

BEHIND THE STAGE



Empowering the role and capacity of employers associations and strengthening social dialogue in the European live performance sector.

WELCOME TO THE 'BEHIND THE STAGE' WORLD

When the magic happens on the stage and while you're enjoying a concert and performance, a world of activity is taking place behind the stage.

As in other sectors, management and workers are best placed to discuss and establish the framework and methods related to working conditions and in addressing challenges of the sector influenced by changes in society.

With the precise aim of making the sector resilient for the future and increase the capacities of employers and those in management positions, at the beginning of 2018 PEARLE*–Live Performance Europe launched Behind the Stage, a project that seeks to improve industrial relations and provide a new start for social dialogue in the EU live performance sector.

The red thread throughout this project is the European Pillar of Social Rights proclaimed by the European Commission and validated by Heads of State in Gothenburg, Sweden, on 17 November 2017.

Throughout 2018 and 2019 Behind the Stage will be undertaking a series of activities that include four capacity building meetings in Estonia, Belgium, Bulgaria and Portugal and a high-profile Awards Event in Brussels on 22nd November, 2018.

We publish a newsletter (this is the third one of four) every six months after each meeting in order to share what was experienced and learnt, and which we hope you find both informative and entertaining.

Happy Reading!

Euro-talk

Report 3rd capacity building meeting Plovdiv, Bulgaria

Behind the Stage project partner BAROK

Stories: Celebrating the achievements of employers' associations in 2018

In the spotlight: Plovdiv: time to talk: time for change

In the spotlight: 20 years of social dialogue: time to talk; moving forward

In the spotlight: step2mice & Hope Musiques – training refugees and migrants

Announcement: 4th capacity building meeting Porto

Get more info & become involved



EURO-TALK

THE TRIPARTITE SOCIAL SUMMIT is a forum for dialogue between EU institutions at presidential level and the European cross-industry (or cross-sectoral) social partners. The summit is co-chaired by the President of the European Council, the President of the European Commission, and the head of state or government of the rotating presidency.

- The participating social partners are:
- BusinessEurope, the Confederation of European Business;
 - European Trade Union Confederation (ETUC);
 - European Centre of Employers and Enterprises (CEEPE);
 - Small and Medium Entrepreneurs in Europe (SME Europe);
 - Council of European Professional and Managerial Staff (Eurocadres).

The Tripartite Social Summit acts as a bridge between the different processes of concertation and enables

the social partners to contribute, in an integrated way, to the different components of the Europe 2020 strategy. There are four fields in which tripartite concertation takes place: macroeconomic issues, employment issues, social protection issues and education and training issues.

The 2019 Tripartite Social Summit took place on 20th March and was chaired by the Romanian Presidency. The main theme of the spring social summit was "For a stronger, united and forward-looking Europe". Discussions at this summit focused on three areas:

- 50 years of labour mobility – making the best of free movement of workers for well-functioning labour markets
- delivering investments in a deeper and fairer single market
- building on the new start for social dialogue to shape the new world of work

More info:
www.consilium.europa.eu/en/meetings/european-council/2019/03/20



Momchil Georgiev, Secretary-General BAROK

PROJECT PARTNER BAROK – BULGARIA

BAROK is the Bulgarian Association of Employers in Culture. It represents institutions in the performing arts (theatre, opera, orchestras, ballet) as well as museums, galleries, libraries, culture houses and other cultural institutions. The performing arts form the largest part within the association.

BAROK is a partner in collective bargaining and collective agreements, it provides input to the government in relation to legal texts, it is a partner in various projects and undertakes activities to advocate for culture and the arts.

BAROK was set up in 2008 and immediately joined PEARLE*.

www.barok.bg



REPORT

BEHIND THE STAGE THIRD CAPACITY BUILDING MEETING

PLOVDIV, BULGARIA. FRIDAY 24TH & SATURDAY 25TH MAY, 2019

“Together”. This was the motto chosen by the historic city of Plovdiv in 2019 and could well be described as the leitmotiv running through PEARLE*’s third *Behind the Stage* Capacity Building Meeting.

Taking place in Bulgaria’s second largest city on the eve of perhaps the most significant elections ever held in the history of the European Union, the need to display unity and solidarity in and among the member states felt more crucial than ever. On this occasion 36 delegates from 27

PEARLE* member organisations were joined by 6 guests from 5 organisations based in Greece, Latvia and Slovenia invited to attend the meeting as observers. With the addition of the speakers, PEARLE* and BAROK team members a total of 59 people from 23 countries were present at the meeting in Plovdiv, of which 52.54% were women and 47.46% were men.

The meeting was hosted by BAROK, the Bulgarian Association of employers in culture, at Plovdiv’s Academy of Music, Dance & Fine Arts.



STORIES

SPOTLIGHT ON YOU! CELEBRATING THE ACHIEVEMENTS OF EMPLOYERS’ ASSOCIATIONS IN 2018

One of the objectives of *Behind the Stage* is to raise awareness about the role of employers’ associations within the live performance sector and to increase the visibility of the activities they undertake.

We know that sometimes it’s hard for those who normally work “behind the stage” to take the spotlight, so during our last capacity building meeting in Plovdiv we asked delegates to quickly describe in a few words what they considered had been the major achievements in 2018 of the organisations they represent. A detailed overview of their replies will be included in the *Behind the Stage* final report, in the meantime the following is an overview of a small selection, amply demonstrating just how dynamic and far-reaching their accomplishments are. Congratulations to all and keep up the good work!

MAKING MEMBERSHIP GROW

In 2018 membership grew at the **Teatterikaskus** (Theatre Centre) in Finland; the Spanish Association of Symphony Orchestras (**AEOS**) welcomed 5 new members from Spain and, for the first time, from Portugal; in 2018 and just 2 years since it was founded **Performart** in Portugal reached a membership of over 50 while over the year **PROFEDIM** in France saw its members grow by 20 to almost 160.

TRAINING AND SKILLS

2018 saw the launch of the Inspiring the Future of Theatre campaign, a project led by the **Society of London Theatre** and **UK Theatre** to familiarize young people with the range of offstage careers available. In one year the project reached over 44,000 school children. Meanwhile, the **Federation of Scottish Theatre** revised its training programme for members and achieved a 43% increase in attendance.

COLLECTIVE BARGAINING

The **Bozar** Centre for Fine Arts in Brussels signed an internal agreement with its workforce in 2018 after nine years of negotiation. Its main focus was introducing a fair work-life balance. In this same year the **Association of British Orchestras** signed a 2-year agreement with the UK Musicians Union on terms and conditions for freelance musicians.

NEGOTIATING WITH GOVERNMENT

Throughout 2018 the **Russian Union of Concert Organisations** was involved in the preparation of a new “culture law” to improve the role of professional unions and associations. Over the same period the **Estonian Association of Performing Arts Institutions** initiated a draft amendment to the Theatre Act.

LOBBYING

In a joint effort with museums, orchestras and festivals, in 2018 the **Association of Finnish Theatres** contributed to the creation of a central organisation charged with lobbying on behalf of all Finnish Arts & Culture sectors and which has already made a positive impact. In Norway the **NTO** has carried out successful lobbying connected to a new white paper on cultural policies and to a new regionalization of the country.

GENDER EQUALITY

Following a survey on gender equality in orchestras conducted by the **Association Française des Orchestres**, in 2018 this association together with **Les Forces Musicales** launched a Charter for Gender Equality within Orchestras and Opera Houses with recommendations and a specific action plan to defend diversity and fight against discrimination.

ANNIVERSARIES

The **Association of British Orchestras** celebrated its 70th anniversary in March 2018. Happy birthday ABO!!

IN THE SPOTLIGHT

PLOVDIV: TIME TO TALK: TIME FOR CHANGE

The European Pillar of Social Rights affirms that currently in Europe *labour markets and societies are evolving quickly, with new opportunities and new challenges arising from globalisation, the digital revolution, changing work patterns and societal and demographic developments*¹. As on previous occasions and under the general title **“time to talk: time for change”** this premise provided the point of departure for many of the topics covered at the third *Behind the Stage* Capacity Building Meeting in Plovdiv.

Are our members organisations still relevant for the sector? Are they open enough to the changing nature of employment? What steps can be taken to adapt successfully? Jeanne Schmitt, Senior Programme Officer in the Employers' Activities Programme of the International Training Centre at the International Labour Organization led two consecutive workshops focused on the tools needed to strengthen Employers Organizations' membership strategies, what it takes to manage member relations professionally and how services can be developed and offered to support membership expansion and retention. A parallel session led by the consultant, lecturer, researcher and coach Lidia Varbanova focused on the need and way to set up and develop an *intrapreneurial* culture in our sector's organisations, where an atmosphere of entrepreneurship and innovation is crucial given the changes in the external environment both at local and global level. The second part of her workshop looked at how to engage with and make the most of the incoming Generation Z workforce.

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

In response to the first principle of the European Pillar of Social Rights that states that *Everyone has the right to quality and inclusive education, training and life-long learning*² and with the aim of looking at how to integrate a “learning culture” into the live performance sector, the meeting included a presentation from Cynthia Harrison Villalba from the European Centre for the Development of Vocational Training, an organization which works to provide evidence on which to base the European VET policies and strategies carried out by supporting governments, social partners and training providers. Considering the importance that the EU attaches to education, training and lifelong learning, this plenary session then fed into a working group led by Anita Debaere, which by looking at all the work already undertaken by PEARLE* in the field of skills both inside and outside the *Behind the Stage* context aimed at setting out the lines for future work and activities in this area.

The need to promote an environment of equality and diversity in the live performance sector was the subject of a working group focused on how to implement the employment and integration of refugees and foreign workers by looking at two initiatives currently being carried out in France (Hope Musiques) and Germany (step2mice). A key note offered by EU advisor Cristina Loglio addressing the question on how employers' associations and their members can benefit from European funding from 2022 onwards in the context of the currently discussed Multiannual Financial framework brought the third *Behind the Stage* Capacity Building Meeting to a close.

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



Lidia Varbanova



Jeanne Schmitt



Cynthia Harrison Villalba



Johannes Studinger & Thomas Dayan



IN THE SPOTLIGHT

TIME TO TALK: TWENTY YEARS OF SOCIAL DIALOGUE IN THE EU LIVE PERFORMANCE SECTOR

2019 marks the 20th anniversary of the EC Sectoral Social Dialogue Committee for Live Performance. Together with Health & Safety, Training & Skills, Working Abroad and Public Funding, one of the key areas on which the Committee is focused is **Social Dialogue** itself and the role of the social partners (e.g. capacity building and exchanging information). Equally, the European Pillar of Social Rights emphasises the *key role of social partners*¹ and that *social dialogue plays a central role in reinforcing social rights and enhancing sustainable and inclusive growth*².

Given the coincidence of this significant anniversary with the *Behind the Stage* project, it seemed natural to take advantage of the Capacity Building Meeting in Plovdiv to allocate time to be able to reflect on the steps that have been taken in the past in terms of social dialogue, where we are now, and future concerns and challenges in the context of the changing nature of labour markets and societies.

To make the debate as enriching as possible *Behind the Stage* was delighted to welcome 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) to Plovdiv. They had been invited to think in advance about topics they were particularly interested in discussing, so together with a suggestion also put forward by Dearbhla Murphy, Deputy Secretary General of FIA (International Federation of Actors) in a video recorded message, the subjects of how to establish true gender equality in the sector, how to facilitate mobility among the member states and how to adapt to the increasing number of freelance workers were chosen as the focus for the 3 separate working groups that were formed. Having “time to talk” face to face with Pearle's social partners about these matters of mutual concern was considered positive and productive by delegates, opening the door for refreshed dialogue in the future.

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

² European Pillar of Social Rights. Preamble, point 20, page 9

GET MORE INFO & BE INVOLVED

Find the *Behind the Stage* 'in focus' feature of the month on PEARLE*'s website at www.pearle.eu
Be inspired, get involved, share your thoughts and experiences on the BtS Voices blog at behindthestage.org/blog
Read more on the project and activities on behindthestage.org
Follow PEARLE* on Twitter ([@pearleurope](https://twitter.com/pearleurope)) and check out the hashtag follow [#BehindtheStage](https://twitter.com/BehindtheStage),
and keep up to date on Facebook (facebook.com/pearleEurope)!
Grow your professional contact network on PEARLE*'s LinkedIn group [Behind the Stage](https://www.linkedin.com/groups/Behind-the-Stage-4111111)
Subscribe to our newsletter: www.pearle.eu

IN THE SPOTLIGHT

STEP2MICE & HOPE MUSIQUES

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. In this context one of the workshops that took place in Plovdiv was focused on how to implement the employment and integration of refugees in the live performance sector by looking at two initiatives currently taking place in France and Germany.

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.

For more info on the Hope project in France see www.afpa.fr or visit the dedicated website step2mice.eu for the initiative in Germany.



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SPECIAL ANNOUNCEMENT

BEHIND THE STAGE FOURTH CAPACITY BUILDING MEETING

PORTO, PORTUGAL
FRIDAY 29TH &
SATURDAY 30TH
NOVEMBER, 2019

Located on the Douro River estuary in northern Portugal, Porto is the country's second largest city. Its ancient architectural marvels and its strategic location on the Douro River Estuary led it to being proclaimed a World Heritage Site by UNESCO in 1996. In 2001 it shared the title of European Capital of Culture with the Dutch city of Rotterdam and in scope of these events the construction of the new state-of-the-art concert hall the Casa da Música, designed by the Dutch architect Rem Koolhaas, was initiated and finished in 2005. Its rich cultural history and its current status as one of Europe's most vibrant and forward-looking cities make Porto a perfect setting for the final *Behind the Stage* capacity building meeting.

Hosted by **PERFORMART** this fourth and last *Behind the Stage* meeting will be focused on the theme 'Time for action'. Its main aim will be to set up a roadmap with ways to move forward on the themes discussed during the project's four capacity building meetings, the further strengthening of employers' associations capacities and last but not least the contribution to the European sectoral social dialogue as a whole.

PERFORMART, *Associação para as Artes Performativas em Portugal* (Portuguese Association of Performing Arts) was founded in 2015. Its principle aims include the promotion of multiple forms of artistic expression in the field of live performance, the representation of its members nationally and internationally, international cooperation with other associations, coordinating joint positions on issues concerning the sector and creating networks that permit the sharing of knowledge among members.

PEARLE* - Live Performance Europe, is the European employers federation of music and performing arts organisations. PEARLE* represents through its members associations the interests of more than 10,000 live performance organisations across Europe (such as theatres, theatre production companies, bands and music ensembles, orchestras, opera houses, ballet, dance companies, festivals, concert venues, producers, promoters, agents, comedy, variété, circus, event suppliers and others). List of PEARLE members www.pearle.eu/members

PEARLE* is recognised as the only European employers association to take part in the European sectoral social dialogue committee 'live performance' with on the workers side the EAEA – European arts and entertainment alliance -, regrouping FIA, FIM and Uni-Mei. Facilitated by the European Commission-DG Employment, the European social partners meet about three times per year.

SPECIAL THANKS TO the Project Partners oKo (Belgium), EETEAL (Estonia) and Les Forces Musicales (France); Associate Partners BAROK (Bulgaria) and PERFORMART (Portugal) and Voluntary Partner Deutscher Bühnenverein (Germany) for their commitment.

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