

Final report: Work placement programme
for producers in the performing arts

TAIVEX²

Work placements, further training and
wellbeing at work for producers

TAIVEX² 2012–2014



WORK ATTACHMENT PROGRAMME FOR
PERFORMING ARTS PROFESSIONALS

TAIVEX²
TINFO - Theatre Info Finland

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TAIVEX² - FURTHER TRAINING, WORK PLACEMENTS AND WELLBEING AT WORK FOR PRODUCERS

TAIVEX² was a work placement programme for theatre, dance and circus producers. The programme was realised in 2012–2013. The project was extended briefly into 2014 in order to carry out a study on the wellbeing at work of producers in the performing arts. TAIVEX² was carried out by Theatre Info Finland together with Dance Info Finland, CircusInfo Finland and the cities of Helsinki, Turku, Tampere and Pori. Funding came from the European Social Fund, and the main financier was Häme ELY Centre. TAIVEX² was part of the Ministry of Education and Culture's national development programme for business growth and the internationalisation of creative industries.

During the work placement programme 32 work placements were carried out along with six two-day workshops and one seminar. Additionally, the project mapped the wellbeing of producers in the performing arts field with the assistance of a wide-ranging questionnaire and published an anthology on producers' wellbeing at work. For a closer look at the results, the extensive *Performing arts producers doing work placements* evaluation report in Finnish can be read online at www.tinfo.fi/taivex. The anthology that contains the results of the producers' wellbeing at work study (*Have a good day at work, producer!*) is also available at the same website.

This final report is a summary of the entire body of work that was carried out in the project: we will briefly present the project, its functions and results and the development suggestions that are based on the experiences gained from executing the project. Additionally, we would like to highlight the most important aspects of executing the project and its success: cooperation and networking. At the same time, we would like to remind readers that the success and execution of every project depends on the people running it, the participants and a large group of other people: in the case of TAIVEX² this included funders, collaborative partners, pedagogues, mentors and financial management professionals, several of whom give their views on TAIVEX² in this report.

We would like to extend our warm thanks to Krista Koskinen and Jonna Leppänen and everyone who participated in the planning, implementation and evaluation of the TAIVEX² project—it has been a joy to work with all of you! We would especially like to thank the participants in the work placement programme, their employers and the work placement organisations for their activeness, feedback and the way in which they courageously threw themselves into the unknown. Without them TAIVEX² would have just been another project among many, rather than what it turned into: an international network of colleagues.

Hanna Helavuori

Director

TINFO – Theater Info Finland

Nea Leo

Project manager

TAIVEX²

SUMMARY OF THE RESULTS AND DEVELOPMENT SUGGESTIONS

TAIVEX² was a pilot project testing a unique and novel way of further training: a work placement programme. The idea behind the planning and execution of the work placement programme was that genuine internationalisation is always based on personal contacts and experiences. The project's aim was to offer these experiences and encounters to performing arts producers.

The execution of the project was monitored and evaluated carefully and comprehensively: feedback was collected from participants, their employers and the organisations facilitating the placements. Feedback from participants was collected after every training module was completed and when the work placement ended in autumn 2013. The final evaluation was carried out in two parts: collecting feedback from the participants, and also interviewing them for an hour. A total of 93% of the participants were interviewed at the end of the project and the survey had a response rate of 88%. Feedback from background organisations and workplaces was collected through a questionnaire. Of the background organisations, 41% replied in addition to 60% of work placement organisations.

The project met its goals. It achieved its quantitative aims with regard to the number of participants, new workplaces and established companies. In our view, the most important factor was the project's qualitative results. Based on the evaluation, the most important results of the work placement programme are the following:

- 1) The establishment of a peer and cooperation network of colleagues.
- 2) The improvement of the participants' abilities to work internationally and increased international cooperation.
- 3) The work placement programme as a training model.

Also, based on the information that was collected with regard to the project evaluation, we decided to study the producers' wellbeing at work. This was completed in spring 2014. The

wellbeing in the workplace report and the conversation it started may be regarded as the fourth important result of the work placement programme.

In this final report, we would also like to present some development proposals based on the experiences we gained from running the work placement programme. We hope that these proposals continue the good work that was started in the project. We have condensed our proposals into the following:

- 1) The work placement programme should become a permanent part of further training in different fields. The experience of the work placement participants proves our point: internationalisation and the construction of an international network starts with personal contact. The training model can be easily tailored for other fields, too.
- 2) There should be ongoing monitoring of the producers' wellbeing at work and working conditions in the form of a 'wellbeing at work barometer' for producers.
- 3) Further training in management and strategic planning should be offered to artistic directors and board members. Artists who are considering forming a group should get the training already as a part of their basic studies at university.

1. THE TAIVEX² PROJECT: GOALS, IMPLEMENTATION AND STRUCTURE

The TAIVEX² project was realised in 2012–2013 in order to create work placements for producers of theatre, dance and circus. The main goal of the programme was to increase the participants' professional skills within the sphere of international production and to promote the internationalisation of the Finnish performing arts. The main aims of the project were that participants would gain knowledge, practical experience and broad networks, both nationally and internationally.

TINFO – Theatre Info Finland was responsible for the execution and administration of TAIVEX², but it was planned and carried out together with a number of partners: Dance Info Finland, CircusInfo Finland and the municipalities of Helsinki, Pori, Tampere and Turku. The project was part of the Ministry of Education and Culture's national *development programme for business growth and the internationalisation of creative industries*. Funding came from the European Social Fund – and the main financier was Häme ELY Centre.

TAIVEX² was planned on the basis of the experiences that had been gained from the TAIVEX export coaching project that was jointly run by different art information centres in 2009–2011. The project planning also took note of feedback that had been gathered from producers following the export coaching project. The starting point of the new project was the view shared by all participating organisations: producers are in a key role in promoting the internationalisation of the performing arts. As one of the goals of the project was to strengthen networks between performing arts, both nationally and internationally, it was natural that planning and execution would be shared among the three performing arts information centres.

Sanna Rekola, the executive director of Dance Info Finland, who has been involved in planning and executing both TAIVEX² and its predecessor, the TAIVEX export coaching programme, outlines the preparations for the projects and their starting points:

"When planning for the TAIVEX export coaching programme began, the background was our own observations and the understanding we had from the cultural export development programme that professional agents in the art and culture field lacked professional skills, networks and experience, particularly with regard to international activity. We believed that training should be tailored to fit the target group and that the planning of the content of the training programme should be carried out close to the actors and the action.

We kept the same principles in mind for planning Taivex2, and it seems that was the right decision. Well oriented and executed field trips, peer-based learning, going places, learning at work, networking with international actors and colleagues in connection with workshops and lectures (held by international actors and colleagues) have all played a part over the years in the rapid growth in capabilities and internationalisation in the field.

Cooperation with the theatre and circus, whether between the information centres, TAIVEX participants or actors in the field in general, is natural, useful and even necessary."

WORK PLACEMENT PROGRAMME PARTICIPANTS

The work placement programme target group was experienced performing arts producers who already had some dealings with international projects. From the applicants, 24 participants were chosen. Also, the collaborating municipalities of Helsinki, Tampere, Turku and Pori chose six participants for the training, and two representatives chosen by these cities shared one study place, giving a total of 31 participants. The full list of participants can be found in the final report (Appendix 1).

The work placement programme participants were committed and active. Twenty-five participants used the possibilities the project offered in diverse ways and took part in training opportunities and the work placement period. Two participants could not complete the work placement period for family reasons and only participated in the training. During the two years the programme ran, four participants left the programme. Reasons cited were change of workplace, family issues and personal reasons.

The TAIVEX² group was comprised of educated and experienced people—mainly women. Of the 31 participants, 25 (81%) had completed university degrees. Most of those taking part in the training had a minimum of ten years' experience in the art and culture field. The participants' average length of work experience was 14 years, and 27 (87%) were women.

The theatre, dance and circus information centres primarily chose participants for the work placement from their own respective fields; however, 39% of the participants did not feel that they were exclusively representing any one of the three fields. Many saw themselves

as working across the entire performing arts spectrum rather than within a particular field and hoped that in the future a performing arts producer would be seen more as someone who crossed the borders between the different arts.

PARTICIPANTS' GOALS REGARDING THE WORK PLACEMENT PROGRAMME

Most of the participants applied to take part in the work placement programme on their own initiative.

"It all sounded interesting and professionally meaningful, and the whole work placement module seemed to me like an interesting and suitable way to learn new things".

Nine of the participants (29%) had already been involved in the TAIVEX export coaching project in 2009–2011: *"I participated in TAIVEX and it was a wonderful experience".*

All in all, the work placement participants were eager and interested in developing their own abilities and professional skills: many studied continually over and above their daily workload. Apart from TAIVEX, almost half of those taking part had participated in other forms of further training. One participant nicely explained the meaning of complementary training as follows:

"I had always wanted to educate myself out with work because training offers the possibility to air your own thoughts and come up with new ideas."

The participants' goals for what the TAIVEX² work placement programme would produce were as follows:

a) internationalisation

"My aim was to develop my own collaborative abilities in international performing arts work projects and gain new perspectives on domestic and international networks."

b) building networks at home and abroad

"I wanted to network better both in Finland and overseas."

c) developing and strengthening one's own abilities

"I wanted to get the tools to help me start and develop international activities. The theme of the training module, management and strategic planning, was also interesting."

d) developing the activities of one's own background organisation

"The main reason I applied for the work placement programme was my passion to develop the organisation that employs me: I thought I would get new ideas and resources to increase our activities."

THE STRUCTURE OF THE WORK PLACEMENT PROGRAMME

The work exchange programme was structured in three parts: work placement periods, a training module comprised of six workshop periods, and mentoring.

Work placement periods with organisations in the international art and culture fields were at the core of the work placement programme. The length of the periods varied from two weeks to two months depending on the participants. For practical reasons, some participants completed the placement in more frequent, shorter periods. The project offered the participants a six-part Management and Strategic Planning in the Performing Arts Organisations training module to support the work placement.

As the starting point and at core of the whole project was personal work placements—the training module was built with the aim of supporting the placement. Teachers were sought who could fulfil the participants' needs, mainly among recognised, experienced international professionals in the theatre, circus and dance fields.

The content and themes of the training modules were structured according to the feedback and hopes that the performing arts producers shared during the planning stage of the project. The themes which many participants said they needed help with were strategic planning, planning and managing activities related to one's organisation and one's own work and leadership skills.

In order to support the work placements and training programme, participants were also offered the possibility of personal mentoring. The project had one mentor from each of the performing arts and information centres that were represented: Jukka "Hyde" Hytti from Theatre Info Finland, Pirjetta Mulari from Dance Info Finland and Lotta Vaulo from CircusInfo Finland.

MENTORS SUPPORTING PRODUCERS

All the participants in the TAIVEX² work placement programme were offered personal mentoring. I was one of the mentors and I approached mentoring as creating a place where the two professional producers could have a confidential encounter, where each person to be mentored (actor) could make use of an expert who had a little more experience (mentor) according to their personal needs. It was about professional dialogue, which helps both parties, and the benefit was also felt by the actor's organisation and colleagues.

Although mentoring strives to be close-to-practice, in the best mentoring there is space which enables thoughts to fly freely. We are freed of everyday matters, but, at the same time, always ready to dive into working life. Mentoring is not counselling or teaching; neither party can be passive. TAIVEX² mentoring meetings lasted about two hours at a time.

Some actors had a need for support for their ideas regarding the work placement places. From where in the world and from what kinds of work cultures should workplaces be sought? How should one's own contacts and networks match those of colleagues? The employer's role was also considered together. From where can funding be requested for travel and accommodation if one's employer agrees to cover only the salary during the work placement?

Two participants had a vision of fulfilling their own project idea by using the TAIVEX² programme as a testing ground. Sights were set high, even though reality kept trying to bring them back down to earth. Sometimes mentoring succeeded in helping the actor find the courage to see their endeavours as part of the bigger picture. The playing field for cultural services producers widened and the work placement programme supported more daring experiences.

The primary goal of mentoring was to develop one's own professional abilities as part of the work placement. That is why I considered it fruitful to work in the TAIVEX² project as both a planner of the training module, which was very closely linked to the placements, and as a mentor. If I am involved in similar work in the future, I would concentrate more on the sustainability of the mentoring. Now it often happened that when there was a sudden need for mentoring it was difficult to find a suitable time for both parties to sit down face-to-face.

Jukka "Hyde" Hytti

Theatre producer, executive producer of international projects

TINFO – Theatre Info Finland

2. TAIVEX² AS A WORK PLACEMENT PROGRAMME: PRODUCERS IN AN INTERNATIONAL WORK PLACEMENT

The goals of the TAIVEX² project were to increase the participants' professional skills with regard to international productions, to support the creation of international cooperation projects and to strengthen international networks in the field. Authentic internationalisation is always a product of individual experience, so the aim was to offer participants the possibility of a longer working period abroad.

The hope was that every participant would complete a work placement period in a foreign cooperation organisation during the programme, which would last between two weeks and two months. Work placement periods could be tailored according to the needs of the participants so that they would support them and their background organisations with respect to their internationalisation aims and plans.

Of the project participants, 81% made use of the possibility to do a work placement abroad. Fewer than expected were able to free themselves of their work commitments and do longer periods—they only did the placement for the minimum time of two weeks. Regardless of the length of the periods, however, the feedback on the work placements was very positive.

"The experience was enlightening and I learned a lot. Apart from learning new things about different work methods and models, I also learned things about my own organisation and myself that I had never paid attention to before. International examples are useful when we develop our own activities and future."

Of those who responded to the questionnaire, 95% said that their professional skills had grown during the work placement. This was based on the fact that the work placement periods offered not only new information and a different perspective on one's own work, but also a welcome break to think and get a little distance from one's own work and organisation.

"I got new perspectives on international cooperation and concrete examples of different kinds of international cooperation projects, international collaboration and networking, perspectives on the different kinds of functions and structures of festivals and the different funding possibilities."

"I gained a lot of self-confidence and trust in my own abilities. I moved up a step in my career."



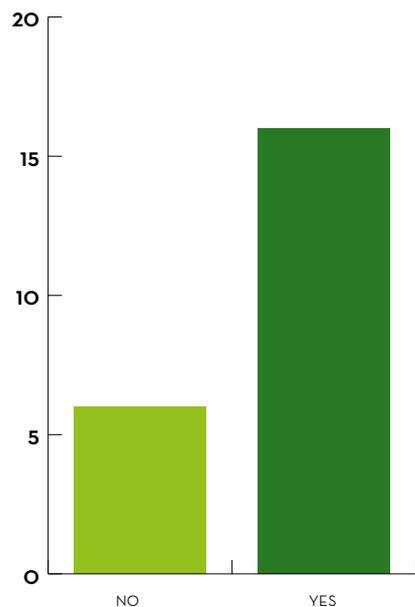
The work placement was also a very efficient method of internationalisation.



	I strongly agree	I agree	I disagree	I strongly disagree
The work attachment was useful for your organisation	8	8	0	0
Your organisation profited from the competence or some new working methods the employee had	5	10	0	0
Work attachment is a useful form of further learning	11	5	0	0
The work attachment is a suitable form of further learning for your organisation	9	6	0	0
Work attachment is a useful form of mutual learning between organisations in the field of performing arts	10	6	0	0

Table 3. Feedback from the work placement, Webropol questionnaire to work placement organisations 2013

Very soon after the programme ended 76% of participants had concrete cooperation projects up and running, either with people they had met or with organisations they had become familiar with during their work placement.



Did TAI VEX² work placement start new cooperation projects?

Table 4. Work placement and cooperation projects, Webropol questionnaire to participants, 2013

Cooperation projects that are being planned or already executed range from production swaps and tours to artist swaps and collaborative networking projects. Also in the pipeline is festival cooperation, different kinds of events and touring network projects, and even pedagogy exports. The work placement provided not just new knowledge and perspectives but also excellent new networks.

“A network requires a structure to support it and the network’s activities are established through doing things together. TAI VEX² has provided this exact framework and played an important role in creating and strengthening a colleague network of performing arts producers.”

CASE: PRODUCER PAULIINA LAPIO'S WORK PLACEMENT IN PAVILION DANCE SOUTH WEST



Producer Pauliina Lapio and her colleague Ros Conlon at the International Culture, Health & Wellbeing conference. Photo: PDSW

“My TAIVEX attachment was really a once in the lifetime experience. Everything went just perfect with Pavilion Dance South West (UK) and its marvellous staff; I got many new perspectives on my work, ways to work and how to cooperate better in my field. I also realised that the problems are the same, no matter where you are. In the long term, I made new friends and got new colleagues and energy to develop real issues, and, of course, I got more self-confidence in international relations. I was well prepared and had the opportunity to do some research before the attachment, so that gave me a much more holistic picture of the issue I was there to learn about. Even if my attachment period was long compared to other participants, it still felt afterwards like everything was part of the process. And I think it all still is, even after half a year. I’m happy that our cooperation is hopefully going further and we are both seeking opportunities to continue developing the same issues we are interested in.

The best part of the attachment was that the receiving organisation was interested and committed to this opportunity and challenge, which gave me the chance to meet people who gave me ideas where to find useful information. This was really hardcore work for two months, but I enjoyed every moment of it. Sadly, the time went so fast, because living at the seaside and working with professional people who share the same interests was really something that gave me the strength I needed in my professional development. This was only the beginning of something valuable, not the end of it.”

Pauliina Lapio, culture producer, City of Jyväskylä

“We encourage placements at PDSW and were delighted that Pauliina wanted to come and spend a good amount of time with us. In retrospect, I think that the amount of time was key to the development of our relationship and has given us something solid to try to build upon for future professional collaborations.”

The South West of England is a large geographical area and so I am a mobile worker, out and about meeting people to nurture and produce dance programmes. I made it clear from the start that I could give Pauliina introductions and opportunities to join meetings and networks if she was clear about what she wanted to get out of the placement and was prepared to be pretty independent. This worked well and Pauliina essentially set up her own research programme for the duration of her trip. She came to regional dance partner meetings, meetings with care homes, an Arts & Health conference and spent time with other dance organisations. She also got to know PDSW well and made friends with the whole team.

An important element of her placement was what we learnt from her. It was great professional development for us to see and hear about some of the lovely programmes that she was involved with at the Dance Centre of Central Finland. As a result, a freelance dancer is trying to come to Finland to spend time with her, we have gained some fabulous ideas for work with older people, which we’re trying to raise funds for, and we are going to see if we can access Creative Europe support to enable us to offer dancers and dance managers in both countries the chance to meet and to see and share work. Thanks, Taivex, for giving us this opportunity.”

Zannah Doan, Regional Producer at Pavilion Dance South West

All the work placements that were realised during the project are listed in Appendix 2. More about the work placement periods and their results can be read in the participants’ travel reports and project evaluations, which can be found online at www.tinfo.fi/taivex.

SUMMARY OF RESULTS AND PROPOSALS FOR FUTURE ACTION

The overall feedback for the TAIVEX² work placement programme was very good: both the work placement and training module received excellent feedback. The work placements were a positive experience for all the parties involved: producers, their employers and the placement organisations. The feedback shows that participants gained valuable experiences in different operating cultures and activities in the international field, not to mention overseas contacts, networks and friends. Participation in the work placement programme supported the producers’ professional development and the birth of new collaboration projects. There was also a lot of praise for the training modules which supported the work placement. In particular, producers who participated in all or most of the training modules declared themselves very satisfied with the training. To quote one producer’s feedback: *“The training formed a really great, logically progressive holistic entity that was more than the sum of its parts!”*

When the results of TAIVEX² and the participants' experiences are compared with the participants' stated aims for the work placement programme, the evaluation shows that the project met its goals well. Although some things could have been done differently—at least concerning the practical arrangements of the work placements—the content the project was a great success.

Participants in the work placement programme stated that their aims were internationalisation, building networks, both at home and abroad, developing and strengthening one's own capacities and developing one's own background organisation. In that respect, it has been satisfying to observe that almost all (95%) of the participants found international collaboration easier thanks to their work placements. The same amount of respondents also felt that their professional skills had increased. Straight after the work placements finished 76% of the participants said that they were working on concrete collaborative projects with people they had met or organisations they had become familiar with during their placements. Also, according to a survey of employers, the new knowledge and skills that were gained by project participants on their placements has already been put into practical use.

TAIVEX² training was very important to my professional development. The long length of the training created a possibility to form relationships with colleagues and develop my own professional network. Just seeing colleagues and sharing things with them felt really sensible because a producer, especially in the performing arts field, can easily find themselves completely alone. It was also really nice to notice how my own knowledge and skills were a help and a joy to other producers, and my own professional self-confidence grew. I changed workplace in the middle of my training, but I feel that the training was good for me in both my workplaces and good for my employers, too. A diverse and balanced professional network, internationalisation and speaking about it (also about problems) opened my eyes and I will definitely make use of these experiences in the future.
Anni Hiekkala, producer, City of Hämeenlinna

Taivex² gave me an abundance of experiences and tools to help me work more professionally, and I consider the networks that were created and strengthened through the training to be very important, too. This includes both the training modules and my placement at Akademie Schloss Solitude in Germany. My workplace Koneen Säätiö has grown and developed rapidly in recent years – and my job description has grown with it! Taivex² has supported this change in the way that the most important thing has become strategic thinking, directing myself and others' work, knowing the field and learning from others' work. I felt the training modules were important as a place to stop and consider things, they were a fruitful counterweight to the normal everyday hectic workload.
Anna Talasniemi, Executive Director, Kone Foundation

As our experience of the work placement was so successful, we are hoping there will be similar placements in the future, too. One participant's employer said the following: *"A work placement is a very good and diverse way to get further training. Sometimes you have to go far away and separate yourself from your work to get a better perspective on any problems or good practices. It is always very illuminating to follow another person's way of working. With the help of good forward planning it is always possible to get a deep experience that you can learn from, although sometimes surprises have even more to teach."*

The experience of those that have completed placements proves our thoughts that internationalisation and the building of international networks always begins with personal contacts. Our proposal is that the work placement programme should become a permanent part of different areas of further education.

The training model can be easily tailored to suit the construction of other international networks and developing skills in interested fields.

More detailed feedback from participants in the work placement and training programme and on the participants experiences can be read in the evaluation report, which can be downloaded from www.tinfo.fi/taivex. We hope that the results of this comprehensive evaluation will help in the planning of other similar projects. Making use of the operational model and results that we have developed and tested is allowed, even encouraged!

3. TAIVEX² AND THE WELLBEING OF PRODUCERS

The TAIVEX² project created regular training, workshops and other events for professional producers in the theatre, dance and circus fields. When colleagues met, the talk often turned to issues connected with wellbeing, coping at work and working conditions. The same themes have been repeatedly raised already in meetings in TAIVEX²'s predecessor the TAIVEX export coaching programme.

Although the main goal of the TAIVEX² project was to increase producers' international skills and subsequently internationalisation, we decided with the project's background organisations that the conversation that has been running for five years amongst producers about their working conditions and wellbeing at work deserved to receive some attention. Data collected in connection with the project evaluation showed that of the 31 professionals who participated in the work placement programme, 35% had changed workplace due to problems related with the conditions. This was a figure we could not ignore. We decided to take a larger sample than the people who were participating in the project and map out how performing arts producers were faring at work. Where are we headed right now?

We sent an anonymous wellbeing at work questionnaire to 75 producers who work in the independent field of the performing arts, i.e. in dance, circus and theatre groups that are not state-subsidised. The response rate was 55%. On the basis of the questionnaire and the interviews conducted in connection with the TAIVEX² project evaluation, we got a very comprehensive snapshot of the current situation. Questions that map the wellbeing at work of producers were presented in the questionnaire as statements that were divided into different aspects of welfare at work, including community, the content of one's own work and one's capabilities, working conditions, leadership, and strategic planning and operational leadership.

Just like their colleagues who participated in the TAIVEX² project, producers who answered the wellbeing at work questionnaire regarded their work duties as an interesting and sufficient challenge. Producers felt that the work corresponded quite well to the producer's education but opportunities to advance their careers were felt to be quite hard to come by.

Despite their interesting work tasks, many hoped that they would be working in a different workplace in two years' time.

Based on the questionnaire, producers' working conditions and work practices are most in need of development. The majority of respondents were unable to prioritise their tasks during the working day and were thus unable to get the most important things done within the given deadlines. There was a lot of overtime. On average, producers worked 45 hours a week. It was worrying that 41% stated that their average working week exceeded 45 hours. Of the respondents, 12% continually worked as many as 60 hours a week.

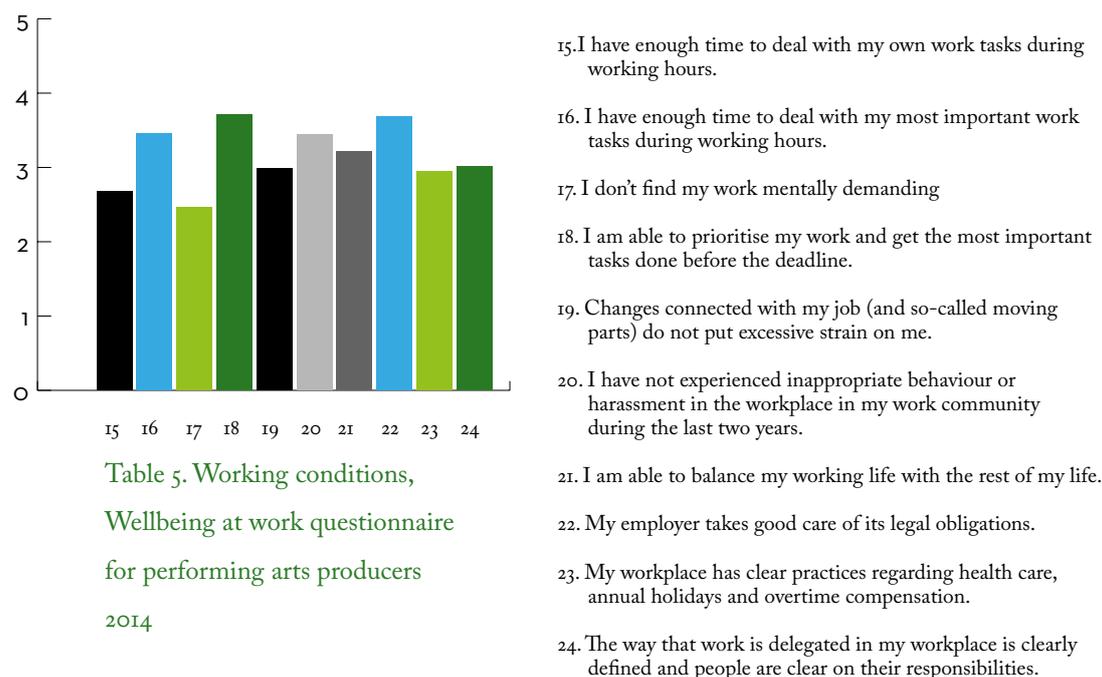


Table 5. Working conditions, Wellbeing at work questionnaire for performing arts producers 2014

Based on the responses we received, it seems that a particularly challenging part of work is the lack of skills surrounding planning and directing activities and leadership, and this leads to a large amount of ongoing overtime. Additional challenges concerned problems with internal communication within the work place.

Many feel that the producer's position at the work place is a lonely one: *"I was the only paid worker within the group of artists"*. The producer is also often the only one in the group who is not doing purely artistic work, rather they are more concerned with ensuring that the artists have the right conditions for their work to succeed. Apart from feelings of loneliness and separation, and even estrangement, frustration and fatigue were caused by a lack of appreciation, which can manifest not only concretely in, for example, salary but also in one's status within the work community.

Producers are especially lacking feedback from their own superiors. Most producers, for example, do not have any kind of face-to-face development conversations with their superiors. Even when superiors had enough time to talk with producers and were interested in their

wellbeing at work, there was no consistency in the approach.

A common explanation for bad practices was a lack of resources, i.e. time and money. The funding system in the field is seen as a hindrance to the development of both the employer and employee, which manifests also in producers' work:

"Apart from the fact that the producer has to continually think of the survival of the group by trying to secure financial stability despite unsteady funding, they also have to put up with their own financial insecurity. If the producer is freelance, they have to cope with such insecurity and pressure alone. I think this is the biggest factor in relation to insecurity and wellbeing at work for the producer." (Producer, F, 33, freelancer)

SUMMARY OF THE RESULTS AND PROPOSALS FOR FUTURE MEASURES

What are the conclusions from our wellbeing at work questionnaire and the interviews we have conducted regarding producers' welfare at work and working conditions in 2014?

The concept of the independent field of the performing arts is so wide that, for example, Anu Oinaala and Vilja Ruokolainen asked in their 2013 study "Mapping out the independent field" if actors in the independent field have anything in common apart from insecure funding. Although many producers are fine at work, the wellbeing at work questionnaire shows that insecure funding, faulty practices and structures within the workplace, and challenges to the flow of information are too often cited as factors that unite actors in the independent field. The factors that producers who work with independent groups have in common are working alone or in small groups, a broad job description and small operational resources. The other factor that unites them is a fierce commitment to their work.

However, a non-recurring wellbeing at work questionnaire is only able to scratch the surface. We hope that the challenges that face producers' wellbeing at work and performing arts organisations' working methods will attract more attention in the future. Many producers said they were delighted with the questionnaire and happy that someone had finally become interested in their wellbeing at work. We suggest that producers' wellbeing at work is monitored regularly in the future by means of a wellbeing-at-work barometer.

One possible explanation for the challenges that arise in organising and directing activities is that the development of the performing arts groups and companies happens, to a certain extent, in the wrong order. An association is founded around an artistic production for the sake of a funding structure, and after the funding is secured it can grow rapidly and without control: *"The size of our organisation grew quickly and, at the same time, the working conditions became unbearable"*. Artists that become employers through the association do not necessarily have any kind of experience of acting as employers or the principles of how an association is run. This can be seen in, for example, problems with decision-making and an

inability to understand the employer's obligations to employees. We suggest that training on how an association is run and how to be an employer could be offered already as a part of the basic studies to artists who consider forming a group. In the same way people starting up associations should be able to access training on management and receive other necessary further training and support.

It is very important that, with regard to wellbeing at work and the development of performing arts organisations, conversations about improving the workplace should not take place anonymously. So, long live the producer networks and peer support that have been created through TAIVEX! There is an undeniable need for the same kinds of peer networks for artistic directors, managing directors and board members of associations. The most important thing is, of course, communication within one's work place.

It is true that there is room for development with regard to funding structures; the independent field of the performing arts lives with constant insecurity and functions on a small amount of resources. On the other hand, behind all the talk about resources, there may be problems for which the answer lies mainly in daring to admit the possible problems and take the bull by the horns—and ask for help if needed. The performing arts field has its own special features, but badly run and unorganised work communities do not need to be one of them in the future.

"Nobody but a fool would do this kind of work if you didn't love the art form produced by your group so much and without the ability to live in hope that working conditions would improve in the future." (Producer, 42, F, with a permanent contract)

4. TAIVEX² AS A NETWORK FOR COLLABORATION

We have summarised the project's implementation, operations and results above, as well as the development proposals that it gave rise to. These represent just one viewpoint, however, of all that TAIVEX² was: everyone who was involved with TAIVEX² sees it from a slightly different perspective.

TAIVEX² was an ESF-funded project which implemented a work placement programme for performing arts producers. Depending on the perspective, however, TAIVEX² was also, among other things, its own administrative entity within Theatre Info Finland, a collaborative partner, a workplace and a collegial network. To conclude this report, we would like to let some of the project participants speak. These different viewpoints combine to give an overall picture of what TAIVEX² was and how many people and organisations were behind its implementation.

Valtteri Karhu, EU Structural Fund Expert, Häme ELY Centre:

IT WOULD BE EASY TO MAKE SOMETHING ORDINARY

For both implementers and funders, it would be easy to repeat tried and tested operational models, but that would mean forgetting the goal of project funding and especially European Social Fund grants. New innovations, workplaces or growth do not happen by doing ordinary things. The Taivex² project was not ordinary. From a funding point of view it contained strange and new operational models which have partly made the project quite complicated for participants. At the same time, it has succeeded in a way that many other projects do not. Taivex² has been genuinely international and it has created international collaboration— a splendid project to be funded from a development programme whose goal was to promote the growth of business activity and internationalisation. Hopefully, the participants are also

happy with the projects results and the work placements have opened up new doors in the field of international collaboration and especially international business. Of course, there is always room for development. Both implementers and funders are wiser after this project. A lot of things could have been simpler. At the same time, a lot of things would have been left undone if Theatre Info Finland and its partners hadn't realised this project.

Jaana Simula, Cultural Director, City of Pori/TAIVEX² steering group chairman:

I represented the TAIVEX² steering group as the chairman but, at the same time, I also represented the municipalities. Steering group meetings were efficient two-hour affairs where information, experiences and ideas gushed forth between participants and turned into action. The diverse nature of the composition of the group and its capabilities supported the aims of the project well. Steering group members were committed. At the beginning of meetings it was always a joy to watch how the members' agendas and other material had marks and highlights even before the meeting began—not to mention by the time it was over!

From the point of view of the City of Pori, we learned a multitude of useful things from TAIVEX²: The international skills of the culture producer grew and professional empowerment and networking occurred in the producing field in both Pori and Satakunta. We will be enjoying the fruits of this project for a long time to come!

Krista Koskinen, Project Coordinator, TAIVEX²:

THE PROJECT AS A BUILDER OF INTERNATIONAL NETWORKS

As an employee of the project I witnessed how the project was acting as an enabler: the actual networks participants built themselves, and it worked very well. Networks were born because both the participant and collaborative partners found a genuine will to make things together and learn from each other. TAIVEX² then acted as background support for the collaboration.

It was also great to see how a lightly structured project can have a lot of concrete results. As I have said many times before, networks are always about human encounters. TAIVEX² undoubtedly functioned on a colleague-to-colleague and international level. As a project worker, it was also rewarding to watch the interaction and sharing of information, lessons, abilities and especially how motivated participants were to throw themselves into the training.

Suzanne Bilodeau, Senior Expert Consultant in the Management of Arts and Culture:

When I was invited to teach in the Taivex2 programme, I met a group of open-minded people, highly receptive to the content of my course. It gave me the feeling that I was the right person in the right place at the right time, and I remember it as one of the very best teaching experiences I've had; the feeling of making a truly significant difference for the managers in the group.

Many thanks for that wonderful experience and for the seeds of long lasting relationships we have planted.

Iina Ojala, Planning Manager, City of Tampere

On the basis of the very positive experience of TAIVEX, the City of Tampere decided to participate in TAIVEX², which was targeted at people involved with the performing arts.

In Tampere, participation in the TAIVEX² project was implemented in such a way that the city offered the reserved training places to local professionals working with the performing arts.

The joint training modules in the project comprised a comprehensive entity and promoted networking. Tailored work placements allowed the participants' individual goals to be met in style.

The experiences, inspiration and new ideas that the participants got will be seen in Tampere's cultural life in the coming years. The city's aim is to offer diverse and attractive culture in Tampere. This can be strengthened through training opportunities.

Pirkko Nivala, Treasurer, TINFO – Theatre Info Finland

When it comes to indirect expenses, TAIVEX² was realised according to a so-called flat rate principle where the indirect expenses were accepted up to 17% of the funded staff expenses.

This principle noticeably decreases the number of receipts and thus the amount of bank transactions required. On the other hand, the percentage is so small that it is not enough to cover all the indirect costs involved, including space, postage and telephone calls, telecommunications, meeting services, project personnel travel expenses, part of the project personnel's salaries, costs of services performed for the project, and part of the salaries of the director and other personnel.

On the other hand, the flat rate principle lightens the payment applications and shortens the processing time for them at the Center for Economic Development, Transport and the

Environment, and decisions and payments have come noticeably quicker than in the previous TAIVEX project, which was based on normal receipt system. The flat-rate model is good, but the percentage share should be bigger.

Lotta Vaalo, Managing Director, CircusInfo Finland

THE TAIVEX² WORK PLACEMENT PROJECT INTENSIFIED COOPERATION BETWEEN THE DIFFERENT PERFORMANCE ARTS' INFORMATION CENTRES

From the point of view of CircusInfo Finland, one of the most significant effects of the TAIVEX² project has been the closer collaboration between the three performing arts information centres, particularly with regard to international activity. During the TAIVEX² project the expertise of the information centres' managers of international affairs was crucial. Managers of international affairs would meet regularly with project staff and they helped producers who were participating in the project to achieve their stated aims, including matters connected with planning and executing work placements.

Closer cooperation means that the information centres share knowledge with each other. In planning future projects, it will be possible to make use of the experiences of good practice that have been mapped in the different performing arts fields. Cooperation also occurred at fairs and festivals. The TAIVEX² project was an example of the kind of activity that collaboration can achieve. It also demonstrated how close to each other different performing arts fields really are and how production professionals can move from one field to the next. For this reason, cooperation between the information centres both serves and responds to the needs of the field without any attempt to perceive the different genres of performing art as one homogenous art form or field.

Cooperation between the circus, dance and theatre information centres over international affairs does more than just help the information centres activities; it helps their entire fields. Long-term cooperation in international matters during the TAIVEX² project made future collaboration natural and, for example, made visible the regional networks and knowledge about different countries which every information centre has. Thus, in continuing international work it is easy to exploit existing networks and cooperation models in the different performing art fields. Other kinds of cooperation also grew between the three different performing arts fields in the form of increased networking between people working in production and in people getting to know each other.

*Anki Hellberg-Sågfors, Culture Producer and Project Manager at Produforum riks,
Helsinki metropolitan area:*

Taivex has been a really good collaboration partner for Produforum riks. Both projects focused on professional culture producers so it's been easy to share information and collaborate around events.

The participants in the project got together at the Nordic networking conference Nord-Match and several new forms of cooperation were started up.

As a project manager, one tends to work alone. Creative Industries Finland's network offered project managers joint work supervision and this support was very much appreciated. Project managers from Taivex, Osaattori and Produforum continued to meet up and give one another collegial support until the project ended.

Collaboration means also that the project's results spread further and can benefit the development of other creative fields in Finland.

As can be seen in the comments above, TAIVEX² developed capabilities, was a support during change, inspired ideas, created closer cooperation, helped internationalisation and developed and tested a new further training model. All this is much more than we could have imagined during the planning stage.

From the project manager's point of view, TAIVEX² was the result of cooperation and work that many people and organisations contributed to. Realising the project demanded hours of labour, funding and participants, inspiration and desire. A warm thank you to everyone who took part!

APPENDICES

APPENDIX 1: TAIVEX² - PARTICIPANTS, PERSONNEL, MENTORS,

TRAINERS, PARTICIPANTS AND STEERING GROUP

APPENDIX 2: WORK PLACEMENTS OF THE TAIVEX² PROGRAMME

APPENDIX 1:

TAIVEX² - participants, personnel, mentors, trainers, and steering group

PARTICIPANTS:

Riitta Aittokallio, Glims & Gloms Dance Company

Eeva Bergroth, NDC - Nordic Drama Corner

Maija Eränen, Zodiak – Uuden tanssin keskus

Kaarina Etto, Stella Polaris

Anni Hiekkala, City of Hämeenlinna/ HIPPALOT – Arts Festival for Children

Olli Hirvonen, City of Turku

Janne Ikäheimo, Nomadi ry

Marinella Jaskari, Helsinki City Theatre/ Helsinki Dance Company

Saara Juvonen, Finnish Hospital Clowns Association

Outi Järvinen, Arts Management Helsinki

Annu Kemppainen, Reality Research Center

Piia Kulin, Central Finland Regional Dance Center - Pirkanmaa & Häme regions

Sara Kuusi, CircusInfo Finland

Ilona Kyykoski, Kombo Studio

Pauliina Lapio, Dance Center of Central Finland

Anja Lappi, Anya Productions

Joonas Martikainen, Cross-art Collective Piste/ Agit Cirk

Päivi Mikkola

Kirsi Mustalahti, Accessible Arts and Culture – ACCAC

Lotta Nevalainen-Tomášek, Assitej Finland / Bravo! Festival

Tuulia Nieminen

Jenny Nordlund, ESKUS - Performance Center

Jonni Pantzar, Tampere Theatre Festival

Hanna-Mari Peltomäki, Tanssin talo ry

Marjo Pyykönen
Satu Silvanto, City of Helsinki
Satu Sirén, City of Helsinki
Johanna Slotte, City of Turku
Emma Susi, City of Pori
Anna Talasniemi, Kone Foundation
Kaisa Tienvieri, Sorin sirkus

PERSONNEL

Krista Koskinen, Project Coordinator, Project Manage (7.5.2012–5.8.2013)
Nea Leo, Project Manager
Jonna Leppänen, Project Coordinator (7.5.2012–5.8.2013)

MENTORS

Jukka "Hyde" Hytti, Executive Producer of International Projects, TINFO – Theatre Info Finland
Pirjetta Mulari, International Affairs' Manager, Dance Info Finland
Lotta Vaulo, Managing Director, CircusInfo Finland

TRAINERS

Suzanne Bilodeau, HEC Montréal & Bishop's University, <http://www.studioxx.org/en/entity/suzanne-bilodeau>
Kai Lehikoinen, Theatre Academy Helsinki, <http://kailehikoinen.wordpress.com/kuka/>
Peter Liljeroos, Riksteatern, <http://www.riksteatern.se/>
Chrissie Tiller, Chrissie Tiller Associates, <http://www.cta-elegantsolutions.com/>
Nick Vertigans, AJAN Consulting, <http://www.ajanconsulting.com>

STEERING GROUP

Members of the steering group:

Outi Hakanen, Ministry for Foreign Affairs of Finland
Outi Järvinen, Arts Management Helsinki
Kirsi Kaunisharju, Ministry of Education and Culture
Sanna Rekola, Dance Info Finland (vice chairman)
Jaana Simula, City of Pori (chairman)
Silja Suntola, Creative Industries Finland
Lotta Vaulo, CircusInfo Finland
Ilmi Villacis, The association of the Finnish Cultural and Academic Institutes

EXPERT MEMBERS:

Hanna Helavuori, TINFO - Theatre Info Finland

Valtteri Karhu, Häme ELY Centre

Krista Koskinen, TAIVEX²

Nea Leo, TAIVEX² (secretary)

APPENDIX 2:

Work placements of the TAIVEX² programme

Riitta Aittokallio, Glims & Gloms Dance Company

Work placement organisation: Grand Performances, Los Angeles, USA

Placement period: 1.8.–19.8.2013

Kaarina Etto, Stella Polaris

Work placement organisation: Steife Brise, Improvisation Theater Konzepte, Hamburg, Germany

Placement period: 29.1.–7.2.2013

Work placement organisation: Impromadrid Teatro, Madrid, Spain

Placement period: 26.5.–2.6.2013

Anni Hiekkala, City of Hämeenlinna / HIPPALOT – Arts Festival for Children

Work placement organisation: Ljubljana Puppet Theatre, Ljubljana, Slovenia

Placement period: 19.8.–31.8.2013

Marinella Jaskari, Helsinki City Theatre/Helsinki Dance Company

Work placement organisation: White Bird Dance, Portland, Oregon, USA

Placement period: 8.3.–11.4. 2013

Saara Juvonen

Work placement organisation: City Parks Foundation / Summer Stage Festival, New York, USA

Placement period: 13.8.–25.8.2013

Outi Järvinen, Arts Management Helsinki

Work placement organisation: SMartSe, Stockholm, Sweden

Placement period: 29.4.–8.5.2013

Work placement organisation: SMartBe, Brussels, Belgium

Placement period: 9.5.–12.5.2013

Piia Kulin, Central Finland Regional Dance Center - Pirkanmaa & Häme regions

Work placement organisation: DanceEast, Jerwood DanceHouse, Ipswich, Englanti

Placement period: 24.6.–8.7.2013

Sara Kuusi, CircusInfo Finland

Work placement organisations: Hors les murs, Paris, France & Les Subsistances, Lyon, France

Placement period: 3.4.–13.4.2013

Ilona Kyykoski, Kombo Studio Oy

Work placement organisation: Animation studio, Manila, The Philippines

Placement period: 27.5.–7.6.2013

Pauliina Lapio, Dance Center of Central Finland

Work placement organisation: Pavilion Dance, Dance South West, Bournemouth, UK

Placement period: May–June 2013

Anja Lappi–Hautamäki, Anya Productions

Work placement organisation: Riksteatern, Hallunda, Sweden

Placement period: 26.4.–28.4.2013 ja 6.9.–28.9.2013

Work placement organisation: Spoffin Festival, Amersfoot, The Netherlands

Placement period: 23.8.–28.8.2010

Joonas Martikainen, Cross-art Collective Piste

Work placement organisation: City Parks Foundation/Summer Stage Festival, New York, USA

Placement period: 5.8.–19.8.2013

Kirsi Mustalahti, Accessible Arts and Culture – ACCAC

Work placement organisations: Able Art Center Suwon, Korean Disabled Peoples Professional Art

Performance Association, Samdong International and Eurasia Shakespeare Company, Seoul, South Korea

Placement period: 18.10. – 25.11.2012

Lotta Nevalainen–Tomášek, Assitej Finland / Bravo! Festival

Work placement organisation: Les Trois Jours de Casteliers Festival, Montreal, Canada

Placement period: 1.3.–11.3.2013

Work placement organisation: Facing the Artist: ASSITEJ International Meeting & Schächpir Festival, Linz, Austria

Placement period: 20.–25.6.2013

Work placement organisation:

Divadlo DRAK Theatre, Theatre European Regions 2013, Czech Republic

Placement period: 27.6.–30.6.2013

Jenny Nordlund, ESKUS - Performance Center

Work placement organisation: Nordwind festival, Berlin, Germany

Placement period: 5.5.–24.5.2013

Jonni Pantzar, Tampere Theatre Festival

Work placement organisation: Irish Theatre Institute, Dublin, Ireland

Placement period: 25.9.–16.10.2012

Hanna-Mari Peltomäki, Tanssin talo ry

Work placement organisation: Carriageworks, Sydney, Melbourne, Australia

Placement period: 29.4.–13.5.2013

Marjo Pyykönen

Work placement organisation: Helsinki Arts Initiative, HAI, Shanghai, China

Placement period: 12.4.–18.4.2013

Work placement organisation: The Finnish Institute in London

Placement period: 16.9.–23.9.2013

Satu Silvanto, City of Helsinki

Work placement organisation: Stockholms kulturförvaltning, Stockholm, Sweden

Placement period: 9.9.–15.9.2013

Satu Sirén, City of Helsinki

Work placement organisation: Artists-in-residence Cantagallo, Bracciano, Italy

Placement period: 8.10.–14.10.2012

Johanna Slotte, City of Turku

Work placement organisation: Stockholms kulturförvaltning, Stockholm, Sweden

Placement period: 19.5.–1.6.2013

Emma Susi, City of Pori

Work placement organisation: Riga City / Education, Culture and Sports Department &

Riga 2014 European Capital of Culture Foundation, Riga, Latvia

Placement periods: 12.11.– 23.11.2012, 3.–7.7.2013

Anna Talasniemi, Kone Foundation

Work placement organisation: Akademie Schloss Solitude residence, Stuttgart, Germany

Placement period: 7.1.–27.1.2013

Kaisa Tienvieri, Sorin Sirkus ry

Work placement organisation: Cirkus Cirkör, Stockholm, Sweden

Placement period: 26. – 30.8.2013

Reports on the work placements are on the website www.tinfo.fi/taivex.



WORK ATTACHMENT PROGRAMME FOR
PERFORMING ARTS PROFESSIONALS