, e.g. by PEARLE.

In March 2007, the SOD sent a letter to all of the 500 employers in the database, informing them about the Dancers Keep Moving research project, and inviting them to participate in the Internet-survey. In June, as response proved disappointingly low, a second letter was sent to all employers. This helped some, but still response remained very low. Finally, 139 respondents have started to fill out the Internet-questionnaire, but only 37 of them completed the questionnaire. Results presented refer to these 37 respondents.

The companies' general or business manager, in some cases production-managers, mostly filled out questionnaires.

#### *Presentation of results*

Results of the Internet-survey amongst individual employers of dancers are presented in the following order:

- firstly, some characteristics of respondents' companies;
- secondly, results of some questions on geographical mobility;
- thirdly, results of questions on the availability and nature of national programs for transition and employability in the company's country of residence;
- then attention is given to problems concerning the accessibility of these programs, especially for former dancers who have worked abroad for longer periods;
- finally, respondents' views and opinions on responsibilities with regard to problems of transition and on possible solutions.

## 4.2 Some characteristics of respondents (companies)

### *Country of residence*

French companies constitute a large part of respondents: fourteen French companies participated (38 per cent of all 37 respondents). Dutch companies are next, with eight respondents (22 per cent). Other companies have their residence in Germany (four) and Switzerland (three). Two companies represented the United Kingdom, Belgium and Sweden each. Finally, only one respondent represents the Republic of Ireland and Spain each.

### *Number of dancers employed*

The number of dancers currently employed<sup>17</sup> – traineeships not included – varies from two to 76, and the average number of dancers employed is seventeen. However, half of the companies employ less than ten dancers, a little over 20 per cent ten to twenty, and 25 per cent twenty or more.

### *Contracts*

Most companies (43 per cent) employ dancers for more than one production, one fifth (22 per cent) only employs dancers per production, and a third (35 per cent) does both. Nearly a third often works with freelancers, nearly third do this sometimes, and over a third never works with freelancers.

### *Genre*

By far the largest parts of respondents' companies (76 per cent) are companies for modern or contemporary dance. Classical ballet companies are next, but they are not many (16 per cent). Other genres are mentioned only twice (musical, entertainment) or once (folk dance, opera-ballet). Contemporary dance also prevails when respondents take the opportunity to describe their companies' genre in their own words.

### *Economic status and collective labour agreement*

Respondents' companies have a clear profile with regard to their economic status: they are subsidised organisations and they are, as an employer, bound to a collective labour agreement. Most companies are state-subsidised organisations (60 per cent) or call themselves subsidised not-profit organisations (38 per cent). The largest part of them (87 per cent) is bound to a collective labour agreement with a trade union of performing artists or dancers.

## 4.3 Employment of non-native dancers

The purpose of the *Dancers Keep Moving* research project is to collect information about the accessibility of transition programs for (former) dancers who have worked in various countries for longer periods. Problems of accessibility will partly depend on the volume and direction of geographical mobility amongst dancers. Many dancers work in various countries, not only while touring with a production, but also for longer periods. Yet, there are no statistical data available on dancers' geographical mobility in Europe. Therefore, part A of the questionnaire was about the geographical mobility

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17. Currently means Spring 2007.

of dancers. Some of the questions on geographical mobility were quite detailed. Due to low response there is no sense in presenting results for to these questions. So in the following, only results for questions that generated rather clearly patterned answers are reported.

#### *Many foreign dancers*

The international character of the labour market for dancers clearly shows in the results of the survey. In sum, 620 dancers were employed with the 37 companies who responded to the survey. Nearly 390 of them (62 per cent) are non-native dancers. Nearly all companies employ one or more non-native dancers from old EU countries. Thirteen or fourteen companies employ non-native dancers from new EU countries and the same goes for the number of companies employing non-natives from North America and from Middle and South-America. Ten companies (also) employ non-native dancers from Switzerland or Norway, and eight employ dancers from non-EU countries in Eastern Europe. Finally, there are six companies with dancers from Oceania (including Australia) and only three companies with dancers from Africa.

#### *Reasons for employing non-native dancers*

Reasons for employing non-native dancers are first and foremost that there is a lack of suitably qualified native dancers. Over half of respondents say that this is a rather or very important reason. Non-native dancers may be easily available because they were trained in the company's country of residence. Nearly 40 per cent say that this is (also) an important reason why non-native dancers are being employed, but for the other 60 per cent this is not an important reason. Only a quarter of responding companies (also) think that non-native dancers are more motivated, even fewer companies say that non-native dancers are more flexible of more disciplines and, finally, there is not one company that employs non-native dancers because they are cheaper.

Table 1. *Reasons for employing non-native dancers*

Reasons for employing non-native dancers	Importance of reason			
	Very	Rather	Not so	Not at all
	%	%	%	%
They are better qualified	29	26	17	29
Lack of trained native dancers	29	26	17	29
They are cheaper	-	-	11	89
They are more motivated	11	14	14	60
They were trained in this (respondent's) country	9	29	11	51
They are more disciplined	-	3	29	70
They are more flexible	3	9	23	66

#### *Duration of contracts, levels of salary, age and experience*

According to respondents, there are no differences between native and non-native dancers with regard to duration of contracts and levels of salary. Most companies (70 per cent) also state that there is no difference with regard to age and experience.

However, 22 per cent say that, on average, non-natives in their company are older and more experienced, whereas six per cent say that they are younger and less experienced.

#### 4.4 Availability of support for transition

##### *Availability of support for transition*

Most companies – just over 75 per cent – say that there exists some form of support for dancers' transition in their country. Over 60 per cent mention education and training facilities. Career counselling and information each are mentioned by some 55 percent of companies. Almost 20 per cent say that support is (also) provided through temporary income supplements. Beside the SOD, which is mentioned by companies from the Netherlands, the following organisations that provide support for transition are mentioned: AFDAS (France), Dancers Career Development (Great Britain) and the Bayerische Versicherung (Germany).

##### *Funding of support for transition*

A majority of companies (60 per cent) do not contribute financially to funds for supporting (former) dancers in transition. The others (40 per cent) do, nearly all of them through regular compulsory contribution to a collective fund. Most of these funds also require contributions from dancers: one third of companies say that their dancers do also contribute.

#### 4.5 Opinions on transition and transition programs

*Do you consider the transition and employability of dancers who have ended their active dancing career as a substantial issue in terms of the number of cases and urgency?*

A large majority of employers considers the transition problem urgent, and many of them also think that it is a substantial problem. Respondents were asked to consider this issue disregarding any forms of support available: the issue as such exists independently of any solutions provided. Some 80 per cent of companies say that it's an urgent problem for those concerned, and nearly half of them think that is substantial problem, measured by the number of dancers involved. Some 40 per cent consider the transition of dancers to be an urgent *and* substantial problem. Only a few employers think that it's neither an urgent, nor a substantial problem (5 per cent) or have no opinion about this (8 per cent).

*How important – in your opinion – are the following obstacles and difficulties for (former) dancers who apply for support in developing second careers in your country?*

Employers were asked to value the importance of a number of obstacles and to add further difficulties, if these were not listed in the questionnaire. Most employers (60 per cent) consider lack of information to be a rather or very important obstacle for dancers who seek support for their transition to a post-performance career. The fact that access to support depends on previous financial contributions, is seen as an

important obstacle by just as many. Some 45 percent consider the fact that access to support is limited for financial reasons to be an important obstacle. The same percentage of employers say that there is no support at all for freelance dancers, or that there is no support for transition at all, for any dancer. Other obstacles were mentioned spontaneously, for instance that government is unwilling to take action or the number of years a dancer must have worked in a country in order to be eligible for support. In response to this question, employers further mention difficulties for dancers who have worked in different countries, restrictive social security regulations and problems concerning the recognition of diploma's confirming a dancers professional status and – thereby – eligibility for social security schemes and transition programs.

*Do you know of any obstacles or difficulties specifically relevant for non-native (former) dancers who apply for support in developing a second career in your country?*

Companies mention several impediments for former non-native dancers who seek support for transition. Firstly, there is the general problem of work and residence permits for foreigners, especially from non-EU countries. Secondly, eligibility for social security schemes and other facilities may depend on the number of years one has worked and lived in the country of residence. There are also problems concerning the valuation of qualifications (vocational training and diploma's). Regulations with regard to rights and obligations in various domains – employment, social security, pensions, education and retraining – vary between countries, even within the EU.

*Do you consider accessibility of transition- and employability programs for native and non-native dancers who have worked outside their country of origin for longer periods of time during their dancing career as an issue of substantial size and urgency?*

Native and non-native dancers who have worked outside their country of origin for longer periods of time during their dancing career may encounter specific problems concerning access to transition and employability programs in their host countries (if they stay there) or in their country of origin (if they return there). Like before, respondents were asked to consider this issue disregarding any forms of support available: the issue as such exists independently of any solutions provided. Nearly 70 percent of them consider accessibility of transition programs for (former) dancers who have worked abroad for longer periods of time to be an urgent problem for those concerned. Nearly 40 per cent think that it's (also) a substantial problem, measured by the number of cases. A quarter of respondents say that this issue is both urgent *and* substantial. Some employers (16 per cent) apparently do not know what to think of this: they did not answer the question.

#### 4.6 Responsibilities and possible solutions

*Do you agree or disagree with the following statements regarding issues of dancers' transition to a post-dancing career?*

Employers were asked to say if they agree or disagree with a number of statements regarding dancers' transition to a post-performance career. Results are listed in table 2 (next page). Nearly three quarters of companies agree that employers should make their dancers aware of the challenges of transition, and some 70 per cent (also) think that dancers should receive more help in preparing for transition. A minority of nearly 40 per cent agree that employers' responsibility (also) includes that they should actually prepare dancers for transition. Most employers (nearly 70 per cent) endorse that dancers themselves are primarily responsible.

Table 2. *Do you agree or disagree with the following statements regarding issues of dancers' transition to a post-dancing career?*

Statement	Do you agree or disagree?				
	++	+	+/-	-	--
Employers should make dancers aware of challenges of transition	41	32	24	3	-
It is a responsibility of employers to prepare dancers for transition	11	27	38	22	3
Dancers should receive more help in preparing for transition	41	30	22	5	3
Transition is primarily a dancers' own concern	22	46	24	5	3
Dancers don't like to discuss their transition problems	32	32	16	14	5
Dancers are too little aware of their transferable skills	32	38	22	5	3

++ strongly agree, + agree, +/- neither agree, nor disagree, - disagree, -- strongly disagree.

Finally, many employers would agree that dancers are too little aware of their transferable skills (70 per cent) and that dancers do not like to discuss problems regarding transition to a post-performance career (nearly 65 per cent).

*Do you see the need for improving access to transition and employability programs in your country for former dancers who have worked outside their country of origin for longer periods of time during their dancing career?*

Considering employers' answers to questions regarding problems of support in transition for dancers who have worked abroad for longer periods of time, it is no wonder that nearly all of them (over 90 per cent) find it necessary to improve accessibility of transition programs for this category of former dancers. Over 40 per cent say that it is certainly necessary to improve accessibility of transition programs for these dancers, and over 50 per cent say that this is probably necessary. Less than 10 per cent of employers think that there is no need to do something about this.

*Do you see the need for a European or even an international fund for supporting former dancers in developing second careers, especially for dancers who have worked abroad for longer periods of time during their active dancing careers?*

Consistent with their reaction to the previous questions, nearly all employers (95 per cent) see the need for a European *fund* for supporting former dancers in developing second careers, especially for dancers who have worked abroad for longer periods of time during their active dancing careers. Nearly 60 per cent say that a European fund is certainly necessary, nearly 40 per cent that it's probably necessary. The need for an international fund is acknowledged by a little less, but still nearly 80 per cent of employers: nearly half of them certainly sees this need, and one third say that an international fund is probably necessary. A small minority (10 per cent) does not think that there is a need for such a fund, also 10 per cent does not know whether it is necessary or not.

Companies were also asked to say *why* – if so – they think that a European or international fund for transition is needed, especially for dancers who have worked abroad for longer periods of time during their active dancing careers. In response to this open question, various answers were given. The main argument is, that an international or European fund is necessary because dance is an international discipline *par excellence*. Such a fund would enhance dancers' mobility by reducing risks and impediments for mobility that are caused by national restrictions in labour market policies and social security schemes. It would be able to keep a clear track record of a dancer's employment in various countries, and provide equity with regard to transition and retraining facilities for dancers with an international career. This would also include the possibility to realise a post-performance career outside a dancer's country of origin (for non-natives), or (for natives who have worked abroad for the larger part of their dancing career) in one's country of origin.

*What do you think will be the main difficulty in realising such a fund, either European or international?*

Establishing a European or international fund for supporting dancers who have had an international career and who may therefore have difficulties in gaining access to national transition programs, will require some efforts and creativity. Employers who participated in the Internet-survey foresee a number of problems that must be solved.

Firstly, a European fund will encounter all disparities and problems of co-ordination that are until now caused by differences in national social security schemes and labour market policies at a general level. Secondly, problems of equity must be met with regard to countries which do and which don't have special facilities and budgets for the transition of dancers. The main question will be, who pays how much to whom and for what? In addition, if dancers should contribute to a European fund, how should differences in salary levels between countries be acknowledged? With regard to the organisation of a European fund, how can bureaucratisation be avoided and flexibility and sensibility to individual cases be guaranteed? On a practical level, criteria must be set for deciding on the volume and nature of facilities to be provided to

former dancers. Individual track records need to be checked and compared carefully, and this will take time and require special expertise.

Finally, but not least important, some respondents think that it will require a big effort to convince European authorities and politicians of the need for a European solution for what they may consider to be a special problem of a comparatively small group of dancers. Some employers have the impression that special problems of social security and the labour market of artists receive little attention from authorities and politicians against the background of much larger issues of socio-economic policy and co-ordination.

#### 4.7 Conclusions

- The Internet-survey that was held in 2007 amongst some 500 individual employers of dancers – professional companies who are regular producers of dance – drew a response of some 40 companies who filled out the questionnaire completely. Even though this is a small sample, and we would have liked response to be much larger, some clear indications may be drawn from the companies' answers.
- Companies who responded may be those who are most concerned with international mobility, because over 60 per cent of their dancers are non-natives. Lack of sufficiently skilled native dancers is the main reason for them to employ non-native dancers. There are no differences between native and non-natives dancers with regard to duration of contracts and levels of salary. Some employers say that non-native dancers in their *tableau* are – on average – older and more experienced, but most do not.
- Nearly all employers consider the transition of (former) dancers to a post-performance career to be an urgent problem for those concerned, and many do also think that it is a substantial problem, measured by the number of dancers concerned. The same holds for their view on the special case of dancers who have worked abroad for longer periods of time, and who thereby have difficulties to gain access to national transition programs, if there is such a program available at all.
- The overall picture of the division of responsibilities for the problem of transition is clear. Employers feel the responsibility to make their dancers aware of the challenges of transition, but most of them think that to actually prepare dancers for transition it not their responsibility. They think that dancers are primarily responsible for their own transition, but that they should receive more support for this from other parties than available now.
- Finally, there is certainly a sense of urgency that something should be done about possibly exclusionary restrictions in national transition programs for dancers who have had an international career. Nearly all companies that participated in the Internet-survey endorse the idea of a European or even international fund to solve this specific problem. They do not think that it will be easy to establish such

a fund, mainly because of financial issues (who pays for whom), regulatory complexities and the positive attention that is required from European authorities and politicians. Nevertheless, and even though responding companies constitute a small sample of employers, they signal a clear sense of responsibility and a willingness to support a solution for this issue on a European or even international level.

## 5 Survey amongst employers' associations and trade unions

### 5.1 Introduction

#### *Survey-questionnaire*

This chapter is a report of the survey amongst trade unions and employers' associations. The questionnaire for the survey amongst trade unions and employers' associations was issued in Dutch, French, English and German. It consisted of 33 questions, divided into five sections:

- a transition and employability programs for dancers: thirteen questions;
- b obstacles and difficulties for former dancers who seek support in building a second career: three questions;
- c opinions on issues of supporting former dancers in developing a second career: six questions;
- d geographic mobility of dancers: fourteen questions;
- e some background features of the organisation: six questions.

Part of the questions were (almost) identical with the questionnaire for individual employers, especially questions concerning their opinions about different aspects of the transition of dancers and problems of accessibility of transition programs (sections a, b and c). Questions about facts and figures with regard to respondent's own situation and activities of course did not apply (section e) or had to be adapted (section d).

#### *Population and response*

The population consisted of eight employers' associations in eight EU countries, listed by the SOD, and twenty-four trade-unions of dancers or performing artists associated with the International Federation of Artists (FIA) in seventeen EU countries, including Switzerland, Norway and Latvia. All of these associations and unions received a letter from the SOD/IOTPD in July 2007, informing them about the purpose of the survey and inviting them to participate. By November 2007, six employers associations and five trade unions from nine EU countries (Belgium/Flanders, Netherlands, Sweden, Denmark, Germany, United Kingdom, Latvia, France and Switzerland) had returned the questionnaire.

#### *Presentation of results*

The following presentation of results consists of four sections:

- firstly, a brief description of the organisation who participated in the survey;

- secondly, the questions on dancers' geographical mobility;
- thirdly, the questions on the availability of support schemes for (former) dancers;
- then, opinions of respondents about issues of transition, especially with regard to dancers who have worked abroad for longer periods of time;
- and finally, respondents' ideas about responsibilities and solutions when it comes to supporting dancers in transition, especially those among them who have worked abroad for longer periods of time.

After having presented the findings, some conclusions are drawn.

## 5.2 Some characteristics of respondents

### *Employers' associations*

The employers' associations represent employers in the cultural sector (Flanders: 108 members), in the performing arts (Sweden: 110 members) and in dance (Netherlands: 19 members; Denmark: 12 members; Germany: 60 members and a larger platform with 200 members). From the membership of the employers' associations in Flanders and in Sweden, respectively eight and seven of eight are dance-companies.

Members of the associations who participated in the survey are mostly state-subsidised companies or subsidised non-profit organisations. Only a small minority of the membership of the Danish association of dance-companies, of the Swedish performing arts association and of the larger platform of German dance-companies are independent producers. A large majority of members of all associations has existed for more than five years. The large platform of German dance-companies is the only organisation with a comparatively large share (three quarters) of members who existed no longer than five years.

Regarding the size of companies who are members of the employers' associations, a comparison can only be made among associations of dance-companies, excluding associations whose membership also consists of other cultural or performing arts organisations. The Danish association and the larger German platform consist only of companies who have no more than 20 employees, and a (large) majority of the membership of the Dutch association of dance-companies and of the smaller German employers' association.

Except the larger German platform of dance-companies, all other associations are party to a collective labour agreement in their country.

### *Trade unions*

None of the five trade unions who participated in the survey is exclusively for dancers. Three of them are unions for performing artists (United Kingdom, France and Switzerland) and two are unions for workers in the cultural sector (Flanders and Latvia). This means that only parts of the membership of these unions are dancers. Nearly all dancers in these unions are between 20 and 40 years of age. Membership

of the unions in Switzerland and especially the United Kingdom seems to be comparatively young. All unions are party to a collective labour agreement in their country.

### 5.3 Geographical mobility of dancers

#### *Number of dancers and share of non-native dancers*

Numbers of dancers employed in countries represented in the survey amongst employers' associations and trade unions vary greatly, which of course reflects the size of the labour force in these countries in general. Countries can be compared however with regard to the share of non-native dancers. Respondents from Flanders and Latvia did not mention a percentage of non-native dancers; associations and unions from the other countries did, varying from 20 to 30 per cent (Sweden, Denmark and the United Kingdom) to 45 per cent (France) and 65 to 75 per cent (Germany, Switzerland and the Netherlands). These figures agree rather well with the data provided by individual employers – 62 per cent of their dancers are non-natives –, especially considering the fact that over 90 per cent of individual employers who participated in the Internet-survey reside in France, the Netherlands, Germany and Switzerland.

#### *Reasons for employing foreign dancers*

Employers' associations and trade unions consider shortages of adequately trained native dancers the main reason for companies to employ non-native dancers. Six out of eleven respondents say that this is an important reason, with the Swedish performing arts association and the unions in Flanders and the United Kingdom being the strongest adherents. Five out of eleven also think that companies employ non-natives because they are better qualified. The latter argument is thought to be very important by the Dutch association of dance-companies. All respondents, except one or two who do not know, say that there are no differences between native and non-native dancers with regard to duration of contracts, levels of salary and age and experience. This confirms results of the survey amongst individual companies.

#### *Origins of foreign dancers*

Employers' associations and trade unions say that by far most non-native dancers are from the old EU countries and some from new EU countries or from Switzerland and Norway. Some dancers are from Northern America or from the Middle East and Asia. This also largely confirms results of the survey amongst individual companies, especially as far as the origin of most non-native dancers from the old EU countries is concerned.

#### *Geographical mobility of native dancers during their performing career*

The Danish association of dance-companies states that many native Danish dancers move to another country in order to work there. The Swedish association and the trade unions from the United Kingdom and Latvia say that there are not that many

native dancers from their country going abroad. Employers' associations from Flanders and the Netherlands and the trade union of cultural workers in Flanders say that they do not know how many native dancers go abroad. Concerning the countries where native dancers move to when they go abroad, all associations and unions say most dancers go to old EU countries, except dancers from Latvia, who mostly work in new EU countries according to the Latvian union of cultural workers.<sup>18</sup> Artistic reasons are thought to be the most important reason for native dancers to move abroad, better salary and better career perspectives to a lesser degree. The Latvian union says that all reasons are very important: artistic reasons, career opportunities, salary and social security. It would be interesting to do more research on directions of geographical mobility of dancers, to investigate for instance, whether any forms of geographical labour market segmentation exist between old EU countries, new EU countries and non-EU countries in Eastern Europe and in other continents.

#### *Geographical mobility of dancers after their performing career*

Every year a number of dancers end their active career as a performing artist. Their number varies across countries with the size of the dancers' population in these countries, and percentages of 'exits' will vary with the age-composition of dancers populations. Quantitative data on the number of 'exits' and their country of residence are spurious, but nearly all former native dancers seem to stay in their own country. Non-native former dancers will consider returning to their country of origin. According to employers' associations and trade unions, some of them do return, others do not and some may move to another country. However, most non-native dancers who have worked in the Netherlands for a longer period are reported to stay in this country after having ended their active career as a performing artist. Is it more attractive for them to stay in the Netherlands? Why is this? In addition, is this the same for non-natives from different countries? These are interesting questions, to which there is no answer yet.

#### **5.4 Availability of support for transition**

Employers' associations and trade unions from most countries represented in the survey acknowledge that there is some form of support for developing a second career available for former dancers in their country. In Sweden, Denmark and Flanders (according to the trade-union) there is no support whatsoever for the transition of former dancers; in the Netherlands, Latvia and the United Kingdom, France, Germany and Switzerland there is, and according to the employers' association there is also a general form of support (not specifically for dancers) in Flanders. It remains to be investigated to what extent the answer of associations in Denmark and Sweden reflects a somewhat restricted interpretation of the word transition or a real absence of such facilities. As the Scandinavian countries are renowned for their active labour

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18. This is counter-intuitive, especially if better labour conditions (salary, social security) are a motive to go abroad. One might expect that there is little variance in salaries among new EU-countries in Middle and Eastern Europe and that dancers from these countries would rather move to old (Western European) EU countries for economical reasons.

market policy, it is hard to imagine that no support whatsoever is available in these countries to former dancers who need to make a career-change.

Forms of support for career-development programs vary from temporary income supplements to non-financial support (e.g. retraining and counselling). In most countries, programs for employers and employees finance retraining and career-development through compulsory and/or voluntary contributions, combined with some degree of state-subsidisation. Flanders and Latvia seem to be exceptions because programs are financed by the state or from state funds alone in these countries. The United Kingdom is an exception because the state has no part in financing dancers' career development here, and the program is financed through contributions by employers and employees and by private donations and sponsoring. Finally, in Switzerland, the transition program for former dancers is financed solely through private donations and sponsoring.

## 5.5 Opinions on transition and transition programs

Employers' associations and trade unions were asked the same questions about their opinions concerning problems of transition and possible solutions as individual companies. Their answers are summarised here, and – if relevant – these answers are compared to those of individual companies. In addition, opinions of employers' associations are compared to those of trade unions.

*Do you consider the transition and employability of dancers who have ended their active dancing career as a substantial issue in terms of the number of cases and urgency?*

Employers' associations in the Netherlands, Denmark and Germany consider transition to an urgent and substantial problem, and the unions from Flanders, the United Kingdom, France and Switzerland think so too. Employers' associations in Flanders and Sweden and the Latvian trade union would say that it is an urgent problem for those concerned, but not a substantial problem measured by the number of cases. So, none of these associations and unions denies that it is an urgent problem, and nearly all of them consider it to be an urgent and substantial problem.

*How important – in your opinion – are the following obstacles and difficulties for (former) dancers who apply for support in developing second careers in your country?*

Lack of any form of support, lack of information on available support and lack of support for freelance dancers are considered important obstacle by seven out of eleven associations and unions. Six out of eleven (also) consider the fact that admission is restricted for financial reasons to be an important problem, and five would (also) say that it's a problem that eligibility depends on previous financial contributions. When measured by the number of associations that consider some kind of obstacle to be very important, lack of support for freelance (self-employed) dancers comes first, followed by lack of support at all and financial restrictions.

*Do you know of any obstacles or difficulties specifically relevant for non-native (former) dancers who apply for support in developing a second career in your country?*

Whereas seven out of eleven employers' associations and trade unions would say that there are no special obstacles for non-native dancers, four of them think that there are. Non-natives' legal status in general (residence permits and social security rights) and eligibility criteria in connection with the duration of employment in their 'host land' are mentioned as obstacles by the latter.

*Do you consider accessibility of transition- and employability programs for this category of (former) dancers in your country as an issue of substantial size and urgency?*

All eleven associations and unions who participated in the survey consider accessibility of transition- and employability programs for this category of (former) dancers to be an urgent problem for those concerned. Seven of them would say that it is an urgent problem as well as a substantial problem measured by the number of cases.

## **5.6 Responsibilities and possible solutions**

*Do you agree or disagree with the following statements regarding issues of dancers' transition to a post-dancing career?*

Just like individual companies, employers' associations and trade unions were asked to say if they agree or disagree with a number of statements regarding dancers' transition to a post-performance career.

Table 3 (next page) shows the results: over all eleven associations and unions who participated in the survey, and separately for employers' associations and unions in the last two columns. The overall picture is, that nearly all associations and unions (ten or nine out of eleven) agree that employers should make dancers aware of the challenges of transition and that dancers should receive more help in preparing for transition. There is a little less agreement with the statements that it is a responsibility of employers to prepare dancers for transition, that dancers are too little aware of their transferable skills and that dancers don't like to discuss their transition problems. Only a minority would agree that transition is primarily a dancers' own concern.

Associations and unions tend to agree on the first two statements. However, they seem to have different opinions when employers' responsibility to prepare dancers for transition is concerned (unions agree, associations divided) and about transition primarily being a dancers' own concern (unions do not agree, associations divided). In addition, unions and employers' associations have different opinions about dancers being too little aware of their transferable skills (unions do not agree, associations agree) and about the statement that dancers do not like to discuss their transition problems (unions do not agree, associations agree).

Table 2. *Do you agree or disagree with the following statements regarding issues of dancers' transition to a post-dancing career?*

Statement	Do you agree or disagree?						
	All six associations and five unions					Assoc	Uni- ons
	++	+	+/-	-	--	agree	agree
Employers should make dancers aware of challenges of transition	5	5	1			6	4
It is a responsibility of employers to prepare dancers for transition	2	6	2	1		3	5
Dancers should receive more help in preparing for transition	4	5	2			6	3
Transition is primarily a dancers' own concern	1	3	1	4	2	3	1
Dancers don't like to discuss their transition problems		7	3	1		5	2
Dancers are too little aware of their transferable skills	2	6	2	1		6	2

++ strongly agree, + agree, +/- neither agree, nor disagree, - disagree, -- strongly disagree.

Apparently, associations acknowledge that they have a responsibility for transition and they feel that dancers should receive more help in transition. However, they also insist that dancers themselves are largely responsible for making choices in dealing with this issue. Unions tend to put less emphasis on dancers own responsibilities and seem to ask more commitment from employers.

*Do you see the need for improving access to transition and employability programs in your country for former dancers who have worked outside their country of origin for longer periods during their dancing career?*

Except the British trade union, all other associations and unions think that something needs to be done to improve accessibility of national transition and retraining programs for dancers who have worked abroad for longer periods

*Do you see the need for a European or even an international fund for supporting former dancers in developing second careers, especially for dancers who have worked abroad for longer periods during their active dancing careers?*

Consistent with their reaction to the previous questions, just like individual companies, eight out of eleven employers' associations and unions see the need for a *European* fund for supporting former dancers in developing second careers, especially for dancers who have worked abroad for longer periods of time during their active dancing careers. Three out of eleven associations and unions do not know whether a European fund is necessary, and *none* of them think that there is no need

for a European fund. Only four out of eleven think that there probably or certainly should be an *international* fund. A European (or even international) fund is considered to be necessary because dance is an international discipline. Although some associations and unions would probably prefer an international fund for exactly this reason, a European fund is thought to be a more realistic option.

*What do you think will be the main difficulty in realising such a fund, either European or international?*

The main difficulties in realising a European or even international fund will be differences in quality and regulations between national social security systems. Countries that are economically less strong and whose social security system is not that well developed, will not be inclined to take part in a special arrangement. Some associations and unions (also) mention 'politics' as an impediment, the problem of accumulating enough funds, the fact that a fairly small number of employees is concerned, the well-known 'slow grinding mills' and 'politics'. Anyway, a strong lobby will be needed to realise a European or international fund.

## 5.7 Conclusions

- There are large differences between countries with regard to the number and share of non-native dancers. The share of non-native dancers is very high in the Netherlands, and relatively low in Sweden. Non-native dancers are predominantly coming from old EU countries (EU member-states before 2001).
- Just like individual companies, employers' associations and trade unions state that lack of qualified native dancers is the main reason for companies to employ dancers from abroad. Non-native dancers employed by companies do not differ from native dancers when it comes to salary-levels, duration of contracts, and experience and age.
- Little is known about the number of (native and non-native) dancers who end their active performing career per annum, nor about their post-dancing activities and place of residence. Some non-native dancers stay in their last host-country, other return to their country of origin. However, in the Netherlands it seems that relatively many non-native dancers who worked in this country stay there after their active performing career. Therefore, the issue of accessibility of transition facilities for (former) dancers from abroad may be especially relevant in the Netherlands.
- Employers' associations and trade-unions from nearly all countries represented in the survey acknowledge that there is some form of support for dancers' transition available in their country. Availability of transition programs suited to the needs of former dancers is not clear in countries that only have generic facilities for employability and transition, like retraining, adult education and support in starting up a self-employed practice or small business. Individual employers, employers' associations and trade unions in the field of dance hardly ever mention such generic

facilities when asked if there is any form of support in transition available for former dancers in their country. For instance, employers' associations and trade unions from Denmark and Sweden report that there are no facilities at all for the transition of dancers. It remains to be investigated to what extent this reflects a somewhat restricted interpretation of the word transition or a real absence of such facilities, as generic programs in these countries will probably also apply to (former) dancers.<sup>19</sup>

- Most employers' associations and trade-unions consider transition of dancers in general and the accessibility of national transition facilities for (former) dancers who have worked abroad for longer periods of time to be an urgent matter for those concerned and a substantial problem measured by the number of cases.
- Nearly all associations and unions think that a European or even international fund is needed to solve problems of accessibility of national transition facilities for (former) dancers who have worked abroad. A European fund is thought to be more realistic. A large effort will be required to establish such a fund, but the idea itself can count on a favourable reception by social partners in the field of dance and performing arts.

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19. On [www.sweden.se](http://www.sweden.se) it says: 'Charakteristisch für die schwedische Wissensgesellschaft sind die gut ausgebauten, staatlich subventionierten Systeme der Weiterbildung, Umschulung, Erwachsenenbildung und der Studienverbände. Auch die private Wirtschaft verfügt über ein umfangreiches System der Fortbildung und Spezialisierung.'[www.sweden.se/templates/cs/CommonPage\\_\\_\\_\\_\\_3827.aspx](http://www.sweden.se/templates/cs/CommonPage_____3827.aspx). See also: Schmid (1989). Modell Schweden ein Vorbild, about Sweden's active labour market policy.

## 6 Interviews with experts

### 6.1 Introduction

Beside the desk research and the surveys amongst individual companies, employers' associations and trade unions, interviews were held with experts on (European) social security and experts in the dance world. Ten persons were interviewed: four in The Netherlands, four in Brussels, two in Paris and one in Cologne.

These experts were, in alphabetical order:

- Mrs. Christiane Bruère-Dawson, director-general of AFDAS in Paris, the French national agency for continued professional education in the cultural sector;
- Mr. Rein Douze, a former union official, currently president of the Dutch Retraining Program for Professional Dancers, who is professionally involved with social security for artists;
- Mr. Charles Guillaume of the Bundesagentur für Arbeit in Cologne, who is occupied with the employment of dancers;
- Mr. Jimmy Jamar, head of the Communication department of the Directorate-General for Employment, Social Affairs and Equal Opportunities of the European Commission;
- Mr. Jaap Jong, a staff-member of the human resources department of The National Ballet in Amsterdam, who deals with dancers' transition to a post-performance career.
- Mrs. Barbara Leach, a former dancer, born and raised in the United States, living in the Netherlands;
- Mrs. Genevieve Meley-Othoniel of the French Ministry for Culture and Communication;
- Mrs. Silvia Kersemakers, staff-member of the unit Free movement of workers and Co-ordination of Social Security Schemes of the Directorate-General for Employment, Social Affairs and Equal Opportunities of the European Commission;
- Mrs. Hélène Michard, deputy-head of the unit Free movement of workers and Co-ordination of Social Security Schemes of the Directorate-General for Employment, Social Affairs and Equal Opportunities of the European Commission;
- Mr. Dick Molenaar, an expert in taxation of international performing artists.

### 6.2 Main results

The main image that arose out of these interviews was that everyone realises that (re) training rights for dancers, who have been working in different countries, are a problem. In each of the researched sixteen countries, there is some sort of general training facility also to be used by dancers in transition. In three countries there exist (re) training facilities especially for (former) dancers (The Netherlands, the United Kingdom and Switzerland). In each country, general as well as specific facilities are

related to the years the employee has been working. In Europe, the rights for the main social security benefits (for example unemployment benefits) are transferable via the so-called E301 form. However, because of differences in the funding of training facilities across countries, these rights cannot be transferred from one EU country to the other. The non-transferability of these rights is the core problem.

In Germany, the most important facility for dancers in transition is retraining linked to the unemployment benefits. However, employment bureaus of the Agentur für Arbeit happen to be very reluctant to help these dancers. In addition, when a dancer has not worked in Germany for at least ten years, financing of any (re) training is not possible: years of work abroad do not count. Other facilities are offered by the Deutsche Rentenversicherung (pensions), the Versorgungsanstalt der Deutschen Bühnen (under the administrative umbrella of the Bayerische Versorgungskammer) and (exclusively for self-employed artists and authors) the Künstlersozialkasse (KsK). However, none of these are tailored to specific needs of (former) dancers. Therefore, the Ständige Konferenz Tanz, a platform of dance-organisations in Germany, has initiated a study in preparation of a special German transition centre for dancers.<sup>20</sup>

In France, funding of continued professional training for employees is institutionalised by law: employers pay 1 per cent of total wages in case of a fixed contract and 2.5 per cent in case of temporary contracts (*intermittents*), which adds up to a right on a maximum of 1,200 hours of training. These rights are not transferable abroad and years of work abroad do not count.

Funding of the Dutch retraining program for dancers (SOD) depends on employers' contributions (2.5 percent) and employees' contributions (1.5 per cent) according to the collective labour agreement, plus a yearly contribution by the government. A dancer must have worked in the Netherlands for at least eight years, and years of work abroad do not count. However, the SOD has recently negotiated a transfer of rights with Career Development for Dancers, her IOTPD-partner in the UK.

An awkward method to finance retraining for former dancers is the use of pension funds. This method, which is sometimes used in the Netherlands and in Germany, is awkward because pension funds are not meant to be used for retraining.

As the interviews progressed, we realised that for the time being transferring (re) training rights between EU countries is an illusion. The differences in the funding of these facilities are far too big to be harmonised easily. This is comparable with the problems of the portability of the supplementary pension rights in the EU. Yet our experts called it an unjustifiable punishment for mobility if a dancer with years of work in different countries is not eligible for (re) training facilities. This is a punishment for mobility that should be eliminated, certainly on the European level.

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20. The report was published recently, after the Keep Moving research project was finished: Dümcke (2008). *Transition Zentrum Tanz Deutschland*.

One of the most practical solutions that has been mentioned and that should be further investigated is a yearly payment of a certain percentage of total income by all institutions that offer national (re) training facilities to a fund, preferably residing in Brussels. Former dancers, who do not meet requirements for eligibility to a national transition program because they have not worked in their host-country long enough but who would meet requirements when contracts in other countries are included, should be eligible for an allowance by this fund. Representatives of the institutions that take part in this fund could meet every half-year in Brussels to decide on these allowances.

### **6.3 Follow up**

A conference of the above meant institutions (at any case SOD, DCD, the Swiss Association for Career Transition of Professional Dancers, AFDAS and the German Bundesagentur für Arbeit and Ständige Konferenz Tanz ) could investigate the possibility of the kind of practical solution mentioned above. Representatives of the Directorate-General for Employment, Social Affairs and Equal Opportunities proved to be very interested in this kind of innovative incentives for the mobility of workers in the EU. One of their suggestions was to arrange a hearing on this subject by members of the European Parliament, for example in co-ordination with members of the Social Dialogue in the Performing Arts (i.e. Pearle and the European Entertainment Alliance).

## 7 Conclusions and recommendations

The Dancers Keep Moving research project focused on the size and nature of problems concerning accessibility of national transition programs in EU countries for (former) dancers who have worked abroad for longer periods. The International Organization for the Transition of Professional Dancers (IOTPD) initiated the research project. This last chapter of the research report summarises the main findings and conclusions, and offers some recommendations as next steps.

### 7.1 Volume and direction of dancers' geographical mobility

Official labour market and social security statistics of the EU and individual member-states hold no information whatsoever about the volume and direction of geographical mobility among performing artists, let alone dancers. Our attempt to collect some new data about dancers' geographical mobility through an Internet survey among individual employers of dancers and a mail survey among trade unions and employers associations has not filled that gap, and – being an exploratory research – it was not intended to do so.

Nevertheless, three inferences may be drawn from our research results:

- dance truly is an international labour market. More than 60 percent of all dancers employed by 37 companies are from another country;
- there are important differences between countries with regard to migration of dancers. As it seems, the share of foreign dancers is higher than average in the Netherlands, Switzerland and Germany, somewhat lower than average in France, and comparatively lowest in the United Kingdom, Denmark and Sweden;
- shortage of sufficient well-qualified native dancers is the main reason for companies and producers to recruit and employ non-native dancers. Financial costs, dancers' motivation, discipline and flexibility are no significant factors.

More research on directions of geographical mobility of dancers is needed, to investigate for instance, whether any forms of geographical labour market segmentation exist between old EU countries, new EU countries and non-EU countries in Eastern Europe and in other continents. The collection of reliable and accurate quantitative data on flows of labour in the performing arts across Europe and the world will require a much larger, international research project. It is recommended that a further initiative in this direction be taken by the IOTPD in co-operation with PEARLE, AFDAS and other organisations that have to deal with frictions between free movement and social security. Such an initiative may be developed in connection with the TRESS research network that is supported by the European Commission.<sup>21</sup> For this

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21. TRESS stands for Training and Reporting on Social Security. See: [www.tress-network.org](http://www.tress-network.org). The research network, based in Gent, Belgium, is sponsored by the EC.

purpose, not excluding other purposes, the database of dance-companies assembled for the Dancers Keep Moving research project may prove to be a useful asset. We recommend the database to be maintained and improved by the IOTPD in cooperation with PEARLE.

## 7.2 Availability of transition programs for former dancers

Because of their short careers as a performing artist, dancers need to develop a second, post-performance career. Transition of dancers is considered an urgent problem for those concerned by nearly all respondents in our surveys among individual employers, employers' associations and trade unions. Many of them also think that it is a problem of substantial size, considering the number of cases.

Respondents from France, the United Kingdom, Germany, Switzerland and the Netherlands do assert that facilities for the transition of former dancers exist in their countries. In the UK, Switzerland and the Netherlands, special programs for former dancers are available, administered by member-organisations of the IOTPD. In France, the AFDAS provides various (re) training facilities for workers in the performing arts and entertainment sector. In Germany, there are various ways to get some sort of support for retraining (Umschulung). However, facilities in Germany do not seem to be suited very well to the situation of (former) dancers. Therefore, the Ständige Konferenz Tanz, a platform of dance-organisations in Germany, works towards the establishment of a German transition support program for former dancers.<sup>22</sup>

Availability of transition programs suited to the needs of former dancers is not clear in countries that only have generic facilities for employability and transition, like retraining, adult education and support in starting up a self-employed practice or small business. Individual employers, employers' associations and trade unions in the field of dance hardly ever mention such generic facilities when asked if there is any form of support in transition available for former dancers in their country. It remains to be investigated to what extent this reflects a somewhat restricted interpretation of the word transition or a real absence of such facilities. For instance, employers' associations and trade unions from Denmark and Sweden report that there are no facilities at all for the transition of dancers, although generic programs in these countries will probably also apply to (former) dancers.

## 7.3 Accessibility of transition programs for former dancers

One must conclude that there is an absolute lack of reliable and precise quantitative information on the problem of accessibility of national transition programs for (former) dancers with an international career. We can only offer impressions and opinions about this.

Only IOTPD-members may produce any statistics on the number of dancers who apply for support in transition and who have worked abroad for a longer period.

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22. Cf. Dümcke (2008). *Transition Zentrum Tanz Deutschland (TZTD)*.

AFDAS (France) estimates the number of dancers who terminate their active dancing careers in France to be about 150 à 250 per year (10 to 15 percent of them being non-native), of whom 40 to 60 make use of AFDAS-facilities. AFDAS has no data on the number of applicants who were turned down because the period that they have worked in France does not meet requirements.

Accessibility of national transition programs may be problematic for two categories of (former) dancers: foreign persons who apply for support in their present country of residence, not being their own country; and citizens who return to their country of origin after having worked abroad for longer periods. Problems of accessibility are three-fold. Firstly, one has to *qualify as a professional dancer*. In some countries, this depends strongly on recognised diplomas, whereas in other countries one's track record as a dancer employed by legitimate companies is an important criterion. Secondly, assuming that one qualifies as a professional dancer, *additional requirements* must be met depending on specificities of national facilities for retraining and transition. Thirdly, and especially important for (former) dancers with an international career, there is the problem of *portability of rights* to these facilities from one country to another. Differences in funding of these facilities are an important factor behind problems of accessibility and portability. Compulsory and voluntary contributions by employers and (future) beneficiaries usually go hand in hand with requirements concerning the number of years a dancer (foreign or indigenous) must have worked in the country where he/she applies for support. Unlike the rights to unemployment benefits in the European Union, periods worked in different countries cannot be added up to meet these requirements.

Describing and comparing all national facilities in EU countries with regard to eligibility criteria requires a systematic database of all these facilities, which is not available yet. We recommend a database of national retraining and transition facilities to be established under the aegis of IOTPD, PEARLE and FIA. The EU Labour Policy Qualitative Report may serve as a model for such a database. The DG Employment, Social Affairs and Equal Opportunities and its unit Free movement of workers and Co-ordination of Social Security Schemes) may be interested in supporting this effort, again in connection with the TRESS-network.

For now, one can say that exclusion of dancers who have worked abroad for longer periods of time definitely is an urgent problem for those concerned and that the size of this problem (in number of cases) varies with the number of dancers moving to and from a particular country. Nearly all individual companies, employers' associations and trade unions that participated in the surveys consider transition of dancers and accessibility of national transition facilities for (former) dancers with an international career to be an urgent matter for those concerned. Many of them also think that it is a substantial problem measured by the number of cases.

#### **7.4 Responsibilities and possible solutions**

National governments and the European Union value both geographic mobility (free movement) and occupational mobility as important features of highly developed

economies and labour markets. Although both forms of mobility are highly valued in EU labour market and social policy, free migration of people, products and money through the market seems to be bothered less by frontiers than the implementation of national systems of social security.<sup>23</sup> The situation of (former) dancers with international careers deserves special attention because it represents a showcase of double mobility (occupational and geographical) and of problems that may arise from this due to remaining imperfections in the co-ordination of social security schemes. In many countries, facilities for retraining, employability and continuing vocational training are loosely connected to the system of social security, but co-ordination of social security schemes in Europe has not yet come to terms with problems of portability of rights and obligations of these 'connected facilities'.

Richard Poláček, in his study on *Impediments to mobility* (2007), has identified many issues and problems related to national systems of social security and labour market policies, and the official policies with regard to mobility. The focus of his study was clearly on difficulties encountered by performing arts companies and employees and self-employed workers in the performing arts who are still active. The issue of pensions comes closest, but the special case of the accessibility of national facilities for retraining and transition of dancers with an international career has remained outside the scope of Mr Poláček's study. Mr Poláček suggests some solutions to existing difficulties with regard to social security. Apart from the suggestion that measures should be taken to ensure the benefit of social security rights for mobile live performing artists, we would like to stress the importance of a network of national contact points of social security agencies dealing exclusively with the live performing arts, including matters of retraining and transition. The online SOLVIT network may be an interesting forum to present cases<sup>24</sup> and the TRESS research network was mentioned before as an important forum for acquiring and disseminating knowledge about the co-ordination of social security schemes in the European Union. As there are no models for the co-ordination of national transition and employability programs at all, let alone to the solution of difficulties regarding the applicability of such programs for former dancers who have worked in various countries for longer periods of time, models for this issue must be developed from scratch. Nearly all respondents in our surveys among individual employers of dancers and among trade unions and employers' association think that a European or even an international fund is necessary in order to solve problems of accessibility of national transition programs due to incomplete transfer of rights from one country to another. Therefore, despite the fact that statistics are lacking on the volume and direction of dancers' geographic mobility and on the number of dancers who experience these problems, there is certainly a sense of urgency among individual employers, employers' associations and trade unions: something has to be done to solve these problems.

Therefore, lack of statistical data does not have to keep the IOTPD and its partners from moving forward. It is also important to note that officials of the DG Employment,

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23. Cf. Van der Meer (2005) and Adnett & Hardy (2005) who contend that economic deregulation and the free market in Europe have progressed far more than social integration.

24. <http://ec.europa.eu/solvit>.

Social Affairs and Equal Opportunities have stated their interest in innovative projects to enhance international and occupational mobility of workers. As we said before, the situation of (former) dancers, who have had an international career and who have to develop a post-performance dancing career may serve as a showcase.

## 7.5 Moving forward

Apart from initiatives to be taken by IOTPD-members to guarantee transfer of rights among each other,<sup>25</sup> results of the surveys and our interviews with experts in France, Germany and the Netherlands clearly point to a way to move forward. An international conference on this issue, for representatives of various national organisations who (should) feel the urgency to do something about it, will probably be an important next step. The agenda of the conference would be three-fold:

- presentation and discussion of results of the Keep Moving research project;
- discussion of models for the solution to difficulties regarding the applicability of transition programs for former dancers who have worked in various countries;
- discussion of next steps, eventually including further research, close to the needs of the IOTPD and other stakeholders.

In connection with an international conference, the European IOTPD members (United Kingdom, Switzerland and The Netherlands) together with similar labour services and organisations for (re) training in France and Germany could discuss the implementation of the most practical model mentioned so far: a small fund – financed by a percentage of total income of each organisation – located in Brussels. Every half-year, representatives of the organisations that take part in this fund decide on allowances to (former) dancers, enabling them to prepare for a post-performance career. Eligible would be dancers who have not work enough years in one country to be eligible for that country's transition program, but whose total years of work in various countries represented in the fund add up to – let us say – a minimum of ten years. Other countries/organisations could join in if they contribute as well.

Finally, the IOTPD together with members of the Social Dialogue in the Performing Arts (i.e. PEARLE and the European Entertainment Alliance) and labour services and organisations for professional (re) training in France and Germany are advised to seek support in the European Parliament. A hearing on the subject of the transition of dancers with international careers would be an important first step in that direction.

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25. The SOD (Netherlands) and DCD (United Kingdom) have recently negotiated an agreement to transfer rights of beneficiaries between these two countries.

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#### **IOTPD-members' websites**

[www.iotpd.org](http://www.iotpd.org)

[www.careertransition.org](http://www.careertransition.org) (Career Transition for Dancers, United States of America)

[www.dance-transition.ch](http://www.dance-transition.ch) (Swiaa Association for Career Transition of Professional Dancers, RDP/NTP, Switzerland)

[www.dtrc.ca](http://www.dtrc.ca) (Dancer Transition Resource Centre, Canada)

[www.kunst-cultuur.nl](http://www.kunst-cultuur.nl) (Stichting Omscholingsregeling Dansers, Netherlands)

[www.thedcd.or.uk](http://www.thedcd.or.uk) (Dancers' Career Development, United Kingdom (DCD))

#### **Other websites**

[http://ec.europa.eu/employment\\_social/workersmobility\\_2006](http://ec.europa.eu/employment_social/workersmobility_2006)

<http://ec.europa.eu/solvit>

<http://epp.eurostat.ec.europa.eu>

<http://europa.eu/scadplus/leg/en/cha/c10516.htm>

[www.afdas.com](http://www.afdas.com)

[www.arbeitsagentur.de](http://www.arbeitsagentur.de)

[www.balletcompanies.com](http://www.balletcompanies.com)

[www.eds-destatis.de](http://www.eds-destatis.de)

[www.staendige-konferenz-tanz.de](http://www.staendige-konferenz-tanz.de)

[www.tress-network.org](http://www.tress-network.org)