

JMSCHOLING JANSERS NEDERLAND

"It took me two years to have the courage to admit to myself that it was time to start thinking of a career switch. Once I let go of all my fears I found myself enjoying - immensely - the beginning of my new life. Studying gave me new energies, new knowledge, and I found back a fire that I thought was impossible to find outside of the dance world. If today I feel that life is giving me a brand-new beginning in the work field, it is only thanks to the existence of the retraining programme. It is a fabulous idea and I hope that it will help many more dancers as much as it helped me."

Davide Cocchiara, ex-dancer, is studying copywriting at the Miami Ad School, Berlin

Annual Report 2017

This is the annual report of Stichting Omscholingsregeling Dansers Nederland (ODN), in which the board gives account of the activities and finances of the year 2017.

Omscholingsregeling Dansers

Dance in the Netherlands is of a very high standard and dancers are expected to meet the necessary requirements for achieving this standard. Performing on the world stage makes great demands on dancers; physically, mentally and technically. This is the main reason why their career is a short one. Most professional dancers end their dancing career around the age of thirty-five. Although their life in the studio and on stage comes to an end, they are nowhere near retirement age. It is therefore essential to retrain. Although dancers have a wealth of experience and skills, it is often impossible to find a new position in society without further training.

A dancing career is so intensive and specific that dancers who stop are at a great distance from the labour market. In addition to the intensive and one-sided character of the dancing career, the age at which dancers have to make new choices also plays a role. Most dancers find it virtually impossible to study while working as a dancer, as the work is too demanding and requires enormous concentration. Only one or two succeed in finding another job without retraining.

Omscholing Dansers Nederland (ODN) was founded to give dancers a helping hand when they have to take this inevitable step in their career. ODN does so in two ways. It guides dancers through the transition process to a subsequent career and everything involved in that process. In addition, it provides financial support to dancers who are eligible for it, in order to put their plans for the future into practice.

Being forced to stop dancing and choose a new career is a far-reaching moment in a dancer's career. On the ODN website, some dancers talk about their experiences, what it meant to them to stop dancing and how they succeeded in taking new steps. Just how important it is for dancers to receive support in this phase of their career is shown by the many heart-warming reactions received by the ODN with great regularity.

It is not without reason that the ODN is regularly referred to as an exemplary model of an efficient scheme that promotes the long-term employability of employees. This is particularly remarkable at a time when the labour market has become more mobile and fewer people have a permanent job.

However, the short career of a dancer should not be confused with the increase in mobility of employees in general. A dancing career is short by definition, which has nothing to do with changing ambitions, poor labour market prospects, the necessity of remaining employable or a more flexible labour market.

Since the foundation of ODN in 1986, a huge number of dancers have benefited from the opportunities afforded by the scheme. Dancers approach ODN for an advisory interview or for financial support. Over the past thirty years, over three thousand dancers have made an appointment for advice about their career and over five hundred dancers have received financial support for retraining.

The personal guidance offered by ODN is free of charge and available to all dancers. Every year, around a hundred and twenty dancers call on the expertise of the scheme's careers advisors, not only because they are considering stopping their dancing career, but also because they have other questions about their situation. In these situations, too, dancers call on the assistance of the ODN staff, supported by their independent and confidential way of working.

Financial support is provided by ODN only to dancers who have paid premiums during their dancing career.

There are two types of support. The first is a reimbursement of study costs for dancers who have paid at least sixty monthly premiums. This is primarily intended for those who wish to prepare for a definite change of career and are exploring possibilities for the future through taking courses or finding out what it is like to study again. It often concerns shorter or modular courses, or courses that can be taken alongside a dancing career.

The second type of financial support consists of an allowance for study costs and a contribution to maintenance costs, called a Study and Income Allowance. Dancers who have paid at least 96 premiums over a period of ten years can apply for this allowance. This form of support enables dancers to become fully retrained.

Customisation is the motto in all cases. In its wide experience, the Omscholingsregeling has learned that customisation is the best guarantee of good results.

Management of the scheme

The implementation of the Omscholingsregeling can be divided into management and activities. Management comprises all the administrative tasks that are necessary for implementing the scheme. These tasks include collecting the premiums, giving guidance on and dealing with applications, processing study costs and allowances, making payments, calculating and checking applicants' budgets, website administration, preparing and supporting board meetings, and taking minutes, etc.

The ODN continually strives to keep management costs to a minimum, so this cost item is monitored carefully. In the report year, it amounted to eleven and a half percent of the budget, which was once again an improvement on previous years.



The graph above shows the development of the management costs since 2011.

What is immediately striking is the strong drop in costs in 2012 when the ODN became independent. Up to the end of 2011, the administrative tasks were carried out by Pensioenfonds Kunst en Cultuur. The high cost of this was one of the reasons at the time for the board's decision to make the scheme independent. This decision took concrete shape in December 2011. In recent years, ODN has been able to continue the slight downward trend.

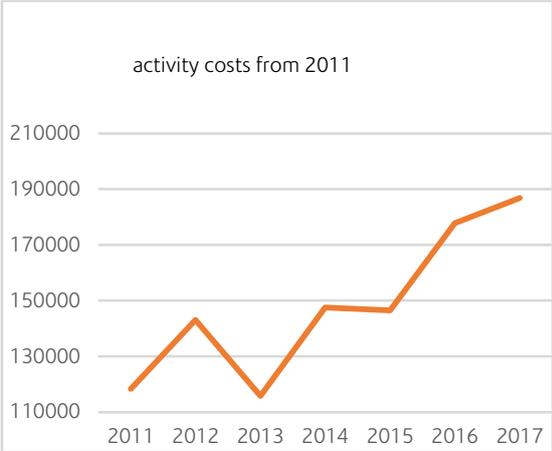
Activities

Besides managing the scheme, ODN also carries out a variety of activities, the majority of which are services for dancers. This is the most important work of the ODN staff. Every year, a large number of dancers consult the scheme's careers advisors. These dancers want to know more about the scheme's options, ask for advice about their own career (whether or not with a view to submitting an application), or are already using the scheme and need interim guidance.

Besides the services to individual dancers, ODN also carries out activities, at both national and international level, aimed at making the scheme widely known, raising dancers' career awareness and reinforcing the position of the scheme. ODN also provides services to dancers, academies, companies and third parties.

Since the scheme became independent in 2012, the ODN office has started doing more activities to focus attention on the specific issue of the relatively short career of a dancer, for example, and to increase support for the scheme. Over the past five years, various discussions and thematic meetings have been organised, companies and academies have been visited and great attention was paid to ODN's thirtieth

anniversary in 2016. A specific point for attention is the scheme's image. It appears there is not enough awareness of the exceptional results it achieves. A logical consequence of intensifying the tasks is a rise in costs.



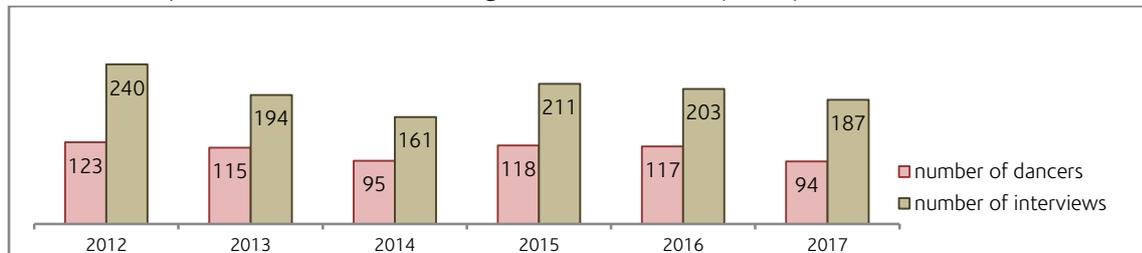
The graph above shows the development of the activity costs since 2011.

The dancers

Advisory interviews.

In 2017, 94 dancers made one or more appointments with the ODN careers advisors. They included both freelancers and dancers employed by companies. There is a growing group of freelance dancers in the Netherlands and they, too, make use of ODN's services, precisely because of the many questions involved in a career as a freelancer. In 2015, a number of changes were made to the scheme in order to provide better service to these dancers.

As the advisory interviews are free of charge, the threshold for participation is low.

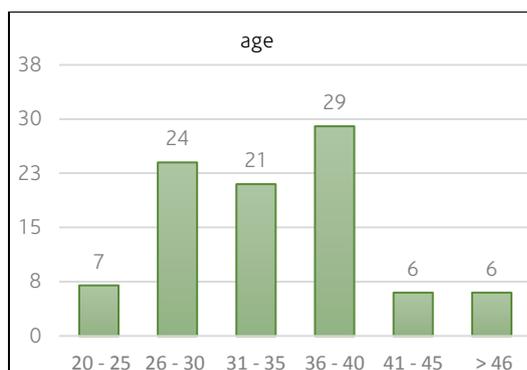


Development of the number of advisory interviews from 2012 to 2017.

The graph above shows that shortly before an 'arts plan' period expires, the numbers of interviews and dancers are higher than in the first two years of the period.

In the interviews, in line with the customisation principle, priority is given to the personal situation of the person involved. Interviews are not necessarily connected with applications. Sometimes they concern exploratory talks and sometimes they are about a complete course of action for changing career. Or someone may ask for interim advice during their retraining or for information about allowances, residence status, tax matters or benefits, etc. Stopping dancing and ending what is usually a fixed-term contract of employment usually has many consequences in diverse areas, and the ODN staff are expected to have knowledge of all these areas.

Dancers are not usually familiar with the bureaucracy involved in life after dance. The guidance given is often very intensive, as the decision to stop dancing has a profound effect on the daily life of a dancer.

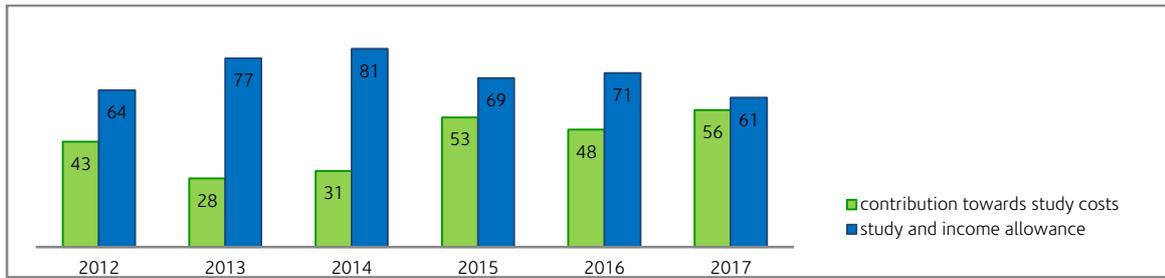


The graph above shows the age distribution of the dancers who sought advice in 2017.

Financial support

In 2017, the total number of dancers who studied with financial support from ODN was 117. This was two less than in 2016. Just over half of them (61) made use of a Study and Income Allowance (TSI). They ended their dancing career in order to retrain fully, and received a refund of their study costs and in most cases a contribution towards maintenance costs.

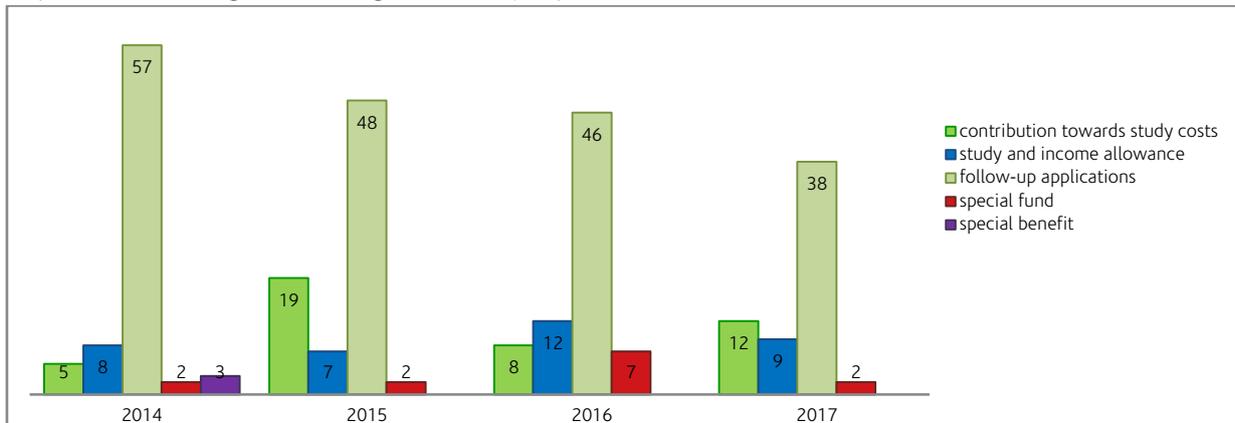
56 dancers received a Contribution towards Study Costs (TS). Most of them studied alongside their dancing career in preparation for ending it. There were also dancers who used the TS to start up a new career.



Development of the number of users from 2012 to the present.

New applications 2017

A total of nine new applications for a Study and Income Allowance were dealt with in 2017. This is a quarter less than in 2016, when there were twelve. The number of this type of application differs from year to year, and the long-term average is twelve per year.



The graph above shows the number of applications each year since 2014.

The total amount granted to the nine applicants was € 374,509, which is an average of € 41,612 per dancer. This was higher than in 2016, when the amount was € 23,055 per dancer. In 2017, approval was given to more plans for a longer period of study than in 2016, which had the effect of raising the total amount granted.

A traditionally high number of follow-up applications was also submitted in 2017. These are applications from dancers who have already taken their first steps and want to continue studying. There were 38 applications, involving a total amount of € 169,943.

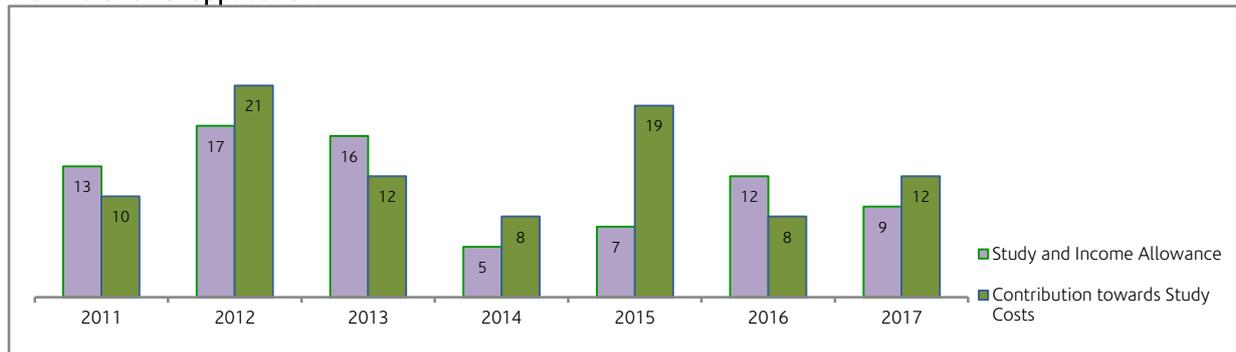
The number of new applications for a Contribution towards Study Costs (TS) was twelve. This is an increase of a third compared to 2016, when there were eight applications. The total amount spent on Contributions towards Study Costs was € 55,736.

In 2017, two applications were honoured from the Special Fund. This is a provision for dancers who are not formally eligible for support and are threatened with falling between two stools. It applies to special cases, such as dancers who have had a long career but have worked in many different countries and therefore do not meet the requirements of the scheme. Or, for example, dancers who find themselves in other special circumstances. The board judges each case individually. In 2017, a sum of € 9,481 was paid out from this Special Fund.

What did people use their ODN allowance for in 2017?

Actor 3x, Alexander Technique, MA Arts & Culture Artistic Research, Bachelor of Fine Arts, Outdoor Sports Instructor, Business Studies 3x, Choreography 3x, Choreographer / Dance Teacher, Comedian, Dance Teacher 2x, Dance Therapy, Own Dance School, Own Sewing Workshop, Electronic Music Producer, Electrician, Window Dresser, Photography, French, Health Coach 2x, Gyrotonics Instructor, Hebrew, Information Science, Master in Performance Studies, MBA, Movement Dance Therapy, Physics, Dutch, Horse-riding Instructor, Pilates 5x, Psychotherapy, Law 3x, Rolwing, Sommelier, Sports Instructor, Theatre Sciences, Nurse, Nutritionist, Yoga Teacher, Osteopath, Yoga Health Coach/Therapist 2x

New TS and TSI applications



The graph above shows the development of the number of new TS and TSI applications in the period from 2011.

Activities in the Netherlands

Since ODN became independent in 2012, the number of activities has grown. Ending a dancing career cannot be seen in isolation from the career itself and the context within which dancers have worked and trained. The services provided by ODN therefore go further than just the individual dancers. Over the past five years, various discussions and meetings have been organised around themes concerning the specific character of a career in dance. In addition, visits were paid to companies and academies in order to explain the possibilities afforded by the scheme.

Dancers and other stakeholders benefit from a good retraining scheme and insight into how it functions and its results. For example, the photos in the exhibition and accompanying book *Second Stage* show what ex-dancers are doing now. They inspire today's generation of dancers to think about their own future and clearly show what the scheme has accomplished.

Once again in 2017, specific activities were undertaken to further increase the visibility of the scheme. For instance, a start was made on modernising the website, designing and creating a poster and making several video clips.

One special event that took place in October was a meeting with ex-dancers who had used the scheme in the past. A well-attended afternoon in Podium Mozaïek, in Amsterdam, focused on dancers' personal experiences of their transition and the role played by ODN in it.



Three photos by Goran Turnšek from the exhibition and book *Second Stage*. From left to right: Agnes Oostelbos, Dario Mealli and Bruno Barat

International activities

Like dancers and the dance profession, ODN's activities are not restricted by national borders. For some years now, ODN has had the role of chairing the *International Organization for the Transition of Professional Dancers (IOTPD)*. This is the worldwide network of organisations concerned with issues that face dancers on ending their career. Since the early 1990s, this organisation has been focusing international

attention on the problems involved in stopping dancing, and trying to get countries to take measures for supporting dancers at the end of their dancing career.

Apart from that, an exceptionally valuable feature of the annual meetings is the opportunity for professionals to share experiences, trends and expertise. So not only are the meetings inspiring, but they also promote the expertise of the participating centres.

Besides the Netherlands, the IOTPD member countries are Belgium, Canada, Germany, France, Great Britain, Poland, Spain, the Czech Republic, the United States, Switzerland and South Korea.

The annual meeting takes place in a different country each year, and this time it was held in Berlin (Germany). Colleagues from Stiftung Tanz hosted this year's meeting, which took place from 25 to 27 May in their newly acquired villa. Besides the office in the centre of the city, since last year they are also located in a large villa in the district of Köpenick, on the outskirts of Berlin. The various rooms in this spacious villa are made available for residencies, students who want a temporary place to be able to concentrate on their thesis, accommodation for foreign visitors and meetings, and the basement is an ideal space for physiotherapy, Gyrotonics and yoga classes, etc.

The premises were officially opened at the IOTPD annual meeting, which lent the meeting a special atmosphere.

It is not only in the Netherlands that ODN is regarded as an inspiring example of promoting the long-term employability of dancers. Internationally, too, ODN has a pioneering role, and this role combined with its thirty-year experience form the basis for regular invitations to give talks abroad about the scheme, its history and its way of working, and to share its expertise and experiences.

In collaboration with the International Actor's Federation, the worldwide federation of unions and organisations of professionals in the performing arts, a start was made in 2017 on implementing the project *Dance Futures, - Creating Transition Schemes for Dancers and Promoting Sustainable Mobility in the Dance Sector*.

Paul Bronkhorst is a member of the steering group that is developing the content of the project.

The project aims to encourage several countries to develop programmes that support dancers working in those countries when they reach the end of their career and have to choose a new profession. It concerns three countries where the seeds have already been sown: Belgium, Hungary and Spain. Seminars were held in Brussels and Budapest in 2017, and at the time of writing this report a seminar will also have taken place in Madrid.

The result of these seminars is encouraging. All three countries are working in different ways to get a scheme off the ground and various ministries in the countries concerned have shown great willingness to cooperate.

Collaboration with *Dancers Career Development* (Great Britain).

ODN has been working intensively with its English sister organisation *Dancers Career Development* since 2007. In concrete terms, the collaboration means that periods worked by dancers in either Great Britain or the Netherlands count towards the admission criteria for both countries' schemes. For example, a dancer who has worked for six years with English National Ballet and then transfers to a company in the Netherlands can count their 'English' years towards the ODN requirements. It goes without saying that it concerns companies that participate in the scheme in either country. Up to now, the collaboration has enabled several dancers to receive support, as their whole career then counts towards the admission criteria.

Communication

As visibility, support and accessibility are crucial to the scheme, in 2017 ODN once again focused explicitly on the way in which it presents itself. An ongoing point for attention is how the scheme can be brought to the attention of the various target groups.

The website is, of course, an important instrument, but ODN must also be visible on social media. ODN has two Facebook pages (one closed group page and one public page), and of course the scheme is also on Instagram.

Hard work was done in 2017 on ODN's website. Although the existing site gives a good idea of what ODN stands for, it could look a bit more modern. The information is accurate, but the presentation is too static and the site contains too much text by today's standards. The webmaster is helping to create a fresher look, formulate the text in a more appealing way and make the design more dynamic.

The ODN newsletters are widely read and appreciated. Four newsletters were sent to customers and stakeholders in 2017. The newsletters focus on current developments and other information about dancers and the scheme. A regular column is The Next Step, in which dancers who have used the scheme, or who are still using it, tell their story. Their personal experiences appeal to people's imagination and are a source of inspiration for fellow dancers, whilst also giving outsiders an idea of the importance of ODN's work. Besides dancers and their employers, ODN's target group also includes other key figures in the sector, as well as the general public.

Office

The office staff are responsible for both the management and the activities of the scheme.

There are four members of staff, representing 3.0 FTE altogether. The number of FTE for administrative tasks is 1.1.

1.9 FTE is dedicated to career counselling, information and other services and activities. The director is Paul Bronkhorst.

Premises

For the whole of 2017, ODN's office was located in the Industriegebouw at Bethaniëndwarsstraat 6R, in Amsterdam. Nevertheless, in the same year the initiative was taken to move. As part of the Art and Culture sector plan (see annual report 2016), there were already contacts with Sociaal Fonds Podiumkunsten.

Board

The board of the Omscholingsregeling comprises five members, based on equal representation. Two members are appointed by the union (Kunstenbond) and two members by the employers' organisation NAPK. The independent chair is appointed jointly by the board members. For their activities, the board members receive an attendance fee for each meeting, in accordance with the guidelines of the Kunstenbond.

In 2017, the employers were represented on the board by Toine van der Horst, business manager of Dutch National Opera & Ballet and Thomas Smit, business manager of Theater Bellevue in Amsterdam.

The employees were represented by Barbara Suters, ex-dancer and currently the owner of a production design agency, and Klaas Backx, ex-dancer and currently a teacher of classical ballet at the Theaterschool Amsterdam.

The role of independent chair was taken by Ruud Nederveen. At the time of writing this report, he has stepped down (his term had come to an end) and his successor is Monique Vogelzang, who works as inspector-general with the Schools Inspectorate.

The composition of the board safeguards a balanced representation of managerial experience, in-depth knowledge of the dance sector and specific expertise regarding the practice of dance and issues related to dancers' retraining.

ODN believes that good management and supervision is important, so the board complies with the Code Cultural Governance in performing its tasks. Partly in respect of this, the board decided in the report year to evaluate its own functioning through a questionnaire especially designed for the purpose. The board has thus held itself up to the light. The results of the 'self-evaluation scan' showed that the board is functioning properly. A number of points for attention were raised, for example regarding the composition of the board and the ambassador's role fulfilled by the board. The insight gained from the scan was considered useful and worth repeating.

Board meetings

The board met five times in 2017.

Finances

2017 closed with a positive balance of € 219,615. This profit was due to a positive investment result of € 159,126 and to the fact that the provision for the allocation of study costs and allowances turned out lower than budgeted for. The profit will be added to ODN's special-purpose reserve. ODN aims to provide a 100% level of funding in order to optimally guarantee the participants' claims.

Investment management

ODN's assets are managed by InsingerGilissen. ODN's portfolio profile is set at moderately defensive. It goes without saying that in view of the background and purpose of the financial resources, it would not be responsible to take high risks. 52,85% of the capital is invested in a fixed-interest securities fund (= less risk) and 33.48% in a share fund (= more risk). The remaining 13.67% is liquid assets. Regular meetings are held with the investment manager to ensure that the investment policy gives optimal results.

Premium income and terms of employment resources

In 2017, the total amount of income (premium revenues **and** terms of employment resources) was nearly the same as in 2016. This year, too, a number of companies were not prepared to pass on the terms of employment resources, in whole or in part. This year, a provision has been included for this, to the amount of € 191,229. The total amount for the bad debt provision therefore comes to € 475,746.

An explanation of the background to this provision has been included on pages 10 and 11 of this report.

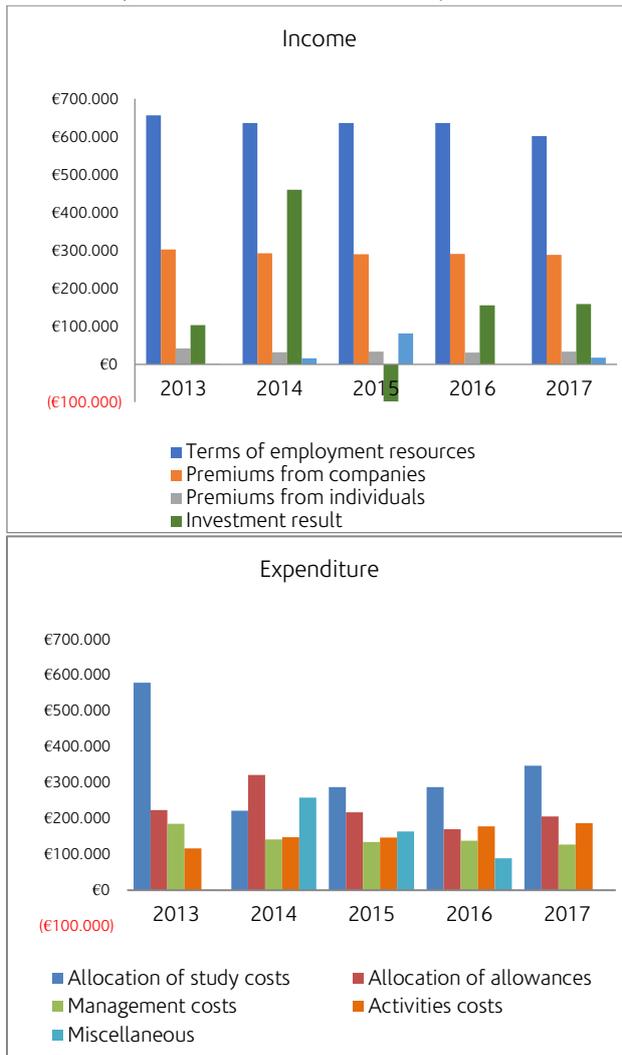
In 2017, the following companies passed on the full subsidy to ODN: Dutch National Opera & Ballet, Nederlands Dans Theater, Scapino Ballet, Danstheater AYA and Jens van Daele. A list of the companies who do not so is given in the Annual Figures included with this report, under 1.3 Debtors.

Reserves

In 2017, the reserves for Study Costs and for Allowances rose and dropped slightly, respectively. As most of the applications concerned shorter courses, there were fewer requests for support with maintenance costs. This is because shorter courses can usually be followed while retaining unemployment benefit. However, it is still too early to judge whether this will be a permanent trend.

What is certain, though, is that the amount of available budget per dancer has dropped. This is due to the new formula used in determining the dancers' budgets.

A summary of the total Income and Expenditure:



The scheme in 2017

The fact that ODN's retraining scheme is not only a special term of employment for dancers, but also an essential one, is beyond doubt. Although ending a dancing career is a difficult process, it is not insurmountable if good provisions have been made. This has been proved in practice. Praise pours in from the dancers who use the scheme and its results are amazing. With this scheme, the dance sector has led the way for over thirty years in taking responsibility for its dancers. As such, it is a model – also for other sectors – of an effective measure for the long-term employability of those working in the sector.

The scheme is the property of the companies and dancers, and can only exist if everyone recognises its importance, participates and thus helps bear the costs.

The scheme is funded by the premiums paid by dancers and companies, and through subsidy. Since 2009, this subsidy is no longer received directly from the Ministry of Education, Culture and Science. Instead, the ministry adds it – not earmarked or identified as such – to the general subsidy given to the companies.

A number of companies do not pass on the share of subsidy originally intended for the scheme to ODN, in whole or in part. This endangers the scheme and the claims that dancers can make on the scheme. Without subsidy, the scheme will cease to exist. However, it is not possible to force companies to pass on the subsidy. As a number of companies are not passing on the subsidy, in whole or in part, ODN is losing a substantial part of its funding. More than a quarter of the original subsidy no longer reaches ODN!

A company that does not take responsibility should not be able to expect that the dancers it has employed can benefit from the scheme in the same way as dancers in companies that do take responsibility. So in determining the budget for an individual dancer, account is taken of whether or not the terms of employment resources have been passed on.

Applicants' budget possibilities will therefore be more limited if their company has not passed on the terms of employment resources.

Important stakeholders like Kunsten '92, the SER and the Council for Culture have already expressed their recognition of the added value provided by ODN. When this report was written, almost five hundred dancers have said they want the scheme to keep going. The majority of dance companies see and recognise the importance of the scheme. It is mainly the companies that are subsidised by the Performing Arts Fund NL that find it difficult to free up the additional resources from a budget that is already very tight. This is particularly so in the current Arts Plan period, when these resources are no longer granted separately and the companies say that they are required to do more for the same amount of money.

In recent years, the organisation has succeeded in making the scheme transparent and financially manageable. The organisation became independent in 2012, and the scheme itself underwent radical reform in 2015. However, the sustainability of the scheme for the future depends mainly on the possibility of funding it and/or the willingness of the companies/social partners to invest in it.

It is a matter of urgency that prospects are created for a scheme that provides prospects. The board is confident that all interested parties in the sector are aware of ODN's exceptional significance. It is therefore feasible to find a long-term solution for the scheme; particularly in this time of growing awareness of how essential good employership and fair practice are for a strong sector – and for an instrument like ODN.

On behalf of the board,

Monique Vogelzang

chair

Amsterdam, 17 April 2018