

D'Art Report number 28

# Policies and Programs of Support for Senior Artists

December 2007

Prepared by Joyce Zemans, York University, Canada

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*This report summarizes the results of IFACCA's 28<sup>th</sup> D'Art question, initiated by Professor Joyce Zemans, Director, MBA Program in Arts and Media Administration, York University, Canada. The D'Art question is reproduced in Appendix 1. As always, we welcome any comments or additions to this report at [info@ifacca.org](mailto:info@ifacca.org).*

## **Introduction**

This research was undertaken at the request of the Canadian Artists' Heritage Resource Centre Steering Committee. The committee's purpose is to address the financial needs of senior artists who have made an important contribution to the arts and cultural life of Canada but who have not received appropriate compensation. Compiled with the excellent assistance of Meghan Bissonnette, a graduate student in Art History at York University, this report focusses on models that might be relevant to the Canadian experience, taking into account the current policy environment regarding the status of the artist and the general support available in Canada for aging members of the population. That said, the report should also be of interest in other countries where there is an interest in the development of programs or policies to address the financial needs of aging artists.

There were twelve responses to our request for information via IFACCA's D'Art program (respondents are listed in Appendix 2). This proved to be an invaluable resource, with respondents providing current information and insights, particularly from European countries. The information provided by the respondents was used to supplement information compiled by the research team. A principal resource for basic documentation for this report proved to be the very useful website, [www.culturalpolicies.net](http://www.culturalpolicies.net)<sup>1</sup>, and its country profiles.

This report lists a variety of policies and programs that are in place to provide support to senior artists who are experiencing financial difficulty and may be at a point in their life when they are no longer able to work. In the next section, *An Overview of Policy and Program Models of Support for Senior Artists*, we have organized the programs and policies under six model types: pension schemes; multi-year grants; guaranteed income; subsidised housing programs; dancer's transition centres; and grants for senior artists awarded for artistic contribution. In some cases, the systems are mixed, with governments providing some of the funding for (or incentives to) artists' associations or charitable organizations for programs that support senior artists. A summary of each program and policy is provided, along with current contact information if available.

The overview includes policies and programs from 18 countries:

- Austria
- Canada
- Cyprus
- Croatia
- Denmark

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<sup>1</sup> Council of Europe/ERICarts: 'Compendium of Cultural Policies and Trends in Europe', 8th edition 2007. [www.culturalpolicies.net](http://www.culturalpolicies.net)

- Finland
- France
- FYR of Macedonia
- Germany
- Ireland
- Lithuania
- Moldova
- Netherlands
- Norway
- Serbia and Montenegro<sup>2</sup>
- Sweden
- United Kingdom
- USA

Our findings indicate that in Europe, in particular, national governments have played an important role in the creation and the delivery of support systems for senior artists, through legislation, direct funding and through ongoing programs. Most of these government-supported programs are based on both recognition of artistic achievement and financial need. In North America, however, government support is limited and there are no comparable programs to those that are offered by, for example, the Scandinavian governments, such as supplementary artists' pensions (Finland), life long grants to artists (Denmark), pension grants and state income guarantees (Sweden), and stipends for elder artists of merit (Norway). In North American jurisdictions, some artists' organizations have been able to take advantage of existing state or municipal government programs designed to address the needs of low income citizens more generally (for example, with respect to artists' housing projects).

Several caveats should be stated before we begin our analysis. A major problem with this primarily web-based research is that we do not have the opportunity to examine how the models actually work and how effective they are, nor to update the information beyond the most recent entry on relevant websites. An analysis of the effectiveness of various policy models could provide a basis for further research collaboration. It should also be noted that information that we were able to obtain for government-funded programs focussed primarily on national programs and policies; there is limited information available with respect to programs and policies instituted by other levels of government.

Further research might examine, more specifically, programs at the state level of government. Additionally, in moving forward on this topic, it would be helpful to have an analysis of the effectiveness of various policy models.

All of the caveats having been stated, we include herewith, a synopsis of our findings which we will use as the basis for further research and planning.

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<sup>2</sup> Note that the research was undertaken before cultural policy information was separately available for Serbia and Montenegro.

## **An Overview of Policy and Program Models of Support for Senior Artists**

This overview presents information from 18 countries on programs that support senior artists. The programs are organized into six different models, depending on the type of support provided:

1. Pension Schemes
2. Multi-Year Grants
3. Guaranteed Income
4. Subsidized Housing Programs
5. Dancers' Transition Centres
6. Grants for Senior Artists Awarded for Artistic Contribution

### 1. Pension Schemes

#### FRANCE

##### **Social Security Insurance and Pension scheme for visual artists**

[www.lamaisondesartistes.fr](http://www.lamaisondesartistes.fr)

*La Maison des Artistes* is a public organization that collects and administers social security contributions and insurance for visual artists. Artists may join if they work in the plastic [three dimensional] or graphic arts and earn a certain income (FRF 46,404 for 1997). Artists with lower incomes may nonetheless file a request, which will be examined by the relevant professional committee. Photographers' rights come under the artists' social scheme administered by another organization, AGESEA.

The schemes are paid for in part by the collection of fees levied on resellers and distributors of artworks on: sales income from commission sales and work purchased for resale to the public; and from copyright payments. When a work is bought to be resold to the public, the contribution is 3.3 percent of 30 percent of the sale including tax.

When the sale is on commission, the contribution by the selling party is 3.3 percent of the commission including tax. When the work bought is not resold to the public, the contribution is 1 percent of the gross pay received by the artist during the quarter. When acquiring the right to reproduce, represent or display the original work, the contribution to the artist is 1 percent of the gross pay received by the artist during the quarter.

The Société des Auteurs dans les Arts Graphiques et Plastiques (ADAGP) collects, on behalf of artists who are members of ADAGP, royalties from those who resell a work of art, or reproduce, represent and display the original work, and distributes these royalties to the artists. ADAGP collects and distributes rights in the following areas: reproduction rights, representation rights, droit de suite, private copy, reprography, and multimedia.<sup>3</sup> The supplementary pension is paid for by the Société des Auteurs Dans Les Arts Graphiques et Plastiques 2000 (IRCEC).<sup>4</sup>

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<sup>3</sup> Société des Auteurs Dans Les Arts Graphique et Plastique. 5 January 2007, [www.adagp.fr/ENG/static\\_index.php](http://www.adagp.fr/ENG/static_index.php)

<sup>4</sup> *A Brief Look at International Models of Income Subsidy for Artists: Ideas for Australia*

Contact Information [from [www.lamaisondesartistes.fr](http://www.lamaisondesartistes.fr)]:

For administrative information (social security, bills, subscriptions...) contact the 'Service administratif':

Tel: 01 53 35 83 63

By email: For artists with surnames from A to J: [artistesa@secu-mda.org](mailto:artistesa@secu-mda.org); For artists with surnames from K to Z: [artistesb@secu-mda.org](mailto:artistesb@secu-mda.org)

## GERMANY

### **Kunstlersozialkasse (Artists' Social Security Program)**

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

The Artists' Social Security Program seeks to offer independent artists (artists who are self-employed) the same degree of social protection that is provided to employees. The fund covers health insurance and old age pensions, but not unemployment benefits. The artist pays 17.7 percent of his or her income into the fund, an amount that is matched by the Artists' Social Security Department. Of this 17.7 percent, 9.6 percent is invested into a pension fund, and the remaining 7.1 percent goes to a separate medical insurance program.<sup>5</sup> In order to be accepted into the KSK Artists' Social Insurance Fund, artists have to prove that they are self employed and that they earn at least €5,000 per year. There are special rules for professional newcomers such as graduates.<sup>6</sup>

The most important law for independent artists is the *Artists' Social Insurance Act* (KSVG) which came into force on August 2nd, 1981. It is based on the fact that most independent artists and journalists are in an economic and social situation which requires similar protection as that provided for employees, (for whom a general compulsory insurance exists and to which employees and employers contribute equally). With the KSVG, the legislator has created a compulsory insurance which allows freelancers to participate in the social pension, health and old age care insurances.<sup>7</sup>

Independent artists and journalists/authors are required to join the *Artists' Social Insurance Fund* (KSK).<sup>8</sup> The special protection for independent artists and journalists/authors provided for under the *Artists' Social Insurance Act* encompasses statutory health, long-term or old age care and pension insurance. Like employees, the

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Strategic Partnerships with Industry for Research and Training project, funded by the Australian Research Council and the Australian Council (2001),

[www.visualarts.net.au/readingroom/navaresearchandreports/vaigrp/internationalincome](http://www.visualarts.net.au/readingroom/navaresearchandreports/vaigrp/internationalincome), 14 November 2007.

<sup>5</sup> *A Review of Social Benefit and Support Programs Available to Dancers and Other Artists in Canada and Other Countries*, Research Unit, Canada Council for the Arts, 2003

<sup>6</sup> Staines, Judith. *From Pillar to Post: A Comparative Review of the Frameworks for Independent Workers in the Contemporary Performing Arts in Europe*. An IETM Publication, Nov. 2004.

[www.ietm.org/docs/1532\\_48187\\_2838.pdf](http://www.ietm.org/docs/1532_48187_2838.pdf) 9 December 2006.

<sup>7</sup> [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Germany; Chapter 5.3.9 'Legislation For Self-Employed Artists'

<sup>8</sup> According to Katharina Horn, of Kulturmanagement in Munich, independent artists are required by law to pay into the Artists Social Security Program (Kunstlersozialkasse). She also was helpful in suggesting we look at the Artists Social Security Program as a program of support for senior artists. Email from Katharina Horn to IFACCA Mail, 7 November 2006.

artists and journalists/authors must only pay half of the social insurance contribution. The 'employer's share' is paid by the firms that regularly exploit and market the work of artists and journalists/authors in the form of an artists' social insurance levy on all fees and royalties paid (5.5 percent in 2006). In addition, the Federal Government provides a subsidy to help fund the 'employer's share'. This subsidy currently covers 20 percent of the expenditures of the Artists' Social Insurance Fund.<sup>9</sup>

#### UNITED STATES OF AMERICA

##### **Writers Guild of America, West (WGA)**

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

*Organizational Mission:* The Writers Guild of America is the sole collective bargaining representative for writers in the motion picture, broadcast, cable, interactive and new media industries. It has numerous affiliation agreements with other U.S. and international writing organizations and is in the forefront of the debates concerning economic and creative rights for writers.

*Program Description:* Member benefits include: collective bargaining; guaranteed minimum salaries and residual payments for theatrical and television projects; pension and health plans with employer contributions; access to Interguild Credit Union; fair procedures for determining credit on theatrical and television projects; legal representation in grievance and arbitration procedures for fair settlement of disputes with employers; professional seminars and film society membership.

*Annotation:* Pension and retirement benefits are provided through a separate and distinct legal entity from the Writers Guild of America. Plan and fund rules for participation, eligibility for benefits, levels of benefits and administration of the plan and fund are established under authority of the Boards of Directors/Trustees which consist of an equal number of representatives of the Writers Guild of America, (East and West) and signatory employers, including the television networks and AMPTP Companies.<sup>10</sup>

Contact information:

Producer-Writers Guild of America Pension Plan

Writers' Guild-Industry Health Fund

(800) 227-7863 [www.wgaplans.org](http://www.wgaplans.org)

#### UNITED KINGDOM

##### **Early Retirement Fund for Dancers**

There is no public pension scheme for artists in the United Kingdom. However, there is an early retirement fund available to dancers who are employed by the larger companies (the Royal Ballet, English National Ballet, Northern Ballet Theatre, Birmingham Royal Ballet, Scottish Ballet, Rambert, Adzido, and Siobhan Davies Dance Company). The company makes a contribution of around 5.5 percent and the dancer makes a contribution

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<sup>9</sup> [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Germany; Chapter 5.1.4 'Social Security Frameworks'

<sup>10</sup> *Essential Services for Aging Artists*, Research project by students in the H. John Heinz III School of Public Policy and Management at Carnegie Mellon University for the New York Foundation for the Arts [www.heinz.cmu.edu/systems/report/51\\_FINAL%20SYSTEMS%20REPORT.pdf](http://www.heinz.cmu.edu/systems/report/51_FINAL%20SYSTEMS%20REPORT.pdf), page 202.

of around 4 percent. The fund allows dancers to retire after the age of thirty-five, and they can continue paying into the scheme if they become freelance, although they no longer get an employer's contribution. Although this is not a public, government-run program, the Arts Council of England was involved in its creation and makes it a condition of funding that these larger companies offer the scheme to their dancers.<sup>11</sup>

### **British Actors' Equity Association, UK**

Introduced in 1997, the Equity Pension Scheme was devised by First Act Insurance ([www.firstact.co.uk](http://www.firstact.co.uk)) in response to a mandate by British Actors' Equity Association. The scheme offers a unique personal pension plan for members of the entertainment profession. It is administered by First Act Insurance with fund management conducted by the managers of Norwich Union. Current legislation allows dancers to take retirement benefits from a personal pension as early as age 35.<sup>12</sup> Only contributions made from dance-related earnings qualify for this option.<sup>13</sup>

Contact information:

Equity, The British Actors Union

tel. 020 7379 6000

[www.equity.org.uk](http://www.equity.org.uk)

Arts Council England

Tel: 0845 300 6200

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

There is also an online enquiry form at this link:

[www.artscouncil.org.uk/survey.php?fid=13](http://www.artscouncil.org.uk/survey.php?fid=13)

### CANADA

#### **Canadian Actors' Equity Association**

Equity Registered Retirement Savings Plan

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

Equity members benefit from participation in a group Registered Retirement Savings Plan (RRSP). Under most equity contracts, the engager deducts three percent of a members' fee at source, and matches that amount. Both sums go into the member's RRSP.<sup>14</sup>

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<sup>11</sup> *A Review of Social Benefit and Support Programs Available to Dancers and Other Artists in Canada and Other Countries*, Research Unit, The Canada Council for the Arts April 2003, page 14

<sup>12</sup> Dancers can only take retirement benefits early with 'contributions paid in respect of a dancing contract that was set up before 6<sup>th</sup> April 2006. The early retirement option has been withdrawn by the Inland Revenue.' See Q21, 'Equity Pension Scheme (EPS): Your Questions Answered.' First Act Insurance [www.firstact.co.uk/library/Questions.pdf](http://www.firstact.co.uk/library/Questions.pdf), 3 December 2006.

<sup>13</sup> Baumol, William J., Joan Jeffri, and David Throsby. Teachers College Columbia University in the City of New York / Research Center for Arts and Culture. *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers*. The aDvANCE Project, New York, NY, 2004, 226. [Note: This program may no longer be in effect.]

<sup>14</sup> Canadian Actors' Equity Association, <http://www.caea.com>

## FINLAND

Finland has a system of artists' supplementary pensions for artists over 60 years of age. The Finnish government distributes thirty-five (full) supplementary artists' pensions each year in recognition of the particular achievements of creative or performing artists. The decision on artists' pensions is approved by the office of the minister of culture (the ministry of education has two ministers: one for education, one for culture). However, the appropriations of this scheme are not included in cultural budget (i.e. the sector of ministry of education) but in the budget of the Ministry of Finance, and the payments are conducted through the State Treasury.

A person must apply for an artist pension. In recent years, approximately 450 persons have applied annually. The applications are considered by the national art councils representing different art forms, composed of experts (9-11 members). There are nine different National Councils for: Architecture, Cinema, Dance, Design, Literature, Music, Photographic Art, Theatre, and Visual Arts. These councils give their proposals to the Central Arts Council which proposes the final list to the Ministry. Thus, the final decision-making power resides with the minister of culture; however, the decisions have rarely differed from the proposals of the Central Arts Council. Recipients are selected on the basis of artistic merit, and the sum (whole pension or half pension) on the basis of the recipient's financial situation. Financial need is taken into consideration in every decision. The pension is lifelong and includes the right to a dependent's pension (spouse, children).

Artists who apply may work in all areas of the arts. Nothing is explicitly excluded. The art forms within the system of arts administration are: architecture, cinema, circus, comic art, dance, design, literature, music, media art, photographic art, theatre, visual arts and so called other.

There are currently about 1,000 individual beneficiaries of these pensions and the total sum paid as artists pensions has been in recent years about € 10 – 11 million. The full pension is (in 2007) € 1160/month and half pension €580/month.

Those artists who are awarded a half pension can later apply for a raise to a full pension. There is no maximum number of artists who receive a pension at any given time; however, no more than 35 pensions are awarded annually.

Journalists and athletes have corresponding pension programs.

In addition, the system of public lending right grants includes a support for senior artists (authors). According to the Act regulating this support scheme, 90% of grants are distributed to writers and translators of fiction, and the remaining 10% for writers and translators of non-fiction. In each category, the statute defines the recommended proportions to be distributed as grants for the creative work of writers and translators, and as financial aid due to old age or illness. The quota to be allocated as financial aid due to old age or illness was defined as 8 percent of the total sum in 1993. In 2006 the sum of financial aid due to old age was about € 92 000 and 37 persons received this aid.

Act on the Pensions of Artists and Some Particular Groups of Short-Time Workers: In Finland, independent artists have their own pension program, the Act on the Pensions of Artists and Some Particular Groups of Short-Time Workers. The program allows independent artists to pay their pension contributions at a reduced rate, as if they were employees rather than self-employed, by matching the artists' contributions to the state pension fund [information as to source of matching funds was not immediately available]. All separate statutes concerning employees were annexed, at the beginning of 2007, to an Employees' Act. This Act includes regulations concerning all employees who work on short-term contracts.

Contact information:

The Arts Council of Finland

tel. (09) 1607 7921

fax (09) 1607 7069

[tkinfo@minedu.fi](mailto:tkinfo@minedu.fi)

Paula Karhunen, Researcher, Arts Council of Finland/Research Unit

[Paula.Karhunen@minedu.fi](mailto:Paula.Karhunen@minedu.fi)

Terhi Aaltonen, Finnish Painters' Union

[terhi.aaltonen@artists.fi](mailto:terhi.aaltonen@artists.fi)

## IRELAND

### **Aosdána Pension Program**

<http://aosdana.artscouncil.ie/>

In Ireland, prominent artists who have made an outstanding contribution to the culture of Ireland in the field of visual arts, literature or music can be inducted into the *Aosdána* program. Membership is by peer nomination and election and not by application, meaning that Aosdána members nominate and vote on future members.<sup>15</sup> Members have the right to pay into a special pension fund, and their contributions are matched by the Aosdána program. Pensions paid out to artists are based on the number of years they have subscribed to the scheme.<sup>16</sup>

All members of Aosdána are eligible to join the artists' pension scheme if they so wish; in all cases the Arts Council pays half of the premium. In the case of cnuas recipients, the member's contribution will be deducted from the cnuas.<sup>17</sup>

Contact information:

Registrar of Aosdána

The Arts Council

70 Merrion Square

Dublin 2, Ireland

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<sup>15</sup> 'Electoral Procedures.' Aosdána 5 January 2007 <http://aosdana.artscouncil.ie/electoral.html>

<sup>16</sup> Source: *A Review of Social Benefit and Support Programs Available to Dancers and Other Artists in Canada and Other Countries*, Research Unit The Canada Council for the Arts April 2003 page 15

<sup>17</sup> Cnuas is a stipend designed to enable artists to devote their energies fully to their work.  
[www.artscouncil.ie/aosdana/cnuas.html](http://www.artscouncil.ie/aosdana/cnuas.html)

T: 01 6180200

F: 01 6761302

Email: [aosdana@artscouncil.ie](mailto:aosdana@artscouncil.ie)

## AUSTRIA

### **Social Security Insurance Fund for Artists**

[www.bundeskanzleramt.at/site/3993/default.aspx](http://www.bundeskanzleramt.at/site/3993/default.aspx)<sup>18</sup>

Since January 2001, when the new *Law on Social Security for Artists (Künstler-Sozialversicherungsfondsgesetz)* came into force, independent artists are treated the same as other self-employed professionals, which means they must pay their statutory social security insurance if they earn more than €6,453 per annum. In many cases, the new law created a situation whereby artists ended up making two different types of social insurance payments: statutory insurance for freelance work and any other social security insurance payments which result from other part-time employment contracts they may have. As many independent artists are employed both part-time *and* do free-lance work, the contribution to the social security system is relatively high compared to total income.

A working group with representatives of all parties involved in this matter was established to examine the possibility of special regulations and assisting artists with these payments. The new law set up a *Social Security Insurance Fund for Artists (Künstlersozialversicherungs-Fonds)* which grants artists a pension supplement of up to €85.5 per month if their income is between €323 and €1,635 per month. Those artists entitled to receive a grant must meet certain requirements such as being specifically trained (art university graduates, for example). Others are selected by a specific board (commission). This new Social Security Insurance Fund replaces the former *Künstlerhilfe Fonds*. From 2000 until 2003 the social security insurance fund was supported by the Federal Chancellery Arts Department.<sup>19</sup> The new Social Security Insurance Fund was widely criticized by artists and their professional associations, because of the exclusion of artists on very low incomes. At the time of writing, there were demands intended to secure obligatory contributions to the fund by the federal government and a supplement not only for pension but also for health and accident insurance.<sup>20</sup>

## CROATIA

The legislator has acknowledged the special status of independent artists compared to other workers. Although the law prescribes a revision of their status every five years, the number of independent artists for whom health and social security benefits (including pension) were paid for by the budget has been constantly growing over the past years. With the recent changes in the by-laws of the Association of Independent Artists, a more efficient system was put in place, including the introduction of a ceiling set at HRK5,000 per month. This means that independent artists earning less than HRK5,000 per month,

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<sup>18</sup> Note: This website was not active when this report was reviewed on September 16, 2007.

<sup>19</sup> The website does not provide current information. While it provides information about social security for artists, it does not specifically indicate whether or not they support, administer, or fund the Social Security Insurance Fund for Artists.

<sup>20</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Austria; Chapter 5.3.9 'Legislation For Self-Employed Artists'

will continue to receive health and social security benefits paid from the state budget. Those who earn more than this amount will no longer be entitled to additional state support.

Independent artists have the right to retirement and disability insurance and to health insurance. Contributions are paid from the state budget.<sup>21</sup> [Information on this website is limited with respect to the details of this policy and programs.]

#### FYR OF MACEDONIA

According to the former *Law on Independent Artists* (1982), the legislator acknowledged the special status of independent artists in comparison with other cultural workers. According to this law, the Ministry of Culture recognized their status as independent artists and provided budgetary resources to cover monthly fees on health, retirement and disability insurance.

In 1998, this law was abolished with the passing of the *Law on Culture* that distinguishes between independent professional and amateur artists. Every person, regardless of age, sex, education and religion has the freedom and the right to engage in creative work. The law defines an artist as a person who creates or performs an authored artistic activity.

If an individual chooses art as a profession, then s/he must legally register him/herself as such with the court in order to obtain legal legitimacy as an independent artist. Related rights and obligations that are available for independent professionals in the other fields accompany this professional status.

Independent artists are responsible for paying their health, retirement and disability insurance taxes. However, the Ministry can provide them with some financial resources from the budget to cover these taxes. The Minister of Culture decides which individuals will receive these funds based on specific criteria including the type, scope and quality of creative work, in a procedure and a manner determined by law.<sup>22</sup> In the year 2000, a Book of Rules was published. It outlines the selection criteria to be used in the allocation of public funding to independent artists. An annual competition is announced each September in the newspapers. In 2001, 31 independent artists were successful; 39 in 2002 and the same number (39) in 2003.<sup>23</sup>

#### SERBIA AND MONTENEGRO

The status of independent artists is regulated by the *Law on the Rights of Self-employed Artists*. According to the law, they are entitled to health, pension and disability insurance, which is paid by the municipalities. Independent artists are usually organized in different professional arts associations, which keep a register of their status. As of 2005, the law had not yet been put into force and independent artists continue to be treated as any other

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<sup>21</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Croatia; Chapter 5.1.4 'Social Security Frameworks'

<sup>22</sup> The website does not provide information as to how decisions are made.

<sup>23</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: FYR of Macedonia; Chapter 5.3.9 'Legislation For Self-Employed Artists'

self-employed professional. This provoked a huge protest and revolt from art associations and they have asked for a revision of their status.

The register of independent artists is administered by each of the individual professional artist unions. During the previous regime, many artists had left the 'official' artist unions and created new, parallel ones. Therefore, at the moment, there are three writers' unions, two publishers' unions, etc., which is creating a problem regarding the register of independent artists.<sup>24</sup>

## LITHUANIA

Those working in the culture sector fall under the same social security or unemployment schemes as the rest of the population. Additional support for artists is granted by the state:

- scholarships for artists (exemption from personal income tax);
- 1<sup>st</sup> and 2<sup>nd</sup> rate state pensions; and
- annuities paid to artists who may not engage in their professional activity for an extended period of time e.g. for ballet dancers, musicians, dancers, and chorus singers. [Specific details as to how this works and who is eligible are not available on the website.]

*The Law on the Status of Art Creators and their Organizations* (2004) is the first legal document which defines social guarantees and financial obligations of the state to support artists and their organizations. *The Law on Theatres and Concert Institutions* (2004) provides legal provisions for social security coverage of personnel working in these institutions.<sup>25</sup>

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<sup>24</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Serbia and Montenegro; Chapter 5.1.4 'Social Security Frameworks'. Information developed before the country became two separate countries.

<sup>25</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Lithuania; Chapter: 5.1.4 'Social Security Frameworks'

## 2. Multi-Year Grants

### DENMARK

#### **Life Long Grants**

The Council of The Danish Arts Foundation recommends to the Ministry of Culture which artists should receive a lifelong grant. The lifelong grants can be awarded to artists who have achieved significant distinction as artists through their work. The grants are based solely on the artistic production.

There are in all 275 lifelong grants of which 93 go to visual artists, 73 to authors of fiction, 12 to authors with a literary production of general cultural significance, 4 to translators, 35 to composers, 26 to craftsmen and designers, 14 to architects and 18 to creative artists in film and theatre.

All new lifelong artists' grants are income-linked. The grants are individually regulated every year on the basis of the artist's taxable income for the previous three years. Artists with an income (minus the grant) of DKK 142,000 or less receive the maximum amount. For income exceeding DKK 142,000, the grant is reduced with an amount corresponding to 75 percent of the exceeding income. The grants and the income limit are index-linked. The grants minimum amount in 2005 was approx. DKK 14,900 a year and the maximum amount approx. DKK 136,800 a year.

Widows of holders of a lifelong artists' grant can apply for a lifelong widow's subsidy. The Ministry of Culture administers these measures distributed due to financial circumstances.<sup>26</sup>

#### Contact information:

The Danish Arts Foundation  
H.C.Andersens Boulevard 2  
DK-1553 Copenhagen V, Denmark  
Phone +45 33 74 45 40  
Fax +45 33 74 45 45  
[skf@statenskunsthofund.dk](mailto:skf@statenskunsthofund.dk)

### SWEDEN

#### **Pension Grant**

A pension grant is a grant for artists who have either an old-age or a disability pension. The grants are awarded by the working party for musicians and singers, which is one of the four bodies under the jurisdiction of the Arts Grants Committee for distributing direct support to artists.<sup>27</sup> The grants are for life and are worth approximately €2,000 a year.

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<sup>26</sup> The Danish Arts Foundation [www.kunststyrelsen.dk/2060029](http://www.kunststyrelsen.dk/2060029), 10 December 2006.

<sup>27</sup> Merja Heikkinen, *The Nordic Model for Supporting Artists: Public Support for Artists in Denmark, Finland, Norway and Sweden*. Research Reports of the Arts Council of Finland No. 26. Helsinki: The Arts Council of Finland, 2003, 110. The other three subordinate bodies of the Arts Grants Committee are the Visual Arts Fund, the Working Group for Composers, and the Working Group for Artists in the Fields of

The pension grant does not impose any demands or expectations on continued activity. The grant is based on quality and range of the earlier artistic activities and the need for financial aid. Pensioners who are still artistically active may also apply for the Committee's other grants.<sup>28</sup>

Contact information:

The Arts Grants Committee  
Box 1610, SE-111 86 Stockholm  
Visiting address: Fredsgatan 12  
Email: [info@konstnarsnamnden.se](mailto:info@konstnarsnamnden.se)  
Tel: +46 8 402 35 70  
Fax: +46 8 402 35 90

### 3. Guaranteed Income

SWEDEN

#### **State Income Guarantee**

There are 157 state income guarantees awarded to artists. Income guarantees may be given to artists whose work represents an artistic activity of high quality and great importance for Swedish cultural life. The guarantee is geared to the price index and assures the artist an annual minimum income equivalent to approx. €20,000 through a state subsidy that is dependent on the artist's own income.<sup>29</sup>

Contact information:

The Arts Grants Committee  
Box 1610, SE-111 86 Stockholm  
Visiting address: Fredsgatan 12  
Email: [info@konstnarsnamnden.se](mailto:info@konstnarsnamnden.se)  
Tel: +46 8 402 35 70  
Fax: +46 8 402 35 90

NORWAY

#### **Stipend for older artists of merit**

There is no application process for this stipend. The stipends are allocated by the Committee for Government grants (for artists). The stipend is given to artists over 60 years old, without permanent employment and who are not supported by other support schemes of the state.<sup>30</sup>

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Theatre, Dance and Film (111). The PDF of this book was provided by Paula Karhunen, researcher at the Arts Council of Finland. Email from Paula Karhunen to Joyce Zemans, 4 December 2006.

<sup>28</sup> Sweden Arts Grants Committee [www.konstnarsnamnden.se/k\\_info/info\\_eng.html](http://www.konstnarsnamnden.se/k_info/info_eng.html)

<sup>29</sup> Ibid.

<sup>30</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Norway; Chapter 8.1.2 'Grants, Awards, Scholarships'

#### 4. Subsidized Housing Programs

##### CANADA

##### **Performing Arts Lodge (PAL)**

[www.palcanada.org/about.html](http://www.palcanada.org/about.html)

Canada has a non-profit, charitable organization, the Performing Arts Lodge (PAL), which operates retirement homes for artists. The organization currently has a 205-unit residence in Toronto. A 99-unit residence opened in Vancouver in 2006.<sup>31</sup> The residences are primarily intended to offer affordable housing and health care for senior artists, who are defined by PAL as those ‘working within, or having worked within Canadian-owned corporations, associations, guilds and unions engaged in the performing arts in Canada.’<sup>32</sup> The organization relies heavily on volunteers, and obtains funding through donations and all three levels of government (federal, provincial and municipal). A recent ruling by the Ontario Ministry of Housing may threaten the existence of PAL, as residents of subsidized accommodation are no longer able to go directly to accommodation choice and must go through a centralized office for residences.<sup>33</sup>

##### Contact information:

110 The Esplanade, Suite 328

Toronto, Ontario

M5E 1X9

Tel: (416) 777-9674

Fax: (416) 777-0427

[info@palcanada.org](mailto:info@palcanada.org)

##### UNITED STATES OF AMERICA

##### **The Actors Fund of America**

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

##### **The Lillian Booth Actors' Home**

The Lillian Booth Actors' Home of The Actors' Fund of America in Englewood, New Jersey, is an assisted living and skilled nursing care facility, which provides a comfortable living environment on six acres of property for 109 entertainment professionals. The Lillian Booth Actors' Home of the Actors' Fund of America is licensed by the Department of Health and qualifies for Medicaid and Medicare. Individuals who have dedicated a major portion of their professional lives to the entertainment industry are eligible for admission, without regard to their ability to pay. The Actors' Fund of America provides funds to subsidize the extraordinary care that residents of The Lillian Booth Actors' Home of the Actors' Fund of America receive.

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<sup>31</sup> Information about the Vancouver PAL residence can be found at [www.palvancouver.org/index.htm](http://www.palvancouver.org/index.htm), 21 August 2007.

<sup>32</sup> [www.palcanada.org/Membership.htm](http://www.palcanada.org/Membership.htm)

<sup>33</sup> Source: *A Review of Social Benefit and Support Programs Available to Dancers and Other Artists in Canada and Other Countries*, Research Unit The Canada Council for the Arts, April 2003, page 18

Eligibility: The Actors' Fund Homes is an assisted living and skilled nursing home for the entertainment community. Admission is based upon professional eligibility, which is determined by the individual's work history in the entertainment industry. In general, an applicant over 60 years should have a minimum of 20 years' work within the industry with annual earnings of at least USD2,000 for ten out of those 20 years. Exceptions to the 20 year minimum criterion include dancers who had to retire or transition out of the industry due to age, as well as any entertainment professional forced to transition out of the industry due to a disability or to other circumstances. Spouses, domestic partners, parents, children and siblings are eligible for admission based on the employment history of an eligible family member. Based on bed availability, the skilled nursing home or assisted living facility is available to Bergen County residents outside the industry.<sup>34</sup>

### **The Aurora**

Opened in 1996, The Aurora Residence, the first housing development of its kind in the country, provides supportive housing to special low-income groups including seniors, working professionals and people living with AIDS. Located at 475 West 57th Street and Tenth Avenue in New York City, The Aurora is a 30-story, high rise condominium that was converted into 178 shared residential units of supportive housing.

At The Aurora, The Actors' Fund provides on-site social services for residents. Social services provide information and referral to community resources, entitlement program advocacy, coordination of home care and medical services, outreach, health education and support groups. The social services staff includes two social workers, three case managers, and an activities coordinator.

The Actors' Fund developed this supportive housing project with its partner, 'The Related Companies, LP'. The project was financed by Related Capital Company, Related's financial services division, through the sale of low-income housing tax credits. As an incentive to encourage private investment in low-income housing, the Internal Revenue Code allows individuals and corporations to use such credits to offset federal income tax liability. The tax credits were acquired by a group of financial institutions. The project converted failed market rate properties, produced as the result of an over-heated real estate market in the late 1980s, into supportive housing.

Eligibility for the building is based on federal guidelines under the Internal Revenue Service Federal Tax Credit Program. To be eligible, applicants must have an income of 60 percent or less of the area's median income. To apply, the individual's annual income may not exceed USD26,400 and should not be less than USD13,000. The facility accepts most forms of rental subsidies. A limited number of one-bedroom units are available for individuals with specialized needs who meet the medical criteria. Households of two are considered for a one-bedroom only if both members are persons with AIDS, or senior citizens with joint incomes not exceeding income guidelines of USD30,120 annually and a minimum income of no less than USD14,000.<sup>35</sup>

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<sup>34</sup> Source: [www.actorsfund.org](http://www.actorsfund.org)

<sup>35</sup> Source: [www.actorsfund.org](http://www.actorsfund.org)

## 5. Dancer's Transition Centres

### CANADA

#### **Dancer Transition Resource Centre (DTRC)**

[www.dtrc.ca/](http://www.dtrc.ca/)

Founded in 1985, the Dancer Transition Resource Centre (DTRC) is the only organization in Canada dedicated to helping dancers make necessary transitions into, within, and from professional performing careers. Since its inception, the DTRC has assisted over 10,000 professional dancers and provided more than CAD4 million in retraining grants, subsistence and a full range of academic, career, financial, legal and personal counselling referral services.

*Philosophy:* The DTRC recognizes that dancers make a vibrant contribution to Canadian culture but, at the same time, face a unique set of challenges, both to sustaining their careers and to planning for, and undergoing, inevitable transitions. By providing dancers with knowledgeable, caring and individualized support, the Centre strives to turn each dancer's transition into a productive new beginning.

*Member services:* The DTRC operates as a membership-based organization. With offices in Toronto, Montreal and Vancouver and regional representatives across the country, the DTRC provides its members with direct and convenient access to a range of programs and support services. Members choose the services most appropriate to their needs. DTRC staff monitor each dancer's transition and reconnect with the dancer afterwards, both to assess whether additional support is needed, and to gain feedback on DTRC programs and services.

DTRC membership is open to all currently performing professional dancers and artistic dance staff, defined as either a member of a professional dance company or an independent dancer. Membership fees are based on 1 percent of gross annual dance-related income, from a minimum of CAD75 to a maximum of CAD250.

Members services include

- *Counselling:* The DTRC recognizes that the transition process can impact all facets of a dancer's personal and professional life. To support dancers as they navigate this process, the DTRC has instituted a comprehensive counselling program. Members are each allocated CAD1,500 to use during the course of their membership towards five types of counselling services: academic, career, financial, legal and personal. The DTRC maintains a list of professional counsellors across the country and members are connected with counsellors deemed best suited to their circumstances and needs.
- *Grants for Retraining and Subsistence:* The DTRC provides up to CAD4,000 to each member for retraining in a second career. This grant may be applied to the costs of tuition, books, supplies, travel (if necessitated by course). Eligibility is determined based on minimum age requirements, number of years dancing professionally, and number of years of DTRC membership.

- The DTRC also provides subsistence for dancers in full-time retraining – up to CAD18,000 for dancers retiring from dance (Stream I) and up to CAD7,500 for dancers who are still performing (Stream II).
- In addition to providing retraining and subsistence grants, the DTRC offers a discretionary program of privately funded awards and bursaries to members who have completed one full year of retraining under the Stream I program.
- *Skills Grants*: The DTRC's Skills Grant program enables dancers to broaden their portfolio of abilities, leading to greater overall employment opportunities. Members are each allocated CAD1,500 to acquire skills readily transferable to any profession. Eligible courses include language courses, computer and business studies, university prerequisites and driver education among others.

*Services for Members and Non-members*: In addition to providing membership-based services, the DTRC operates as a resource centre for the wider dance community and the general public, by providing conferences, seminars, discussion groups, educational materials and information, as well as supporting activities that enhance the socioeconomic conditions of artists.

Periodically, the DTRC conducts an in-depth survey of professional dancers across the country to ensure the Centre's programs and services meet the needs of its members and the wider dance community. The results of this survey elucidate current trends within the dance profession, and the current realities and challenges faced by professional dancers. For these reasons, the survey results are widely referred to by arts service organizations across the country.

The DTRC operates a fully functioning resource centre that houses a library of career and transition-related materials. A computer with Internet and printer access is also available. The DTRC's web site at [www.dtrc.ca](http://www.dtrc.ca) offers grant information and forms, insightful articles, and links to arts service organizations and other pertinent sites.

The DTRC operates with the financial support of the Government of Canada through its *National Arts Training Contribution Program*, a program of the Department of Canadian Heritage. The DTRC is also funded by many other private and public supporters.<sup>36</sup>

## THE NETHERLANDS

### **The Dutch Retraining Program for Professional Dancers, Stichting Omscholingsregeling Dansers (SOD)**

[www.kunst-cultuur.nl](http://www.kunst-cultuur.nl)

The mission of the Dutch Retraining Program for Professional Dancers (SOD) is to offer support for dancers during each phase of the transition process. The SOD provides counseling services, particularly career counseling, and financial support. Career counseling is adapted to all aspects of the dancer's career and the choice of a second

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<sup>36</sup> Information provided by Lorraine Aston, Marketing and Communications Administrator for the Dancer Transition Resource Centre, via email correspondence 7 March 2007.

career. Financial support is directed toward reimbursement of retraining costs and the guarantee of a certain income during a limited period of time.<sup>37</sup>

**Financial support:** The SOD offers financial support to dancers who wish to retrain and who meet the eligibility criteria. The facilities offered are customized to the applicants' needs and career choice. A maximum personal budget is determined and is differentiated among recipients on the basis of career-length and last-earned salary. To become eligible for financial support, dancers, together with their dance companies, must contribute a certain amount to the SOD. Dancers who work in structurally subsidized companies automatically join the SOD. The employer contributes 2.5 percent and the dancer pays 1.5 percent of the dancer's gross salary. The total amount, 4 percent, is considered a single premium. If it is paid independently, the dancer pays the total amount, or 4 percent of his or her gross salary.

Because of the intense and demanding nature of a dancing career, most dancers cannot submit retraining plans immediately after they have terminated their careers. They can apply for a supplement to an unemployment benefit or to their new incomes if they have found a job. Every three months this supplement is gradually decreased. During the first three months, the benefit (or other income) will be supplemented up to 95 percent of the last earned salary, then after another three months up to 90 percent, then to 85 percent until the level of 70 percent has been reached.

When a dancer submits a study plan within twelve months after the dance career has been terminated, a grant can be made available that includes reimbursement of study costs and subsistence. The length of the dancer's active dance career, the dancer's last earned salary and the contents of the study plan determine the size of the grant. The average amount available for the 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. Dancers are eligible for these types of support if they have been dancing for ten years and have paid at least 72 contributions to the SOD. Dancers who retire for medical reasons are eligible after eight years of dancing and a minimum of 60 contributions. Dancers who terminate their careers after five years and who have provided a minimum of 48 premiums to the SOD can apply for a second type of grant that consists of reimbursement of study costs to a maximum of €2,500 per annum for a maximum period of four years.

Retraining may commence before the dancing career has been terminated, but, for the first type of grant, it has to start no later than 12 months after the date when the dancing career has ended, or no later than 24 months for the second type of grant. Dancers who decide within three months of terminating their dance career that they intend to settle permanently abroad may apply for a lump-sum grant. The sum is equivalent to four times

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<sup>37</sup> William J. Baumol, Joan Jeffri, and David Throsby. Teachers College Columbia University in the City of New York / Research Center for Arts and Culture. *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers*. The aDvANCE Project, New York, NY, 2004, page 37.

the last earned monthly salary. In addition, study costs can be reimbursed to a maximum of €2,500 per annum for a maximum period of four years.<sup>38</sup>

## UNITED KINGDOM

### **Dancers' Career Development (DCD)**

[www.thedcd.org.uk](http://www.thedcd.org.uk)

DCD is the only organization in the United Kingdom dedicated to providing practical, psychological, and financial retraining support for all dancers. DCD's specialist consultants offer unlimited emotional support to each individual at each stage of the transition process and work on individually tailored career paths suited to each dancer's needs, with each program being strictly supportive rather than prescriptive. DCD exists to support the dance profession through its holistic approach. Company dancers may commence preparatory work for retraining while performing with the contributing dance companies. Similarly, independent dancers are assisted with retraining courses to enable them to build up their second careers while performing as dancers, thus ensuring a smoother transition. DCD respects the dancer's strong identity, which has been formed through many years of commitment, from training to performing. The organization reinforces the view that the transition process, in whatever direction it is taken, is a continuation of a dance career rather than an abrupt end of one career and an unrelated beginning of another.<sup>39</sup>

*Programs and Services:* Since its inception, DCD has supported thousands of dancers in the United Kingdom (England, Scotland, Wales, and Northern Ireland) with career-transition services, and has awarded more than 1,200 retraining grants.

Among the free, independent and confidential career transition services offered by DCD to all professional dancers are career advice and transition counseling before, during and after completion of the performing career; emotional counseling; career-related, résumé-writing and interview workshops in dance companies and dance schools; psychometric testing; individual employment support from independent consultants; referrals to other support organizations; and mentoring and networking programs. In addition, DCD provides retraining and business start-up grants to eligible professional dancers.<sup>40</sup>

The Dancers' Career Development is separated into two divisions: the Company Fund Division which is supported by nine major dance companies (Adzido Pan African Dance Company, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Company, Scottish Ballet, and The Royal Ballet); and the Independent Trust Division, which provides support for independent dancers who fall outside of the company fund scheme.

#### *Grant Eligibility Guidelines: Criteria for Funding*

- Company Division. To be eligible to apply for grant assistance through the Company Division, professional dancers must have completed at least eight years

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<sup>38</sup> Ibid., 38.

<sup>39</sup> Ibid., 39.

<sup>40</sup> Ibid., 39.

in the profession, five of those years with one or more of the contributing companies (Adzido Pan African Dance Company, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Company, Scottish Ballet, The Royal Ballet).

- Independent Division. Independent dancers (for example, those dancing freelance or with medium- and small-scale classical, contemporary and ethnic dance companies, musical theater, TV, film, and commercial productions) are eligible to apply for grant assistance through the Independent Division or for one of its bursaries if they have completed eight years as a professional freelance dancer, five of which have been performed in the U.K., and worked at least four months in each of the last three years of employment as a dancer.<sup>41</sup>

The key elements required for successful new career paths are educational advice, individual support, and grant assistance. DCD grants are not means-tested and offer successful applicants the opportunity to acquire academic undergraduate and post-graduate degrees and vocational qualifications (for example, BTEC, NVQ Certificates, and Higher National Diplomas) related to their career choice.

Successful retraining often requires other supporting elements and dancers in transition can apply for funding towards course materials, travel, child-care, and maintenance during the study period. Business start-up grants can include relevant preparatory courses, driving lessons, computer and business management training, computer equipment, as well as business equipment (for example, tools, office and studio equipment and machines). Awards are closely monitored and a career consultant is available throughout and after the study period. DCD approves an average of 65 grant applications for training from Independent and Company Division dancers each year, with courses lasting from several months to four years. DCD currently provides career support to 170 dancers who are working at different levels in their career path and receives approximately ten new inquiries from dancers each week.<sup>42</sup>

A survey conducted in 2003 showed that more than 93 percent of all dancers who retrained with the support of DCD over the past 30 years are still working in the same profession they retrained for, and 95 percent have found their current employment as a result of their retraining.<sup>43</sup>

#### UNITED STATES OF AMERICA

##### **Career Transition for Dancers, Inc. (CTFD)**

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

*Programs and Services:* CTFD has a main office (founded in 1985) in New York City and a branch office in Los Angeles (established in 1995), through which it serves dancers nationwide and provides a broad range of cost-free innovative services and resources. These include individual career counseling and related experiential seminars, workshops,

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<sup>41</sup> Ibid., 40.

<sup>42</sup> Ibid., 41.

<sup>43</sup> Ibid., 41-2.

and support and focus groups. Since its inception, CTFD has provided more than 2,600 dancers in 47 states and Canada with approximately 35,000 hours of various forms of career counseling. Also available are limited educational scholarships for undergraduate and graduate degrees, specialized training leading to vocational certification, and grants for entrepreneurial endeavors.<sup>44</sup>

*Funding Given to Dancers:* CTFD's educational scholarships are a hallmark of the organization, offering significant support to dancers from all disciplines and performing venues. Education is a prerequisite for most new careers, and CTFD's grants provide eligible dancers with funding that helps make it possible to earn undergraduate and graduate degrees, vocational certification, or acquire substantial new skills. These grants bridge the gap between various sources of funding and loans, often making the critical difference between being able to complete an education and being forced to postpone it indefinitely. During 2002 and 2003, CTFD awarded 474 grants to dancers in 27 U.S. states and Canada, with scholarship grants totalling USD550,783. CTFD has, since 1985, awarded more than USD1.7 million in educational scholarships toward tuition, books, and related expenses, enriching the lives of hundreds of dancers who are attending, or have graduated from, more than 170 colleges, universities, conservatories, and certification programs, both in the U.S. and abroad.<sup>45</sup>

## 6. Grants for Senior Artists Awarded for Artistic Contribution

### MOLDOVA

In an attempt to improve the situation of retired artists, the government provides a modest grant to the most renowned artists once per year. The shortage of budgetary resources has had an adverse effect on the proper functioning of the state cultural institutions. The extremely low monthly salary of MDL1,000 in the cultural field, compared to the country's minimal consumption basket value of MDL1,700, is not enough to cover even the minimum subsistence level.<sup>46</sup>

### CYPRUS

#### **Annual Honorary Grants**

The annual honorary grants are awarded to authors and artists (over the age of 63) for their long contribution and their creative work. The grants are awarded annually for as long as they live, at the suggestion of special advisory committees.<sup>47</sup>

Christina Yiangou  
Cultural Services  
Ministry of Education and Culture, Cyprus

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<sup>44</sup> Ibid., 43.

<sup>45</sup> Ibid., 44.

<sup>46</sup> Source: [www.culturalpolicies.net/](http://www.culturalpolicies.net/) Country profile: Moldova; Chapter 8.1 'Direct and Indirect Support for Artists'

<sup>47</sup> Email from Christina Yiangou to Joyce Zemans, 17 November 2006.

Tel. +357 22 800 994  
Fax: +357 22 518 042

**Gratis Monthly Grants**

This monthly gratis grant is given to intellectuals and artists (over the age of 63) who have made a valuable contribution in their field of work. The grant (£300 per month) is given on the basis of financial criteria.<sup>48</sup>

Christina Yiangou  
Cultural Services  
Ministry of Education and Culture, Cyprus  
Tel. +357 22 800 994  
Fax: +357 22 518 042

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<sup>48</sup> Ibid.

## Appendix 1: D'art Question

### **Policies and Programs of Support for Senior Artists**

From: Joyce Zemans, York University, Canada

Contact: Joyce Zemans

Email: [jzemans@yorku.ca](mailto:jzemans@yorku.ca)

We are aware of the Cnuas pension scheme in Ireland ([www.artscouncil.ie/aosdana/cnuas.html](http://www.artscouncil.ie/aosdana/cnuas.html)), but don't have a lot of up to date information on other models. We are therefore looking for information from the IFACCA network about their countries' practices in this respect.

### QUESTIONS

Are there programs or policies in place in your country (at the local, regional, and national levels) to provide support for 'senior' or 'older' artists? If so, can you provide URLs or references to:

- policy and program documents
- research reports
- program evaluations
- contacts for organisations and experts focussed on issues relevant to older artists
- any other resources you think might be useful for researching this important topic (eg. expert commentary, news releases).

We are also interested in the different definitions adopted by programs aiming to assist 'senior' or 'older' artists, as different definitions will both influence and be reflected in the types of policies and programs implemented. References to definitions and issues surrounding definition would also be welcome.

## Appendix 2: Respondents

The issue of programs and policies for senior artists was posted as a D'Art Topic on the IFACCA website. The following provided information in response to this query:

- Joan Jeffri, Columbia University Teachers College, USA
- J. Mark Schuster, Massachusetts Institute of Technology, USA
- Jennifer Williams, Centre for Creative Communities, UK
- Dr. Marian Fitzgibbon, Head of School, Humanities, Athlone Institute of Technology, Ireland
- Katharina Horn, Kulturmanagement, Germany
- Sanjin Dragrojevic, University of Zagreb, Croatia
- Dr. Nicholas Houghton, Artists Research, University of the Arts London, UK
- Christina Yiangou, Ministry of Education and Culture, Cyprus
- Paula Karhunen, Researcher, Arts Council of Finland
- Terhi Aaltonen, Finnish Painters' Union
- Chris Ledger, Arts Council of Northern Ireland
- Jane Hogg, Freelance Consultant, Scotland

Thanks to everyone who contributed!