

BEHIND THE STAGE



Project activities

Behind the Stage consisted of a number of events in five European cities. Over the 28 months, the project travelled from Estonia to Belgium, from Bulgaria to Portugal to bring capacity building workshops, sector meetings, good practices exchange and knowledge sharing.

Throughout the project an awareness raising campaign was led through communication, dissemination and information by means of news-bulletins, website and social media.

Read the [Behind the Stage Newsletters](#) and the [BtS Blog](#)

A special moment was the **[Pearle* 2018 Awards](#)**. Designed to highlight the role of employers associations that normally undertake their activities 'behind the stage', the aim of the Awards was to serve as a source for inspiration for other associations as well as encouraging and making visible the associations in their own respective countries as well as internationally.

Learn more about the **Pearle * 2018 Awards** [here](#)

The **BtS Academies** were the Capacity building meetings undertaking training for the participants in order to strengthen their knowledge and insight, and therefore their capacity.

The **Academies** were comprised of:

Seminars were peer-to-peer learning sessions, focused on specific themes, in which the participants, led by an expert, learned from each other experiences and shared good practices to face common problems on specific issues.

Workshops and **Working Groups** in which participants got fully involved in the learning process. Through small and large group discussions, activities & exercises, participants get opportunities to practice applying the concepts that are presented.



BtS Academy # 1: Tallinn, Estonia

Hosted by [EETEAL, Estonian Association of Performing Arts Institutions](#)

The first ***Behind the Stage*** Capacity Building Meeting organized in the context of the project took place in the framework of the 55th Pearle* General Assembly in Tallinn.

On this first occasion the topics covered were chosen in accordance with some of the most prominent concerns expressed by Pearle* members in answer to two surveys launched at the beginning of the ***Behind the Stage*** project. They included: the state of play in relation to the workforce; relations with third parties; identifying skills shortages in the sector and how to address the challenge of filling the gaps; relations and culture policy work with the government; a review of the most recent changes in European labour law; how to deal with and eradicate issues such as sexual harassment from the workplace and initiatives aimed at establishing gender equality in our organisations.

SEMINAR # 1 | 25 May 2018

Managers, lonely leaders? What's the state of play in relations with the workforce and the unions

Facilitator and Presenter of Case: Liesbeth Dejonghe, OKO

Presenter of Cases: Nathaly Ossa, AEOS

Rapporteur: Zdenek Panek, APD CR

Intro

The European Pillar of Social Rights states that labour markets and societies are evolving quickly, with new opportunities and new challenges arising from changing work patterns and societal and demographic developments (1), and also that the transition towards open-ended forms of employment shall be fostered (2). Do current relationships between employers and the workforce in your country take into account the changes taking place in the way most people will be employed in the future? Is it still an “us and them” relationship or is there a move towards a more united front? Are initiatives being undertaken that help pave the way towards this new employment scenario? The intention of this session was to share knowledge among the participants with regard to the state of play with the unions in their countries, hear about specific cases in which new relationships with the workforce are being fostered and identify new ways of working together harmoniously.

(1) Point 9, page 7 European Pillar of Social Rights

(2) “Fair working conditions”, point 05a, page 14 European Pillar of Social Rights

Report

Under the title “**Mangers, lonely leaders?**” the participants discussed how the growth in freelance workers was already bringing about a shift in the relationship between workers, employers and unions. After comparing the situation in their countries a discussion ensued as to how to move towards a more united front that would help pave the way towards this new employment scenario.

SEMINAR #2 | 25 May 2018

Friend or foe? Relations with third parties: from advocacy groups to collecting societies

Facilitator and Presenter of Case: Marc Grandmontagne, DBV

Presenter of Case: Soco Collado, A.R.T.e

Rapporteur: Alexandra Bobes

Intro

The preamble to the European Pillar of Social Rights upholds that the Union takes into account the key role of social partners and that the social partners have committed to continue contributing to a Europe that delivers for its workers and enterprises (3). The strength of an employer lies not only in its relationship with the workforce but also its connection to other bodies and organisations, both as a way of upholding its position as a key player but also in order to offer a more varied portfolio of services to its members. Questions to address in this session include: how do you work together with other organisations with whom you share the same goals or objective? How do you deal with complicated interactions with other organisations with diverging views? What experience can you share on sectoral agreements with other interest representative organisations, trade associations or other bodies? This session wanted to examine ways in which employers associations can nurture and develop relationships and agreements that help to achieve this.

(3) Point 7, page 6 European Pillar of Social Rights

Report

Under the title “**friend or foe?**” another working group looked at the relationship with third parties, considering that the strength of an employer lies not only in its relationship with the workforce but also its connection to other bodies and organisations, both as a way of upholding its position as a key player but also in order to offer a more varied portfolio of services to its members. The session examined ways in which employers’ associations can nurture and develop relationships and agreements that help to achieve this, and concluded that it was necessary to find new ways to relate to third parties, taking into account the advance of globalization and growth in freelancers.

SEMINAR #3 | 25 May 2018

Skills, a matter of finding and retaining people with the right skills. Identifying skills shortages in the sector and how to address the challenge of filling the gaps

Facilitator: Matti Holopainen

Rapporteur: Anita Debaere

Intro

The European Pillar of Social Rights maintains that everyone has the right to acquire skills that enable them to participate fully in society and manage successfully transitions in the labour market (4). The new Skills Agenda for Europe, adopted by the Commission on 10 June 2016, launched 10 actions to make the right training, skills and support available to people in the EU. The goals and actions on the Agenda are set out in Communication: A New Skills Agenda for Europe. At the same time, issues on training, lifelong learning and skills have been an on-going theme on the agenda of the European social partners 'live performance', including several projects as well as participation and contribution to update and improve the taxonomy of occupations and related skills and competences of those that are working in our sector. Pearle has also since many years relation with the European association of conservatoires and with education institutes on theatre technical training.

In recent years, partly as a result of the digital revolution and partly due to the evolution of the live performance sector, there has been a shift in the nature of skills demanded by the working environment and by employers. A recent research project (5) undertaken by SOLT/UKtheatre identified current and future training needs of the theatre and performing arts sector in relation to the offstage workforce. The survey undertaken by Pearle in January revealed that in certain countries there is a lack of particular artistic occupations or a difficulty to attract or keep certain profiles of technicians. Questions to be addressed in this session: when we look at the organisations that we run and consider the expectations from audiences, demands from the public authorities (to obtain funding) and the impact and development of the digital environment what are our expectations from those working in our sector? Which skills are in demand or become obsolete? What are the reasons? What role can or should employers and employers associations play in addressing those? And what about new skills? What kind of innovative solutions and alternatives should we put in place to keep the labour market in our sector healthy, active and attractive?

(4) "Equal opportunities and access to the labour market", point 1, page 11 European Pillar of Social Rights

(5) June 2017, see <https://uktheatre.org/theatre-industry/guidance-reports-and-resources/theatre-workforce-review/>

Report

In a session facilitated by **Matti Holopainen** the group discussed what kind of innovative solutions and alternatives could we put in place to keep the labour market in our sector healthy, active and attractive. Possible solutions included the creation of networks with educational organisations and engaging with students; the creation of positive workplaces; investing in staff – training, mentoring, international training (eg

Erasmus+); “out of the box” networks, i.e. with other sectors; and being attractive as an employer, e.g. having a good work package or having a reputation for quality work.

WORKSHOP #1 | 25 May 2018

The loneliness of the long distance runner: Revealing relations and culture policy work with the government

Facilitator: Ana Vicente, Performart

Discussion with: Cristina Loglio

Rapporteur: Tommi Saarikivi

Intro

In this session different approaches on how to relate to government were to be discussed, together with possible tools available to employers associations to assist them towards strategic positions in relation to political policy makers. The session also wanted to address questions on representativity and the recognition of employers associations or sector federations representing the interest of members or views of a sector by the government.

Joined by Cristina Loglio, who has built up expertise in different positions in the Italian cultural sector, in policy advice and in political bodies, participants in this workshop were to be able to learn about do's and don't when approaching policy makers and politicians.

The European Pillar of Social Rights clearly states that its delivery is a shared political commitment and responsibility (1), and also the necessary flexibility for employers to adapt swiftly to changes in the economic context shall be ensured (2).

The role of government in the live performance sector is crucial from many perspectives whether it be funding, legislating or mediating, among others. At the same time many representatives of employers associations find themselves facing the recurrent and frequently thankless task that a change in government often brings of having to convince their respective politicians of their importance and relevance of the culture sector.

(1) Point 20, page 9 European Pillar of Social Rights

(2) “Fair working conditions”, point 05b, page 14 European Pillar of Social Rights

Report

A session entitled “*the loneliness of the long-distance runner*” led by EU advisor **Cristina Loglio** focused on relations and cultural policy work with the government, whose role in the live performance sector is crucial from many perspectives whether it be funding, legislating or mediating. Participants were able to discuss different approaches on how they were able to relate to government in their own countries, depending on the extent to which their own governments considered them representative of the sector. The session noted a steady decline in the funding of culture in Europe leading to greater pressure on public institutions to give funding. It was agreed that it essential to find convincing and fresh arguments to motivate national governments to best regulate funding for the cultural sector.

WORKSHOP #2 | 25 May 2018

Negotiation – the Art of Making Constructive Agreements

Led by Malene Rix, Negotiation Adviser

Intro

Negotiation is an integral part of the daily work of people in leadership positions and takes the shape of both formal meetings about contracts and other agreements but also as a wide range of other, less formal, result-driven dialogues.

The purpose of this seminar and workshop led by the expert Malene Rix was to strengthen the participants' negotiation skills and also to draw attention to the many less obvious day-to-day situations, where negotiation can be used as a both constructive and efficient leadership tool.

Report

Danish negotiation advisor and trainer **Malene Rix** led a workshop which focused on the role of negotiation as an integral part of the daily work carried out by people in leadership positions. Its aim was to identify and strengthen the participants' negotiation skills as well as taking into consideration many less obvious day-to-day situations where negotiation can be used as a both constructive and efficient leadership tool. It examined what negotiation really is, analysing what we feel about it and the challenges it presents. It then focused on classical reactions to disagreement, how to deal with disagreement and what Rix defines as the "four phases of negotiation", that is four "tick boxes" which help guide the process in an efficient, open and positive way. (Tallinn, May 2018)

"The seminar was practical and hands-on with lots of ideas I took back home with me. It showed me that negotiating is not about a logical story but about finding out about how to connect and listening to others".

Liesbeth Dejonghe, oKo

WORKING GROUP #1 | 25 May 2018

Know your law – The most recent initiatives, proposals and changes in European labour law when managing work relations in performing arts organisations

Presenters: Anita Debaere, Pearle* & Ilka Schmalbauch, DBV

Rapporteur: Louise Norman, SOLT/UKtheatre

Intro

A review of the most recent initiatives following from the European pillar of Social rights and other EU initiatives, the session also wanted to look at the state of play in member states in relation to posting of workers. Participants could raise issues that they came across in their respective country, proposals and changes in European labour law of importance to managing work relations in performing arts organisations.

The Pillar of Social Rights contains a number of legislative and non-legislative proposals, among which a proposal to help working parents and carers manage their family life and

their professional career, updates to the EU health and safety legislation, a proposal for more predictable and transparent working conditions (former written statement directive and information directive), and a recommendation on access to social protection for workers and the self-employed.

In addition to new proposals, delivering on the Pillar also means to ensure the take-up of rights and the actual implementation and enforcement of legislation. For instance, the Commission has come forward with a proposal for a European Labour Authority, which will help to enforce rules on labour mobility in a fair, simple and effective way. The Commission will come forward also with a proposal on a European Social Security Number (ESSN) for all citizens.

Report

In an Academy Working Group entitled **Know your Law** that took place in Tallinn, Pearle* Director **Anita Debaere** and Pearle* member **Ilka Schmalbauch (Deutscher Bühnenverein)** led a discussion focusing on the latest proposals in EU labour law in these fields around new directives and/or updates on transparent and predictable working conditions, work-life balance for working parents, access to social protection in all forms of employment and the posting of workers.

WORKING GROUP #2 | 26 May 2018

#metoo – How to deal with and eradicate issues such as sexual harassment, mobbing, etc from the workplace

Facilitator: Morten Gjeltén, NTO

Presenter of Case: Liesbeth Dejonghe, OKO, Jude Henderson, FST

Rapporteur: Anna Marks, ZPF

Intro

The 2017 #metoo campaign has played a crucial role in drawing attention to the reality that issues such as sexual harassment or mobbing are still a fact of life in the workplace. Employers associations should take the initiative to be instrumental in providing the necessary mechanisms and measures to eradicate these unacceptable behaviours from the workplace and from society as a whole.

In several member states initiatives are undertaken to raise awareness, establish mechanisms for prevention and offer support for victims.

According to European legislation sexual harassment means ‘where any form of unwanted verbal, non-verbal or physical conduct of a sexual nature occurs, with the purpose or effect of violating the dignity of a person, in particular when creating an intimidating, hostile, degrading, humiliating or offensive environment.’

Questions that this session addressed: What makes sexual harassment and dignity in our sector so specific? What about the boundaries between the artistic freedom and dignity? How do we as deal with this sometimes very thin line and how can one support those that are sexually harassed? What kind of policy can be taken in organisations? What in the

case nearly-adults are taking part in the performance? And how can we work together with unions and other civil society organisations on this subject?

Report

In the context of gender equality *Behind the Stage* also looked at the scope of the **#metoo** campaign, which in 2017 had been crucial in drawing attention to the reality that issues such as sexual harassment or mobbing are still a fact of life in the workplace. An Academy Working Group in Tallinn looked at ways in which employers' associations could take the initiative to be instrumental in providing the necessary mechanisms and measures to eradicate these unacceptable behaviours from the workplace and from society as a whole. Members from Scotland and Belgium presented case studies on how this issue is being dealt with in their countries. A general discussion led to sharing experiences and an interest in continuing to discuss this issue in the future.

WORKING GROUP #3 | 26 May 2018

Gender equality is not an option – Initiatives aimed at establishing gender equality in our organisations

Facilitator and Presenter of Case: Alexandra Bobes, LFM

Comments and Views from Christian Veske

Rapporteur: Tania Swayne, Faeteda

Intro

The European Pillar of Social Rights places great emphasis on its commitment to a Union which promotes equality between men and women as well as rights and equal opportunities for all. (1)

Gender equality and gender mainstreaming are topics currently being discussed in our sector in many ways in relation to employment, the challenges related to the nature of our work or issues related to ageing and opportunities.

In addition employers gender imbalances in management and on boards of organisations in the sector have also been observed. From the example of the Abbey Theatre in Ireland, where in 2016 the campaign **#WakingtheFeminists** took place, it is learned that cultural leaders are not always aware or take into consideration the gender imbalance in the programming (composers, writers, stage directors,...) and composition of the artistic teams and other people working with or for their organization. The theatre installed a Gender Equality Committee and developed a set of **guiding principles** on gender equality. In France, the social partners concluded an agreement on gender equality which adheres employers and workers to take actions where needed and which would reduce gender imbalances in the sector.

At European level, the social partners in the audio-visual sector initiated a framework of action on gender equality and started to monitor the state of play on the implementation of the action. So what initiatives can be taken in an organization to reduce gender imbalances? What would be the occupations or categories particularly to look at? What

are the areas which are 'vulnerable'? Is an agreement a good option to achieve change? What would work in your opinion?

Supported by the expert involvement of the EIGE, this session wanted to explore methods and tools that employers can use in their respective organisations as well as ways to raise awareness or indicators that sectoral associations may use.

(1) Point 7, page 6 European Pillar of Social Rights

Report

In order to focus the discussions on gender equality, in its first capacity building meeting in Tallinn *Behind the Stage* programmed a presentation by **Christian Veske** to explain the scope and work undertaken by the **European Institute on Gender Equality (EIGE)**¹. An autonomous operating within the framework of European Union policies and initiatives, the **EIGE** was established to strengthen the promotion of gender equality, including gender mainstreaming in all EU policies and the resulting national policies, to contribute to the fight against discrimination based on sex and to raise awareness of gender equality among EU citizens. It collects, analyses, processes and disseminates data and information on gender equality issues, whilst at the same time making them comparable, reliable and relevant for the users. It also provides a series of practical tools such as the toolkit on the Institute's website on gender equality training within public administrations or guides on how to establish a gender equality plan.

Immediately following the presentation from EIGE, *Behind the Stage* scheduled an Academy Working Group focused on the issue. Entitled "**Gender equality is not an option**" the group discussed initiatives to reduce gender imbalances and introduce changes in gender models such as the **Charter for Gender Equality within Orchestras and Opera Houses** set up in France by the **L'Association Française des Orchestres** and **Les Forces Musicales** in order to introduce equality in the classical music sector. The need to introduce awareness around the issue within the family and at school was also agreed upon as essential and the pros and cons of positive discrimination in certain professions also discussed.

¹ <https://eige.europa.eu>



BtS Academy #2: Antwerp, Belgium

Hosted by [oKo Overleg Kunstenorganisaties](#)

The second ***Behind the Stage*** Capacity Building Meeting took place in the context of the 56th Pearle* General Assembly in Antwerp.

On this occasion the focus was on how to adapt management, human resources, working environment, skills and the very nature of employers organisations in order to react to the changes that are necessarily going to occur in the performing arts sector as a result of the “new challenges arising from globalization, the digital revolution, changing work patterns and societal and demographic developments” foreseen by the European Pillar of Social Rights.

WORKSHOP #3 | 23 Nov 2018

Balanced organisations: between art as a goal and leadership as a tool

Led by Koen Vandyck

Intro

This workshop conducted by Koen Vandyck aimed to examine the specific challenges that confront managers/employers in relation to the artistic environment in which they have to operate and function.

One of the reference documents on which the BtS project is based concerns the [New Start for Social Dialogue](#). It was in March 2015 that the European Commission held a High-Level meeting to launch the new start for social dialogue followed a year later by a stock-taking evaluating the main four areas:

- A closer involvement of the social partners in the European Semester,
- Stronger emphasis on capacity building of national social partners,
- Increased involvement of social partners in EU policy and law-making,
- A clearer relation between social partners’ agreements and the Better Regulation Agenda.

The most concrete one is the second area on capacity building, a term which compromises many interpretations and forms.

Building further on an analysis undertaken with a number of arts organisations in Belgium, different organisation models were considered together with how new ways of working relationships and structures in an artistic organisation can be developed. The workshop meant to to develop capacities for those who are leading (artistic) organisations. It meant

to help them explore a new start, reflect on the goals and the common purpose of the organisation and move towards finding a new and dynamic balance.

Report

The workshop led by the coach and consultant **Koen Vandyck** invited the participants to reflect on the specific challenges that confront managers/employers in the environment in which they operate in relation to the traditional role and status of the artist. Building on an analysis undertaken by Koen of a number of different business models in the Belgian live performance sector, the session moved on to consider alternative and more sustainable ones based on trust, openness of information, networking, distributed knowledge and shared authority. It also looked at the tools needed by leaders of organisations going through a process of change in order to develop capacities, explore new directions and reflect on the goals and common purpose of their organisations in order to move towards finding a new and dynamic balance. (Antwerp, November 2018)

A merger of associations implies upheaval and a major process of change. The two Danish Theatre Associations DTF and TIO demonstrated cooperation and partnership when they transformed themselves into the single Dansk Teater at the end of 2018, thereby strengthening their position in their sector.

WORKSHOP #4 | 23 Nov 2018

Work-life balance – on the crossroads between law, human resources and the passion for the arts

Led by Sarah De Groof

Intro

Against the background of the Working Time Directive, the workshop led by Sarah De Groof would begin by identifying the specific features affecting those working in the live performance sector: i.e. “unsocial” hours coinciding with other people’s leisure time, working abroad during tours often for long periods, etc. People working in the sector often claim to do it ‘out of passion for the arts’. This is often used as an argument to overhaul the individual’s need to find a balance between work and personal life/family life.

The workshop also wanted to touched upon the cross-roads between the law and Human Resources (HR) Management, seeking to explore questions in relation to new forms of working; new models of employment that contemplate autonomous work; allowing people to choose how to organise their work and how to develop a modern perspective on the future of working time.

To remind participants of the elements of the working time directive and the Commission proposal on work-life balance, at the beginning of the session a paper was distributed with the key elements.

Report

Against the background of the European Working Time Directive, the workshop led by the Human Resources (HR) and legal consultant **Sarah De Groof** identified the specific features affecting workers in the live performance sector such as its “unsocial” hours coinciding with other people’s leisure time, working abroad

during tours often for long periods, etc. People working in the sector often claim to do it 'out of passion for the arts' with a strong vocational element. This is often used as an argument to overhaul the individual's need to find a balance between work and personal life/family life.

The workshop also looked at the cross-roads between the law and HR Management and sought to explore questions in relation to new forms of working; new models of employment that contemplate establishing relationships with freelancers and autonomous work; allowing people to choose how to organise their work schedule and how to develop a modern perspective on the future of working time. (Antwerp, November 2018)

WORKSHOP #5 | 23 Nov 2018

Towards a respectful working environment

Led by Peter Vanslembrouck

Intro

Everyone will agree that it is important for the overall well being of a person that he/she also feels good when being at work. Well-being at work is a topic that is taken very serious by policy makers and it relates with many different areas: health and safety, prevention, protection against violence, harassment, bullying and sexual harassment, dealing with stress and burn-outs and other psycho-social risks (such as depression).

This workshop, led by Peter Vanslembrouck, a prevention adviser on psychosocial risks aimed to provide participants insights, tools and mechanisms on how to create a respectful and considerate workplace environment.

The European pillar of social rights mentions in principle 10 on Healthy, safe and well adapted work environment and data protection that workers have the right to a high level of protection of their health and safety at work.

The European [Framework Directive 89/391/EEC](#) introduces measures to encourage improvements in the safety and health of workers at work. It is the basic safety and health legal act which lays down general principles concerning the prevention and protection of workers against occupational accidents and diseases. It contains principles concerning the **prevention** of risks, the **protection** of safety and health, the assessment of risks, the elimination of risks and accident factors, the informing, consultation and balanced participation and training of workers and their representatives.

Report

Given the variation of regulatory legislation between countries the workshop didn't touch upon legal aspects, but instead focused on the psycho-social risks that can be provoked by harassment in the workplace. In answer to questions such as how to help a victim of unacceptable behaviour and how to prevent it or the role stakeholders play in initiating a psychosocial welfare policy, the workshop looked at tools and mechanisms that artistic organisations could use to create a respectful and considerate workplace environment.

WORKSHOP #6 | 24 Nov 2018

Offstage skills for the Theatre

Led by Hannah Gagen, UK Theatre

Intro

Hannah Gagen, Advocacy Manager at UK Theatre and Society of London Theatre (SOLT), opened this session with the presentation of the "[Inspiring the Future of Theatre](#)" campaign, before leading into an active discussion and exchange of ideas with the Pearle members attending who were able to contribute with examples, questions or issues relating to their own countries.

"Inspiring the Future of Theatre" is an initiative to showcase the range of careers available in theatre to young people in schools, launched by [UK Theatre](#) and the [Society of London Theatre \(SOLT\)](#) in early 2018.

The project has come about as a direct result of [UK Theatre and SOLT's 2017 review of the theatre workforce](#), based on conversations with employers and workers in the industry. It found that many employers were frustrated by a shortage of people with the skills for off stage roles. It recommended that more should be done to show young people that there were exciting, rewarding roles within the industry that don't involve performing. The report also gave very clear evidence that the theatre industry in the UK must improve the diversity of its workforce, to become more representative of the population as a whole, if it is to remain relevant and resilient in the future. To do this, the report recommended, the industry must connect with young people from across all areas of the country and society as they are beginning to think about their future careers.

Report

Hannah Gagen, Advocacy Manager at UK Theatre and Society of London Theatre (SOLT), opened the session with a presentation of "Inspiring the Future of Theatre", a campaign launched by UK Theatre and the Society of London Theatre (SOLT) to showcase the range of careers available in theatre to young people in schools.

The project came about as a direct result of UK Theatre and SOLT's 2017 review of the theatre workforce. This report, based on conversations with employers and workers in the industry, found that many employers were frustrated by a shortage of people with the skills for off stage roles. It recommended that more should be done to show young people that there were exciting, rewarding roles within the industry that don't involve performing.

The report also gave very clear evidence that the theatre industry in the UK had to improve the diversity of its workforce to become more representative of the population as a whole, if it was to remain relevant and resilient in the future. To do this, the report recommended, the industry had to connect with young people from across all areas of the country and society as they began to think about their future careers.

The presentation led into an active discussion and exchange of ideas with the Pearle members attending who were able to contribute with examples, questions or issues relating to their own countries.

WORKSHOP #7 | 24 Nov 2018

Skills for the Music Sector

Led by Venessa Tanovic, UDK Berlin – Career Center & Stefan Gies, AEC

Intro

For a long time now, the music sector has been going through a period of change. This has become even more visible in recent years due to a combination of several factors: changes in consumption patterns as a result of digital and technological development, policy choices and priorities in relation to funding, rethinking and questioning of the role of orchestras in society, demographic evolutions and audience developments, increased music practising due to social media, shift from lifelong career with one employer or one music practice or profession towards freelance careers including different or several parallel activities, etc.

In this discussion group based on the ‘world café’ method allowing participants to have a more in-depth exchange we wished to go deeper into understanding what the needs are in the sector today and how musicians should be trained in other skills than the mastering of the instrument. The discussion also led to (concrete) proposals or initiatives that can be taken during the education (or immediately after) with the aim to better equip young musicians to give them better chances on the labour market.

Report

A combination of several factors has led to many changes in the music sector in recent years: changes in consumption patterns as a result of digital and technological development, policy choices and priorities in relation to funding, rethinking and questioning of the role of orchestras in society, demographic evolutions and audience developments, increased music practicing due to social media, shift from lifelong career with one employer or one music practice or profession towards freelance careers including different or several parallel activities, etc.

In this discussion group based on the ‘world café’ method, participants were able to have a more in-depth exchange in order to understand what are the sector’s current needs and how musicians should be trained in other skills aside from the mastering of the instrument. The discussion also focused on how to better equip young musicians to give them better chances on the labour market.

WORKING GROUP #4 | 23 Nov 2018

Creative Diversity & Social Inclusion – Implementing Diversity in the Live Performance Sector From diversity in the workplace, over diversity in programming to diversity of audiences

Led by Danielle Dierckx, De Roma

Intro

Organisations that embrace a diverse workforce and are inclusive to all tend to deliver better results, innovate more and are able to take better decisions. The European Pillar of Social Rights’ makes clear references to the need to achieve gender equality, equal

opportunities and inclusion of people with disabilities in the workplace (1), while the European Commission's commitment in favour of diversity and inclusion among its own staff was recently made clear by the publication of a [Diversity and Inclusion Charter](#) in July 2017.

Yet while the need to make diversity a reality in our organisations is indisputable actually achieving it in practice seems to be proving harder than it looked. Following on from the discussions about gender equality and equal opportunities that took place in the first BtS meeting in Tallinn, and on this occasion joined by managers from local artistic organisations, this working group looked at the strengths and weaknesses behind how diversity is being implemented in the live performance sector with the aim of identifying clear steps towards making workplace diversity a reality, offering a diverse programme and reaching out to diverse audiences.

Arts organisations based in Antwerp presented, from the daily practice, the challenges, hurdles, successes and approaches to diversity in their own respective organisations. Danielle from 'De Roma' which is based in a part of Antwerp with a demographically highly diverse population in terms of ethnic background and age presented the experience of implementing diversity, including in its very large network of volunteers on which it relies.

(1) Chapter I, points 2 & 3, Chapter III, point 17

Report

In Antwerp, the Academy Working Group on **Equal Opportunities** and how to implement diversity in the live performance sector was joined by **Danielle Dierckx**, director of **De Roma**, a former cinema now converted into a vibrant multipurpose arts centre. Located in Borgerhout, an outlying Antwerp district with more than 40,000 inhabitants of more than 90 different nationalities, De Roma was always considered as one of the neighbourhood's emblematic landmarks. The building was rescued (after closure in the 1980's) thanks to the efforts of a local group of 100 volunteers led by the project's driving force Paul Schyvens. They themselves both financed and undertook the venue's restoration until they were able to reopen it in 2003 as a space providing a programme of theater, music or cinema at democratic prices as well as a wide range of sociocultural activities focused on relating to the local community. Local involvement has always been crucial for the management of De Roma, whose mission was and still is to cater to the community in which its located, with all the challenges that such a multi-cultural environment entails. The 24 employees are supported by 460 volunteers participating in the day to day running of the venue. Diversity is the common thread in how De Roma is run, what it programmes, its taskforce and who its target audience is. In 2007 De Roma received the Arkprijz van het Vrije Woord (Ark Prize of the Free Word) in recognition of the cultural benefits and social support it has given to a neglected multicultural neighbourhood.

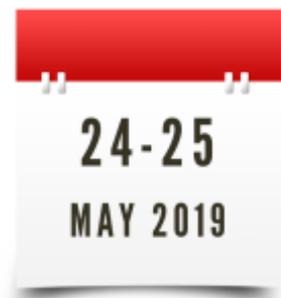
BtS PLENARY PRESENTATION | 24 November 2018

The transforming role of Live Performance associations in the 21st Century – an in-depth look at where we are today: mission, mergers, strategies

Led by Cristina Ward

The principle objectives of the Behind the Stage project include “strengthening the capacity of small or emerging employers organisations, promoting cross-national exchange, furthering support towards the creation of new associations and encouraging the

integration of existing sectoral employers associations in the European social dialogue". In recent years several associations belonging to Pearle* have undergone notable changes in their structure and scope through merging among themselves, dividing up into smaller and more specific organisations or forming significant new alliances. What did these changes respond to? How have these changes impacted these organisations on a daily basis? Is their mission still the same? Has their membership changed? In this session we heard from members from Belgium, Denmark, France and the Netherlands who have experienced changes of this kind and were able to share what they consider to be their advantages and disadvantages, their strengths and weaknesses, thereby leading into a wider discussion about the role and very nature of employers associations in the context of today's society.



BtS Academy #3: Plovdiv, Bulgaria

Hosted by [BAROK](#)

This third “Behind the Stage” meeting coincided with perhaps the most significant elections in the history of the European Union, in which the need to display strength and stability among its member states is more crucial than ever. In this context the European Pillar of Social Rights is an outstanding initiative in that it brings together a series of guidelines favouring mobility and unity, at the same time as being deeply committed to strengthening social dialogue in 21st century Europe. Considering the foreseeable new opportunities and new challenges arising from globalisation, the digital revolution, changing work patterns and societal and demographic developments (1), the Pillar emphasises the key role of social partners (2) and that social dialogue plays a central role in reinforcing social rights and enhancing sustainable and inclusive growth (3).

This new edition of “Behind the Stage” provided Pearle* members and major representatives of our social partners with a forum that allowed them to temporarily put aside the issues normally under joint discussion, in order to try and identify new routes that could lead towards stronger and healthier relationships between employers and workers. There were also opportunities to revise the nature of our organisations in the context of the evolution of labour markets and societies, and how to create an atmosphere of entrepreneurship and innovation within them. The challenges of how to incorporate diversity into the live performance sector and how to move forward in the field of training and skills will also form part of the agenda.

(1) European Pillar of Social Rights. Preamble, point 9, page 7

(2) European Pillar of Social Rights. Preamble, point 7, page 6

(3) European Pillar of Social Rights. Preamble, point 20, page 9

SEMINAR #4 | 25 May 2019

Presentation of the European Centre for the Development of Vocational Training

Cynthia Harrison Villalba (CEDEFOP)

Intro

Behind the Stage is also an opportunity to introduce to members European agencies or bodies which are working on a particular area of expertise related to European policies and objectives. In Tallinn we presented the EiGE, European institute on Gender equality. This

time we were happy to present the European Centre for the Development of Vocational Training ([CEDEFOP](#)).

Cedefop works to strengthen European cooperation and provide the evidence on which to base European VET policy, as the right VET policies depend on understanding how economies, societies and people are changing. If the EU is to have the right skills to fill the jobs of today and tomorrow, training must be of high quality. The right policies need to be in place to ensure that people learn the right things; that their skills, no matter if they have acquired them in the formal training system or by working are recognised and that they can have the training they need when they need it.

Cedefop has therefore a wealth of information, research and know how on supporting governments, social partners, training providers on developing right strategies for vocational training.

Cynthia Harrison-Villalba presented the work of the Cedefop in the area of adult learning, as it is a particular challenge for our sector how to integrate lifelong learning and more in particular a 'learning culture' in our performing arts organisations. In this regard one was able to learn from the guidance (ELGPN guidelines) that Cedefop developed for employers in the context of those already employed.

Report

The European Pillar of Social Rights states that *Everyone has the right to quality and inclusive education, training and life-long learning.*² One of the major challenges for the live performance sector is how to cope successfully with the employment transitions many of its workers are forced to undertake at some point in their careers (i.e. dancers) and how to maintain on-going training for its workforce in a sector in constant change and evolution. With the aim of looking at how to integrate a "learning culture" into the live performance sector, *Behind the Stage* also provided Delegates with the opportunity of learning about the work being undertaken at the **European Centre for the Development of Vocational Training (CEDEFOP)**. The Support Expert **Cynthia Harrison-Villalba** from CEDEFOP's Department for Learning and Employability presented the key areas in which CEDEFOP helps the European Commission, EU Member States and the social partners to develop European Vocational and Educational Training (VET) policies, focusing in particular on their work helping to develop lifelong learning in all sectors.

SEMINAR #5 | 25 May 2019

The live performance sector and funding opportunities in the MFF (Multi financial framework) post 2021

With Cristina Loglio

Intro

In her closing key note, Cristina Loglio addressed the question on how employers' associations and their members can benefit from European funding in the context of the currently discussed [Multiannual Financial framework](#), applying from 2022 onwards.

² European Pillar of Social Rights. Chapter I, point 1, page 11

Besides the Creative Europe programme particularly for the cultural sector, or the ESF European Social Fund providing support to initiatives related to employment and skills, there are also other opportunities and options for funding.

Report

The field of European funding was addressed in a key note offered by EU advisor **Cristina Loglio** in the meeting in Plovdiv, in which she looked at how live performance employers' associations and their members can benefit from European funding from 2022 onwards in the context of the currently discussed Multiannual Financial framework.

WORKSHOP #8 | 24 May 2019

Decisive growth: how to implement and strengthen membership strategies

Led by Jeanne Schmitt (ILO ITC)

Intro

Pearle* was particularly honoured and proud to be able to offer to the members the opportunity to present the International Training Centre of the International Labour Organization in the context of this capacity building event. The **ITC** operates since 1964 as the advanced vocational institute, based in Turin (IT), to provide training and related services that develop human resources and institutional capabilities. It also offers free online courses, including on social dialogue and tripartism.

Jeanne Schmitt, Senior Programme Officer in the Employers' Activities Programme of the ITCILO (International Training Centre of the International Labour Organization), led a session focused on membership strategies for Employers and Business Member Organizations (EBMOs). EBMOs must be representative of the different segments of the private sector to voice the employers' standings and be able to influence socio-economic policies. Large membership is the result of well-functioning EBMOs, providing for high quality services for members and exerting strong policy influence. To achieve this virtuous circle, one condition is to implement a marketing oriented membership strategy, which conceptualizes, plans and directs EBMOs actions to properly administer, retain, expand and involve members. This is even more urgent in a competitive environment where companies are more and more reluctant to adhere to or engage with collective bodies representing the interests of private sector.

The workshop would review EBMOs practices and propose elements and tools to participating organizations in order for them to strengthen their membership strategies.

Report

Jeanne Schmitt, Senior Programme Officer of the ITCILO (International Training Centre of the International Labour Organization) Employers' Activities Programme, led a session focused on membership strategies for Employers and Business Member Organizations (EBMOs). It examined how EBMOs must be representative

of the different segments of their sector to voice employers' standings and influence socio-economic policies. Given that large membership is the result of well-functioning EBMOs, the workshop looked at the conditions needed to implement a marketing oriented membership strategy which conceptualizes, plans and directs EBMOs actions to properly administer, retain, expand and involve members. This is vital in a competitive environment where companies are increasingly reluctant to adhere to or engage with collective bodies representing the interests of their sector. In this context the workshop reviewed EBMOs practices and proposed elements and tools to strengthen membership strategies. (Plovdiv, May 2019)

*Inspired by this session, **FAETEDA** (Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza de España) ran a workshop in 2019 on recruitment and engagement for its members. In the same year three new members joined the **Czech Association of Professional Theatres, Performart** in Portugal expanded its scope of members to include circus organisations while **orchester.ch** (Switzerland) opened its doors to non-permanent orchestras.*

WORKSHOP #9 | 24 May 2019

Leadership and management skills for the cultural sector: Are we intrapreneurial and ready to meet the Gen Z?

Led by Lidia Varbanova (National Academy Of Theatre & Arts, BG)

Intro

This workshop wanted to focus on the factors, barriers and practices in setting up and developing an *intrapreneurial* culture in our organisations. The *intrapreneurial* climate of creating an atmosphere of entrepreneurship and innovations within the organisation is becoming very important also in the field of arts and culture because of the changes in the external environment both at local and global level. It aimed to explore our abilities to innovate, to establish laboratory climate of entrepreneurship, to multiply our assets, to use new technologies in the arts, to be flexible and open to the challenges in the 21st century. It wanted to analyse our strategic approaches and managerial practices to find out how to be more efficient as leaders and managers in an intrapreneurial setting. Using cases and examples from cultural organisations from different corners of the world it would look at how to motivate our teams to think and act in an intrapreneurial way.

The workshop also wanted to challenge our traditional management practices at a time when the Generation Z is entering the workforce, many of whom are active entrepreneurs, innovators and initiators of start-ups. They value individual expressions, avoid stereotypes, expect instant feedback and are highly digitally skilful. Their approaches, professional lifestyle and work expectations need to be studied, understood and met. It aimed to discuss what we need to change in our management and leadership styles, motivation methods and human resource policies in our cultural organisations in order to accommodate the Gen Z in tomorrow's entry-level jobs and to allow individual talent to grow. Our organisational development strategies and tactics require innovative methods to keep the Gen Z involved, engaged and ready to contribute.

Report

Led by the lecturer, researcher and coach **Lidia Varbanova**, the workshop focused on the barriers and practices in setting up and developing an intrapreneurial culture in our organization, an essential step forward given the changes in the external environment both locally and globally. It analyzed our strategic approaches and managerial practices in order to become more efficient as leaders and managers in an intrapreneurial setting by using cases and examples from cultural organisations from all over the world.

The workshop also discussed innovative development strategies and tactics to accommodate the Gen Z in the workplace, and how to allow individual talent to grow. It explored our abilities to innovate, to establish laboratory climate of entrepreneurship, to multiply our assets, and to be flexible and open to the challenges in the 21st century.

WORKING GROUP #5 | 24 May 2019

20th anniversary EC Sectoral Live Performance Social Dialogue Committee: TIME TO TALK: moving forward with social dialogue

With Johannes Studinger (UniMei) & Thomas Dayan (FIM Musicians)

Intro

2019 marks the 20th anniversary of the [EC Sectoral Social Dialogue Committee for Live Performance](#) in which Pearle*, [FIM](#) (International Federation of Musicians), [FIA](#) (International Federation of Actors) and [UNI-MEI](#) (global union in the media, entertainment, and arts) are social partners. Together with Health & Safety, Training & Skills, Working Abroad and Public Funding, one of the key areas on which the Committee is focused is precisely Social Dialogue and the role of the social partners (e.g. capacity building and exchanging information).

Given that such a significant anniversary for the Social Dialogue Committee is taking place at a time where such specific emphasis is being placed on the importance of social dialogue, it seemed natural to take advantage of this opportunity to reflect on where we are now and above all future concerns and challenges in the context of the changing nature of labour markets and societies.

After a brief general introduction from the representatives of the social partners, the Plenary would divide into three working groups in order to facilitate a dynamic and detailed discussion around the challenges identified and 'ways forward for social dialogue', with the aim of encouraging renewed and fruitful collaboration between the social partners through actions or practices that could be jointly undertaken by Employers and Unions in order to *continue contributing to a Europe that delivers for its workers and enterprises* (1).

(1) European Pillar of Social Rights. Preamble, point 7, page 6

Report

Behind the Stage also provided a unique opportunity to facilitate an informal encounter with social partners at the Capacity Building Meeting in Plovdiv. In order to mark the 20th anniversary of the EC Sectoral Social Dialogue Committee for Live Performance, Pearle* invited the representatives of the trade union federations to attend the meeting in order to talk with delegates about some of the most pressing issues that currently concern all social partners in the sector, as well as discussing future steps on how to address them collectively.

Thomas Dayan, Deputy General Secretary of FIM (International Federation of Musicians) and **Johannes Studinger**, Head of UNI-MEI (Global Union in the Media, Entertainment and Arts) attended the meeting. They had been invited to think in advance about a series of topics they were particularly interested in discussing together with suggestions also put forward by **Dearbhal Murphy**, Deputy Secretary General of FIA (International Federation of Actors) in a video recorded message. The delegates split into three separate groups to discuss the proposed subjects.

The group led by Johannes Studinger decided to work on the subject of **Equality** from the perspectives of gender, discrimination and access to employment, and how to make it a genuine trademark of the live performance sector. Following a Facilitation Methodology, the group identified the challenges that the sector would have to confront in order to achieve true equality, together with possible solutions, actions and/or initiatives that could be undertaken to accomplish them.

- ⇒ Unequal conditions of employment and equal pay could be resolved with family-friendly conditions backed by politics/society
- ⇒ Equating leadership positions and rebalancing gender rules on and off stage would be solved through voluntary commitment to equal employment (e.g. German public theatres)
- ⇒ Fair access to employment could be assured through gender equal jury panels/selection panels; charter of good practices; visibility of women (role models matter)
- ⇒ To eradicate violence at work and sexual harassment a change of culture needs to be established. Other initiatives include the introduction of a code of conduct or confidential helplines/helpdesks (as in Germany, Austria, Netherlands and UK)

The group concluded that a joint approach demanded an initial framework of action and a common view of shared understanding of what the challenges there are. This would then lead into sharing good practice and code of conduct.

The role of **freelance workers**, and how their rights can be fully and fairly represented by social partners in the context of the evolution towards more short-term and project-based employment in the live performance sector was the challenge presented by Dearbhal Murphy. In a facilitated workshop, the group was guided towards the definition of what it felt to be the most pressing challenges and their possible solutions.

The first challenge the group defined as needing to be addressed was the capacity of social partners and social dialogue to adequately represent freelance workers, particularly in the countries where employers' association are not commissioned to undertake collective bargaining and where social dialogue is currently weak or absent. In this case, the solution would be found in continuing to fight for national social dialogue and allowing freelancers to belong to existing unions. Other practical measures included the drawing up of a list of organisations that already represent freelancers, supporting the creation of freelance workers' unions or gaining access to information about freelancers' working conditions.

The provision of social protection for freelance workers in order to situate their rights on the same level as employees is another major challenge that needs to be resolved. Ways to do so included the need to draw national and European governments into the debate; the need for industry to draw up master agreements; the need to establish a guaranteed minimum income; the adoption of models that already exist in Sweden and Norway; undertake a mapping exercise to detect the common/overlapping or similar points for freelancers across the EU in the context of labour law.

The group expressed future priorities as being the development of exchange programmes, learning from other models, growth of social dialogue and growing knowledge about how freelancers work in the context of labour law, social dialogue/collective bargaining and/or social protection.

The third issue analysed in this session was **mobility**, a question raised by Thomas Dayan, which the group chose to address in a traditional round-table discussion format. Focusing specifically on the posting of workers, an initial exchange on the situation in participants' home countries highlighted the differences in how legislation regarding social security and taxation are applied, and underlined as a major challenge the difficulties frequently faced by workers from the live performance sector to locate clear information on procedures and obligations in the different member states, in some cases to such an extent that working in other countries becomes not worthwhile. Possible solutions such as the creation of a portal containing information in English on the situation in each country or the involvement of the OECD to unify regulations regarding withholding tax among member states were noted. A further issue also discussed was how to guarantee conditions on tours to non-OECD countries, i.e. China. The group agreed that it would be necessary to continue discussions in a working group of social partners created specifically to address these topics.

The session ended with feedback to the Plenary from the three groups. Having "time to talk" face to face about these matters of mutual concern was considered positive and productive by both delegates and social partners, and opened the door for refreshed dialogue in the future.

WORKING GROUP #6 | 25 May 2019

Inclusion of migrant and refugee people in the live performance sector work environment through skills training

Led by Tommy Neuman (VPLT) – Step2mice Project & Ricardo Esteban (Petit Bain) – HOPE Project

Intro

All across the board and in order to promote an environment of equality, companies and organisations are recognizing the need to include underrepresented groups in their workforce, from racial and ethnic minorities to women in management positions, or to those who identify as LGBTQ.

This workshop would look at two initiatives that are currently taking place in France and Germany. Ricardo Esteban, director of development of the arts organisation **PetitBain** in Paris, presented "Hope Musiques", a programme aimed at training refugees to become electricians in the performing arts sector being run within the framework of a broader project called **HOPE – Hébergement orientation parcours vers l'emploi**.

step2mice is a pilot project underway in Germany, the aim of which is to promote the employment and integration of refugees, migrants and foreign workers into the MICE industry and to build up skilled workers for the future. It was introduced by Tommy Neumann from **VPLT** (Professional Lighting & Sound Association of Germany), one of the project partners.

After hearing briefly from both invited speakers about how their projects were put into action and the results so far, the working group went into a discussion that contemplated the logistics and practicalities that the launch of initiatives of this kind involve.

Report

Further examples on how to promote an **environment of equality in the workplace were presented in Plovidv, where an** Academy Working Group learnt about two initiatives currently taking place in France and Germany which implement the employment and integration of refugees in the live performance sector. **Ricardo Esteban** from the arts venue PetitBain in Paris presented **Hope Musiques**, a programme aimed at training refugees to become electricians in the performing arts sector. Run within the framework of a broader project called HOPE (Hébergement orientation parcours vers l'emploi) it was initially created for the industrial sector and subsequently adapted to the arts and has so far undertaken the training of over 1.000 refugees. **step2mice** is a pilot project underway in Germany, the aim of which is to promote the employment and integration of refugees, migrants and foreign workers into the MICE industry and to build up skilled workers for the future. It was introduced by **Tommy Neumann** from VPLT (Professional Lighting & Sound Association of Germany), one of the project partners. After hearing briefly from both invited speakers about how their projects were put into action and the results so far, the working group undertook a discussion contemplating the logistics and practicalities that the launch of initiatives of this kind involve.

WORKING GROUP #7 | 25 May 2019

Skills in the live performance sector. What next?

Led by Anita Debaere, PEARLE*

The importance placed on training and skills is clearly illustrated in the first principle of the European Pillar of Social Rights that states: *Everyone has the right to quality and inclusive education, training and life-long learning in order to maintain and acquire skills that enable them to participate fully in society and manage successfully transitions in the labour market (1).*

Over its 25 years of existence Pearle* has been involved in numerous projects on skills and competences, often in collaboration with the unions and/or the education sector. In the sector, many employers' organisations are involved in this broad subject in different ways.

In the context of the BtS project, we have already held two sessions on skills: one led by [UK Theatre](#) on skills for off stage jobs and another on skills for musicians, including an exchange with the [Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen \(AEC\)](#).

At the same time Pearle has been involved in '[Creative Skills Europe](#)', a project in the live performance and audio-visual sectors which has just ended. Based on the conclusions of the project the social partners are currently working on a new project application to give it continuity. The application which is due by mid-June intends to focus on awareness-raising or training in the sector, the skills needed in the digital environment and the development of joint partnerships.

Pearle* is also part of the 'creating an entrepreneurial mindset' working group within the [SMS](#) project run by AEC. Finally, Pearle is awaiting news from an application for funding with [Erasmus Plus](#) on the creation of a VETNET-network of training providers in theatre techniques to develop VET tools.

It is also worth remembering that Pearle, and more precisely members of Pearle, have been involved in the update of the taxonomy of occupations and skills/competences for our

sector in a dedicated [ESCO](#) reference group, chaired by our former Finnish member Matti Holopainen. ESCO is a European Commission initiative aiming to bring the worlds of work and training closer to each other. It is expected that an update of the ESCO profiles will take place in 2020 in which Pearle would be expected to continue its role.

The fact that skills are a major goal for the EU and for a great number of sectors, has led to the Commission's proposal to double the budget for Erasmus Plus in the future (2021-2027). This is a clear signal of the importance that the EU attaches to education, training and lifelong learning. It was also an opportunity to tap support and resources for dedicated projects and actions.

The participants at this working group actively contributed towards the aim of this session, which was to bring together the different threads and set out the lines for future work and activities, based on priorities and goals.

(1) European Pillar of Social Rights. Chapter I, point 1, page 11



BtS Academy #4: Porto, Portugal

Hosted by [PERFORMART](#)

SEMINAR # 6 | 30 November 2019

Rethinking Cultural Management: the case for civil disobedience

By Vânia Rodrigues

Based on research on the relationship between artists-producers-managers, Vania Rodrigues framed her intervention as an opportunity to reconsider the relations between artists, producers and managers by looking into the failures of cultural management as a recently established discipline and practice.

She argued for the need to experiment with different models of work in the performing arts which take into consideration a collaboration ethos and avoid the pitfalls of self-exploitation, and made a plea to rescue production and cultural management roles from their technocratic drive.

WORKING GROUP #8 | 29 November 2019

Communication & PR for associations: Making a difference: How to (re)position a brand to achieve greater visibility

Led by Cristina Salvador

Intro

Since its creation in early 2000 the press and public relations agency aPortada, founded by Cristina Salvador, positioned itself as a corporate communication agency with a strong specialization in the fields of people, culture and innovation. Over a period of 19 years the agency saw how the services linked to its original brand, related to visibility and reputation were transforming into others that had more to do with reputation, change, differentiation and experience. For that reason, aPortada initiated a rebranding process that culminated with the launch of both People & Comms. The new brand has been launched with the aim of contributing towards the goal of making organisations more human thanks to stronger communication, more hybrid teams and establishing networks with expert collaborators.

Based on her own brand's story as well as the work carried out over the years with a wide range of clients, in her first workshop Cristina shared experiences on positioning brands and organisations in the field of Arts Management considering the vital importance of knowing who you are as well as your purpose.

Report

Based on her own brand's story as well as the work carried out over the years with a wide range of clients, the Communications consultant and lecturer **Cristina Salvador** led a workshop in which she shared experiences on positioning brands and organisations in the field of Live Performance with particular emphasis on the vital importance of knowing who you are and what your purpose is. The workshop gave practical guidance on how to define what makes an organisation different, the perception people have of a brand, how to position it and the social trends that define the evolution of brand communication techniques. (Porto, November 2019)

WORKING GROUP #9 | 29 November 2019

Taxation, social security and posting in a cross-border context: 'creating a mindshift'

Led by Dick Molenaar, Frederic De Wispelaere & Marco Rocca

Intro

The European Pillar of Social Rights which was proclaimed by the EU in Gothenburg in November 2017 expresses the principles and rights essential for fair and well-functioning labour markets and welfare systems in 21st century Europe. As mentioned in the preamble of the text: 'the aim of the European Pillar of Social Rights is to serve as a guide towards efficient employment and social outcomes when responding to current and future challenges which are directly aimed at fulfilling people's essential needs, and towards ensuring better enactment and implementation of social rights' (preamble 14). However, the Pillar also underlines that it 'does not affect the right of Member States to define the fundamental principles of their social security systems and manage their public finances, and must not significantly affect the financial equilibrium thereof' (preamble 19). The European pillar proclaims not to interfere with Member States policy, but nevertheless aims for fair working conditions, equal opportunities, and social protection. In a cross-border context and in the context of free movement of workers, which is one of the essential principles laid down in the European Treaty, this discussion group will look at the cross-border dimension of social protection and taxation. Whereas Member States have their autonomy to organise the tax systems and collection of social security contributions, those systems influence each other when working in a cross border context or a context of mobility. In its overview of deliveries on the European Pillar of social rights, we can pick out the following initiatives which were taken by the Commission and which entail a cross-border element: - Directive on Posting (principle 4: equal treatment) - European labour authority (principle 5: secure and adaptable employment; principle 12: social protection) - Recommendation on access to social protection (principle 12: social protection) - Regulation on the coordination of social security systems (principle 12 social protection). The experts started with a short presentation each to present the state of play in relation to social security, posting and taxation and the situation in the near future. Learning from data collection, Frederic De Wispelaere demonstrated from the issuance of A1 forms that the sector is indeed prominently present. Marco Rocca presented his analysis on the posting directive for our highly mobile sector. Finally, Dick Molenaar summarized what the

situation is regarding artist taxation and recent developments in member states of the EU. Evaluating the issues for the live performance sector which is characterized by high and very short mobility, in the subsequent round table discussion we will further analyse the extent to which the principles in the Social pillar impact the mobility in the sector. We can go as far as questioning the balance between the basic European principles of free movement of workers and free movement of services in the internal market. Other principles challenged in the area of taxation regard the non-discrimination principle. Where is the fine line to request exemptions or special treatment and on the other hand to eliminate the special rule on artist taxation.

Report

Led by **Dick Molenaar**, **Frederic De Wispelaere** and **Marco Rocca**, this working group focused on the cross-border dimension of social protection, taxation and free movement of workers. After examining initiatives taken by the Commission containing cross-border elements (such as its Directive on Posting, the European labour authority, its recommendations on access to social protection or its Regulation on the coordination of social security systems) the experts led into a presentation of the future state of play for the live performance sector in relation to the situation of social security, posting and taxation.

WORKING GROUP # 10 | 29 November 2019

Environmental Sustainability: the big picture

Led by Dr Ben Twist (Creative Carbon Scotland); Jude Henderson (Federation of Scottish Theatre)

Intro

The 2015 Paris Agreement and 2018 IPCC report together set the target for a 1.5°C maximum temperature rise: some EU countries have committed to achieving this whilst the EU is working towards doing so. Alongside this the UN Sustainable Development Goals demonstrate the intersection between climate change and other issues for the cultural sector such as health and well-being and intergenerational, inter-gender, inter-class and international inequality.

Art can help society think differently and better and our buildings and activities provide a means for this to happen. Whilst these are difficult challenges and dealing with them is not the job of the arts and culture alone, we have a role to play and we need to engage with governments and other stakeholders, and make use of the new technologies, approaches etc that will allow us to perform that role efficiently, effectively and in a low-carbon manner. We therefore need to start to think now about the operational models for the medium term.

Report

Dr. Ben Twist and Jude Henderson led a workshop focused on the challenges all live performance organisations face in the context of the “big picture” for Environmental Sustainability and what their responsibility is in dealing with them. It explored how people and organisations can support the implementation of this thinking in their own countries, and looked at what forms of grouping could be taken;

who needs to be part of the conversation for the sector; what new networks might be needed; which existing ones could be linked to; what time-frames might be useful depending on the country/sector, what will the barriers be to getting the right people there and facilitating a genuinely useful conversation; what format of discussion might work best to give people in each country/region/sector a safe space to think creatively and finally what creative practices already exist that could be used.

WORKING GROUP #11 | 29 November 2019

Taking the stage: cutting edge communication techniques & tools to put live performance organisations in the limelight

Led by Cristina Salvador

Intro

Cristina Salvador's second session looked at how to innovate in communicating the Arts: international best practices, social trends, audience insights... All we need to reconsider regarding the way we present ourselves to the world.

Report

Cristina Salvador's second session looked at how to innovate communication in live performance and proposed a reflection on all we need to reconsider regarding the way we present ourselves to the world. Drawing from international best practices the workshop covered strategies that included loyalty programmes, customer experience, collective intelligence and big data, branded content, street marketing, immersive experiences or viral campaigns.

WORKING GROUP #12 | 29 November 2019

Taxation, social security and posting in a cross-border context "between law and practice"

Led by Dick Molenaar, Frederic De Wispelaere & Marco Rocca

Intro

Issues of excessive or double taxation remain an obstacle to mobility. At a meeting earlier this year of the European social dialogue committee 'live performance' the DG Taxation asked for cases and evidence related to taxation. The DG Taxation has also said to add information about double taxation for artists (and sportsmen) on the Your Europe webpage. The DG Culture has also made a point of addressing double taxation in its Communication on 'a new Agenda for Culture' (2018). Tax expert Dick Molenaar presented the latest developments and invited participants to come forward with concrete cases which could be part of a paper to be sent to the Commission.

Another area concerns posting in the context of social security and the posting directive. In October 2018 Pearle organised a seminar in Brussels where representatives of the Commission presented the latest developments. This summer the Commission published a guidance on the new posting directive.

In the sector the issue of high and short-term mobility raises more and more questions for those having to organise tours and deal with different administrative systems and forms of declaration. Once the new posting directive is in place, it is expected that the calculation on remuneration will be a source of doubts, questions, legal uncertainty and possibly discussions. Expert Marco Rocca helped participants to understand the new posting directive and together with Frederic De Wispelaere made clear the difference between posting in the context of social security (and the obtainment of the A1 form) and the posting directive in the framework of labour law.

Report

In the first part of the workshop **Dick Molenaar** presented the latest developments in the field of double taxation and invited participants to come forward with concrete cases which could form part of a paper to be sent to DG Taxation and DG Culture.

The second half of the workshop looked at posting in the context of social security and the posting directive in the live performance sector, in the light of the guidance published by the Commission in the summer of 2019. The issues around high and short-term mobility raise more and more questions and it is expected that once the new posting directive is in place the calculation on remuneration will be a source of doubts, questions and legal uncertainty. **Marco Rocca** clarified the new posting directive and together with **Frederic De Wispelaere** made clear the difference between posting in the context of social security (and the obtainment of the A1 form) and the posting directive in the framework of labour law.

BtS PLENARY PRESENTATION | 29 November 2019

Working together to make Health & Safety work

Julia Flintrop (European Agency For Health And Safety At Work)

Intro

A presentation by Julia Flintrop from the European Agency for Health and Safety at Work of the latest tools and developments aimed at achieving a healthier, safer and better adapted work environment. The activities of the European Agency for Health and Safety at Work are of relevance to the sector, thanks to the guidance developed by the agency on how to implement and make European legislation on health and safety happen at the workplace and through the campaigns and tools developed. The Agency, which is based in Bilbao, is one of the European funded information organisations, similar to the European Institute on Gender Equality (who we invited in Tallinn in May 2018) and Cedefop, the European centre for the Development of Vocational Training (who presented their activities in Plovdiv last May). The relations of Pearle date back to the time of the implementation of the Noise directive about 15 years, but close exchange happened when the Agency had developed a tool to undertake risk assessment, which allowed the social partners to use this frame in order to develop a tool (OiRA online interactive risk assessment) for productions and one for venues in the live performance sector. This European tool was also translated in Spanish. It was used as a basis to develop national tools in Belgium (available in Dutch & French) and Greece, and is expected to become also available in Finland.

Ms Julia Flintrop presented the Agency's work in general, whilst giving specific attention to Occupational Health and Safety in Micro and Small Companies, the further activities in relation to OiRA, addressing psychosocial risks and the upcoming campaign in 2020 on musculoskeletal disorders.

Report

Further tools and developments aimed at achieving a healthier and better adapted work environment were discussed during a presentation given by **Julia Flintrop** from the **European Agency for Health and Safety at Work**. The Agency's aim is to make European workplaces safer and more productive and promotes a culture of risk prevention to improve working conditions in Europe, in particular in small organisations where it's often more difficult to address health and safety issues in the workplace. The presentation covered the Agency's work in general, whilst giving specific attention to Occupational Health and Safety in Micro and Small Companies, further activities in relation to the Online interactive Risk Assessment tool OiRA, addressing psychosocial risks and the upcoming campaign in 2020 on musculoskeletal disorders.

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Next steps: so where do we go from here? (What better way to conclude Behind the Stage than with a challenge?!)

Bearing in mind "why", "how", "when" and "who", under the guidance of the professional facilitator Marzena Gawenda the aim of this final set of working groups was to identify a shortlist of topics (chosen from the themes covered during the Behind the Stage capacity building meetings) which Pearle members will commit to continue working on in the future.

With the financial support of the European Union

