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STOCKHOLM / STUDY TOUR REPORT

Report of the 3rd study tour within the project “Thematic Network for the Employability of artists in performing arts”

<http://www.uzsra.cz/?action=vypisKategorie&id=267>

6. – 8. 11. 2013

PROJECT TEAM

///**Bára Čermáková** / head of project, UZS-CRA (Union of Employers' Association, operator of the project)

///**Petra Kašparová** / project assistant, UZS-CRA

///**Zdeněk Prokeš** / Dance Association of the Czech Republic, guarantor of expert team

///**Jana Bohutínská** / member of expert team, dance critic, coach

///**Petr Tyc** / member of expert team, former dancer and choreographer, entrepreneur

///**Hana Felklová** / member of expert team, expert on law in non-profit sector

ENCOUNTERS

///**Royal Opera Stockholm**

///**Teaterförbundet/The Swedish Union for Performing Arts and Film**

///**Svensk Scenkonst/Swedish Performing Arts**

///**TRS – security council**

///**Teateralliansen**

///**Dansalliansen**

///**Skånes Dancetheater**

///**Dansenshus**

///**Stockholm's Concert Hall**

///**Royal Dramatic Theatre**

///**Arts Council**

ROYAL OPERA STOCKHOLM

www.operan.se

Jenny Nyström, Administrative Executive Officer

Mikael Jönsson, Ballet Chief in Office

Lisa Linder, Producer (Choir) at the Royal Opera

Mikael Jönsson himself a case of transition, former dancer at the Royal Opera, not a very good dancer in his own words, abandons dance around the age of 30 to get into economic studies, afterwards tour manager of Cullberg Ballet for around 8 years

(Is it easier to make a successful transition once you are an average artist rather than an exceptional one?)

+ presentation on the economic context of the Royal Opera Stockholm's Ballet (67 employed dancers + 107 employed musicians)

Jenny Nyström explained on the Swedish pension system for artists (based on collective agreement the same as everything else in Sweden):

employed dancers get their preliminary pension at the age of 41 (they must have worked for

20 years to get the full artists pension – 65% of their salary). This they get until the age of 65 when they get their normal pension.

singers at age 52

musicians and actors at age 60

The system is open to all working in Sweden, that is foreigners included, once they are eligible for it (comply with the conditions of the pension system)

It is an outdated system – too expensive, not motivating enough, discriminating free-lance dancers, not motivating: there are many artists who would already get down to doing something else but they wait for their pension (locked in), plus if they end their career earlier than at the defined ages they don't get anything (many are motivated to work further only to get to the appropriate age to get the pension), financial / social drop-back

From 1.1. 2015 a new system must be introduced, negotiations just started the very day Svensk Scenkonst (negotiations between SS and The Swedish Union for Performing Arts and Film, etc.)

The general rule in Sweden is for the government not to intervene that much in the negotiations, they usually leave space for the institutions really involved to negotiate among themselves

This autumn they opened a possibility of seeing a coach to their artists at the Royal Opera – a mind-opener, some of them have finished the program of sessions (4 of them plus seminars in group), very positive results / effect so far, 4 individual sessions + group sessions covered for by the Royal Opera. In case anyone is interested in getting more sessions, the RO can negotiate a good price.

According to the Royal Opera, the main aspects of the change should be:

- not a pension system anymore (you should get your pension only when you really are old – one of the assignments from the government: don't establish another pension system – create a transition system! (a more natural and useful thing on the job market in general)
- to offer support and continual and gradual guidance in change of mindset instead of just money
- the issue of schools and the way they prepare their students for change of career mentally: they don't do that so far, they should but there's the question of curricula and fitting other things but dance into them), schools won't be involved in the negotiations, it's an extra task to have them introduce this discourse / from student age, all artists should have a plan B in their minds. The schools do not necessarily have to lecture on the end of the career but they should provide for more complex and less narrow-minded education which will eventually translate - itself into more work opportunities for students

miscellaneous:

- a possibility of distance education that can be combined with active artistic career: dancers have the chance to study but they need to set clear priorities, to be able to do this mental shift to be more open and not to focus on just one thing
- a dancer is not just a dancer but also a human being living in a society
- Swedish advantage – strong social system in general. No one needs to worry that much as everyone gets help and support once they need it / labour office worker specialized on cultural sector
- possibility of getting a study grant in adult age

**THE SWEDISH UNION FOR PERFORMING ARTS AND FILM /
TEATERFORBUNDET**

www.teaterforbundet.se/web/In_English.aspx#.UpMZm40srZs

The main function of Teaterförbundet is to negotiate collective agreements, which among other things, include guaranteed minimum wages, terms of employment, insurances, pensions and copyright remuneration. The Swedish labour market is based on unions and employers' organizations being equal parts.

The Union don't want to continue with the current pension system, they want to transfer its budget into a transition centre. They have drafted a structure, the main question is by whom it shall be financed. They think it easier to develop the transition system in a context predefined by collective agreement than among individual entrepreneurs.

The pivotal challenge behind it all: To find a way for the artists to further fully use their potential.

**SVENSK SCENKONST/SWEDISH PERFORMING ARTS
www.svenskscenkonst.se**

Ulrika Holmgaard, CEO Svensk Scenkonst

Maria Sundling Grundtman, Head of Negotiations at Svensk Scenkonst

Åsa Söderberg, CEO Skåne's Dancetheater www.skandesdansteater.se

Helena Wessman, CEO Gothenburg's Concert Hall, www.gso.se

Lotta Zacharias, HR/Educations at Alliance of Theater www.teateralliansen.se

Suzanna Carlsson, Chief in Officer, at Alliance of Dance www.dansalliansen.se

Stefan Forsberg, CEO, Stockholm's Concert Hall, www.konserthuset.se

Helene Bergstedt, CEO, TRS, <http://www.trs.se/trs-in-english.aspx>

Swedish Performing Arts is a branch organization for employers in the performing arts field – music, dance and theatre, representing over 100 theatres, orchestras, opera houses, dance companies, regional music associations, production companies and other entities active within the performing arts in Sweden. Swedish Performing Arts strives to achieve the best conditions possible enabling our member organizations to work professionally, both in the national arena and abroad. Currently, the biggest challenge for the SPA is to negotiate the new model of artists pension system / transition system (to be put in effect from January 1, 2015).

TRS – SECURITY COUNCIL
www.trs.se/trs-in-english.aspx

TRS works with non-profit and cultural sector (performing arts, not film and TV yet), securing for difficult moments in an artist's life: loss of job, injury, illness

A major difference from the public labour office: TRS doesn't demand people to take the first best job, they try to understand what they want – a supplement to work office, that's why they were founded in 1972 because the civil servants' work wasn't good enough, they provide help only to employees: whether on lifelong or temporary contracts (18 months within the last 5 years)

You must be at least 36 so the TRS they can pay you a monthly allowance until you get your artist pension at 41 (52 / 60), 0,2 of each employers' wages paid by each employer according to the collective agreement (this makes for 60% of TRS' incomes, the rest are earnings generated by TRS' belongings).

ALLIANSEN / ALLIANCES (dance and theatre)

a special third form of employment, a Sweden-specific concept

offering the advantages of employment to free-lance artists

demand exceeds offer – you need to apply to become a registered member (one of the criteria is to have worked for a number of years, to present a number of contracts)

TEATERALLIANSEN

<http://www.teateralliansen.se/in-english/>

TA is a company established by the actors trade union Swedish Union for Performing Arts and Film (Teaterförbundet, TF), the theatre employers organisation Swedish Performing Arts (Svensk Scenkonst, SvS) and a foundation to help noticed employees founded by employers organisations and trade unions, The Employment Security Council.

The aim of TA is to increase the social security to freelance actors who in spite of many years in the profession are not permanently employed. The company employs well-experienced freelance actors but does not produce any performances. The business idea is to help the actors to get employment so they can be on leave from the TA and be paid by someone else than the TA. That means that TA is not a leasing company, instead the employees take a leave of absence from TA and negotiate their contracts with other employers by themselves.

Expressed in other words you could say that when actors employed by the TA are 'unemployed' in their profession the TA pays them a monthly salary that is between the unemployment security fee and their individual salary in the open market.

For the employees at TA there are three fields of action in operation. First, they get a continuing steady place of work with all the social, professional and union advantages that brings. As an example it could be mentioned that the employees through their employment at TA are part of the state retirement system. Second, TA has an agency of its own which through the knowledge of its actors and well spread network of producers is gaining in importance and effectiveness. Third, TA is building a long-term further-training program for actors, a kind of Swedish Actors' Studio. The long-term goal is that the Actors Studio of TA should become the base for further training also for those actors who are not employed at TA. The TA is financed from the state budget by proposals from the government and decisions taken in the parliament. For year 2013 the state allowance is around 28 million SEK (about 3,3 million Euro).

TA has around 140 actors employed.

DANSALLIANSEN (DANCE ALLIANCE)

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

Established in 2006 as an employer of freelance dancers in Sweden. Jointly owned by Teaterförbundet (Swedish Union for Theatre, Artists and Media), Svensk Scenkonst (Swedish Performing Arts Association), DansCentrum (Dance Center) and Trygghetsrådet TRS (The Employment Security Council – TRS). Funded by governmental grants, Dansalliansen was

modelled after the Swedish TeaterAlliansen (Theater Alliance).

The establishment of a dance alliance is a labour-market and cultural policy reform that provides freelance dancers active in the publicly funded dance sector with social insurance and financial security as employees of the alliance. Employment at the alliance provides a balance between permanent employment and fixed-term employment. Dansalliansen's mission is to strengthen the freelance dancer's position, thereby strengthening the independent dance sector.

Main tasks are to:

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

Dancers employed by Dansalliansen continue to work as freelance dancers. During periods of employment at other employers dancers take a leave of absence from Dansalliansen and at the end of the employment period they are reinstated as employees of the alliance. Dansalliansen does not carry out any production work nor does it function as an employment agency. The alliance provides artist-promotion services and competence development for dancers under its employ. Furthermore, Dansalliansen arranges workshops, master classes, seminars, etc. Several of these endeavours are also open to freelance dancers who are not employed by the alliance. Since the start in 2006, five rounds of employment have been carried out and at year-end 2013 a total of 48 dancers were employed by the alliance (the goal is to have at least 100 out of 800 Sweden's dancers, 70% based in Stockholm. Dansalliansen's long-term ambition is to incorporate a large proportion of Sweden's freelance dancers.

To be a member of Dansalliansen, an artist must work for 8 months every 2 years (as a dancer).

DA plays an important role in networking of artists/job market

Åsa Söderberg, CEO Skåne's Danstheater:

The dancers in the company come from 10 different countries. The issue of transition is discussed with each one of them individually. It is crucial to establish a win-win situation so as the solution is beneficial both for the employee and the employer. A major role of adult education, unfortunately mostly private and thus very expensive in Sweden (possibility of grants). What is important is each individual dancer's responsibility for their life and change of career. They need to be aware of the fact that no one is going to sort this out in their place. It would be very beneficial if each dancer had a contract for a limited time which would include a 2-year transition period.

Maria Sundling Grundtman, Head of Negotiations at Svensk Scenkonst:

It is impossible to preserve the current pension system in a society where the age of pension leave is getting higher and higher. We need a transition system instead, the question is how much money we shall be able to get for that (it is definitely going to be less than what we have in the current pension system – too expensive for employers).