



INTERNATIONAL | INTELLIGENCE ON CULTURE

INNOVATIVE DEVELOPMENTS AND GOOD PRACTICE THAT IS PROMOTING AND SAFEGUARDING EMPLOYMENT IN THE LIVE PERFORMING ARTS SECTOR IN SEVEN EU COUNTRIES

FINAL REPORT

Research commissioned for the Social Dialogue Committee by the EUROPEAN COMMISSION (Employment & Social Affairs), and EUROPEAN ENTERTAINMENT ALLIANCE (FIA, FIM, UNI-EUROPA-MEI, PEARLE)

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CONTENTS

- 1. Introduction and acknowledgements**
- 2. Definitions, scope and methodology employed**
- 3. Limitations encountered in the research**
- 4. Summary of conclusions**
- 5. Contextual observations**
 - 5.1 Cultural employment as a European Union policy agenda issue**
 - 5.2 Brief review of published documentation and knowledge of cultural employment in EU countries**
- 6. Employment in the performing arts - a changing environment?**
 - 6.1 Some background to the situation in Finland**
 - 6.2 Some background to the situation in France**
 - 6.3 Some background to the situation in Germany**
 - 6.4 Some background to the situation in Italy**
 - 6.5 Some background to the situation in the Netherlands**
 - 6.6 Some background to the situation in Sweden**
 - 6.7 Some background to the situation in the UK**
 - 6.8 Trends and perceptions**
- 7. Case studies demonstrating innovation and good practice**
 - 7.1 Initiatives that promote new employment**
 - 7.2 Initiatives that strengthen the sustainability of existing jobs**
 - 7.3 Welfare, tax and employment support measures**
 - 7.4 Training initiatives that promote multi-skilling and employability**
- 8. Key drivers for employment creation and protection**
- 9. Employment issues raised during the course of the study**
- 10. Key points and conclusions drawn from the research**

Annexes

- (i) Introduction to the French principle in labour law of *présomption de salariat* (salaried status)**

Innovative developments and good practice that promote and sustain employment in the performing arts

(ii) Reports of and participation in the Round Table discussions

[iii] Respondents to the questionnaires

[iv] Sample questionnaires

[v] The researchers

1. INTRODUCTION AND ACKNOWLEDGEMENTS

1.1 For some years culture has been recognised as a laboratory for the testing of new ideas for job creation in Europe and as contributing to the four pillars of the European Union's employment strategy post Amsterdam: employability, entrepreneurship, adaptability and equal opportunities. However, although research suggests there may be a net overall growth in employment in the cultural sector, it is likely this growth is uneven between the cultural sectors and between countries.

1.2 As part of the continuing work of the Social Dialogue Committee, the European Commission [Employment and Social Affairs] contracted the European Entertainment Alliance and, through it, The International Arts Bureau (now known as International Intelligence on Culture) to undertake research into the position of the live performing arts in seven European Union countries: Finland, France, Germany, Italy, the Netherlands, Sweden and the UK. The research was conducted in conjunction with the Members of the European Entertainment Alliance - International Federation of Actors, International Federation of Musicians, UNI-Europa-MEI [arts, entertainment and media] - together with PEARLE (Performing Arts Employers League Europe). It is the first phase of a 2.5 year project.

1.3 Specifically the International Arts Bureau was asked to identify examples of **innovative developments or good practice that promote employment generation or that safeguard existing jobs in the performing arts employment pool**. Obstacles that appear to be hindering employment generation or its protection were also to be investigated. In this way it was hoped to fill gaps in our knowledge about some of the changes and trends emerging in the live performing arts sector.

1.4 The researchers extend their grateful thanks to the following individuals who contributed to the research: Andy Feist, project consultant; Helen Jermyn, who assisted with the literature review; Craig Williams of MWM Chartered Accountants for advice on the latest situation of the withholding tax; Thierry Lesueur for guidance on the présomption de salariat in France; Willem Wijgers who was very helpful with information on new developments in the Netherlands; Sylvie Fossey and Michaela Semperebon who translated the initial questionnaires into French and German; Daniela Paolucci who assisted with information from the case studies in Italy; Kate Dixon who helped with case studies and gathering context information; Christine Vanstalle, Gerte Badde and Lia Ghilardi who translated the draft report into French, German and Italian respectively; Jochen Reuter of MKW-GmbH, Munich, who shared with us information from the early stages of his research for the European Commission on digital culture; Chrissie Tiller who did the same with the Transmission project; Carlos-Alberto Lopes and Michele Thozet at the European Commission; to Katherine Sand and Dominick Luquer at FIA, who were supportive throughout, as well as other members of the project steering group: Johannes Studinger of UNI-Europa-MEI, Jean Vincent of FIM, Liesbeth Dejonghe and Marianne Cosserat of PEARLE, who were unfailingly courteous; and to the organisers of the Round Tables, particularly Rupert Rhymes (London), Rolf Bolwin and Ilka Schmalbauch (Cologne), Pier Verderio (Rome), Christine Langrand (Avignon), Matti Holopainen and Raimo Soder (Tampere), Caroline Schuilenberg and Jaap Jong (Amsterdam).

Rod Fisher and John Faulkner

2. DEFINITIONS, SCOPE AND METHODOLOGY EMPLOYED

2.1 One of the initial tasks of the researchers was to clarify the terminology used in the research brief and to agree what was to be included and what excluded from the field of investigation. For the purposes of the research the following definitions were used:

Performing arts

Drama, mime, dance, opera/operetta, music, musical theatre, marionettes, circus.

Live

This refers to presentation in performance to an audience in a traditional way or as part of a process (e.g. workshops or preparing for a performance, or performing in non-conventional spaces such as hospitals, prisons and schools), or utilising performing arts skills in an instrumental way to meet non-arts objectives (e.g. training to develop creativity and leadership skills in workers in commerce or industry). Broadcasting, recording, advertising, 'voice-overs', dubbing for film, and teaching the arts such as a university professor or college tutor in the arts were all excluded from the research either because, strictly speaking, they were not 'live' or because they were part of the remit of other EU commissioned research projects.

Employment

(1) Performers (e.g. actors, dancers, and those interpreting music such as musicians, singers, conductors and repetiteurs) working towards public performance;

(2) creators and those involved in artistic direction (e.g. composers, playwrights, choreographers, artistic directors, dramaturgs);

(3) technical staff and craftspeople engaged in the production process;

(4) managerial, administrative and support staff (general managers, administrative and secretarial staff, marketing and fund-raising personnel, front of house staff and box office staff) working for performing arts companies etc;

(5) animateurs or any of the above (though it is more likely to be performers or creators) working with their performing arts skills outside the normal cultural environment.

Innovative developments/innovation

For the purposes of this study, 'innovative development' or 'innovation' was seen by the research team as any action, initiative or project that is new or unusual [or purports to be so] or represents a shift in practice and which might be capable of replication elsewhere. Specifically we wanted to look at:

- Legal and financial support measures, or other instruments introduced by government which was new to the sector or country and which has had a demonstrable impact on employment generation or sustaining existing jobs (or which has a serious expectation of doing so);
- Recent initiatives or actions by national employer or employee federations on operational practice, which has had a positive benefit in the performing arts sector leading to new jobs or the preservation of existing ones;
- Activity that is exploiting new or expanding markets and creating employment in the process;
- Initiatives that are leading to the acquisition of new skills or re-skilling individuals in the performing arts to enhance their chances of employment;
- Any other initiative or project - whether introduced by, or in conjunction with, performing arts organisations or public sector institutions, Third Sector bodies, foundations or the private sector - which is considered to be new or unusual and for

which there appears to be evidence for [or serious expectation of] job generation or sustainability of existing work.

Good practice

Originally the researchers were asked to investigate 'best practice'. However, what is considered 'best' in one country or artform may not be considered in a similar light in other nations or sectors. For this reason the researchers recommended the term 'good practice' as being less contentious. Of course this still does not preclude the possibility of differences of opinion. For example what an employee considers to be good practice may not be so regarded by an employer. Nevertheless, in the context of this study we have interpreted 'good practice' as referring to any activity, way of working, scheme, legal or support measure that is generally accepted – by employers and employees and/or by the sector – as a model of its kind in its operation and its effects. Any initiative which appeared to us to be unduly exploitative, e.g. creating new employment, but on the basis of low pay or poor conditions, or at the expense of existing jobs, was ruled out. For this reason a number of potential case studies were not included in the report.

The Third Sector

The 'Third Sector' is mentioned on a number of occasions in our report and it is important to clarify what is meant by the term. It is increasingly common practice to describe civil society organisations and the voluntary field as the Third Sector or Third System. This non-governmental, non-profit-making sector acts as a counterpoint to the state and its centralising tendencies on the one hand, and commerce and the market on the other. Thus the Third Sector is the space between public and private. It can exist and flourish only in democratic societies which enable, or encourage, the existence of non-governmental, self-organising, self-reflexive groups working within a civil society framework. The Third Sector can engage with both the professional and the amateur performing arts¹.

2.2 The field of investigation ranged from micro to macro level, as the following table illustrates:

LEVEL	STIMULI	E V I D E N C E / I
MICRO LEVEL ACTIVITY Projects leading to/or new organisations exploiting	New commercial markets; Third Sector opportunities; New ways of working; Other entrepreneurial activity or new approaches.	
INTERMEDIATE LEVEL ACTIVITY Performing arts institutions	New commercial markets; Third Sector opportunities; New ways of working; Other entrepreneurial activity or new approaches.	

¹ For a fuller description of the Third Sector see Fisher, Rod and Fox, Roger (2001), *Culture and Civil Society: New relationships with the Third Sector*, Council of Europe, Cultural Policies Research and Development Unit, Policy Note 6, Strasbourg

SECTOR LEVEL ACTIVITY Employer/employee federations	New ways of working; Training/re-skilling to sustain employment; Other new approaches.	M P A C T S
GOVERNANCE LEVEL ACTIVITY Government (national/regional/Local) initiating	Incentive measures (job creation); Legal measures (job protection); Fiscal measures (taxation spread etc); Welfare measures (assistance to sustain work etc); Training/re-skilling measures.	
MACRO LEVEL ACTIVITY European Union	Directives and harmonisation measures (working conditions, employment practice, indirect taxation); funding programmes	

To make the study manageable in the time-frame and to reflect the focus on newer or emerging developments, it was agreed principally to consider initiatives that had occurred since the beginning of the 1990s.

2.3 Initially, with the support of the Social Dialogue Committee, it was agreed to send questionnaires to the member organisations of FIA, FIM, UNI-Europa-MEI and PEARLE in each country being surveyed. This was intended as a screening process to provide potential 'models' or examples of good (i.e. workable) practice which the research team could follow up and investigate in depth. It was thought the process might also provide some pointers as to who is driving innovative developments or good practice in job creation/protection.

2.4 Questionnaires were prepared in three languages (English, French and German) and distributed in August 2000 to 47 member associations. These were followed up by e-mails or faxes to the recipients alerting them to the importance of responding as soon as possible. It is fair to say this exercise was not as productive as we would have wished, both in numerical terms and in the ability of many respondents to provide leads the researchers could follow up. Consequently, we were forced to pursue other avenues - national resource centres of the performing arts, European networks, performing arts contacts, specialist journals etc - to mixed effect, e.g. some potential case studies when investigated did not fulfil our criteria.

2.5 A discrete literature search was undertaken to identify and analyse previous and current relevant studies, including those commissioned by the EC, to ascertain whether there are research findings of relevance to the project. As resources were mainly directed at collecting primary source material, it was not possible to undertake an extensive literature review.

2.6 Some research and analysis of the position of the performing arts in each of the seven countries was also undertaken to indicate such things as the infrastructure, employment levels and any trends for contextual purposes.

2.7 The next stage was a follow-up investigation of the examples identified (whether by the social dialogue partners or through intelligence gathered by the research team) via a series of questions to establish whether, and in what ways, the initiatives are assisting employment and are innovative or represent models of their kind. This was done by e-mail, fax and telephone. We were especially interested to see if the initiatives met any of the four goals of the European Union's employment strategy: employability; entrepreneurship; adaptability; and equal opportunities.

2.8 Analysis of the case studies, trends and issues fed into an initial draft report that was considered by the steering committee in early April 2001.

2.9 The next stage was the preparation of a further draft report (translated from English into French, German and Italian) which formed the basis for the exploration of key issues at a series of national Round Tables held in the summer of 2001. These took place in London (24 May), Cologne (4 July), Rome (9 July), Avignon (17 July), Tampere (10 August), Amsterdam (20 August) and Stockholm (28 August).

2.10 This final report was prepared in September 2001 and incorporates the feedback from the Round Tables. It endeavours to:

- illustrate examples or models that could be replicated elsewhere;
- provide a greater understanding of who or what is driving innovation and good practice in employment in the live performing arts;
- draw some conclusions for the Social Dialogue Committee including the identification of issues that need further study at European level;
- feed into the research approach that should be adopted for Phase II.

3. LIMITATIONS ENCOUNTERED IN THE RESEARCH

3.1 At the meeting of the Social Dialogue Committee in Brussels on 6 June 2000 when he was invited formally to undertake the study, the project director, Rod Fisher, drew the Committee's attention to the possible output of the research. While recognising both the need for and value of research into employment growth in the performing arts, he noted that the study may not uncover the hoped-for results. The growth in employment opportunities in the performing arts appeared to be most evident outside the domain of traditional live performance in such areas as the broadcast media and recording industries and in relation to digital media and new technologies, all of which were beyond the remit of this investigation. This is not to suggest there is no growth, but simply to make the point that it is more difficult to identify. This may explain, in part, why responses to our initial questionnaire were either not forthcoming or were often received late. Clearly, this had an adverse impact on the timetable of the research.

3.2 The European Commission has supported more than 20 studies related to employment in the cultural sector in the past 10 years or so. Most have been initiated with the support of the Directorate responsible for Employment and Social Affairs (formerly known as DGV)². As an illustration, a large and much better resourced study on the Exploitation and Development of the Job Potential in Digital Culture got under way for the European Commission a few months before our study³. Obviously, it was important from the outset for the research on this study into employment in the live performing arts not to cover the same territory.

We were also aware of the Resolution by the Council of Audiovisual and Cultural Ministers calling on the European Commission to undertake a study, in consultation with artists and professionals, to assess the mobility of people working, studying or training in the cultural sector, as well as a comprehensive review of the legal, administrative and other obstacles impeding free movement⁴. Again, therefore, we were concerned to avoid covering the same ground.

In the parameters we set for our study (approved by the Steering Committee on 12 July 2000) we indicated that potential areas of growth worth examining were such things as outreach work in non-arts environments such as hospitals, prisons and schools; and the utilisation of performing arts skills in different ways, e.g. engagement with commerce and industry to provide training through the arts to develop creativity and other skills.

During the course of our investigation we also discovered that another study - the **Transmission Project**, funded by the European Commission - had been conducting action research on innovative ways of increasing the employability and mobility of those working in the performing arts across Europe, looking at creative skills and possibilities as well as the market and potential for work outside the stage/performance area in the Third Sector. Initially, we understood Transmission to be a vocational training project supported through the Commission's Leonardo

² As a matter of record it was not possible to obtain a complete list from the European Commission of all the studies that had been conducted, though the authors of this study were already familiar with at least eight.

³ This research is being conducted by MKW Wirtschaftsforschung GmbH, Munich, in association with Österreichische Kulturdocumentation, Vienna, and Observatory Interarts, Barcelona.

⁴ This research is being conducted by Paris X University with others including FIA and UNI-Europa-MEI.

programme. However, this has been extended, with support from the Commission's Directorate for Employment & Social Affairs, into research which appeared to overlap with our study. We have taken this into account in the case studies we have cited, keeping to a minimum examples which could duplicate the Transmission study.

3.3 This is a small piece of research in European Commission terms. The nature of the resources and the timetable have dictated what was achievable. For example, there was no budgetary provision to visit and evaluate the various case studies outside the UK identified in this report. Consequently we have had to rely on individuals directly involved with the case studies or contacts known to the researchers or members of the Social Dialogue Committee to establish the accuracy of the claims made by the case studies.

3.4 Some of the case studies are in the early stages of development and have not been sufficiently long established for us to assess whether they will meet their potential objectives in terms of employment generation or job protection. For the moment we have taken them on trust.

3.5 One of the concerns of the researchers was to achieve a balance in the geographical spread of case studies. We may not have achieved this. If such is the case it may be because the highest number of respondents were from the UK, partly because of the researchers' domestic knowledge, but arguably because it appears that there may be a relatively high level of innovative developments there, stimulated by the economic climate in the last 20 years. In the event a number of UK case studies had to be omitted because it would have distorted the report. That said, the researchers did not wish to imply that the UK has a monopoly of interesting initiatives. On the contrary, there are clearly projects and developments worthy of note in all the EU countries studied. Unfortunately, not as many of these as the researchers would have wished were identified during the course of the investigation by the research team, the Social Dialogue partners, European networks, or through the Round Table debates. While grateful for input from various organisations offering suggestions as to potential case studies, some of these were not included, due to various factors. In some instances, it became evident that the example did not qualify as to good practice, in others the initiative came to the notice of the researchers too late in the time-frame to pursue, and sometimes it was simply not possible to extract sufficient information to assess the relevance.

3.6 It is important to underline that this research was not intended to chart the extent of performing arts employment, nor how employment legislation, welfare and other measures have evolved in each of the seven countries surveyed. There was insufficient time and resources for such an investigation. Moreover, the research brief was specific: to identify innovative developments and good practice that promote or safeguard employment in the live performing arts. Obviously, to fulfil such a brief demands that the research take note of the environment in each country for support and employment in the performing arts. This the researchers have attempted to do, both in the context setting of Chapter 6 and in relation to the various case studies. However, it is important for the reader to understand that the national backgrounds in Chapter 6 make no pretence to be comprehensive.

4. SUMMARY OF CONCLUSIONS

Measures to stimulate employment

- Invest risk funds at an early stage in individuals or groups with ideas and vision.
- Develop incubators and mentoring to provide business, marketing, fundraising and survival skills for start-up micro enterprises.
- Expand and respond to opportunities for work with the Third Sector and unconventional environments.
- Recognise the expanding opportunities to provide performing arts-based training for business.
- Strengthen public/private synergies to harness commercial expertise with innovative ideas and product nurtured within subsidised performing arts companies.

Measures to sustain employment

- Encourage government tax and welfare authorities to respond to the characteristic employment problems of performers with more sympathetic treatment.
- Expand opportunities to re-skill practitioners in response to changing work opportunities and to make them more employable.

Measures to prepare for employment

- Develop partnerships between performing arts organisations and training institutions.
- Training institutions should recognise the emerging new employment opportunities for performers in the Third Sector and prepare their students accordingly.
- Training provision needs to be made for the growing number of events technicians.

Promoting social dialogue

- Strengthen partnerships between employers and employee federations in the interests of the performing arts.

The need for further research

- Not enough is known about innovation and good practice in micro enterprises and small performing arts companies and this should be studied, perhaps with the assistance of the European Commission.

5. CONTEXTUAL OBSERVATIONS

5.1 **CULTURAL EMPLOYMENT AS A EUROPEAN UNION POLICY AGENDA ISSUE**

As Feist (2000)⁵ has noted, policy interest in the field of cultural employment in Europe has markedly increased in the last 10-15 years, and this has led to a number of studies on aspects of cultural labour markets. Policymakers concerned with developing employment strategies have become interested in the job potential of culture, and especially the cultural industries, and the measures that might be taken to develop and sustain employment. This heightened policy interest in culture may also represent the logical outcome of the growth of economy driven research in all societal sectors. The fact that conferences and studies in cultural employment have increased is also indicative of the greater importance attached to it by the European Commission.

One of the first European conferences to consider research in this area was a Round Table organised in Spoleto in 1996, under the Italian Presidency of the EU, by the CIRCLE network and others on heritage, culture, and the arts as a laboratory for the testing of employment ideas⁶. Introducing the conference, Vittorio Ripa di Meana, the President of the Associazione per l'Economia della Cultura, noted that both Delors' White Paper on *Growth, Competitiveness, Employment: the Challenges and Ways Forward into the 21st Century*, and the resolutions agreed subsequently by the European Union at Essen and Madrid, identified the culture and heritage sector as one of the new 'employment reservoirs' deserving special treatment in order to increase job creation potential and economic growth.

In November that same year the European Commission issued a *Communication on Cohesion Policy and Culture: a Contribution to Employment*⁷. This emphasised the potential of culture to create sustainable employment, both directly and indirectly. It followed a number of pilot initiatives on culture and employment supported by Commission DG V, which strengthened a perception that culture was potentially an important generator of jobs.

The EU's Employment Summit of 1997 formulated a series of *Employment Guidelines*, updated annually, which are intended to provide a common employment strategy for all EU states. The Member States report to the European Commission each year, in the form of national action plans, on how their labour markets have performed and how their policy reforms are progressing. Central to the guidelines are four goals or so-called 'pillars':

- *Employability* - making sure people are equipped with the right skills, investing in training and retraining etc;
- *Entrepreneurship* - making it easier for people to start running businesses; helping small and medium sized enterprises (SMEs); providing risk capital etc;
- *Adaptability* - developing new, flexible ways of working in a changing environment; promoting mobility and responding to different patterns of employment, fixed term contracts etc;

⁵ Feist, Andy (2000), *Cultural Employment in Europe*, Council of Europe, Cultural Policy Note 8, Strasbourg

⁶ Bodo, Carla and Fisher, Rod (eds) (1997), *New Frontiers for Employment in Europe: The Heritage, the Arts and Communication as a Laboratory for New Ideas*, proceedings of the Round Table organised by CIRCLE in Spoleto, Associazione Economia per la Cultura, Rome

⁷ European Commission (1996), *Communication on Cohesion Policy and Culture: A Contribution to Employment*, COM(96)final, Brussels

- *Equal opportunities* - ensuring equal access to jobs for women and men and equality of treatment in the workplace.

These four 'pillars' were taken up and examined for their relevance to culture in the European Commission Working Paper *Culture, the Cultural Industries and Employment* (1998)⁸. This paper outlines the cultural practices of Europeans and the employment situation in various cultural sectors. It also briefly examines the development of employment in areas directly related to culture and the 'exploitation of Europe's cultural wealth in other economic sectors'.

Meanwhile, a number of EU presidencies took forward the culture and employment debate. In 1997, the UK presidency organised a conference entitled *A Working Culture: culture, creativity and employment*⁹. Pádraig Flynn, then EU Commissioner for Employment, Industrial Relations and Social Affairs, noted in a keynote speech that while the conference was about employment, the background was change: definitions of culture are changing and so are definitions of work. He commended the cultural sector for its adaptability in the workplace, but he considered it had fallen down in two ways: long hours and low pay.

The following year, in Linz, a conference organised under the Austrian presidency of the EU took the debate on the synergy between culture and employment further. The conference - *Cultural Competence: New Technologies, Culture and Employment* - focused on how the nature of work in the cultural sector was changed by new technology and the expansion of the digital/communications sector¹⁰. It was noted that, while the skills cultural workers need are changing, training provision was not.

Two conferences were held with the support of the German presidency in 1999: *Cultural Industries in Europe* and *A Working Culture II*¹¹. There has been a raft of European conferences since then, principally devoted to aspects of culture and the new technologies and employment development.

The linkage between culture and employment was one of the key issues discussed by EU culture ministers at their first meeting under the Finnish presidency of the EU, held in Savonlinna in July 1999. Music and employment and the mobility of music practitioners in the EU was a particular focus of this meeting. It examined measures needed to secure the visibility of small linguistic and cultural areas and the music of minority communities.

Not all commentators are comfortable with culture being influenced by an employment-led agenda, fearing the instrumentalisation of the arts. Brickwood (1999), for instance, in her critical review of a selection of materials concerned with the theme of cultural industries, cultural policy, employment and new media, notes:

⁸ European Commission (1998), *Culture, the Cultural Industries and Employment*, Brussels

⁹ This conference was held at the Royal National Theatre, London, A report has not been made publicly available.

¹⁰ Ellmeir, Andrea and Ratzenboek, Veronika (eds), *Cultural Competence: New Technologies, Culture & Employment*, Proceedings of the Conference in Linz, Österreichische Kulturdokumentation (1999), Internationales Archiv für Kulturanalysen, October 1998

¹¹ These took place in Essen and Berlin respectively.

Much of the secondary literature reviewed here points out the way in which cultural policy is being hijacked by many policy-making bodies to support other policy fields, in particular social policy in fields such as urban regeneration¹².

Nevertheless, a Council Resolution on the EU's *Employment Guidelines 1999* was significant for recognising for the first time that the role of the cultural sectors in creating sustainable jobs should be considered in the context of the national action plans.

At the Lisbon Summit on economic reform, employment and social cohesion in June 2000, the European Commission put forward proposals for a new Social Policy Agenda¹³ and programme of action up to 2005. The implementation of the Agenda implies the reallocation of public expenditure in Member States to improve efficiency and investment in people. Its relevance for the performing arts sector is that EU support for the sector is likely to be increasingly linked to the fulfilment of employment and social policy agendas. Key objectives of interest to the cultural sector are:

- more and better quality jobs (e.g. addressing the skills gap, strengthening lifelong learning, reinforcing European Social Fund measures);
- anticipating and managing change and adapting to the new working environment (e.g. strengthening the EU's 'adaptability' pillar; codifying and simplifying health and safety legislation);
- promoting mobility (e.g. addressing the issue of supplementary pensions and other obstacles to mobility);
- promoting gender equality (e.g. in public sector administration);
- promoting quality in industrial relations (e.g. effective social dialogue).

We take up a number of these issues later in our report.

5.2 BRIEF REVIEW OF PUBLISHED DOCUMENTATION AND KNOWLEDGE OF CULTURAL EMPLOYMENT IN EU COUNTRIES

5.2.1 Measuring employment levels in the cultural sector

Many studies at a national level have focused on measuring the overall size of the cultural sector. However, variations in the ways different European countries define the 'cultural sector' and in the methodologies employed means there is a lack of reliable comparative data at a European level.¹⁴ Even within any one country (for example, the UK) different estimates of the cultural sector's importance have been made as a result of studies employing different definitions (Casey, 1999)¹⁵.

In November 1995, the Council of Ministers agreed a Resolution on the promotion of statistics on culture and economic growth, and the European Commission, in co-operation with Member States, was asked 'to ensure better use is made of existing statistical resources and that work on compiling cultural statistics proceeds

¹² Brickwood, Cathy (1999) 'Cultural Policy and Employment in the Information Society: a critical review of recent resources on culture industries, cultural policy, employment and new media' in *RECAP: Resources for Cultural Policy in Europe*, Boekman Foundation, Amsterdam

¹³ Commission document reference COM(2000)379 final, Luxembourg

¹⁴ Although all include performing arts, the lack of comparative data is an issue to which many conferences and other meetings have returned.

¹⁵ Casey, Bernard (1999), "Employment and Skills in the Cultural Sector: some reflections on the European Commission paper 'Culture, Cultural Industries and Employment'" in Ellmeir, Andrea and Ratzenboeck, Veronika, op cit

smoothly'. As a result, a Leadership Group (LEG) on cultural statistics was set up in March 1997 in conjunction with the Community's statistical office, Eurostat. Its three year mandate was to help establish, at EU level, a system of coherent and comparable data that could contribute to a greater understanding of the linkages between culture and socio-cultural development.

The final report of the LEG, *Cultural Statistics in the EU* was published in 2000¹⁶. It is intended as a working tool in acknowledgement of the fact that much work still needs to be done.

The main objectives of the LEG were to:

- define a common core of fields of activities unanimously accepted as 'cultural';
- develop a classification for cultural activities, drawing on the framework for cultural statistics defined by UNESCO;
- improve and develop cultural statistics taking advantage of existing surveys;
- define variables and indicators facilitating the description of supply and demand of different cultural activities.

From the beginning the LEG focused on four aspects:

- designing a culture field common to all EU countries, and organising this into activities, by establishing a **classification of cultural activities** (Task Force 1);
- analysing cultural employment statistics and drawing up a **classification of occupations** (Task Force 2);
- analysing **cultural funding and expenditure**, and trying to assess consumption of goods and services (Task Force 3);
- studying demand in terms of individual **participation in the various fields of culture** (Task Force 4).

The Task Force on Cultural Employment adopted two different, but complementary, approaches in its work by studying, on the one hand, employment in units providing cultural goods and services and, on the other, examining employment in cultural occupations. It found that the most useful sources of information on employment are the *European Labour Force Survey* and national censuses, though the Task Force concluded that both were insufficient to provide cross-country comparisons.

Among other things, it recommended:

- national statistical institutes start providing Eurostat with data to four digit level of detail in relation to the employment/occupations identified by the LEG;
- implementing in all countries the International Standard Classification adaptation for a new classification of cultural occupations;
- deepening research and analysis on cultural employment and on cultural occupations. This includes 'treating cultural employment as a whole within Member States'.

These are important recommendations. Realistically, though, it is likely to be some time before they become a reality. For the purposes of our study, we are reliant in some instances on inadequate or incomplete data as indicators.

5.2.2 Trends and nature of employment in the performing arts

Using statistics collated from a number of different sources, the European Commission Working Paper, *Culture, The Cultural Industries and Employment* suggests that the growth of cultural employment over the past ten years has been

¹⁶ Eurostat (2000), *Cultural Statistics in the EU* (Working Paper 3/2000/E/1), Luxembourg

very strong and far more significant than the growth of employment in general¹⁷. Examples cited in the paper and relevant to this study for the Social Dialogue Committee include:

- France (up 27% between 1982 and 1990)¹⁸;
- United Kingdom (up 34% between 1981 and 1991 for all persons with a cultural job and 14% for employment in the cultural sectors)¹⁹

The report portrays a picture of expansion in the cultural industries and while it fails to explore the fortunes of the performing arts in any detail it does provide estimates concerning the number of people working in the performing arts. It estimates there are around 185,000 classical and/or pop musicians (the equivalent of 80,000 full-time jobs) in the European Union, but notes these figures are incomplete as no data were available for Austria, Belgium, Finland, Germany or Sweden. Besides musicians it notes that many people are employed in the live music sector as technicians and maintenance staff, in the organisation of concerts and as musicians' agents. It estimates there are around 23,500 jobs in organisations of this kind.

Aside from live music the report suggests that in 1995 there were nearly 350,000 jobs in theatre, music theatre and dance. The paper notes that because many jobs are part-time or for a particular production or performance, it is particularly difficult to make inferences as to the equivalent number of permanent jobs.

Table 1: Number of persons directly employed in the performing arts in the European Union (1995)²⁰

Country	Performing arts employment
Germany	100,000
Austria	n/a
Belgium	12,400
Denmark	n/a
Spain	42,400
Finland	9,060
France	160,000
Greece	n/a
Ireland	6,150
Italy	104,000
Luxembourg	n/a
Netherlands	35,000
Portugal	12,000
United Kingdom	90,100
Sweden	3,500
Total	604,110

However, we need to treat these figures with caution. For example, we were advised by the Swedish Centre for the International Theatre Institute that the figure quoted certainly under-estimates the real number in that country. Moreover, there

¹⁷ *Culture, The Cultural Industries and Employment*, op cit

¹⁸ Source: INSEE-DEP cited in *Culture, The Cultural Industries and Employment*, op cit

¹⁹ O'Brien, Jane and Feist, Andy (1995) *Employment in the arts and cultural industries - an analysis of the 1991 Census*, Arts Council of England, London

²⁰ *Culture, The Cultural Industries and Employment*, op cit. NB These figures are estimates and they relate to the number of people working in the cultural sector regardless of status (full-time or part-time)

is a need to be cautious of making simplistic generalisations that all EU countries are experiencing cultural employment growth. Carla Bodo's analysis of cultural employment trends in several European countries identifies marked differences in employment trends between countries²¹. For example, there has been a significant increase in the number of cultural workers in France and in the UK, but in Italy and Finland employment levels are generally stagnant or in decline. Even in countries where there has been an overall growth in cultural employment, predictions for the performing arts are *not necessarily* positive. Alarming, Bodo predicted:

*Bad news for the performing arts. There seems to be an emergency in the Europe of 2000. A further reduction in the field of music, theatre and dance are forecast for all the countries*²².

Dragan Klaic (1997) described a similarly gloomy situation with an oversupply of professionally trained people entering the field of performing arts and unstable job prospects. He suggested that potential growth fields might include: performance practice where artistic goals are not primary but 'subserving' to other social, community, education or therapeutic impacts; performances tied into exhibitions in museums resulting in museums becoming more like producers/presenters; the use of performing arts professionals as trainers or facilitators in the corporate sector; and in development of interactive new media products²³.

Music in Europe (1997), a study commissioned from the European Music Office, collated government statistics, market research, and membership data from musicians' organisations, and information about concert revenues and audiences supplied by authors societies, concert industry organisations and other bodies to describe the concert and live performance industry²⁴.

Table 2: Concerts and Other Live Performances (Classical) 1994-95

	Concerts	Audiences (m)	Orchestras	Opera, ballets	Choirs	Revenues ECUM	Musicians
Austria *	5,629	4.3	n/a	n/a	n/a	n/a	4,952**
Belgium	n/a	n/a	n/a	n/a	n/a	n/a	1,000
Denmark	100***	0.9***	6	11	1,200	n/a	750
Finland	1,600	2.1	28	21	500	3.0	1,300
France	1,300	1.1	84	15	n/a	n/a	2,800
Germany	19,100	12.1	151	n/a	20,513	370.0	11,216
Greece	34	0.1	3	1	4	1.3	600
Ireland	280	n/a	5	n/a	3	1.8	400
Italy	20,000	4.9	300	300	n/a	54.3	10,000
Netherlands	8,440	4.5	11	40	4,500	n/a	1,500
Portugal	2,107	n/a	12	49	n/a	1.3	500
Spain	4,772	5.6	224	68	1,687	20.0	7,000
Sweden	15,000****	n/a	n/a	n/a	n/a	n/a	1,400
UK	2,200	13	130	n/a	n/a	n/a	3,000

²¹ Bodo, Carla (1997), 'Investigating cultural employment in six European countries: problems and outcomes' in Bodo, Carla and Fisher, Rod, op cit

²² ibid

²³ Klaic, Dragan (1997), 'Perspectives of the performing arts' in Bodo, Carla and Fisher, Rod, op cit

²⁴ European Music Office (1997), *Music in Europe*, Brussels

Source: *Music in Europe*, 1997

* 1993-94

** classical music only

*** ballet and opera only

**** Although this figure appeared in the *Music in Europe* report we believe it must have been a misprint and should have read 1,500. In this connection we note that the number of orchestral concerts in 1999 was 1,357 (c/w 1,166 in 1998) as indicated in Statens Kulturråd, *Musik 1999*, Stockholm (2000). If other performances and recitals are added the figure could be as much as 4,000, but certainly not 15,000.

Again, the authors of *Music in Europe* bemoan the lack of comparable data from all European Union countries.

Statistics are also provided for popular music (Table 3). Based on national totals, the number of musicians in the general popular music sector in the EU is close to 150,000. The report suggests that if all part-time performers of popular music were included the total would probably be much greater, as in many countries there are numerous young pop/rock groups which do not earn enough from performing to qualify for trade union membership²⁵.

TABLE 3: Concerts and Other Live Performances (Popular) 1994-95

	Performances	venues 1000+ ²⁶	Audiences m	revenues ECUm	ancillary companies	Ancillary staff ²⁷	musicians
Austria	n/a	20	n/a	n/a	100	600	n/a
Belgium	n/a	20	n/a	n/a	135	1,000	n/a
Denmark	30,000	24	n/a	n/a	85	500	15,000
Finland	n/a	7	n/a	n/a	20	120	3,000
France	200,000	94	8.0	233.0	260	1,500	20,000
Germany	n/a	200	n/a	445.0	1,200	8,400	40,000
Greece	15,000	22	11.8	n/a	50	300	8,000
Ireland	548	32	0.3	4.1	114	500	5,100
Italy	16,600	n/a	5.8	64.3	145	900	20,000
Netherlands	10,750	70	6.1	n/a	315	1,900	22,000
Portugal	15,200	11	2.2	n/a	40	250	n/a
Spain	13,100	n/a	n/a	60.0	97	600	17,000
Sweden	n/a	29	3.0	n/a	60	360	n/a
UK	n/a	260	n/a	305.0	1,000	6,000	35,000

Although it is possible to make some general observations, the employment picture is different across EU countries. Employment in cultural industries is often distinguished by a predominance of micro and small businesses. Many European countries have seen a long-term growth in freelance and self-employment and a significant expansion in part-time and temporary employment. Multiple job holding is also increasingly common. The *Human Resources Agenda* also established that there is a high level of unpaid work carried out by professionals in the cultural sector. CEFRAC (1998) describe the cultural sector as one 'where insecurity and temporary employment are prevalent, where conservatism weighs heavily and where entire parts would not be able to survive without public funding'²⁸.

²⁵ In some cases employment figures produced in the report were based on the total membership of musicians' and singers' trade unions.

²⁶ Venues holding over 1000 people

²⁷ The figures for ancillary employment include technical staff as well as those involved in organising concerts.

²⁸ CEFRAC (1998), *Approche Socio-Politique de l'Economie des Filières de la Production Culturelle et de ses effets sur la Dynamique et de l'Emploi et sur la Cohesion Sociale*, commissioned by European Commission (DG V), Brussels

Looking at the performing arts specifically there is a lack of standardised data concerning employment patterns. However, employment in this area is increasingly characterised by short-term or temporary contracts, e.g. that cover a production or particular performances].²⁹ Many performers work on an intermittent basis on their principal artistic activity due to the irregular and short-term nature of engagements, and they experience periods of unemployment (or underemployment). Many will also hold more than one job to supplement their income.

Actors, dancers and musicians will frequently transfer between sectors; a range of organisations purchase their services as this quote taken from a survey of Equity members conducted in the UK illustrates:

I have divided my career between performing (singing/dancing/ acting), stage and TV choreography, TV and stage directing, teaching, even films³⁰.

Towse (1996) uses an example from research she had conducted on the economics of the singing profession to make a similar point:

Classically trained singers work live in choirs and choruses, opera, oratorio, musicals and as recitalists, and in recorded work in sound recording, radio, TV as well as in commercials, jingles and suchlike³¹.

Employment in the live performing arts is influenced by many of the trends that are felt by the labour market more generally. Demographic change and the labour market are linked in many respects; for example such change modifies the structure and size of the pools of available labour. One notable trend has been the increased participation of women in the labour force and studies have confirmed that women account for much of the increase in employment in the cultural sector. Nevertheless, as a recent study (Cliche, Danielle et al, 2000)³² supported by the European Commission, reveals, there are continuing obstacles to their progression to senior positions.

5.2.3 The labour market and technology

Changes in industrial structures, including the cultural industries will also influence performing arts employment. For example, the expanding audio-visual and multimedia industries are supplying artists with new work opportunities. In France a survey providing data on the acting profession estimated that the number of actors doubled between 1986 and 1994 and that one of the explanations for this increase has been the growth in the audiovisual sector (Menger, 1998).³³ In the

²⁹ At the FIA World Live Performance Conference in Lisbon 1999 a decline in permanent and long-term employment of performers in theatre, opera and dance was regarded as a challenge to which unions must rise.

³⁰ Jackson, C, Hone, S, Hillage, J and Stock, J (1994), *Careers and Training in Dance and Drama*, Brighton, Institute of Manpower Studies

³¹ Towse, Ruth (1993), *Singers in the Market Place: The Economics of the Singing Profession*, Oxford, Clarendon Press

³² Cliche, Danielle, Mitchell, Ritva and Wiesand, Andreas J (eds) (2000), *Pyramid or Pillars - Unveiling the Status of Women on Arts and Media Professions in Europe*, Bonn, ERICarts/Zentrum für Kulturforschung

³³ Menger, Pierre (1998), *La profession de comédien*, Département des études et de la prospective, Ministère de la Culture. The principal findings were reported in *Circular No 7*, CIRCLE Network, 1998, Paris.

UK, Jackson et al (1994) found that a high proportion of actors claimed that television was their most important source of work³⁴.

A report produced by the International Labour Organisation argues that technological developments have had a major impact on employment trends³⁵. The report cites one study [Seeber et al, 1991] that suggests technological change has been responsible for long-term growth in all sectors of the arts, entertainment and electronic media industry *except* the live performing arts, where new technology has led to the reduction of opportunities for paid employment.

*Although millions of jobs have been created, employment growth has been selective, generally creating jobs for performers and other above-the-line personnel while eliminating jobs for technicians and skilled craft workers. In a special category among performers are musicians, whose employment opportunities have dwindled over the past century*³⁶.

More recently, one of the themes of the Linz Symposium was the impact of convergence on the conditions of work of performers³⁷. The conference noted that labour issues for musicians, performers or actors were linked to new technology. Although new possibilities for work were being created (i.e. in provision of creative content in multimedia, television etc), there were concerns around the erosion of their rights; these included issues around the secondary or subsidiary uses of a performers' work.

5.2.4 Over-supply

Despite the uncertain future of those selecting the performing arts as a career, there are a growing number of new entrants attempting to enter the field. A theme emerging from the 1999 FIA World Live Performance Conference in Lisbon was the challenge an increasing supply of talent and diminishing employment opportunities presents in terms of finding new ways for performers to earn a livelihood in their craft. Towse [1996] suggests the underemployment and unemployment of performing artists can be interpreted as an indication of 'over-supply'³⁸.

5.2.5 Public subsidy and other interventions to promote employment

Changes in the levels of public subsidy made available to the performing arts also impact on employment in the performing arts. Bodo's [1997] analysis of cultural employment makes the very direct connection between falling public subsidies and its adverse effect on employment levels in the performing arts:

*In all the other countries [apart from Russia] government is partially disengaging from the former position of heavily supporting the sector, which up to now had only functioned with the aid of subsidies*³⁹.

³⁴ Jackson et al, op cit

³⁵ International Labour Organisation (1992), *Conditions of employment and work of performers*, Geneva

³⁶ Seeber, R et al (1991), *Technological change in the arts, entertainment and electronic media technology: impact on labour relations and employment*, Ithaca, New York

³⁷ Ellmeir, Andrea and Ratzenboek, Veronika, op cit

³⁸ Towse, Ruth (1996), *The Economics of Artists' Labour Markets*, Arts Council of England, London

³⁹ Bodo, Carla and Fisher, Rod, op cit

Klaic (1997) also maintains that public subsidies for the performing arts have been shrinking and that there is less money available for making and distributing performing arts works⁴⁰. Nevertheless, this common perception is not necessarily born out throughout the EU as it would appear subsidy levels in some countries have gone against this trend.

Interventions aimed at developing employment in the performing arts may take the form of removing obstacles that restrict or hamper growth, or special measures such as new legislation, policies and schemes. Such interventions may take place at a supranational, national or regional level.

In terms of obstacles Kliač (1997) notes that the mobility of artists remains a dream with them experiencing problems with visas, work and residency permits, recognition of diplomas, social, health and pension insurance and benefits⁴¹. *Culture, the Cultural Industries and Employment* highlights that some European countries have instituted administrative arrangements to take account of the nature of artists' employment which require high levels of skills, but are practised only in relatively short and concentrated periods⁴².

The European Commission (Employment and Social Affairs), has actively been exploring the employment potential of the cultural sector; often this has been through research or action-research. One such study, *The Economic Impact of Ten Festivals in Europe*, sought to evaluate economic impact in terms of the nature of the professions, skills and functions generated by festival activity and the quality of jobs created by the specific economy of the festivals⁴³. The enquiry attempted to define the direct, indirect and induced jobs created by the festivals, taking into account three employment categories: administrative, artistic and technical. Six festivals out of the eight where data was available showed increased artistic employment between 1985 and 1995. Direct artistic employment in the ten festivals in 1995 totalled approximately 14,000. The growth of festivals reflected the growth of the cultural sector in general over the 1985–1995 period. One conclusion was that festivals offer a high proportion of seasonal jobs including during the traditional 'off-peak season' and that they have 'knock on' effects. However, full-time employment showed very little growth over a 10 year period.

An illustration of the employment and associated effects was given by Carlo Liviantoni (1997) in his presentation at the Spoleto conference. He described the way in which the Festival dei Due Mondi (Festival of the Two Worlds) engaged more than 600 participating artists and provided temporary employment for 350 staff members in 1995. In addition the Festival had indirect effects on the tourist and cultural infrastructure⁴⁴.

⁴⁰ Klaic, Dragan, op cit

⁴¹ ibid

⁴² Culture, The Cultural Industries and Employment, op cit

⁴³ CEFRAC (1996), *The Economic Impact of Ten Festivals in Europe*, European Commission [Employment, Industrial Relations and Social Affairs], Brussels. The festivals were the Salzburger Festspiele, Steirischer Herbst (Graz), Festival d'Avignon, Festival Interceltique de Lorient, Le Printemps de Bourges, Wexford Festival Opera, Rossini Opera Festival (Pesaro), Festival Internazionale di Musica Antica e Contemporanea (Turin), Edinburgh International Festival, Manchester Festival.

⁴⁴ Liviantoni, Carlo (1997), 'The case of Spoleto in the employment policy of the Umbria region' in Bodo, Carla and Fisher, Rod, op cit

Livantoni also drew attention to the preservation and enhancement of heritage as a sector where there is potential for employment growth. Citing the revitalisation of historic Umbrian theatres and their integration into the established theatre community, he indicated how heritage projects can be linked with other sectors such as the live performing arts. However, the published case study does not provide specific information on jobs created.

The CEFRAC (1998) study referred to previously on the cultural production sectors and their effects sets out to validate - or invalidate - the notion that culture is an area that creates jobs and/or is an important dynamic factor in generating employment⁴⁵. It suggests that what is required today is: high level basic training; integrated management and marketing training, together with artistic training; inclusion of information technology and multimedia training; avoidance of compartmentalising different professions within the same fields; and bridges with other sectors to meet the new requirements for interdisciplinarity and transversality.

5.2.6 Linkages with the Third Sector

This reference to potential linkages with other sectors was picked up in another piece of research supported by the European Commission that looked at culture, employment and the Third Sector. Empiric was one of three cultural projects funded under the Commission's 'Third System and Employment' pilot scheme in 1997, which had the aim of 'finding new possibilities for increasing employment while responding to needs for which neither the public sector nor the market economy currently appear to make adequate provision'. 'Third System' refers to organisations belonging neither to public or profit-making private agents (i.e. the Third Sector). The resulting report, *Developing Cultural Strategies and Sustainable Projects with the Third System - the experience of Empiric*⁴⁶ seeks to demonstrate how voluntary arts production processes become professionalised, how the Third Sector can encourage dissemination of the arts and how it can generate employment. It calls for priority to be given to culture and the arts in the national employment plans of Member States.

Another research initiative related to the Third Sector and supported by the European Commission (Employment & Social Affairs) is Transmission, led by the Royal National Theatre, London, with partners in the Netherlands, Finland, Austria and Greece. Transmission is a research-action project that has been examining ways of 'increasing the mobility and employability of workers in the performing arts by developing a model of trans-national training'. Research has been undertaken with artists, with training institutions, with Third Sector organisations, artists' unions, government bodies, employers and policymakers.

The preliminary conclusions of the research suggest there are potential areas of employment growth for workers in the performing arts within the Third Sector and that this is true across the whole of Europe. The subsequent concern of the researchers was how performing artists could access appropriate training and support to enable them to take advantage of these opportunities.

⁴⁵CEFRAC (1998), *Approche Socio-Politique de l'Economie des Filières de la Production Culturelle...*, op cit

⁴⁶ Interarts Observatory (1999), *Developing Cultural Strategies and Sustainable Projects with the Third System - the experience of Empiric*, Barcelona

However, it soon became clear that the majority of trainers, the conservatoires and the arts departments of the universities, were not addressing these needs. Those artists who were already working in the Third Sector had received most of their training in an ad hoc fashion whilst they were doing the work. Traditional performing arts training focuses on the success of the individual, rather than that individual's engagement with wider society and this was frequently cited as a key reason for artists not considering Third Sector employment. Having seen the evidence of the extremely broad range of activity taking place in the Third Sector, of artistic as well as social importance, the aim of the Transmission project was to challenge this perception.

In the second part of the project the partners were therefore concerned to develop a training model that would address this issue and provide artists with practical routes to continuing professional development and life-long learning. 25 artists were selected from the five countries to take part in training that looked at ways in which they could begin to reflect on their own practice and develop an awareness of the ways in which their current skills could be transferred into Third Sector work. This training, at the Royal National Theatre, was followed by each artist being given the opportunity to take up a Third Sector artists' placement within another country. As mobility was an issue alongside employability, the project wanted to establish whether artists were able to use their skills within the wider European framework.

As a result the Royal National Theatre and its partners have developed 'model' training that will enable those working in the performing arts to look at the transferability of their skills and to become more confident in seeking employment within the Third Sector.

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[NB Not all of the following titles have been specifically referred to in this chapter]

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6. EMPLOYMENT IN THE PERFORMING ARTS – A CHANGING ENVIRONMENT?

*The national context setting in this chapter does **not** attempt to be comprehensive for the reasons outlined in paragraph 3.6. The brief profiles here are simply intended as introductions to the different realities in performing arts employment in each country.*

6.1 Some background to the situation in Finland

Introduction

Although Finland is Europe's sixth largest country (338,145 sq km), its population is only around 5.1 million, much of it concentrated in the capital, Helsinki, and environs and the other southern cities of Tampere and Turku.

In common with other Nordic countries, Finland has traditionally adopted a social welfare approach to the arts, which has emphasised the importance of access and a high level of protection and security for artists and performers. It has invested heavily in financial terms in the cultural infrastructure, resulting in one of the best library networks in the world and cultural buildings in almost every town of 25,000 plus inhabitants. The net effect is relatively high public expenditure on the arts and museums of FIM 283 per capita in 1996⁴⁷.

The public sector is the major player in the performing arts sector with the exception of the popular music field. Most performing arts companies receive state funds from the Ministry of Education or through municipal support. Individual composers, playwrights and other creators and interpreters can receive support via the Finnish Arts Council system or, in a small number of cases, from the regional arts councils.

The cultural building boom only began to slow down when recession hit the country seriously and suddenly in 1991, largely as a result of the collapse of the Soviet Union, its major export market. This sharp economic downturn resulted in escalating unemployment from around 3.5% to 19% in a few years. In a country which had enjoyed sustained growth and full employment for a number of years, this came as a shock and, inevitably, there was some impact on subsidies for the performing arts and resources available for programming some of the cultural venues.

The issue of improving the conditions for employment in the cultural sector was examined by an ad hoc committee on the employment and social security of Finnish artists (TAISTO II) set up by the Ministry of Education.

The committee's report, published in 2000, makes a number of recommendations that concern the performing arts sector particularly related to access to training and advice⁴⁸. For example, it is suggested that a committee be appointed to establish a counselling service for dancers at the end of their active dance careers and financially support them to re-train for other work; and that Finland should set up a project similar to TeaterAlliansen in Sweden which has enhanced the social security of experienced freelance actors who have not been able to secure permanent contracts [see Chapter 7.2 of this report].

⁴⁷ International Arts Bureau [2000], *A Comparative study of levels of arts expenditure in selected countries and regions*, Dublin, The Arts Council

⁴⁸ *Taiteilijoiden Työllistämisedellytyksiä Ja Sosiaaliturvaa Selvittävän Toimikunnan (TAISTO II) Mietintö* (2000), No 22, Opetusministeriön Työryhmien Muistioita, Helsinki

The performing arts employment infrastructure

There are 48 professional theatres operating on a full-time basis with state subsidy – including the National Theatre – and more than 30 other small theatre groups, many of which have their own performance venue. In addition there are a number of theatre and dance groups, mainly small, operating on a part-time project basis. In fact the Finnish Theatre Information Centre indicates there are 90 theatre organisations and companies in total receiving state or municipal support. Ten of the theatres are large scale, employing at least 70 person years, 34 are medium scale and the remainder are small scale (employing up to 20 person years)⁴⁹. Major theatre companies, such as the National Theatre and Helsinki City Theatre (with more than 200 staff each), employ actors on full-time contracts. However, the majority of actors are now engaged on seasonal contracts. The total number of staff employed by subsidised drama theatres in 2000 was 2,675, of which 1,893 were permanent (81 directors, 684 artistic staff, 853 technicians and 275 administrative staff)⁵⁰. This was a slight decrease on the previous three years.

The Finnish National Opera employed 563 permanent staff (including dancers and choreographers of Finnish National Ballet) in 2000. This represented 78.2% of the total workforce of 720⁵¹. The size of the Opera grew from 450 to its current size as a consequence of the move to a new, larger building in 1993. Artistic staff contribute the largest percentage of employees, but the biggest growth since 1993 has been in administrative and technical staff. There are also 14 regional opera companies.

In addition to the Finnish National Ballet there are nine other permanent professional dance companies in receipt of annual state subsidies. They employed 123 staff – 70 on a permanent basis (six directors, 42 artistic staff, nine technicians and 13 administrative staff) in 2000⁵².

In 2000, Finland had 14 professional symphony orchestras and eight chamber orchestras and semi-professional orchestras in membership of the Association of Finnish Symphony Orchestras. These employed 915 full-time professional musicians, 15 regular and seven guest conductors and six part-time conductors. In addition there were 112 full-time permanent management and administrative personnel (including some posts shared with other organisations) and 40 part-time posts⁵³.

According to the Finnish Group of the International Federation of Producers of Phonograms and Videograms, more than 2,500 professional musicians and 200 composers and songwriters were employed directly in the music industry in Finland in 1995⁵⁴.

Currently 63 festivals are in membership of Finland Festivals, and the number of festival personnel employed on a full-time basis is around 100.

⁴⁹ *Kulttuuritilasto 1999*, Cultural Statistics Finland, Helsinki

⁵⁰ *Finnish Theatre Statistics 1997-2000*, (2001), Finnish Theatre Information Centre, Helsinki. Numbers are expressed in person years.

⁵¹ *ibid*

⁵² *ibid*

⁵³ source: Association of Finnish Symphony Orchestras

⁵⁴ Based on census date 1995.

Innovative developments and good practice that promote and sustain employment in the performing arts

A further 1,400 staff are engaged on a temporary basis during the festival events⁵⁵. The festivals provide employment opportunities for about 2,000 musicians, actors, dancers, singers etc.

Not all performers and creators are employed, of course. The numbers of individuals classified as actors, musicians, composers, technicians and entertainers can be gauged by the following table:

MEMBERS OF THE FINNISH PERFORMING ARTISTS' ORGANISATIONS IN 2000
(FIGURES OVERLAP)

Organisation	Members 2000
Union of Finnish Set Designers (includes costume designers)	228
Finnish Actors' Union	1,655
Union of Finnish Theatre Directors	292
Finnish Lighting and Sound Designers' Union	43
Finnish Artist Association *	130
Finnish Magic Circle	31
Finnish Musicians' Union	3,268
Society of Finnish Composers	120
Guild of Light Music Composers and Authors in Finland	555
Union of Finnish Dance Artists	572
Finnish Dramatists' Union	400

* Figure includes circus performers and amateurs.

Source: The Committee on the employment and social security of Finnish Artists (TAISTO II), Ministry of Education, Helsinki, 2000]

Gender differentials

In common with Nordic countries generally, the position of women is more equitable in the performing arts in Finland, though there are sector variations. As expected women are dominant in dance, but under-represented as musicians (representing 29% of Finnish symphony and chamber orchestras in 1997) and almost non-existent in conducting⁵⁶. However, they are in a majority as general managers of these orchestras (53.5%)⁵⁷. They comprised only 6% of the membership of the Society of Finnish Composers in 1998, but their share of light music composers was a little better at 13%⁵⁸. There is getting on for parity in theatre with women representing 45% of artistic staff, and they dominate theatre administration, accounting for more than 90%⁵⁹.

Unemployment in the performing arts

The fact that subsidies for arts institutions in Finland, under the 1993 Act of Financing Educational and Cultural Activities, are allocated according to annual input of labour, may have cushioned the subsidised sector from the worst impacts of the recession by acting as a disincentive to reduce staff numbers. Nevertheless, there was an increase overall in unemployment to 1997, but a decrease since, as the following table reveals:

⁵⁵ Source: Finland Festivals Association

⁵⁶ Cliche, Danielle et al, op cit, p 54

⁵⁷ ibid, p 86

⁵⁸ ibid, p 89

⁵⁹ ibid, p 86

PERFORMING ARTISTS REGISTERED AS UNEMPLOYED JOB SEEKERS 1995-2000⁶⁰

	1995	1996	1997	1998	1999	2000
Dance	74	106	113	93	76	58
Theatre *	340	350	373	387	386	391
Music **	779	832	856	771	768	727
TOTAL	1,191	1,288	1,342	1,251	1,230	1,176

* includes set designers, lighting and sound engineers

** includes composers and church musicians

Employment outlook

Although unemployment in the performing arts in Finland remains relatively small compared with some other countries surveyed, some changes and difficulties are expected in future years. Fewer performing artists are likely to be on permanent contracts. There are also indications that increasing numbers of young people are being attracted to take up professional training in the arts, but that jobs in the established performing arts pool of theatre and music are not increasing. This growing mismatch between training and jobs suggests that more aspiring young performers in future will either need to work freelance with small scale project based companies - in some cases endeavouring to create their own - or will seek employment in other aspects of culture or outside the cultural sector altogether⁶¹.

6.2 Some background to the situation in France

Introduction

The territory of France is 550,000 sq km, making it the largest country geographically in the EU and its population is 58.7 million (and approaches 60 million if overseas territories are included). Paris and the Ile de France region, with a population of some 10 million, is the economic, political and cultural heart of the nation. Lyon and Marseille are the only city conurbations outside Paris with more than one million inhabitants, though Lille is approaching that figure. Strasbourg is strategically important and is the home of the only National Theatre outside Paris, as well as an important theatre school.

Historically, patronage of cultural institutions based in Paris can be traced back to the 17th century, with the origins of the Comédie Française and the Opéra de Paris. The State, until recently, was very much the centre of French cultural life, a source of funds and a body for regulation.

Today cultural policy in France is characterised by continuing political commitment and relatively high levels of public subsidies. For this reason it is frequently regarded as a model state for public expenditure. Continuing national government investment

⁶⁰ Ministry of Labour classification: Arts Council of Finland (2000), produced for the Committee on the employment and social security of Finnish artists (TAISTO II)

⁶¹ see Karhunen, Paula (1999), *Trained artists at the market place. An overview of the graduate surveys*, Arts Council of Finland, Helsinki

in infrastructure projects has tended to favour the capital. This reached its zenith under the Mitterrand regime in the 1980s when not only did Jack Lang, Minister of Culture, implement a number of *grands projets* that had been commissioned by the previous government, but he also oversaw the building of the Opéra de la Bastille, the creation of the Cité de la Musique at the Parc de la Villette to house the national higher music conservatory (as well as the extension of the Grand Louvre Museum etc) in the capital.

Lang presided over the unique political act of almost doubling the French cultural budget in 1982/83. Moreover, the concept of what constituted culture and was worthy of State support was enlarged with rock music, circus, comics and contemporary dance etc receiving new or considerably enhanced funding.

Paris acts like a magnet for performers and others in the sector, much as London does in the UK. For some years there have been moves by the Ministry of Culture to decentralise responsibilities to the DRAC (Regional Directorates of Cultural Affairs), which are state controlled administrations working at regional level and to build relations with local authorities.

The system of administration in France is based on territorial division into 21 régions, 96 départements and more than 36,000 communes (local authorities). Together they now provide more expenditure on cultural provision than does central government.

The performing arts infrastructure

Considerable effort was directed from the 1960s to expand the performing arts infrastructure, particularly the theatre infrastructure. There are five national theatres - four in Paris and one in Strasbourg - employing 794 permanent staff (1999), though only the Comédie Française had a permanent acting ensemble⁶². 70 establishments are categorised as *scènes nationales* in 2001, bringing together maisons de la culture, centres d'action culturelle and centres de développement culturel.

In 1998-99 there were 27 centres dramatiques nationaux (CDN), six centres dramatiques nationaux pour l'enfance et la jeunesse (CDNEJ) and 12 centres dramatique régionaux (CDR)⁶³.

There are upwards of 1,200 independent theatre companies of which the state subsidised more than 400 in 1999⁶⁴. In addition a number of commercial theatres (47 in 1997) received state assistance via the Fonds de soutien au théâtre privé to aid production, creation, equipment etc.

There were 19 national choreographic centres and 54 independent dance companies receiving subsidies in 1999. In addition, 88 other dance companies/choreographers received project funding during the same year⁶⁵.

⁶² Cardona, Janine and Lacroix, Chantal (2000) *Statistiques de la Culture, Chiffres Clés 2000*, Ministère de la Culture et de la Communication, Département des études et de la prospective, Paris

⁶³ *ibid*

⁶⁴ *ibid*

⁶⁵ *ibid*

The Opéra de Paris employed 1,460 permanent staff in 1999 including 460 performers⁶⁶. There are 17 other state subsidised opera/music theatres in France.

A total of 24 symphony and chamber orchestras received state aid in 2000. In 1997 the same number employed 1,636 permanent musicians⁶⁷.

France has a number of major festivals in the performing arts, such as Avignon and Festival d'Automne in Paris. More than 250 festivals in France are listed in the Performing Arts Yearbook for Europe⁶⁸.

In 1999, 105,598 employees were engaged professionally in the performing arts and audiovisual sectors in France according to INSEE⁶⁹. Of these 42,372 were performers and the remaining 63,226 were administrators, technicians and other related personnel. Of the total, 82% were categorised as salaried. The total employed in 1999 represented a reduction of more than 3,300 on the figure for 1998⁷⁰.

The employment situation for the whole of the arts sector is precarious, with both part-time employment and the use of fixed-term contracts particularly common in the performing arts and artistic activities sector (34% and over 50% of all positions respectively). The part-time figure compares with that of only 17% for positions in the workplace as a whole. Some 14% of professionals in the audiovisual and performing arts sector have another occupation compared with 3% in the general workforce. As a whole, those who work in the cultural sector, and particularly in the performing arts, are slightly younger than average.⁷¹

The establishment of the Commission Paritaire de l'Emploi et de la Formation dans le Spectacle Vivant (CPNEFSV) was one of the measures designed by the Ministers of Culture and Employment in 1993 to improve employment conditions for intermittent professionals in the performing art sector. The Commission has classified the sector in such a way as to measure the volume of work offered, type of activity (including professional requirements) and employment conditions (pay, workplace etc).

Gender differentials

Some 35% of performing artists are women - though there are considerable differences, as would be expected, in the various sub-sectors⁷². According to INSEE,

⁶⁶ *ibid*

⁶⁷ Cardona, Janine and Lacroix, Chantal (1998), *Statistiques de la Culture: Chiffres Clés 1998*, Ministère de la Culture et de la Communication, Département des études et de la prospective, Paris

⁶⁸ Arts Publishing International (2000), *Performing Arts Yearbook for Europe 2001*, London

⁶⁹ INSEE quoted in Cardona, Janine and Lacroix, Chantal, *Statistiques de la Culture: Chiffres Clés 2000*, op cit

⁷⁰ *L'emploi dans le secteur de la culture en 1998; d'après l'enquête sur l'emploi de l'INSEE 1999*, Ministère de la Culture et de la Communication, Département des études et de la prospective, Nos 20 & 21, Paris, 1999

⁷¹ *ibid*

⁷² *ibid*

37% of cadres, technicians and related staff are female⁷³ though, in fact, there are relatively few female technicians⁷⁴. However, there is gender parity in relation to the management of performing arts venues⁷⁵.

An increasing number of women are engaged as musicians or vocalists, but there are relatively few soloists and hardly any female conductors or composers in the classical music or opera fields⁷⁶.

Unemployment in the performing arts

A study by the Ministry of Labour in 1996 sought to reveal information that characterises unemployment in the performing arts⁷⁷. It suggests the performing arts sector in France has stable employment but also high levels of unemployment. It notes that, despite an extensive infrastructure and relatively high levels of subsidy, performing artists are primarily working in a temporary capacity, and often part-time. Potential areas for increases in work were considered to be primarily in part-time employment.

Although freelance artists (all categories, not just actors or musicians) had three days more work on average in 1996 compared to 1995, in the previous 10 years there has been a 40% reduction. In 1996, 54% were within the 43 day qualifying level for unemployment benefit⁷⁸. The situation was especially bad for musicians who worked an average 41 days in 1996, while the overall numbers of musicians increased by 6% - more people chasing less work. This is described by l'Observatoire de l'emploi culturel as leading to a strategy of 'diversification to survive'⁷⁹. Diversification in the sense it is used here suggests a crossover between music and electronic media for example, and there is no suggestion of Third Sector or other employment initiatives.

6.3 Some background to the situation in Germany

Introduction

Since the reunification of the Federal Republic and the former GDR, Germany has a land mass of 357,022 sq km. Its population of 82.69 million (estimate 2000) makes it the largest nation in the EU. It is also one of the world's leading economies. The newly restored capital, Berlin, is the largest city by far, but other major cities include Cologne, Dortmund, Dresden, Dusseldorf, Essen, Frankfurt am Main, Hamburg, Leipzig, Munich and Stuttgart.

Germany's constitution guarantees the division of power between the State, the 16 Länder (regions) and the municipalities according to federal principles, and this also applies to culture. The Länder are said to have cultural sovereignty (Kulturhoheit). This independence is jealously guarded, and the Federal government's role in arts and cultural support is relatively small and principally relates to support for culture

⁷³ *ibid*

⁷⁴ Guillemonat, France and Padovani, Colette, 'Playing it Softly: Women in Music in France' in Cliche, Danielle et al, *op cit*

⁷⁵ *L'emploi dans le secteur de la culture en 1998*, *op cit*

⁷⁶ Guillemonat, France and Padovani, Colette, *op cit*

⁷⁷ Jeger-Madiot, Francois (1996), 'L'emploi et le chômage des familles professionnelles' in *Données sociales*, Paris

⁷⁸ *ibid*

⁷⁹ Source: l'Observatoire de l'emploi culturel, Paris

in Berlin, 'transitional' assistance for the five Länder that previously made up the GDR and measures relating to copyright, tax etc where a 'national' policy is needed. Principal support for the arts comes from the Länder and especially the municipalities.

Levels of subsidy in Germany are high - culture support in 1999 was of the order of DM14,000 million per year⁸⁰. Public expenditure on theatres and orchestras 1998/99 amounted to DM4,100 million (DM 3,650 million for public theatres, DM 146 million for private theatres and DM 372 million for orchestras)⁸¹. That subsidy is high relates to history and tradition. As a result of the many princely states and kingdoms that made up the territory of what is now Germany before unification under Bismarck in the 19th century, the State inherited a large number of theatres and orchestras. Moreover, the burgeoning middle classes built their own city theatres and concert halls, so that the arts infrastructure is exceptionally well developed.

The German 'arts miracle' has been through a painful transition in the last ten years as the costs of reunification, increased unemployment and social costs led to austerity measures.

The performing arts infrastructure

Germany has the richest music and theatre infrastructure in Europe, if not the world. It has more opera houses than the rest of the EU countries put together. As a consequence there are considerable employment opportunities for those in the performing arts.

There are some 300 public and private theatres. Many of Germany's major theatres combine lyric theatre with drama and concerts by the house orchestra. More than 150 public theatres (with many more stages) are listed in *Theaterstatistik*. In 1998/99⁸². They employed almost 40,000 staff - 2,578 actors, 1,550 singers, 1,604 dancers, 3,027 chorus, 5,151 orchestra musicians, 4,508 other artistic personnel, 2,781 directors/ management/administration, 2,763 general operational staff⁸³. Numerically the largest group were 15,952 technicians who support a repertory-based system. There are more than 200 independent companies and private theatres, including those specialising in cabaret, children's theatre and operetta⁸⁴. However this does not reflect the extent of the independent sector - there are reported to be more than 400 freie gruppen in North-Rhine Westphalia alone.

The same publication lists 53 orchestras in Germany, mostly symphony orchestras⁸⁵. More than 40,000 musicians were involved in popular music concerts and live performances in 1994/95⁸⁶.

⁸⁰ Source: Statistische Veröffentlichungen der Kulturministerkonferenz (1999), *Sonderheft No 93*

⁸¹ *Theaterstatistik* 1998/99, Deutscher Bühnenverein, Cologne

⁸² *ibid*

⁸³ *ibid*

⁸⁴ *ibid*

⁸⁵ *ibid*

⁸⁶ European Music Office (1996), *Music in Europe*, Brussels.

Almost 200 festivals in Germany are listed in the *Performing Arts Yearbook for Europe*⁸⁷.

The Deutscher Bühnenverein, the employers' association, has 210 theatres (including about 90 opera houses with their own orchestras) and 31 symphony orchestras and associated members. The IDKV, a professional organisation for the concert industry, has 1,225 member companies, promoters and agents (1995).

The Federal Republic of Germany operates an artists' social fund (the Künstlersozialkasse) for freelance performers and creative people who work in sectors of the theatre, orchestral music, TV and radio. The beneficiaries are self-employed composers, arrangers, librettists, set designers, costume designers, choreographers, conductors, actors, dubbing artists, variety artists etc. When the legislation Künstlersozialversicherungsgesetz was introduced in 1983 it entitled freelance workers in the arts to standard health insurance and pensions. It enabled such workers to be treated as normal employees, with the Federal Government acting as 'quasi-employer' and matching the contribution of the individual. The Government was able to do this partly on the basis of revenues derived from taxes deducted from artists' income when they were successful.

Gender differentials

Women are generally well represented in theatre in Germany and there are women on prominent positions in dance such as directors and choreographers (e.g. Pina Bausch, Susanne Link and Sascha Waltz). The proportion of female dramaturgs increased in the period 1990-2000 from 37% to 46%⁸⁸. However, they remain under-represented in senior theatre positions such as intendanten and as conductors, and they constitute less than 10% of management of popular music publishers and agents etc⁸⁹.

The following table indicates trends, where evident, in female employment in the performing arts:

Theatre (all types) Stage management: 18% Stage direction/production: 20% Dramaturgs: 46% Assistant stage directors: 47% Actors, at same time stage directors: 17% Stage/Costumes: 43% Dancers (only public theatres): 57%	Slight upward trend Increasing slightly Stage very small/costumes 'feminised' Downward trend seems to have stopped, situation now stable
Music Composers: 9% (according to MIZ) New engagements in orchestras: 47% Female jazz/rock/pop musicians: 10%	Very slow increase Trend upward since the 1980s

Source: Zfkf, Bonn, and adapted from Cliche, Danielle et al, *Pyramid or Pillars*, op cit

Employment outlook

Economic pressures remain and issues such as whether Berlin can afford to maintain three major opera companies will not go away. Although it is difficult to

⁸⁷ *Performing Arts Yearbook for Europe*, op cit

⁸⁸ Based on data analysed from *Deutsches Bühnenjahrbuch*, GBDA, Hamburg, over a 10 year period and quoted in Brinckman, Annette and Wiesand, Andreas, 'Eroding Pyramids? Women in the Arts and Media Professions: Germany' in Cliche, Danielle et al, *Pyramids or Pillars*, op cit

⁸⁹ Cliche, Danielle, et al, *Pyramid or Pillars*, op cit

imagine any serious reduction of the commitment of the Länder and municipalities to maintaining the performing arts infrastructure, it is likely that they will continue to look for budgetary savings in the foreseeable future and, inevitably, this will have an adverse effect on employment.

6.4 Some background to the situation in Italy

Introduction

The territory of Italy is 301,300 sq km and its population (57.2 million) is comparable to that of France and the UK, thus making it one of the four most populous countries of the EU. The nation was created through the political unification of different sized territories largely between 1861 and 1870. In the second half of the 20th century it changed from a largely rural based economy to one of the most economically important nations in Europe. There remains a marked north-south divide, both in terms of prosperity and levels of unemployment, but also to some extent administration and attitudes. The capital, Rome, is the centre of government and occupies territory that broadly divides the two economic halves of the nation. The other most populous cities are Milan, Turin, Genoa, Bologna and Florence in the north and Naples and Palermo in the south.

All four tiers of government administration (State, 20 regions, 102 provinces and more than 8,000 local authorities) have concurrent powers in culture and there is extensive legislation governing the sector. However, in the absence of any regulatory mechanisms for co-ordinating policy or agreeing priorities, there is a certain degree of confusion and disagreement.

Responsibility for the performing arts was separated from heritage and museums at national level until the effective creation of a Ministry of Culture in the latter part of the 1990s. In part this relatively late attempt to co-ordinate cultural policy was due to resistance to the idea of a powerful ministry following the collapse in 1943 of the Ministry of Popular Culture set up by Mussolini. It was also due to the short life of most of the Italian Governments since the Second World War.

Inevitably, cultural policy and expenditure is conditioned by the extent of the country's heritage - some 40% of the European heritage designated as World Heritage Sites by UNESCO is located in Italy. This places huge financial and professional burdens on the country.

A major problem over many years in Italy has been bureaucratic delays in the definition of criteria for the distribution of financial allocations. This has forced some performing arts companies to incur serious debts, which in turn has led to reductions in resources devoted to performances.

The performing arts employment infrastructure

Funding of the performing arts institutions at national level is channelled through the Fondo Unico per lo Spettacolo (FUS), which was set up by the government towards the end of the 1980s. It is generally accepted that a close relationship exists between the extent of financial resources provided via the FUS and the increase in the amount of days worked in the sector. The State, through the FUS, funds 13 major operatic/symphonic institutions (the enti lirici e sinfonici), 24 local opera houses (teatri di tradizione), 12 orchestral institutions, 226 concert associations, 82 music/opera festivals and 98 competitions/courses. It also funds 15 major theatre companies (teatri stabili), 11 independent/private theatres, 55 public and national theatre institutions, 28 permanent centres of theatre productions and research, 192 other theatre companies, 37 theatre festivals and 15 touring circuits. In addition to the corps de ballet that are parts of the opera

Innovative developments and good practice that promote and sustain employment in the performing arts

companies, the FUS supports 70 professional dance companies and 31 related festivals and events⁹⁰.

Italy's state broadcasting service, RAI, has also been an important source of employment for musicians and other performers.

According to data from ISTAT, Italy had 36,318 musicians, actors, dancers, directors, composers etc in 1999, representing a 21.5% increase on the 29,895 in 1993⁹¹.

The number of full-time employees in opera houses considerably exceeds those in theatres, which increasingly tender for set building and properties, rather than produce them in-house⁹².

Almost 5,000 personnel were employed at the 13 lyric opera houses and the S Cecilia Orchestra in 1998, as the following table illustrates:

Artistic		
Orchestral	1,303	
Chorus	1,004	
Ballet	272	
Other	180	
SUB-TOTAL		2,759
Administrative and Technical		
Directors and managers	131	
Administrative	605	
Technicians	1,504	
SUB-TOTAL		2,240
TOTAL		4,999

Source: Dipartimento dello Spettacolo, 1999

Self-employment in the performing arts is higher than the general working population - 45.9% compared with 28.3%⁹³. As can be expected this is more evident among those involved in artistic creation or performance, with 56.1% self-employed and 43.9% employed. Other personnel employed in theatres, concert halls and related activities tend to be employed (79.8% compared with self-employed (20.3%)⁹⁴.

Gender differentials

The numbers of females employed in the performing arts is slightly higher than in the cultural sector as a whole, and growing. Their share was 41% in 1995, up from

⁹⁰ Source for the data in this paragraph: Osservatorio dello Spettacolo, Ministero per i Beni e le Attività Culturali, 2001

⁹¹ Based on ISTAT data elaborated from the Labour Force Survey.

⁹² Source: Gordon, Christopher (1995) *National Cultural Policy in Italy: Interim Report of the European group of experts*, Council of Europe, CC-CULT(95)8B, Strasbourg

⁹³ European Commission (1998), *Culture, the Cultural Industries and Employment*, op cit

⁹⁴ Based in ISTAT census data in Bodo, Carla (1997), *Italy*, in Bodo, Carla and Fisher, Rod, op cit

37% in 1990⁹⁵. There are far more women in decision-making positions in organisations directly funded by the State. However, women are still a minority in top level posts such as directors. In 1999 and 2000 only two of more than 100 opera houses, orchestras and festivals employed women as Artistic Directors⁹⁶. Moreover, as in some of the other countries surveyed, there are marked differences in salaries.

Unemployment in the performing arts

Employment in the theatre tends to be more unstable than in music. In theatre there is a great deal of freelance and intermittent work, and a tendency for short fixed-term contract periods. Where jobs are not permanent, especially in small companies, salaries can fall below subsistence levels.

Entry to the theatre profession is not controlled by qualification and any unemployed person can register as an actor. As a result the numbers are believed to be far in excess of the registered trade union numbers. That they should want to do so in a profession which is precarious may be surprising. Self-employment status has meant loss of benefits and heavy costs while on tour and delays in subsidy payments often has a knock-on effect for those working for the smaller companies⁹⁷. The situation is not helped by the fact that jobs in theatre are less well defined in Italy than in other countries, and this necessitates flexibility.

Musicians tend to have a little more stability and, if necessary, they can rely on teaching/work in conservatoires or schools, as music - unlike drama or dance - is part of the school curriculum.

Employment trends generally in the performing arts reveal that employment levels fell between 1984-1994, partly as a result of successive reductions in public subsidies. One aspect of this, according to Bodo, was that: '..... among performing artists with temporary job contracts, fewer people worked more, a phenomenon which affected in particular dancers and musicians'⁹⁸.

Employment outlook

While there is some evidence that employment has stabilised, the outlook is not encouraging. Moves to reform some subsidised performing arts institutions to give them more autonomy is also changing the conditions of employment, with shorter contracts likely to become the norm.

6.5 Some background to the situation in the Netherlands

Introduction

With territory of 41,548 sq km and a population exceeding 15.8 million (1999), the Netherlands is the most densely occupied country in the European Union. Factors such as the size of the country, the parallel traditions of Calvinism and Catholicism and, from the beginning of the 1970s, an emphasis on social benefit and broad based participation, influenced the evolution of cultural policy.

⁹⁵ Bodo, Carla and Pace, Simone (2000), 'No Business in Show Business: Italian Women in the Performing Arts' in Cliche Danielle et al, *Pyramid or Pillars*, op cit

⁹⁶ Chiri, Patricia Adkins (2000), 'Una Voce Fuori Del Coro - Untuneful Voices' in Cliche, Danielle et al *Pyramid or Pillars*, op cit

⁹⁷ Gordon, Christopher (1995), op cit

⁹⁸ Bodo, Carla (1997), *Italy*, in Bodo, Carla and Fisher, Rod, op cit

The fact that performing arts companies based in the main cities of Amsterdam, Rotterdam or The Hague could tour elsewhere in the country and still return the same night had an impact on the concentration of organisations in those cities and the development in the 1960s and 1970s of an infrastructure focused on receiving venues in particular.

State support for the performing arts dates back at least as far as 1918 when 20,000 guilders was earmarked to assist symphonic music. Partnerships were established between the State and local authorities over the years to finance the performing arts with, broadly speaking, the municipalities funding the buildings and central government supporting the product.

In the post-war years successive governments established a series of intermediary bodies - most notably the Arts Council - to advise the Minister on how state support for culture should be applied. In 1995 the Arts Council merged with the Media Council, Cultural Heritage Council and the Library and Information Services Council to form a new Culture Council. Other intermediary agencies have been established to administer grant programmes and awards to individuals, e.g. Fund for the Performing Arts, Fund for the Percussive Arts, and the Netherlands Pop Music Foundation.

The Secretary of State is responsible for setting the parameters for state subsidy and agreeing a four year cultural policy strategy, the *Cultuurnota*. The guidelines contained in this form the basis for all State-funded cultural activity and influence the cultural policies which are devolved to the provincial and municipal authorities. Performing arts companies and institutions receive state support either as an agreed fixed yearly grant over a period of four years (i.e. for the duration of the cultural strategy), or as annual project funding to be renegotiated at the end of each year. Organisations which fail to be awarded either of these types of subsidy may still be able to receive financial assistance at a provincial or municipal level. All four year funding grants are subject to approval, by the Culture Council, of the artistic and business plans of each organisation (a process which has increased in recent cycles as the number of applications has multiplied).

Public expenditure in support of the arts in the Netherlands is relatively high. Central government expenditure specifically on the performing arts in 1999 was 333 million guilders⁹⁹.

In recent years a number of incentive initiatives have been launched to promote the arts including CKV-bon which is a scheme enabling students aged 12-18 to spend 50 guilders per year on visiting or attending cultural attractions such as theatres.

A government-initiated survey of the conditions of workers in the performing arts sector was being conducted by Cap Gemini, Ernst & Young during the course of this study for the Social Dialogue Committee. Unfortunately, the results were not available before the completion of this report. However, depending on the outcome of the Cap Gemini study, the Dutch Parliament has signalled its intention to spend 1% of State expenditure on the performing arts. It has also approved a measure to secure up to 22 million guilders for the cultural sector from a proposed new Birthday Lottery fund.

The performing arts infrastructure

A legacy of Calvinist disapproval of theatre meant that state subsidy was a post World War II development. In 1969/70 nine repertory theatres were in receipt of

⁹⁹ Source: OCW (Organisatie Onderwijs, Cultuur, Wetenschappen/Ministry of Education, Culture & Science), Zoetermeer, 2001

state aid, and by 1983/84 this had risen to 30. In the latest Culture Plan covering 2001-2004, 46 theatre companies and 15 youth theatres will be allocated subsidy from central government¹⁰⁰.

Subsidised theatres based in Amsterdam, Rotterdam and The Hague are funded by the state and cities roughly on a 40:60 basis. Outside these main cities the larger subsidised companies are more dependent on the state. However, the majority of stage productions in the Netherlands are not subsidised and today there are 90 or so public and private theatres and another 10 major producers. There are 1,251 actors registered with the union FNV KIEM, but with more than 1,000 productions a year the actual numbers are likely to be higher¹⁰¹.

The core of the dance sector in the early 1960s revolved around three large companies: Scapino Ballet, Nederlands Dans Theater and the Dutch National Ballet. In the four year Culture Plan 2001-2004, 20 dance companies are earmarked for subsidy¹⁰². There are 313 dancers in membership of the FNV KIEM union¹⁰³.

Three opera companies, including the Netherlands Opera, receive state subsidy through the Culture Plan 2001-2004. Several more are listed in the *Performing Arts Yearbook for Europe 2001*¹⁰⁴.

There are 695 technical staff in the FNV KIEM¹⁰⁵.

In the post war years the Dutch Parliament lobbied for a regional network of orchestras and by 1977 there were 21 professional orchestras in the Netherlands, employing around 1,550 musicians on full-time contracts. Orchestral provision since then has been reviewed on a number of occasions. A ministerial proposal in 1982 to merge a number of orchestras was subsequently overturned in favour of smaller orchestras with fewer musicians. In the event this proved unworkable and, subsequently, it was agreed that there should be fewer but larger orchestras. The new Culture Plan proposals for 2001-2004 envisage state support for 10 symphony orchestras and 48 music ensembles¹⁰⁶. There are also four broadcasting orchestras/ensembles. There are 650 symphony orchestra musicians in the FNV KIEM union¹⁰⁷.

The biggest growth area in recent years has been early music, pop, rock, jazz, improvised and world music, and this has been partly reflected in the provision of subsidies and distribution assistance through foundations such as the Netherlands Association of Impresarios, the Music and Theatre Network and the Dutch Rock and Pop Institute. The NTB union has some 3,200 musicians covering all types of

¹⁰⁰ OCW/Ministry of Education, Culture & Science (2000), *Culture as Confrontation: Cultural Policy Plan 2001-2004*, Zoetermeer

¹⁰¹ Source: FNV KIEM, Amsterdam, 2001

¹⁰² OCW, op cit

¹⁰³ FNV KIEM, op cit

¹⁰⁴ Arts Publishing International, op cit

¹⁰⁵ FNV KIEM, op cit

¹⁰⁶ OCW, op cit

¹⁰⁷ FNV KIEM, op cit

Innovative developments and good practice that promote and sustain employment in the performing arts

music¹⁰⁸. The real number of musicians considerably exceeds this, though whether it is of the order of 22,000 as suggested by the European Music Office data, is unclear¹⁰⁹.

In addition to the prestigious Holland Festival, 28 performing arts festivals will receive state support through the Culture Plan 2001-2004¹¹⁰.

The Gaudeamus Foundation has 598 composers of contemporary classical, experimental and acoustic music on its database¹¹¹. Stichting Stemra (BUMA) has 13,000 composers covering all areas of music registered for royalties, but only half of these are considered to be active in any way¹¹².

Gender differentials

Although the ratio of women to men in the arts is higher than that in the workforce at large, it does not reflect the numbers of those graduating in the performing arts. Women predominate in graduate training in drama and dance (66%) but not in music (34%)¹¹³. The effect of ageing on work opportunities seems to be far more significant for women than men.

Unemployment in the performing arts

The Netherlands has one of the lower rates of unemployment in the EU and unemployment (as opposed to underemployment) in the performing arts is considered to be low compared with a number of other EU states. Four year funding provides a degree of financial stability for successful applicants. On the other hand, there are proposals in the new Cultural Policy for 2001-2004 for the merger of two orchestras (the National Ballet Orchestra and the North Holland Orchestra) and the axing of one orchestra. There will be a combined loss of 90 orchestral places as a consequence (although it could be argued that the quality of working life of the musicians with the Ballet Orchestra could be enhanced by access to a more varied repertoire).

Employment outlook

The response to insufficient theatre capacity has led to a number of cities investing in the building of larger theatres. However, it is not evident that growth in seating capacity will automatically lead to growth in supply of performing arts product. Moreover, although there is evidence of increasing disposable income in the Netherlands and greater leisure time, there is no certainty that this will feed through to demand for theatre or the other performing arts.

On the other hand, the changing ethnic mix in the Netherlands has led an increasing number of performing arts organisations to focus attention on

¹⁰⁸ Source: NTB, Amsterdam, 2001

¹⁰⁹ European Music Office (1996), op cit The data relates to musicians involved in concerts and live performances in 1994/95.

¹¹⁰ OCW, op cit

¹¹¹ Source: Gaudeamus Foundation, Amsterdam, 2001

¹¹² Source: Stichting Stemra, Amsterdam, 2001

¹¹³ Based on calculations by Merijn Reugers (1999/2000) quoted in 'Breaking the Barriers - Women in Arts and Media Professions: The Netherlands' in Cliche, Danielle et al, *Pyramid or Pillars*, op cit

audiences from different cultural backgrounds, and this could lead to new employment opportunities, including for those of non-Dutch origin.

In recent years, the Netherlands Government has made an increasing amount of resources available for international exchange and collaboration. In 2003 the Foreign Ministry and the Ministry of Education, Culture and Science will make available 25 million guilders to enable music ensembles to perform in other European countries, thus creating the potential to enhance work prospects.

6.6 Some background to the situation in Sweden

Introduction

Sweden is the largest of the Nordic countries, with a land mass of 449,964 sq km, but a population of only 8.8 million (1996), the greater part of whom live in the southern cities of Stockholm (the capital), Gothenburg and Malmö.

Although the national theatres are located in Stockholm, there have been many touring companies all over the country since the 19th century. The first subsidised city and regional theatres were established in the 1920s. The Social Democratic Government established in 1934 the Riksteatern (National Touring Theatre) to produce and tour performances to localities throughout Sweden. A similar institution followed in the post-war years to tour classical music.

The contemporary Swedish approach to culture assumed its current shape in the 1970s. It is characterised by extensive planning and consultation. In 1974 the Parliament approved a comprehensive cultural policy and eight guiding principles for the cultural sector which were to provide a framework for the subsidised sector for more than 20 years. In 1996 the key principles were slightly modified. Unlike neighbouring Finland, legislation has a limited role in cultural policy. The Swedish approach has been to establish norms (e.g. through declarations of principle); influence opinions through information and ideas; establish organisational solutions in the division of responsibilities; and provide the resources.

Almost all funding for the performing arts comes from the State budget of the Ministry of Culture, from regional authorities or from municipal funding. Although there is interest in exploring other sources of funding, the performing arts sector regards the primacy of public funding as the underlying strength of the sector. Consequently, it is not surprising that subsidy levels in Sweden are high: state cultural expenditure in 1998 was SEK 7.3 billion (equivalent to 1.3% of the national budget). County and municipal expenditure was SEK 8.1 billion¹¹⁴. State expenditure specifically on theatre, dance and music in 1998 amounted to SEK 1.4 billion (Euro 168 million), 19% of the cultural budget¹¹⁵.

The performing arts infrastructure

The theatre infrastructure in Sweden is well developed for a nation with a relatively small population. There are three national theatres: The Royal Opera, which gives performances of opera and ballet as well as concerts in the Opera House in Stockholm, the Royal Dramatic Theatre, which has six stages and tours both within Sweden and abroad, and the Riksteatern, which is based on 224 local associations and has special departments for children's theatre, theatre in sign language for deaf people, and for dance. There are 35 subsidised regional and local theatres, varying in size from six to 400 employees, and covering the country from north to south. They are supported by local, municipal and county local authorities, as well as by the state. They produce plays, musicals, operas, and most of them provide a high

¹¹⁴ Statens Kulturråd (2000), *Kulturstatistik 2000*, Stockholm

¹¹⁵ *ibid*

proportion of theatre for children and young audiences. There are also opera companies/music theatres in Gothenburg, Malmö, Umeå (Norrländsoperan), Karlstad as well as the Folkoperan in Stockholm and several independent companies without permanent troupes. Some of them have dance companies, e.g. the Royal Ballet, the Gothenburg Ballet and the Cullberg Ballet at the Riksteatern. There are regional dance companies in Malmö and in Harnosand, and in Stockholm the House of Dance is a guest performance venue for national and international dance companies¹¹⁶.

Subsidised theatre and dance institutions and independent groups employed 4,550 personnel in 1999¹¹⁷.

There are 14 music institutions/symphony orchestras, 20 county orchestras and 69 independent music groups in Sweden¹¹⁸. In 1998, subsidised music institutions employed 1,336 people¹¹⁹. Personnel in the regional orchestras showed a steady decline through the 1990s. Figures were not readily available for musicians involved in the popular music sector, though it was known that the sector employed a further 360 ancillary staff in 1994/95¹²⁰.

There are 35 festivals in Sweden, but not all of these are professional.

Geographic and demographic factors have resulted in the concentration of performing artists in Stockholm and other major cities. This has created a situation in which smaller regional initiatives, especially in music, have difficulty in attracting the necessary practitioners.

There are more than 100 independent theatre groups, of which approximately 70 receive grants or project money from the government and/or the local authorities, and more than 40 independent choreographers, only a few of which have permanent dance groups.

In 1999 the total of subsidised theatre and dance performances [22,486] was the highest since the National Council for Cultural Affairs started keeping statistics in the 1970s. The increase was mainly attributable to more performances by the independent/free companies¹²¹. Productions and performances produced by the independent/free theatre and dance groups and choreographers have an importance and a range in Swedish theatre life that is greater than in many comparable countries. Their performances are crucial to both the publicly financed and the commercial theatres. Without them the yearly amount of publicly subsidised performances would be reduced by one-third and performances for children and young people by one-half¹²². On average more than 40% of their income is generated from sources other than public subsidies.

¹¹⁶ Source: Swedish Centre of the International Theatre Institute, Stockholm

¹¹⁷ Statens Kulturråd (2000), *Teater och dans 1999*, Stockholm

¹¹⁸ Statens Kulturråd (2000), *Musik 1999*, Stockholm

¹¹⁹ *Kulturstatistik 2000*, op cit (NB expressed in person years)

¹²⁰ European Music Office (1996), op cit

¹²¹ Statens Kulturråd, *Teater och dans*, op cit

¹²² Source: Swedish Centre of the International Theatre Institute

Though many of those occupied in independent theatre and dance groups as well as choreographers are employed on short-term contracts on grounds of economy, the sector is a significant employer of performers, set designers, stage technicians and administrative staff.

Gender differentials

In common with Finland, the position of women in the performing arts is generally better than in some other EU countries in this survey, and improving. However, there remain sectoral differences and these are broadly similar to experiences elsewhere: a strong position in dance and an increasingly strong one in theatre, under-representation in music and little penetration of the technical field.

Unemployment in the performing arts

Although it is difficult to find accurate statistics in this field, it is evident that the unemployment rates are much higher than in most areas. According to statistics for 2001, unemployment among professionals in theatre and music is approximately 17%, compared with general unemployment levels of around 5%¹²³. According to the unions, usually around half of the professionals are unemployed at some time during the year.

Employment outlook

During the 1990s there was a significant shift in the employment position of actors, with around half losing their permanent status. This structural change has been eased, but not reversed, by interim measures. For example, the parties in the labour market in 1998 negotiated an agreement which made it possible to engage artists on three to five year contracts. The parties accepted this new arrangement, as it facilitates mobility between the theatres and gives better security than freelance contracts. It was linked to an agreement with the theatres to keep the number of actors in the permanent ensembles at a level agreed with the local union. There have also been significant changes from permanent status to freelance in other professions.

New (for Sweden) state subsidy schemes for playwrights and composers, introduced in 1999, are intended to encourage the commissioning of new work for presentation. In the case of the playwright subsidy, this resulted in more than 20 new productions for free theatre groups, regional and local theatres, radio and TV in the first year. Whether some of these would have happened anyway is unclear, but the availability of the schemes may help generate work for these creators.

The State is carrying out an investigation and report on the social conditions of artists. This could be a building block for a revision of the tax and welfare systems as they relate to performing artists, as a growing number become freelance.

6.7 Some background to the situation in the United Kingdom

Introduction

The islands of the UK have a population of 58.78 million (1996) making it the second most populous state in the EU. The territory of Britain (England, Scotland and Wales) and Northern Ireland is 244,100 sq km. Scotland has its own Parliament and Wales has an Assembly (the Channel Islands and Isle of Man are not part of the UK nor the EU, but are direct dependencies of the Crown with their own legislative and taxation systems). London, the capital, is by far the largest city (population of Greater London 6.39 million). Other major cities are Manchester,

¹²³ *ibid*

Birmingham, Leeds, Sheffield, Bradford, Glasgow and Edinburgh (the Scottish capital). The capital cities of Wales and Northern Ireland (Cardiff and Belfast respectively) have roughly the same populations as one of the larger of the 32 London Boroughs.

Central government support for the performing arts dates from the end of the Second World War and the creation of the 'arm's length' Arts Council of Great Britain, which incorporated Arts Councils for Scotland and Wales. An Arts Council for Northern Ireland was established separately. State expenditure grew steadily, but remained modest in comparison with subsidy levels in a number of EU states.

The period since the beginning of the 1990s has been a time of major and recurring organisational and financial change. A ministry of culture was created in 1994. Initially called the Department of National Heritage, it was renamed the Department for Culture, Media and Sport by the incoming government in 1997. The Arts Council of Great Britain became the Arts Council of England in 1994. The new Labour administration also required changes in the structures of the national arm's length funding agencies in England.

Meanwhile, the introduction of the National Lottery in the mid 1990s and its support of good causes, has had a significant effect on the development of the cultural infrastructure, providing more than £1 billion for the arts by the end of 1999. It has also been a useful source of funds to stabilise the difficult financial position of orchestras and theatres etc. Recent and planned increases in arts funding by central government will restore subsidy levels broadly to what they were before years of no growth. This includes an 'extra' £25 million for drama.

An emphasis in recent years on delegating responsibility for funding the performing (and other) arts to the English Regional Arts Boards (quasi-independent arm's length agencies that are dependent on the Arts Council of England for most of their income), may change as a result of the Arts Council's intention to turn the Boards into regional offices of the Council itself. Further reductions in staff are anticipated as a result.

The performing arts employment infrastructure

The creative (i.e. cultural) industries in the UK generate revenues of c. £112.5 billion and employ some 1.3 million and the industries account for more than 5% of Gross Domestic Product. Revenue for the music industries was estimated at £4.6 billion and that for the other performing arts at £0.5 billion (i.e. £500 million)¹²⁴. The UK is the largest market for music in Europe and the third largest in the world.

There are more than 800 formal theatre performance venues in the UK and more than 500 companies producing professional drama, dance, opera and music theatre¹²⁵. The Association of British Orchestras has 63 full members comprising the four London symphony orchestras, independent contract orchestras, chamber/ freelance orchestras, period instrument ensembles, BBC orchestras and opera/ballet orchestras¹²⁶. The UK has some 550 festivals (professional and

¹²⁴ *Creative Industries Mapping Document 2001*, Department of Culture, Media & Sport, London, 2001

¹²⁵ *ibid*

¹²⁶ Emc.Arts/Institute for Cultural Policy and Practice (2000), *Knowing the Score*, London, Association of British Orchestras

amateur); many have a music focus and at least 40 have a strong commitment to the performing arts generally, including the largest, Edinburgh¹²⁷.

The UK music sector employs 122,000 in core and related activities (e.g. music press, multimedia content, digital media, printed music, musical instruments, music for computer games and advertising, production, retailing and distribution, education and training)¹²⁸. Turning to numbers employed in core activities, census data indicates that there were 21,700 classified as musicians¹²⁹. The 27 orchestras that responded to the Association of British Orchestras' survey indicated they employed 1,725 core players in 1998/99, of which 895 were engaged regularly on a freelance basis¹³⁰. Management staff in UK orchestras in the same year were estimated at 461 full-time and 108 part-time posts¹³¹. Classical artist managements in the UK employed an estimated equivalent of 326 employees in 1997/98¹³². The number of employees working in rock artist management in the UK is c. 700 with a further 100 full-time equivalent posts in rock and pop promotion¹³³.

Dance, drama, music theatre and opera, costume design, lighting and related activities (including festivals management, venues management, merchandising, catering, tourism) employed 75,400 in 1998¹³⁴. Census data suggests there were 53,400 engaged in core activities (actors, entertainers, stage managers, producers and directors)¹³⁵.

The UK has a strong independent sector. This is especially evident in London's 'West End' theatre, where there is increasing collaboration between the commercial theatre and the subsidised sector, e.g. in co-productions. Independents are also at the core of the music industry in both domestic and international markets.

Gender differentials

Women employees tend to be younger than men in the stage arts, but the reverse is true for musicians - an area where women are under-represented¹³⁶. In 1998/99 women made up 42% of the acting profession and 26% of musicians (this compares with an average across all cultural occupations of 39%)¹³⁷. Women remain under-represented in traditionally male-dominated professions such as

¹²⁷ *Creative Industries Mapping Document 2001*, op cit

¹²⁸ KPMG (1999), *A Sound Performance - The economic value of music to the United Kingdom*, London, National Music Council

¹²⁹ O'Brien, Jane and Feist, Andy (1995), *Employment in the arts and cultural industries - an analysis of the 1991 census*, London, Arts Council of England

¹³⁰ Emc.Arts/Institute for Cultural Policy and Practice (2000), op cit

¹³¹ *ibid*

¹³² KPMG (1999), *A Sound Performance*, op cit

¹³³ *ibid*

¹³⁴ Office of National Statistics (2000), *Labour Force Survey*, summer 1998, London

¹³⁵ O'Brien, Jane and Feist, Andy (1995), op cit

¹³⁶ *ibid*

¹³⁷ *Labour Force Survey*, Winter 1998/99

technicians. In recent years the Arts Council of England has started collecting information on the gender composition of the permanent staff and decision-making boards of its subsidised client organisations as part of its monitoring of performance indicators. There is considerable sectoral variation, with women far more likely to be in senior management positions in dance and theatre companies (and in the arts funding organisations) than in music organisations¹³⁸.

Unemployment in the performing arts

Census data reveals that performing arts occupations have higher than average rates of self-employment and unemployment. The employment status for those in a major part of the performing arts sector can be seen in the following table: (percentages)

Category	full-time employees	part-time employees	self-employed with employees	self-employed without employees	unemployed or waiting to start job	Total
Actors, entertainers, stage managers, producers, directors	38	6	4	34	17	100%
Musicians	10	14	4	62	11	100%

source: Feist, Andy (1997), *Great Britain* in Bodo, Carla and Fisher, Rod, op cit

A survey of the actors' union, Equity, revealed that almost one-third of its members had no paid work in the preceding year¹³⁹.

Trends in employment in the cultural sector generally reveal shifts away from formal long-term employment towards self-employment and other flexible working. As far as the performing arts are concerned, this is more evident among musicians where the vast majority are freelance or self-employed, working across genres and with 'crossovers' occurring throughout the music industry. Multiple job holding is also characteristic.

In the music sector, while digital technology has created new opportunities in recording and performing, it does not appear to have compensated for work lost as ensembles have been reduced. Moreover, the abolition of 'needletime' restrictions in broadcasting - which limited how much time could be devoted to recordings as opposed to live performances - is also seen to have impacted on work opportunities. Musicians' work has also been affected by legislation on Public Entertainment licences, which impose financial burdens on premises employing more than two musicians.

Not all work opportunities are being accepted when available. Nearly half of the performers that responded to a survey of allowances in theatre indicated that they were turning down touring work because pay levels were so low when working away from home¹⁴⁰.

¹³⁸ Swanson, Gillian (with Feist, Andy and Jones, Trevor), 'Changing Landscapes - Women in Arts and Media Professions: UK' in Cliche, Danielle et al, op cit

¹³⁹ Osborne Marketing Intelligence (1999), *Report of a Survey of Members 1999*, London, British Actors' Equity Association

¹⁴⁰ Source: Arts Council of England, 2001

Employment outlook

Predictions for employment in the performing arts suggest that it is likely to grow in the UK but at a modest rate¹⁴¹. New work will be created in areas such as music and dance - the entrepreneurship in recent years of young choreographers in setting up very small dance companies is an interesting illustration - and as a result of national Lottery projects. At the same time jobs will be lost, including in administration and management. Part-time, temporary work as well as freelance activity and self-employment will become prevalent. It is interesting to note that the arts and entertainment unions are actively involved in training schemes of various kinds, which may well have a bearing on the employability of professionals in the sector.

6.8 Trends and Perceptions

6.8.1 Different characteristics of performing arts employment

The performing arts are a protean sector of activity. Neither its structures nor its inhabitants conform with the templates which the modern state finds necessary for its complex administration.

The main branches of the performing arts offer many different types of employment pattern. There is a division in performing art forms between resident/producing organisations, receiving venues, regular producing organisations (any of which can be publicly owned/operated, independent but subsidised from the public purse, or independent and commercial), producers of occasional projects and individual artists. These last may be salaried, on short or long-term contracts or freelance (intermittent).

Any of the organisations or producers will have administrative and operational staff and technicians and these categories too have their freelance cadres and the sector as a whole will support a penumbra of independent or linked service providers (marketing and publicity or technical services for example).

The different art forms are distinguished by their own operational procedures, relationships between artistic and administrative levels and performers and rhythms of operation and career structure. There is little apparent common ground between the symphony orchestra, with contract or perhaps self-governing players performing mostly in its own hall, recording or undertaking structured tours nationally and internationally, and the jobbing character actor or dancer fresh from training trying to put together a year of freelance work or finance a project with the prospect of uncertain periods of unemployment and a struggle with the social security system at the end of it.

In the UK, for example, the actors' union, Equity, in a membership survey¹⁴² showed that almost one-third of its members had no paid work in the preceding year, and 60% of all members had taken employment outside their professional activities, while 28% had worked unpaid for up to 30 days in their main profession.

The situation of UK musicians is equally revealing. Research shows that of musicians working in live performance, 10% had a full-time contract and 83.1% were either frequent or occasional freelances.¹⁴³ Of the sample surveyed, the most important source of income was live performance (42.1% of earnings), the next

¹⁴¹ see for example Feist, Andy (1997) *Great Britain*, in Bodo, Carla and Fisher, Rod, op cit

¹⁴² *Employment Patterns Among Equity Members - Report on a Survey*, Osborne Market Intelligence, London, 2000

¹⁴³ York, Norton and Laing, Dave (2000), *Nice Work - If You Can Get It - A survey of musicians employment 1978-98*, Musicians' Union, London

two most significant were work outside the music field (21% of earnings) and work in the instrumental teaching and education sectors (20% of earnings). No other area of work contributed more than 5% of earnings.

On the basis of these figures, both Equity and the Musicians' Union estimate that less than 20% of their members earn more than the UK national average wage.

Neither of these studies implied that the performers were turning down work opportunities, but a recent survey conducted by the Arts Council of England reveals that a significant amount are rejecting work because pay levels are so low. More than 200 performers and stage managers responded to research into how much theatre personnel need to support themselves while working away from home¹⁴⁴. Allowances in subsidised repertory theatres are currently £82 per week when working away from home in a single theatre, or £125 per week when on tour. However 49% of those surveyed said they had turned down work in regional producing theatres because the allowances were too small.

In these conditions the attitude to innovation in work is not going to be constant across sectors or countries. For those in long-term work it is likely to be related to organisational policy or fulfilling some professionally enriching project; for those – the majority – who are under-employed, if not unemployed, it is likely to be a matter of survival or building up a buffer against the lean times. But this may make that sector more inventive through necessity, whereas others may be responding to priorities determined by funding authorities.

6.8.2 The limits of responses to running costs

Most of the social dialogue partners will be familiar with the economic thesis put forward by Baumol and Bowen in 1965, when they identified what they called a 'cost disease' endemic to the performing arts. Baumol and Bowen's proposition was that the long-term survival of a significant part of the sector depended on subsidies, because they were not in the position of other industries which could generally offset rising costs by increased productivity through the introduction of new technology, process innovation or, at the worst, 'downsizing'. Their thesis of the limited possibilities of substituting capital involving new technologies for labour remains a potent reality¹⁴⁵.

We can see this hypothesis at work in, for example, the case of symphony orchestras or opera companies where the performance of the traditional repertoire requires the same orchestral or vocal forces today as when the works were composed. On the other hand, we have seen that responses to economic pressures have often led to lower cast sizes in theatre productions or economies on sets, increased performances of chamber operas, more co-productions to share the financial risk, or the engagement of staff on shorter contracts. Inevitably, this has had an impact on creators, with contemporary composers focusing much more on small music ensembles and some playwrights conscious that their plays may stand a greater chance of being presented if they need fewer acting roles.

Although some types of performing arts organisation have very little flexibility to reduce staff costs they may seek - as in a recent instance with the City of Birmingham Symphony Orchestra - to renegotiate employees' contracts in an attempt to write off deficits. But have the limits of responses to rising costs now been reached?

¹⁴⁴ Arts Council of England (2000), op cit

¹⁴⁵ An interesting recent analysis of Baumol's hypothesis can be found in Peacock, Alan, *Public Financing of the Arts in England*, a paper for the David Hume Institute, Edinburgh, 2000

6.8.3 Changes in work practice

More flexible work practice, increases in part-time employment and multiple jobholding are contributing to a less structured workforce. For those countries where high levels of public subsidy have created a degree of security, such changes inevitably mean a more precarious existence for those in the performing arts. Indeed the expansion of part-time, less secure jobs seems to be at the expense - in some countries - of the core of relatively safe and well-paid workers. In some countries the principal source of income for freelance workers comes from educational work, not from performing. In Finland a dance performer is increasingly likely to divide a career between performance, choreography and pedagogy.

As Feist (2000) and others have pointed out, increased flexibility within the cultural workforce is a reflection of the long-term growth in self-employment and expansion in the number of part-time and temporary jobs in the labour market as a whole¹⁴⁶. Moreover, increases in part-time and temporary work in the performing arts highlights the serious problem of **underemployment** and not simply unemployment in the sector.

6.8.4 Differences between sectors and countries

Tradition, infrastructure and levels of public subsidy, together with the responses to new economic and political realities in the 1990s have reinforced differences in employment and potential for job growth:

- **between the sectors** of the performing arts;
- **within the sectors** of the performing arts;
- **between countries.**

Among the differences between the sectors, for example, is that music and dance usually have ready-made product for the European market whereas text based theatre will often face language barriers.

Within sectors differences often relate to scale. The concerns of a major building-based opera company, a small touring chamber opera and a small music ensemble are likely to differ considerably. In the case of the latter there may be no formal working relations (Collective Labour Agreements or contracts) between the musicians and the small ensembles they play for. A musician accepts the invitation to perform one or more concerts having participated in the rehearsals. A fee is then paid, in effect, for the concert only, thus avoiding payment of wages and national insurance for the rehearsals.

Employment differences between countries can be equally marked. Take the case of British professional orchestras, where life has changed significantly in the past 10 years. Orchestras no longer simply present concerts. They provide educational and other outreach work; they undertake recording work; they provide musicians with opportunities for chamber and solo recitals. Of course, this is not entirely new for the leading symphony orchestras, but the activity has expanded and deepened, so such work is no longer marginal to their operations. These additional activities create both new employment possibilities as well as providing an element of security for existing jobs (though this is not necessarily the case for managers). Such developments have been driven by economic necessity, with subsidy levels for many orchestras diminishing as a percentage of their total income.

¹⁴⁶ Feist, Andy (2000), op cit

At the same time, the new work has only offset the jobs lost in previous years. York & Laing's research concluded that certain areas, including festivals, education and outreach and social gatherings were 'growth points', but only in contrast to the significant reductions experienced in broadcasting and certain live performance opportunities. The ten main British orchestras reduced their playing strength by 10% (84 players) over 20 years and certain activities [large bands for ballrooms for example] almost ceased to exist¹⁴⁷.

The picture is somewhat different in a country such as Germany where subsidy levels are higher and the infrastructure is far more extensive, which provides considerably more employment potential than in the UK. This is not to suggest that there has not *also* been worrying financial insecurity in German orchestras as well as job losses in recent years as well. Arguably, however, the economic pressures have not been as prolonged as has been the case in the UK until recently.

Another illustration of the differences between countries can be seen in the following table, which is also revealing about the extent of female employment in the cultural sector.

Percentage of creators, writers and performing arts practitioners by gender, employment status and education

	women	self-employed	high level education	Temporary workers
Austria	30.9	59.5	45.3	3.1
Belgium	33.6	41.0	60.8	7.8
Germany	38.5	43.0	56.0	13.3
Denmark	41.8	26.7	56.1	11.8
Finland	47.0	28.3	42.8	13.7
France	34.9	31.2	58.1	20.4
Greece	42.5	35.2	36.7	11.9
Ireland	37.9	36.7	4.4	6.3
Italy	39.1	62.6	29.8	6.4
Luxembourg	31.4	22.7	70.9	4.1
Netherlands	43.0	48.5	64.1	12.2
Portugal	43.7	47.0	31.4	21.1
Spain	41.2	35.8	69.7	23.2
Sweden	49.3	27.7	57.2	8.3
United Kingdom	35.7	54.6	59.4	5.5
EU	38.7	45.0	53.8	11.5

Source: Eurostat Labour Force Survey, Luxembourg, 1999

Although the inclusion of writers and other creative artists distorts the picture, the differences in column 2 between self-employment in Finland (28.3%) and France (31.2%) for example and Italy (62.6%) and the UK (54.6%) are very marked. The ratio of temporary workers in column 4 is also noticeable with significantly higher levels in France (20.4%) compared with three other countries in our study, the UK (5.5%), Italy (6.4%) and Sweden (8.3%). The considerable disparity between the countries in our study revealed by such data has to be acknowledged. Incidentally, we presume that the figure for Ireland is a misprint.

6.8.5 So, where is the growth?

¹⁴⁷ York, Norton and Laing, Dave (2000), op cit

The slowed growth or decline in public subsidies evident in a number of EU countries in recent years has put the budgets of many established performing arts organisations under pressure. For them a particular concern has been to protect or maintain existing jobs. Insofar as there has been growth in employment opportunities it has tended to be through an expansion of educational and outreach work, or in support services such as marketing, fund-raising and audience development.

On the other hand there has been a noticeable growth in the public sector resourcing of cultural projects for regeneration of urban areas and to create new jobs. Employment growth is more evident as a consequence of this redeployment or new injection of public money, than through the traditional subsidised performing arts institutions.

The other growth area for work appears to be in independent micro-enterprises (most without public resource incentives), or individual entrepreneurs. The number of independent companies began to mushroom in the 1990s as public sector subsidies came under pressure and young talented performers and creators sought to get a foothold on the career ladder, but were unable - or chose not to - secure employment with established performing arts companies. Such endeavours could involve long working hours and relatively poor remuneration. They were also risky, but then employment in the public or commercial mainstream was also prone to risk in many countries.

New modes of production and distribution have emerged which have implications for future trends in cultural employment and the skills creators and performers need. Small dance and music organisations are exploiting new technologies to produce and distribute their own music. As Leadbetter and Oakley have noted, a new generation is emerging that is entirely comfortable with new technology and sees it as an enabler rather than a threat¹⁴⁸. However, training provision has been slow to react to these changes.

¹⁴⁸ Leadbetter, Charles and Oakley, Kate (1999), *The Independents - Britain's new cultural entrepreneurs*, Demos, London

7. CASE STUDIES DEMONSTRATING INNOVATION AND GOOD PRACTICE

PREAMBLE

The key task of this study was to identify innovative developments or examples of good practice that were contributing to employment in the performing arts in the seven featured countries. During the course of the research, our attention was drawn to a number of potential case studies that we pursued but chose in the end not to include in the report as they did not appear to qualify. In some instances the reasons are obvious. For example, we knew that more than 50 new circus performers in the UK had been engaged to perform in the Millennium Dome in London. However, the ill-fated project closed at the end of 2000 and the employment was terminated.

We understood the PAKC (Participatie maatschappij Kunst en Cultuur) initiative in the Netherlands could be an interesting illustration of public/private partnership. The aim of the PAKC is to provide venture capital for large projects in the cultural sector that have the potential to generate profits. PAKC was set up towards the end of 2000 with a budget of Nfl 5 million and the involvement of the Ministry of Economic Affairs, the Mondriaan Foundation, ABN AMRO Bank, Triodos Bank, the insurance company Kunst and Cultuur Levensverzekeringsmaatschappij, Interbrew etc. However, it transpired that the initiative was in its very early stages and had made only one award so far, and that this was outside the performing arts.

Another interesting initiative in the Netherlands is the launch of a Marketing and Programming Fund intended to enlarge and broaden audiences for the performing arts through innovative promotional techniques. In the process it seeks to encourage performers to engage in multi-annual agreements with venues so that performances of the same production or concert can have a longer run, thus making the investment in rehearsals, sets and costumes etc more financially worthwhile. The Fund is expected to be operationally more focused in areas where audiences for the performing arts are less evident. Currently, venues in the Netherlands do not always have sufficient resources to cover the full costs of a performance and, as a consequence, performing arts groups such as music ensembles utilise elements of their subsidy to ensure the event takes place, instead of using this for their artistic development. Recognising this, the Marketing and Programming Fund concept suggests the scheme should be used to help bridge the difference between the costs an ensemble or performing company has to incur and the budget a venue has at its disposal. There would appear to be real potential for the creation and sustainability of work once the initiative is under way. Unfortunately its launch, in September 2001, was too late for this research to be able to assess its impact.

Some of our German colleagues spoke highly of the Neuköllner Oper in Berlin, a small music theatre group that was established in 1988 with an ambition to broaden the audience for opera. We eventually judged that while its artistic work was innovative, it was not necessarily unusual in terms of its generation of jobs or employment practice, but this was, admittedly, a difficult judgement.

Among other initiatives that we were initially interested in were three in Finland: ArsLab is a fascinating project funded by the Council of Keski-Suomi and the Employment Office of the City of Jyväskylä that has employed approximately 20 artists a year for three years, attached to departments of the city and some organisations in the Third Sector. However, the artists were primarily visual artists. The Telakka in Tampere is a very interesting project that combines a theatre, gallery, restaurant etc. The restaurant and gallery generate income that

contributes to the theatre. However, we were advised that the actors sustain their theatre work by working in Telakka's restaurant and so were not convinced that this was an example of good work practice. Finally, there was the City Theatre of Rovaniemi in Lapland, which had attempted to enliven this sparsely populated area and profit from Christmas tourism. Tourists from many countries come to visit 'Santa Claus' and the theatre caters for them by mounting a production in Finnish with simultaneous translation into four or five other languages including Japanese. It is a unique venture and for precisely this reason we considered that it was not easily replicable elsewhere.

At the Swedish Round Table on 28 August we learned of two fairly recent initiatives. Rock City is a multicultural centre for training and enterprise in Hultsfred with links to the Swedish music industry as well as to higher education in the county of Kalmen. However, it did not appear that many *professional* artists had benefited from employment there. Finally, the Swedish Theatre Centre had initiated a project that focused on five municipalities in the south of the country which had never previously bought performances from independent theatre and dance groups. The municipalities were offered a special subsidy which led to 220 performances in the first year. We understand similar projects are under way in other areas of Sweden, and only regret our attention had not been drawn to the initiative earlier so that we could have followed it up.

In the end we have selected 19 case studies. They have been grouped as follows:

- initiatives that provide new employment;
- initiatives that strengthen the sustainability of existing jobs;
- welfare, tax and employment support measures;
- training initiatives that promote multi-skilling and employability.

It is recognised that in some instances the case studies correspond with more than one of these divisions.

7.1 INITIATIVES THAT PROMOTE NEW EMPLOYMENT

7.1.1 Sophiensaele, Berlin (Germany)

A significant factor in generating employment opportunity is entrepreneurship in the smaller scale sector. By entrepreneurship here is meant not the determination to create profit for principals or shareholders but the intention to create an organisation by the investment of personal capital (time, expertise, voluntary labour, ingenuity...) to create the conditions under which performing arts activity is possible: bringing together people with ideas; assembling resources for production; providing a suitable venue and staff; setting up operational and promotional arrangements; producing work and finally securing the essential fuel of the smaller scale arts organisation: investment, either public or private.

In such organisations it is not the *fact* of employment which matters, it is the *quality* and the *purpose* of employment. The question posed is not 'Am I earning a living?', but 'Is what I am doing fulfilling an artistic purpose (which for some enterprises can include social and political objectives)?' These organisations tend to be the creation of a small, determinedly led group outside the state-subsidised or commercial sectors. The larger and more integrated into the state is the subsidised sector, the more likely is it that starting a new and perhaps radical, venture will be an uphill struggle.

The Sophiensaele in Berlin is an example of such enterprise. The buildings, formerly the Berliner Handwerkervereinhaus, headquarters of the Society of Craftsmen, date from the mid 19th century, and played an important part in the radical and revolutionary political history of the city in the early decades of the last century. Its position in a part of the former East Berlin where renovation was preferred to

demolition and redevelopment in the 1980s, has left it surrounded by what is now a thriving artistic and retail quarter, once a warren of densely packed artisan housing and workshops.

It is a classic 'found space', a rambling assemblage of former workshops and offices with the gutted remains of a popular dance hall on the second floor, whose encircling but ruined gallery gives it an innate air of the theatrical and the improvisational. In addition to the Sophiensaele, the complex also houses an Asian arts organisation and a basement installation space.

It is important to understand how great a part a combination of opportunism and availability plays in the genesis of such an organisation. It is the very compromises and inadequacies of the building which demanded it rise to a challenge. The energy and time required to acquire a site, plan, develop and build a new building are both greater than those required to bring an old building into use. The difference is in the level of compromise and the inevitable stretching out of the development process – since it is likely to be necessary to use a found space at the same time as converting it.

The project was artist-led and product orientated. It was neither the result of the implementation of central or local 'artistic policy', nor the product of a conscious programme of 'job creation'. It was the outcome of a confluence of artistic talent with nowhere to go and a found space. Of course, throughout Europe there are groups of artists with talent and enthusiasm and innumerable derelict industrial or commercial spaces, as economies adjust to the shrinking of factory based manufacture and the drift of business away from choked city centres and old buildings, hard to adapt to increasingly stringent regulatory codes.

The central aim was to provide for the people of Berlin a theatre which would be an additional international focus for contemporary dance and drama theatre. The means of implementation were the determination of the founders, Sasha Waltz and Jochen Sandig, their willingness to invest their own money and the quality of the product. The successful opening production in 1996, Sasha Waltz's *Allee der Kosmonauten*, was subsequently invited to participate in the prestigious Berliner Theatretreffen and then went on an international tour. It was later filmed.

Sasha Waltz is now a leading director of the Schaubuehne am Lehniner Platz, where she was joined by other dancers from the Sophiensaele. Nevertheless, the predominance of artists in the direction of the Sophiensaele is maintained by a continuing core of performers who regularly present their work there.

The links with wider Berlin arts manifestations is continued through co-operation with the Berliner Festwochen and Tanz im August. At a national level, there are links with Theater im Pumpenhaus in Munster and Festspielhaus Hellerau in Dresden.

On an international level, there is a 'twin co-operation' with the Grand Theatre in Groningen (Netherlands). From Groningen have come *Euroblues*, creation of the choreographer Feri de Geus and *Ataraxia*, a joint Dutch/Bulgarian production by choreographer Galina Borissova. Also from the Netherlands, has come Subtheater of Amsterdam with *Cool-de-Suck*. The Mozgo Haz company from Budapest and the choreographer Julie Bougard also present work at the Sophiensaele. Through the Goethe Institute in Jakarta, the Theater dan Tari has given guest performances.

From this it will be seen that the staff attributable to the implementation of policy and the operation of the building (six full-time, four part-time and three unpaid volunteers) is not the measure of the success of the venture as a creator and sustainer of employment. It is an element in a system which sustains the work of the individuals,

companies and theatres mentioned above. In the first six months of 2000, Sophiensaele presented 120 performances of 22 productions: five concert events; four dance projects and seven drama theatre. Seven were visiting productions, including co-productions. The average attendance was 83% (88% in 1999) which suggests that the output of the system is justifying itself.

Over a year, a theatre such as Sophiensaele will have a significant effect on employment. Although the individual groups may be employed for a few weeks only, the overall effect is to sustain up to the equivalent of 20 full-time artistic jobs each year as well as the operational staff.

The first three months of 2001 begin with the Berlin Tanztage with 12 productions over 13 days. Eight were premières and 15 choreographers and 60 artists were involved. As a result of increased attendance over the previous year the amount contributed to artists' fees increased from DM30,226 to DM43,800, so that the quality of employment improved. This cost centre approach has survived the introduction of subsidy from the Berlin Senate. In the remaining weeks until the end of March 2001, the theatre planned to give 48 performances of eight further projects, including co-productions.

This level of activity and the success of the Sophiensaele in creating national and international co-production links suggests that the jobs created are likely to be sustained in the medium term. Indeed the Sophiensaele management predicts modest expansion, dependent on the outcome of applications for additional subsidy and sponsorship approaches.

As a model of good practice the Sophiensaele exhibits the following characteristics:

- founders with artistic credibility;
- preparedness to risk their own money;
- a building of character in a good location;
- artistic vision which includes international co-operation;
- a strong artistic milieu in the city;
- a coherent approach to securing subsidy and sponsorship;
- openness to experiment across media boundaries;
- willingness to take risks.

Of course, the model is not peculiar to the Sophiensaele: other examples include The Cable Factory in Helsinki, Dean Clough in Bradford, UK and the Pleasance in London, UK. They are a variant of the model, which has developed throughout Europe since the 1960s, and their dangers are the same: loss of artistic drive; changes in audience taste and behaviour; changes in policy/priority from funders; competition or market saturation. There is no shortage of enterprising individuals in the study countries, nor of industrial property which could house them. The lack is 'venture capital for the arts'. Public funds are hedged with provisions for accountability and eligibility linked to demonstrating a measure of achievement; standard venture capital aims to produce a return on investment 'down the track'. For this model to be reproduced elsewhere as a short-term employment generator, there would have to be a new attitude from funders to risk, perhaps as direct as creating a discretionary 'risk fund' to back energetic and enterprising artistic ideas that fall outside the existing assessment procedures.

7.1.2 Welfare State International (UK)

Welfare State International was founded in 1968 and the company became famous for large scale and often spectacular public arts events combining performance skills, landscape, food, fireworks, music, technology, dance, and sculpture in any medium from granite to ice and fire. Over the course of three

decades, founder and current director John Fox, with his associates Sue Gill and Boris Howarth, oversaw an organic development of the company from a nomad group of associate artists, moving from community residency to community residency, to a more settled regional and national touring role based on a former school at Ulverston in the north-western English county of Cumbria. Now they have an award-winning £1.2m renovated building, Lantern House, a Centre for Celebration. Financial assistance came from European Regional Development Funds (the area is designated Objective 2) and the UK National Lottery.

The immediate region, a peninsula bordering the English Lake District is home to the Vickers submarine shipyard in Barrow and one of the factories of pharmaceutical giant Glaxo in Ulverston. It had virtually no arts expenditure when the company moved there in 1979. By the mid 1990s this had been transformed into a local authority supported arts programme with a theatre space, a gallery and several local groups. The catalyst for this was the work of Welfare State and, in particular, a major public celebration involving the whole town, for the centenary of Barrow Town Hall and a series of modern Mystery Plays modelled on the mediaeval guild plays, but given a sharp contemporary edge of shipyard life.

In the course of this artistic odyssey, the style and scope of the work changed from the large scale and spectacular to a more intimate, intense mode, concentrating on passing on the skills learned from rites of passage collected on international travels and studies (it was not by accident that Welfare State adopted the subtitle 'Engineers of the Imagination').

These were now to become the core of the work. Linked to this was a programme of residential courses and residencies by artists (made possible by the new building), which have opened up new and fruitful strands of work that combine the company's experience in performance with new social movements in the UK. In particular, the company has developed a series of courses on public ceremonies for naming children, marriages (to supplement the necessary statutory ceremony), funerals and other rites of passage and significant life milestones. The courses and the general success of Lantern House as a performance and live installation space has resulted in the following employment profile:

	Before Lottery bid	Before opening Lantern House	After 1 year
Staff full-time	3	3	7
Newly created full-Time jobs	-	-	4
Staff full-time equivalent	1/2	1	1
Trainers	-	4	21

It is clear that, as with any new and larger facility, Lantern House would require additional staff, simply to operate a broader programme. Part of the increase from three staff to 11 is attributable to this factor of scale of operation. The growth in trainer numbers, however, is related directly to the company's discovery and response to a social need in which performing artists can offer their skills in a non-performance context. Many of the company's associate artists are multi-skilled, working in performance, writing and design, a characteristic of the company's work from its earliest days. They are also freelance: Lantern House has significantly extended their work opportunities.

The programme has also facilitated the production of two books: *The Dead Good Funerals Book* and *The Book of Baby Namings and Other Ceremonies* which

act as further promotional tools for the residential programme.

In March 2001 the company presented an exhibition of funeral items commissioned from major contemporary artists at the Roundhouse in London. This served as a shop window and promotional tool for further education courses in Ulverston led by the trainers or for custom ceremonies designed by Welfare State artists.

7.1.3 Zodiak – The Centre for New Dance (Finland)

Five young Finnish dancers and choreographers founded the Zodiak Presents Association in 1986. For nearly 10 years, Zodiak worked actively as an umbrella organisation for independent choreographers and dancers producing between eight and 12 premieres a year. It has created

a milestone on the Finnish dance scene, presenting original, ambitious, experimental and sometimes controversial work, among the best of Finnish contemporary dance. Acclaim for its work includes the State Prize for Dance [1993] and the Young Art Finland Prize [1996].

In 1997 Zodiak Presents became Zodiak - Centre for New Dance, a wider forum for contemporary dance. Since then, Zodiak has functioned primarily at the Cable Factory in Helsinki, with a 100-seat auditorium, rehearsal space and office. Performances are also produced for other venues around the capital, and Zodiak invites other high quality Finnish and foreign performance companies to perform in Helsinki. It runs classes and intensive courses and the Side Step Festival, and also tours its own productions around the country.

Zodiak has sought to improve the expressive level and expertise of Finnish new dance by offering a permanent place of operation and production conditions for about 10-15 independent dance groups or freelance choreographers every year. The Centre offers partial production-specific salaries, free rehearsal and performance space at the Cable Factory, communications and marketing, thus providing the conditions for creative work and enabling dance companies to concentrate on the artistic working process.

Zodiak co-produces and hosts between 20-25 separate dance productions a year, with 130-150 performances. The works presented have had about 10-15 performances in total. Performance periods of other joint productions made for bigger venues are shorter.

One of the main operating principles of Zodiak has been that it has been collectively run by artists, not by one director/curator or producer/expert group. An artistic committee, including 10 dance professionals of different generations and backgrounds, sets the artistic policies and funding. The annual programme is selected from around 50-60 production proposals from a public application procedure. The committee has granted equal opportunities of creation to inexperienced and more established choreographers alike.

By offering a permanent display window to the most interesting productions, creators and performances in various venues, Zodiak has expanded the audience for contemporary dance in Helsinki.

One result of the foundation of Zodiak has been to improve the difficult employment situation of dancers by employing a wider group of artists for a period every year. The open and independent production-specific model allows Zodiak to offer fixed period job contracts and visiting assignments for 100-150 dance artists and artistic designers each year. In this way, the centre involves a greater number of people than the theatres or dance companies with permanent staff.

Annually Zodiak offers a few visits of foreign dance works as well as course-based educational visits and artist exchange projects of foreign dance teachers. In 1999 it founded an artist-in-residence programme at the Cable Factory. This enables one or two foreign choreographers to work for a couple of months at Zodiak every year with free accommodation and a scholarship. In 2000, Zodiak also participated in three different co-operation and networking projects financed by the EU. In future, Zodiak plans to offer a laboratory for choreographers using the work in progress principle to further their artistic experiments.

Zodiak is subsidised mainly by the Ministry of Education and the City of Helsinki. The permanent staff has been intentionally kept small and flexible, so that the limited financial resources could be directed as much as possible to production and performance activities. However, having only a small staff of two to four persons has also hindered the development of international networking and a wider circulation of performances.

Due to the great number of production applications, the artistic committee, especially in the early phase of its operation, has preferred the difficult course of offering partial production resources for more applicants instead of giving full production set-up for very few applicants. Even this entails turning down two-thirds of the production proposals. Productions selected for the programme must also look for other means of funding.

The combination of an initial clear policy, controlled development in relation to increasing resources, national and international touring and networking and a concentration on management by artists for artists has resulted in both new jobs (through the creation of the Centre) and the retention of existing ones through the production programme.

7.1.4 The New Deal for Musicians (UK)

The New Deal for Musicians (NDfM) started in August 1999 following consultation with the music industry and the UK Department for Education and Employment (Jobseekers Mainstream Services Division). It is an enhancement of the New Deal for Young People (NDYP) for those aspiring to earn a living in the music business. It targets unemployed young musicians – giving them industry-specific advice and mentoring and a music-related open learning option with a particular flexibility for transfer to self-employment and trading.

The intentions behind NDfM were to meet the real conditions for employment within the music industry; address in detail the constraints under which young musicians operate; fill identified gaps in provision; and provide a general support mechanism which can respond to individual needs. The programme is non-judgemental and based on an individual's aspiration to work in music. They must demonstrate that they have the prospect of earning a living from music and that they are committed both to this goal and to the programme itself.

NDfM is defined in terms of the positive attributes of clients (their musical skills and talent) rather than the more negative ones (such as lack of employment experience). The programme is also innovative on approaching employment development from an industry sector perspective and not solely in supply side terms. It focuses on long-term sustainable employment by building on clients' interests and enthusiasms. Self-employment, which accounts for a large proportion of employment in much of the music industry is an explicit expected outcome for a large proportion of NDfM.

The aims of the programme are to:

- offer industry-specific advice and guidance through music industry consultants (MICs) with experience and understanding of the labour market and music industry contexts;
- provide MICs as mentors to help overcome difficulties and barriers commonly experienced by young musicians starting out in the business;
- provide through Music Open Learning Providers (MOLPS) a flexible learning package tailored to the practical needs of musicians which can be fitted around other career development activities;
- identify the stage which the young musician has reached and to help move individuals further and faster towards the goal of making a sustainable living from their music.

The main findings of an evaluation were:

- the scheme has filled a gap. Most of the clients and the various partners involved say it has met or exceeded their expectations;
- the key to the scheme's success appears to derive as much from the way the message is delivered – which has engendered positive changes in attitude and behaviour, greater confidence, increased focus and commitment – as the actual content. In this the MICs have a crucial role, assessing and referring clients, providing support and information and acting as mentors;
- positive reactions from clients of the scheme centre on: the boost in self-esteem from the legitimising effect of NDfM; the effect of mentoring and practical advice from the MICs, the open learning provision and support from MOLPs (the open learning materials are considered to be of high quality and to work well with suitable clients, drawing them back into a learning culture);
- a further outcome has been the widening of clients' horizons opening a wider range of career alternatives, employment and musical activity.
- open learning tasks relating to management and promotion and business skills have been seen as particularly useful;
- many of these skills are transferable and improve clients' general employability, and the likelihood of sustainable employment;
- the scheme has been less successful in the area of self-employment – which is the major mode of employment in music identified in the Musicians' Union research;¹⁴⁹
- there have been regional variations in assessment, operation or even of informing appropriate participants of the NDfM;
- another variation affecting the quality and satisfaction rating of the scheme is the differing levels of delivery of the open learning and the access to recording studios and other facilities;
- there is a need to revisit the roles of the various executive partners (MICs and MOLPs) and to spread best practice;
- the drop-out rate is negligible. Some participants have already gone on to sign record deals and the strategy of concentrating on opening the national rather than local job market to the participants has proved successful.

7.1.5 Compagnia Kismet, Bari (Italy)

The Kismet Company is a small scale producing and receiving theatre in the suburbs of Bari, with an auditorium of 220 seats and a studio of 100. It is an independent company which receives public funds from the Italian Ministry of Culture to produce contemporary theatre, dance, music and the visual arts. It has toured work to France, Germany, the UK, Switzerland, Israel, Japan and Sarajevo. What distinguishes the company is its interest in problems in society. Its artistic

¹⁴⁹ *Nice Work – If You Can Get It* (op cit)

policy is to build bridges between its professional performers and the community and, in the course of this, to extend the skills of its creative workforce.

As an illustration of this, Kismet mounts workshops for young people and their teachers to help them develop new learning and teaching methods through theatre. Since the early 1990s it has run a theatre project with disabled people which involves workshops two days a week as a means of helping people with disabilities to express themselves. In 1997 it initiated workshops to help young people in detention and at risk to rehabilitate them into society. This has attracted part funding by the Ministry of Justice.

Many of the activities promoted by Kismet came about as a result of the initiatives of its own employees, who are encouraged to determine what is needed in the community and to suggest projects (workshops, training, work in schools etc) which may lead to new work for the theatre.

Key to this is the way the company operates. A significant proportion of the individuals who work for Kismet did not have any specific theatre skills training before they joined. They have had to learn on the job, and this has caused some difficulties. On the other hand, they have learned to adapt themselves to the ethos and operational needs of the company and the demands of the social environment where the theatre is based. They are able to fulfil a number of functions which may involve technical work on one day and administration on another. Although it is not uncommon in smaller companies in Italy for roles not to be clearly defined, the extent of the adaptability of the workforce at Kismet is especially marked.

Over a period of 10 years Kismet has grown from 10-12 personnel to its current strength of 35 plus volunteers.

Director Roberto Ricco is convinced that working for the company has considerably enhanced the employability of its staff, who have acquired skills which they have been able to apply when they moved to other organisations. Employees have also learned to be entrepreneurs and to develop and administer projects on their own initiative. Working for Kismet, according to Ricco, is very demanding and has necessitated that staff are flexible and are prepared to cover more than one role.

The Director considers that Kismet has been less than successful in only one of the four employment pillars of the EU, namely equal opportunities - as the company's engagement with disabled and disadvantaged members of the community has not yet translated into permanent jobs for them.

7.1.6 Business Training and The Performing Arts (UK)

In the mid 1980s, in the UK, a professional magician, David Berglas, was using his performing skills as a lively way to refocus management in commerce and industry. However, it is only in the past five or six years that a trickle of initiatives, which employed the skills of theatre performers in management training, has increased to become a significant job opportunity. Two years ago, in 1999, there were only a few arts organisations offering arts-based training services to business apart from the role-play companies such as Steps, Roleplay UK, Actors in Industry and Role Call. Now there are, reportedly, 80 offering the service and a growing number of businesses interested in using the special skills available.

The methods used vary from a single individual, often a theatre director, using rehearsal room skills to point out the differences between a team and an ensemble, through role play and the 'Image' theatre techniques of Augusto Boal, to forum theatre in which the 'audience' interacts with the performers to analyse and

explore aspects of a situation. The field is not limited to stage performers. Symphonic and operatic rehearsals have been adapted as a management training tool and writers in residence have functioned as catalysts (and sometimes irritants) to promote problem solving. Nor is the role of the business management solely that of an 'audience'. As with the most successful forms of Theatre in Education, the involvement in the process is the first step to releasing creativity.

The principle of the relationship between the business and the trainers is important. Practitioners say that the best results flow from being introduced at board/senior management level to the function and priorities of the company and to have the opportunity to carry this into their work in other parts of the organisation. It also gives them the opening to promote the maxim enunciated by John Kao of Harvard: 'Management is a performing art'. The list of companies who have used arts based management training is impressive: Sears, Lockheed Martin and Bristol Myers Squibb, Marks & Spencer, WPP Group, Dell Computers, HSBC, Coca-Cola and Allied Domecq. This last company began sponsorship of the Royal Shakespeare Company believing that the usual 'visibility' benefits would be the biggest payback, but is now of the opinion that the main gain has been the influence of the RSC's input of rehearsal room techniques into developing a powerful problem-solving methodology.

Early operators in the field such as Trade Secrets and Lively Arts, are still trading very successfully. Trade Secrets now employ, apart from the two principals, one person full-time and another part-time, and have employed over 30 actors, musicians and other artists on short-term contracts over the last year. Another company, Stopwatch Roleplay, has 40 actors on its books and puts out 400 actor/days of training.

Directing Creativity is the independent arts consultancy with established links with the RSC. All of the work offered under the Directing Creativity programme is devised specifically to meet the needs of the client and is delivered by experienced theatre practitioners associated with the Royal Shakespeare Company. They use both the 'rehearsal room technique' method and the Boal system.

Arts & Business (formerly ABSA, the Association for Business Sponsorship in the Arts) has moved from being a catalyst and matchmaker between business and arts organisations seeking sponsorship to a role of promoting an integral and permanent position for the arts in business. As part of this initiative they have developed their own arts based business training arm. Arts & Business (A&B) now dedicates 80% of the time of a senior manager to delivering and brokering arts-based training. Recently it appointed two people on one year contracts of two days a week to develop the work in this field and another one will be appointed soon. It will also appoint another full-time manager in the near future. Three further full-time posts are in the planning stage for A&B offices in Scotland, Northern Ireland and the South East of England.

In the past year, A&B have directly employed, over 30 artists (mostly with a theatre background) on short-term contracts to deliver arts-based training on their behalf. Some of these contracts have been for one day only; others have been either for longer (up to a week) or have been for one or two days repeatedly (for example where a client has commissioned the same course to be organised several times. Of those employed in this way, three individuals have earned over £30,000 each directly through this work.

A&B estimate that there are over 120 artists and arts organisations who provide arts-based services to business and over 200 businesses who have used artists in this way and the numbers are growing exponentially.

In the course of the Transmission project's seminar in Tampere, Finland Aarni Moisala, a teacher at a business school and a doctorate student at the Theatre Academy, introduced his workshop by talking about the problems of being a leader and a director. He linked training in leadership and theatre. The basic knowledge and skills of a performer are very much needed in developing the working abilities and the working environment in a company. A performer's skills can be used to describe the mental state of a working environment and show what is going on and what can be changed. A performer can move from one role to another and therefore show what happens when people go to work and take on their working role.

He went on to examine the training necessary to become a trainer/performer. This is a significant issue. Most of those now working in this field have learned empirically. Drama school training in England does not include this activity as a possible aspect of the student's working life. In the Netherlands, where this activity is well established, they are beginning to consider including the necessary skills training in their drama schools. It would be a logical development for training schools to capture the skills developed by the pioneers both to prevent their loss, to save time in setting up their own training and to offer the possibility of research and development in the field.

This extension of performing arts techniques in this way is also distinguished by requiring neither subsidy, nor large capital investment. The market conditions at the moment appear favourable since many companies recognise that the limit of structural change (down-sizing, rationalising etc.) may have been reached and they are looking afresh at developing the potential of the workforce they have retained – including the creativity and capacity for instinctive response which this type of training can deliver. Fashion in business consultancy is fickle and the orthodoxy will change again, but for the moment this appears to be an area of potential growth. As business leader Martin Frost, President of Seagram Europe & Africa, said: 'The attributes we need for staff these days are those of creativity, inspiration, imagination and fantasy - just the qualities you find in the arts'¹⁵⁰.

7.2 INITIATIVES THAT STRENGTHEN THE SUSTAINABILITY OF EXISTING JOBS

7.2.1 TeaterAlliansen: The Theatre Alliance (Sweden)

The project is a response to the need to find another form of basic social security for freelance actors who, as elsewhere in the sample of seven countries, form a significant proportion of the total number of actors in Sweden. In addition, the unemployment rate for actors has risen to 20-25% against 4% for the general population. TeaterAlliansen estimates that five out of six actors in Sweden do not have permanent employment. Seen in the context of British Actors' Equity reporting 30% of their members having no work for the year surveyed, this may not seem exceptional. However, the state and municipal theatre system in Sweden is seen as part of the public sector and since the 1974 Act on Security of Employment was modified with the agreement of Teaterförbundet (TF) and Teatrarnas Riksförbund (TR), no actor can claim a permanent contract in state theatres, and the statutory principle of 'last in, first out' does not apply in case of redundancy.

One benefit of acquiring permanent contract status was the ability to take a year out, without losing that status, to work in other theatres or media. Several years of public economy measures in the early 1990s led to theatres trying to minimise their permanent staff while actors were finding increasing difficulty in securing work in the 'year off' period. Theatres were also finding that, in effect, re-engaging an actor after one year required the offer of a permanent contract if the actor had

¹⁵⁰ Quoted in the *Creative Forum for Culture and Economy*, Association of Business Sponsorship of the Arts, London, 1998.

three years experience with other theatres. The effect of this was to restrict the opportunity for experienced actors to find further employment.

It was discovered that many young people, with very little work experience, were registering as actors with employment offices, as was allowed by the regulations. This made it possible for theatres to employ them at very low cost rather than offering permanent contracts to experienced performers.

In their turn the experienced performers become a charge on the social security budget. Following criticism from politicians of the rigidity of the system, the two organisations (TF and TR) have attempted to break the cycle. Actors, singers, directors and set-designers can no longer qualify for permanent contracts through the length of time worked. Instead the parties agreed on a core figure of artistic staff to have permanent contracts. The remainder will operate on a mixture of per play, half year, year and two to five year contracts which will not qualify them for permanent employment status. Dancers decided not to be part of this arrangement, mainly because of their relatively short careers.

TA is a company established by TF, TR and a foundation, The Employment Security Council. The aim of TA is to increase the social security of experienced freelance actors who have not secured permanent contract status. TA employs the actors, after an objective assessment of their career path, but with a minimum qualification of 12 months of professional work over a three year period. TA does not itself produce performances. The aim of the scheme is to help the actors secure further employment which they undertake 'on leave' from TA, negotiating their own terms and conditions.

TA is building a long-term in-service training programme (a kind of Swedish Actors' Studio Theatre) with the Stockholm University College of Acting. The eventual aim is to make this available to actors who are not employed by TA.

Meanwhile TeaterAlliansen actors benefit from the continuity of employment through TA, where their salary qualifies as entitlement in the State retirement pension scheme (the salary paid is between the state unemployment benefit and the current market fee for their work). The association functions as an agency with a powerful network of industry contacts.

TA is financed from the state on a direct parliamentary vote under the 1999 legislation. The first appropriation was SEK10m in 2000; the 2001 level is SEK15m. This has allowed TA to increase the initial intake of 80 actors to 100.

TA is still in its short to medium term development and further statistics are awaited. Nevertheless, it is an example of a joint approach between non-governmental bodies and the state to add value to state expenditure which would otherwise have gone to short-term help to individuals without the additional employment assistance and personal development offered by TA. In this context it is instructive to set it alongside the New Deal for Musicians in the UK, where the design and ethos of the scheme derive from the Musicians' Union, but the operation and funding remain within the state benefit system.

7.2.2 National Performance Network (Germany)

Contemporary dance in Germany has to some extent developed outside both the municipal and state theatre systems. This has allowed the focus to be on international work. Choreographers would argue that dance is today the most innovative performing art internationally, partly due to choreographers regularly meeting colleagues at international festivals which serves continually to reinvigorate the form.

The mobility of choreographers, dancers and their productions is both a strength and weakness of the artform. Their readiness for exchange, for continual artistic renewal and for flexible response to different production conditions are not fully appreciated in political/cultural discussions which often concentrate on established classical companies and linear policy development. Even here, constant change in municipal and state theatres has made their ballet companies susceptible to cutbacks. In contemporary dance there are not yet comparable institutional structures throughout Germany and there is a scarcity of dedicated production and performance possibilities.

The National Performance Network (NPN) offers a new model of structural support for the dance sector. It is a network of performers from Germany who have been producing and presenting dance for a number of years. They have recognised that the high quality of contemporary dance in Germany can be secured only through long-term development models of continuing exchange between dance companies. This fact was decisive in founding the National Performance Network which consists of six organisations from different parts of Germany:

- Hebbel-Theater, Berlin
- JOINT ADVENTURES, Munich
- Kampnagel, Hamburg
- Künstlerhaus Mousonturm, Frankfurt
- Theater im Pfalzbau, Ludwigshafen
- Tanzhaus NRW, Dusseldorf

The network decides the activities of NPN and oversees project management. It selects an independent jury and directs political lobbying for the project.

NPN has brought together the Länder, the state and dance producers in a co-operative effort to promote artistic exchange in contemporary dance. The Cultural Ministries of five Bundesländer were involved at the beginning:

- Bavarian Ministry of State for Science, Research and Art
- Senate Government for Science Research and Culture, Berlin
- Ministry for Works, Social Affairs, Regional Development, Culture and Sport, NRW
- Minister for Science, Research and Culture, Thuring
- Culture Senate, Bremen

Together with the federal government officials working in culture and media, they provided the support which has enabled NPN to bring in high quality guest performing artists through producers in Germany. Lower Saxony participated for the first time in 2000 and other Länder expect to participate in the future.

Management is by JOINT ADVENTURES, Munich based producers who developed the project along the lines of a US model. JOINT ADVENTURES receives money from participating ministries and administers the project. All applications are assessed by the jury.

NPN has an independent jury which meets annually to decide how to allocate the available funds. The jury consists of dance experts and practitioners in Germany. It dispenses funds according to agreed criteria, the most important of which being the promotion and development of high quality artistic productions. Others include regional balance, artistic innovation, and the value for the region in hosting the event.

Dance in Germany is more highly regarded internationally than in Germany itself. There are several reasons for this. The typical method of working of the ensemble

theatres is the repertory system, which makes it difficult to integrate visiting productions into their programme. The main producers of dance are therefore to be found in professional working centres of production, dance festivals and cultural centres. Quality productions, however, can exist only if they are produced by professional dance and production teams. Guest artists in such productions have specific financial demands. Producers who pay guest performance groups according to the number of performers and production costs can receive support from NPN. In this way there is improved financial security for guest groups which helps to ensure quality. NPN supports producers in their efforts to pay adequate fees by providing grants of up to 35% of the total costs for the guest performers.

The overall audience for contemporary dance in Germany is large, but contemporary dance groups can reach them and make their activities – and hence the continuity of their employment – viable only by going beyond regional boundaries. Local audience capacity is limited, although some German groups have found wider audiences for their work on the international festival circuit. NPN's support for the work within Germany forms the basis on which the international exploitation becomes possible.

To fulfil its joint aims of fostering high quality and artistically innovative production and improving social conditions for choreographers and dancers, NPN concentrates on helping producers meet administration costs, minimum wages and rehearsal time. Eligible producers are those who want to present, in their own municipality, dance productions from another Bundesland, thus disseminating artistic work and extending employment opportunity. The long-term aim is to increase the cost-effective use of resources. Anyone who is prepared to undertake the role of producer – dancer, choreographer, independent companies, national theatres, producing venues, private theatres, festivals, universities or other organisations – is eligible to apply. Producers in the private sector can receive a grant of up to 35% and those in the public sector 25% or more.

In order to estimate the number of jobs supported, it is possible to work backwards from the annual reported statistics of NPN (1999): 63 performances sharing DM200,000. This would be 30 grants, taking NPN's illustrative figures for an average cost of a two night engagement for seven dancers and two technicians, thus contributing to the maintenance of employment of over 250 jobs in the year. Although it is not possible to know the details of all the productions involved, it is reasonable to assume a three week rehearsal period (with some dance companies longer periods of development are seen) and at least a four or five week tour to make economic sense. Taking one technician as starting in the final week of rehearsal and one doubling as stage manager employed throughout, the number of person weeks is 70 which multiplied by the 30 (average) productions possible within the funds, gives an estimate of some 2100 person/days.

7.2.3 Cultural Enterprise Service (Wales)

Cultural Enterprise is a specialist business support service for cultural and creative businesses in Wales. Its clients are micro businesses in theatre, dance and music, publishing, film, media and multimedia as well as individual performers, writers, designers, visual artists, film-makers etc.

Initially it was established in 1995 to serve the Cardiff area and, from the start, was in receipt of European Commission finance – in this case from the European Regional Development Fund – to fulfil its objectives of job creation and assistance for small enterprises. At that time there were no established models for specialist cultural industries in Wales and it was a credit to the authorities that they decided

to support an untried proposal. In 1998 Structural Fund support was enhanced and in 1999 the project was extended to cover the whole of Wales.

Cultural Enterprise provides, through its arts business mentors, free advice and information on any aspect of running a cultural enterprise, including:

- business start-up, survival and development;
- financing, fund-raising and sponsorship;
- marketing;
- good and effective business practice;
- vocational and business skills training.

The mentors employed by Cultural Enterprise are all experienced practitioners running their own cultural businesses. Each has skills which can be complemented by other specialists in the mentoring team. The mentors devote one day a week to the work for Cultural Enterprise and receive full training and a salary.

For a fee, Cultural Enterprise can provide specialist, in-depth project development support for arts companies and creative producers. It can help with feasibility studies and business plans, funding strategies, company and management structures.

Altogether the European Commission commitment from 1995 to 2001 has amounted to £500,000. UK Partners and funders have been: TEC South West Wales; Arts Council of Wales; Arts Council of Wales Lottery Fund; Cardiff County Council; Cardiff Business School; Business in the Community, Wales; Lloyds Bank; BBC Wales; and sponsors.

During the past five years Cultural Enterprise has worked with nearly 2,500 practitioners and micro-businesses. It is currently undergoing a review and does not have accurate data available yet on the numbers of jobs created or safeguarded. It is known that many of the new jobs created have been in cultural sectors outside the performing arts where the outlook has been depressed in recent years due to reduction or withdrawal of subsidies to some companies. Nevertheless, in a modest way, Cultural Enterprise has been able to safeguard some work and help some individuals in the performing arts. One illustration of this is a freelance lecturer in music who approached Cultural Enterprise in connection with a musical storytelling project. His mentor highlighted promotional opportunities including the potential of websites, as a result of which he received invitations to perform in Canada and the USA, as well as his native Wales and elsewhere in the UK.

Variations of the Cultural Enterprise Wales concept are beginning to develop in other countries. The Bureau Barataria, for example, is a support service for micro businesses in the Netherlands which helps them grow to a size where they have the critical mass to make them sustainable - a key factor.

7.2.4 Specialist expertise, risk funding and loans

During the course of this research we noted other types of specialist advice and support that were emerging which could be of interest to the performing arts sector.

Centre for Expertise for the Cultural Industry (Finland)

The aim of the Centre for Expertise for the Cultural Industry (Culminatum) is to develop business operations in the cultural sector and to foster favourable conditions for such operations in the Helsinki region. It brings together companies, higher education establishments, public administration and business support services with a view to pooling expertise for the benefit of cultural enterprises.

Culminatum has a different operational focus each year. As Helsinki was one of the European Cultural Capitals in 2000, the focus was on developing the business acumen of enterprises organising cultural events. In 2001 the selected focus has been on digital media and content presentation.

A national Centre of Expertise Programme in Finland exists as a resource for job creation and regional development to meet the challenge of the Information Society. 14 Regional Centres and two national networked Centres have been established for the programme period 1999-2006. The emphasis of the current programme on increasing enterprise effectiveness, together with the involvement of new Centres of Expertise such as Culminatum, brings in fields of expertise other than those that emphasise technology. Although it is too early to judge what implications such a service will have for the long-term growth or sustainability of jobs in the performing arts, the concept deserves monitoring.

Alongside professional development and mentoring, the ability to attract start-up capital and risk funding is often the most crucial factor in the survival of a new enterprise. Emerging new companies with little or no track record usually find it extremely difficult to raise sufficient, or indeed any, finance to kick-start their ideas. Two of several models identified in a new report, *Banking on Culture*, seem to us to be of particular interest to employment in the performing arts¹⁵¹.

The GLS Gemeinschaftsbank (Germany)

The GLS community bank has established a reputation as an innovative solution to financing cultural and non-governmental sectors. It mixes bank loans for productions, e.g. performances, events and tours, with subsidies and contributions towards costs such as premises and rehearsals. It offers loans to projects that many traditional banks would reject as too risky.

The savings bond scheme it has designed for the music sector is especially interesting. This was intended to benefit the German Youth Philharmonic, a self-managed orchestra, run by young graduates from music academies. The orchestra generates 70% of its income and the savings bond helps to cover the balance. The principle behind it is that savers invest at least Euro 500 in a bond for a fixed term of four years. The funds accrued are then offered as loans to social projects, and the interest payable to the savers is then donated, on a tax-deductible basis, to the youth orchestra.

The Creative Advantage Fund (UK)

This venture capital fund assists the growth of creative industries in the West Midlands of England. It was established with a mix of European Regional Development Funds and public and private support, to address the difficulties cultural industries often encounter in attracting capital because of their small scale and associated risk. The Fund invests on strictly commercial terms in the share capital of cultural enterprises that are capable of generating profits and long-term growth. Investments take two forms: seed capital of between Euro 8,000 and Euro 32,000 can be provided to develop an enterprise to the point where it can attract additional finance. Larger investments of up to Euro 200,000 can be offered to enterprises which already have a track record. The investments are normally complemented by finance from other public or private sources. Obviously this type of financing will not be appropriate to all new cultural businesses or to companies

¹⁵¹ Hackett, Keith, Ramsden, Peter, Sattar, Danyal and Guere, Christophe (2000), *Banking on Culture - New financial instruments for expanding the cultural sector in Europe*, North West Arts Board, Manchester

registered as charities, but for some independent initiatives it could make the difference between an enterprise fulfilling its potential or foundering.

7.3 WELFARE, TAX AND EMPLOYMENT SUPPORT MEASURES

7.3.1 Le Guichet Unique Spectacle Occasionnel (GUSO) (France)

A recurring theme in the information gathered for the study has been the rise in 'intermittent' work contracts. These can issue from established companies controlling the size of their permanent establishment, but are also the result of ad hoc companies or producers creating limited numbers of productions.

A further theme has been the increase in the amount and complexity of regulations affecting employment in general, but with a particular impact on the performing arts, especially at the informal or ad hoc level, where administrations may be small and under operational strain.

The 1998 survey by the Observatoire de l'Emploi Culturel records that of salaried individuals in the performing arts, 58% of artists and 38% of managerial and technical staff had fixed term contracts. This contrasts with 41% in the audiovisual and performing arts as a whole and 26% in the total cultural sector. 15% of artists and 22% of managerial and technical staff were freelance (whole sector 27%) and 56% of artists and 19% of technical and managerial staff (canvassed in the month of March 1998) considered themselves employed part-time. This supports the general proposition that initiatives aimed at the ad hoc/occasional/freelance/part-time sector will have an effect on overall employment. Recent research by British Actors' Equity shows a corresponding pattern of intermittent employment. Although not all such work will be related to employment by organisations or individuals who come within the definition of the scheme, the originators record that the average annual registrations run at 30,000 from 125,000 organisations, implying 500,000 completed contracts.

In France the problem has been approached by setting up Le Guichet Unique Spectacle Occasionnel (GUSO). The aim is to provide a 'one-stop' service centre for producers presenting fewer than six shows each year, not classed as entertainment professionals, when they hire performers and technicians. GUSO organises the collection of deductions for benefits relating to social security, unemployment, pensions, redundancy, holiday pay, training levy and occupational health and remits them to the appropriate recipient organisation or department.

Actors, musicians, variety artists and live performance technicians are thus guaranteed that the statutory payments on which entitlement to social benefits depends will be collected and remitted and employers are relieved of the complexities involved in completing statutory paperwork for employees who are with them for a short time.

The initiative is a free service set up by the law of 2 July 1998 with the aim of simplifying the formalities involved in engaging and employing artists and technicians in the performing arts. The instigators were: URSSAF (Union pour le Recouvrement des cotisations de Sécurité Sociale et d'Allocations Familiales) (social security); Congés Spectacles (holiday pay); GRISS (CAPRICAS-CARCICAS) (Groupement des Institutions Sociales en Spectacles (pensions); ASSEDIC (Association pour l'Emploi dans l'Industrie et le Commerce (unemployment benefit, pensions, liquidation pay); AFDAS (Fonds d'Assurance Formation des Activités du Spectacle) (training levy); and CMB (Centre Bourse Médical) (occupational health). It will be readily seen that removing the need for separate payments to such a range of organisations is, on its own, worthwhile.

GUSO offers further advantages:

- a basic formal contract;
- annual record of contributions;
- employment verification for ASSEDIC;
- annual return for Congés Spectacles;
- preliminary notification of employment offer.

The system is initiated by the employee handing the employer a booklet of carbon-backed forms containing a simplified salary slip, showing how to calculate the contributions due in relation to the agreed remuneration. The employer completes it (after checking the current scales with GUSO's call centre or on the internet) keeps one copy, gives one to the employee and sends one to GUSO with a cheque for the amount of the employer's own and the employee's contributions. The employer pays the employee the agreed salary net of employee's contributions.

The slip from the booklet has the legal status of a contract of employment, albeit of a very simple nature. Each month GUSO sends a summary form to the artist or technician, showing the total of contributions (employer's and employee's) paid. This form serves as a salary slip, valid for obtaining benefits.

The only other form for the employer to fill out is the employee's unemployment compensation form, also from the booklet.

The employer therefore is relieved of the necessity to register with each of the agencies and to make separate payments and declarations to the social security system, the unemployment insurance scheme, the paid holiday scheme, the training programme and the occupational health scheme. One form and one cheque are all that is required.

On receipt of the cheque and the necessary information on the employer and employee GUSO remits the contributions to the appropriate agencies. At present these systems are bearing the costs of operating the system. These are slightly higher than those for collection agency by agency, but all recognise that they are receiving money they have not received before. Most shows of this sort have previously been paid outside the social security regulations.

GUSO mounted an extensive public information campaign, aimed particularly at shop committees, local government and various ministries. It is the artists and technicians themselves who have been the main means of publicising the scheme. They have recognised that it is in their own interest to promote full declaration. The simplicity of the system has encouraged numerous employers into full compliance with the law and promoted employment in the field of family parties, shop committees and other occasional presenters.

The scheme has run as a pilot for just over a year and is about to become permanent and compulsory and there is a possibility of extending its scope to hotels, bars and restaurants.

The scheme cannot be viewed in isolation. The law of 18 March 1999 (which amended the 1945 regulations on the licensing of theatrical performances) clarifies the position on licences across the spectrum of the performing arts. The principal general effect is to shift the balance of criteria from preservation of public and moral order and protectionism to the observation by the employer of the law on employment, social security and literary and artistic intellectual property.

The new law brings public sector theatres (directly managed municipal theatres and national theatres) and overseas départements within its ambit, defines

theatrical events and establishes three categories of licence holder: theatre operator, producer and disseminator. It also specifies two categories which do not require a licence: amateur activity and occasional presenters (the category for which GUSO caters). In the latter case the qualifying number of events has been increased from two to six.

The law ensures that theatrical entrepreneurs from other EU countries have the right to carry on their business in France if they hold a status in their country of origin equivalent to a French licence or have a valid contract with a French licence holder.

The procedure for renewal (three-yearly) has been modified so that renewal is assumed unless the authorities inform the licence holder of withdrawal within a specified time. This is intended to ensure that the business activity of theatrical entrepreneurs is not interrupted. The principal justification for withdrawal is the failure by the licence holder to observe statutory requirements with regard to employment law etc. The relevant employment and social security authorities are charged with the responsibility of informing the regional Directorates of Cultural Affairs (DRACS), who have delegated powers from the Préfet to institute withdrawal procedure if necessary.

The overall position is an attempt to hold the balance between encouraging the enterprise which is necessary to promote employment in the sector, safeguarding the employment rights of individual artists and technicians and ensuring that the statutory contributions on which the continuation of the social security system depends are collected and remitted.

7.3.2 Income Provision Fund for Artists (WIK) (Netherlands)

In the Netherlands, the measures taken to acknowledge the special problems of artists are relatively recent. They are aimed at the fundamental issue: enabling the artist to live from the practice of the art.

Until 1999, the National Assistance Act had made no exception for artists who are likely to claim benefit either through low income or unemployment. The BKR - Visual Artists (Financial Assistance) Scheme of the 1980s, now abolished, had dealt only with visual artists.

Government policy in the mid 1990s began to follow a 'welfare to work' philosophy (known in the Netherlands as 'activation'). This culminated in 1996 in a new National Assistance Act whereby anyone drawing benefit was obliged to seek and accept suitable employment. Compulsory retraining and the acceptance of work on the general labour market or of subsidised work would effectively prevent performing artists pursuing their chosen careers.

There was a further difficulty in that the National Assistance Act, because it is geared to capital assets and makes no allowance for professional expenses, tends to reduce artists' income. The National Assistance scheme, even when backed by a grant scheme based on assessment of quality made too little allowance for the specific needs of artists.

In 1994 discussions had begun to design an income scheme for artists that would offer the same degree of security as national assistance, but also stimulate artists to become financially independent. These discussions were at political level and among artists and led eventually to the **Income Provisions for Artists Act (Wet inkomensvoorziening voor kunstenaars, WIK)** which came into force at the beginning of 1999, and is the responsibility of the Ministry of Social Affairs and Labour.

The WIK is an income support measure, not a safety net for the social security system. The artist is allowed to receive benefit, but enabled to continue in the profession and even to earn up to 125% of the benefit while doing so. The quid pro quo is a benefit reduced to 80% of the minimum level. In addition, the artist may deduct professional expenses from earnings before these are set against the level of benefit.

The system is a compromise between two socio-political positions: either that artists are in such a special situation that they should be treated differently, or that they are no different from anyone else in which case negative elements must be built into the Act to counterbalance the positive ones. The latter view won the day. Beneficiaries of the WIK do not have to seek and accept suitable work, but they receive a lower level of benefit.

To be eligible for the WIK the claimant must be a professional artist in one of two groups: a successful graduate of an arts school or an established artist having temporary problems (zij-instromer) and not be making sufficient income to live on. This excludes artists with partners who are earning, artists with ample capital or with a benefit equal to or higher than national assistance level, and those earning a living from their artistic work

The decision on whether an applicant is a professional artist is left to the local authority, advised by an independent institution appointed by the legislature.

The maximum time an artist is allowed to use this regime is for up to 48 months over a 10 year period. There is, however, no compulsion for an artist to be treated under this regime. This ability to make multiple entries to and exits from the scheme may facilitate training, but will make heavy demands on administration. Regular checks are necessary to ensure that the artist is still active and there is a means test.

In the early years of a career, the artist can also benefit from what is known as the flanking policy. The Ministry of Education, Culture and Science has set aside an allocation for the Podium Kunstwerk, which operates a flanking policy intended to enable young artists to develop their careers. It allows an artist financial support for a period of four years to allow time to build a career and gain sufficient earning power to become independent.

At the end of 2000 about 4,300 persons received benefit through the WIK (an increase of approximately 1,000 on the previous year). About 1,800 of these were performing artists. It is not possible to determine whether this implies a significant rise in unemployment (which could be affected by the inflow from the training system) or greater awareness of the WIK provisions.

7.4 TRAINING INITIATIVES THAT PROMOTE MULTI-SKILLING AND EMPLOYABILITY

7.4.1 Le Musicien Intervenant (France)

Much employment in the Third Sector is the result of performers undertaking projects and adapting existing skills to the new conditions. This can be a fruitful process, but this knowledge is not necessarily passed on or exemplified in training which is available to those who wish to direct their career towards this sector, especially in mid-career.

Nine French universities¹⁵² offer a course for training as a 'musicien intervenant' (CFMI, Centres de Formation de Musiciens Intervenants). The courses are free, but the student has to pay the university entrance fee. Students are eligible for a range of bursaries, paid leave for training or retraining or loans.

Assessment for entry to a course is based on tests to determine the applicant's competence both in general and musical fields and to evaluate their spirit of initiative, their inter-personal skills and motivation. The assessment process also gives the applicant the opportunity of becoming familiar with the CFMI and its attractiveness to them.

Applicants must have held their baccalauréat for at least two years and be at a level of musical competence at least equal to the 3rd cycle of a state music school. There are no other educational requirements and no age limit.

The course lasts two years, comprising 1500 hours of instruction and covers the direction of musical ensembles, singing, improvisation and composition, practical recording techniques, musical analysis and community music as well as teacher training, educational psychology, general administrative training and performance production techniques.

The final qualification received is the Diplôme universitaire de musicien intervenant (DUMI) which is a nationally recognised degree equivalent qualification.

The course defines a musician intervenant (MI) as a special educational partner in schools, animating musical projects compatible with the school's policy and its community life. The MI must enjoy working as part of a team, especially with children, although this should also extend to young adults and older age groups.

In addition the MI may also work in music schools, community centres, and cultural associations. The work may also be with the management teams of crèches, hospitals, socio-cultural centres – a very diverse field of operation. The MI is in fact an 'artist-animateur' acting as a catalyst between a range of socio-cultural organisations, services for the young (and the not so young) and the educational field both general and musical to deliver high quality artistic initiatives.

The definition of the MI stresses the necessary combination of skills of teacher, animateur and promoter of cultural development with an extensive knowledge of governmental and institutional structures and the ability to act as the lynch-pin in co-ordinating approaches to them.

The style of the course attempts to reflect these necessary qualities by offering individual tuition rather than large groups; concentration on practical professional experience (savoir-faire); acquisition of knowledge (savoir) and development of creativity and personal experiment (savoir-être); innovations in form and content of teaching and gradual introduction to the professional reality of the MI.

Graduates with the DUMI qualification find employment with large and small municipalities, with regional associations for music development and with socio-cultural groups working with age ranges from primary school to pensioners. A recent survey¹⁵³ quotes the following statistics:

¹⁵² Universités de Provence, Lille, Lyon, Orsay, Poitiers, Rennes, Strasbourg, Toulouse, Tours.

¹⁵³ Domaines musiques: L'ombre du zèbre January 2001

Of 123 graduate drummers from the University of Lille 111 are working as MLs: 23 with permanent jobs in regional authorities; 14 for specialist private associations; 34 on contract to regional authorities; 38 freelance. A further 12 have become teachers at various levels or become part of national administration.

More than one-third of the posts have been established in the last 10 years. The essential characteristics of this success are a well-funded training course and public and private institutions with a commitment to the development of a wide musical culture within the community and the education system.

7.4.2 The application of European Social Funds at La Scala and The Piccolo Theatre, Milan (Italy)

The European Social Fund invests in human resources. It is one of the key programmes of the European Union's Structural Funds. It has a particular concern with young people, long-term unemployed people, or those disadvantaged in other ways by the labour market (which includes but is not limited to women, disabled people and ethnic minorities).

The ESF provides co-financing for programmes which develop or improve people's 'employability'. It seeks to provide individuals with appropriate work skills, thereby improving their self-confidence and adaptability and, thus, their opportunities in the job market. In particular it is concerned to integrate those people most often excluded from the labour market.

The ESF is a partnership programme with the Member States that helps fund a broad range of schemes and projects including:

- vocational training;
- work experience and placement schemes;
- employment counselling and job search assistance;
- schemes for developing or improving in-company training schemes;
- research projects which anticipate and help plan for future workforce needs;
- strengthening education and training systems.

The application of the ESF to cultural projects has been an evolutionary process as the sector has begun to demonstrate that its training will lead to sustainable employment. Its application to the performing arts has been uneven between countries and within countries. This suggests the sector itself has not always been able to make sufficiently convincing arguments of the potential of the performing arts to fulfil the employment targets set out in the programme priorities.

A principal purpose of these funds is to provide new training opportunities that will lead to real jobs. Often this will be outside the established courses run by performing arts schools, music conservatoires or dance academies. The first projects considered here are associated with two of Milan's most famous performing arts institutions: La Scala and the Piccolo Theatre.

Support for young singers by the Scuole Formazione e Sviluppo of La Scala

The Fondazione Teatro alla Scala's Direction of Schools, Training and Development serves to provide the best professional training to artistic, technical and organisational students aspiring to work in opera theatres and in the entertainment world as a whole.

The training curriculum includes:

- institutional and specialisation courses such as the Academy for the specialisation of opera singers (two-year course) and the Ballet School (duration eight years);

- specialisation courses by arrangement with the Lombardy Regional Council, such as those for stage designers and costume-makers; for assistant conductors and maitres de ballet; academic dance teachers; directing and producing; and for tutors;
- special courses financed by the European Social Fund and by the Lombardy Regional Council such as the Academy for the specialisation of Orchestral Players (five courses), courses for executive and junior theatre managers, opera-symphony chorus artists, stagehands and theatre dressmakers;
- special courses for La Scala Theatre staff, for example dealing with the role of middle management, work safety and accident prevention standards, information technology, analytical accountancy and management control;
- special courses for third parties.

In any house devoted to the presentation of traditional grand opera, the chorus is a major engine. Its operation and recruitment to it are major elements in the success of the house. Because of the demands of a repertoire weighted towards the 19th century with large chorus requirements, it is an area of the workforce where there may be a need to increase numbers or to make good gaps caused by departures for other work.

Pressure on budgets has impacted on the time and conduct of rehearsals and hence on the technical capacity of all those involved, including the chorus. It is becoming increasingly important for managements to balance the costs of improving the efficiency of performers and staff (which have hitherto tended to be of low priority) against the gains in efficiency and retraining costs which can flow from continuous professional development. A better trained staff should be a more efficient staff.

This Verdi Year (2001) has produced a season of eleven Verdi works at La Scala, including four visiting companies and three new productions and four other 19th century works, of which two are new productions. More recent seasons, however, have included a commissioned contemporary work or a large scale musical (*West Side Story* has been presented and there are plans for *Phantom of the Opera*). Repertoires then, are changing and the demands made on the chorus by contemporary opera by Corghi, Nono or Berio, or choral works by Petrassi, are far removed from those of the normal repertoire. The demands of those musicals which might be considered suitable for presentation in opera repertoire are also particular and might be thought to be more suited to younger singers with a more instinctive approach to the material.

La Scala, in conjunction with the regional authority of Lombardy, made a successful application for support for a training initiative from the European Social Fund. The aim of the project was to give a group of young singers a course over one year in the technical skills, both theoretical and practical, required for members of an opera chorus. The first course began in January 1999 with a second course beginning in October of the same year. 57 people applied and 43 were auditioned. The examiners chose 15 to be on the course and a further five to join the course as observers, but not participants.

The teaching elements of the course were divided between the Circolo Filologico Milanese and the Sale Coro of La Scala itself. In the first month (November 1999) the participants had 30 hours of core training allied to 43 hours of general orientation within the parallel course for chorus training.

The second phase, practical training, began at the end of March 2000. The participants joined the regular chorus for rehearsals both of opera and concert programmes under the direction of La Scala's Chorus Director.

The participants began the external phase of the course in mid-June 2000. They joined the Associazione Lirico Concertistica Italiana in preparing two productions for presentation on the stage of the Cortile del Seminario Arcivescovile, Corso Venezia-Milano, for four performances in July.

One student withdrew, but the remainder were admitted to the final phase of assessment and examination which took place in mid July 2000. The purpose of the assessment, carried out by La Scala's artistic staff, was to determine the progress of the participants in qualitative, artistic and vocal development. Success in the evaluation enables the participants to take part in the auditions for admission to the chorus of one of the Italian opera houses.

La Scala has undertaken a review of the first two courses. As a result it has been restructured to reduce the total number of hours spent on the course, but to increase the number of hours offered to participants as individual lessons. Apart from this fine tuning the project is expected to continue as described above.

La Scala notes that the majority of applicants were female. While this is welcome if viewed from the viewpoint of equal opportunity, it is not the balance which would be necessary to maintain the requisite operational composition for the chorus. This is not a new problem either in opera or ballet. Any attempt to restrict the level of application from females would, of course, infringe equal opportunity legislation. The corrective could be a positive campaign to promote this particular career to young males. La Scala already has an established educational programme which embraces both special performances for young people and direct links with educational establishments through which such promotion might take place.

The practical outcome of the course was the creation of four new and 11 part-time jobs that would not have been created by other courses in La Scala's training programme.

In assessing the general benefits, La Scala considers the course contributed a great deal to employability, a little to entrepreneurship, a great deal to adaptability but had no effect on equal opportunities.

It is clear that within the context of the work of the Scuole di Formazione e di Sviluppo the course makes a valuable contribution. It benefits from being within an existing educational structure, where auditions, course administration, secondment, assessment and certification are already part of the culture. There is also the direct connection with organisations which can provide additional technical instruction and at the end offer possible sources of employment. It must also be seen in the context of the other ESF funded initiatives described in this report (the orchestral course has 88 participants) as a significant generator of a pool of trained aspirants to the operatic profession both in Italy and in other countries.

The Piccolo Theatre

The Piccolo Theatre has a Drama School linked to the theatre; it is led by the distinguished director Luca Ronconi. The School exists to stimulate young people to develop their talents in communication and aptitude for theatre. It provides them with a solid technical base for future professional work.

The School considers that total training for an actor, including study and practical work, occupies ten years, concentrating on discovering common techniques which will equip the student to work in any branch of theatre.

The School is divided into operational sections: Acting (Text study/ theatricality and practical workshops taken by actors from the Piccolo Theatre); Voice (Singing,

Voice education; Body (Physical Theatre/Mime, Dance, Acrobatics); Culture (Theatre History).

The ESF-funded course (first initiated in 1987) lasts for three years: an induction period, the course proper and practical experience in the productions of the Piccolo Theatre. Students are not allowed to undertake productions other than those attached to the course. The various sections work together to produce an integrated approach. There is a system of continuous assessment (which contains the possibility of not continuing), and the final judgement of the student's achievement is based on their artistic progress, commitment and self-discipline.

The course is free. The School estimates that 85% of the graduates go on into professional work, but with the usual proviso that this is likely to be a series of short-term contracts. They further estimate that the effect on overall employment will be to maintain the balance between their own needs and the tendency of people to move on or leave the sector in a mobile profession.

Initiatives of this type could undoubtedly be adopted by other arts organisations, but, unless they have an education section or established links with a drama school or university, they would have to give careful consideration to the necessary support services and additional load on resources in order to obtain the desired benefits.

7.4.3 Academy of The Bavarian Radio Symphony (Germany)

It has been a long-standing wish of the Bavarian Radio Symphony Orchestra, to establish an associated academy and, in 2000, when the Orchestra celebrated its 50th anniversary, it decided to make the idea a reality. A key mover behind the initiative was Lead Conductor Lorin Maazel. The idea is to nurture not only the next generation of players for its own Orchestra, but also those young musicians who want to build a career in the international orchestra scene.

The Academy is a public body which is financed by Bavarian Radio, through membership fees, sponsorship and other funds. A special feature is its purpose-built training centre. This is where the students will live, work and communicate. Funds for the building came from the private sector, and the Academy now rents the property. It is in close proximity to the Munich Concert Hall.

There are 18 training places available, which are spread across the orchestral sections in the following ratios: four violins; two violas; two violoncellos; two contrabass; one flute; one oboe; one clarinet; one bassoon; one trumpet; one horn; one trombone; one drums. Students need to have completed high school or reached an equivalent educational standard, and be under 26 years of age. Successful applicants will be invited by the Academy to take a practical entry exam.

The Academy opens in autumn 2001. Each training programme will last for two years. Students will receive a minimum stipend of DM1000 per month and accommodation rent-free in a studio apartment. The conductor and lead musician from each section act as tutors and mentors, and other members of the Orchestra will also take part in developing the students. Internationally renowned soloists are also invited to run workshops.

Students will be able to form chamber music ensembles, and regularly perform in concerts. They will also be able to take part in rehearsals and concerts of the Symphony Orchestra. They are also given extensive psychological training

The authorities are optimistic that this will lead to new employment opportunities.

Although both this and the case studies in Milan are of performing arts companies who have developed their own training, an increasing number of arts companies and training institutions are forging links and this is to be welcomed.

7.4.4 Diplôme Universitaire: Administration des Structures du Spectacle Vivant at Paris-X-Nanterre University (France)

Two forces in particular bear on performers and technicians in the sector: the intermittent nature of employment and a limited career structure. The Diplôme Universitaire: Administration des Structures du Spectacle Vivant (the Diploma) offers performing arts practitioners, in mid-career and with appropriate educational qualifications or professional experience, the opportunity to undertake re-training to convert to a career in arts administration.

The one-year course was the result of the identification by the university of a market need for a diploma and is headed by Emmanuel Wallon (Senior Lecturer) and André Abitbol (Director of Studies), and Christophe Blandin-Estournet, head of programming of the Parc et Grande Halle de la Villette (EPIC),

The format and content of the course were devised in collaboration with a number of partner institutions such as the Centre National du Théâtre, the Centre National de la Danse, IRMA (centre d'Information et de Ressources pour les Musiques Actuelles and Hors-les-Murs (Association nationale pour le développement et la promotion des arts de la rue et de la piste).

The first course was held in 1997/98 with funding from the Ministry of Culture which contributed to the appointment of a part-time administrator to develop links with the profession; to the secondment of students to a number of productions as part of a critical study; the organisation of an open study day on a topic related to cultural administration and a study tour in Europe to expand the student's understanding of other policies and systems.

The course is composed of the following modules:

- evaluation of experience, counselling on career change and presentation techniques;
- legal and constitutional framework of sector;
- finance and accountability, funding and fundraising;
- producing and touring, networks;
- cultural policy;
- marketing, public relations, audience development;
- information technology;
- research project (supervised), with report and evaluation;
- lecture/seminars (semi-public).

The 25 course teachers are drawn from a wide range of organisations in the public administration, performing arts, service and media sectors.

The first two years had 22-24 students on the course, chosen from a short list of 60-70 and the directors expect to maintain this level. The estimate of student destination is that around 60% find a new employment as a result of the course, two or three students each year continue with a further degree, one or two return to their previous roles as performers or technicians, and the remainder (30%) do not immediately find employment.

Since the first pilot course, about 100 participants have taken the course and more than 50 are known to be working in the cultural sector. The demand for the

Innovative developments and good practice that promote and sustain employment in the performing arts

course is shown by the pressure of applications: 100-120 each year for fewer than 25 places.

As a response to the uncertainty and disjointed career structure which is regularly identified in the sector, this course, subject to funding, could be repeated at any university and could contribute to the useful recycling of

specialist experience rather than its loss either in increasing unemployment or to another job market.

8. KEY DRIVERS FOR EMPLOYMENT GENERATION AND PROTECTION

8.1 From the outset we have attempted to determine who or what (if anything) was driving the employment agenda in the arts in general and the performing arts in particular. Based on the case studies, questionnaire responses and our own research, there appear to be a number of factors, some of which are fairly obvious; others may be less so. There is no hierarchy in the following order and the significance of the factors will vary from country to country:

- the vision of specific individuals and entrepreneurs;
- the growth of micro businesses;
- national, regional and local government employment and welfare strategies;
- the EU employment agenda and the availability of Structural Funds;
- the availability of in-service training and re-training;
- the quest of the performing arts sector for additional or alternative sources of funds or ways of reducing costs;
- market demand;
- public sector intervention with subsidy.

8.2 First, the vision of individuals, perhaps 'mavericks' in their profession, or entrepreneurs, is capable of generating new employment opportunities. This was acknowledged in all the countries in our study, though perhaps not always recognised financially. Several instances in our case studies, including Welfare State International and the Sophiensaele in Berlin, demonstrate the importance of people with a mission.

8.3 The growth in self-employment and micro businesses has been striking. Often they emerge in response to individual flair and entrepreneurship, but they can also be a reaction to the inability of the domestic performing arts infrastructure to provide sufficient job possibilities. The absence of sufficient capital and expertise to launch and sustain a new venture often makes such initiatives high risk, and may place individuals in some countries outside the reach of social welfare benefits. The emergence of support mechanisms in response to this employment trend, such as Cultural Enterprise Service, are cited in our report.

8.4 Employment generation and protection is a major political issue in all the countries surveyed. To fulfil national, regional and local employment agendas, government authorities have often introduced measures to stimulate jobs. Sometimes these are specifically targeted. The New Deal for Musicians in the UK for instance, builds on an existing scheme to get young people into work, but targets unemployed young musicians. Welfare support measures in the Netherlands and other initiatives cited in our report provide further illustrations.

8.5 The impact of European Union Structural Funds programmes was cited by several respondents as being of importance. Training programmes at La Scala in Milan and the Piccolo Theatre in the same city, referred to in our case studies, received European Social Fund assistance. Structural Fund aid is focused on employment creation or protection and training for real jobs in the more deprived regions of the EU and in those areas undergoing structural change due to serious loss of jobs in various industrial sectors etc. In the past, performing arts organisations often had difficulty making convincing arguments that their projects would lead to sustainable jobs, but the importance of the cultural sector as a vector for modest employment generation has been increasingly recognised. Indeed, in a few regions (e.g. Merseyside, an Objective 1 region in north west England) the cultural industries have been identified as a key growth area. We note, however,

that there is insufficient awareness in some countries of the potential of these funds.

8.6 The notion of lifelong learning and the development of a knowledge economy is of particular relevance to those in the creative and content industries. It represents, of course, a fundamental shift in our thinking about the skills required for the performing arts sector. It is increasingly recognised that training should not stop when aspiring actors leave drama school or would-be musicians finish their studies in a conservatoire. The training that will be needed for the future will often involve re-skilling, so that those in the performing arts can expand their knowledge or develop new skills to make them more employable. The availability of such training, both formal and informal, is helping to create new work opportunities and to keep practitioners in the employment pool for the sector. We cite initiatives such as Le Musicien Intervenant and the university diploma in Administration des Structures du Spectacle Vivant at Paris-X-Nanterre in our case studies.

8.7 Reductions in or pressures on public subsidies has persuaded performing arts organisations in some countries to look for new or alternative sources of funding to develop their work or to safeguard what they are doing. Some of these sources may be linked to employment generation, including domestic agendas (e.g. as in the case of the Kismet Company, Bari). Alternatively, the pursuit of non arts-based resources may be in response to a conscious desire to make a contribution to education or healthcare, or the quality of life in depressed urban environments. Performing arts companies are increasingly exploring these synergies and, in the process, generating new work opportunities. Usually they will involve the organisation delivering non-artistic objectives. On the other hand, resource constraints may simply result in new co-operative ways of working to provide a sustainable environment or platform for the development of performing arts work (e.g. Zodiak in Finland or the National Performance Network on Germany, two dance initiatives cited in our case studies).

8.8 The space we call the 'market' is created and sustained by a combination of audience demand, the availability of product, the quest for profitable investment, and the desire in the first place of cultural entrepreneurs and practitioners to show an audience an interpretation of the old, or an aspect of the contemporary, or a vision for the future. Because the performing arts are fundamentally labour intensive, any increase or contraction in the market has a swift and tangible effect on employment. Other attractions targeted on free time and disposable income, some of which use the performing arts, but not in their live manifestation, compete in the market to satisfy public demand for recreation. Growth in this demand tends to be related to the general economic climate. It is possible, therefore, for expansion or contraction in, for example, the recorded and electronic arts sector to benefit or harm the live performing arts sector.

The market provides a vehicle for entrepreneurs to invest in big productions which create short and medium term jobs. Occasionally one of these phenomena gains momentum to become a long-term provider (the multiple international productions of 'Cats' or 'The Three Tenors' or stadium rock concerts for example). But what sets the performing arts apart from classic market behaviour is that the supply is as often based on artistic enthusiasm as much as on market analysis.

8.9 Although the unmediated market mechanism can drive a self-sufficient performing arts sector, in all the countries considered in this study public authorities intervene to varying extents in the performing arts sector, either to extend the range of performing arts on offer (with particular reference to the presentation of cultural works of the past and new creations) or to diversify the audience base, either by extending the work into areas of social deprivation or to increasing geographic spread. Such intervention, especially in countries where

levels of public subsidy are high, will have consequences for the creation, or at least the sustainability, of work in the performing arts. Public sector intervention has often been accompanied or preceded by capital investment deriving partly from public funds in venues for the delivery of subsidised product. This has partly met demand and partly stimulated it. Of course, the side effects of capital investment based on geographical fairness or on socio-cultural policy is that if demand is not stimulated or supply of product not maintained by continuity of subsidy, the result is financial crisis which can become, whether at a local or national level, a political issue of competence and accountability. There is no evidence, however, that these occasional embarrassments undermine either the market in general or the long-term case for subsidy.

9. EMPLOYMENT ISSUES RAISED IN THE STUDY

9.1 PREAMBLE

9.1.1 An integral aspect of the study was to examine issues that were perceived to be hindering the promotion of employment, or at least might be causing problems. It is evident from the responses to the questionnaire and from our own research that some perceived difficulties are specific to individual countries. We have alluded previously to the issue of gender differentials (e.g. in Chapter 6) and employment and status of women, which remains an obstacle in some sectors of the performing arts. However, we do not propose to address the issue here as the problems have been thoroughly investigated in another study commissioned by the European Union¹⁵⁴. In this section we look at taxation issues and particularly the withholding tax, at a number of issues affecting mobility of the workforce, and at the EU Working Time regulations.

9.1.2 The welcome co-operative nature of this research cannot obscure the fact that there are some issues on which the divergence of view continues to reflect what is sometimes an adversarial relationship between the partners who commissioned the study.

9.1.3 The performing arts do not have the same capacity to make the leaps which other elements of Europe's economy have performed under the stimulus of new technology, and the tougher management disciplines of the last quarter century. By their nature the performing arts are not as susceptible to many of the economies of scale, technique and competition which have transformed so much of business, industry and government. Performing arts organisations have adopted and adapted many new ideas, but their scope for financial manoeuvre is marginal: very small alterations in their income/expenditure balance can create serious problems.

9.1.4 Just as the live performing arts sector has not been able to take as much advantage of the advances which have driven the transformation of other industries, so the social advances which have flowed, particularly from the EU, can be perceived to have had a disproportionate impact on an industry which, in some countries, has not yet thrown off the effects of the low wages, long hours, and unsocial conditions that have tended to characterise the profession in the past. In any marginal operation – and a large and apparently amply funded organisation can be marginal if it has little or no financial flexibility – new employment conditions, imposed from outside and not arising from the slow compromise of industrial negotiation, may be seen as creating new pressures. Each party has an honest and real reaction to the new conditions. Researchers under such circumstances are reporters not arbiters and the concerns drawn from the investigation are presented here without bias.

9.2 WITHHOLDING TAX ON VISITING PERFORMERS

9.2.1 Withholding tax in its simple form is levied on the fee received by artists who are not resident in the country of performance. It is a reaction on the part of the tax authorities to the substantial fees paid to some high profile entertainers (and sportspersons) for short engagements, sometimes single concerts. The argument that the non-resident will declare and pay tax on the fee in the country of origin is not persuasive to any finance ministry or treasury which reasons that the fee should be taxed in (and accrue to the revenue of) the country in which the performance is given.

¹⁵⁴ see Cliche, Danielle et al, *Pyramid or Pillars*, op cit

9.2.2 These arrangements have been consolidated in the last 30 years and in some cases double taxation treaties exist between countries to ensure equitable treatment. However, this equity is restricted to the payment of royalties. Performance fees are normally excluded from the provisions. In addition, each country has developed its own system of withholding tax from non-resident performers. This has not been driven by EC directives: each state has seen the financial benefits of imposing such a tax. In effect each country has worked unilaterally. The main problem is the different withholding tax rates in EU countries (and beyond) and the inconsistent ways the national tax regimes apply them one from another.

9.2.3 In the UK, there is a separate section of the Inland Revenue, the Foreign Entertainers Unit (FEU), which deals with all such matters. Tax is levied in the same way as on personal income: a proportion at 10%, the remainder at the standard rate, unless a net profit arrangement has been made with FEU. This involves submitting details of expected expenditure and income for the UK tour. The responsibility for collection of the withholding tax falls on the promoter or venue manager. Once the budget is agreed the FEU will issue an instruction to the payers to deduct basic rate tax on the net profit only. This is not possible where a company of individuals is involved. In this case each person has to be taxed separately.

9.2.4 In Germany, however, the rate of withholding tax is around twice that in the UK and the restrictions on the type of expenses which can be claimed are severe. For example, only service costs are allowed, not hire charges. Thus the cost of hiring a lighting rig (a major expense) is not allowable, but the cost of employing the electricians who operate it (a lesser cost) is. The Netherlands too has adopted a more limited approach to the offset rules so that, in addition to an increase in the withholding tax from 18.75% to 20%, tax is levied on extra services provided for the artist such as transport and hotels. In the UK such expenses are considered legitimate production costs and allowed in calculating the taxable net profit.

9.2.5 Under the UK system, a resident who has been subject to withholding tax in another territory may claim a credit for the tax withheld. However, the credit is the lower of the tax withheld or the UK liability on the income. In most countries visited this is not a problem because the withheld tax rate is the same as or lower than the UK basic rate of personal tax. Where the withholding tax is higher than the rate of tax of the resident's home country, the taxpayer will be disadvantaged. No credit will be allowed for any tax above the UK level. If subject to withholding tax in Germany, in almost every case UK performers lose out.

9.2.6 It is possible to argue that the withholding tax is not an extra cost, but a cash flow issue. Tours, however, rely on cash flow to keep them going. Restrictive withholding tax regimes can result in artists not being able to perform in a territory to the extent that they would wish. Venues in the Netherlands report both increased costs, extra administrative burdens such as applying for a social security number and the likelihood of reducing the number of events.

9.2.7 There have been indications that the German authorities will relax the way the tax is currently applied. In the meantime, one option suggested to meet the problem has been the formation of a GmbH (German limited liability company) to receive the income. This has an initial cost of DM32,000 with annual accounting costs of up to DM7,000. It would therefore be a practicality only for an artist or group earning substantial fees. For smaller ensembles/companies the system is extremely burdensome.

9.3 DOMESTIC TAXATION AND SOCIAL SECURITY ARRANGEMENTS

9.3.1 In this report we have identified some examples of governments introducing social security arrangements that took account of the intermittent nature of work

for many in the cultural sector. Unfortunately, the precarious nature of some work in the performing arts, e.g. of those playwrights, composers, actors, dancers and musicians not engaged in permanent ensembles etc, is not always taken into consideration by the fiscal authorities. Such workers need social protection during periods when they are not being paid. They are disadvantaged by regimes which require them to be available for employment - any employment - or risk losing benefits.

9.3.2 Similarly, those working intermittently, or who need time for creative work and whose income may fluctuate considerably from year to year, need sympathetic tax regimes which allow them to spread their income over several years for tax purposes. Such concerns were reflected in the report on *The Situation and Role of Artists in the European Union*, endorsed by the European Parliament¹⁵⁵.

9.3.3 The conditions for entitlement to benefit are likely to present increasing problems in a labour market in which permanent employment appears to be shrinking. In both France and Germany, however, there is a formal 'presumption of salaried status' (and therefore entitlement to social benefits based on deductions made by the employer). Article L762.1 of the French Labour Code stipulates that performers are presumed to be salaried employees provided they do not work in a manner 'requiring their registration as a commercial enterprise'. The artist thus has access by right to health insurance, pension and supplementary retirement insurance, on-going professional training, occupational health checks, holiday pay etc. Some benefits have been adapted to the special needs of performers, particularly those who work primarily as intermittents (e.g. unemployment benefit with less stringent conditions). The professional training is governed by ADFAS; artists and technicians can train and be paid or receive unemployment benefit.

The system allows all artists - irrespective of the length of their contracts - to benefit from the same rights as workers with permanent contracts and to have recognised the special nature of their employment situation. It derives from the integrated framework of the national labour law, underpinned by political will and the 'paritaire' principle (management/union co-operation) of structuring national labour bodies.

It is worth noting that the principle of 'présomption de salariat', according to a recent decision of the European Court of Justice, cannot be applied in France to workers from other countries, in line with Article 49 of the Treaty of Rome.

9.3.4 The lack of awareness of the particular circumstances pertaining to artists is also revealed in other ways. At the Finnish Round Table in Tampere there was a call to locate new advice and information centres for the arts - one-stop shops - in the employment centres of the Ministry of Labour around the country. This could act as a point of reference to which artists and performers could turn with enquiries about employment issues, social security and so on. Lessons might be learned from the experience in the Netherlands, where the Arbeidsvoorziening (a public job centre with local branches) was transformed into the CWI (Centre for Work and Income) where unemployed or temporarily disabled people or others disadvantaged by the labour market (e.g. geographically) could turn for job opportunities, training or social security. As a result 130 branches of the CWI were established throughout the country. However, while such a concept might work for 'standard' trades such as computing or carpentry, the difficulties for actors or musicians calling in to their local centre soon became obvious: the staff had too little knowledge of the sector to be able to offer effective guidance or

¹⁵⁵ Vaz da Silva, Helena (rapporteur) (1999), *The Situation and Role of Artists in the European Union*, European Parliamentary Committee on Culture, Youth, Education, the Media and Sport

understanding. Consequently, employee unions and employers' federations have conceived the idea of a Centre for Culture and Work in the Arts, where advice could be accessed online or in other ways. The basis for such advice already exists as the social security institution, GAK, has installed an 'arts counter' in Amsterdam.

9.3.5 Another illustration from the Netherlands, this time in relation to taxation, is indicative of how problems can arise for the performer. As a consequence of new tax regulations the authorities decided that musicians would no longer be able to set aside the costs of purchasing their instruments against tax. Recognising the difficulties of this legislative change, a fund for musical instruments worth 10 million guilders was established to help compensate musicians for these unexpected costs.

9.3.6 Value added tax was also cited as an issue in some of the countries surveyed, especially where it was applied to ticket sales. Currently, a transnational system applies, whereby EU States have the right to levy a standard VAT rate of not less than 15% and a lower rate of not less than 5%. Several domestic governments have chosen to apply lower VAT band rates to the cultural sector in general or, more usually, specific parts of it. However, the choice remains that of the domestic government. The deadline for the transitional arrangements expired at the end of 1996 and, with no evidence of progress on agreement between Member States, the European Commission has only now put forward a proposal to extend it to 31 December 2005.

9.4 HINDRANCES TO TRANS-NATIONAL MOBILITY

9.4.1 The creation of the European Single Market implied a frontier-free cultural space where workers, including those in the performing arts, could practice their artform with the minimum of obstacles and bureaucracy. Currently EU nationals are entitled to engage in employment in other EU member states and to enjoy equal access to the same healthcare and employment benefits as nationals in the host country. They are also entitled to look for work for up to six months in another EU state. However, differences in remuneration, employment and welfare conditions - governed as they are by the prevailing national structures, customs and practices, and by market forces - were always likely to be obstacles to the mobility of the arts practitioner.

9.4.2 EU Resolution on free movement in the cultural sector

In December 1999, the EU Council of Ministers issued a *Resolution on the promotion of the free movement of persons working in the cultural sector* [2000/C/8/02].¹⁵⁶ This notes that the free movement of people working in the cultural sector diversifies access to the arts, deepens co-operation, stimulates cultural life and promotes the diversity of European cultures, and that the European Economic Area provides labour market opportunities that are substantially larger than domestic markets. It called upon the European Commission to undertake a study to assess the mobility of people working, studying or training in the cultural sector in the EU and the obstacles impeding free movement. This was started during the course of this study for the Social Dialogue Committee.

9.4.3 Social Security Deductions

Moreover, differences in the interpretation of EU legislation have also acted as a deterrent to mobility for performing arts practitioners seeking to work temporarily in another EU country. A landmark decision by the European Court in 2000 is illustrative of one problem, while also providing hope that some obstacles at least are surmountable. The Court upheld a complaint by several UK opera singers and a

¹⁵⁶ *Resolution on the promotion of the free movement of persons working in the cultural sector* [2000/c/8/02], Brussels

conductor that the Théâtre Royal de la Monnaie, Brussels, should not have deducted social security contributions from their performance fees. The practitioners argued that, as British performers normally resident in the UK and subject to its social security system as self-employed persons, Belgian social security contributions did not apply while they were engaged by La Monnaie for less than three months (or in one case for just over four months) between 1992 and 1995. In accordance with Article 14a(1) of Regulation 1408/71 of 14 June 1971, a person who is normally self-employed in the territory of a Member State, but who performs work in another EU country, continues to be subject to the social security legislation of the Member State in which he is resident, provided the duration of that temporary employment does not exceed 12 months.

The performers had produced an E101 certificate issued by the UK Department of Social Security certifying that they were self-employed and remained subject to UK arrangements. However, La Monnaie argued that it had no alternative but to make the deduction, as Belgian legislation specifies that where an individual is employed in the territory of one Member State and simultaneously self-employed in another EU nation, albeit temporarily, s/he is subject to the legislation of the other country.

In its consideration of the case, the European Court had to determine not only whether or not the social security contribution should be levied in the EU State in which the performances took place, but also whether the concept of 'work' itself differs between employment and self-employment. This had wider EU significance since the French, German and Dutch Governments maintain that the term 'work' refers exclusively to self-employment, and it is for the legislation of the State in which the work is performed to determine its exact nature. In their interpretation of EU legislation, only if the work were performed in an employed capacity would workers remain subject exclusively to the regulation of their Member State origin.

However, the Court ruled that the application of social security schemes covers any performance or work, whether in an employed or self-employed capacity. Moreover, so long as it has not been withdrawn or declared invalid, an E101 certificate is binding on the competent institution of the Member State to which a self-employed person goes to carry out a work assignment and to the person who calls upon the services of the worker. The Court also ruled that an E101 certificate may have retroactive effect.

9.4.4 Different Tax Regimes

While the social security position of temporary employment in another EU country may have been clarified, there appears no imminent resolution of the tax barrier that exists for performers coming from lower taxed countries to higher taxed ones. They still need to be convinced that their remuneration will be large enough to cover the difference. There are 15 different direct taxation systems in place across the EU and little likelihood in the foreseeable future that Member States will be inclined to move towards approximation, let alone harmonisation, of fiscal rates.

9.4.5 Public Sector Reserved Work

Member States in the EU are allowed to reserve for their own citizens public service jobs related to defence, justice, policing and diplomatic affairs. In theory, public sector jobs outside these areas are open to other EU nationals, providing they are proficient in the language of the host country and in other ways have appropriate experience. However, certain arts jobs in some countries may be classed as public sector appointments, and there appear to have been instances where applications from suitably qualified nationals from other EU states have not been seriously considered above those of domestic applicants.

9.4.6 Permit problems for non-EU nationals

The reverse problem also exists. There were performing arts companies in the countries surveyed who wanted to employ performers from outside the European Union, but were unable to do so because of difficulties in obtaining work permits from their domestic authorities. This is unlikely to get any easier in future except in relation to the accession countries who are part of the EU's enlargement process.

9.4.7 Information and language

The lack of information about job opportunities is sometimes regarded as a major obstacle to mobility. Information is obviously relevant, but its importance can sometimes be exaggerated. For many individuals in the performing arts it is likely to be only one factor in the hierarchy of barriers to mobility. Senior appointments are often advertised in specialist trade journals and prominent individuals are increasingly 'head-hunted' or encouraged to apply for vacancies.

Language, on the other hand, is an entirely different matter and individuals cannot generally expect to work for organisations, for a long duration, without some command of the language. Of course, it is difficult for opera singers to advance their careers unless they are familiar with Italian, German and French, i.e. the staple repertoire. Text-based theatre companies will continue to have a more limited European market than physical theatre or dance, though companies performing in the major European languages, especially English and French, will find it easier to secure engagements than those coming from smaller language areas. In addition there is a steady market at major international festivals for performance in the original language.

9.5 **EU WORKING TIME REGULATIONS**

9.5.1 The EU Working Time Regulations (WTR) were introduced to improve health and safety in the workplace and the conditions and welfare of the workforce. They set a maximum number of hours that can be worked in a seven day period taken as an average over four months, limit the hours for night work, and provide for statutory rest periods and paid annual leave entitlements.

9.5.2 In a work sector where hours of work were traditionally less important than the outcome on the stage or concert platform, it would have been reasonable to expect that strict limitation on hours of work would have resulted in an increase in the employment of additional staff or in significant changes in working practice.

9.5.3 It is fair to say that WTR is an issue on which there are marked differences of opinion. They were identified in some responses to the questionnaire either as a potential problem for the maintenance of employment, or at least as a factor in negotiation about employment. In other responses they were seen as both a social benefit and a possible source of increased employment. Difficulties were noted in the UK which, until the introduction of the WTR, did not have a generally applicable statutory regulation and, to some extent, in the Netherlands. In the case of Germany too, participants in the Round Table held in Cologne emphasised the differences of view that existed between employer and employee federations on such regulatory instruments. In the UK performers had generally succeeded in regulating their hours in the mainstream producing organisations to levels which are below the WTR levels. However, this was not the case for permanent technical and stage management staff.

9.5.4 The impact of the regulations seems not to have been so much an issue in countries such as France and Italy where the working week was already significantly lower than the WTR levels. France, in particular, has taken a socio-economic policy stance first on the loi Robien of 1996 and in 1998 with the loi Aubry, introduced to promote job creation, competitiveness and a better career/life balance. The loi

Aubry, effective from January 2000 for organisations with more than 20 employees and, from January 2001, for those with under 20, lowers the standard working week to 35 hours. Where a collective agreement is signed in the organisation, and working time is reduced by at least 10%, there is a transitional allowance of FF 9,000 per employee per year, reducing over five years to FF 5,000. There are further supplements for reductions in working time of 15% or more and an increase in employment for staff of 9% and separate additional payments for employing young people and the long-term unemployed. French government statistics suggest a positive outcome for the introduction of the law. There are no detailed statistics for the performing arts, but in the section of the review relating to the drama theatre, presented to the Senate in the 2000 Finance Bill, the rapporteur notes (in a comment on there being no estimate available for the cost of implementation), that there could be financial difficulties, particularly for smaller organisations with already strained budgets.

9.5.5 It is in the technical and operational sector of the industry that the WTR has been identified by some respondents as an issue. Three areas of concern were raised: wage levels in the sector; the operational imperatives of theatres; and the issue of health and safety. A significant number of technicians in the UK had come to rely on long hours with overtime to secure a wage near the national average. In order to comply with WTR, theatre managers in particular have had to schedule more tightly, restructure the playing pattern or train and employ casual staff. Even with improved scheduling, there is a possibility of not having continuity of staffing during the week run of a show which is vital to a visiting company, already possibly under pressure because of reduced get-in time. It is instructive to note the difference in application of the Regulations between the UK and France, especially in the provision of transitional financial support by the latter. Finally there is the general health and safety issue: the regulations were intended to reduce accidents in the workplace.

9.5.6 In the UK the current position is that the unions and managements have agreed derogations from the two areas which most affect the rhythm of work in theatres; the 11-hour break and the one day's rest in seven or two days in 14 against paid time off in lieu. Arguably this has had the effect of masking the predicted effect of the WTR in the UK: a major increase in technical staffing in theatres or a reorganisation of the operation and possibly funding of theatre.

9.6 ADEQUATE RESOURCES

9.6.1 One issue that surfaced frequently during the course of this study was the question of levels of public subsidy. A number of respondents were convinced that levels of employment in the performing arts directly correlated to levels of government subventions. Serious concerns were registered about any further reductions of public sector resourcing and the impact this would have on the health of the performing arts sector and the sustainability of employment. Such concerns are understandable and there is evidence that when public sector investment in the arts is increased significantly there is growth in employment¹⁵⁷. Of course there remains a considerable proportion of the performing arts labour market that is dependent on work outside the subsidised sector.

9.6.2 In the previous chapter we also noted that the availability of European funding programmes, especially the Structural Funds, was one of the drivers of the employment agenda. However, the experience in some countries has not always been a positive one. The attention of the researchers was drawn to a new theatre

¹⁵⁷ One illustration of this is the growth in employment in the performing arts in France following the major budgetary increase in cultural support during the early years of Jack Lang's first spell as Minister.

project in Bordeaux that had been assured of matching Structural Funds which, subsequently, had not been forthcoming, because the relevant invoices had not been produced before the deadline. Although we were unable to follow this up, the episode does not come as a surprise. The inflexibility of EU programme deadlines and the extent of what many observers regard as excessive bureaucracy, has led sometimes to performing arts projects in different countries being stalled or aborted altogether. To be fair, given the amount of controversy in the past concerning the misuse of EU money, perhaps it is also not surprising that Commission officials should want to insist on exercising strict controls.

9.6.3 Similarly, Culture 2000, the single framework programme for transnational cultural co-operation, and one of the two principal cultural programmes administered by the European Commission Directorate for Education and Culture, also came in for criticism during the research. Expectations that it could provide an important new source of funding for European collaboration and networking - an area which is not always easy to resource - have not been fulfilled¹⁵⁸. Indeed some respondents at the Round Tables dismissed the programme as under-resourced, bureaucratic and irrelevant to the needs of the performing arts.

¹⁵⁸ It is interesting to note that, in December 2000, the European Forum on Arts & Heritage called for the programme to be completely overhauled.

10. KEY POINTS AND CONCLUSIONS DRAWN FROM THE RESEARCH

10.1 The performing arts environment and this research

The survey group of seven of the fifteen countries of the EU embodies the diversity of culture, geography, population, civil institutions and history which characterise the whole. While the performing arts sector may be confronting similar issues in the seven countries examined, it is impossible to ignore the context which distinguishes each.

The Social Dialogue Committee is committed to the idea of the fundamental value of the performing arts in civil society, as a medium for aesthetic, social, and personal development through the enjoyment of the rich diversity of artistic achievement. Parallel to this is the fundamental role of the public purse – local, regional and national, and to some extent, European – in enabling those working in the performing arts to honour the heritage of art from the past, to explore new territories of expression for the future and to fulfil societal obligations.

However, the performing arts are also woven into the economic fabric of society. They both exemplify and go beyond the EU's four Employment Pillars – employability, entrepreneurship, adaptability and equal opportunity. A high proportion of those engaged in the sector have qualifications or training or would (in the case, for example, of the managerial, promotional or craft levels) be employable in the general market. Entrepreneurship and adaptability to the moment are *basic* requirements for pursuing a successful career in the sector. Combine this with a high level of professional commitment and considerable resourcefulness and it becomes evident that those who work in the performing arts possess skills that would be highly valued in other industries.

The area of equal opportunity is still a matter of vigorous debate. No-one can, for example, redress the balance in classical theatre of male and female roles, but contemporary playwrights are criticised for writing too few major parts for female actors. The same argument is brought forward for opera. In the field of artistic leadership, there have been some advances for women in the last decade, as too in the higher managerial levels. Yet they remain under-represented, as do minorities of non-European descent. The research did not specifically target the identification of employment initiatives focused on minority communities. Nevertheless, it was surprising that it revealed relatively little engagement with them. This does not reflect the level of performing arts activity involving practitioners of non-European origins or initiatives seeking to attract audiences from such communities, especially in the UK, Netherlands, France and Germany. This suggests that the issue needs further investigation, either in Phase II of the Social Dialogue research or through a separately commissioned study.

The problems of the sector are intermittent unemployment or underemployment for a substantial number of workers, a tendency for imbalance between the numbers being trained to enter the sector and the number of jobs available, and an inertia in some parts of the sector to recognise and adapt to longer term trends (such as the training needs for new types of work or their acceptance as a valid part of a career). There are, however, initiatives (e.g. in Germany and Italy) where performing arts organisations have forged close links with training institutions thus creating the opportunity of achieving a better balance between training output and the absorption capacity of the sector.

The absolute effect of the uncertainty of employment for many workers in the sector is that they do not earn a living from what they regard as their main work.

They counter this effect either by recourse to the social security system, by multiple jobholding or, as a last resort, by leaving the sector. The prevalence of long hours and low pay can be a further adverse factor. Although the impact of television and other electronic media fell outside the research brief, it is evident that much of the growth in job opportunities is in these areas and that many actors identify work in them as being the only factor which makes it possible to continue in the live performing arts. Moreover, in several of the countries surveyed this has an impact on the location of performers etc who are drawn to the capital and major cities not only because of the arts infrastructure, but also because of the availability of broadcasting and film work, sometimes at relatively short notice.

This structural problem has to be set against the efforts made in a number of countries to ensure the protection of artists, who might otherwise be excluded from social benefits by virtue of being regarded as self-employed, as a consequence of labour legislation. France and Germany, for example, accord artists a presumed salaried status and thus include them in the full system of state benefits, both as recipients and contributors. However, such provision for artists will not be exempt from the general debate throughout the EU on the absolute cost of welfare systems and the trend towards welfare to work programmes into which performing artists do not readily fit.

In fact, except where investment, either public or commercial, had created new facilities or styles of work, much of the sector is in a state of uneasy equilibrium rather than growth across a broad front. Many of the measures discussed in the report tend more to sustain existing jobs, rather than create new ones, or to allow workers in the sector to remain in it.

Even where some growth is evident in numbers of individuals employed this does not necessarily bring an expansion of full time quality work. This is especially true of the increase in micro-enterprises. Although they expand the opportunities for work and can lead to growth and permanence in some cases, many of them offer pay and conditions of work, that are below the industry standard for whatever country they are in. However, it is unrealistic to resist the impetus of this growth. Moreover, such enterprises are often a way of introducing new methods of delivery of the art form; they are sometimes the only way in which young or overlooked innovators can achieve a platform and they can be uniquely creative. Indeed in some countries there would be little artistic activity outside main centres of population without small and energetic companies. There have been attempts in the subsidy systems of some countries to restrict project or development funding only to those who meet their statutory obligations in respect of pay, social deductions and working conditions. This does not prevent projects continuing on whatever resources the participants can muster, thus depressing even further the quality of the employment.

10.2 Limitations of the Study

An early concern of the research was to avoid overlap with other employment studies on culture in progress under the aegis of the EU. There were three areas where such studies were known to be in train: the new digital media: mobility of employment and obstacles to it and the Transmission project on growth of employment and training in the Third Sector. The first was excluded from the brief of this research, as was direct involvement in teaching (pedagogy) by performing artists and this research has been constrained in certain respects by the other studies on mobility and the Third Sector.

Because it seemed essential to give a contextual background to the report by means of a country by country sketch, there has been a tendency for the original purpose of the study to become obscured. The study aims to identify examples of

innovative creation or maintenance of employment with the aim of enabling the social dialogue partners to disseminate good ideas. It was not intended (and certainly not funded) to produce an in-depth analysis and comparison of employment systems and conditions in each country, even less to examine arts funding issues or the interface between social and economic policy and the performing arts.

The original intention, to produce from the initial stages of the research a list of case studies spread across the survey group and the various arts forms, was not realised. In the later stages, the process changed to one of direct approaches to potential case studies, sometimes suggested by others and sometimes from the researchers' own contacts. This has resulted in an emphasis on performers rather than other workers in the sector, such as technicians and administrators. Some subsectors, e.g. circus and marionettes, also receive far less attention than they merit.

The researchers also acknowledge that it would have been preferable if more case studies arising from performing arts organisations themselves, especially at micro enterprise level, could have been identified.

A further limitation was a difficulty - frequently encountered in the sector but important nonetheless - in securing reliable, up-to-date statistical information about the full extent of employment or unemployment in the performing arts in some of the countries surveyed. Therefore it was not possible to make direct comparisons between employment trends in the performing arts from country to country. However, this does not reduce the validity of studies in individual countries.

Because the research was conducted country by country, transnational issues were not frequently raised. However, the question of mobility, funding for international cultural co-operation, and the related issues of visas, work and residency permits (for non-EU nationals) the recognition of diplomas, social, health and pension insurance and benefits does remain problematic. As a counterbalance, reciprocal arrangements with other arts institutions and companies and networking in general were identified as a fruitful source of growth, though it has to be noted, these were frequently difficult to resource.

The research has concentrated on identifying individual schemes of projects with an impact on employment in the performing arts, but the over-riding influences in each country are the arts infrastructure and the investment from the public purse. Obviously, market demand is also a significant factor, but even though much activity in the performing arts takes place outside the direct involvement of the public sector, the extent of government investment or the nature of government policies can have a bearing on the overall health of the whole.

This was affirmed most strongly by those respondents whose countries were the greatest investors, but it is also exemplified by the effects of single events, such as the effective doubling of public subsidy in France under Jack Lang in 1982, the impact of the National Lottery in the UK (which, strictly speaking, is not public expenditure) or the long-term investment in Germany. It is also true that where public investment has been highest, changes in policy and priority are felt most strongly because of the dominance in the sector of a single funding source.

The picture is complicated by the tension between the macro-concern in both the EU and individual member states which identifies the cultural sector (though primarily in the audiovisual, design and heritage areas) as a major long-term source of employment growth and the micro-problem that many workers in the performing arts do not make a living, by the national standards of their countries of residence. This is reflected in the case studies which came forward and in the following conclusions.

10.3 Measures to stimulate employment

10.3.1 Investment in people with ideas

The greatest driver of innovation is determined people. A boost for employment in the performing arts would be the early identification and support of individuals or groups with ideas to enable them to pursue their vision. Projects such as Sophiensaele and Zodiak support jobs through their networking, co-production and hosting activities beyond the immediate effect of their own work. They and members of other cultural networks are natural nodes for growth in employment. Organisation by organisation this may amount to no more than a few new jobs, but across the whole network could be significant and be an indication of increased activity which would have ramifications in increased programming and demand for services and materials which could lead to more employment in those sectors.

There is a need for a risk funds that could respond to ideas faster than current systems, and which would invest early without the long processes which tend to characterise decision-making in funding agencies or ministries of culture.

10.3.2 Incubators for start-up micro enterprises

We recognise the importance of the 'incubator' principle. Starting a business is tough. Early and skilled help can make the difference between surmounting problems and failing, especially for individuals and micro businesses. Initiatives that provide business support for creators including advice on marketing, fundraising and survival through practitioners working as mentors, such as at Cultural Enterprise in Wales, and the mentors in the New Deal for Musicians are relatively easy to duplicate. They are cost effective as they can also safeguard the development of organisations which may well already have an element of public funding. They fulfil a role that is beyond most arts funding bodies who do not have the resources to offer detailed advice and mentoring. We note with interest a proposal in the UK, to provide bursaries to support young people in establishing careers in the crucial years after leaving education¹⁵⁹.

10.3.3 Expand opportunities for work with the Third Sector, unconventional environments and business

Work related to the Third Sector is not yet a first career choice for most trained performers. However, many artists who experience arts work with disadvantaged adolescents, elderly people, disabled people and cultural minorities, or who practice in hospitals, prisons and schools find it stimulating and personally rewarding; the host organisations find it valuable. Pilot after pilot reinforces the message and artists prove adaptable and resourceful, as has been demonstrated in the Transmissions project. At the same time it has to be acknowledged that there is not a common view on the value of work in this sector. The research revealed some scepticism about the sector as a significant source of long-term employment and about integrating this new activity with the more traditional practice of the performing arts.

Similar reservations have been made about the expanding opportunities to provide performing arts-based training for business. Yet this is definitely a growth area and one in which the performers' skills can be applied in new and often imaginative ways. Perhaps a change in attitudes is required in the perception of this work from inside the profession. Only recently have agents begun to take this work seriously as a 'proper' part of a performer's annual portfolio of activity. Caution is understandable if linked to concerns of the possible diffusion of effort or loss of

¹⁵⁹ Department of Culture, Media and Sport (2001), *Culture and Creativity: The Next Ten Years*

focus on the 'main' purpose of training as an actor. On the other hand, the potential rewards are such that it could, for some, provide that base of income which offers the flexibility to undertake core professional work that is not always financially attractive.

10.3.4 Public and private partnerships

It is surprising not to have more evidence of public-private partnerships.

We know that in both the Netherlands and the UK, for example, commercial theatre takes on product first developed in the subsidised sector to the mutual benefit of both. However, there was no widespread evidence of direct relationships elsewhere throughout the survey territory. Moreover, during the Round Tables some reservations were expressed about the compatibility of the objectives of the two sub-sectors.

Commercial organisations are very active in the promotion of high value product, especially musicals and this activity creates a steady level of employment. Two global examples are the Really Useful Company with multiple productions of hit musicals and the Cirque du Soleil (once a micro-enterprise in Quebec) which now operates from offices in Amsterdam, Montreal and Singapore and has seven touring units employing a range of performing, technical and administrative skills from all over the world.

Sometimes if the momentum and expertise of a commercial sector based management is harnessed to what might otherwise appear a non-commercial idea it might be able to demonstrate to funding bodies that an idea has validity and can be made practicable. NPN, as described in the case study, is an illustration of this.

Employment in the performing arts reflects the complex ecology of the sector - an ecology in which the potential for public-private relationships is not always realised.

10.4 Measures to sustain employment

10.4.1 Sympathetic welfare and tax regimes

Characteristics of the performing arts such as intermittent employment, idiosyncratic rituals (auditions), a tendency for an inbuilt excess of labour over market demand, mobility and uncertainty, short term contracts and frequently truncated engagements do not fit the filters and requirements of social security and tax systems. It is instructive to note how frequently the point was made that performing arts practitioners fared badly in the welfare and tax regimes. Where attempts have been made (as in France with the *présomption de salariat*, Germany, the Netherlands or Finland) to promote treatment appropriate to the conditions of the profession, they have had to waive the principal trends of the system, e.g. 'welfare to work;' and 'either benefit or work'. This may present political problems for the overall equitable stance of the system. Nonetheless, if these concessions are not allowed, many performers and creators would not earn a living.

10.4.2 Reskilling to make performers more employable

The need for performers to develop new skills has been noted in the report. Training is increasingly recognised as lifelong and opportunities are needed for practitioners to hone existing skills and learn new ones in response to changing work opportunities. To underpin this, it is necessary to make a careful audit of the current conditions and future needs of the various sectors of the performing arts and the variations from country to country in the EU and its associated economic area.

A further need is the provision of training opportunities (which could be full-time courses or distance learning modules) for conversion from one internal sector of

the performing arts sector to another. This is exemplified by the course at Paris-X-Nanterre University for performers and technicians who wish to pursue a career in management.

At the same time, if training is too expensive, it will not be utilised. Financial assistance may be necessary (a point made forcefully at the Finnish Round Table).

10.5 Measures to prepare for employment

10.5.1 Build relationships with training institutions

There should be general encouragement for performing arts organisations to develop relationships with training institutions. Apart from the practical value of the interchange of skills, provision of internships and promotion of lifelong learning and personal professional development, this would also ensure training institutions were better informed of the specific skills needs of the sector. Such relationships may also assist in addressing the evident mismatch in many of the countries studied between the output of graduates and the availability of jobs within the sector. No one, of course, suggests that this can ever be a simple mathematical exercise, as training in the arts can lead to other fields and an exact balance of outputs and inputs would not create the flexibility needed to replace those who leave the sector in mid-career.

10.5.2 Training provision for work with the Third Sector

Training for new employment, as in the opportunities defined in the Third Sector, is as yet in the development stage (as in Transmissions) or is being pioneered only in a limited number of institutions (as in the drama schools in the Netherlands). This may be a result of a perception that this sector will not provide a living, or that it is a diversion from the proper use of a training in the performing arts, or it may simply be the sort of inertia that so long resisted the introduction of specific training for acting for the camera.

The sector will achieve a funding breakthrough by recognition of its value and training institutions should take note.

10.5.3 Training for events technicians

A significant growth area in the past decade has been the commercially produced 'event'. These range from arena opera and product launches staged with live performers, to indoor or open air rock concerts and 'events' which fall outside the scope of this report, but are part of the staple of the event technician's work - trade fairs, exhibitions, fashion shows etc. The scale and complexity of these events are often even greater than those in a purpose designed fixed arts building and the event technicians need access to special training, either by way of modules in existing courses or through in-service training opportunities.

10.6 Social dialogue partnerships

A performing arts organisation is a collaborative and interdependent enterprise. In the last half century the growing influence of public subsidy and its accompanying accountability have shifted what were previously hierarchical management structures towards a more inclusive form of operation.

In the performing arts, personnel of an organisation are often well informed - and even opinionated - about the conduct, prospects and effects of different policies and operational decisions. One effect of the intermittent or project-based nature of much work in the sector is that many of them will have worked in other organisations and have a wide experience of different styles of operation and of different roles within them. Performing arts organisations, other than national institutions or major repertory theatres, tend to have relatively small staffs without long chains of management. Thus at the functional level there is a likelihood of co-

operation and cohesion along the traditional management/union or staff divide. Indeed in the performing arts more than elsewhere that divide is not always clear-cut.

This has been accelerated by the increase in multi-skilling, and amalgamation of functions - sometimes as a result of financial stringency, but also as an attempt to enrich the work experience. In addition, a substantial number of those working in the sector see themselves as having affiliations neither to unions or management but as independent sole traders or contractors.

All, however, share a common interest on ensuring that the health of the sector is maintained. The major issues - releasing creativity, discerning the most fruitful paths for the sector, funding and resources, working conditions and audience development - are the concern of all. The fundamental aim of social dialogue is to bring collective experience to bear on these issues.

The process is neither perfect nor without the potential for friction. Insofar as resources are never likely to be sufficient for the legitimate ambitions of people who are striving for perfection, disagreements of both principle and detail are likely to arise. Social dialogue as understood and practised in the commissioning body of this report, affords an opportunity to move from the often adversarial fora, in which the representative and associative bodies in the sector customarily meet, towards a collaborative and creative partnership. Regular meetings of social dialogue partners should be encouraged, especially in countries where no formal mechanisms for such encounters exist.

10.7 The need for further research

One of the key drivers for employment in the performing arts is the growth of micro enterprises and independents, frequently involving young entrepreneurs and operating on the fringes of the existing structures.

This study was unable to uncover much information that could be used in this report on the extent of the innovation and ideas that are believed to characterise this area, let alone whether there is any good work practice. Evidence suggests that the creative urge is not susceptible to dissuasion through lack of funds. Nonetheless, it could be in the collective interest for those who are part of the political debate on employment in the performing arts to convince decision-makers to recognise the value and the problems of this sub-sector. Given the rapid growth in this sector and the effect this may have on the nature of employment in the performing arts, further research is needed on micro enterprises, perhaps with the encouragement and assistance of the European Commission.

ANNEX I

AN INTRODUCTION TO THE FRENCH PRINCIPLE IN LABOUR LAW OF PRÉSUMPTION DE SALARIAT (SALARIED STATUS)

Note de synthèse

présomption de salariat pour les artistes

L'article L.762-1 du code du travail résulte de la loi du 26 décembre 1969 qui a eu pour objectif de faire bénéficier de l'ensemble de la législation sociale les artistes exerçant leur profession sous la dépendance d'un employeur qui est généralement l'entrepreneur de spectacles.

Les dispositions protectrices de cette loi doivent donc s'appliquer à tous les artistes, y compris aux artistes étrangers se produisant en France qui bénéficient de ce fait de la législation sociale applicable à l'ensemble des salariés français.

Cet article dispose : « Tout contrat par lequel une personne physique ou morale s'assure, moyennant rémunération, le concours d'un artiste du spectacle en vue de sa production, est présumé être un contrat de travail dès lors que cet artiste n'exerce pas l'activité, objet de ce contrat, dans des conditions impliquant son inscription au registre du commerce.

Cette présomption subsiste quels que soient le mode et le montant de la rémunération, ainsi que la qualification donnée au contrat par les parties. Elle n'est pas non plus détruite par la preuve que l'artiste conserve la liberté d'expression de son art, qu'il est propriétaire de tout ou partie du matériel utilisé ou qu'il emploie lui-même une ou plusieurs personnes pour le seconder, dès lors qu'il participe personnellement au spectacle.

Sont considérés comme artiste du spectacle, notamment l'artiste lyrique, l'artiste dramatique, l'artiste chorégraphique, l'artiste de variété, le musicien, le chansonnier, l'artiste de complément, le chef d'orchestre, l'arrangeur-orchestrateur et, pour l'exécution matérielle de sa conception artistique, le metteur en scène.

Le contrat de travail doit être individuel. Toutefois, il peut être commun à plusieurs artistes lorsqu'il concerne des artistes se produisant dans un même numéro ou des musiciens appartenant au même orchestre.

Dans ce cas, le contrat doit faire mention nominale de tous les artistes engagés et comporter le montant du salaire attribué à chacun d'eux.

Ce contrat de travail peut n'être revêtu que de la signature d'un seul artiste, à condition que le signataire ait reçu mandat écrit de chacun des artistes figurant au contrat.

Conserve la qualité de salarié l'artiste contractant dans les conditions précitées. »

I – Quant aux bénéficiaires de la présomption de salariat :

Le bénéfice des dispositions de cet article est réservé aux seuls artistes du spectacle, mais la liste qui en est donnée (alinéa 3) n'est pas limitative. Ainsi, doit être considéré comme artiste du spectacle le sonorisateur-éclairagiste chargé de fournir la sonorisation et l'éclairage en liaison avec le metteur en scène et dont le rôle n'est pas celui d'un simple exécutant : **URSSAF de LILLE et autres c/ association le**

Brueghel et autres de la chambre sociale de la Cour de Cassation du 8 juillet 1999.

II – Quant à la présomption légale : existence d'un lien de subordination, absence d'inscription au registre du commerce.

La présomption simple édictée par l'article L.762-1 porte sur l'existence d'un lien de subordination juridique entre l'artiste et la personne qui l'a engagé. Cette présomption concerne toutes conventions conclues par un artiste de spectacle dans le dessein d'effectuer sa prestation et ce, dès que celui-ci ne se produit pas dans des conditions telles qu'une inscription au registre du commerce s'imposerait.

Ainsi, bénéficie de la présomption de l'article L.762-1, l'acteur lié avec la société productrice de film par une convention aux termes de laquelle il apparaît qu'il existe un lien de subordination entre les parties, l'acteur devant se conformer aux instructions de la société quant au lieu, à l'horaire et au programme du tournage et se soumettre au règlement du studio (...) : **CA Paris 26 septembre 1986.**

De même, a violé l'article L.762-1 du Code du travail, le Conseil de prud'hommes qui, pour débouter deux artistes de variétés engagés par une association pour animer deux soirées, de leurs demandes d'indemnité pour non remise d'un bulletin de salaire et d'un certificat de travail et non paiement des charges sociales, a retenu que le contrat qu'ils avaient signé n'était pas un contrat de travail mais un contrat de prestation de services, en raison de l'absence de lien de subordination (...) : **Cass soc 19 mai 1998.**

Au contraire, dans la mesure où un contrat exclut qu'un producteur puisse, à un moment quelconque de l'élaboration d'un film, donner des ordres ou instructions à un metteur en scène, il s'ensuit que celui-ci dispose de la qualité de « coproducteur », laquelle lui impose une inscription au registre du commerce et l'empêche, par là-même, d'invoquer la présomption édictée par l'article L.762-1 du Code du travail : **Cass soc 13 mai 1980.**

Par ailleurs, la constitution entre un artiste et un organisateur de spectacles d'une société ou association en participation dans laquelle est prévu le partage des bénéfices et des pertes manifeste de la part de l'artiste la volonté de se comporter en coentrepreneur de spectacles et doit être écartée la présomption de salariat de l'article L.762-1 du Code du travail : **Cass soc 31 octobre 1991 De Clausade c/ Caisse de prévoyance et de retraite de l'industrie cinématographique et des activités du spectacle (CAPRICAS) et autre.**

Mais la présomption de salariat est maintenue quels que soient le mode et le montant de la rémunération, ainsi que la qualification donnée au contrat par les parties, ce qui permet de soutenir qu'il s'agit plutôt d'une présomption au détriment de l'employeur.

Toujours dans le même esprit, elle ne saurait être écartée par l'apport de la preuve qu'un artiste aurait conservé la liberté d'expression de son art et qu'il est propriétaire de tout ou partie du matériel utilisé (**Cass soc 19 mai 1998**) ou qu'il emploie lui-même une ou plusieurs personnes pour le seconder, dès lors qu'il participe personnellement au spectacle.

Par exemple, un exploitant d'un théâtre de marionnettes, qui dirige l'animation de ces dernières et, plus précisément, la partie artistique d'un tel spectacle, dispose de la qualité d'artiste et donc de celle de salarié, à l'égard des personnes qui font appel à lui, bien qu'il demeure un employeur pour le personnel qu'il rétribue : **Cass soc 29 mars 1973.**

Par ailleurs, il résulte de cette présomption de salariat,

- que la partie qui prétend que le contrat en cause est un contrat de travail n'a pas à faire la preuve de l'existence d'un lien de subordination.
- que la partie qui soutient la thèse inverse doit, pour faire tomber la présomption, rapporter la preuve que les conditions d'exercice de l'activité sont telles, en fait et en droit, qu'elles sont exclusives de tout lien de subordination juridique. Il s'agit donc d'un renversement de la charge de la preuve en faveur de l'artiste.

C'est donc seulement dans le cas où les artistes exercent leur activité dans des conditions impliquant l'inscription au registre du commerce, ou à titre gracieux, ou enfin dans le cadre d'un contrat de coproduction par lequel les parties se trouvent associées à l'organisation du spectacle, aux pertes ou aux bénéfices que la présomption de salariat peut être écartée, peu importe le mode et le montant de rémunération ainsi que la qualification donnée au contrat par les parties.

Concernant les artistes étrangers engagés en France :

Selon la jurisprudence française, pour que l'organisateur de spectacles ne soit pas redevable de cotisations au régime de retraite complémentaire pour les artistes qu'il emploie, ressortissants d'autres Etats membres de la Communauté, il est nécessaire qu'il soit établi que les intéressés sont affiliés et cotisent, en raison de leur activité artistique, au régime obligatoire d'assurance vieillesse d'un autre Etat membre de la Communauté : **Cass soc 1^{er} avril 1993 Association festival Pablo Casals et autre c/ CAPRICAS** qui confirme la jurisprudence du **1^{er} octobre 1992 Société festival international de la musique de Besançon et de Franche Comté et autre contre Association Les Congés spectacles et autres.**

C'est pour cette raison que, par un avis motivé du 26 janvier 2000 :

« la Commission des Communautés Européennes pris au titre de l'article 226 du Traité CE, estime que la présomption de salariat n'est pas justifiable parce qu'il manque d'une part un lien direct entre une protection sociale recherchée et la présomption de salariat, l'artiste même ne bénéficie pas des avantages sociaux effectifs (par exemple pour le régime de retraite complémentaire), ainsi que les contrôles liés à la protection sociale effective peuvent être assurés par des moyens moins restrictifs ».

Si, dans son avis motivé, la Commission considère donc que la République française en imposant la présomption de salariat à un artiste qui est reconnu comme prestataire de services établi dans son Etat membre d'origine où il fournit habituellement des services analogues a manqué aux obligations qui lui incombent en vertu des

articles 43 et 49 du Traité CE, à ce jour, la France ne s'est nullement conformé audit avis.

III – Quant à la forme du contrat

L'article L.762-1 du Code du travail autorise la conclusion d'un contrat de travail commun à plusieurs artistes pour les musiciens appartenant au même orchestre : **Cass soc 11 octobre 2000 Mathieu c/ Lostange.**

Dans ce cas, le contrat doit comporter la liste nominative de tous les artistes engagés mais il peut n'être revêtu que de la signature d'un seul artiste à condition que le signataire ait reçu un mandat écrit de chacun des artistes figurant au contrat. Ce mandataire sera dès lors amené à négocier et à conclure des contrats avec les organisateurs de spectacles : **Cass soc 14 juin 2000 Philippe Pages alias Richard Clayderman c/ Régis Dupré.**

En présence d'un contrat global ne mentionnant pas le salaire de chacun des artistes engagés, il appartient au juge de rechercher si chacun des artistes engagés a donné mandat écrit au signataire du contrat : **Cass soc 9 mars 1999 Montagné c/ UCIA.**

Le fait que le contrat ne mentionne pas le nom de chacun des artistes n'est pas de nature à exclure l'application de la présomption légale de contrat de travail entre l'organisateur de spectacles et les artistes qui y participent : **Cass soc 1^{er} octobre 1992 (déjà cité).**

Le problème soulevé par ces situations est de déterminer le rôle exact du mandataire, souvent tête d'affiche d'un groupe ou chef d'orchestre. S'il agit comme simple mandataire, la présomption légale d'existence d'un contrat de travail jouera entre l'organisateur de spectacles et tous les artistes ; en revanche, s'il décide seul, en l'absence de mandat écrit des autres membres de la formation, du recrutement et du congédiement des musiciens et s'il négocie seul le montant des cachets attribués à l'orchestre, il pourra être considéré comme l'employeur : **CA Riom 14 mars 1988 Avakian c/ Bruel.**

ANNEX II

REPORTS OF AND PARTICIPATION IN ROUND TABLE DISCUSSIONS

Introduction

The commissioning bodies and the researchers agreed at the outset that a series of Round Table meetings should take place in each of the countries being studied to discuss the draft report of the research and developments taking place. The Round Tables were organised by the national employer/employee representative bodies in each country, who were each requested to nominate a chairperson and rapporteur to steer the debates. The participation of the researchers was to explain the nature of the study and the preliminary findings. Otherwise their presence was primarily as observers.

The researchers posed a series of questions to help guide the discussions. These were:

1. What is driving the employment agenda in the performing arts in your country? Are the factors identified in the report appropriate? Are there any factors not mentioned?
2. Are the case studies (from your country) given in the report appropriate? What other examples should be included as case studies in the final report that: promote new employment; strengthen existing jobs; provide new employment or welfare support; provide training to promote new jobs?
3. Are the factors listed as possibly hindering employment relevant in your country? Are there any other factors that should be included in the final report?
4. Do the preliminary ideas and recommendations identified in the report seem appropriate? Are there any others that could be included in the final report?

It will be evident from the reports that follow in this Annex that each Round Table addressed these questions in different ways. The researchers were disappointed that, in general, the Round Tables yielded fewer insights than anticipated into possible new case studies, especially initiatives originating from performing arts organisations themselves.

It was also evident that some participants had not been able to read through the draft report before the meetings; nor had some fully understood the limited parameters of the investigation. Nevertheless, the researchers welcomed the open and frank discussions of the issues raised in the report. It is also worth recording that a significant number of participants in the Round Tables welcomed the opportunity to engage with others in the sector, including government agencies.

The researchers noted the very considerable emphasis given at many of the Round Tables to the specific circumstances that prevailed in their respective countries. Every endeavour has been made to acknowledge this, while also identifying common trends and issues.

In response to references in the Round Table reports to the data used in the draft report, and for purposes of clarification, the researchers feel the need to point out that all statistics originated from published or official sources. For that reason they were surprised by occasional references to 'inaccurate' data and believe that what was principally meant by this was the use of statistics that have been superseded.

Please note that the text of the reports has been reproduced exactly as compiled by the rapporteurs and no attempt has been made to revise them in any way except to list the participants alphabetically and to add the organisations they represented if this was not included.

UK Round Table, London, 24 May 2001

David BOWNES, Paul Elliott Ltd

Ann BRIDGWOOD, Director of Research, Arts Council of England

David EDWARDS, Derby Playhouse

Max FINBOW, Bill Kenwright Ltd

Peter FINCH, former Assistant General Secretary, Equity, also representing BECTU

Dominick LUQUER, General Secretary, International Federation of Actors

Robert NOBLE, Cameron Mackintosh Ltd

Rupert RHYMES, Chief Executive, Society of London Theatre/Theatrical Management Association (Chairman)

John SMITH, Assistant General Secretary, Musicians' Union

John FAULKNER and Rod FISHER, International Intelligence on Culture

1. Introduction

Rod Fisher and John Faulkner introduced their Report, explaining the aims and nature of the research, the UK context, key trends and perspectives, key drivers for employment creation and protection, how and why they had divided the case studies the way they had and drawing attention to the UK ones, indicating the employment issues raised in the study and, finally, drawing attention to the discussion points that had emerged.

2. Discussion

Using the Report and the Researchers' introduction as a basis the Round Table participants entered into a wide-ranging discussion on a number of themes:

- the many pressures that were making it more difficult in the non-subsidised sector for new producers to emerge;
- the serious problem caused by withholding tax;
- the emergence of many subsidised and commercial joint productions;
- costs in the performing arts which are higher than the national inflation indicators;
- endemic low salaries and allowances;
- in music, the different approach to 'old' technologies. For example, recorded 'promos' had been made for live concerts;
- freelance musicians are now more eclectic, working across genres, with many crossovers occurring throughout the music industry;
- the arts and entertainment unions are significantly involved in training schemes of various kinds;
- obstacles to development and employment included aspects of the Public Entertainment Licensing legislation;
- rights were important but could also be experienced as an obstacle;
- filing company returns often caused problems for smaller companies;
- the National Lottery had been a very important development, particularly the stabilisation process;
- 'self-help' was very much a feature of the arts: examples being the Actors' Centres, the Theatre Investment Fund and the Dancers' Resettlement Scheme;
- public/private partnerships have been developed in a positive way;
- the subsidised sector has gone through problem years and found ways to cope;
- co-productions have increased, often depending on a successful commercial sector, with such producers supplying 'seed-money' to repertory theatres, sharing in any profit, but always providing valuable experience for those concerned;

- the involvement of commercial sponsors was important and this could be further aided with tax incentives;
- a significant improvement would be for the BBC to give prominence to arts sponsors, as is the case for sport sponsors;
- the emergence and development of NESTA (National Endowment for Sport, Technology and the Arts), which was investing in people with ideas, was welcomed;
- noted that more and more accountability is required which, while important in principle, can act as a deterrent to artists and managers alike;
- the impact of certain EU inspired legislation e.g. the Working Time Directive, which had resulted in additional staff being engaged, but with much greater costs;
- important that the impact on the cultural sector of EU and national measures are addressed in areas which are assumed not to be of direct relevance (e.g. the Distance Selling Directive), but which had direct implications for the arts.

3. Conclusion

The Report was broadly welcomed by the participants, who were thanked for their contributions to this important debate and the organisations involved would be encouraged to maintain a dialogue on the themes raised.

German Round Table, Cologne, 4 July 2001

Rolf BOLWIN, Deutscher Bühnenverein-Bundesverband Deutscher Theater (Chairman)

Peter FAELSKE, VERDI

Rainer GERBER, law specialist on secondment to Deutscher Bühnenverein

Hans HERDLEIN, Deutsche Bühnenangehörige

Gerhard MARTENS, Deutsche Orchestervereinigung

Ilka SCHMALBAUCH, Deutscher Bühnenverein-Bundesverband Deutscher Theater

Thomas SCHWARZ, IG Medien

Rod FISHER, International Intelligence on Culture

Key points agreed on 4 July

1. At a time when public sector budgets have stopped growing, support for new initiatives should not result in a redistribution of resources from relatively secure jobs in the established performing arts sector, which gives most people an opportunity to work to more risky employment with new ventures.
2. Neighbouring local authorities should be prepared to co-finance city theatres and other performing arts institutions.
3. In the area of training:
 - (a) due recognition should be given in the report to those training organisations that have developed links with specific arts institutions;
 - (b) add the professionalisation of events technicians, where previously there was no profile for this niche area;
 - (c) identify the need for postgraduate training in music to mirror new work opportunities developing outside orchestra performances.
4. Emphasise even more that differences of opinion exist about the employment regulations and that what may be regarded by employee bodies as strengthening work conditions and social protection may be seen by employers as potentially inhibiting employment.
5. Acknowledge that the introduction of management strategies has to support the artistic process and should help to realise the freedom of arts.
6. As far as the German situation is concerned, the sequence of the factors driving employment should be changed to reposition the vision of individuals (employers and their employees) as first, followed by local/regional/national measures.

7. Highlight more the role of private enterprise e.g. creating employment in areas such as musicals and independent broadcasting¹⁶⁰.
8. Highlight the German social security system for artists.
9. Pursue two more potential opera case studies in Hamburg and Berlin.
10. Highlight limits of what is possible to gain through Public-Private Partnerships.

Italian Round Table, Rome, 9 July 2001

Romeo BALLARINI, Segretario territoriale, UILSIC
Massimo CESTARO, Secretary-General, SAI (Sindacato Attori Italiani) CGIL
Annalisa CIAFFI, consulente de lavoro della UILSIC (Federazione Italiana Lavoratori, Stampa, Spettacolo, Informazione, Cultura)
Simonetta CORSI, UILSIC (Federazione Italiana Lavoratori, Stampa, Spettacolo, Informazione, Cultura) ATTORI (Rapporteur)
Fabio DA LUCA, AGIS/PEARLE
Saverio MATTEI, FAI FISTel (Federazione Informazione Spettacolo e Telecomunicazione)
Georgia PARMEGIANI, Coordinamento Musicisti
Alessia PATRIGNANI, UILSIC (Federazione Italiana Lavoratori, Stampa, Spettacolo, Informazione, Cultura) ATTORI
Tonino PAVAN, FAI FISTel (Federazione Italiana Lavoratori, Stampa, Spettacolo, Informazione, Cultura)
Giorgio VAN STRATTEN, President, AGIS
Pier VERDERIO, International Office, FISTel (Federazione Italiana Lavoratori, Stampa, Spettacolo, Informazione, Cultura) CISL (Chairman)

Rod FISHER and Daniela PAOLUCCI, International Intelligence on Culture

The coordination was made by Pier Verderio from the International Office of FISTel CISL and Rod Fisher in his quality as responsible director of European research.

After the illustrations of the motivations that lead to this research on the part of the European Community had been made by Pier Verderio, Rod Fisher illustrated the details of the research.

The determining input was, without doubt, the evaluation of new ideas for occupation in the sector of performance – on a European level.

The European Commission had already made other researches parallel to the sector, with the creation of occupation of about 7.500.000 new places as freelance; the statistic tend to suggest an increase of occupation of the cultural sector, which however is in the need of new initiatives for the operation and the protection of existing activities.

During the research great importance was given to the general geographic distribution: in fact the situation of the occupation on the European level made country by country,

The occupation in the industry of performance, particularly in Italy, is practically in small or micro companies. Here too we are seeing the phenomenon of the increase

¹⁶⁰ Broadcasting is outside the remit of the study so this was mentioned but not examined in any depth.

of autonomous workers, which are difficult to include into the existing work contracts.

Another important fact that emerged was the importance of training necessary also in the cultural sector: the multimedial and the audiovisual give the artists new opportunities of work. But there are factors that obstruct the occupational development, for example the withholding taxes and other obstacles like social security (loss of the unemployment benefit). It is therefore necessary to identify, on the European level, the real problems for this sector composed of many different specialisations.

Studies have shown that there are potential connections with the third sector and the voluntary services: certain artistic productions in the sector of the live performances, can become professional and therefore a means of diffusion of culture.

The following general discussion after the intervention of Fisher has put into evidence – especially regarding the situation in Italy – a dicotomic between the capacity to create new working places.

In Italy, too, more attention must be paid to professional training, working together with the companies of the sector, the union of artist and government institutions.

In the artistic sector, in fact, there are different types of formations that go from academies, and accredited schools to professional courses, that all give certifications of participation and qualification in the sector. It is however necessary to give a value to these certificates, valid and recognized in all European countries.

Particular attention must be paid to the development of new technologies- which regard to the whole sector changing the typology of the professionalities and henceforth determine new work places, especially on the local level, using all possibilities offered by the audiovisual and performing arts.

In particular, regarding Italy, granting subventions, more attention should be paid – on the part of the Government- to the destination of the subsidies, aiming at a greater quality of the various sectors and productions.

French Round Table, Avignon, 17 July 2001

François CAILLÉ, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Marianne COSSERAT, PEARLE

Stéphane FIEVET, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Denys FOUQUERAY, SFA (Syndicat Français des Artistes-interprètes), CGT

Alain GARLAND, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Christine LANGRAND, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Franceline LEPANY, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Thierry LESUEUR, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Gérard LION, SYNDEAC (Syndicat National des Entreprises Artistiques et Culturelles)

Stéphane NICOURT, SYNPTAC (Syndicat National des Professionnels du Théâtre et des Activités Culturelles), CGT
Sylvie OUSSENKO, F2C CGC
Mikael PETIT, SYNPTAC (Syndicat National des Professionnels du Théâtre et des Activités Culturelles), CGT
Jean François PUJOL, SFA (Syndicat Français des Artistes-interprètes), CGT
Christian SEVETTE, CFDT
Catherine SIMON, SNTDV (Syndicat National des Théâtres de Villes)
Emmanuelle STROHL, SNLA FO
Carole ZAVADSKI, CPNEFSV

John FAULKNER, International Intelligence on Culture

En préambule, Gérard Lion au nom des organisations d'employeurs fait part des profondes réserves concernant le rapport transmis, notamment sur les nombreuses erreurs dans les chiffres qu'il recèle, la vision très parcellaire du champ censé être couvert. Il suggère que les rédacteurs du rapport se mettent en relation avec l'Observatoire de la Politique Culturelle (Université de Grenoble), les services de la statistique du Ministère de la Culture (Département des Etudes et de la Prospective), et des organismes de perception des droits d'auteurs (SACD, SACEM), afin d'y remédier.

Il s'étonne de l'absence (dans la version française du rapport) des études réalisées dans les autres pays pourtant mentionnées au sommaire.

Il regrette vivement que n'ait pas été mis suffisamment en avant le lien direct entre le développement de l'emploi et le niveau de subventionnement. (si effectivement l'emploi a augmenté de 27% en France de 1982-1990 c'est bien parce que l'intervention publique a progressé de manière importante; il aurait été utile de mettre en parallèle les deux indicateurs).

Il émet un doute sur l'affirmation selon laquelle l'Union Européenne est moteur dans le domaine du développement de l'emploi dans notre secteur, et cite l'exemple du nouveau théâtre de Bordeaux qui était assuré de bénéficier de crédits européens (12 MF de fonds structurels) et qui pour une question de retard dans la mise en œuvre des travaux devra y renoncer faute d'avoir pu fournir des factures au 31 12 01. La ville de Bordeaux devra pallier sur ses finances propres ce manque. Dans ce cas précis, pour des raisons de bureaucratie, l'Europe a été indirectement un frein au développement de l'activité et donc de l'emploi.

John Faulkner resitue le but des tables rondes et de celle-ci en particulier: il s'agit de rendre compte de l'état du travail engagé sur l'identification des bonnes pratiques qui peuvent sauvegarder et développer l'emploi dans le secteur culturel et artistique et recueillir les remarques des professionnels afin de corriger les erreurs qui auraient pu se glisser dans le rapport intermédiaire.

John Faulkner précise que les réponses aux questionnaires n'ont pas été suffisamment nombreuses ou précises pour bien appréhender la réalité de chacun des pays. L'équipe de Rod Fisher a dû se rabattre sur des données provenant d'études diverses ou des consultations téléphoniques. D'autre part le budget alloué à cette étude n'a pas permis aux consultants de se déplacer et rencontrer les différents interlocuteurs. Ce qui explique la sur-représentation (dans les exemples cités) des pratiques anglo-saxonnes.

Denys Fouqueray pour le SFA regrette que les exemples choisis n'aient pour la plupart rien à voir avec le spectacle. Il fait état de la réalité sociale désastreuse des micros entreprises (présentées dans le rapport comme un bon exemple de développement de l'emploi) dont les performances s'appuient sur une précarisation

de l'emploi (pas ou peu de permanents, convention collective pas toujours appliquée...).

Le paragraphe concernant les emplois réservés dans la fonction publique, décrits comme un obstacle, ne doit pas devenir une remise en cause de générale des services publics.

Plusieurs participants relèvent les problèmes de traduction et de sens sur les termes emploi et employabilité, intermittence et free lance, ...]

Jean François Pujol pour le SFA regrette que la présomption de salariat et tout ce qu'il implique dans la structuration du système français ne soit pas mise en avant. Il en profite pour faire part des inquiétudes de son organisation sur l'avenir et la pérennité du système spécifique d'indemnisation chômage des professions du spectacle. Il s'étonne par ailleurs que la Commission Paritaire Nationale pour l'Emploi et la Formation Spectacle Vivant (dont il est le président) n'ait pas été contactée. La CPNEFSV est pour lui l'un des interlocuteurs naturels pour toutes ces questions.

Sylvie Oussenko au nom de la CGC note elle aussi les nombreuses erreurs notamment dans le paragraphe relatif au guichet unique (confusion entre charges sociales et impôts...).

Emmanuelle Stroh pour FO s'interroge sur la fonction de cette étude sur ces soi-disant évolutions novatrices alors que, pour elle, est remise en cause la notion de salariat et de subventions.

John Faulkner précise à nouveau la volonté de la commission chargée du Dialogue Social Européen qui souhaite collecter les informations afin d'avoir une vue d'ensemble concernant l'emploi artistique et comment le développer et repérer les nouvelles pratiques et les nouveaux emplois.

Cette étude doit pouvoir influencer la politique européenne en la matière.

John Faulkner précise qu'il n'est pas commissaire européen.

Catherine Simon pour le SNTDV s'interroge sur la notion de bonne pratique.

Christian Sevette, au nom de la CFDT, s'étonne que ne soit mentionné comme exemple s de bonnes pratiques les lois sur la réduction du temps de travail (loi de Robien, lois Aubry), la convention collective et les accords d'entreprises qui les ont déclinés pour notre secteur et les créations d'emplois qui en ont résulté.

Gérard Lion pour le Syndéac insiste à son tour sur la particularité française que constitue la présomption de salariat. Il s'étonne également que soient absents du rapport les textes réglementaires qui fondent l'exercice du spectacle vivant que sont les ordonnances de 1945 revues 1999, le principe de gestion paritaire des organismes tels que l'AFDAS (formation professionnelle) qui sont de bons exemples à reproduire au niveau européen. Il regrette à nouveau le manque de moyens visiblement insuffisants pour la réalisation de cette étude.

John Faulkner est d'accord.

Jean François Pujol insiste sur la particularité de chacun des pays en matière de spectacle vivant. Mais pour lui, la culture et particulièrement le spectacle vivant sont insolubles dans la mondialisation. C'est bien là la responsabilité des politiques de l'Union Européenne que d'affirmer et faire en sorte que le spectacle vivant (si on

souhaite qu'il reste vivant] soit subventionné par les pouvoirs publics et de façon conséquente.

Gérard Lion souhaite que l'on mette en avant la création artistique comme moteur de l'activité.

Christian Sevette est d'accord: c'est bien la création artistique qui constitue la véritable condition à la préservation et au développement des emplois dans notre secteur.

Sylvie Oussenko met en garde contre la dérive qui consiste à faire de l'artiste un animateur social. L'artiste doit avant tout autre chose pouvoir pratiquer son art.

Gérard Lion émet le vœu que l'utilisation des Fonds Européens soit plus aisée, moins bureaucratique.

Alain Garland (Syndeac) fait le même constat et déplore que le dispositif Culture 2000 ne soit absolument pas adapté aux pratiques des entreprises productrices de spectacles.

Christine Langrand (Syndeac) au nom de PEARLE fait état des réflexions semblables (à celles exprimées aujourd'hui sur la nécessité du financement public pour développer l'emploi) émanant des organisations d'employeurs d'autres pays (l'Allemagne notamment).

Faisant le constat que la France est en avance dans bien des domaines et notamment au niveau de la politique publique de soutien à la création mais aussi en matière de protection sociale, elle indique la nécessaire solidarité à mettre en œuvre pour faire évoluer à la fois les pratiques et les réglementations.

Denys Fouqueray partage ce point de vue et met en garde contre la référence à l'exception culturelle française. Elle ne doit pas signifier le repli sur les avantages acquis mais au contraire permettre aux autres pays en s'appuyant sur l'exemple français d'évoluer dans le bon sens.

Marianne Cosserat au nom de PEARLE suggère que la demande soit faite formellement pour une prolongation de l'étude afin de corriger et de prendre en compte les pistes nombreuses et exemples précis de bonnes pratiques en matière de sauvegarde et de développement de l'emploi qui ont été évoquées ce matin. Elle demande comment les différentes tables rondes vont influencer la rédaction du rapport.

Christine Langrand (Syndeac) demande qu'elles soient ajoutées au rapport et qu'un courrier actant ces réflexions soit annexés au rapport.

John Faulkner promet de faire de son mieux pour que Rod Fisher puisse dès qu'il aura reçu le compte rendu de la présente table ronde, de prendre en compte comme priorité les spécificités françaises.

La demande est faite de manière unanime que soient corrigés les chiffres inexacts. On suggère de communiquer à M Faulkner tous documents utiles concernant la présomption de salariat et les dispositifs existants.

Finnish Round Table, Tampere, 10 August 2001

Ahti AHONEN, Director, Theatre of Rovaniemi

Kai AMBERLA, Executive Director, Association of Finnish Symphony Orchestras
Rauno ANTTILA, Director, Ministry of Education
Lasse ESKONEN, Deputy City Manager, City of Tampere
Matti HOLOPAINEN, Executive Director, Association of Finnish Theatres
Laura JÄNNES, Co-ordinator, Career Services Centre, Theatre Academy of Finland
Paula KARHUNEN, Arts Council of Finland
Armas KETONEN, Secretary General, Arts Council of Finland
Riitta PASANEN-WILLBERG, Board Member, Union of Finnish Dancers
Perttu PESÄ, Board Member, Union of Finnish Actors
Risto RUOHONEN, Chairman, Arts Council of Finland
Raimo SÖDER, Executive Manager, Theatre and Media Employees Finland
Jari TUONONEN, Project Secretary, ArsLab Project
Raimo VIKSTRÖM, Executive Manager, Finnish Musicians' Union

Rod FISHER, International Intelligence on Culture

(NB A larger number of people attended the Round Table in Tampere than this but unfortunately not everyone signed the attendance sheet)

1. What is driving the employment agenda in the performing arts in Finland?

a) Are the factors identified in the report appropriate in the case of Finland?

b) Are there factors that are not mentioned?

The Finnish Round Table in Tampere, the recent TAISTO II report by the Ministry of Education of Finland and Fisher's report address very similar factors affecting the employment agenda of performing artists. The greatest problems in Finland seem to lie in the mismatch between education and employment.

Research

In comparison to many European countries Finland has been very active in collecting data on artists' employment for several years. The data have mainly been collected by the Arts Council of Finland. At the moment the Arts Council is in the process of doing the biggest research on artists so far in Finland. This research will be public in summer 2002.

The data collected has been used for various administrative, development and project purposes. However, it has not yet proven strong enough of an evidence to assure the governmental decision-makers on the need of drastic increases in the public funding for the performing arts.

Education

The number of graduates from higher arts institutions to the field of performing arts has grown significantly over the last five years. The number of students taken in to the HE institutions has increased also a lot: from 105 students taken in year 1996 to 178 students taken in year 2001. Most of the increase has and is happening in the polytechnics. The government is pumping a lot of funds to the polytechnics at the moment. This means that in five years the number of graduates is even greater. Nevertheless, there is no relative increase in the number of jobs in the field or in the funding for the field to enable the artists to work.

With the numbers of students and graduates growing it is essential that the relationship and communication between educational institutions and the working field is active.

Another question is whether the performing arts graduates will be willing and capable in finding work in the education, outreach and third sector field. Learning those skills needs special education and doing that kind of work requires the right attitude.

The main problem here is in fact in the administrative and governmental defect that the educational sector and the cultural sector are not interdependent.

The other one does not seem to be responsible for what effects its decisions have on the other. The education sector is in Finland politically more popular a sector and easier to be argued for than the cultural field.

Funding now

Even though the level of public funding is relatively high in Finland, it is spread unevenly. Especially young artists' and cross- and multi-artistic performances' funding is low. In total the public funding for the performing arts is insufficient. The public funding for the performing arts has remained the same for years. It is a very simple equation: in a country where performing arts are primarily based on public funding, an increase in public funding will directly create jobs and improve the employment situation in the field.

Political will

It seems that the arguments for improving the working conditions and/or funding for the performing arts have not been fruitful on any levels of political decision-making. The arguments from the decision-makers are mostly in their diminishing budgets. However, even during the economic growth period of the late 90's there was no increase in the cultural budget of the state. Therefore, it is really more a question of priorities and will.

Regional differences

The differences between different regions in Finland as far as their cultural budgets go are enormous. The capital area including three big cities, Helsinki, Espoo and Vantaa holds the most freelance and permanent cultural jobs. This has the effect that freelancers tend to stay in the capital region and it is more and more difficult to get performing artists to work in other regions in Finland. Since there are less permanent job contracts especially in theatres there is naturally an even growing amount of freelance artists who stay in the capital region in search for jobs.

The regional inequality was also addressed strongly from the point of view of the City Theatre of Rovaniemi in Lapland. The unemployment figures in Lapland have been very high, about 20 percent, throughout the 1990's. The sparsely inhabited region of Lapland demands a lot of touring as well as innovative thinking from the cultural field. An attempt has been made to make culture a way to enhance and enliven the whole northern area. For the City Theatre of Rovaniemi Christmas tourism has had a very positive impact on its income. In the month of December 20 percent of the theatre's audience is foreign tourists.

2. Finnish case studies

a) The Culture Industries Production Center at the Sibelius Academy in Kuopio is an ESF funded project led by Kari Voutila, tel: +358-17- 282 6791, e-mail: kari.voutila@siba.fi, www.siba.fi/koulutuskeskus/kttk

b) ArsLab is a project funded by the Council of Keski-Suomi and Employment Office of the city of Jyväskylä. It is a project that has employed approximately twenty artists a year for three years. The artists have mainly been visual and performing artists. The employers are various departments of the city of Jyväskylä, some third sector employers and the town of Hankasalmi. In addition to the employment part of the project, it has also had an educational part to it. The educational program was funded by the ESF and it consisted of marketing, production and IT. The problem with the educational program was that out of the 44 people, who attended the courses, only 15 were professional artists and the rest were amateurs.

The project is managed by Jari Tuononen, tel: +358-50-361 5997, e-mail jari.tuononen@slh.intermin.fi

3. Obstacles to employment

At the Finnish Round Table there were many obstacles to employment mentioned. In most addresses possible solutions to the obstacles were also stated. Some of these were also listed in TAISTO II.

a) Entrepreneurship

In the performing arts the concept of entrepreneurship and especially attitudes towards it seem to be problematic. Artists' entrepreneurship would not need to be understood as a search for big profits in the official form of a business or a company. Entrepreneurship could be understood merely as a way of working in which a person gets his/her livelihood out of what he/she does.

The big problem for an artist to be working as an entrepreneur in Finland is the fact that as an entrepreneur you will not be able to get any social benefits that employees get if un- or underemployed. Hence working, as an entrepreneur is not very tempting for artists whose income, whatever the mode of work, is uncertain and instable.

The unemployment officials' knowledge on the nature of artists' work is often not realistic. The artists are for instance considered or taken as entrepreneurs and there are also cases when artists have been strongly guided to become entrepreneurs. Entrepreneurship is for some reason considered by the officials as a way to solve the problems of artists' unemployment, when in fact it can cause them problems in having any social security at all.

However, there are a few well making entrepreneurs in the field of outreach and education work.

b) Employee advice centres

New advice and information centres where the staffs are well informed of the nature of artists' work should be opened. They could be placed e.g. in the work and livelihood centres of the ministry of Labour around the country. The employee advice centres should have 'a one counter' principle where artists and artist groups can turn to when taking care of their employee responsibilities and payments.

c) Employment exchange centre for traditional and new performing arts work

New employment exchange centre, where the artists' jobs - both traditional and new kind- would be exchanged with professionalism is of great need. At the moment in the fields of theatre and dance there are only three places where employment is officially exchanged: one private agency, the Union of Finnish Actors and the Career Services Centre of Theatre Academy. The current ones do not have enough resources to develop their employment exchange and it does not hence meet the needs of today's markets' supply and demand.

d) Production centres

There are needs to join the skills and resources of the freelance performing arts groups. At the moment for instance all numerous dance productions of the freelance field are all produced with a relatively large production apparatus of their own. Not all of it is funded, but a lot of time and energy is put in anyhow.

In a production centre these efforts and resources could be used more effectively and some synergies would be likely to appear. These production centres could be spread regionally around the country and they could then also act as touring stages and/or organisers. A production centre's main task would be to promote, market and produce Finnish freelance performing arts' groups both nationally and internationally. It is most likely that a centre would have far better chances in negotiating for bigger sponsors as well. At the moment sponsor are not interested

in small freelance groups, because their visibility in the media is not big enough. A group of 10-20 groups under one brand would probably get attention in a different way.

e) Private funding

In addition to getting the public funding on an updated level, it is important to get the private sector active in the performing arts as well. For them to support the arts financially some actions need to be made. For instance giving tax breaks for businesses for supporting the arts could be a big step further.

f) Continuing education

The importance of lifelong learning and professional further education was mentioned several times. Education is one of the best ways by which an artist can widen or deepen her/his professional skill and hence become better employable. It should hence be possible to update and evolve one's skills. However, at the moment the further education funding by the ministry of education is almost non-existent. The reason is that working people are expected to be able to pay for their further education themselves. But in the field of performing arts further education is relatively more expensive than in many other non-arts fields since it is not based on lectures for big audiences, but on hands on education for small groups. The growing number of freelancers in the field cannot afford to pay for the courses themselves and do not have employees who would be willing to pay for their education.

g) Music agencies

Compared to dance and theatre where there are very few organisations concentrated on producing and employment exchange the music business has too many of them. There are a high number of agencies that compete in the same market. The competition causes bargaining with prices. Naturally it is the artist himself/herself who suffers the most from the bargaining.

4. Preliminary ideas and conclusions

In conclusion it was said that in our society the significance of live performance seems to be growing. This and the ageing labour force of the field will increase the open jobs in the field in the future. The narrowly defined model of sectors of professions that was built in the seventies is likely to break down. In the future there is a need for multitalented and multi-faceted performing artists.

Furthermore it can be concluded that in the future there are likely to be even fewer performing artists on permanent contracts and a majority of them working as freelancers. The work of freelancers is made out of bits and pieces and they work in many roles. Already now the main income of most freelancers comes from educational work, not from performing. Especially in dance the role is often threefold: dancer-choreographer and teacher.

The view of the Actors' union on the categories of freelance actors is likely to be true on other workers in the field of performing arts as well:

1. Freelancers in entertainment business
2. Freelancers working as guests in theatres, on production contracts
3. Partially employed freelancers
4. Freelancers working in the third sector
5. Unemployed freelancers

In general the basic problems concerning the problems of employability of performing artists relate to two things: 1) funding and 2) organisation of work. In addition the growing number of performing arts graduates is problematic if the funding is not updated.

The problems with funding will remain if there is no significant increase in the public funding. At the Round Table there were at least two views on the funding problem. Some thought that due to the currently less booming financial situation of the state and the regions it is unlikely that they would increase their support to the culture. Hence the only way to solve the unemployment problem of the performing artists would be that they find new 'non-performing' fields in which to work.

The others thought that the new working fields (education, outreach etc.) are very important as new ways of working as an artist, but that they can't solve the unemployment problem. The making of performances is so costly that they can never be done with the income from sold tickets and private sponsorship funding. Sponsorship and company funding for the arts is very small and it is unlikely that the Anglo-Saxon model could become the standing model in Finland in the near future. It was argued that the Finnish people should have a right to culture just as they do to education and to healthcare. The public funding for culture is only a fraction of the social budget. Unless there are positive political decisions for culture made, the artists will not be employed.

Dutch Round Table, Amsterdam, 20 August 2001

Bert HOLVAST, Federatie van Kunstenaarsverenigen
Ben HURKMANS, Fonds voor de Podiumkunsten/ProdiumKunstWerk
Paul JEKKERS, Orbis (Chairman)
Jaap JONG, Vereniging van Nederlandse Theatergezelschappen
Stef OOSTERLOO, Ministerie van OC&W
Caroline SCHUILENBERG, Vereniging van Nederlandse Theatergezelschappen (Rapporteur)
Hans Onno VAN DEN BERG, Vereniging van Schouwberg en Concertgebouwdirecties
Lucia VAN WESTERLAAK, FNV KIEM
Alex WESTRA, Ministerie van Sociale Zaken en Werkgelegenheid
Willem WIJGERS, Vereniging van Nederlandse Muziekensembles
Wisso WISSING, Nederlandse Toonkunstenaarsbond

Rod FISHER, International Intelligence on Culture

After Rod Fisher's short introduction the following questions were asked:

1. What is the scope of the survey?
2. What will be done with the outcome of the survey and who will profit from this?
3. What is the relation between institutional and informal businesses?
4. What is meant by the Third Sector?
5. What about social equality, different cultures and integration?
6. There is no mention of education and the influence of newly skilled performers on employment in performing arts.

Following the above:

The Dutch participants would like to see that definitions of, for example, the Third Sector and social equality be stated in chapter 2.

Furthermore they would like to expand on the limitations of the research. The explanation that there is an overlap with other studies is more elaborately. The Dutch participants suggest putting the reasons for the limitations more clearly in the introduction and in the conclusions.

1. What is driving the employment agenda in the performing arts in the Netherlands? Are the factors identified in the report appropriate in the case of the Netherlands? Are there any factors not mentioned?

According to Van den Berg time, income and family composition are the first factors that influence employment. The number of children determines the time to visit live performing arts. Secondly, the interest in live performing arts is growing as well as the financial means, but the sector stays in comparison to for example the entertainment parks. The live performing arts should promote their business better, says Van den Berg. Thirdly, there is a capacity problem. At this very moment a lot of cities are investing in building bigger theatres because of this problem. Jong wonders whether the growth in capacity of seats will automatically mean growth in supply by the performing arts sector.

The EU employment agenda and structural funds are not the key drivers in Holland. Jekkers concludes that the live performing arts do not use European funds. According to Hurkmans there is no drive for organisations to apply. Money is not an issue because of the Dutch funding system and organisations don't bother to take a lot of time to apply. Although the national policy is based on and related to the European employment agenda, European funds are no key drivers for employment in Holland, agrees Oosterloo.

Fisher says that if the composition of families is an issue, it has to be part of the research. If change of taste is important then it has to be included as well. The question is whether the change of taste is a positive or negative factor? The live performing arts probably loose the battle with for example satellite television and Disneyland and Fisher questions if playing a Disney character is a good employment situation for an actor according to the terms of Brussels.

Wijchers mentions a survey of the Boekmanstichting. One of the outcomes is that the income of the Dutch people is growing and that there is more leisure time to spend on cultural activities. But due to the change in the composition of the Dutch population the accent is on passive entertainment.

According to Holvast is the demand side of culture products expanding which leads to employment growth. A key factor is the change in the composition of the Dutch population. To some organisations it may be an illusion, but a lot of organisations invest in the participation of people of other decent with the increase of employment as a result. There are no statistics available but it has to be mentioned in the survey.

Oosterloo reports that the cultural policy of the Secretary of State is based on the changes in the composition of the Dutch population: there are more young people and more ethnic minority groups that are here to stay. A lot of new organisations are included in the four-year cultural strategy [de Cultuurnota] to try to secure the participation of those groups.

Fisher explains that there is no special sequence in stated key factors. Supply and demand is a subject in Holland, as is state support and employment protection. The EU is in some countries more important than in others. Fisher will emphasise on the differences between the countries.

Holvast explains that Bureau Barataria is a support service for micro business. With the help of Barataria those businesses could grow to small businesses with 5 to 8 employees. Investment in the base of the pyramid is a key factor instead of investing in the larger organisations.

Van Westerlaken tells Fisher of the Transmission Project in Holland. She is convinced that social partners funding in other sectors could generate employment.

Wissing mentions the 'ThuiscoPIefonds' that reserves 15% of the revenues for projects in addition to state of project funding.

Holvast tells that the in 2003 there will be an additional FL. 25 mil. available (Foreign Office and Education, Culture & Science Office) to enable the music ensembles to perform in other European countries: 'Europe as stage'. Unfortunately this subsidy is not additional to the 4-year state support.

Oosterloo regrets that this survey will be published before the positive results of the Cap Gemini Ernst & Young (CGE&Y) survey on the conditions of employees in the performing arts sector will be visible. The Dutch parliament has focused on this subject and asked the sector to research its position. Based on among others the outcome of the survey of CGE&Y the parliament has the intention to spend 1% of the state expenditure on the performing arts aside from government employment strategies. Although 50% of the budget is already realised, the question is how to finance the other part and how the encountered problems could be solved. The expansion is targeted for the next government period of four years. Oosterloo suggests that Fisher will contact the co-ordinator at OC&W.

2. Is the Dutch case study in the report appropriate? What other good examples should be included as case studies in the final report that: promote new employment; strengthen existing jobs; provide welfare or employment support; provide training to promote new jobs?

a. WIK

Westra thinks the WIK is a good example. New financial figures are available and Westra will sent these to Fisher. He explains that the WIK is meant as an income support provision to enable artists to continue their profession. It is not a provision used as an incentive to start a business, so one can not speak of stimulation of employment but more of job protection. It is additional to the subsidy system. Wissing says that the WIK is not the start-up measure, as the unions would have liked.

Holvast suggests that Fisher includes the additional funds that provide 'start stipendia' for starting organisations in the performing arts sector. The WIK is a support policy. The funds are especially focused on starting individuals and thus in – some cases - organisations in order to give them a push in the back, both professionally and artistically.

b. Theatre Tokens

The Theatre Tokens Scheme enhance employment, says Van den Berg. One token-scheme (CKV-bon) is used for educational purposes. Every student between 12 and 18 years old is enabled to spend fl. 50 on visiting/participating cultural institutions during the school year. This will probably provide growth and stimulate employment in the sector. There are no statistics available, because the project has only been running for two years. The other token-scheme (Theater- en concertbon) is used by 1/3 of the visitors of performing arts.

c. PAKC

PAKC (Participatie maatschappij Kunst en Cultuur) is a public and private partnership with a starting budget of FL. 5 mil. The aim of PAKC is to support large projects of all kinds that have the potential to generate profits. Participants of the PAKC are the Ministry of Economic Affairs, the Mondriaan Foundation, ABN AMRO

Innovative developments and good practice that promote and sustain employment in the performing arts

bank, Triobos bank, Interbrew, AEF and Kunst en Cultuur Levensverzekeringsmaatschappij.

d. STAP

STAP is an initiative in Amsterdam subsidised by the Ministry of Social Affairs. The project has generated approximately 40 jobs in the cultural sector. In order to enter the project, a person has to have been unemployed for one year. The subsidy is structural and the aim of the project is that the employee will find a regular job within a certain period so the next person can participate.

Perhaps it is not a good example since the project is regarded by many as a scheme that generates false competition because the wages are guaranteed whether a production is sold or not. This way it reduces production costs.

e. Broedplaatsenproject (Nursery project)

In large cities municipalities let big industrial buildings at lower costs to artists with a total budget of FL. 60 mil. Many different disciplines in the arts sector use this opportunity but the effect on employment is not known yet. Holvast will e-mail the data of the project bureau to Fisher.

f. Kunst en Zaken (Business in the arts)

A lot of ensembles and cultural organisations profit from this initiative. The aim is to connect big and small organisations to financial, marketing or management professionals for a period of 1 to 1,5 years.

The impact is formidable for both partners, it helps to sustain companies and secure jobs.

g. funding the arts economically and socially

Van den Berg mentions the tendency of investment companies and local governments to use culture as pull factor for the regeneration and the revitalising of cities.

h. actors networks

As in other countries a proceeding number of actors is working in 'training circumstances'.

3. Are the factors listed as possibly hindering employment relevant in the case of the Netherlands? Are there any other factors that should be included in the final report?

- a. The factors stated in the report are recognised.
- b. Van Westerlaken states that the special social security provision for the live performing artists is something the unions have to fight for every time there is a change in social security legalisation. Van Westerlaken is certain that especially these provisions have a positive effect.
- c. Copy and Intellectual rights can be a hindering factor, but in general this is money that circulates in the sector. Because of the diversity of collecting agencies in Europe and the free market situation it is very difficult to effectuate foreign copyrights. Van Westerlaken suggests harmonisation in Europe: clear international rules, but no sooner than the Dutch regulation is cancelled. Everybody recognises that intellectual rights are a strong source of revenue.
- d. Safety at work regulations cost money and are therefore considered to be a hindering factor on employment.
- e. VAT is a factor, but harmonisation in Europe is strongly resisted by local government.
- f. The changing social security in Holland (SUWI and WALVIS etc.) forms a growing burden on employers.

4. Do the preliminary ideas and recommendations identified in the report seem appropriate? Are there any other major ideas that could be included in the final report?

Public and private partnership is profitable in Holland. Television uses the theatre infrastructure. Commercial producers use the know-how and experience of the subsidised sector.

The development looks a lot like the development in the UK. Actors who worked for television of movies are used in a theatre production because of the box-office effect. Stars are well paid and the rest of the cast is undervalued. A positive effect when this leads to more participants. In case this leads to a higher level of wages it constitutes a negative effect.

Equal opportunities are important. The effect of age seems to be more relevant for women. Van Westerlaken would like to emphasise on this.

The members of this Round Table discussion conclude explicitly that removal of a number of the hindering factors would have a positive effect on employment.

The general matters of Chapter 9 of the report are more important than the specific matters of Chapter 8. The members therefore advise Fisher to change this in the report.

The sequence of the conclusions will be more systematically arranged. General matters concerning international and national regulations that enhance the hindering factors next to money through market, participation and government with following the conclusions and recommendations systematically arranged.

The members strongly advise Fisher to reflect the differences between countries as best as possible.

It is also of great importance that Fisher shows in the report that the live performing arts industry is a vital sector with significance both economically and spiritually.

Swedish Round Table, Stockholm, 28 August 2001

Karin BACKMAN, Swedish Confederation of County Councils
Liselott BERG-HAVLIK, Swedish Dance Committee
Lennart BERGGREN, National Council for Cultural Affairs
Sture CARLSSON, Association of Swedish Theatres and Orchestras
Margareta CRESPI, Employment Office, Dept of Culture & Media
Leo CULLBORG, Swedish Union for Theatre, Artists and Media
Bo DUVHED, Theatre Centre
Lars EDSTRÖM, TeaterAlliansen, Swedish ITI (Chairman)
Ann Mari ENGEL, Swedish Centre of ITI (Rapporteur)
Ann Charlott EKLUND, National Council for Cultural Affairs
Claës ENGLUND, Association of Swedish Theatres and Orchestras
Anders FORSMAN, Economist
Laila FREIVALDS, Association of Swedish Theatres and Orchestras
Olav GULLBRANSSON, Swedish Federation of Professional Musicians
Birgit HAGEBY, Swedish Union of Playwrights
Ann-Sofi HELLIS-TIMMÅS, Employment Office, Dept of Culture & Media
Göran IVARSON, Swedish Musicians' Union
Nils JOHANSSON, The Arts Grants Committee

Anita JONSSON, National Council for Cultural Affairs
Björn KARLSSON, Association of Swedish Theatres and Orchestras
Jaan KOLK, Swedish Union for Theatre, Artists and Media
Ann LARSSON, Dance Centre
Gösta LINDSTRÖM, Swedish Union for Theatre, Artists and Media
Bo OLSSON, Swedish Federation of Professional Musicians
Kristina RENNERTEDT, National Council for Cultural Affairs
Tomas SANDER, Swedish Union for Theatre, Artists and Media

Lena SUNDBERG, Swedish Dance Committee
Lillemor SVENSSON, Swedish Federation of Professional Musicians

John FAULKNER, International Intelligence on Culture

Mr **John Faulkner**, INTERNATIONAL INTELLIGENCE ON CULTURE,
presented the report and gave a survey the main issues of the report:

- limitations of the study
- trends and perceptions
- key drivers for employment and job protection
- initiatives that promote new employment
- initiatives that strengthen the sustainability of existing jobs
- training initiatives that promotes multi-skilling and employability
- welfare and employment support measures
- employment issues
- preliminary conclusions

Mr Faulkner stressed the fact that the reporters have tried to avoid being negative and tried to find good examples, in spite of the fact that the conditions for performing arts are very hard in many places.

The questions to consider for the meeting:

What is driving the employment agenda in the performing Arts in Sweden?

- Are the factors identified in the report appropriate in the case of Sweden?
- Are there any factors not mentioned?

Swedish Case Studies

- Are the Swedish case studies in the report appropriate ones?
- What other good examples should be included as case studies in the final report that
 - promote new employment
 - strengthen existing jobs
 - provide welfare or employment support
 - provide training to promote new skills

Obstacles to employment

- Are the factors listed as possibly hindering employment relevant in the case of Sweden?
- Are there any other factors that should be included in the final report?

Preliminary ideas and conclusions

- Do the preliminary ideas and recommendations identified in the report seem appropriate?
- Are there any other major ideas that could be included in the final report?

The committee found the statistics on Sweden in the comparative section of the report to be faulty and partly misleading and the chapter on the situation in Sweden not to be entirely correct, wherefore a new corrected and supplemented text has been added (see Appendix)

Comments:

It was pointed out that, in spite of the difficulties involved in comparing different countries, that this type of work is valuable and should be continued and intensified. All countries have similar problems, in spite of the differences inherent in the system. **The financing issues** are essential and should receive greater attention in the report case studies. We have many good practices in Sweden, which we would like to disseminate, but we also have much to learn from other countries.

The welfare and taxation system is a core issue for us. The example from the Netherlands, income provisions for artists, is highly interesting but how does it deal with issues of quality?

John Faulkner informed us that this support is applicable only to artists with formal training and that the applications are evaluated by a committee. However, he pointed out that it must be made clear that this is only an income support measure, not a safety net for the social security system.

We also found the discussion about the **Third sector** particularly interesting. It was defined as the use of artists' skills outside the traditional venues, e.g. hospitals, prisons, etc.

The field of culture pedagogy in schools for example, has deliberately been left out of the report, even if it may constitute an important job market.

2 SWEDISH EXPERIENCES

Anders Forsman, who headed a government report about labour market policy for artists, gave us an overview of the most important factors regarding the employment agenda and obstacles.

He claimed that the relationships between supply – demand and quality – quantity shows that the struggle for public funding will continue, as the numbers of artists who survive in the free market are negligible. The arts have a serious long-term cost problem.

In the report by Baumol and Bowen from 1965 this fundamental problem was defined as a lack of possibility to rationalise and streamline artistic work. So do we choose between starvation or finding a patron? Sweden has a good system of state, regional and local support and we fare quite well by having many strings to our bow. However, there are several obstacles:

The number of employed artists in Sweden has grown considerably.

The size of education facilities is a core issue in this regard.

A report on **the social conditions of artists** is imminent.

A core issue in Sweden are the **labour market policy measures**. The cultural labour exchanges invest a lot of money in projects for culture. AMS (the National Labour Market Board) control 70 billion SEK, while the Ministry of Culture controls 4 billion SEK, in addition to general education money.

Following the report about the conditions of artists, money was transferred, for the first time, from the National Labour Market Board to the Ministry of Culture by way of TeaterAlliansen (Theatre Alliance, see case study). Forsman was of the opinion that there is due cause to take this further. Transferring more labour market resources to the arts may lead to an actual strengthening of the position.

DISCUSSION, A SUMMARY

Financing

- In Sweden, the lion's share of the financing comes from state, regional and local authorities. A constant discussion must be maintained with the political bodies and all involved parties must work together. Strong public support and a large measure of understanding from the Ministry of Finance are essential in order to increase grants.

The theatre sector has an interest group, representing the different parties on the labour market who present our demands and act as our representative in negotiations with the National Council for Cultural Affairs and the Ministry of Culture.

- There is huge development potential in the third sector. The National Council for Cultural Affairs has an ongoing project on culture in schools, which can provide job opportunities for artists. This will however require funding for training. The Swedish Association of Local Authorities reminded that we were forerunners in this field ten years ago. That has all changed as responsibility for health care, schools etc has been passed to local authorities, who in turn delegate that responsibility to private enterprise. They hope efforts will be made to increase 'mental health services'. There are plenty of other areas within the third sector, which are highly interesting and may lead to more job opportunities for artists.
- Collaboration with private enterprise does not only involve sponsorship but also the teaching of methods and models. The companies can use theatre as a model for the labour market in general, particularly as regards issues on freelance work, independents, capacity for innovation etc.
- We need to learn more about the possibilities for collaboration within the European Union and EU grants within these fields. Structural funds in particular concern labour market issues and may be relevant here.

Forms of employment

- In the eighties there were 700 permanently employed actors in Swedish theatres. Today there are 300. It has been pointed out that TeaterAlliansen is an important step, but that it is not sufficient in itself to solve the problems of this sector.
- The number of freelance actors will probably increase. Underemployment is a growing problem.
- The parties on the labour market have agreed to bridge the gap between permanent employment and short-term employment through a new agreement on contracts ranging from three to five years. In this regard we have come further than many other countries.
- In the music sector, permanent employment is preferred. Sweden is a large and sparsely populated country and there are few opportunities for freelancers outside of the bigger cities. The state sponsored regional music has diminished and hence the number of professional musicians around the country.
- Few people can find fulltime employment within the cultural field. The Employment Office last year headed an EU project for visual artists to provide a wider range of employment opportunities. It was useful, but more comprehensive measures must be taken in order for this to become a means of support for the artists. New models for collaboration are needed, perhaps with support from the European Union.

TAXATION AND WELFARE SYSTEMS

- Taxes and regulations concerning artists have to be revised, as more and more become self-employed.

- Sweden needs a better system for advising small business in the cultural sector
- The Swedish Union for Theatre Artists and media is starting an organisation to help design contracts for short-term employment, which is similar to the French example, One Step.
- The state will make a new report on the social conditions of artists.

OTHER SWEDISH EXAMPLES

- **Subsidies for Playwrights and Composers**

In 1999 two new subsidies were founded:

Playwright Subsidy is a state subsidy to new Swedish plays. Free theatre groups, regional and local theatre institutions and radio and television companies can receive this subsidy, for part financing of the order of new Swedish plays. SEK 2 million are at disposal for this purpose this year. Application shall be made jointly by a playwright and the theatre institution that wants to perform his/her play. The subsidy is paid to the theatre, which, on its part, has to pay the whole amount to the playwright. The subsidy is fixed to 2/3 of the basic payment to the playwright according to the actual agreement between The Swedish Playwrights' Union and The Association of Swedish Theatres, concerning acquisition and performance of plays. The theatre itself must pay at least 1/3 of the agreed payment to the playwright.

Subsidy for Composers is a State Subsidy for regional and local theatre institutions, dance- and orchestra institutions who initiates projects in direct co-operation with composers. SEK 2 million are at disposal for this purpose, and the subsidy can be given as a fee to a composer whose original composition has been ordered, or to a composer who has a time limited employment in connection with a project that includes a new composition.

- The Theatre Centre has a project under way in one region in southern Sweden, financed by earmarked funds. It focuses on five municipalities, which previously never bought performances from independent groups. They receive a special subsidy, which has resulted in an increase from zero performances sold to 220 this year alone. Similar projects are also under way in other counties.
- We were also informed about **Rock City**, a multicultural centre for development, training and enterprise relating to the Swedish music industry. It is located in Hultsfred, has links with the college in Kalmar and is financed partly by the regional associations in the county of Kalmar. It is an interesting example of how a phenomenon such as the Hultsfred rock festival can generate 'add-on activities', even if not many professional artists are employed there.

ANNEX III

RESPONDENTS TO THE QUESTIONNAIRES

Questionnaires or requests for information were sent to more than 100 employer and employee federations, performing arts associations, European networks, performing arts journals, statistical offices and individuals. The following responded:

Muriel BATIER, FEVIS
Adam BAXTER, British Actors' Equity Association, United Kingdom
Christophe BLANDIN-ESTOURNET, Établissement public du Parc et de la Grand Halle de la Villette, Paris, France
Rolf BOLWIN, Deutsche Bühnenverein-Bundesverband Deutscher Theater, Germany
Gesa BÜTTNER, Council of Europe, Cultural Policies R & D Unit
Ornella CAVAZZINI, Piccolo Milano, Italy
Marianne CLÉVY, Paris-X-Nanterre University, France
Simonetta CORSI, UILSIC-UIL, Italy
Fabio DE LUCA, AGIS/PEARLE, Italy
Mary Anne DE Vlieg, Informal European Theatre Meeting
Willy DONAGHY, Broadcasting, Entertainment, Cinematograph & Theatre Union, United Kingdom
Peter FINCH, British Actors' Equity Association, United Kingdom
Denys FOUQUERAY, SFA, France
John FOX, Welfare State International, United Kingdom
Walter HEUN, National Performance Network, Germany
Matti HOLOPAINEN, Suomen Teateriliitto, Finland
Anna HOPE, Sophiensaele, Germany
Piers IBBOTSON, Directing Creativity, United Kingdom
Jaap JONG, Association of Dutch Theatre Companies, Netherlands
Jaan KOLK, Svenska Teaterförbundet, Sweden
Beatrice LEMOINE, Federation Communication et Culture, France
Libby MACNAMARA, Association of British Orchestras, United Kingdom
François NOWAK, SNAM, France
Raijo OJALA, Zodiak, Finland
Johan PAULSEN, Ton & Text Musik, Sweden
Rupert RHYMES, Society of London Theatre/Theatre Management Association, United Kingdom
Roberto RICCO, Kismet Bari, Italy
Daniele RIVED, FTILAC, France
Tomas SANDER, Teaterförbundet Sweden
Pierre SANTINI, ADAMI, France
Pietro SCARDILLO, La Scala, Milano, Italy
Marc SLYPER, SNAM, France
Raimo SODER, Theatre & Media Employees, Finland
Herr SPANTZ, Deutsche Orchestervereinigung, Germany
Nils STEINKRAUSS, Neu Köllner Oper, Germany
Tim STOCKIL, Arts & Business, United Kingdom
Eileen STRAND, Welfare State International, United Kingdom
Chrissie TILLER, Royal National Theatre/Transmission Project, United Kingdom
Lucia VAN WESTERLAAK, FNV Kunsten Informatie en Media, Netherlands
Pier VERDERIO, FISTel, Italy
Raimo VIKSTROM, Finnish Musicians' Union, Finland
Dick VISSER, Koninklijke Nederlandse Toonkunstenaars Vereniging, Netherlands
Bob WEARN, Musicians' Union, United Kingdom

We should like to acknowledge the assistance of the following, who provided statistical data on employment levels etc (sometimes at short notice), or who clarified information in published sources.

Finland

Ilka HEISKANEN, University of Finland

Innovative developments and good practice that promote and sustain employment in the performing arts

Paula KARHUNEN, Arts Council of Finland
Sari KARTTUNEN, Statistics Finland
Aila MANNINEN, Association of Finnish Orchestras

France

Janine CARDONA, Département des études et de la prospective, Ministère de la culture et de la communication

Germany

Rolf BOLWIN, Deutsche Bühnenverein-Bundesverband Deutscher Theater, Germany

Italy

Carla BODO, Associazione per l'Economia della Cultura

Netherlands

Dragan KLAIC, formerly Netherlands Theatre Institute

Sweden

Ann Mari ENGEL, Swedish Centre of the International Theatre Institute

ANNEX IV

SAMPLES OF QUESTIONNAIRES USED IN THE STUDY

Questionnaire

Introduction

The aim of this questionnaire is to identify issues, trends or specific examples of imaginative developments or good practice that provide evidence (or at least give such an impression) that they are generating new employment or safeguarding existing jobs in the performing arts sector **in your country**. We are also interested in discovering whether there are any obstacles that hinder the creation of employment or its protection.

Please regard this questionnaire as a framework for your response. You can respond to the questions directly on the form, supplementing your answers by attaching additional information. The space provided for answers on the questionnaire itself should not be regarded as limiting the extent of your response. Indeed there is no need to use the form so long as your response answers the questions in the same order as they appear on the questionnaire.

Your organisation	
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Address	
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Tel:	Fax:
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E-mail	
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Website	
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Name of person completing the questionnaire	
.....	
Position in organisation	
.....	
Tel (if different from above)	
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Fax (if different from above)	

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E-mail (if different from above)

2. EUROPEAN LEVEL

Please indicate any initiatives, such as legislation, policy or funding programmes, on the part of the European Union since the beginning of the 1990s (and which are NOT part of legislation or actions by government(s) in your country which is dealt with in Section 3 below) that have:

2.1 had a positive impact on employment in the live performing arts in your country leading to the creation of new jobs or the safeguarding of existing ones

2.2 had a detrimental impact on job creation or protection in the live performing arts in your country

3 GOVERNMENTAL LEVEL

Please indicate instances since the beginning of the 1990s in which the **State (or regional or local authority if appropriate)** has introduced:

3.1 employment incentive measures to create new jobs in the performing arts or that have resulted in such jobs

3.2 legal or other measures to provide job security that has benefited workers in the performing arts, whether in full time or intermittent employment

3.3 fiscal measures to provide more flexible arrangements for paying taxation, especially for those working intermittently (e.g. spreading payment over different tax years)

3.4 social security measures that protect the overall employment pool by enabling those in the performing arts who are temporarily without work to carry on in their profession (and not, for example, be forced to take up unrelated employment as a means of welfare benefits)

3.5 any other welfare measures such as maternity leave, time off to care for sick relatives, or temporary disability payments, etc that have safeguarded existing jobs in the performing arts

3.6 any health and safety measures that have had a beneficial impact on the generation of new jobs or safeguarding existing ones in the performing arts

3.7 any measures or policies to promote equal opportunities between men and women, or that seek to prevent discrimination in employment on grounds of

race, age or sexual orientation, which have resulted in new jobs or safeguarded existing ones in the performing arts

3.8 measures to promote training in the new technologies or re-skilling to enable workers in the performing arts to stay within the overall sector employment pool rather than leave the profession

Also please indicate:

3.9 whether there have been measures (including any referred to in questions 3.1 to 3.8) that have had a detrimental effect by hindering employment creation or job sustainability in the live performing arts.

4 NATIONAL EMPLOYERS FEDERATIONS AND TRADE UNIONS

Have there been any instances in your country since the beginning of the 1990s where **your federation or trade union** has taken:

4.1 initiatives to provide more flexibility in ways of working or operational practice to safeguard existing jobs or to generate new work opportunities

4.2 initiatives to facilitate the training or re-skilling of employees in the performing arts to safeguard existing jobs or to generate new work opportunities

4.3 any other actions that are having a similar effect.

Also please indicate:

4.4 whether there have been any instances when employer federations or employee trade unions in your country have introduced actions since 1990 that have hindered new employment or the ability to sustain existing jobs

5 ESTABLISHED LARGE OR MEDIUM SCALE CULTURAL INSTITUTIONS AND ORGANISATIONS

Indicate any innovative actions or projects by **established large or medium scale performing arts institutions/organisations in your country** since the beginning of the 1990s that have safeguarded existing jobs or created new ones (or which appear to have done so) through:

5.1 the exploitation of new commercial markets

5.2 the development of new work opportunities where the arts contribute social, educational or other objectives (e.g. working in local schools, hospitals, prisons, or projects to combat racism or build inclusive societies)

5.3 more flexibility in ways of working

5.4 cross-border or domestic collaboration/co-production

5.5 any other initiatives (please refer to annex for examples).

Also please indicate:

5.6 if there have been any instances where actions by established performing arts organisations have had a detrimental effect by hindering the creation of new jobs or the safeguarding of existing ones

6 SMALL SCALE OR MICRO LEVEL

Indicate any innovative actions or projects at local level by **small arts organisations or other enterprises** since the beginning of the 1990s that have created new jobs or safeguarded existing ones (this can include, for example, the creation of new performing arts bodies or one person enterprises) through:

6.1 the exploitation of new commercial markets

6.2 the development of new work opportunities where the arts contribute to social, educational or other objectives (e.g. working in local schools, hospitals, prisons, or projects to combat racism or build inclusive societies)

6.3 more flexibility in ways of working

6.4 any other initiatives (please refer to annex for examples)

Also please indicate:

6.5 whether there have been any instances where actions at local level by small arts enterprises or projects have had an adverse effect on job creation or job protection.

Please complete and return this questionnaire and any attachments in English via mail, fax or e-mail by Wednesday 20 September 2000 to:

THE RESEARCH OFFICER
EMPLOYMENT IN LIVE PERFORMING ARTS PROJECT
THE INTERNATIONAL ARTS BUREAU
4 BADEN PLACE
CROSBY ROW
LONDON SE1 1YW

FAX: +44 (0) 20 7403 2009

E-MAIL: general@international-arts.org

les raisons qui empêchent la création et le maintien de ces emplois.

Veillez trouver ci-contre un questionnaire sur lequel vous pouvez noter directement vos réponses. Cependant, l'espace prévu à cet effet ne doit pas vous empêcher d'ajouter vos propres remarques ou toutes informations complémentaires. Vous pouvez également ne pas utiliser ce formulaire. Dans ce cas, veuillez malgré tout répondre dans l'ordre d'apparition des questions.

Votre	organisation
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Adresse	
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Tél:	Fax:
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E-mail	
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Site-internet	
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Nom de la personne ayant rempli ce questionnaire	
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Position dans l'organisation	
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Tél (si différent de celui donné ci-dessus)	
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Fax (id)	
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E-mail (id)	
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2. AU NIVEAU EUROPEEN

Veillez indiquer toutes mesures, législatives, politiques ou financières mises en oeuvre par l'Union européenne (et non par votre gouvernement, voir section 3 ci-dessus) depuis 1990 et qui ont eu:

2.1 un effet positif sur l'emploi, par la création ou la sauvegarde d'emplois existants

2.2 un effet négatif sur l'emploi, par la perte ou la non-crédation de nouveaux postes

3 AU NIVEAU GOUVERNEMENTAL

Veillez indiquer les mesures mises en oeuvre par **votre Etat (y compris au niveau régional et local)** depuis 1990:

3.1 des mesures qui ont entraîné la création, directement ou indirectement, de nouveaux postes dans le secteur du spectacle

3.2 des mesures législatives ou autres qui ont permis de sauvegarder les emplois existants (qu'ils soient à temps plein ou intermittent)

3.3 des mesures fiscales qui permettent une plus grande souplesse dans le paiement de taxes ou d'impôts, notamment pour les intermittents du spectacle (par exemple échelonnement du montant des taxes ou des impôts sur plusieurs années)

3.4 des mesures de sécurité sociale, évitant aux gens du spectacle, temporairement sans emploi, de devoir chercher un autre travail pour continuer de bénéficier d'une protection sociale

3.5 d'autres mesures sociales, comme les congés de maternité, les arrêts temporaires pour assistance médicale auprès d'un proche parent, le versement d'une aide financière en cas d'arrêt de maladie prolongé

3.6 d'autres mesures de santé et de sécurité qui ont eu un effet positif dans le maintien et la création d'emplois

3.7 toutes mesures ou actions politiques en faveur de l'égalité des sexes, ou celles empêchant une quelconque discrimination raciale, sexuelle, ou liée à l'âge et qui, par là-même, a permis le maintien ou la création d'emplois

3.8 des mesures destinées à former le personnel aux nouvelles technologies, évitant le renvoi des personnes non-qualifiées

Veillez également indiquer:

3.9 toutes mesures qui, à l'inverse de ce qui a été énoncé ci-dessus, ont entraîné la perte ou la non-crédation d'emplois .

4 AU NIVEAU DES SYNDICATS DES EMPLOYEURS ET DES TRAVAILLEUS CULTURELS NATIONAUX

Veuillez noter les mesures mises en oeuvre par votre syndicat depuis 1990:

4.1 entraînant une plus grande flexibilité dans temps de travail et qui a permis de sauver des emplois ou d'en créer

4.2 prévoyant des stages de formation ou de re-qualification, sauvegardant ainsi des postes existants ou en créant d'autres

4.3 toutes autres mesures ayant eu des conséquences positifs sur l'emploi

Veuillez également indiquer

4.4 s'il existe des mesures prises par ces mêmes syndicats des directeurs et des travailleurs culturels qui ont, au contraire, empêché la création de nouveaux postes ou le maintien des emplois existants

5 AU NIVEAU DES GRANDES ET MOYENNES INSTITUTIONS ET DES ORGANISMES CULTURELS

Veuillez citer les institutions/organisations de votre pays qui, par l'intermédiaire de projets ou d'actions innovatrices, ont réussi (ou pensent avoir réussi), à sauvegarder ou créer des emplois:

5.1 par l'exploitation de nouveaux marchés commerciaux

5.2 par le développement de nouvelles voies à travers desquelles les gens du spectacle sont impliqués dans des projets sociaux, éducatifs ou autres (par exemple, ils peuvent intervenir dans des écoles, des hôpitaux, des prisons, ou participer à des projets de lutte contre le racisme, contribuer aux renforcements des liens entre citoyens)

5.3 en favorisant une plus grande flexibilité dans le temps de travail

5.4 par une coopération/coproduction interne (entre les établissements culturels de votre pays) ou internationale

5.5 par toutes autres mesures (pour des exemples, voir annexe)

Veuillez également citer

5.6 des exemples, s'il en existe, d'actions entreprises par des organisations artistiques qui ont eu, au contraire, un effet néfaste sur l'emploi , en empêchant la création de nouveaux postes ou le maintien de ceux existants.

6 AU NIVEAU DES PETITES ORGANISATIONS CULTURELLES LOCALES

Veillez indiquer toutes mesures ou projects entrepris par de petites organisations ou entreprises artistiques locales qui ont permis le maintien ou la création d'emplois depuis 1990:

6.1 par l'exploitation de nouveaux marchés commerciaux

6.2 par le développement de nouvelles voies à travers desquelles les gens du spectacle sont impliqués dans des projects sociaux, éducatifs ou autres (par exemple ils peuvent intervenir dans des écoles, des hôpitaux, des prisons, ou participer à des projects de lutte contre le racisme, etc)

6.3 en favorisant une plus grande flexibilité dans le temps de travail

6.4 par toutes autres mesures (pour des exemples, voir annexe)

Veillez également indiquer:

6.5 s'il y a eu des actions entreprises par ces mêmes organismes qui ont entraîné, au contraire, des conséquences néfastes pour l'emploi

Veillez compléter ce questionnaire (en anglais) et le renvoyer par courrier, fax ou e-mail au plus tard pour le mercredi 20 September 2000 à:

**THE RESEARCH OFFICER
EMPLOYMENT IN LIVE PERFORMING ARTS PROJECT
THE INTERNATIONAL ARTS BUREAU
4 BADEN PLACE
CROSBY ROW
LONDON SE1 1YW**

FAX: +44 (0) 20 7403 2009

E-MAIL: general@international-arts.org

Fragebogen

Erläuterung

Das Ziel dieses Fragebogens ist, Trends oder spezielle Beispiele von ideenreichen Entwicklungen und guter Praktiken seit dem Beginn der 90er Jahre festzustellen (oder welche, die als solche angesehen werden), welche in **Ihrem Land** im Bereich der darstellenden Künste neue Arbeitsplätze schaffen oder Arbeitsplätze sichern. Zudem möchten wir herausfinden, ob es Hindernisse gibt, welche die Schaffung oder Erhaltung von solchen Arbeitsplätzen beeinträchtigen.

Dieser Fragebogen stellt eine Grundlage für Ihre Antwort dar. Sie können die Antworten direkt in den Fragebogen schreiben und zusätzliche Informationen in Anhängen hinzufügen. Der zur Beantwortung zur Verfügung gestellte Platz stellt keine Beantwortungslimite dar. Es muss auch nicht unbedingt dieses Formular benützt werden, solange die Fragen in gleicher Ordnung wie im Fragebogen beantwortet werden.

Name	der	Organisation
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Adresse		
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Tel:		Fax:
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E-mail		
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Website		
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Name der Person, welche den Fragebogen ausfüllt		
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Position in der Organisation		
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Tel (falls anders als oben)		
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Fax (falls anders als oben)		
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E-mail (falls anders als oben)		
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2. EUROPÄISCHE EBENE

Bitte geben Sie alle Initiativen, zum Beispiel Gesetzgebung, politische Rahmenbedingungen oder finanzielle Unterstützungsprogramme der Europäischen Union seit dem Beginn der 90er Jahre an (und die NICHT Teil einer Gesetzgebung oder eines Vorhabens der Regierung Ihres Landes sind: diese werden in Sektion 3 behandelt), welche:

2.1 einen positiven Einfluss auf den Arbeitsmarkt der darstellenden Künste in Ihrem Land hatten, was zur Schaffung neuer Arbeitsplätzen oder der Erhaltung solcher führte

2.2 einen schädlichen Einfluss auf die Schaffung oder Erhaltung von Arbeitsplätzen im Bereich der darstellenden Künste in Ihrem Land hatten

3 STAATLICHE EBENE

Bitte geben Sie an, wo der **Staat (oder die regionale oder lokale Behörde**, falls gegeben), seit dem Beginn der 90er Jahre, folgendes eingeführt hat:

3.1 Anreizmassnahmen oder Direktmassnahmen, welche zur Schaffung neuer Arbeitsplätzen in den darstellenden Künsten führten

3.2 gesetzliche oder andere Massnahmen zur Erhaltung von Arbeitsplätzen, von welchen sowohl Vollzeit- als auch Temporärarbeitende in den darstellenden Künsten profitierten

3.3 steuerliche Massnahmen, welche zu grösserer Flexibilität bei der Besteuerung führten, vor allem für temporär Arbeitende (z.B. Bezahlung über mehrere Steuerjahre)

3.4 Sozialversicherungsmassnahmen, welche, durch die Möglichkeit des Fortsetzens des angestammten Berufes derjenigen, die temporär arbeitslos sind (und nicht, beispielsweise gezwungen werden, wegen der Fürsorge/Arbeitslosenversicherung irgendeine Arbeit anzunehmen), den gesamten Arbeitsmarkt für die darstellenden Künste schützten

3.5 alle anderen Fürsorgemassnahmen, wie zum Beispiel Mutterschaftsurlaub, bezahlte Freistellung, um kranke Angehörige zu pflegen oder Invaliditätszahlungen, welche die bereits bestehenden Arbeitsplätzen in den darstellenden Künsten sicherten

3.6 alle Gesundheits- und Sicherheitsmassnahmen, welche einen günstigen Einfluss auf die Schaffung von neuen oder die Erhaltung von bereits bestehenden Arbeitsplätzen in den darstellenden Künsten hatten

3.7 alle Massnahmen oder Programme zur Förderung der Gleichstellung von Mann und Frau oder solche, welche die Anstellungsdiskriminierung aufgrund der Rasse, des Alters oder der sexuellen Orientierung verhindern halfen, durch welche neue Arbeitsplätzen in den darstellenden Künsten geschaffen oder bestehende gesichert wurden

3.8 Massnahmen, welche die Ausbildung in oder die Umschulung auf neue Technologien förderten, um damit darstellenden Künstlern zu ermöglichen, in ihrem Bereich des Arbeitsmarktes zu verbleiben anstatt den Beruf wechseln zu müssen

Bitte geben Sie auch folgendes an:

3.9 gab es Massnahmen (eingeschlossen sind auch die bereits in den Fragen 3.1 bis 3.8 genannten Massnahmen), welche einen schädlichen Effekt auf die Schaffung oder Erhaltung von Arbeitsplätze in den darstellenden Künsten hatten?

4 EBENE DER NATIONALEN ARBEITNEHMER- UND ARBEITGEBERVERBÄNDE

Hat es, seit dem Beginn der 90er Jahre, irgend welche Beispiele in Ihrem Land gegeben, wo **Ihr Verband oder Ihre Gewerkschaft** folgendes unternommen hat:

4.1 Initiativen zur Erlangung von mehr Flexibilität in Arbeitsweisen oder Arbeitsabläufen, um existierende Arbeitsplätze zu erhalten oder neue Arbeitsmöglichkeiten zu schaffen

4.2 Initiativen zur Erleichterung der Ausbildung oder Umschulung von Arbeitenden in den darstellenden Künsten, um existierende Arbeitsplätze zu erhalten oder neue Arbeitsmöglichkeiten zu schaffen

4.3 anderen Massnahmen, welche einen ähnlichen Effekt hatten.

Bitte geben Sie auch folgendes an:

4.4 gab es, seit 1990, irgend welche Fälle in Ihrem Land, wo Arbeitnehmer- oder Arbeitgeberverbände Massnahmen einführten, welche die Schaffung neuer oder die Erhaltung bestehender Arbeitsplätze behinderten?

5 EBENE DER ETABLIERTEN, GROSSEN ODER MITTLEREN KULTURELLEN INSTITUTIONEN UND ORGANISATIONEN

Geben Sie bitte alle innovativen Massnahmen oder Projekte von **bestehenden grossen oder mittleren Institutionen/Organisationen Ihres Landes** im Bereich der darstellenden Künste an, welche seit Beginn der 90er Jahre durch folgendes bestehende Arbeitsplätze gesichert oder neue geschaffen haben (oder diesen Anschein machen):

5.1 durch die Ausschöpfung neuer kommerzieller Märkte

5.2 durch die Entwicklung neuer Arbeitsmöglichkeiten für die darstellenden Künste in sozialen, erzieherischen oder anderen Bereichen (z.B. Arbeit in lokalen Schulen, Spitälern, Gefängnissen, Projekte, die Rassismus bekämpfen oder den Zusammenhalt der Gesellschaft fördern)

5.3 durch flexiblere Arbeitszeitmodelle

5.4 durch internationale oder landesweite Zusammenarbeit oder Koproduktionen

5.5 durch alle anderen Initiativen oder unternehmerische Aktivitäten (siehe Annex für Beispiele).

Bitte geben sie auch folgendes an:

5.6 gab es Massnahmen von etablierten Organisationen der darstellenden Künste, welchen einen hindernden Effekt auf die Schaffung neuer oder auf die Erhaltung bestehender Arbeitsplätze hatten?

6 EBENE DER KLEINEN KULTURUNTERNEHMEN

Geben Sie bitte alle innovativen Massnahmen oder Projekte von kleinen, lokalen Kulturorganisationen oder anderen Unternehmen an, welche seit Beginn der 90er Jahre durch folgendes bestehende Arbeitsplätze gesichert oder neue geschaffen haben (zB. Schaffung von neuen Ensembles, Einzelunternehmungen oder Möglichkeiten für Freischaffende):

6.1 durch die Ausschöpfung neuer kommerzieller Märkte

6.2 durch die Entwicklung neuer Arbeitsmöglichkeiten für die darstellenden Künste in sozialen, erzieherischen oder anderen Bereichen (z.B. Arbeit in lokalen Schulen, Spitälern, Gefängnissen, Projekte, die Rassismus bekämpfen oder den Zusammenhalt der Gesellschaft fördern)

6.3 durch flexiblere Arbeitszeitmodelle

6.4 durch alle anderen Initiativen oder unternehmerische Aktivitäten (siehe Annex für Beispiele).

Bitte geben Sie auch folgendes an:

6.5 gab es Massnahmen von kleinen Kulturunternehmungen oder -projekten der darstellenden Künste, welchen einen hindernden Effekt auf die Schaffung neuer oder auf die Erhaltung bestehender Arbeitsplätze hatten?

Bitte schicken Sie den ausgefüllten Fragebogen sowie allfällige Anhänge per Post, Fax oder e-mail bis spätestens Mittwoch, 20. September 2000 an folgende Adresse:

**EMPLOYMENT IN LIVE PERFORMING ARTS PROJECT
THE INTERNATIONAL ARTS BUREAU
4 BADEN PLACE
CROSBY ROW
LONDON SE1 1YW**

FAX: +44 (0) 20 7403 2009

E-MAIL: general@international-arts.org

Research
employment in the live performing arts in Europe
A

Topic to be examined.....

Person completing form/undertaking interview.....

Contact details.....
.....

1. Please give a description of the initiative (not more than 500 words on a separate sheet), indicating the background issues and aims.

2. When did the initiative begin?

3. Please describe how the initiative is currently funded (or return a copy of your annual accounts)

4. How many people, on average, were employed in the initiative in 2000?

full ☐ staff

☐ time staff

☐ employed on occasional/ short term basis

☐ paid volunteers

5. Has the initiative either created or protected new jobs? Y ☐ N ☐

6. If your answer to Q5 was 'yes', please estimate:

a) number of jobs you believe to be genuinely n ☐

b) the percentage of total employment in the initiative this represents % ☐

c) number of jobs which you believe to have been protected through the initiative that might otherwise have been lost ☐

d) the percentage of total employment in the initiative this represents % ☐

7. How would you describe the effect on future employment of the initiative over the next two to three years?

a strong likelihood of significant expansion in employment

a strong likelihood of modest expansion in employment

no change expected

a strong likelihood of minor reduction in employment

a strong likelihood of major reduction in employment

don't know ☐

8. Please describe the factors most likely to influence future development

Innovative developments and good practice that promote and sustain employment in the performing arts

9. a) What obstacles or difficulties (if any) did you encounter that affected the numbers of jobs created and the effectiveness of the initiative

b) If there were obstacles or difficulties, how did you overcome them?

Please tick the appropriate boxes to indicate, in your opinion, the extent to which your initiative addresses the following four EU employment 'pillars'

a) **employability** (i.e. enhanced the skills of those professionally engaged in the initiative)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

b) **entrepreneurship** (the encouragement of the pursuit of income-generating or other commercial or marketing opportunities)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

c) **adaptability** (i.e. changed or more flexible ways of working)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

c) **equal opportunities** (providing new employment for people disadvantaged in the labour market, such as women, disabled people and minorities.

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

10. Please add any other information on the initiative that you think would help our presentation of it as a 'case study', on a separate sheet of paper if you wish.

Thank you for taking the time to complete this questionnaire. Please fax your response to Rod Fisher /John Faulkner at +44 [0]20 7403 2009; or e-mail to: rodfisher@intelCULTURE.org. NO LATER THAN MONDAY 12 FEBRUARY 2001

Research to identify innovative developments and good practice to promote and sustain employment in the live performing arts in Europe

B

Topic to be
examined.....

Person completing form/undertaking
interview.....

Contact
details.....

1. Please give a description of the system/programme (not more than 500 words on a separate sheet), indicating the background issues and aims.

2. a) When did the system/programme begin?

b) Has it been subject to review, or is one planned? Yes ☐ ☐

c) If a review has been conducted, please summarise the key conclusions.

3. a) Has the system/programme enabled artists to remain in their chosen field?

Yes ☐ No ☐

b) If yes, please indicate or estimate numbers, if possible over a period of years.

4. How would you describe the effect on future employment of the system/programme over the next two to three years?

a strong likelihood of significant expansion in employment

a strong likelihood of modest expansion in employment

no change expected

a strong likelihood of minor reduction in employment

a strong likelihood of major reduction in employment

don't know ☐

Innovative developments and good practice that promote and sustain employment in the performing arts

5. a) What obstacles or difficulties (if any) have there been in the system/programme?

b) If obstacles or difficulties have been encountered, was any action taken to overcome or remove them?

Yes

☐

No

☐

c) If yes, please describe the action(s) and the outcome.

6. Please tick the appropriate boxes to indicate, in your opinion, the extent to which your initiative addresses the following four EU employment 'pillars'

b) **employability** (i.e. enhanced the skills of those professionally engaged in the initiative)

a great deal

☐

a little

☐

not at all

☐

don't know

☐

b) **entrepreneurship** (the encouragement of the pursuit of income-generating or other commercial or marketing opportunities)

a great deal

☐

a little

☐

not at all

☐

don't know

☐

c) **adaptability** (i.e. changed or more flexible ways of working)

a great deal

☐

a little

☐

not at all

☐

don't know

☐

d) **equal opportunities** (providing new employment for people disadvantaged in the labour market, such as women, disabled people and minorities)

a great deal

☐

a little

☐

not at all

☐

don't know

☐

7 Please add any other information on the initiative that you think would help our presentation of it as a 'case study', on a separate sheet of paper if you wish

Thank you for taking the time to complete this questionnaire. Please fax your response to Rod Fisher /John Faulkner at +44 [0]20 7403 2009; or e-mail to: rodfisher@intelCULTURE.org NO LATER THAN MONDAY 12 FEBRUARY 2001

Research to identify innovative developments and good practice to promote and sustain employment in the live performing arts in Europe

C

Innovative developments and good practice that promote and sustain employment in the performing arts

Topic to be examined

Person completing form/undertaking interview.....

Contact details.....

.....

1. Please give a description of the system/programme (not more than 500 words on a separate sheet), indicating the background issues and aims.

2. a) When did the system/programme begin?

b) Has it been subject to review, or is one planned? Yes

☐☐

c) If a review has been conducted, please summarise the key conclusions.

3 a) Has the system created jobs which are genuinely new?

b) If so, please indicate or estimate the numbers of jobs created.

☐ time

☐ time

☐ Short term, seasonal

4. a) Has the system/programme enabled artists to remain in their chosen field?

Yes

☐

No

☐

b) If yes, please indicate or estimate numbers, if possible over a period of years.

5. How would you describe the effect on future employment of the system/programme over the next two to three years?

a strong likelihood of significant expansion in employment

a strong likelihood of modest expansion in employment

no change expected

a strong likelihood of minor reduction in employment

a strong likelihood of major reduction in employment

don't know

6. a) What obstacles or difficulties (if any) have there been in the system/programme?

b) If obstacles or difficulties have been encountered, was any action taken to overcome or remove them?

☐☐

Innovative developments and good practice that promote and sustain employment in the performing arts

Yes

No

e) If yes, please describe the action(s) and the outcome.

7. Please tick the appropriate boxes to indicate, in your opinion, the extent to which your initiative addresses the following four EU employment 'pillars'

c) **employability** (i.e. enhanced the skills of those professionally engaged in the initiative)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

b) **entrepreneurship** (the encouragement of the pursuit of income-generating or other commercial or marketing opportunities)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

c) **adaptability** (i.e. changed or more flexible ways of working)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

f) **equal opportunities** (providing new employment for people disadvantaged in the labour market, such as women, disabled people and minorities)

a great deal	<input type="checkbox"/>	a little	<input type="checkbox"/>
not at all	<input type="checkbox"/>	don't know	<input type="checkbox"/>

8. Please add any other information on the initiative that you think would help our presentation of it as a 'case study', on a separate sheet of paper if you wish

Thank you for taking the time to complete this questionnaire. Please fax your response to Rod Fisher /John Faulkner at +44 [0]20 7403 2009; or e-mail to: rodfisher@intelCULTURE.org NO LATER THAN MONDAY 12 FEBRUARY 2001

ANNEX V

THE RESEARCH GROUP

Introduction

Initially in summer 2000, Rod Fisher, on behalf of The International Arts Bureau, London, was commissioned to undertake this study. The Bureau adopted a new name at the beginning of 2001: International Intelligence on Culture. The organisation was set up to provide policy intelligence, research, consultancy, project management, training and advice services.

The research was led by Rod Fisher, and he was assisted by John Faulkner. Andy Feist was consultant on the project and Sheena Barbour provided editorial and administrative support.

Rod Fisher

Rod is Director, International Intelligence on Culture, the new name for The International Arts Bureau, which he created in 1994. Before this, Rod spent several years at the Arts Council of Great Britain, latterly as International Affairs Manager. Before this he worked for several London boroughs in arts and leisure management, including festival management. Rod co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network to bridge the gap between cultural researchers and policymakers, and was its Chairman from 1985-94. He is also Honorary Senior Research Fellow at City University, London, a Fellow of the Institute of Leisure and Amenity Management and a member of the International Academic Senate of the Balkan Media Academy. Rod chaired the European Task Force which produced *In from the Margins*, a major report on culture and development for the Council of Europe (1994/96), as well as chairing the expert group which evaluated cultural policy for Finland (1994). He has conducted research, lectured and/or delivered conference papers in 23 countries worldwide, as well as the UK. He has written widely about the European institutions, European funding, international networking, cultural policies in other countries, etc. He was co-editor (with Carla Bodo) of *New Frontiers for Employment in Europe – the Heritage, the Arts and Communication as a laboratory for New Ideas* for CIRCLE and ACE (Rome, 1997).

John Faulkner

John is an independent consultant and theatre producer. He co-founded Theatre Futures, a design and production consultancy and has been involved in a number of feasibility studies for theatres and opera houses in Britain. He has also been involved with the Pleasance Theatre Festival since the early 1990s, helping to turn it into one of the most successful venues on the Edinburgh Fringe Festival. Prior to this he had considerable experience in performing arts touring and in work for arts funding agencies. In 1983, for instance, he became Head of Artistic Planning at the National Theatre in London, leaving in the late 1980s to join the Entertainment Corporation as Touring Consultant for projects by the Bolshoi and Kirov Ballets, Moscow State Circus etc. and tours by the National Theatre and English National Opera to what was then still the Soviet Union. Before this he was Drama Director for the Arts Council of Great Britain (1972-77) and Drama Director for the Scottish Arts Council (1977-83). His work after university included spells with the Cambridge Theatre Company and the Sixty-Nine Theatre Company (now Manchester Royal Exchange). John is a former Chairman of the Association of British Theatre Technicians and Chairman of the Publications and Communications Commission of the Organisation of Scenographers, Theatre Architects and Technicians (OISTAT).

Andy Feist

Andy is Senior Research Officer at the UK Government Home Office. From 1992-97 he was Senior Policy Analyst at the Arts Council of England. From 1985-92 he worked for the Policy Studies Institute, initially as Research Officer and subsequently as Research Fellow. Here he examined the economic contribution of the cultural sector in Britain and then set up, with Robert Hutchison, the publication

Cultural Trends, an authoritative quarterly digest of arts statistics. Since 1988 he has been Senior Honorary Research Fellow, City University (Dept of Arts Policy and Management), London, and before this he was Associate Fellow, University of Warwick, where he devised and led a module on 'The Cultural Industries' within a Master's course on European Cultural Policy. His publications for the Arts Council of England include: *Employment on the arts and cultural industries: an analysis of the 1991 census* (with Jane O'Brien), 1995, and with the same co-author *Employment in the arts and cultural industries: an analysis of the Labour Force Survey and other sources*, 1998. He also compiled *A Statistical Guide to the drama sector in England* (1996) for the Council. Other publications include: *The overseas earnings of the music industry* (1995), London, British Invisibles; with Dave Laing and Cliff Dane, *The Value of Music* (1996), London, National Music Council; *Consumption in the arts and cultural industries: recent trends in the UK* in Fitzgibbon, Marion and Kelly, Anne (eds), *From Maestro to Manager - Critical Issues in Arts and Cultural Management* (1997), Dublin, Oaktree Press; and *Cultural Employment in Europe*, Policy Note 8 for the Council of Europe.

Sheena Barbour

Sheena is Information Officer of International Intelligence on Culture. From 1977 to 1986 she worked in the Information and Research Section of the Arts Council of Great Britain, where she was primarily dealing with the enquiry service and research and editorial work on publications. She also administered India Music, a company which toured classical Indian music and dance to small and medium scale venues throughout Great Britain and Ireland. In 1986 she was invited to research, compile and edit a major new reference book, the *British Performing Arts Yearbook*, which remained, during the 12 years of her editorship, the most comprehensive directory of its kind. She also researched, compiled and edited several editions of the *Irish Performing Arts Yearbook* and *Arts Festivals in Britain and Ireland*, and was editor of seven editions of the *Museums Yearbook* for the Museums Association. She is joint creator of www.arts-info.co.uk, a developing website on international performing arts venues and organisations.