



PEARLE

LIVE PERFORMANCE EUROPE

**Activity
Report**

2020

2020

PEARLE*

**The voice of music, performing arts
and live performance organisations**

- > SECTOR FEDERATION**
- > EMPLOYERS ASSOCIATION**
- > INTERNATIONAL NETWORK**

SHARING A PASSION FOR LIVE PERFOR- MANCE

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01 TOP TEN ISSUES IN 2020

This years' top ten issues were of course dominated by the Covid-19 crisis. But other recurrent policy areas continue to have attention, although many initiatives were somehow also related to the Covid-19 crisis with at the end of the year a focus on the trade agreement between EU and UK following the Brexit.

01. Covid-19
02. Culture
03. Employment & social affairs, social dialogue, skills
04. Online services – consumer rights
05. Sustainability and Green Deal
06. State aid
07. Tax & VAT
08. Third-country nationals
09. Travelling with musical instruments (Cites)
10. UK-EU – trade relations (Brexit)



01 Covid-19

The live performance sector: the first to close the last to reopen!

Since the outbreak of Covid-19 early 2020 the live performance sector started to be impacted by cancelled tours, first from and to Asia and then throughout the whole world. When the crisis hit Europe, governments reacted by prohibiting large gatherings and soon after all events: concerts, performances and shows.

At that moment it was not known that it would become a crisis without precedent (even not comparable to the financial crisis in 2008). As governments developed their plans to mitigate the risk and manage public health economy and society had to adjust to guidance and rules through time.

When looking back at 2020 it is clear that this health crisis will have a long-lasting impact as recovery is expected to go slowly and phased exit strategies can always be interrupted by a new wave of infection.

Advocacy from the start of the pandemic

The first external communication was a joint statement on March 12th. At the beginning of lockdown in various European countries, the international trade-unions IAEA (including FIM, FIA, UNI-MEI) and Pearle* urge governments to take emergency measures in support of the live performance. Without appropriate support measures, the cancelling of live events, performances and shows will have devastating economic and social consequences on the live performance sector. They also underline the much needed support for freelancers in the sector.

To complement, Pearle* issued on **March 19th** a position paper with an overview of concrete proposals and demands. The live performance sector needs specific and targeted measures both for immediate action and in support to put all those involved back on track when the crisis has ended.

These measures should include clarification on state aid rules, force majeure, consumer rules and an initiative to suspend cross-border artist taxation. Member States are called to take targeted measures in the field of employment (especially for freelancers), tax policy, financial matters, grants or subsidies.

This was followed by several statements, position papers, joint letters with other cultural organisations as well as with the tourism sector, aiming to ensure targeted support for the sector, inclusion in the recovery funds, and proposing ways out to reopen the sector.



Ensuring safety and protection of workers and audiences

From the beginning of the pandemic, members exchanged on health measures to be able to resume activities such as rehearsals and creating new work. Health protocols were developed, in which the branch associations across Europe had an important role.

Across countries measures include social distancing, use of disinfections (hands / surfaces), limiting the crossing of people through signalisation, telework where possible, ventilation, use of facemasks or others, use of screens, testing, quarantine, and others. Targeted approaches connected to way of working and specific workplaces are described in those protocols.

European common approach to reopening of venues?

In May 2020, following an internal survey with members it was found that phased plans, if they already exist for the sector, to welcome a live audience differ considerably from one country to the next and miss a clear logic behind. It was found that often no distinction is

made between very small or big venues when it comes to the threshold of how many people are admitted to a live event.

Therefore Pearle* issued an **open letter** to Commissioner Gabriel and the Culture Council for a joint and proportionate approach to the reopening venues and events to audiences, after it took disappointedly note of the limited interest at the informal Council of culture ministers in April to consider joint action. The proposal of Pearle* focused on a common approach to **joint and proportionate approach to the phased re-opening of cultural venues and events to allow a maximum number of people based either on their capacity or on available square meters**, whilst social distance rules continue to be respected.



Mobility of workers in times of Covid-19

On October 13th, the Council adopted a recommendation on a coordinated approach to the restrictions of free movement in response to the Covid-19 pandemic. This recommendation aims to avoid fragmentation and disruption, and to increase transparency and predictability for citizens and businesses.

An **exemption to quarantine** is outlined for travellers of various categories, in particular in essential sectors (health, transport, ...), but **also including posted workers**. This is of particular interest of the live performance sector. In this context, the Communication of the Commission on Guidelines concerning the exercise of the free movement of workers during Covid-19 outbreak, clarifies the question whether the live performance could benefit of the exemption, stating: "Member States should allow frontier and posted workers to continue crossing their borders to their workplace if work in the sector concerned is still allowed in the host Member State."

As a principle, Member States should not restrict the free movement of persons travelling to or from green areas. Those Member States that consider it necessary to introduce restrictions could require persons travelling from non-green areas to undergo quarantine or a test after or before arrival.

Member States could also require persons entering their territory to submit passenger locator forms.

EU recovery instruments

Pearle* appeal: "Give live Performance a future": in the position paper published on October 20th, Pearle* urges the EU and Member States to provide targeted support through the EU recovery package for a sector that is "on the verge to collapse". The paper sums up the areas to pay attention to and lists EU instruments to be considered in the member state recovery plans. These plans for the live performance should be built on three main pillars: **survive, invest and resilience**.

It also underlines that additional support for the live performance sector is needed for the next three years at least, as it is expected that recovery of society and economy from the crisis will take time.

After the Commission proposal in spring on recovery instruments, after discussions in the EP and in the Council, after numerous letters also from the cultural community, at the European Council on 11 December, the 27 heads of state or governments found an agreement on the long-term budget and the EU's €750 billion recovery fund. The seven-year budget of €1.074 trillion comes into effect in January 2021.

The agreement on the long-term budget will allow for an extra €15 billion to be channelled to EU funding programs, including Creative Europe, the Horizon Europe research program and Erasmus+.

Whilst at the beginning of 2020 the budget for Creative Europe expected to be decreased, as the Covid-19 crisis hit the cultural sectors, instead of the proposed € 1.6bn for Creative Europe, the sector will receive additional € 600 million, which is a third more funding, amounting to € 2.2bn for the 7-year programme.



An EP resolution adopted in September on the Cultural Recovery underlined for Member States to foresee 2% of their recovery plans to be dedicated to culture.

To ensure also that tourism can resume, as a part of the cultural recovery, Pearle* also supported advocacy initiatives of the European Manifesto Group, such as in a statement issued on 14 October.

02 Culture

Funding, sectoral issues, working conditions, gender equality on the European agenda

As mentioned in the chapter above there was as strong cooperation between cultural stakeholders to raise attention for dedicated support to the cultural sectors to carry through the Covid-19 crisis. The European Parliament in its September resolution on cultural recovery underlined the need for 2% of support in the member state recovery plans to go to culture. Also the increased budget for Creative Europe has been welcomed as a symbolic support to the cultural sectors for whom difficult years lay ahead.

Other initiatives in the area of European cultural policy are mentioned below.

Heritage

On 9 and 10 June, Pearle* participated in the Commission expert group on cultural heritage to discuss the impact of the Covid-19 crisis for the cultural sector as well as topics related to the post-crisis recovery.

One of the sessions investigated digital learnings and how organisations can build again physical audiences. Pearle* discussed this topic with its members and noticed an important increase of digital offers during the lockdown, which allowed live performance venues and events to stay in contact with their audiences.



In the context of digitisation, it was announced at the meeting of the expert group that the European Commission is evaluating one of its main policy instruments: the 2011 **recommendation on digitisation and online accessibility of cultural materiel and digital preservation**. For a long time, the debate on Cultural Heritage focused on (touristic) sites and monuments. This has changed in the last years and throughout the debates in the stakeholder group on the EYCH, set up by DG Education and Culture. Pearle* welcomes this broadening of the discussions at EU level. However, it must be noticed, that in the context of EU policy making, there is still a lack of consistency regarding the definition of “cultural heritage”.

First European Theatre Forum

As part of the consortium, Pearle* helped to prepare the first European Theatre Forum which took place between 11 and 13 November during the German presidency. Pearle* was closely involved in a session on environmental sustainability and was invited at a panel on working conditions.

President Morten Gjelten underlined the importance of social partners in such discussions as well as the condition to rely on appropriate funding for the sector.

The Forum was concluded with the formulation of a number of challenges and shared interest in the **“Dresden declaration”**. Pearle*’s associate member ETC-European Theatre Convention coordinated and organised the online conference and facilitated the consortium meetings.

Music moves Europe

In November, the European Commission published **two studies** of “Music Moves Europe”. The first one is a study on the Feasibility of a European Music Observatory and the second one is an Analysis of market gaps and funding needs for the music sector. In this regard Pearle* had been invited to stakeholder meetings to give feedback.

Study on working conditions

The DG Culture commissioned the **EENCA** network of experts to develop a report on the status and working conditions of artists and cultural and creative professionals, which will serve as input for the OMC (open method of coordination) working group composed of minister representatives.

The study explores the working conditions and career paths of artists and creative professionals, including entrepreneurship, nature of income, and influence of the market, access to finance, social security and cross-border mobility. The report was finalised in April 2020.

Gender equality

On Tuesday, 8 December Pearle* took part in a panel on the live performance at the **online conference on gender equality**, organised in the context of the German presidency by the German Culture Council. In the discussion, the importance of a systemic approach was underlined. Pearle* also provided information about the **social partner project on Gender Equality** (see further in this publication – chapter 3).

Read the **Presidency conclusions** on gender equality in the field of culture, supported by 24 Member States.

All panels and discussions can be found on the conference landing page until the end of the year. Related documents, best practices and studies are available in the **research area** of the website.

03 Employment & social affairs

New EU initiatives, posting and social security, gender equality, skills, European social dialogue.

Posting and social security

By 30 July 2020 Member States the **revised Posting Directive** was due to be implemented in national legislation. The Posting Directive and the Enforcement Directive of 2014, as well as the Social Security Coordination Regulation, are the three main pieces of European law that impact touring companies as well as venues, theatres, festivals and organisers programming foreign productions. An ongoing issue concerns the employment of people who remain subject to **social security** in their country of residence but work for employers in different countries on the basis of a fixed term contract to take part in a production or tour. From testimonies this proves to be very difficult to handle in practice.

Pearle* has repeatedly underlined that the **administrative burdens are disproportionate for very short term posting** and for the very small companies who have to deal with it.

It is hoped that European Labour Authority which was set up in 2019 will provide much needed information, guidance and support.

A dedicated research project ‘Mobilive’ started in April 2020 which focuses on the employment and social security status of ‘highly mobile worker’, with a focus on the live performance sector. The findings will be presented in May 2021.

Proposal on minimum wages

On 28 October 2020, the Commission presented a **proposal** for a Directive on adequate minimum wages. The Commission has concluded that there is a need for EU action on this topic. This is also clearly influenced by the Covid-19 crisis, as the Commission sees an EU initiative on minimum wage as a key part of the recovery.

The Commission reiterates that it does not aim to set a uniform European minimum wage, nor to harmonise minimum wage setting systems and to fully respect national competencies and social partners’ contractual freedom.

The Commission highlights one overarching objective: to ensure that all workers in the Union are protected by a fair minimum wage, allowing for a decent living wherever they work.

Gender equality

In the area of gender equality, the European social partners in the live performance sector undertake between 2020 and end 2021 a project on the theme. The aim of the project is to

collect an overview of the situation in relation to gender equality in the Live Performance sector across the EU, through research and mapping. Read more [here](#)



Skills

Pearle* appeared in the January issue of CEDEFOP's magazine 'skillset and match' in an interview on the particular needs for the live performance sector on skills.

In January also, the European social partners of the live performance and the audio-visual sectors embarked upon a follow-up skills project which aims to raise awareness on the importance and relevance of skills' development at national level and share skills needs assessments on digital transformation and supporting the sectors to fully engage in the digital environment.

Read more [here](#) and visit the dedicated website www.creativeskills.eu

Mid-2020 the Commission also presented its new vision in the [European Skills Agenda](#)

Behind the Stage

In the context of Pearle*'s European funded capacity building project '**Behind the Stage**', a final report in the form of a publication carrying the reader through the story of 28 months of capacity building for employers associations in the context of social dialogue. As a red thread throughout the project was the European pillar on social rights. Read more in the report under the heading EU projects. Download the publication [here](#)



Online services – Consumer rights

and the illegal resale of tickets

On 16 January, Pearle* participated in a music industry roundtable on secondary ticketing as well as a panel discussion organised and facilitated by **FEAT** at the **Eurosonic** Festival in Groningen. The aim of the talks was to find common ground on how to approach concerns with **unauthorised online traders selling tickets** and how to liaise with consumer organisations and European institutions.

For several years, live performance organisations have been struggling with the unauthorised resale of tickets by online secondary ticketing platforms. This is harmful for artists, for the organiser of an event as well as for the concert-goer/consumer who buys tickets at a much higher price than face value.



Check out court cases against the secondary ticketing platform Viagogo in **Austria, Hungary** and Australia. Also the **EFTA court** sentenced Viagogo for Unfair Commercial Practices.

In September, Pearle* **contributed to the public consultation** on the **Digital Services Act Package**. The revision of rules applying to online platforms and marketplaces acting as intermediaries for online traders is a unique opportunity to update certain aspects of EU legislation relating to a growing online secondary ticketing market, worth €12.14bn in 2019 in the EU.

Despite joint efforts of national authorities, consumer organisations and the live performance sector, the illicit secondary ticketing market is flourishing. Given the scope and the fact that it concerns a cross-border issue, a European initiative is the only appropriate way to tackle such illegal form of trading tickets, by addressing the liability of platforms and clarifying the responsibilities, the oversight and the enforcement of rules.

05 Sustainability and Green Deal

in the context of live performances

Stage lighting and ecodesign rules

One of the concrete initiatives in the framework of the Green Deal concerns the package of ecodesign rules where the live performance sector strives to ensure the continued use of **stage lighting**. On 19 February a consultation meeting of the Commission expert group on ecodesign took place on how to improve the newly adopted ecodesign regulations. The European Entertainment Eco-design Coalition - a European-wide group of associations working in the entertainment, lighting design, live performance and film/TV sectors – raised concerns on article (w) in Annex III on strong white lights which was inconsistent and would have had a negative impact on the continued use of those strong lights.

The package of 10 ecodesign regulations, including ecodesign requirements for light sources was adopted on 1 October 2019. Thanks to a number of technical exemptions, the vast majority of light sources needed on stage as well as in film studios can continue to be used.

The new provisions of the so-called ‘Single Lighting Regulation’ will be applicable as of September 2021.

At the beginning of October 2020, the Commission proposed a final draft text of the amended ecodesign regulation on which Member States voted on 10 November. Pearle* together with the European Eco-design Entertainment coalition welcomed the proposed amendments as our latest input on stage and studio lighting was taken into consideration and all our concerns regarding the above-mentioned inconsistent article on strong LED lights used on stage were met.

The latest adjustments introduced by the coalition leave enough room for future research and innovation in the area of stage and studio lighting and do not hinder the development of more efficient light sources.

Broaden the scope of ecodesign: an issue for textiles used on stage?

In the context of a “sustainable product framework”, the Commission wants to widen the ecodesign directive beyond energy related products and apply its requirements to a broader range of products, including **textiles**. A roadmap on the sustainable product initiative was launched in the autumn, to be followed by a public consultation in 2021.

With the revision, the Commission will establish sustainability principles and other mechanisms to regulate sustainability-related aspects in a wide range of product related instruments. In the live performance sector, this could affect stage lighting and textiles used on stage.

EP CULT report on effective measures to green

At the invitation of MEP Laurence Farreng a stakeholder meeting was organised on February 6th, at which also Pearle* took part. Ms Farreng (FR-Renew), in view of a report on 'Effective measures to green' the Erasmus+, Creative Europe and European Solidarity Corps programmes'.

Drawing from the discussion at the members conference in Porto in November 2019, including the input of Creative Carbon Scotland and Pulse (Belgium), Pearle* raised particular issues for the live performance sector. Pearle* also gave illustration of concrete practices from members, such as the green policy developed by the Brussels based music venue Ancienne Belgique AB.

06 State aid

A crucial instrument to ensure support to the sector in Covid-19 times

State aid temporary framework

With the aim to provide targeted support to otherwise viable companies that have entered into financial difficulty as a result of the coronavirus outbreak, the European Commission set up the State aid temporary framework, adopted at the end of March. In June, it was decided to prolong for six months and extend the scope of the State aid Temporary Framework until the end of the year.

Pearle* welcomed the state aid measures in the context of the Covid-19 crisis, as the framework is of high importance for organisations and companies in the live performance sector, struggling with continued health and safety measures and the closure of live events and venues.



The Temporary Framework gives flexibility to Member States to financially support all sectors with various measures, such as deferring taxes, short time work or direct compensation to companies that suffered due to the corona outbreak.

The amendments to the text introduced a new measure to enable Member States to support companies facing a decline in turnover of at least 30% compared to the same period of 2019 due to the corona virus outbreak. The support will contribute to a part of the beneficiaries' fixed costs that are not covered by their revenues up to a maximum amount of €3 million per undertaking.

07 Taxation and VAT

in times of Covid-19 crisis and beyond

Taxation

Together with the EAEA, Pearle* wrote on December 8th to the OECD and to the EC to call for an initiative on the ongoing obstacle to mobility related to artist taxation. In the framework of recovery plans, the sector should be helped back on its feet when touring is again possible by making an end to situations of double or excessive taxation.

It was learned from the OECD that in 2021 a consultation on taxation issues for highly mobile people is planned.

VAT

At the end of the year, two members of Pearle* from Belgium and the Netherlands signposted the issue of VAT on electronic services, more precisely on online performances. Unlike for physical performances where in many countries the sector can benefit from reduced VAT (or exemption) on tickets and/or cultural services, there seems to be different interpretations between Member States of the European rules on VAT for electronic supply of services. The topic is carried over to the beginning of 2021 including Pearle* and members actions.

08 **Third-country nationals**

Visa code

Since February 2020, a new European Visa Code applies for those third-country nationals who require a visa to travel to the Schengen area.

The EU worked on improving certain procedures with the aim to make them easier and faster:

- Regular travellers with a positive visa history would no longer have to apply for a new visa every time they travel to the EU and benefit from multiple-entry visas.
- Easier applications: In most cases, applicants will have the possibility to submit their application at a location close to their place of residence. Where available, they may also fill in and sign the application form electronically.
- Travellers are now able to submit their visa applications up to 6 months ahead of the planned trip, instead of 3 months under the old rules.

The visa fee has gone up from 60 to 80 Euros, but there may be exemptions such as for minors between 6 and 18 years. The already existing exemption for people under 26 years who take part in a cultural event organised by a non-profit continues to exist.

Pearle* published an updated brochure ‘Schengen visa for third-country national artists’ in March, in the context of its collaboration with EFA in the frame of EFA Rise project. It can be found [here](#).

Pact on migration

On 23 September the Commission presented a **New Pact on Asylum and Migration**. The pact will strive for a more resilient, more humane and more effective migration and asylum system, which will also underpin confidence in the Schengen area of free movement, through faster and more efficient procedures. The EU also wants to put in place a predictable and reliable migration management system.

At the same time the Commission also launched a public consultation on legal migration. In its New Pact on Migration and Asylum, the European Commission announced a number of new measures to attract skills and talent to the EU. Pearle* responded to the online consultation on legal migration and with a **position paper** to highlight the particular needs for temporary economic legal migration, as for the sector the issue of mobility and temporary stays in different countries is the area where legal problems occur.

Travelling with musical instruments containing protected species

a matter of ensuring mobility

Revised EU rules on ivory:

Exemption for musical instruments proposed

The proposal to revise EU rules on ivory foresees the prohibition of re-export and intra-EU ivory trade, including both raw ivory and worked ivory items. In the context of these new rules, the sale of musical instruments containing very small amounts of ivory which was legally obtained before 1975 will be allowed. The restoring and repairs of musical instruments are also under negotiation to benefit from an exemption. The travelling of musical instruments for concerts and other performances is not affected as it doesn't fall under the scope of the rules.

In a Commission stakeholder meeting, Pearle* together with the French Musical Instrument Organisation (CFSI) and the International Federation of Musicians (FIM) welcomed the preferential treatment of musical instruments in the draft EU ivory rules.



The organisation stated in a [joint paper](#) that the amount of ivory used in musical instruments is very small and therefore, additional restrictions would be neither proportionate nor helpful in combatting illegal ivory trade. The Commission points out in the summary of the proposal that “there is no evidence or indications that musical instruments represent any significant risk of contributing to poaching or illegal ivory trade.”

Member States still have to agree on the proposed rules which are expected to enter into force in the course of next year.

CITES-Convention

The international CITES-Convention listing protected species is of importance to allow the production of musical instruments and the travelling and touring of instruments which contain protected species, such as rosewood and ivory.

To ensure touring, Pearle* is in permanent contact with relevant services at the European Commission (DG Environment) and the CITES-secretariat in Geneva and works in collaboration with the instrument makers and musicians representatives.

In January, the joint Pearle*-FIM publication 'Crossing borders' was updated to include latest CITES-rules. The brochure guides musicians and music groups through the process of obtaining the necessary CITES-certificates when travelling outside the EU, such as the Musical Instrument Certificate (MIC) or the Travelling Exhibition Certificate (TEC).

Pearle* was accepted as observer in a CITES working group on annotations, which is relevant for our sector as these annotations cover derogations for commercial and non-commercial travel of musical instruments, including live performances.

the question on cultural mobility from 2021 onwards

2020 started without knowing how the negotiations between EU & UK would end. But finally just before Christmas, on 24 December the EU and UK stroke a deal on the future cooperation.

Even with the new EU-UK Trade and Cooperation Agreement in place, there will be big changes on 1 January 2021. Besides the fact that UK leaves the EU Single Market and Customs Union, as well as all EU policies and international agreements, especially important for the live performance sector is the fact that the free movement of persons, goods, services and capital between the UK and the EU ends on 31 December.

As the EU and the UK will form two separate markets with two regulatory and legal spaces, this automatically leads to barriers to trade in goods and services and to cross-border mobility and exchanges in both directions.

The main areas of interest for the live performance sector

Travelling of professionals between the EU and the UK, and in particular the question of visa for short term visits for the purpose of paid engagement for UK artists and cultural professionals and the question of work visa (or not) for EU artists when travelling to the UK.

The question whether EU and UK will recognise and accept the portable document A1 in the case of posting of workers, as the proof of being affiliated to the country's residence and not to be subject to (double) payment of social security contributions.

Customs, and more particularly the temporary movement of goods, which may possibly lead to the use of ATA-carnets.

In this regard also the question of travelling with instruments containing CITES-protected species will require new handling of music instrument certificates and/or travelling exhibition certificates and how that will be treated by customs.

Finally, road transport by specialised companies conducting operations between the EU and the United Kingdom will have to ensure compliance with EU and UK certification requirements and cabotage rules respectively. As of 1 January 2021, UK companies will no longer hold an EU licence or be able to perform transport services within the Union as part of the Single Market, such as EU based companies can do when touring with equipment under 'own account' rules.

As last point, it was learned that regrettably, the UK will not participate anymore in Erasmus nor in Creative Europe.

Social partners in the sector voiced concerns on several occasions on the impact of Brexit in particular on mobility which expects to jeopardise the cultural cooperation between the UK and the other European countries.

See [joint statement](#) on 30 January and discussions held at the three European social dialogue committee meetings in January, June and December 2020.

02 IN FOCUS: Covid-19

Helping the sector with information

Whilst being a membership association, working for its members, in the context of the Covid-19 crisis Pearle* has provided services and information to the wider sector. The following can be accessed for the wide public from the Pearle* website www.pearle.eu

Pearle* map on reopening

In May 2020 Pearle* started with the publication of a European map on its website presenting information, on the basis of members input, on the reopening conditions in different European countries. The information has been updated on a regular basis.

The information per country contains dates (or phases of reopening) and the conditions, such as number of people allowed and health requirements for the audience.

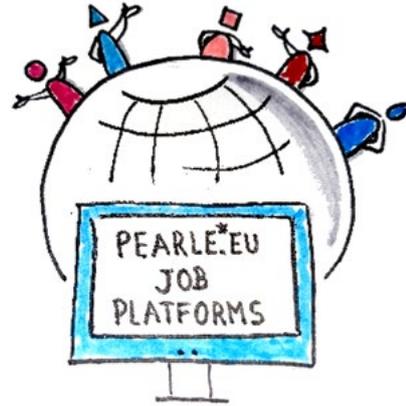


The colour code refers to :

- open under conditions
- closed with exceptions
- closed
- no update available

Job platform

As a result of a mapping exercise among members which took place in the context of the European project Behind the Stage, it became clear that many national branch associations as well as some of the European networks put job vacancies on their website.



Starting from this basis, Pearle* quickly identified and brought together over a hundred job portals with vacancies in the live performance sector in European countries and elsewhere.

People can search by country and/or main job categories: musicians, performers, technicians and other off-stage jobs. From there they will then be led to the respective job portal where they can pursue their search for vacancies.

Despite the Corona-virus crisis, which has severely impacted the sector, the portals show that employers continue to need people even in these times of scarcity.

The portal can be accessed via [this link](#).

Covid-19 information

[An overview of all our actions](#) in relation to Covid-19, from advocacy to information on the meetings held and information shared, can be found on the Pearle* website

Health protocols for the live performance sector, many of which developed with the intense cooperation of the national branch associations that are member of Pearle* , have been made available on the [EU OSH dedicated wiki page](#).

03 EUROPEAN PROJECTS

In 2020 Pearle* was involved in two projects supported by the Creative Europe programme, five projects supported by the dedicated budget lines on social dialogue managed by DG Employment.

Creative Europe	Social dialogue
Partner in EFA Rise 2 project 2017-2021	Partner in Creative digital Skills project 2020-2022
Partner in SMS - Strengthening music in society	Lead partner in Behind the Stage project 2017-2020
	Partner in Mapping Social Dialogue project 2019-2021
	Partner in Gender Equality project 2019-2022
	Partner in Mobilive research project 2020-2021

➤ EFA RISE 2

Full project title: EFA RISE 2: The Rise of the Community

Synergy partnership EFA-Pearle* for the activity *Capacity building in the context of internationalisation, cross-border cooperation and mobility*

EU programme: Creative Europe – sub-programme culture – networks (DG Culture)

Project leader: EFA-European Festivals Association

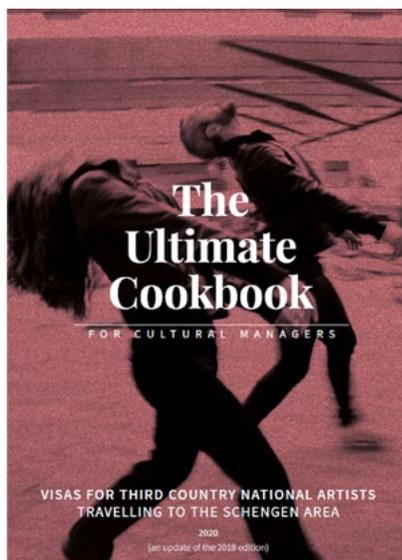
Role of Pearle*: Partner in activity 10

Financial contribution received: Reimbursement of the costs for project coordinator, for communication, travel, meeting costs and fees for experts

Own contribution: Staff working time

Activities in 2020:

- 1 Workshop: Leadership: *How to build resilience when your house is on fire* (expert Jessica Lutz) – online 17 September 2020
- Update of the brochure: *The Ultimate cookbook for the cultural manager: Visas for Third-country national artists travelling to the Schengen area* – update March 2020



Co-funded by the
Creative Europe Programme
of the European Union

WANT TO KNOW MORE?

The European Festivals Associations EFA aims to bring with the network project RISE 2 to full life a community that serves as a pool of peers to ask each other for advice, make agreements, co-produce & get fresh ideas across borders.

As a close partner of EFA, the role of Pearle* is to help building capacity in the context of internationalisation, cross-border cooperation and mobility, as well as on leadership.

➤ AEC SMS

Full project title: SMS - Strengthening music in society

EU programme: Creative Europe

Project leader: AEC European association of conservatoires and music academies

Role of Pearle*: Member of the Working Group Entrepreneurial mindset and skills for musicians

Financial contribution received: Reimbursement travel costs

Own contribution: Staff working time

Activities:

- 6 working groups meetings : 7 February , 18 March, 24 August, 30 September, 2 November, 17 November
- Workshop: 7 February – Ghent
- SMS project conference meeting: 18-20 March 2020 – online



Co-funded by the
Creative Europe Programme
of the European Union

WANT TO KNOW MORE?

The European association of Conservatoires and Higher Music institutions (HEIs) aims to continue to support and encourage Music HEIs to adapt to change, embrace innovation and open up new fields of activities through the project Strengthening Music in Society (AEC-SMS). As a member of the working group 'Entrepreneurship' the role of Pearle* is to bring a perspective from the daily practice. The goal is to enable artists to gain new skills which will enrich their professional life and embrace their chances on the labour market.

➤ Creative digital skills Europe

Full project title: Fostering social dialogue on skills to adapt to digitalisation in the EU audiovisual and live performance sectors

EU programme: Social dialogue (DG Employment)

Project leader: Uni-Mei

Role of Pearle*:

- Project partner
- Member of the steering committee

Financial contribution received: Reimbursement travel costs

Own contribution: Staff working time

Activities in 2020:

- Selection of expert
- Steering committee meetings : 6 May, 19 June, 26 August, 8 September, 22 October
- National conversation : 10 November Spain & 7 December Portugal
- First online webinar on digital skills: *creation* – 27 November



WANT TO KNOW MORE?

Social partners of the EU Sectoral Social Dialogue Committees in the Audiovisual and Live Performance sectors (AV SSDC and LP SSCD) have been working together in the field of professional training and skills development since 2012. European social partners of both committees (EBU, Pearle* , EURO-MEI, FIA, FIM and EFJ) have decided to take the cooperation a step further. The project foresees a range of actions which aim to :

- further enhance the capacity of social partners to adapt social dialogue and training to changes in skills’ needs due to the digitalisation of the economy in the AV and LP sectors;
- disseminate the outcomes of the previously carried out activities of both committees on skills’ development;
- prepare a process-driven European social dialogue document on skills’ development to structure the social dialogue on skills and to further encourage skills’ development at European and national level.

See www.creativeskillseurope.eu

➤ Behind the Stage

Full project title: Behind the Stage - A new start for social dialogue: the role and capacity of employers associations in the live performance sector

EU programme: Social dialogue

Project leader: Pearle*

Project partners: OKO – Belgium, Les Forces Musicales – France, EETEAL – Estonia

Associate partners: BAROK – Bulgaria, PERFORMART – Portugal

Partner on voluntary basis: DBV - Germany

Activities:

- 29 May 2020: an additional side-event to the Pearle* spring conference
- One steering committee meeting in Brussels: 28 January 2020
- Final conference: 16 September 2020
- **Dedicated webpages** on the project
- Fourth newsletter published and disseminated: January 2020
- Final report *Behind the Stage* – published and disseminated: November 2020
- Press release on final conference and closing of the project: 16 September
- Press release on publication final report Behind the Stage: 16 November
- Translation of the summary in Bulgarian, Czech, French, German, Polish and Spanish



WANT TO KNOW MORE?

Social dialogue is a fundamental tool to create a level playing field for all companies and workers in a particular sector. Both employers and trade-union associations therefore need the capacity to realize this ambition. The project is set against the European dimension, whilst it seeks to address more specifically the challenges expressed in the live performance sector. Many of the challenges arise from external factors such as reduced public support, increase of micro-companies and project-oriented organisations, impact of digital environment on the taste of audiences, greater insecurity for tour planning, increased complexities and administrative burdens for cross-border activities. By improving the functioning of employers associations and encouraging the transnational exchange on thematic issues the project shall allow for a better contribution the Commission's commitment on a new start for social dialogue and the European social pillar.

➤ Mapping social dialogue in commercial live performance (5 countries)

Full project title: Mapping the situation of social dialogue in the commercial live performance sector in Bulgaria, Czechia, Poland, Romania, Serbia

EU programme: Social dialogue (DG Employment)

Project leader: Uni-Mei

Role of Pearle*:

- Associate partner, with involvement of members from France, Germany in steering committee and members of Bulgaria, Czechia and Poland for research
- Member of the steering committee

Financial contribution received: Reimbursement travel costs

Activities in 2020:

- Regional seminar : presentation of national reports by the experts from BG, CZ, PL, RO, Serbia - 2 December
- Conclusions of the regional seminar
- Steering committee meetings : 23 January , 5 May, 19 June, 25 August, 24 September, 29 October, 6 November, 24 November



WANT TO KNOW MORE?

The European social partners in the live performance sector have launched a project to map and assess the situation of social dialogue in the commercial live performance sector which is largely unmapped in a significant number of EU countries. This project will focus on five countries in Central and Eastern Europe: Czech Republic, Bulgaria, Romania, Serbia, and Poland. The aim of the action is to identify key players in the commercial sector, to research the state of social dialogue in the commercial live performance sector in these countries.

➤ Gender equality on and off the stage

Full project title: Gender equality on and off the stage: a mapping project of the European live performance sector

EU programme: Social dialogue (DG Employment)

Project leader: FIA

Role of Pearle*:

- Partner, with involvement of members from Germany, Spain and Belgium in the steering committee
- Member of the steering committee

Financial contribution received: Reimbursement travel costs

Activities in 2020:

- February: Selection of an expert on behalf of Pearle* on basis of tender for call
- April: start of survey in framework of desk research
- Steering committee meetings: 5 March, 8 June, 30 June, 28 August, 18 September, 26 November



WANT TO KNOW MORE?

The European social partners in the live performance sector undertake between 2020 and early 2022 a project on gender equality. The aim of the project is to collect an overview of the situation in relation to gender equality in the Live Performance sector across the EU. It will also highlight best practice. This should allow to consider future work of the European social partners on this topic.

➤ Mobilive

Full project title: Challenges and experiences of high labour mobility across Member States
- Exploring the social security and employment status of hyper-mobile workers in the live performance sector

EU programme: Improving expertise in industrial relations (DG Employment)

Project leader: KULeuven-HIVA (research institute)

Role of Pearle*:

- Partner, with involvement of members from Belgium, Czechia, France, Portugal and Sweden as associate partners
- Member of the steering committee

Financial contribution received: costs related to final conference, publication, secretarial

Activities in 2020:

- Steering committee meetings: 6 April, 18 May, 18 June, 31 August, 16 October, 18 November, 11 December
- Survey with associate partners and one-to-one interviews: April-June



WANT TO KNOW MORE?

MOBILIVE aims to explore the social security and employment status of hyper-mobile workers in the live performance sector. The project will define a clear definition of the concept 'highly mobile worker' (in the live performance sector) and will make a detailed analysis of the challenges and solutions with regard the social security and employment status of hyper-mobile workers employed in the live performance sector.

04 PEARLE* GOVERNANCE & STRUCTURE

Pearle* is governed by a General Assembly and an Executive Committee. The daily management of the association is undertaken by a team based in Brussels.

EXECUTIVE COMMITTEE (term May 2019 - June 2021)

Chairman: Morten Gjelten, *NTO – Norsk Teater og- Orkesterforening, Norway*

Secretary: Liesbeth Dejonghe, *oKo – Overleg Kunstenorganisaties, Belgium*

Treasurer: Zdeněk Pánek, *APD ČR – Asociace profesionálních divadel České republiky, Czech Republic*

Members:

- **Marc Grandmontagne**, *DBV – Deutscher Bühnenverein - Bundesverband der Theater und Orchester, Germany*
- **Julian Bird**, *SOLT/UK Theatre – Society of London Theatre & UK Theatre Association, United Kingdom*
- **Sébastien Justine**, *Les Forces Musicales, France*
- **Tania Swayne**, *FAETEDA – Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza, Spain*

Delegates (in alphabetical order):

- **Francisca Carneiro Fernandes**, *Performart, Portugal*
- **Géza Kovács**, *AHO – Magyar Szimfonikus Zenekarok Szövetsége, Hungary*
- **Gabi Mesters**, *VSCD – Vereniging Schouwburg- en Concertgebouwdirecties, Netherlands*
- **Mark Pemberton**, *ABO – Association of British Orchestras, United Kingdom*
- **Aline Renet**, *FEPS – Fédération des employeurs du spectacle vivant public et privé, France*
- **Tommi Saarikivi**, *STEFI – Suomen Teatterit ry / Finlands Teatrar rf, Finland*
- **Ilka Schmalbauch**, *DBV – Deutscher Bühnenverein - Bundesverband der Theater und Orchester, Germany*

BRUSSELS OFFICE

- **Anita Debaere**, Director
- **Silke Lalvani**, Head of European Affairs (and coordination for the Rise project activities)
- **Cristina Ward**, Project Officer 'Behind the stage' (until September)
- **Eva Nunes**, membership and project officer (April-July and September-December)

THE MEMBERS OF PEARLE*

40 full members and 14 associates. Together they represent more than 10 000 live performance organizations.

Full members are European-based associations representing the interests of their members at national level.

Associate members are European-based networks, non-European based associations or individual organisations/enterprises.

Pearle* welcomed **4 new members**, of which 2 full members and 2 associate members, in a capacity of individual organisation. Pearle* has on 31 December 2020 a total of 42 full members and 16 associate members

Full members:

Germany, *Verband für Medien- und Veranstaltungstechnik VPLT (German Entertainment Technology Association)*

Spain, *Asociación de Festivales de Música FMA (Association of music festivals)*

Associate members (individual organisations):

Megaron Athens Concert hall, *Greece*

LNSO Latvian National Symphony Orchestra, *Latvia*

AUDIT COMMITTEE

Composition:

Claudia Belchior, *Performart, Portugal*

Roman Steiner, *SBV/UTS, Switzerland*

Pierre Van Diest, *oKo, Belgium*

EMPLOYMENT AND SOCIAL AFFAIRS GROUP

Pearle* members representing employers in the live performance sector in the context of the European sectoral social dialogue committee 'live performance', facilitated by DG Employment, Unit Social Dialogue.

Pearle* members taking part in steering groups and meetings of European social dialogue projects.

EOF – EUROPEAN ORCHESTRA FORUM

The EOF is composed of representatives from orchestra associations and meets on an ad hoc basis. In the context of the Corona-crisis the group held various online meetings to discuss particular questions on how to deal with mitigating the risk in an orchestral environment. Knowledge and experiences were shared at meetings and through surveys.

MuSiQuE

Foundation for Quality Enhancement and Accreditation in Higher Music Education. It is an external evaluation body dedicated to the continuous improvement of the quality of higher music education across Europe and beyond and to assisting higher music education institutions in their own enhancement of quality.

MuSiQuE successfully renewed its registration in the European Quality Assurance Register for Higher Education (EQAR) on November 13th. MUsiQuE operates according to the Standards and Guidelines for quality assurance in the European Higher Education Area (ESG).

Pearle* is one of the founding and partner organisation of MUsiQuE, together with AEC and EMU.

Representative on behalf of Pearle*: **Assoc. Prof. Momchil Georgiev**, *PhD and Secretary General of Bulgarian Association of Employers in Culture (BAROK)*.

05 ASSOCIATION ACTIVITIES

59th Pearle* conference

In conjunction with 'Behind the Stage' capacity building meeting and Rise project workshop

Dates: 27 and 28 May 2020

Place: online

Host: Pearle*

Attendance: 60

Number of countries represented: 21

Gender balance:  55% F 45% M

60th Pearle* conference

Dates: 16, 18, 20, 23, 25 and 27 November 2020

Place: online

Host: Pearle*

Attendance: 71

Number of countries represented: 23

Gender balance:  59% F 41% M

Final conference 'Behind the Stage' project

Date: 16 September 2020

Place: online

Organiser: Pearle*

Attendance: 47

Gender balance:  64% F 36% M

Theme: closing conference – including a real-time an on-the-spot survey on the impact of the Corona-crisis

Pearle* (virtual) 'Members corners'

For the first time, Pearle* launched virtual "members corners". Members corners existed already in the frame of conferences and aim to exchange on issues raised by members. They are sometimes accompanied with internal surveys. In 2020 all themes were related to Covid-19.

April 2020: Covid-19 Exchange on measures for the sector

6 May 2020: Covid-19 Exit Strategies for the Live performance

20 May 2020: Covid-19 Digital & Other New Formats for the Audience

3 June 2020: Covid-19 Prevention Plans for Venues and Live Events

17 June 2020: Covid-19 The Start of the New Season

30 September 2020: Covid-19 Share your Questions

Pearle* members to members questions and service questions

2020 was unprecedented with members asking input from colleagues across Europe on topical and at that moment urgent questions, most of those related to the Corona crisis. Members also seek increasingly advice from the Brussels office on specific issues they are dealing with in their organisation.

Pearle* executive committee

Seven online meetings were held in 2020

- 17 March & 31 March
- 4 May & 25 May
- 2 September & 25 September
- 26 November

European sectoral social dialogue committee 'Live Performance'

27 January 2020 - Working Group SSDC 'live performance' - Brussels

12 representatives of Pearle* (9 women, 3 men) of 8 countries

18 workers representatives of EAEA (4 women, 14 men)

Presentations on :

- The Commission Communication “A Strong Social Europe for Just Transitions” by DG EMPL
- European Green Deal from the DG Education, Youth, Culture and Sport perspective
- implementing sustainability in the sector : Ancienne Belgique – AB, Brussels (Belgium)

9 June 2020 – Working Group SSDC 'live performance' - online

17 representatives of Pearle* (10 women, 7 men) of 12 countries

29 workers representatives of EAEA (12 women, 17 men)

Presentations on:

- Guidance for return to work after coronavirus and the OIRA module for risk assessment in this regard by EU OSHA
- Sectoral Guide for the Professional Arts — guide on restart of cultural activities in Flanders www.sectorgids.be by OKO

3 December 2020 – Plenary SSDC 'live Performance' - online

21 representatives of Pearle* (12 women, 9 men) of 14 countries

22 workers representatives of EAEA (8 women, 14 men)

Presentations on:

- European Theatre Forum & EU Study on Working Conditions by DGEAC
- Social Security and the Challenge of reaching all workers in a pandemic-struck sector: measures for the intermittants du spectacle, Pôle Emploi- France

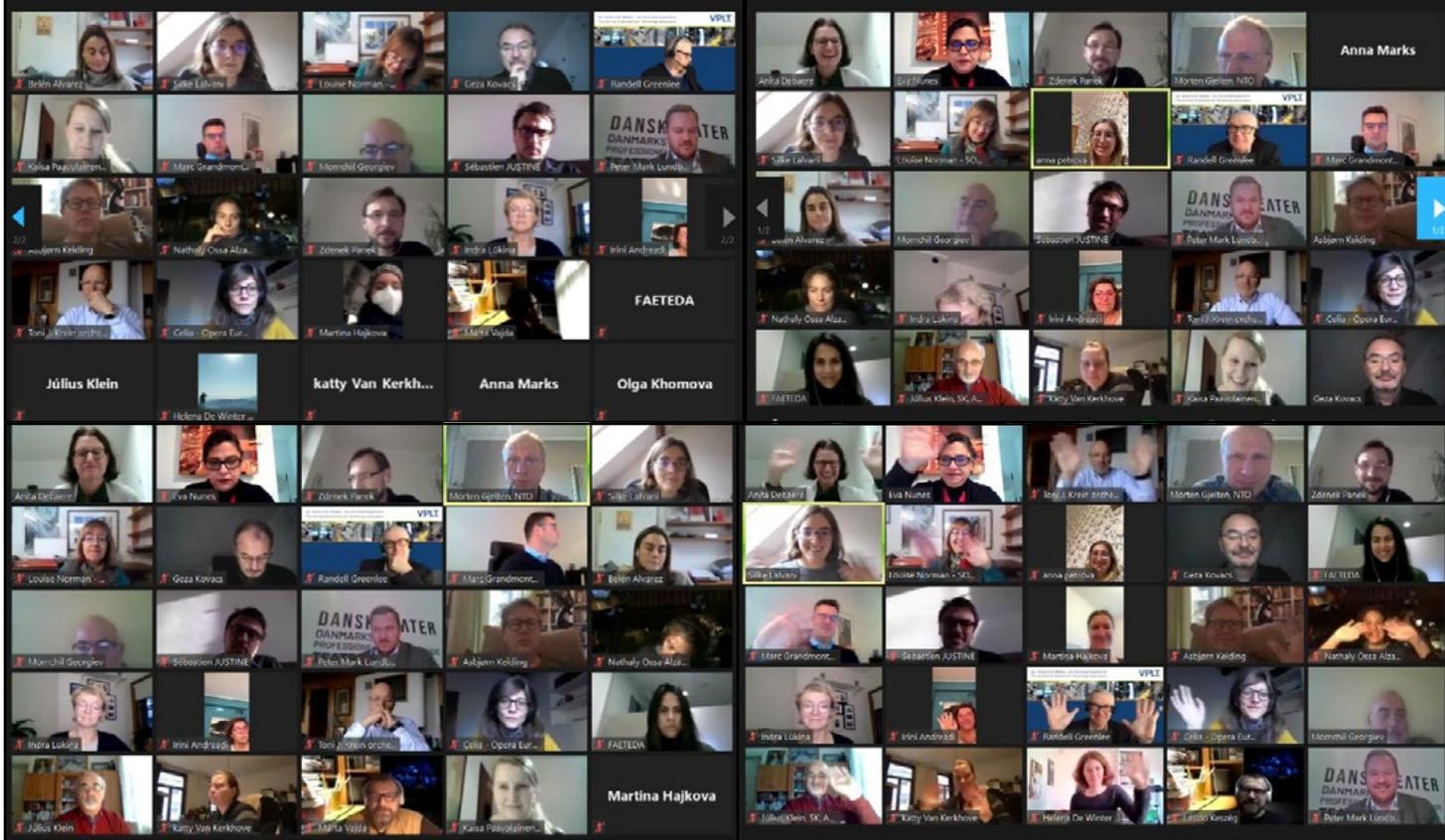
Covid-19

Already on 12 March (at the beginning of the pandemic) the social partners issued a joint statement entitled: **State of emergency in the live performance sector!** in which they urge governments to take emergency measures in support of the live performance sector

In addition, social partners held a joint webinar on 13 October entitled **Covid 19: Outlook for the Live Performance Sector and Measures Needed**. Social partners welcomed the closing speech of MEP Petra Kammerevert (S&D, Germany) on behalf of the EP Culture Committee on “Looking towards the Cultural Recovery of Europe”

A joint press release was issued on the occasion of the webinar calling for a coordinated action plan to secure the recovery and sustainability of the European cultural sector





06 MEMBERSHIP LIST

Status per 31 December 2020

Full members

Austria

- Wiener Bühnenverein
Association of Theatres in Vienna
- Theatererhalterverband
Österreichischer Bundesländer und Städte
Association of regional and city theaters in Austria

Belgium

- Belgische Schouwspelvereniging - BSV/
Association Belge du Spectacle – ABS
Association of performing arts in Belgium
- Overleg Kunstenorganisaties – oKo
Platform for arts organisations
- Fédération des Employeurs des Arts de la Scène - FEAS
Federation of employers in the performing arts

Bulgaria

- Balgarska asotsiatsia na rabotodatelite v
oblasta na kulturata - BAROK
Bulgarian Association of employers in Culture

Czech Republic

- Asociace profesionálních divadel České republiky - APD ČR
Association of the Professional theatres in the Czech Republic
- Asociace symfonických orchestrů a pěveckých sborů České republiky – ASOPS
Association of the Czech Symphony Orchestras and Choirs

Denmark

- Dansk Teater
Danish Association of Theatres
- Dansk Ensembles, Orkestre og Operainstitutioner - DEOO
Association of Danish ensembles, orchestras and opera institutions

Estonia

- Eesti Etendusasutuste Liit - EETEAL
Estonian Association of Performing Arts Institutions

Finland

- Suomen Teatterit ry /
Finlands Teatrar rf – STEFI
Association of Finnish Theatres
- Suomen Sinfoniaorkesterit - SUOSIO
Association of Finnish Symphony Orchestras
- Teatterikeskus
Theatre center

France

- Association française des Orchestres -
AFO
Association of French Orchestras
- Fédération des employeurs du spectacle
vivant public et privé - FEPS
*Federation of employers in the public and
private live performance in France*
- Les Forces Musicales
*Association of French opera houses, orchestras
and lyric theatres*

Germany

- Deutscher Bühnenverein - Bundesverband
der Theater und Orchester - DBV
German Theatre and Orchestra Association
- Verband für Medien- und
Veranstaltungstechnik – VPLT
*German Entertainment Technology
Association*

Hungary

- Magyar Szimfonikus Zenekarok
Szövetsége
Association of Hungarian Orchestras
- Magyar Színházi Társaság
Hungarian Theatre Society

Iceland

- Samtök atvinnuveitenda í sviðslist og
tónlist - SAVIST
*Employers association for the performing arts
in Iceland*

Italy

- Associazione Generale di institute dello
spettacolo – AGIS (on hold)
Association of performing arts organisations

Netherlands

- Vereniging van Schouwburg- en
Concertgebouwdirecties – VSCD
*Association of Dutch Venues and Concert halls
Directors*
- Nederlandse Associatie Podiumkunsten –
NAPK
*Dutch Association of Performing Arts &
Music Organisations*
- Vereniging Nederlandse pop podia en
festivals – VNPF
*Association of Dutch Music Venues and
Festivals*

Norway

- Norsk Teater- og Orkesterforening – NTO
Association of Norwegian Theatres and Orchestras

Poland

- Zrzeszenie Filharmonii Polskich – ZFP
Society of Polish Philharmonics

Portugal

- Associação para as artes performativas em
Portugal – PERFORMART
Portuguese association of performing arts

Slovenia

- Kolegij direktorjev slovenskih gledališč - STM
Association of Slovene theatre managers

Slovakia

- Asociácia Slovenských Divadiel a
Orchestrov – ASDO
Association of Slovak Theatres and Orchestras

Spain

- Federación Estatal de Asociaciones de
Empresas Productoras de Teatro y Danza –
FAETEDA
*State Federation of Associations of Theatre and
Dance production enterprises*
- Asociación Española de Orquestas
Sinfónicas – AEOS
Association of Spanish Symphony Orchestras
- Asociación de Festivales de Música – FMA
Association of music festivals

Sweden

- Svensk Scenkonst
Swedish Performing Arts

Switzerland

- Schweizerischer Bühnenverband-SBV/
Union des Théâtres Suisses–UTS/Unione
dei Teatri Svizzeri
Association of theatres in Switzerland
- Fédération Romande des Arts de la Scène
– FRAS
Association of 'Roman' theatres in Switzerland
- orchester.ch
*Association of professional orchestras
in Switzerland*

United Kingdom

- The Society of London Theatre / UK
Theatre Association - SOLT/ UK Theatre
- Association of British Orchestras - ABO
- Federation of Scottish Theatre – FST

Associate members**Australia**

- Live Performance Australia

Russia

- Russian Union of Concert Organisations
- RUCO

European networks

- Opera Europa
- ECA – European Circus Association
- EFA - European Festivals Association
- ETC-CTE - European Theatre
Convention
- FEST – European Federation of
Story-telling
- FEVIS Europe
- REMA - EEMN European Early Music
Network

Individual members

- Ancienne Belgique (AB), Concert venue,
Brussels
- Bozar , fine arts center, Brussels
- Sport Paleis, Concert venue, Antwerp
- Cyprus Symphony Orchestra Foundation,
Nicosia, Cyprus
- Feld Entertainment, Netherlands
- Megaron Athens Concert hall Athens,
Greece
- LNSO Latvian National Symphony
Orchestra, Riga, Latvia

**Pearle*
membership
options****Full membership**

intended for national associations
from a European country

Associate membership (3 types)

intended for

- Non-European national association
- European network in the live performance
sector
- Individual organisations or enterprises with a
direct link to the live performance

Contact

info@pearle.eu

More info

www.pearle.eu/register

PEARLE*-LIVE PERFORMANCE EUROPE

REPRESENTS through its members associations more than 10,000 live performance organizations, including theatres, theatre production companies, orchestras and music ensembles, opera houses, ballet and dance companies, festivals, producers, promoters, music clubs, venues and concert halls, workspaces, comedy, circus and other organizations within the music and performing arts sector, as well as service suppliers. It concerns both profit and non-profit organizations and enterprises. The size of the companies stretches from professional small scale production companies, music bands and touring companies employing less than 10 persons, to medium-sized and a number of large theatrical organizations employing over a thousand people.

IS RECOGNIZED AS THE ONLY EUROPEAN ASSOCIATION to represent management in the European sectoral social dialogue committee 'live performance' facilitated by DG Employment of the European Commission.

HAS ABOUT THIRTY YEARS of experience on public affairs and is a trustworthy interlocutor to the European Institutions, working along high ethical standards in our contacts with public officials. Based in Brussels, Pearle* is strategically positioned to advocate for the live performance sector and to stimulate a welcoming regulatory environment to help move the sector forward.

ABOUT THE LIVE PERFORMANCE SECTOR

The live performance sector, including music and performing arts, alone employs over 1,2 million workers (data Eurostat 2014; NACE Rev2, code 90 and EY study 2014).

The annual turnover of the performing arts and live music sector is about 44,5 billion euros (source: EY study 2014).

Acknowledgements

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- Kaaitheater at Square Sainctelette in Brussels to host the Pearle* secretariat and offering its spaces

With special thanks to :

all the members for their support, engagement, trust, commitment and expertise.

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