



BEHIND THE STAGE FINAL REPORT

A new start for social dialogue:
the role and capacity of
employers' associations in
the live performance sector

BEHIND THE STAGE

This is the final report of *Behind the Stage*, a project created and managed by Pearle* in the context of the European Pillar of Social Rights (a set of twenty essential principles and rights proclaimed by the European Parliament to reinforce social rights and lead towards better working and living conditions in the European Union). *Behind the Stage* ran from December 2017 to September 2020 with the aim of empowering the role and capacity of employers' associations, contributing to the improvement of industrial relations in the EU live performance sector and highlighting the achievements of organisations whose work almost always takes place "behind the stage".

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Project: BEHIND THE STAGE. A new start for social dialogue: the role and capacity of employers' associations in the live performance sector

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

FINAL REPORT

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INTRODUCTION

The backdrop

At the Social Summit for Fair Jobs and Growth that took place in Gothenburg in November 2017 the European Commission, the European Council and European Parliament solemnly proclaimed the European Pillar of Social Rights, a set of 20 principles aimed at delivering new and more effective rights for its citizens. By encouraging the exchange and debate on the future of a social Europe, it underlines *the key role of social partners*¹ and the importance of social dialogue, declaring that ... “social partners at all levels have a crucial role to play in pursuing and implementing the European Pillar of Social Rights”.²



Social dialogue is a fundamental tool to create a level playing field for all companies and workers in any particular sector. Both employers' associations and trade-unions need the capacity to realize this ambition, and indeed the European Pillar of Social Rights specifically states that *support for increased capacity of social partners to promote social dialogue shall be encouraged*.³

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

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

³ European Pillar of Social Rights. Chapter II, point 8, page 16

According to Eurostat figures the Live Performance sector (in general terms music, theatre, dance and all other live expressions) is the biggest employer among the cultural industries in Europe, larger than the film or publishing sectors, with more than 1.2 million employees in the region. The nature of the work it involves and the variety of workplaces where it is produced and delivered present constantly evolving challenges in relation to a diversity of issues including sustainability, health and safety, digital impact, mobility, the administrative complexity that cross-border activities entail or work-life balance, among others. Reduced public support and the growth of micro-companies and project-oriented organisations are also making their impact.

On the Live Performance “stage”, **Pearle* - Live Performance Europe** is the major European employers’ federation of music and performing arts organisations, and through its members associations represents the interests of more than 10,000 live performance organisations across Europe⁴ and at EU level offering them expertise, information and advice. Among its principal responsibilities is that of representing the employers’ organisations in the European sectoral social dialogue committee ‘live performance’ at the European Commission⁵ where it meets about three times a year with its trade-union counterpart at European level represented by EAEA (European arts and entertainment alliance). EAEA brings together FIA – the international federation of actors, FIM – the international federation of musicians and UNI-MEI, the international federation of technicians.

The evolution of the Live Performance sector described above together with the implementation of the European Pillar of Social Rights *and the new opportunities and new challenges arising from globalisation, the digital revolution, changing work patterns and societal and demographic developments*⁶ it foresees, provided Pearle* with the motivation to seek a way to contribute towards improving industrial relations and to facilitate a new start for social dialogue.

Pearle*’s unique position in the sector and the scope of its representativity made it ideally placed to materialize and carry out a project that would accomplish these objectives.

In general, occupational projects geared towards the live performance sector focus on the artists working *centre stage* or the technical staff whose work takes place *backstage*.

But what of the significant number of professionals managing live performance from *behind the stage*, whose often invisible role is crucial in steering the sector towards sustainability and the social and work-related goals laid out by the European Pillar of Social Rights?

⁴ 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

⁵ DG for Employment, Social Affairs and Inclusion

⁶ European Pillar of Social Rights. Proclamation, point 9, page 7

With the financial support of DG for Employment, Social Affairs and Inclusion (allocated to transnational projects carried out by social partners active in the field of industrial relations) at the end of 2017 Pearle* launched ***Behind the Stage***.

A project that set out to achieve the following **aims**:



In order to obtain the following **results**:

- Increased knowledge on specific themes in relation to industrial relations
- Increased involvement in European social dialogue
- Visibility and recognition of associations in the live performance sector
- A future Action Plan aimed at ensuring the sustainability of employers' associations

Timeline & setting

The project was originally planned to run 28 months from December 2017 to March 2020. It was extended a further 6 months (up to September 2020) as a result of the Corona crisis in the Spring of 2020, and concluded with a final conference in September 2020.

The project organised the following live events:

CAPACITY BUILDING MEETINGS, composed of Academy Working Groups, Academy Seminar/Workshops, Plenary Presentations and Plenary Discussions.

- 23-24 May 2018 Tallinn, Estonia
- 23-24 November 2018 Antwerp, Belgium
- 24-25 May 2019 Plovdiv, Bulgaria
- 29-30 November 2019 Porto, Portugal

PEARLE*LIVE PERFORMANCE EUROPE AWARDS

- 22 November 2018 Bozar Centre for Fine Arts Brussels, Belgium

BEHIND THE STAGE CLOSING CONFERENCE

- 16 September 2020 Online

The crew

The Project Administration Committee was led from the Pearle* office (**Anita Debaere**, Director and **Silke Lalvani**, Head of Public Affairs), with the additional support of the external project officer **Cristina Ward**, in conjunction with the Project Partners. Input and supervision were provided by a steering committee which met physically on a total of 5 occasions (22nd January and 14th September 2018; 28th January and 6th June 2019; 28th January 2020) and also online in 2020.

The steering committee was composed of the following members:



PROJECT PARTNERS:

- **EETEAL** - Eesti Etendusastutuste Liit (Estonian Association of Performing Arts Institutions). Represented by **Monika Larini**
- **Les Forces Musicales** (Association of French opera houses, orchestras and lyric theatres). Represented by **Alexandra Bobes**
- **oKo** - Overleg Kunstenorganisaties (Flemish federation of employers in the performing arts and music sector). Represented by **Liesbeth Dejonghe**. **oKo** also provided secretarial and administrative support for the project.

ASSOCIATE PARTNERS:

- **BAROK** - Balgarska asotsiatsia na rabotodatelite v oblata na kulturata (Bulgarian Association of employers in Culture). Represented by **Momchil Georgiev**
- **PERFORMART** Associação para as artes performativas em Portugal (Portuguese association of performing arts). Represented by **Ana Vicente**

PARTNER ON A VOLUNTARY BASIS:

- **Deutscher Bühnenverein** - Bundesverband der Theater und Orchester – DBV (German Theatre and Orchestra Association). Represented by **Ilka Schmalbauch**

The players

Geared towards employers' associations and organisations in the live performance sector, the principal beneficiaries of **Behind the Stage** were the representatives (CEOs, general managers) of Pearle* members, most of which are non-profit employers' professional

associations, federations or special interest associations. In 2020 Pearle* has 53 members from 25 countries: 40 full, 8 associate and 5 individual members and one observer member to join by the end of the year. The national performing arts structures represented by Pearle* members are both non-profit and private organisations and in general highly representative of their national subsector.



Behind the Stage also invited employers' associations from all over the EU not yet members of Pearle* to participate in the project, as well as reaching out to individual organisations, informal collectives or individuals who could potentially lead the creation of new employers' organisations in their own countries.

- The 40 Pearle* members who attended the Tallinn capacity building meeting in Estonia hosted by EETEAL, (representing 27 associations from 19 countries of which 55% were women) were delighted to welcome observers from live performance organisations in Croatia, Slovenia, Latvia and Estonia itself.
- A total of 68 people (54 delegates and 14 speakers) attended the Antwerp capacity building meeting in Belgium hosted by oKo. A little over 57% were women representing 39 organisations based in 19 countries including observers from Belgium, Finland, Hungary and Slovenia.
- At the Plovdiv capacity building meeting in Bulgaria hosted by BAROK, a total of 59 people from 23 countries were present including speakers, Pearle* and BAROK team members. 36 delegates from 27 Pearle* member organisations were joined by 6 guests from 5 organisations based in Croatia, Finland, Greece, Hungary, Latvia and Slovenia who attended as observers. 52.54% were women and 47.46% were men.
- A total of 63 delegates of 21 European countries took part in the Porto capacity building meeting in Portugal hosted by PERFORMART, of which 8 guests from organisations based in Croatia, France, Greece, Latvia, Lithuania and UK attended as observers. 68% of the group were women and 32% were men.
- The final online conference on 16th September 2020 was attended by a total of 47 delegates of which 64% were women and 36% men.

During the period **Behind the Stage** has been running Pearle* has been joined by 5 new full members and 1 new associate member association.

Background research

One of the major pillars on which **Behind the Stage** was based was on receiving feedback from members and its focus on topics which Pearle* members themselves had identified as being of special concern to them.

FIRST SURVEY

In this respect in January 2018 the Pearle* office circulated a **first survey** among its members to verify their level of interest in 14 topics proposed as themes for the **Behind the Stage** learning modules in order to determine the project's agenda of conferences and workshops and help address members' concerns.

28 replies were received from members in 17 countries: Belgium, Bulgaria, Czech Republic, Denmark, Estonia, Finland, France, Germany, Italy, Norway, Poland, Portugal, Scotland, Slovak Republic, Spain, Switzerland & UK.

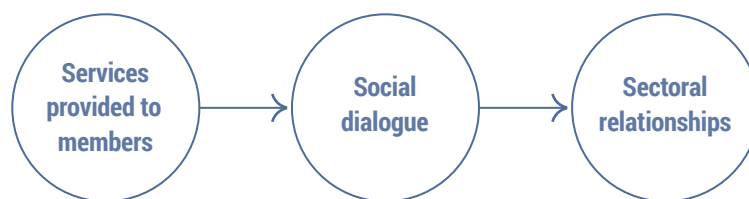
The themes listed below received the widest expression of interest and subsequently served as guiding threads throughout the project's capacity building meetings.

92,59%	The role of live performance employers' associations in relation to unions, government and third parties
92,59%	Tools to negotiate, particularly with Unions, Governments, third parties
88,89%	Discovering new services to offer to members
85,19%	The role of live performance employers' associations in the context of changes in the status of employers and workers
85,19%	Tools to incorporate innovative association management practice
85,19%	How to make live performance employers' associations sustainable in a changing society
74,07%	How to introduce innovative Human Resources into a cultural organization

MAPPING EXERCISE

In order to provide further background to the topics dealt with during the capacity building meetings, two months later a **Behind the Stage (BtS) Mapping Exercise** was distributed to Pearle* members with the purpose of gathering data about the activities they already

carry out in the areas of:



31 members from the following 19 countries replied to this *BtS Mapping Exercise*: Austria, Belgium, Bulgaria, Czech Republic, Denmark, Estonia, Finland, France, Germany, Hungary, Netherlands, Norway, Poland, Portugal, Slovak Republic, Spain, Sweden, Switzerland & the UK.

THIRD SURVEY

In response to the crisis caused by the COVID 19 pandemic it was felt that it would be relevant and useful to hold two editions of a **third survey** to obtain a snapshot of the impact the crisis was making at that particular moment in time on the functioning of the associations and on social dialogue. Pearle* conducted the first edition of the survey at its biannual conference on 29th May 2020 and then again at the ***Behind the Stage*** closing conference on 16th September in order to be able to compare the evolution over that crucial 5-month period. The survey was conducted on-the-spot, on-line and in real time and included the following questions:

What percentage of their members do Pearle* delegates foresee will survive the economic crisis caused by the Corona crisis?

Is there concern in members' countries that the Corona crisis may have led to a permanent decrease in audience numbers for live performance?

Do Pearle* members fear that surviving organisations belonging to their organisations may withdraw membership after the Corona crisis is over?

How has the Corona crisis affected social dialogue in member states?

Which of the following services are most in demand from membership: health & safety; training/capacity building; legal/labour consultancy; conferences; lobbying; information sharing

Has the Corona crisis led to a strengthening of members' networks?

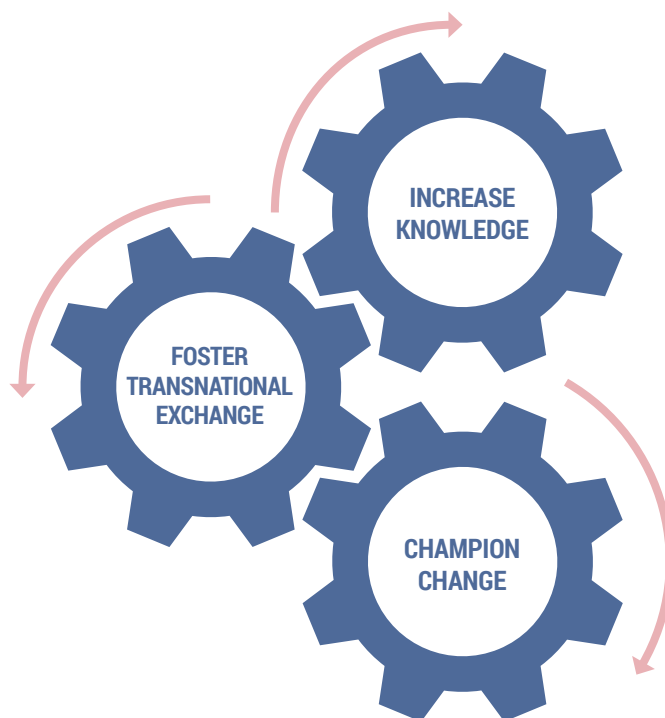
Do Pearle* members think the corona crisis is impacting the offer and demand in the sector?

An overview of the results is included in chapter 3 "of this report, "Empowering the role and capacity of Employers' Associations".

02

CONTRIBUTING TOWARDS THE TARGETS SET BY THE EUROPEAN PILLAR OF SOCIAL RIGHTS

One of the primary objectives of *Behind the Stage* was to provide a forum from which to contribute towards the targets set by the European Pillar of Social Rights by addressing a selection of the issues related to the “new challenges arising from globalization, the digital revolution, changing work patterns and societal and demographic developments”⁷. This exercise aimed to:



The four topics addressed in these sessions, chosen from among the targets set by the European Pillar of Social Rights, were determined by their relevance to the sector as a whole, even when the way in which they were being dealt with might differ from country to country. They were:

- Equality, Diversity & Inclusion (EDI)
- Skills, training and life-long learning
- Towards a healthy working environment
- EU employment legislation & the Live Performance sector

METHODOLOGY

The format chosen to deal with each topic included a presentation of the work and activities undertaken by specialist EU related agencies and/or presentations of European or local projects, together with the sharing of knowledge and best practices by Pearle* members and/or by experts in a specific domain.

“Spotlight on you!”: Behind the Stage was also keen to draw attention to the initiatives that many employers’ associations undertook during the project period in the context of the above mentioned themes. These achievements are identified by the symbol:



Equality, Diversity & Inclusion (EDI)

IDENTIFYING THE CONTEXT

The European Pillar of Social Rights places great emphasis on its commitment to a *Union which promotes equality ... as well as rights and equal opportunities for all.*⁸

Although organisations that embrace an EDI strategy tend to deliver better results, innovate more and take better decisions, EDI imbalance in the live performance sector is still a reality across the board, from management through to the workforce, in artistic programming (composers, writers, stage directors, ...), in the composition of the artistic teams and other people working with or for their organisation.

The *BtS Mapping Exercise*, conducted at the beginning of the project in 2018, revealed that **64%** of Pearle* members were already discussing how to implement EDI in the live performance sector in relation to employment, the challenges arising from the nature of our work or issues related to ageing and opportunities. And while the need to make diversity a reality in the workplace is indisputable, actually achieving it in practice is proving harder than it looked.

⁸ European Pillar of Social Rights. Preamble, Point 7, page 6

INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS



In order to focus discussions, in its first capacity building meeting in Tallinn ***Behind the Stage*** programmed a Plenary presentation by Christian Veske to explain the scope and work undertaken by the **European Institute on Gender Equality (EIGE)**⁹. An autonomous organization 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.

Complementing the above presentation, ***Behind the Stage*** invited a series of managers from artistic organisations across Europe which are championing EDI in the workplace to join the capacity building meetings in order to share their experiences with delegates.

In Antwerp, the Academy Working Group focused on “Equal opportunities and 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. Local involvement has always been crucial for the management of De Roma, and 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.



“How to promote an environment of equality in the workplace” was the subject of a further Academy Working Group in Plovdiv, with the example of 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. **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

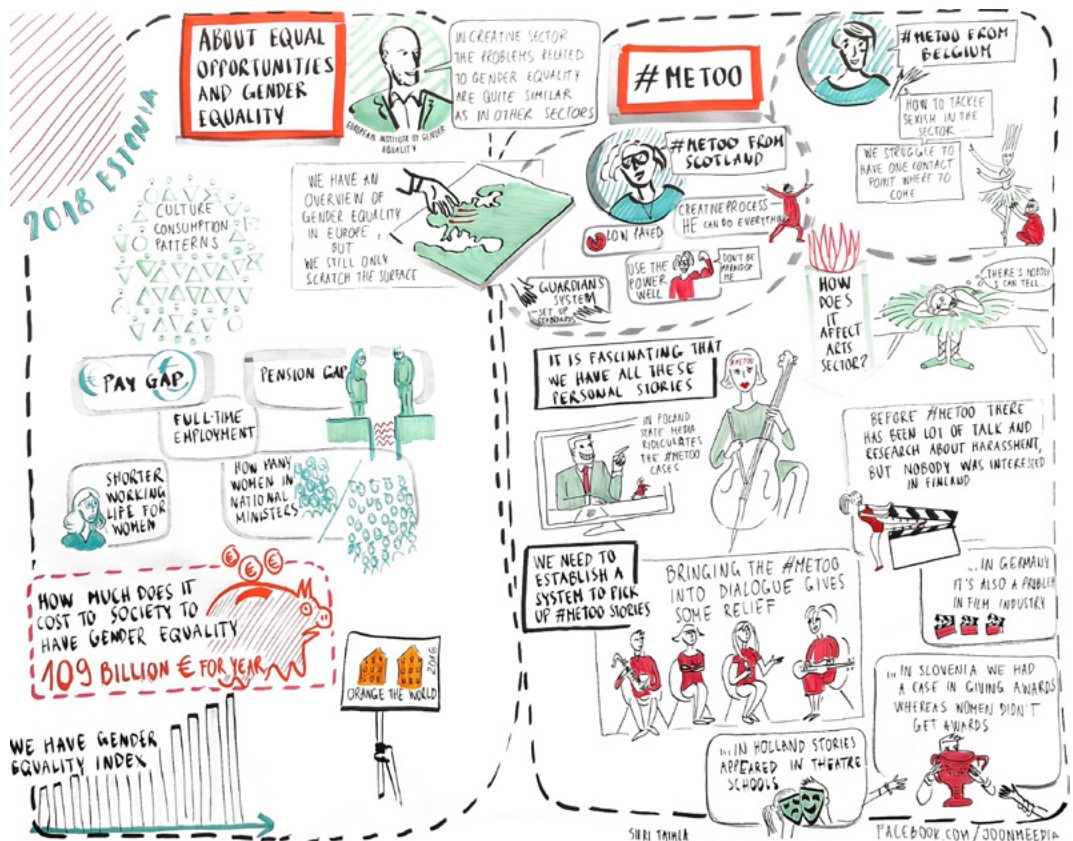
⁹ <https://eige.europa.eu>

Lighting & Sound Association of Germany), one of the project partners. The presentation of these two projects then led into a discussion contemplating the logistics and practicalities that the launch of initiatives of this kind involve.

BEHIND THE STAGE ACADEMY WORKING GROUP DISCUSSIONS

Entitled “Gender equality is not an option”, an Academy Working Group in Tallinn discussed initiatives to reduce gender imbalances and introduce changes in gender models. 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.

The *BtS Mapping Exercise* detected that **over 50%** of Pearle* members and their social partners are discussing the need to address and eradicate unacceptable behavior in the workplace. In this context a further Academy Working Group in Tallinn looked at the scope of the **#metoo** campaign which in 2017 had been crucial in drawing attention to the reality of sexual harassment or mobbing, and how employers’ associations could take the initiative to be instrumental in providing the necessary mechanisms and measures to eradicate these unacceptable behaviours from the live performance workplace.



Original illustration created by visual practitioner Siiri Taimla of Joonmeedia, during the *Behind the Stage* capacity building meeting in Tallinn, 24th May, 2018.

RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN THE FIELD OF EQUALITY, DIVERSITY & INCLUSION

Pearle*-Live Performance Europe 2018 Awards

Designed to reward an initiative demonstrating a culture of diversity and equality, the Pearle* 2018 **Diversity & Equal Opportunities Award** was given to the **Association Française des Orchestres** and **Les Forces Musicales** in recognition of the implementation of the Charter for Gender Equality within the Orchestras and Opera Houses. The Jury recognised it as a leading project for equality in the field of classical music in which the aspiration aspect was teamed with a practical agenda.

The **Charter for Gender Equality within Orchestras and Opera Houses** champions the defence of diversity and the battles against all forms of discrimination. Running from 2018 to 2022, it will be managed in stages for better efficiency and foresees multiple actions during the running period, with a primary focus on gender equality in the musical sector.



EDI best practices “spotlight on you!”

As a consequence of the #metoo campaign, the Svensk Scenkonst (Swedish Performing Arts Association) created a **Commission against sexual harassment in the performing arts** in collaboration with the Swedish Union for Performing Arts and Film. The Commission's work concluded in April 2018, but a regular collaboration between Employer and Union representatives will continue via a Joint Council for Equality and Equal Treatment. This initiative received a **“Special Mention”** at the Pearle* 2018 Awards.

NAPK (Nederlandse Associatie voor Podiumkunsten) together with its sister organization **VVTP** (Vereniging Vrije Theaterproducenten), two Dutch employers organisations representing production companies in the public and private sector, initiated and developed **a contact point / website** to report graceless behaviour within the live performance and audiovisual sectors in reaction to the #metoo campaign. Endorsed by more than 30 employers, employees and art education organisations, the project received funds from the government and the sector itself.

The UK **Independent Theatre Council** ran a “Leaders of Tomorrow” leadership programme in 2019 for 30 BAME leaders, as well as organising its “Doing Things Better” conference for 150 leaders focusing on good management, ethical fundraising practices and Diversity & Access.

Skills, training and life-long learning

IDENTIFYING THE CONTEXT

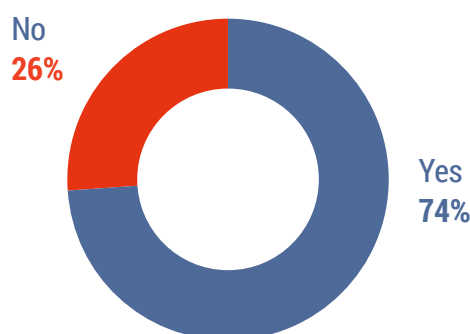
The European Pillar of Social Rights maintains that *everyone has the right to ... life-long learning in order to maintain and acquire skills that enable them to participate fully in society and manage successfully transitions in the labour market*¹⁰.

¹⁰ European Pillar of Social Rights. Chapter I, point 1, page 11

However 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 research project¹¹ undertaken by SOLT/UKTheatre identified current and future training needs of the theatre and performing arts sector in relation to the offstage workforce.
- In certain countries there is a lack of particular artistic occupations or a difficulty to attract or keep certain profiles of technicians.
- In the *BtS Mapping Exercise* **64%** of Pearle* members indicated that training was on their social dialogue agenda.
- **74,19%** of Pearle* members indicated in the *BtS mapping exercise* that they liaise with the education sector, be it with universities (e.g. Teatterikeskus in Finland), conservatories (e.g. ABO and FST in the UK) or national academies (Magyar Színházi Társaság in Hungary or VSCD and VNPF in the Netherlands).

Is your sector liaising with the education sector, i.e. conservatoires, arts academies, cultural management schools?



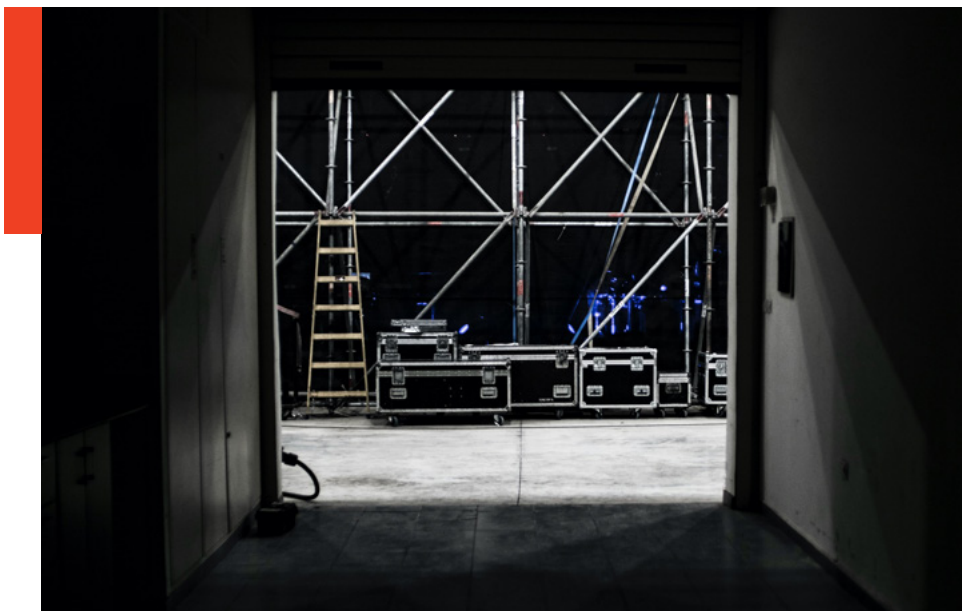
Considering its importance for the future of the sector, ***Behind the Stage*** addressed this crucial issue from different angles in several of its capacity building meetings.

INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

Skills & training for people at the start of their careers

Hannah Gagen, Advocacy Manager at **UK Theatre and Society of London Theatre (SOLT)**, led an Academy Workshop in Antwerp focused on the results 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, as a direct result of a 2017 review of the theatre workforce which found that many employers were frustrated by a shortage of people with the skills for off stage roles. It also included 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.

¹¹ June 2017, see uktheatre.org/theatre-industry/guidance-reports-and-resources/theatre-workforce-review



A parallel Academy Workshop facilitated by Venessa Tanovic, of **Career & Transfer Service Center, University of the Arts Berlin**, and Stefan Gies, Chief Executive Officer of **AEC (European Association of Conservatoires and Higher Music Institutes)** focused on Skills for the Music Sector. A combination of many factors has led to many changes in the music sector in recent years. In this discussion group based on the ‘world café’ method, participants were able to have an in-depth exchange in order to understand what the sector’s current needs are 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.

Life-long learning

In the context of life-long learning 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)**¹². 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.

¹² www.cedefop.europa.eu

BEHIND THE STAGE ACADEMY WORKING GROUP DISCUSSIONS

An Academy Working Group in Tallinn facilitated by Matti Holopainen, former director of the Association of Finnish Theatres and chair of the **ESCO¹³ reference group 'arts, entertainment and recreation'**, discussed what kind of innovative solutions and alternatives could be 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.

A final Academy Working Group on the topic led by Anita Debaere, Director of Pearle*, in Plovdiv looked at all the work already undertaken by Pearle* in the field of skills both inside and outside the **Behind the Stage** context with the aim of setting out the lines for future work and activities in this area.



RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN THE FIELD OF SKILLS, TRAINING AND LIFE-LONG LEARNING

Pearle*-Live Performance Europe 2018 Awards

The prominence of this topic on the agenda of the European “live performance” social partners provided the grounds for the **Pearle* 2018 Skills/Training/ Lifelong Learning Award**, in recognition of an association's achievement in the encouragement and implementation of initiatives focused on providing new opportunities for the workforce.

It was awarded to the **Asociace profesionálních divadel České republiky** (Association of Professional Theatre of the Czech Republic) in recognition of the vision and long-term ambition of the **Dance Career Endowment Fund**. With the aim of improving work conditions and professional prospects of performers in the fields of dance, physical theatre and circus, it was founded by 2 professional associations in collaboration with APD ČR. The Fund focuses on providing information and services facilitating career change and development for dancers and professionals working in associated fields.

¹³ ESCO European skills, competences, qualifications and occupations classification framework



Skills, training and life-long learning best practices “spotlight on you!”

Find your Way, an annual programme of sector-specific mentoring and placements for emerging leaders in orchestras founded and run by the **Association of British Orchestras**, received a “**Special Mention**” at the 2018 Pearle* Awards. It offers future leaders the opportunity to discover their long-term potential through mentoring from high level current leaders. In return the sector is taking a step towards creating a resilient leadership training culture.

In 2019 **UK Theatre** and **Society of London Theatre** launched the Stage Sight website (stag-sight.org), a collaborative network of theatre and performing arts organisations whose vision is to create an off stage workforce that is inclusive of ethnicity, class and disability.

In 2018 the **Federation of Scottish Theatre** revised its training programme for members and achieved a 43% increase in attendance.

Towards a healthy working environment

IDENTIFYING THE CONTEXT

The European Pillar of Social Rights affirms that workers “*have the right to a high level of protection of their health and safety at work*”¹⁴ and their well-being needs to be assured in many different areas including health and safety, protection against violence, harassment, bullying, dealing with stress and other psycho-social risks.

This concern is jointly shared by Live Performance social partners: **75%** of Pearle* members indicated in the *BtS Mapping Exercise* that Health & Safety was on the social dialogue agenda in their countries.

INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

The challenges posed by the nature of live performance in itself often lead to working scenarios involving high levels of stress and competitiveness. In this context in Antwerp **Behind the Stage** hosted a workshop run by Peter Van Slembrouck, a prevention adviser on psycho-social risks, on how to **prevent and manage harassment** in the workplace. In answer to questions such as how to help a victim of unacceptable behavior 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.

Further tools and developments aimed at achieving a healthier and better adapted work environment were discussed during a presentation given by Julia Flintrop from

¹⁴ European Pillar of Social Rights. Chapter II, point 10, page 17

the **European Agency for Health and Safety at Work**¹⁵ in Porto in November 2019. The presentation covered the Agency's work to make European workplaces safer and more productive and how it promotes a culture of risk prevention, whilst giving specific attention to Occupational Health & 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.



RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN THE FIELD OF HEALTH & SAFETY

Healthy Working Environment best practices “spotlight on you!”

In 2019 **SYNDEAC** (France) organised a series of conferences for their members on how employers should fight against sexual and gender based violence in the workplace.

That same year the Swiss **Schweizerischer Bühnenverband** launched a “value compass” to establish a culture of zero power abuse.

oKo in Belgium is currently working on and implementing an action plan to prevent abusive behavior in the sector.

¹⁵ <https://osha.europa.eu/es>

EU employment legislation & the Live Performance sector

IDENTIFYING THE CONTEXT

Behind the Stage undertook to provide Delegates with a review of recent EU legislative related to the principles set out by the European Pillar of Social Rights, given that its aim 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.¹⁶

These included the EU proposals to:

- Ensure necessary flexibility for employers to adapt swiftly to changes in the economic context¹⁷
- Facilitate occupational mobility¹⁸
- Help working parents and carers manage their family life and their professional career¹⁹
- Improve access to social protection for workers and the self-employed²⁰.

INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

The field of **European funding** was addressed in a key note offered by EU advisor Cristina Loglio at a Plenary session 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.



In Porto, and led by tax advisor Dick Molenaar, research expert Frederic De Wispelaere and the university researcher Marco Rocca, two Academy workshops focused on the

¹⁶ European Pillar of Social Rights, Page 8, point 12

¹⁷ European Pillar of Social Rights. Chapter II, point 5, page 14

¹⁸ European Pillar of Social Rights. Chapter II, point 5, page 14

¹⁹ European Pillar of Social Rights. Chapter II, point 9, page 16

²⁰ European Pillar of Social Rights. Chapter III, point 12, page 19

cross-border dimension of social protection, taxation and free movement of workers and looked at 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 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.

At the final online conference in September 2020 the consultant Lies Martens led a workshop on **“How to apply the new posting rules in the context of the Commission’s objective on equal pay for equal work, when working cross-border as posted workers”**. The workshop provided a practical focus on the new rules in the posting of workers directive and outlined the steps that need to be taken; explored how to deal with the provision to comply with universally applicable collective agreements; addressed the question of remuneration based on real cases; and looked at the issue of notification before performing abroad.

BEHIND THE STAGE ACADEMY WORKING GROUP DISCUSSIONS

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.

03

EMPOWERING THE ROLE AND CAPACITY OF EMPLOYERS' ASSOCIATIONS

Capacity building is the process of developing an organisation's strength and sustainability, essential for its health and longevity. It improves an organisation's ability to fulfill its mission through a blend of sound management, strong governance, and dedication to assessing and achieving results.²¹

One of the European Pillar of Social Rights' major principles is to *"contribute to a more sustainable growth model by improving Europe's competitiveness and making it a better place to invest, create jobs and foster social cohesion"*.²²

In this context, the definition of capacity building as articulated by the European Agency for the Improvement of Living and Working Conditions (Eurofound)²³ in its report published in September 2020 on "Capacity building for effective social dialogue in the European Union" is particularly relevant: *"Capacity building is the enhancement of the abilities and powers of the social partners to engage effectively at different levels (EU, national, regional, sectoral, company and establishment) in social dialogue, collective bargaining, (co)regulating the employment relationship, tri-/bi-partite consultations, public policy making and influencing public policy making via advocacy"*.

As a consequence one of *Behind the Stage's* principal aims has been to contribute towards empowering the role and capacity of Employers'

²¹ Madeleine Monson-Rosen

²² European Pillar of Social Rights. Proclamation Page 7, point 11

²³ <https://www.eurofound.europa.eu/>

Associations in the European Live Performance sector, with special attention to supporting small or emerging employers organisations as well as the creation of new associations. To achieve this the project provided a series of seminars and workshops focused on capacity building through specialised training in leadership and managerial skills. Observers from organisations in countries where as yet there are no associations or federations and were therefore unfamiliar with the European social dialogue context were invited to attend.

Decisive growth: reinforcing the role of Employers' Associations in the context of 21st century live performance

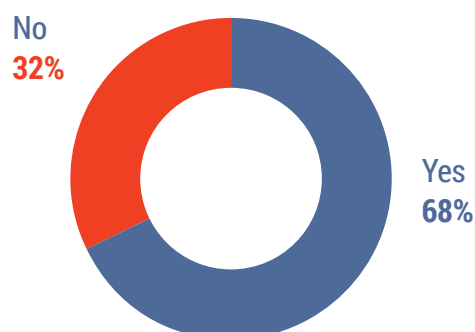
IDENTIFYING THE CONTEXT

The responses to the first *Behind the Stage* survey made it clear that Pearle* members were keen to revise the nature of their organisations in the context of the evolution of labour markets and societies, and further their knowledge on how to create an atmosphere of entrepreneurship and innovation within them.

The opportunity to “discover new services to offer to members” received a score of **88,89%** in the survey, while “tools to incorporate innovative association management practice” received a score of **85,19%**.

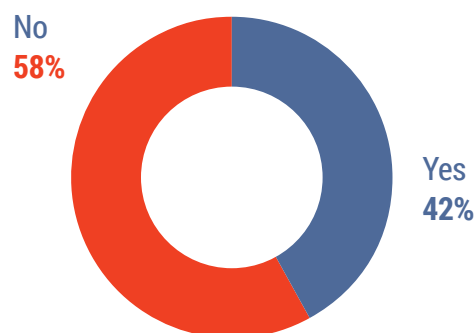
The *BtS Mapping Exercise* carried out in March 2018 provided an indication of services that Pearle* associations were already offering their membership. **67,74%** had offered their members training programmes ranging from communication and marketing, legislation, educational and economic training or taxation, to the specific programmes for future theatre leaders run by a professional coaching organisation offered by the **Association of Finnish Theatres**, or the programmes aiming at recruiting more women to top management positions in the arts field organised on two occasions by **NTO in Norway**.

Do you provide training programmes to your members?



However only **41,94%** were providing management support to their members, and generally in quite an informal way, with some notable exceptions such as **oKo in Belgium** which can provide a consultant to make a “managementscan” to help an organisation going through the implementation of management changes.

Do you provide management support to your members?



INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

Jeanne Schmitt, Senior Programme Officer of the **ITCILO** (International Training Centre of the International Labour Organization²⁴) Employers' Activities Programme, led two seminar sessions in Plovdiv focused on how to implement and strengthen membership strategies for Employers and Business Member Organizations (EBMOs). It examined how EBMOs must be representative of the different segments of their sector in order to 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 plans and directs EBMOs actions to administer, retain, expand and involve members.

²⁴ www.itcilo.org

Under the title “Intrapreneurship: are we intrapreneurial and ready to meet the Gen Z?”, the consultant, educator and researcher Dr. Lidia Varbanova conducted a session focused on the barriers and practices in setting up and developing an **intrapreneurial culture** in our organizations. It analyzed strategic approaches and managerial practices needed to become more efficient as leaders and managers in an intrapreneurial setting. The second session of 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.

Christian Welz, senior research manager at **Eurofound** (European Agency for the Improvement of Living and Working Conditions) joined the closing **Behind the Stage** online conference to present the results of the Agency’s new report “**Capacity-building for effective social dialogue**” published in September 2020. Eurofound was set up in 1975 as a tri-partite agency to help improve living and working conditions across Europe, through research, information, advice and expertise on working conditions and sustainable work, industrial relations, labour market change and quality and life and public services. As such it supports the work of the EU Institutions and bodies, Member States and Social Partners in shaping and implementing social and employment policies, as well as promoting social dialogue. Christian Welz presented **the main gaps and needs** identified and presented a number of **policy pointers to close structural gaps** and how to support autonomy of social partners as well as to increase their capacities.

► **Behind the Stage Academy plenary discussion & presentation**

With a view to encouraging the creation and/or development of new associations and under the title of “**The transforming role of associations in the 21st century**”, a plenary session in Antwerp was devoted to examining the structural changes that several Pearle* member associations have experienced in recent years, either by merging among themselves, dividing up into smaller and more specific organisations or forming significant new alliances. The session looked at what these changes responded to, their impact, and on whether they had affected the organisation’s mission or membership, before leading into a wider discussion about the role and very nature of employers’ associations in the context of today’s society. Representatives from Denmark, France and the Netherlands shared their views and experience.



A further opportunity to reflect on **the nature of managerial structures in the sector** was provided during a plenary presentation given by the cultural manager, consultant and lecturer Vânia Rodrigues in Porto. She framed her intervention around her research on the

relationship between artists-producers-managers and examined the failures of cultural management as a recently established discipline and practice.

RAISING AWARENESS ABOUT THE ROLE OF EMPLOYERS' ASSOCIATIONS

Pearle*-Live Performance Europe 2018 Awards

The Pearle* 2018 **Cooperation Award** was aimed at projects in which employers' associations had developed forms of collaboration either with members or with other associations and/or social partners in the Live Performance Sector with notable and ideally long-lasting impact.

The Award went to the **Estonian Association of Performing Arts Institutions**, for its project **The Tale of the Century**, in recognition of how it had achieved new means of collaboration among Estonian theatre companies. The overall ambition and inclusive approach for both the audience and the companies taking part were the major factors that led the Jury to choose it as the award-winning project. A Special Mention went to **ABO** and **UK Theatre** for "The Family Arts Campaign".



Decisive Growth best practices "spotlight on you!"

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.

In 2019 **FAETEDA** (Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza de España) ran a workshop on recruitment and engagement for its members.

Growing networks: **NTO** initiated a network of arts organisations with the aim of working together on any aspect related to freedom of speech, artistic independence, autonomy, etc.

The **Choreographers' Association** from Latvia was one of the founders of the "Baltic Dance Platform", launched in 2019 with the aim of promoting contemporary dance from Lithuania, Estonia and Latvia internationally.

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.

Survey on the impact of the Corona crisis on the live performance sector

The context for live performance has been radically altered by the COVID-19 crisis. To help understand the extent of its impact on associations' resilience, their activities and their

relationship with social partners, an **on-line survey on-the-spot survey** was conducted among Pearle* members during the Pearle* conference held at the end of May and again during the project's closing conference in September 2020. The same questions were asked in order to be able to compare results and observe their evolution.

Among other results and in general terms it showed that:

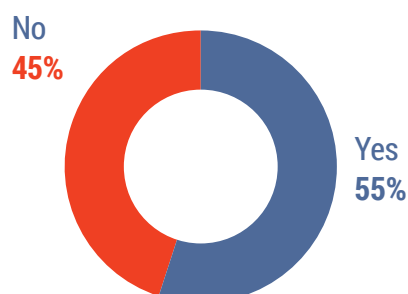
- The percentage of Pearle* members who believed that all, or almost all their members would **survive the economic crisis** caused by Covid 19 dropped from 42% in May to 22% in September. Those who estimated that between 75 and 100% of their members will pull through rose from 38.46% in May to 77.77% in September.
- Concern that the Corona crisis may have led to a permanent decrease in **audience numbers** for live performance in member states fell from 55% in May to 33% in September.
- The percentage of replies indicating that **social dialogue** in the member states had become more active as a result of the health crisis rose from just below 60% in May to almost 67% in September.
- In the same way, the percentage of Pearle* members who confirmed that the Corona crisis has led to a **strengthening of their own members' networks** increased from 76% in May to 86% in September.

Communication for associations

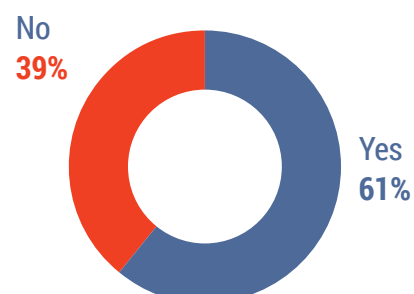
IDENTIFYING THE CONTEXT

The *BtS Mapping Exercise* showed that **54,84%** of Pearle* members carry out communications and public relations strategies or campaigns to the wider public, in general via traditional tools such as newsletters, websites, press releases or social media. **61,29%** also make on-line or off-line publications.

Do you carry out communications and public relations strategies or campaigns to the wider public?



Do you produce online/offline publications?



Behind the Stage chose to take the subject of communication one step further by offering training about what elements should be considered when the aim is to renew an entire communication strategy alongside a change in direction of an association's mission: an external reflection of the changes that have taken place internally.

INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

The communications expert and consultant Cristina Salvador led 2 workshops in which she shared experiences on how to (re)position a brand to achieve greater visibility in the field of Live Performance by looking at all we need to reconsider regarding the way we present ourselves to the world. The workshops offered practical guidance on how to define what makes an organisation different or how to position a brand, as well as looking at cutting edge communication techniques & tools to put live performance organisations in the limelight strategies including loyalty programmes, customer experience, big data, street marketing, immersive experiences or viral campaigns. (Porto, November 2019)



RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN THE FIELD OF COMMUNICATION



Communication best practices "spotlight on you!"

Deutscher Bühnenverein (German theatre and orchestra association) has produced the monthly theatre magazine DIE DEUTSCHE BÜHNE since 1909. As from 2014 it is published in cooperation with the INSPIRING NETWORK publishing house, supporting a new look and a large variety of different sections (www.die-deutsche-buehne.de)

Every autumn the **Association Française des orchestres** carries out "Orchestres en fête!", a campaign to promote its members orchestras and to remind people that concert halls and classical music are open to everyone.

Negotiating with different stakeholders

IDENTIFYING THE CONTEXT

Negotiation is an integral part of the daily work of people leading employers' associations, be it with their social partners, third parties or their own staff.

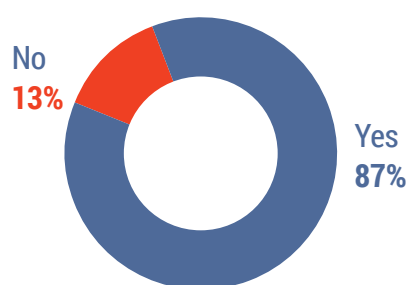
It was therefore to be expected that in the first *Behind the Stage* survey circulated among

Pearle* members to verify what they were most interested in addressing during the project the subject “**tools to negotiate, particularly with Unions, Governments, third parties**” was joint-top of the list with a score of 92,59%.

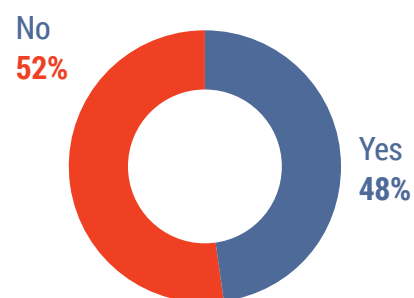
The *BtS Mapping Exercise* further determined the scope of the negotiations undertaken:

- **87,10%** of Pearle members confirmed they lobby on behalf of their members, sometimes at regional, but always at national level. Their actions are mainly concerned with levels of funding, VAT rates, taxation, tax incentives or other regulations related to mobility and cross-border issues, etc.
- Negotiating with third parties and suppliers, i.e. performing rights societies (as in the case of Deutscher Bühnenverein), publishers (Les Forces Musicales) or insurance companies (Performart) is undertaken by **48,39%** of Pearle* members.
- When asked if they met their social partners regularly **70,97%** of Pearle* members replied affirmatively, with a frequency ranging anywhere from twice to 4 times a month (in the case of oKo in Belgium) to once or twice a year (e.g. Austria’s Theatererhalterverband or the SBV in Switzerland).

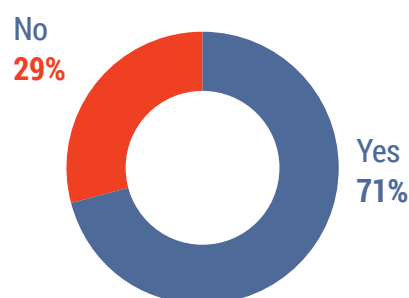
Do you lobby on behalf of members?



Do you negotiate special rates with 3rd parties & certain suppliers?



Do you meet with your social partners regularly?



INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

In order to provide members with innovated tools and techniques that would facilitate the task of negotiation, *Behind the Stage* programmed a seminar during the first *Behind the Stage* meeting in Tallinn under the title of **Negotiation – the Art of Making Constructive Agreements**.



Led by the Danish negotiation advisor and trainer Malene Rix, the seminar 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.

RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN THE FIELD OF NEGOTIATION"



Negotiation best practices "spotlight on you!"

In 2019 the **Association of Finnish Theatres**, the **Teatterikaskus** (Theatre Centre), the **Association of Finnish Orchestras** and **Finnish Festivals** moved into a new building together. This renewed proximity has led to fresh cooperation with positive results: thanks to their joint negotiation with the Government, state budget for arts and culture increased in 2020.

Balanced organisations & work-life balance

IDENTIFYING THE CONTEXT

In the first ***Behind the Stage*** survey, the topic of "how to introduce innovative human resources into a cultural organization" received a score of **74,07%**.

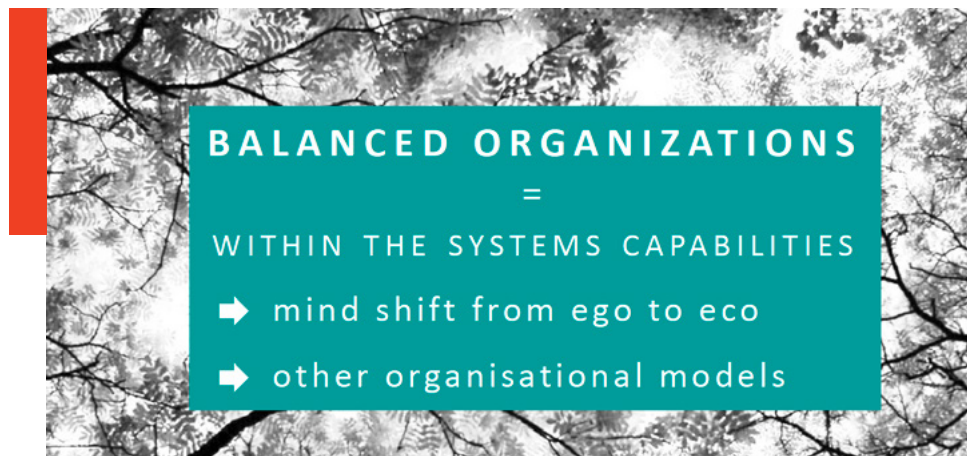
Similarly, the *BtS Mapping Exercise* showed that **69,23%** of Pearle* members are currently discussing working time with social dialogue partners, while **53,85%** are considering issues related to work-life balance in the same context.

The European Pillar of Social Rights devotes one of its three chapters to fair working conditions and emphasizes the need that employment should be secure and adaptable. It states that *...the transition towards open-ended forms of employment ... and innovative forms*

of work that ensure quality working conditions shall be fostered²⁵, and also advocates the implementation of flexible working arrangements leading towards a just work-life balance²⁶.

INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

The transition towards a more flexible and therefore healthier working environment was the central thread running through a joint presentation and subsequent parallel seminars at the Capacity Building meeting in Antwerp conducted by Koen Vandyck, a consultant and coach specialized in leadership and strategy for organisations going through a process of change and Sarah De Groof, a lawyer specialized in achieving work-life balance.



The seminar on **balanced organisations** led by 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 Vandyck 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.

Against the background of the European Working Time Directive, the seminar on **work-life balance** led by 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 being away for specific periods of time, etc. 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 and new models of employment.

²⁵ European Pillar of Social Rights. Chapter II, points 5.a & 5.C

²⁶ European Pillar of Social Rights. Chapter II, point 8

RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN FAVOUR OF WORK-LIFE BALANCE



Work-life balance best practices “spotlight on you!”

In 2019 the **Federation of Scottish Theatre** joined forces with the organisation Parents and Carers in the Performing Arts to secure Government funding to develop a network aimed at improving flexible working opportunities in the sector.

Environmental Sustainability: the big picture

IDENTIFYING THE CONTEXT

In the first *Behind the Stage* survey carried out in January 2018 the question of “how to make live performance employers’ associations sustainable in a changing society” received a score of **85,19%**. It is quite likely that if the same question had been asked again by the end of the project the score would have been even higher as we have seen how a number of issues, in particular sustainability, have quickly gained much greater weight on the European and global stage during the two years in which Pearle* has been running *Behind the Stage*.



INPUT FROM SPECIALIST ORGANISATIONS, EXTERNAL EXPERTS AND PRACTITIONERS

The Director of **Creative Carbon Scotland** Dr. Ben Twist and Jude Henderson, Director of the Federation of Scottish Theatre, 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.

04

STRENGTHENING SOCIAL DIALOGUE IN THE LIVE PERFORMANCE SECTOR

IDENTIFYING THE CONTEXT

The European Pillar of Social Rights clearly states that social dialogue *plays a central role in reinforcing social rights and enhancing sustainable and inclusive growth*²⁷, and states that *support for increased capacity of social partners to promote social dialogue shall be encouraged*.²⁸ This follows from the high level meeting in 2015 and the joint statement by the Council, the Commission and European social partners of June 2016 which underlines the role of social partners and at the sectoral level underlines the necessity for capacity-building.²⁹

Strengthening social dialogue in the Live Performance sector has therefore been the engine behind many of the activities organised throughout the duration of ***Behind the Stage***. It is hoped that by providing Pearle* members with information and tools that will help them implement refreshed practices related to dialogue and communication between social partners, industrial relations will improve and the position of employers' organisations as key players in the future of the live performance sector will become firmly established.

At the same time in the first ***Behind the Stage*** survey Pearle* members clearly manifested the critical importance they give to dialogue with social partners by giving a score of **92,59%** to the topic **"the role of live performance employers' associations in relation to unions, government and third parties"**.

²⁷ European Pillar of Social Rights, Preamble, point 20, page 9

²⁸ European Pillar of Social Rights, Chapter II, point 8, page 16

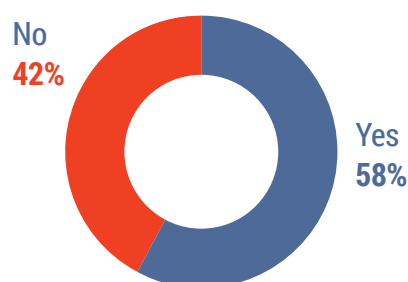
²⁹ Joint Statement of the Presidency of the European Council, the European Commission and the European Social partners : "A New Start for Social Dialogue"

And in the context of the evolution of work patterns and employment models, the *transition towards open-ended forms of employment*³⁰ and the *necessary flexibility for employers*³¹ referred to by the European Pillar of Social Rights, “**the role of live performance employers’ associations in the context of changes in the status of employers and workers**” was also one of the topics that received a top score (85,19%) in the first *Behind the Stage* survey.

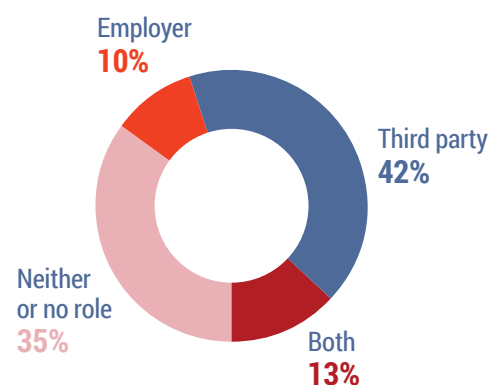
The *BtS Mapping Exercise* was able to provide a snapshot of the current relationship between Pearle* members and social partners which served as background to the working sessions on social dialogue that took place during the project:

- In answer to the question whether Pearle* members undertook social dialogue with trade union representatives at sectoral level, a clear majority of **67,74%** replied that they did: in general with unions representing either theatre workers (technicians) and artists or musicians.
- A smaller percentage (**58,06%**) of Pearle* members negotiate collective agreements for the sector. The reason why the remaining members don’t can be due to collective agreements not being negotiated on a national level (as in the case of the Czech Republic or in Spain) or indeed precisely because they are negotiated at national level (as in Scotland). Or as in Poland’s case where there is no practice of collective agreements between management and unions in the performing arts sector due to the fact that employers are not recognized in their role as in other countries.
- The relationship between Employers’ Associations and the Government is much more varied among members, as demonstrated in the answers given to the question “**does government play the role of employer or third party in social dialogue?**”

Does your association negotiate collective agreements?



Does government play the role of employer or third party in social dialogue?



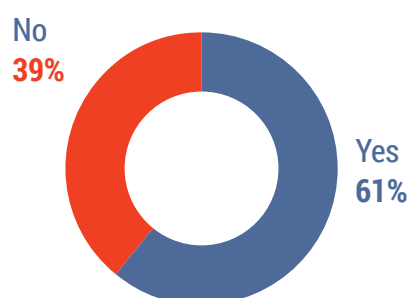
- Despite the ambiguity regarding the precise role of government, **87,10%** of Pearle* members confirmed they lobby government on behalf of their members, sometimes at regional, but always at national level. Their actions mainly concern levels of funding, but also cover taxation, more favorable regulations or specific issues such as social security, posting of workers, status of the artist, etc.

³⁰ European Pillar of Social Rights, Chapter II, point 5a, page 14

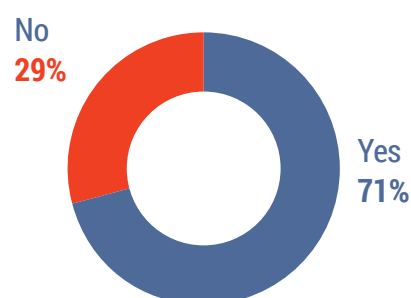
³¹ European Pillar of Social Rights, Chapter II, point 5b, page 14

- **61,29%** of Pearle members have a seat on councils or committees in regional or national government structures. These include Ministries of Culture, Employment or Social Affairs on Committees for Social Dialogue, Funding, Grants, Skills, etc.
- When asked if they met their social partners regularly **70,97%** of Pearle* members replied affirmatively, with a frequency ranging anywhere from twice to 4 times a month (in the case of oKo in Belgium) to once or twice a year (e.g. Austria's Theatererhalterverband or the SBV in Switzerland) or as in the case of Svensk Scenkonst in Sweden which meets the unions several times every month and government organisations several times a year.

Is your association represented on any councils or committees in regional or national government structures?



Do you meet with your social partners regularly?



TIME TO TAKE STOCK

BEHIND THE STAGE ACADEMY WORKING GROUP DISCUSSIONS

The first capacity building meeting in Tallinn devoted three sessions to discussions among members in which to analyse and reflect on the current relationships between employers' associations and their social partners in government, the workforce/unions and third parties.

Relations with governments

A session led by EU advisor Cristina Loglio focused on relations and cultural policy work with the **government**, in which 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 is essential to find convincing and fresh arguments to motivate national governments to best regulate funding for the cultural sector.



Relations with governments best practices “spotlight on you!”

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 the government on behalf of all Finnish Arts & Culture sectors and which has already made a positive impact.

Also in 2018 in Norway the **NTO** carried out successful lobbying connected to a new white paper on cultural policies and to a new regionalization of the country. The following year it also initiated a network of arts organisations with the aim of working together on any aspect related to freedom of speech, artistic independence, autonomy, etc.

2019 was witness to significant steps forward in negotiations with the Government on changing a special taxation undertaken by the **Association of Hungarian Orchestras**; in Bulgaria **BAROK** has taken part in two social dialogue projects with the Bulgarian Industrial Association.

In this period the **Estonian Association of Performing Arts Institutions** initiated a draft amendment to the Theatre Act.

Relations with third parties

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, considering the advance of globalization and growth in freelancers.



Relations with third parties best practices “spotlight on you!”

In Germany the **Deutscher Bühnenverband** has signed a new agreement with Publishers related to the performance and payment of protected works.

In 2019 **Les Forces Musicales** offered seminars on how to work with third parties in France: how to improve communication and expand influence in relation to local authorities or how to contribute towards better local musical policies in the new regions created in 2017.

Relations with the workforce and its representatives

A further working group examined the state of play in relation to the **workforce and its representatives** in the light of the changes taking place in the way people are employed (as acknowledged by The European Pillar of Social Rights... *the transition towards open-ended forms of employment shall be fostered*³²). The participants discussed how the growth in

³² European Pillar of Social Rights, Chapter II, point 05a, page 14

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.



Relations with the unions and the workforce best practices “spotlight on you”

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.

The **VSCD**, the unions and a pension fund have initiated a new line of dialogue to try and establish a pension scheme for self-employed similar to that of employed workers in the Netherlands.

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.

TIME TO TALK

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 question and 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 discuss particular issues for freelancers with the unions. Other practical measures included the drawing up of a list of organisations that already represent freelancers, monitoring the creation of freelance workers' unions in EU countries 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 further studied. 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 on general conditions; the need to study whether a guaranteed minimum income would provide solutions; the adoption of models that already exist in Sweden (the Allians model) 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 analyzed 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. In addition, it was pointed out that the administrative obligations have taken such dimension that touring companies are becoming hesitant to accept offer to perform abroad. 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.

Celebrating 20 years of social dialogue in Live Performance

Following on from contacts and exchange initiated between social partners and the European Commission in the mid 1990's, the European Sectoral Social Dialogue Committee 'Live Performance' was formally inaugurated on 26th October 1999. To mark this important milestone Pearle* and EAEA (grouping FIM, FIA and UNI MEI) organized an informal gathering at the Kaaithheater in Brussels on 9th October 2019, in which representatives from the social partners were joined by Sigried Caspar of the **Commission's DG Employment and Social Affairs**, and Stefano Martinelli on behalf of the President of the **European Economic and Social Committee**.

The event recalled the journey undertaken together over the previous 20 years as well as future challenges facing the sector. It also provided the opportunity to express the mutual understanding and trust that had grown to characterize the relationship between social partners throughout the past two decades and which, according to the Head of UNI-MEI Johannes Studinger, could be defined by three qualities "will, trust and cooperation". Morton Gjeltén, President of Pearle*³³, acknowledged the new responsibilities now facing social partners which include the defense of diversity, gender equality, democracy and environmental sustainability. He also affirmed that social partners "will always take care of the relations between all our countries in Europe, over and above politics".



Denys Fouqueray, Vice-President of FIA, expressed his pleasure in "commemorating 20 years of dialogue and remembering friends past and present". On behalf of all the social partners he also expressed a very special mention for former Pearle* President Richard Pulford³⁴ "fondly remembered for his intelligence, humour, passion, humanity and dedication to improving conditions in our sector". Finally, in her closing address Sigried Caspar, Team Leader of the Social Dialogue unit at DG Employment, Social Affairs & Inclusion congratulated social partners on their achievements and encouraged them "to build bridges and experience what it means to be united in diversity" as well as to continue working together to achieve a safer and healthier future for the sector.

³³ Elected President of Pearle* in May 2019

³⁴ Richard Pulford 1944-2011. President of Pearle* from 2005 to 2009 and Chief Executive of SOLT/TMA from 2001 to 2010.

TIME FOR ACTION

This important anniversary was formally acknowledged on the following day at the Sectoral Social Dialogue Committee “Live Performance” Plenary meeting, where Denys Fouquerey on behalf of EAEA and Morton Gjeltén on behalf of Pearle* signed a **joint declaration**³⁵ in the presence of Joost Korte, Director General of DG Employment and Social Affairs and Tamas Szucs, Director for Culture and Creativity in DG Education and Culture.

The declaration underlines the important place of social dialogue in the European treaty and European employment policies and calls on Member States to recognise the necessity of employers’ associations and trade unions, who should be able to undertake collective bargaining in the sector. It also addresses key issues to be taken up in Member States and reminds the governments, the workers and employers organisations of the necessary conditions to build up strong social dialogue. Referring to the specific characteristics of the live performance sector, social partners recall the role of culture and arts in society, the freedom of artistic expression and the promotion of cultural diversity, which is also embedded in the European treaty.

Looking ahead to the future, the social partners endorsed a new two-year work programme 2020-2021 under six main headings: social dialogue and the role of social partners, skills and training, health and safety, mobility, gender equality, EU initiatives and economic situation for the sector.

TIME TO TAKE ON THE FUTURE

The extension of the project up to September 2020 provided a further opportunity to continue to strengthen ties with social partners and to build on the positive exchanges initiated in Plovdiv, above all in the light of the major impact that COVID-19 has had on the sector.

The main body of the online conference that brought the project to a close was devoted almost entirely to dealing with the devastating effects of COVID-19 on live performance organisations, from the need to urgently address the precarious position of self-employed workers currently facing potentially long-term unemployment or how to help audiences regain their confidence to return to theatre and concert venues.

The discussions that took place at the **closing online *Behind the Stage* conference** on 16th September were further enriched by the presence of Kristine Krivmane, Team Leader of the EC Social Dialogue Unit – DG Employment joined the meeting to outline the initiatives the EU is planning to re-active the European economy and stressed the need for social partners to contribute with their ideas and pledges

And in keeping with the ethos established by ***Behind the Stage***, Pearle* once again invited the representatives of the live performance trade union federations (Dearbhal Murphy on

³⁵ www.pearle.eu/positionpaper/pearle-eaea-joint-declaration-on-the-occasion-of-the-20th-anniversary-of-the-ssdc-live-performance

behalf of FIA, Thomas Dayan on behalf of FIM and Hanna Harvima on behalf of Uni-Mei) to attend the conference for an informal discussion along the same lines as the previous informal Plovdiv encounter.

Focusing on the issues that need to be dealt with most urgently to overcome the effects of the crisis such as the financial impact on organisations, the health and safety protective rules, the particular issue of freelancers, as well as ways to work together to steer the sector through the storm, the conversation -which was facilitated by Charlotte Jones- was characterised by a sense of mutual trust and represented another step forward in improving the quality and extending the scope of industrial relations in the live performance sector.

RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS IN THE FIELD OF SOCIAL DIALOGUE

Pearle*-Live Performance Europe 2018 Awards

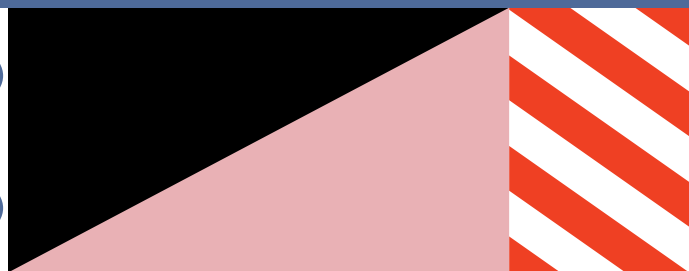
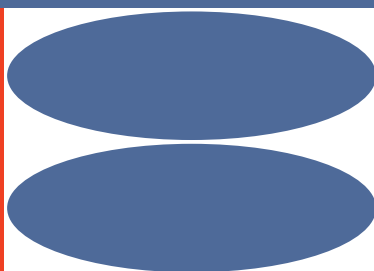
The **Pearle* 2018 Social Dialogue/Collective Bargaining Award** acknowledged examples of best practises and successful outcomes of social dialogue processes with the aim of achieving economic and social goals and improving the working environment.

The Jury was unable to choose a single project as most deserving of the award, given the groundbreaking work of the two winners in favour of the status and rights of workers in their sectors, and therefore decided to make it *Ex-Aqueo*.

The Award was shared between the **Syndicat des Cirques et Compagnies** (French Employers association of Circuses & Creative Companies) in recognition of the creation of a **"Circus Artist" title** in the National Collective Agreement for Artistic and Cultural Enterprises, and the **Werkgeversvereniging Nederlandse Podia** (Dutch Stage Employers' Association) in recognition of its work in favour of **the protection of self-employed workers** in the cultural sector.

The Pearle* 2018 **Social Dialogue/Collective Bargaining "Special Mention"** was awarded to **Overleg Kunstenorganisaties oKo**, the Flemish branch association for the Arts, in recognition of its creation of a single collective agreement for the performing arts and music sectors. It was praised by the Jury for the way in which it has contributed to raising standards across the sector and for its persistence.

05



RAISING AWARENESS ABOUT THE ACTIVITIES UNDERTAKEN BY EMPLOYERS' ASSOCIATIONS

Awarding and highlighting the achievements of employers' associations

One of the results that ***Behind the Stage*** hoped to deliver was an increase in the visibility of employers' associations and a greater awareness of what they do, both in their own countries and internationally, in order to strengthen their position as key players in the live performance sector.

With this in view ***Behind the Stage*** undertook the organisation of the **Pearle*-Live Performance Europe 2018 Awards**, an event designed to highlight and celebrate the role of employers organisations that normally undertake their activities 'behind the stage', as well as to serve as a source of inspiration for other associations and organisations.

The Awards were open to:

- European Employers' Associations in the Live Performance sector, whether or not members of Pearle*
- Informal European Employers' Associations who participated in the ***Behind the Stage*** project
- Individual organisations belonging to any Pearle member* could apply for the *Cultural Heritage* award

The five **Award Categories** were chosen in close accordance with the aims of the ***Behind the Stage*** project and were open to projects either underway at the time of the event or that had taken place since 2015.

- **Cooperation Award**
- **Diversity & Equal Opportunities Award**
- **Skills/Training/ Lifelong Learning Award**
- **Social Dialogue/Collective Bargaining Award**

(Details about the winners of these four awards have already been shared throughout this publication in the chapters covering the relevant category's field).

— **Cultural Heritage: a special award for an individual organisation's outstanding achievement**

Commemorating the European Year of Cultural Heritage in 2018, the **Cultural Heritage Award** was for an individual member of an employers association and recognised best practises in the field of conservation, communication and/or education of cultural heritage. The Jury chose to award it to the **European Theatre Convention**, in recognition of its use of technology to create new theatrical formats and audiences through the project **European Theatre Lab: Drama goes digital**. The "Special Mention" went to the theatre company **CRIT Companyia de Teatre** (Valencia, Spain) for the project "Escena Erasmus".

The call for applications was launched in July 2018. A total of **22** eligible projects were presented from **12** countries: Belgium, Bulgaria, Czech Republic, Denmark, Estonia, France, Germany, the Netherlands, Portugal, Spain, Sweden and the United Kingdom.

The Jury appointed to evaluate the applications and assign the Awards met in Paris on 4th October 2018. The members were:

- **Dearbhal Murphy**, Deputy General Secretary of the International Federation of Actors (Chair)
- **Anita Debaere**, Director of Pearle*
- **Karine Duquesnoy**, Deputy Regional Director of Cultural Affairs of the Île-de-France, Paris
- **Rupert Rhymes**, former Chief Executive of the Society of London Theatres (SOLT) and founding member of Pearle*
- **Jeroen Vanacker**, Artistic Director, Brugge Concertgebouw (BE)



At the end of their meeting the Jury made the following unanimous decisions:

- Given the high quality of all the projects presented to the Awards the Jury reached the conclusion that all the applications deserved to receive the consideration of "nominated" for an award.

- The Jury made the decision to give not only one prize in each category but also a “special mention” to another project in the same category which the members also felt deserved to be distinguished.
- The designation of all the Special Mentions and Award Winners was decided unanimously.

THE EVENT

The Awards were announced during a Gala Event that took place on 22nd November 2018 at the Bozar Centre for Fine Arts in Brussels, attended by representatives of the different European institutions, the members of the Jury, major stakeholders, members of Pearle, applicants, partner and other associations. The evening was presented by Pearle* President Géza Kovacs³⁶ and was hosted by the Flemish improviser, writer and comedian **Katrijn Van Bouwel** and the prize-giving was accompanied by a carefully designed artistic programme of young and emerging artists showcasing the immense wealth and diversity of the live performance sector: the Bulgarian Vocal Folk trio “**Sevdena**”; the duo **Jonathan Westthorp & Jasper De Roeck** (jazz guitar and bass); the slam poet **Samira Saleh** and the duo **Julie Rivest & Teresa Madeira** (violin and basso continuo).



The awards were given by special guests **Barbara Kaufmann**, Director for Employment and Social Governance at DG Employment, Social Affairs and Inclusion, **Walter Zampieri**, Head of Unit for Cultural Policy at DG Education and Culture at the European Commission and **Paul Dujardin**, CEO and Artistic Director of the Bozar Centre.

External and internal communication & dissemination

The following actions were undertaken throughout the duration of the project:

³⁶ President of Pearle* from 2017 to May 2019

COMMUNICATIONS MATERIALS

Communications materials for external and internal distribution produced (printed and on-line) during the project were:

Presentation leaflet issued February 2018



The presentation leaflet and newsletters were distributed electronically to Pearle* members and to the Pearle* data base of approximately 1,000 contacts (European institutions, Social Partners, Stakeholders, specialised media, etc) Their printed versions were sent to Pearle* members and related contacts, ministries of culture in targeted countries and other stakeholders.

1st newsletter issued Autumn 2018



2nd newsletter issued January 2019



3rd newsletter issued Summer 2019



4th newsletter issued Winter 2019



NEWS RELEASES

Six news releases were circulated electronically to Pearle* members and to the Pearle* data base of about 1,000 contacts (European Commission, Social Partners, Stakeholders, specialised media, etc) during the project:

- **February 2019:** announcing the launch of the project
- **November 2019:** two news releases on occasion of the Pearle* Awards
- **June 2020:** announcing the extension of the project until September
- **September 2020:** a news release announcing the final online conference followed by another highlighting its conclusions and proposed next steps

PEARLE* 2018 AWARDS PROMOTIONAL MATERIALS

- **Two leaflets** (distributed electronically) with information about Award Categories and Rules & Eligibility
- **An invitation card** to the event was produced in printed and on-line versions
- **A booklet** containing information on all the nominees as well as the evening's programme was printed for distribution at the event

SOCIAL MEDIA

The project was reported and followed on Facebook and Twitter from the Pearle* accounts using the hashtag **#BehindtheStage**. A LinkedIn group was created as a further tool to inform members and participants of meetings on European studies, reports and initiatives in the area of employment and social affairs throughout the project duration.

WEBSITE

A dedicated space for the **Behind the Stage** project was set up in March 2018, including information on all the activities carried out during the project in relation to the capacity building meetings, the awards and a section featuring a selected number of initiatives undertaken by Pearle* members related to the aims of the project.



"PRIVATE CORNER" FOR CONFERENCE DELEGATES

Information provided to delegates attending the *Behind the Stage* capacity building meetings included:

- A detailed **Reader** circulated to delegates for each capacity building meeting
- Access to the **speakers' presentations and reports** via a dedicated Dropbox folder

SPOTLIGHT ON YOU!

Behind the Stage was also keen to highlight the initiatives that many employers' associations were undertaking during the time the project was taking place and in the context of the themes it covered. Pearle* members were asked to list what they considered to have been their association's top highlights/achievements or indeed a favourite project in 2018 and 2019. This information was then shared among all the members during the capacity building meetings in Plovdiv and Porto and was also included in the subsequent newsletters and in this publication.

"JUST A MINUTE. A WHISTLE-STOP TOUR OF THE PROJECTS PRESENTED TO THE PEARLE AWARDS"

In recognition of the range and excellence of all the projects presented to the 2018 Pearle* Awards, at the Antwerp capacity building meeting those members who had not received a prize were invited to give a brief presentation of the project to the plenary.

06

A ROAD MAP TO THE FUTURE

First stop, Porto

The final ***Behind the Stage*** capacity building meeting in Porto took place almost exactly two years after the proclamation of the European Pillar of Social Rights, about which the then President of the European Commission, Jean-Claude Juncker³⁷, declared that ... *"With more than 24 legal initiatives adopted to support it, the European Pillar of Social Rights has become a reality and is making a difference in Europeans' lives, from better work-life balance to more fairness in the labour market. In a fast-changing world, it is more important than ever to keep asserting the social dimension of the European Union. Because Europe will be social or it will not be Europe"*³⁸.

The 20 principles and rights that comprise the "Pillar" have provided the context for the 21 topics that, with the expert assistance of 27 invited speakers, have been covered during the 29 sessions that have made up the programme of the four ***Behind the Stage*** capacity building meetings.

Many of these topics already form part of our members' work programmes while others are still among the goals they are setting for the near future. During the two years that Pearle* has been running ***Behind the Stage*** we have witnessed how a number of issues dealt with by the project such as environmental protection, sustainable economic development leading to full and productive employment, or new narratives in relation to migration policies have quickly gained much greater weight on the European and global stage. The project has also provided a unique and valuable opportunity for Pearle* members to "think outside the box" and discuss and deepen their knowledge about many of the most relevant issues currently affecting the live performance sector.



³⁷ Jean-Claude Juncker, President of the European Commission 2014-2019

³⁸ Press release after the Tripartite Social Summit. Wednesday 16 October 2019, Brussels

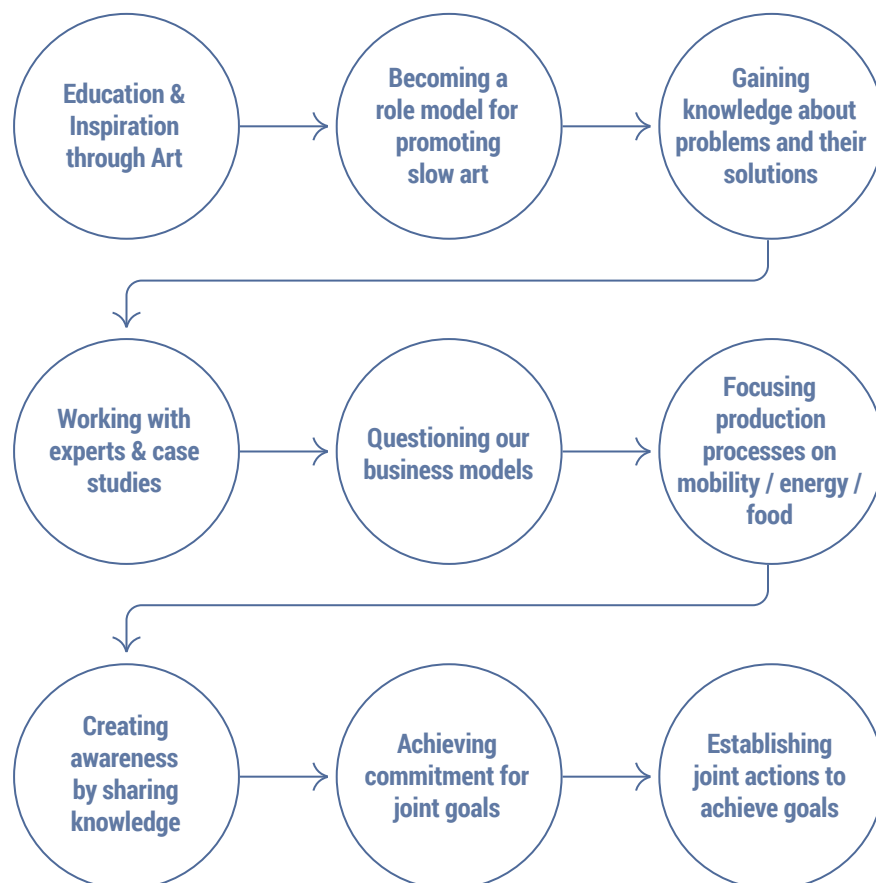
Next steps – choosing the route

The purpose of ***Behind the Stage*** was to reach beyond its lifespan and provide the inspiration for future actions which will ensure the sustainability of employers' associations and strengthen their position and role in social dialogue.

In order not to lose any momentum between the last capacity building meeting and the launch of new initiatives inspired by the project, at the Porto meeting delegates were presented with the challenge of agreeing collectively on **three strategies** together with a proposed action plan for each one, which would shape future action plans led by Pearle* and its members. The process was professionally prepared, managed and facilitated by Marzeena Gawenda, Sophie Dubois and Silke Lalvani.

The chosen **three strategies** were:

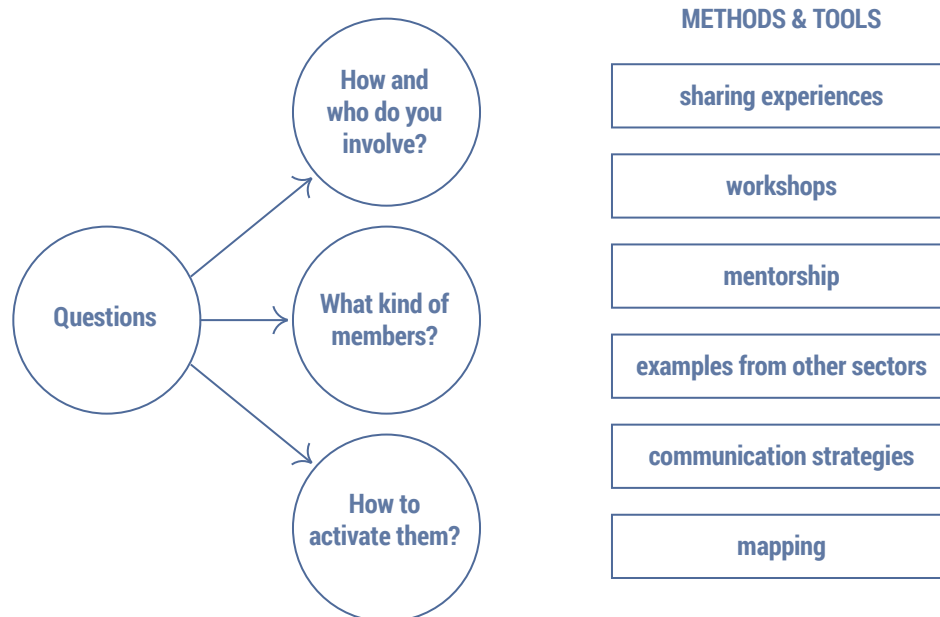
1. SURVIVING AS CULTURAL ORGANISATIONS IN A SUSTAINABLE ENVIRONMENT



With an action plan focusing on:

- Environmental sustainability: promotion of a joint declaration of commitment among Pearle* members
- Diversity and inclusion: making use of culture to incorporate different groups into communities
- Renewed ways of dealing with challenges the sector faces: #metoo, budget cuts, fair practices, the value of arts...

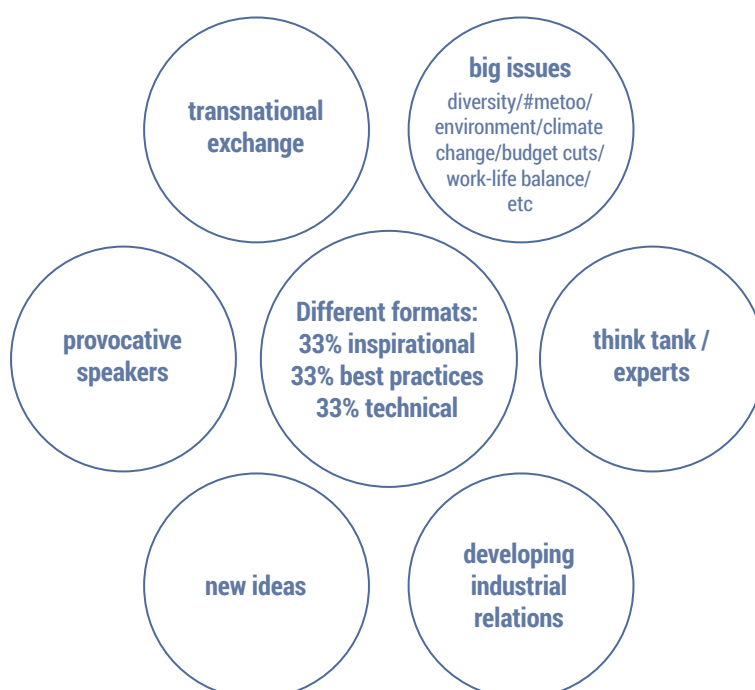
2. IMPLEMENTING AND STRENGTHENING MEMBERSHIP STRATEGIES



With an action plan focusing on training and further specialist input in the following fields:

- Negotiation (and its role in the context of associations)
- Relationships with third parties
- Work-life balance
- Innovating internal and external communication methods (in the context of umbrella organisations)
- Management and leadership Skills

3. INSPIRATION: ANOTHER WAY OF THINKING / CRITICAL THINKING



With an action plan focusing on the following actions in order to move towards this shift in thinking:

- Exploring how social dialogue can also be a forum for challenging the thinking on societal themes
- Inviting experts and provocative speakers on specific issues such as innovative methods in human resources management, new approaches to gender equality and diversity, etc to Pearle* conferences
- Offering training to associations and their members on applicable legislation and new rules

The three strategies were ratified at the close of the Porto capacity building meeting as the basis for future development of collective actions, building on the dynamics established by ***Behind the Stage***.

CONCLUSIONS

Current context

The profound and unprecedented world crisis caused by COVID-19 has brought with it a very different reality to the one that anyone could have envisaged throughout the duration of *Behind the Stage*. In addition to the acute financial difficulties the vast majority of artistic institutions are facing after months of inactivity, there is also the issue of how to return to “normality” in a sector whose trademark is people, their close interaction and their mobility, both with respect to the workforce (artists, technical and administrative staff) and the audience.

The role of live performance social partners at national and European level to deal with and overcome these difficulties is therefore more vital than ever: both to achieve appropriate support for the sector and to ensure the creation of a resilient and sustainable ecosystem for live performance.

Assessment

At the final capacity building meeting in Porto delegates were asked whether they considered the project had achieved its aims:

- When asked how much they thought the project had strengthening the capacity and position of Employers’ Associations as key players in the sector **85,71%** gave a score of 4 or 5 (on a scale of 1 to 5).
- When asked how much they thought the project had contributed to increasing knowledge and fostering transnational exchange on thematic issues in the area of EU social policy **91,42%** gave a score of 4 or 5 (on a scale of 1 to 5).
- When asked how much they thought the project had encouraged best practices and new ways of cooperation in relation to dialogue and communication with social partners **80%** gave a score of 4 or 5 (on a scale of 1 to 5).

It is reasonable to presume that the knowledge and skills covered by the ***Behind the Stage*** programme will remain relevant to Pearle* members in the context of this new and unexpected panorama, and will hopefully help them overcome the hurdles they will be facing in the months ahead. The following review of the aims, undertakings and desired results of the project should help to determine whether this claim can be substantiated.

Behind the Stage set out to achieve the following **aims** (see page 6 of this report):

- Contribute towards the targets set by the **European Pillar of Social Rights**
- **Empower the role and capacity** of Employers' Associations
- **Strengthen social dialogue** in the Live Performance sector
- **Raise awareness about** the activities undertaken by Employers' Associations
- Produce a Final Report with a **Road Map to the Future**

To do this, the project organised a total of **33** Academy sessions (seminars, workshops, working groups, plenary sessions) included in the programmes of the 4 capacity building meetings and the final conference, focusing on **22** topics. A total **31** external speakers, either in their role as representatives of specialist organisations or as experts and practitioners in their own right, contributed their guidance and expertise to the programme.

33
ACADEMY
SESSIONS

22
TOPICS

31
EXTERNAL
SPEAKERS

- The “**European Pillar of Social Rights**” was the red thread that ran through all the themes addressed by ***Behind the Stage***, and a series of sessions programmed throughout the project paid specific attention to EU social policy in the context of several of the Pillar’s recurrent principles by looking at ways to guarantee equality and diversity in the workplace, to encourage the attainment of skills, training and life-long learning and to achieve a healthy working environment. Additionally, several sessions concentrated on providing updated information on “EU employment legislation in relation to the Live Performance sector”.

In the future both the increase in knowledge and the transnational exchange that took place during these sessions will help to contribute towards the expansion of common actions where there is European added value to making joint efforts.

- **Empowering the role and capacity** of Employers' Associations was another major pillar of the project, both through training sessions with external speakers and internal sessions led by delegates. Experts attended the meetings to lead seminars on how to implement decisive growth in order to reinforcing the role of Employers' Associations; Communication strategies; Negotiating with different stakeholders; how to achieve

balanced organisations and a healthy work-life balance; and how to introduce environmental sustainability into the sector. These sessions were enhanced by others in which delegates had the opportunity to share experiences and best practices among themselves, with particular emphasis on supporting the growth of small or recently founded associations or the creation of new ones.

As well as undoubtedly contributing towards deeper knowledge about specific themes related to industrial relations, these sessions have paved the way to reinforcing association networks; to continuing to make use of joint meetings to highlight individual innovative projects and activities in the future; and to strengthen on-going monitoring of initiatives and exchange of good practices between countries on themes and actions of common interest.

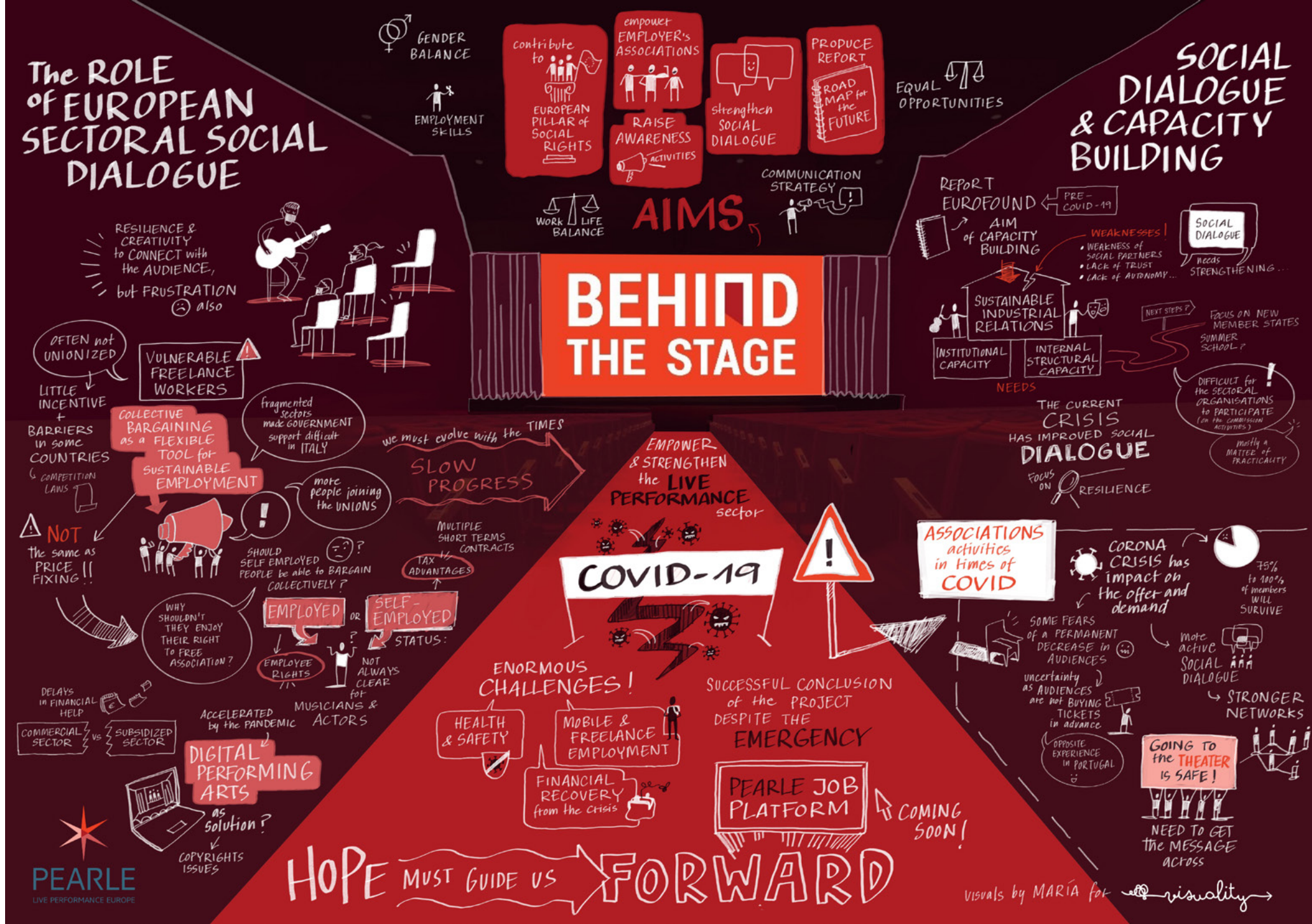
- **Strengthening social dialogue** in order to improve industrial relations in the live performance sector is a key factor in determining the success of ***Behind the Stage***. As well as providing training and time for discussion focusing on ways to facilitate and improve communications, the small step of inviting social partners to attend some of the project's meetings to discuss topics of mutual interest has represented a huge step forward in terms of the relationship between employers and trade unions in the sector.

In consequence, dialogue between social partners at EU level has never been more fluid. This will contribute positively towards developing themes and encouraging actions related to the European social dialogue work programme, as well as establishing a new routine of holding informal exchanges with social partners in parallel to the official European Commission social dialogue committee meetings.

- The celebration of the 2018 Pearle* Awards as well as the communication actions detailed in chapter 5 were instrumental in helping ***Behind the Stage*** achieve its aim of **raising awareness** about the activities undertaken by live performance Employers' Associations.

These initiatives have contributed towards increasing the visibility and recognition of associations as key players in the live performance sector, and will also serve to highlight and underline the European dimension of new actions undertaken by employers' associations both collectively (under the umbrella of Pearle*) and individually.

- Lastly the project's legacy, the **Road Map to the Future** detailed in chapter 6, will serve as the basis for future action plans that Pearle* and its members undertake aimed at ensuring the relevance and sustainability of employers' associations in the live performance sector.



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).

Full members are national based employers and branch associations. Depending on the country they are involved in social dialogue and undertake collective bargaining which creates a level playing field for those working in the sector.

PEARLE* is recognised as the only European employers association to take part in the European sectorial 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 to discuss issues as defined in a two-year programme. European social partners undertake joint projects on issues of common interest such as social dialogue, skills and training, health and safety.

The live performance sector has an estimated turnover of 50 billion € and employs over 1,2 million workers. It is the biggest employer of all cultural sectors.

PEARLE* MEMBERSHIP ON DATE OF PUBLICATION

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 rabotodate-lite v oblasti na kulturata – BAROK, *Bulgarian Association of employers in Culture* **CZECHIA** 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 Orchestra **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, 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 (observer) **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 orchestras in Switzerland **UK** The Society of London Theatre / UK Theatre Association - SOLT/ UK Theatre / Association of British Orchestras - ABO / Federation of Scottish Theatre – FST

ASSOCIATE MEMBERS Live Performance Australia / Russian Union of Concert Organisations - RUCO / 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 / 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

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