

Industrial relations and social dialogue

Representativeness of the European social partner organisations: Live performance sector



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When citing this report, please use the following wording:

Eurofound (2021), *Representativeness of the European social partner organisations: Live performance sector*, Sectoral social dialogue series, Dublin.

Authors: Peter Kerckhofs (Eurofound), Nóra Krokovay (Kopint-Tárki), Anna-Karin Gustafsson (Oxford Research)

Research manager: Peter Kerckhofs

Eurofound research project: Representativeness studies (170203)

Provider: Network of Eurofound Correspondents (see Annex 4)

PDF: ISBN 978-92-897-1704-5 doi:10.2806/118709 TJ-01-21-266-EN-N

This report and any associated materials are available online at <http://eurofound.link/ef20031>

It is part of Eurofound's Sectoral social dialogue series. See the full series at <http://eurofound.link/efs006>

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The European Foundation for the Improvement of Living and Working Conditions (Eurofound) is a tripartite European Union Agency established in 1975. Its role is to provide knowledge in the area of social, employment and work-related policies according to Regulation (EU) 2019/127.

European Foundation for the Improvement of Living and Working Conditions

Telephone: (+353 1) 204 31 00

Email: information@eurofound.europa.eu

Web: www.eurofound.europa.eu

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Country codes EU27 and the UK

AT	Austria	FI	Finland	NL	Netherlands
BE	Belgium	FR	France	PL	Poland
BG	Bulgaria	HR	Croatia	PT	Portugal
CY	Cyprus	HU	Hungary	RO	Romania
CZ	Czechia	IE	Ireland	SE	Sweden
DE	Germany	IT	Italy	SI	Slovenia
DK	Denmark	LT	Lithuania	SK	Slovakia
EE	Estonia	LU	Luxembourg		
EL	Greece	LV	Latvia		
ES	Spain	MT	Malta	UK	United Kingdom

Introduction

The aim of this representativeness study is to identify the relevant national and supranational social partners – that is, the trade unions and employer organisations – in the live performance sector and to show how they relate to the sector’s European-level organisations representing employees and employers. The report consists of an introduction and four chapters: an overview of the economic specificities of and the employment trends in the live performance sector; an analysis of the social partner organisations in the 27 EU Member States and the United Kingdom (UK); an analysis of the relevant European organisations, in particular their membership composition and capacity to negotiate; and a conclusion.

This introduction presents the objectives of the study along with a brief introduction to the chosen methodology. The context of this study is the European sectoral social dialogue committee (ESSDC) for the live performance sector.

Objectives of the study

Representativeness studies are conducted for three reasons.

- The European Commission aims to confirm the representativeness of the social partner associations consulted under Article 154 of the Treaty on the Functioning of the European Union (TFEU).
- Representativeness is an eligibility criterion for setting up or participating in an ESSDC.
- Representativeness studies are also a means of assessing if the European social partners have the capacity to negotiate agreements that can be implemented by Council decision, as provided for by Article 155 of the TFEU.

Representativeness is defined by the Commission Decision on the establishment of European Sectoral Social Dialogue committees promoting the Dialogue between the social partners at European level (98/500/EC) (European Commission, 1998). For an organisation to be recognised as a representative European social partner organisation, it must:

- relate to specific sectors or categories and be organised at European level
- consist of organisations that are themselves an integral and recognised part of Member States’ social partner structures, that have the capacity to negotiate agreements and that are representative of several Member States
- have adequate structures to ensure its effective participation in the work of the ESSDCs

To accomplish its aims, this study first identifies the relevant national social partner organisations in the live performance sector before analysing the structure of the sector’s relevant European organisations, in particular their membership composition. This involves clarifying the unit of analysis at both national and European levels of interest representation. The study includes only those organisations whose membership domain is classed as ‘sector-related’. In terms of territorial coverage, the study includes the EU27 and the UK. This is because the data collection was carried out in 2019, prior to the UK’s withdrawal from the EU on 31 January 2020.

ESSDC for the sector

In October 2019, the European social partners for the live performance sector gathered to celebrate the 20th anniversary of the sector’s ESSDC, which was established in 1999. On that occasion, attendees were reminded of its origins in 1995, when the first contact took place between the trade union organisations

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ISETU and FISTAV (ancestors of EURO-MEI) and PEARLE* (FIM, 2019). PEARLE* has organised employers in the sector at European level since 1991. EURO-MEI is the European region of the media, entertainment and arts sector of UNI Global Union (UNI MEI). EURO-MEI is part of UNI Europa. In 1999, EURO-MEI, the International Federation of Actors (FIA) and the International Federation of Musicians (FIM) formed the European Arts and Entertainment Alliance (EAEA). That year also saw the creation of the live performance ESSDC, established by the EAEA and PEARLE*.

Historically, the international and European trade union organisations for the audiovisual sector have also covered the live performance sector. Although international cooperation in the audiovisual sector started in the 1950s and 1960s, an ESSDC for the audiovisual sector was established only in 2004, five years after the establishment of the ESSDC for the live performance sector.

In 2000, the European social partners in the live performance sector organised a conference on lifelong learning, which resulted in a first common declaration on continuing professional development. The training of theatre technicians in particular was a recurring topic in the activities of the ESSDC in the following years. In addition, reductions in public subsidies due to the financial crisis and challenges relating to the mobility of employees in the sector have been on the ESSDC's agenda. The social partners have cooperated on better responses to the problems experienced by mobile workers in the sector with regard to visas, work permits, residence, recognition of diplomas, and status in terms of social protection and taxation (European Commission, 2010, p. 52).

An overview of the 47 texts agreed by the ESSDC so far can be found in Table 1. Some of the texts can be considered joint efforts to lobby the European Commission, others provide guidance for national member organisations on particular issues, and a third group of texts set out social partner commitments.

Table 1: Texts agreed in the live performance ESSDC

25 February 2021	Second contribution to the public consultation on the draft revised guidance document on the EU regime governing trade in ivory, interpreting Commission Regulation (EC) No 338/97 and Commission Regulation (EC) No 865/2006
21 February 2021	<i>Crossing borders – A guide for musicians and ensembles travelling with musical instruments containing protected species</i> (revised edition)
19 February 2021	Joint letter of the live performance and audiovisual sectors social partners to President von der Leyen on the impact of Brexit on the sectors
9 February 2021	Joint contribution to the public consultation on the draft revised guidance document on the EU regime governing trade in ivory, interpreting Commission Regulation (EC) No 338/97 and Commission Regulation (EC) No 865/2006
8 December 2020	Joint letter to the Organisation for Economic Co-operation and Development (OECD) on artiste taxation in the context of the COVID-19 crisis and joint letter to Commissioners Dombrovskis, Schmitt, Breton and Gabriel
28 October 2020	Joint statement on the proposed revision of EU rules on ivory, amending Commission Regulation (EC) No 338/97 and Commission Regulation (EC) No 865/2006
14 October 2020	Joint statement calling for a coordinated action plan to secure the recovery and sustainability of the European cultural sector
25 May 2020	Joint statement by CSFI-CAFIM, FIM and PEARLE* regarding the implementation of the exemptions contained in Annotation #15
12 March 2020	Joint opinion by FIM, FIA, UNI-MEI and PEARLE*: <i>COVID-19: State of emergency in the live performance sector</i>

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30 January 2020	Call to EU leaders and the UK government – cultural mobility and cross-border cultural cooperation must be preserved in future relations
10 October 2019	Joint statement on the proposed revisions to the EU action plan on ivory
23 September 2019	FIM–PEARLE* joint position paper on the European Commission non-paper ‘Closing the gaps in EU rules for ivory trade’
1 February 2019	Joint statement by EILA, CSFI-CAFIM, Madinter, PEARLE* and FIM in relation to COP 18
1 December 2018	Joint statement on the European Parliament vote on the revision of the Visa Code
1 December 2018	Joint statement regarding the potential impact of Brexit on the sector
19 July 2018	Joint statement regarding the revision of EU lighting regulations (Commission Regulation (EU) No 1194/2012) and related regulations
6 March 2018	Statement of principles: musical instruments and Appendix II Annotation #15
2 March 2018	<i>Crossing borders – A guide for musicians and ensembles travelling with musical instruments containing protected species</i>
22 September 2017	Statement of principles: musical instruments and Appendix II Annotation 15
10 July 2017	Artiste taxation – joint letter on taxation of performing artists
10 July 2017	Joint position regarding the proposal for revision of the Visa Code
27 March 2017	Joint letter on total ivory ban – request for a meeting with European live performance and music sector representatives
1 February 2016	Joint statement on the prime role of culture and the arts in society
11 December 2014	Joint letter on US work permits and visas for European performers
30 September 2014	Joint contribution to the public consultation on the revision of the European Commission’s impact assessment guidelines
17 March 2014	Motion regarding negotiations on the French unemployment compensation system
17 March 2014	Joint letter on double taxation
13 December 2013	Joint statement: double taxation should be removed
7 December 2012	Open letter from international cultural industry associations on VAT increase in Spain
28 April 2011	Joint statement on mobility information services for artists and culture professionals – Culture Council 19–20 May 2011
5 January 2011	Joint letter to the Netherlands
10 December 2010	Joint statement on the contribution of culture in combating poverty and social exclusion
27 February 2010	Dubrovnik Declaration: joint recommendations on how to promote and improve social dialogue in southern Europe
30 September 2009	Joint statement on creativity, innovation and the role of the cultural sector, in the framework of the European Year on Creativity and Innovation 2009
6 May 2009	Joint statement on the impact of the financial crisis in the live performance sector, ahead of the Employment Summit of 7 May 2009
1 September 2008	Joint letter on US work permits and visas for European performers (second version issued on 30 March 2009)
1 December 2007	Joint statement on the Commission proposal for a directive providing for sanctions against employers of illegally staying third nationals

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22 September 2007	Bucharest Declaration: strengthening social dialogue and reinforcing capacities of national social partner organisations in the new Member States in the performing arts sector
26 June 2007	Sofia Declaration: strengthening social dialogue and reinforcing capacities of national social partner organisations in the new Member States in the performing arts sector
15 June 2007	Joint statement on the communication from the Commission on a European agenda for culture in a globalising world
1 March 2007	Joint position on the green paper on labour law
1 February 2007	Joint position on the expected communication on culture
1 January 2007	Joint letter on US work permits and visas for performers
23 November 2005	Joint declaration on the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in relation to the negotiations on the General Agreement on Trade in Services within the World Trade Organization
18 April 2004	Tallinn Declaration: towards enlargement of the European social dialogue in the performing arts sector
1 January 2003	Rules of procedure of the live performance ESSDC
27 May 2000	Common declaration on lifelong learning

Source: European Commission, [Social dialogue texts database](#)

The 2018–2019 live performance ESSDC work programme identified six main areas of work: (1) social dialogue and capacity building, (2) health and safety risk assessments and risk prevention, (3) training and skills (including in the context of the Creative Skills Europe platform), (4) mobility of workers (double taxation, transport of musical instruments, and visas), (5) public funding and (6) follow-up on EU initiatives. The same six topics were covered in the 2020–2021 two-year work programme, with the addition of gender equality. In this regard, a mapping of social partner initiatives on gender equality was planned, as well as exchanges on anti-discrimination and prevention of sexual harassment in the sector. The live performance ESSDC expected outcomes for the period 2020–2021 to include:

- a mapping of the commercial live performance sector as part of a research project
- a revision of the online interactive risk assessment tools for the sector, intended to help small and medium-sized enterprises to implement efficient health and safety policies and safety management for those working in busy and changing environments
- exchanges on sectoral initiatives regarding climate change
- exchanges on partnerships with healthcare practitioners specialising in work in the arts sector
- joint statements or letters on issues of common interest

The live performance sector has been one of the sectors most affected by COVID-19 measures. In this context, in March and April 2020 FIA organised an overview of immediate responses and relief measures, available on the organisation's website. FIM compiled a similar overview for musicians. From the beginning of the pandemic, PEARLE* has provided on its website an overview of all activities and member events, updated continually.

A joint initiative on which the European social partners from the live performance and audiovisual sector are cooperating is the Creative Skills Europe platform, which has existed since 2012. In November 2020, the platform organised a first webinar, in a planned series of three, on digital skills for the live performance sector (Creative Skills Europe, 2021). Further activities in this area are planned for 2021.

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In September 2020, PEARLE* organised an online discussion as part of the final conference on its 'Behind the Stage' project to build employers' capacities. As PEARLE* stated in its press release on the end of the project,

Focusing on the issues that need to be dealt with most urgently to overcome the effects of the crisis as well as ways to work together to steer the sector through the storm, the conversation was characterised by a sense of mutual trust and represents a step forward in improving the quality and extending the scope of industrial relations in the live performance sector.

(PEARLE*, 2020a)

At the conference, EAEA representatives from FIM, FIA and UNI-MEI discussed the challenges posed by the pandemic and the importance of social dialogue, particularly at a time when the sector was working hard to find solutions on how to safely restart live performances. The EAEA underlined the importance of cooperation and that this was absolutely the time to work together, mobilise public support and help audiences to feel safe to attend performances. The live performance trade unions gathered in the EAEA reported from countries where social partners had already joined forces to address these challenges and to seek innovative solutions, particularly in the field of digital live performances.

A news item on UNI Europa's website commented:

The discussion then touched on the persisting issue of freelancers and their working conditions, as the EAEA brought up recent movement in the European Commission on the issue of collective bargaining and self-employed workers. On the employers' side, a key element is to keep the divisions clear between self-employed and employees, rather than creating an in-between group who would be partially covered by labour legislation. The bottom line, the EAEA underlined, is that everyone is protected, has access to social security, and can exercise their freedom of association.

(UNI Europa, 2020a)

Definitions and methodology

The methodology applied is linked to the criteria identified in European Commission Decision 98/500/EC: sector-relatedness, membership and organisational capacity (European Commission, 1998). Each of these criteria will be defined in this section, starting with sector-relatedness – that is, the demarcation of the live performance sector.

Sector-relatedness

In agreement with the social partners and the European Commission, the live performance sector is defined as involving activities under NACE¹ code 90, as shown in Table 2.

Table 2: Demarcation of the live performance sector based on NACE code 90

NACE code	Corresponding economic activity	What this includes
90	Creative, arts and entertainment activities	The operation of facilities and provision of services to meet the cultural and entertainment interests of their customers. This includes the production and promotion of, and participation in, live performances, events or exhibits intended for public viewing; the provision of artistic, creative or technical skills for the production of artistic products and live performances

¹ NACE refers to the European statistical classification of economic activities. Various versions of NACE have been produced since 1970, and the version referred to in this report is NACE Rev. 2. For the demarcation of a specific sector, reference is made to NACE codes.

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90.01 ²	Performing arts	Production of live theatrical presentations, concerts and opera or dance productions and other stage productions: <ul style="list-style-type: none"> • activities of groups, circuses or companies, orchestras or bands • activities of individual artists such as actors, dancers, musicians, lecturers or speakers
90.02	Support activities to performing arts	Support activities to performing arts for production of live theatrical presentations, concerts and opera or dance productions and other stage productions: <ul style="list-style-type: none"> • activities of directors, producers, stage-set designers and builders, scene shifters, lighting engineers, etc. • activities of producers or entrepreneurs of arts live events, with or without facilities
90.03	Artistic creation	<ul style="list-style-type: none"> • Activities of individual artists such as sculptors, painters, cartoonists, engravers, etchers, etc. • Activities of individual writers, for all subjects including fictional writing, technical writing, etc. • Activities of independent journalists • Restoring of works of art such as paintings etc.
90.04	Operation of arts facilities	Operation of concert and theatre halls and other arts facilities

Source: NACE (Rev. 2)

It should be noted that some occupations mentioned in NACE 90.03 are not within the scope of the live performance sector, such as sculptors, painters, cartoonists, engravers, etchers, writers and journalists. The inclusion of journalists in particular in NACE 90 creates confusion with the audiovisual sector, as they are typically in the press and media sector and have no connection with the live performance sector. The fact that they are included in NACE 90.03 and thus NACE 90 creates an anomaly in the demarcation of both the audiovisual sector (as journalists seem to be missing from the definition) and the live performance sector (as journalists do not fall within the scope of activities in the sector).

The membership domains of trade unions and employer organisations may fall exactly in line with the demarcation of the live performance sector as described above; this type of sector-relatedness is called ‘congruence’ in this report. If the membership domain of an organisation goes beyond the live performance sector, it is called an ‘overlapping’ organisation. A ‘sectional’ organisation covers a part of the live performance sector and nothing else, whereas a ‘sectional overlapping’ organisation covers part of the live performance sector and has members in other sectors (Table 3).

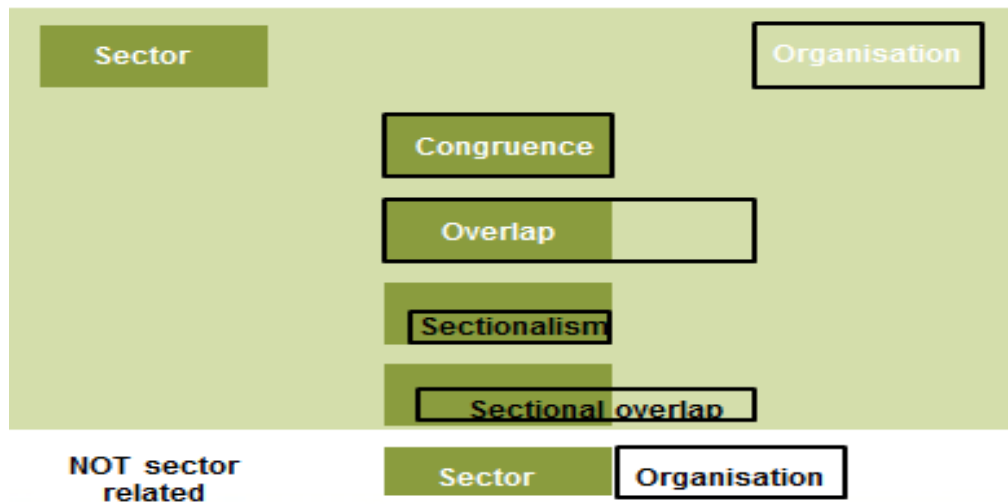
Table 3: Membership domain patterns of an organisation

Domain pattern	Domain of organisation within the sector	Domain of organisation outside the sector
	<i>Does the domain of the trade union/employer organisation cover all employees/companies in the live performance sector?</i>	<i>Does the trade union/employer organisation also represent employees/companies outside the live performance sector?</i>
Congruence	Yes	No
Overlap	Yes	Yes
Sectionalism	No	No
Sectional overlap	No	Yes

Figure 1 presents the four different types of sector-relatedness graphically.

² 90.01 is subdivided into 90.01A (musicians) and 90.01B (other performers, including actors, dancers and circus artists).

Figure 1: Four different types of sector-relatedness



Membership

Membership is another important aspect of representativeness, and this report looks at two levels: first, the geographical coverage of EU-level organisations (the countries in which EU-level trade unions/employer organisations have affiliates) and, second, the organisational density of the national affiliates. The report also considers whether the EU-level players organise most, or at least the most significant, national-level players (in relation to their membership strength in the sector and their involvement in collective bargaining), or if there are major gaps in their membership domains.

Membership of a social partner organisation requires the payment of membership fees on a regular basis; however, some organisations are reluctant to inform third parties about such payments. Taking into account the limits of transparency, this study does not distinguish between different membership statuses, beyond highlighting the differences between associational and company members on the one hand, and direct and indirect members (through lower and higher order units) on the other.

Organisational capacity

The organisational capacity of the European social partners is analysed in terms of their ability to commit themselves on behalf of their members and to conclude binding agreements or actions that can be implemented or monitored EU-wide through the support of their affiliates. To assess their capacity to negotiate, the **actors** and their objectives and decision-making structures provided in their statutes are considered as well as the **outcome** in terms of texts agreed. The **processes** through which the organisations obtained mandates, support and approval from their member organisations in the negotiation process are also considered.

The **involvement of social partners' members in national-level collective bargaining** is also important, as it shows that they are able to obtain a mandate to negotiate on behalf of their members (at least at national level, which could then also translate to a mandate to negotiate at EU level). Such a mandate, whether implicit or explicit, allows for negotiations to take place at European level that could potentially result in binding agreements or the drafting of European autonomous agreements (requiring implementation by social partners at national level in line with their respective practices and traditions). The capacity to act autonomously in this way is an important contribution to the effectiveness of the ESSDC.

The involvement in collective bargaining of national sector-related trade unions and employer organisations is also a factor that distinguishes them from professional associations and business associations, which only defend their members' interests through unilateral lobbying activities and do not involve themselves in

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negotiations on working conditions via collective or social dialogue. Trade unions and employer organisations that do engage in collective bargaining on behalf of their members have a proven capacity to obtain a mandate from their members to negotiate and to make compromises and agreements with organisations representing different interests. In its analysis, this report aims to distinguish between these different types of organisation.

Finally, representativeness also depends upon the organisations' structures and resources and their capacity to mobilise the active participation of their members and aggregate the different interests of member organisations, as well as their potential to act autonomously at European level. **Effective participation in the ESSDC** is assessed in terms of presence at the meetings in the two years before the year of publication of this report.

Data collection and quality control

Representativeness studies combine top-down and bottom-up approaches. The top-down approach aimed to identify all sector-related affiliates of the European associations listed in Table 4. These are the European social partner organisations currently involved in the ESSDC for the live performance sector.

Table 4: Organisations represented in the live performance ESSDC

Representing workers	Representing employers
EURO-MEI (UNI Europa Media, Entertainment & Arts)	PEARLE* Live Performance Europe
International Federation of Musicians (FIM)	
International Federation of Actors (FIA)	

The bottom-up approach targeted other organisations involved in collective bargaining related to the live performance sector and sought to identify their membership in other European-level organisations.

Unless otherwise specified, this study draws on the country studies provided by the Network of Eurofound Correspondents. Where precise quantitative data could not be obtained, estimates are provided rather than leaving a question unanswered.

Thus, most quantitative data stem from three sources, namely:

- official statistics and representative surveys
- administrative data, such as membership figures provided by the respective organisations (e.g. to calculate the density rates)
- estimates, expert opinions and assessments made by the Network of Eurofound Correspondents or representatives of the respective organisations
- studies on the sector³

Other sources include data and reports published by the European-level organisations participating in the live performance ESSDC and their respective members, the social dialogue texts database and data from Eurostat (Structural Business Statistics and the European Union Labour Force Survey (EU-LFS)). A complete list of sources can be found in the reference list.

To ensure the quality of the information gathered, several verification procedures and feedback loops were included in the process of drawing up this report. A preparation meeting was held on 12 March 2019 with all

³ See, for example, Tepper (2016), KEA and PPMI (2019), Eurostat (2019), EY (2019) and IDEA Consult et al (2021).

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the EU-level social partner organisations for the live performance sector at the premises of the European Commission.

First, combining the top-down and the bottom-up approaches, information on the affiliates of the relevant EU-level social partners and other sector-related associations was collected from the national reports prepared by the Network of Eurofound Correspondents between September and December 2019.⁴ Subsequently, Eurofound research managers and the authors of this report checked the consistency of the national contributions and, if necessary, asked the national correspondents to revise these in March–April 2020.

Draft versions of the overview report were shared in January 2021 with the European trade unions EURO-MEI, FIA and FIM, the European employer organisation PEARLE* and the European Commission. As different social partner organisations were able to view the information reported by other organisations on the same country and, if necessary, comment on the credibility or accuracy of the information from other organisations representing a similar membership, this process involved an element of mutual control and recognition.

The final report, taking into account all comments provided, was evaluated and approved in June 2021 by written procedure of the Eurofound Advisory Committee on Industrial Relations – which consists of representatives of both sides of industry, governments and the European Commission – in the presence of the European-level sectoral social partners identified in the report. To allow for discussion between the social partners, an online meeting was organised during the period of the written evaluation procedure, to which delegates from the European social partner organisations for the sector and the members of the Eurofound Advisory Committee on Industrial Relations were invited. To facilitate this, an informal online discussion opportunity was organised during the formal written evaluation period, on 3 June 2021 at 14:30–16:00 (Brussels time). After the formal evaluation, the report was edited and prepared for publication in the second half of 2021.

Structure of the report

The report consists of four chapters. Chapter 1 gives a brief summary of the economic background of and employment trends in the live performance sector. Chapter 2 provides an analysis of the relevant social partner organisations in the EU27 and the UK. Chapter 3 assesses the representative associations at European level. Chapter 4 draws conclusions based on the findings presented in the previous chapters.

Finally, it is important to note the difference between the research and political aspects of this study. While providing data on the representativeness of the organisations under consideration, the report does not draw a conclusion on whether the representativeness of the European social partner organisations and their national affiliates is sufficient for participation in the European social dialogue. Rather, the information and analyses provided in this report provide the evidence base for further efforts and decisions of the social partners themselves and the European Commission.

⁴ Because this research was carried out prior to the UK's withdrawal from the European Union on 31 January 2020, the report includes data relating to the 27 current EU Member States and the UK.

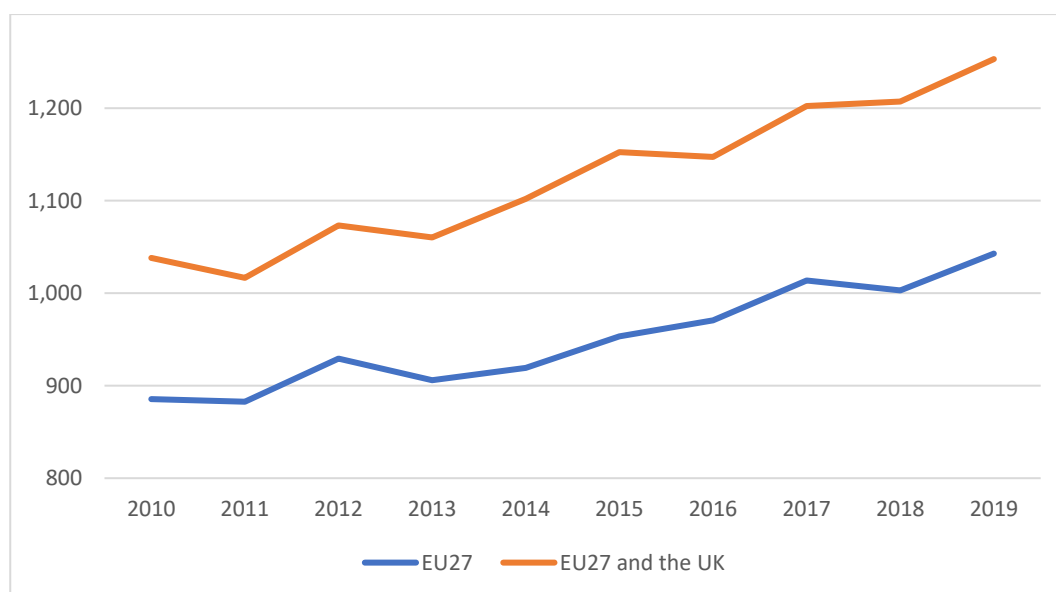
1. Economic background and employment trends in the sector

This chapter describes the economic background of the live performance sector in terms of employment and company structure. It aims to outline the scope of the workforce and the companies in the sector that are to be represented by the trade unions and employer organisations discussed in the following chapter.

1.1. Employment in the live performance sector

The live performance sector, as defined for the purpose of the study, covers performing arts (live theatre, concerts, opera, dance and other stage productions), support activities related to performing arts, some artistic creation and the operation of arts facilities such as concert halls and theatres (NACE 90). Live performance activities thus take place in both the public sector (still prevalent in most countries) and the private sector (project-subsidised or commercial activities). Government expenditure on cultural services is thus an important factor for the development of the sector. According to Eurostat's EU-LFS, 2010–2019, the European live performance industry employs a little over one million people (Figure 2). This corresponds to 0.52% of the total EU workforce. It should be noted that the EU-LFS figures include only those who indicate that work in the live performance sector is their main job. They do not include information on those holding a second job in the sector (for instance, someone whose main job is teaching but who also performs as a musician, actor or dancer). It can therefore be stated that employment in the sector is higher than the EU-LFS figures indicate.

Figure 2: Live performance workforce in the EU27 and in the EU27 and the UK (thousands)



Source: Eurostat, EU-LFS 2010–2019

The overall trend of increasing employment in the sector is not linear for all countries. In some, the live performance workforce numbers appear to have gone up and down in waves over the years (see Table 49 in Annex 1). In most countries, the workforce increased between 2010 and 2019. The largest proportional increases were in Slovenia and Portugal, where the workforce doubled between 2010 and 2019. The absolute and relative changes in the size of the sectoral workforce between 2010 and 2019 are shown in Figure 3.

Table 5 presents the NACE 90 workforce in thousands based on the EU-LFS for 2019. The countries are listed in order of size of sectoral workforce, with Germany and France having the largest live performance

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workforces. The sector has the greatest relative importance for the national workforces in the Netherlands and Slovenia, in both of which employment in the live performance sector makes up 1% of total employment.

Table 5: Employment in the live performance sector, 2019

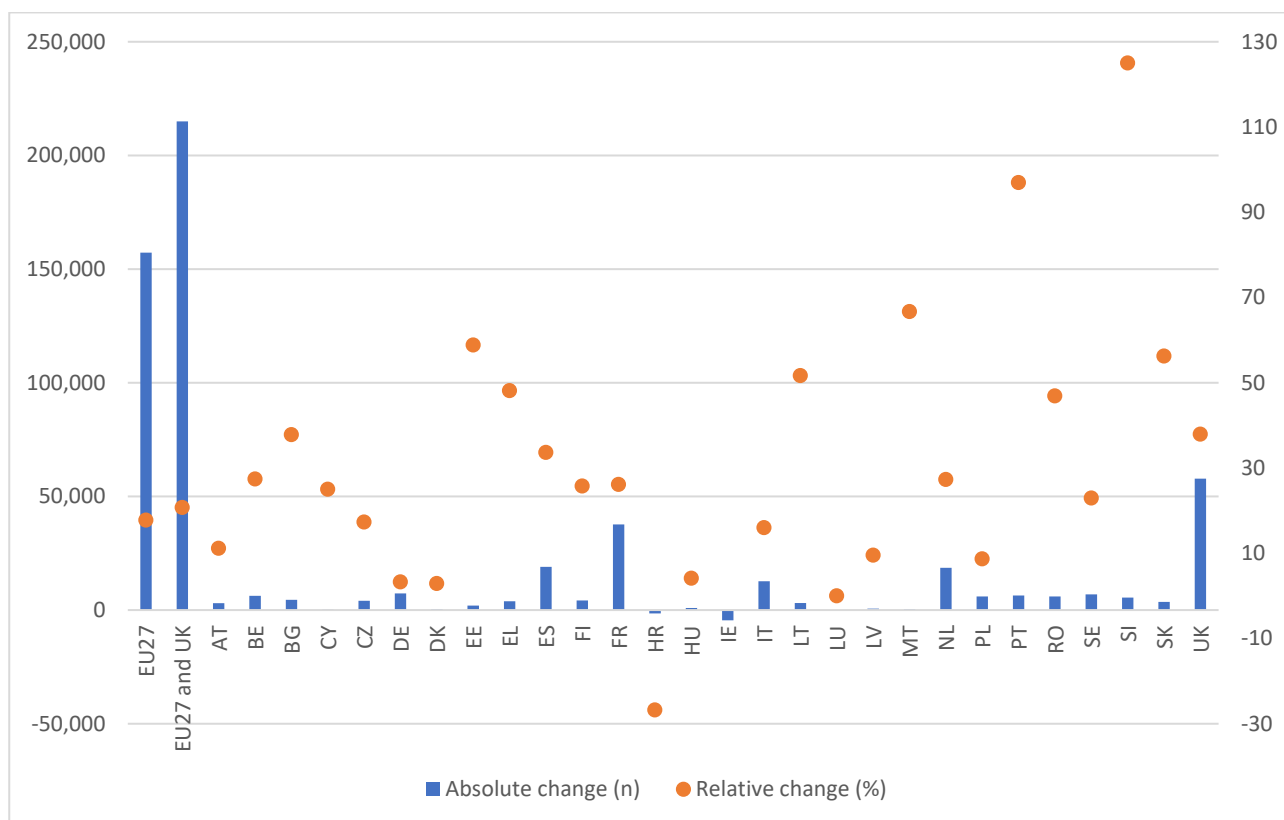
Country	Employment in the live performance sector (NACE 90) (thousands)	Share of total national employment (%)	Share of total EU27 sectoral workforce (%)
DE	230.9	0.5	22.1
FR	181.9	0.7	17.4
IT	92.2	0.4	8.8
NL	86.8	1.0	8.3
ES	75.5	0.4	7.2
PL	75.3	0.5	7.2
SE	37.0	0.7	3.5
AT	29.9	0.7	2.9
BE	29.3	0.6	2.8
CZ	27.8	0.5	2.7
HU	22.8	0.5	2.2
FI	20.5	0.8	2.0
RO	18.8	0.2	1.8
BG	16.4	0.5	1.6
DK	14.2	0.5	1.4
PT	13.0	0.3	1.2
EL	12.0	0.3	1.2
IE	10.4	0.5	1.0
SK	10.0	0.4	1.0
SI	9.9	1.0	0.9
LT	9.1	0.7	0.9
LV	6.9	0.8	0.7
EE	5.4	0.8	0.5
HR	4.1	0.2	0.4
CY	1.0	0.2	0.1
MT	1.0	0.4	0.1
LU	0.7	0.2	0.1
EU27	1,042.8	0.5	100
UK	210.3	0.6	20.2
EU27 and UK	1,253.1	0.5	120.2

Source: Eurostat, EU-LFS 2019

Among the countries with the largest live performance workforce, Germany increased its sectoral workforce by 3% between 2010 and 2019 (see Figure 3). In Poland, there was an increase of 9%, in Italy 16%, in France 26% and in Spain 34%. The average increase in the EU27 was 18%. In Croatia and Ireland, the live performance workforce decreased by around 30% between 2010 and 2019. In both of those two countries there were years of increases, followed by decreases.

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Figure 3: Change in numbers and percentages of employees in live performance between 2010 and 2019



Source: Eurostat, EU-LFS 2010–2019

Owing to the live performance sector's heavy dependence on public funding and on a stable and sustainable (legal, administrative and institutional) environment guaranteed by the public authorities, both turnover and employment vary widely with different national standards and fluctuations in economic activities. Government spending on culture increased each year between 2013 to 2018 in the EU overall, although the picture at national level is mixed: in some countries, there have been spending cuts, while others increased spending (Eurostat, 2019). On average, 1% of all government expenditure goes to cultural services, and about 0.52% of the EU workforce is employed in the live performance sector. In Table 6, the proportion of government spending on cultural services and the proportion of the national workforce employed in NACE 90 are indicated for each Member State and for the UK.

Table 6: Proportion of workforce employed in live performance sector and proportion of government expenditure on cultural services

		Proportion of the national workforce employed in live performance sector								
		≤ 0.2%	0.3%	0.4%	0.5%	0.6%	0.7%	0.8%	0.9%	1.0%
Government expenditure on cultural services in 2018	< 0.5%		EL							
	0.5–0.9%		PT	IT	CY, DE, IE	UK		FI		
	1.0–1.4%	LU, RO		ES, SK	DK	BE	AT, FR, SE			NL
	1.5–1.9%	HR			BG, CZ, PL					SI
	2.0–2.4%			MT			LT	EE		
	2.5–2.9%				HU			LV		

Sources: Eurostat, EU-LFS for the proportion of the national workforce employed in NACE 90; Eurostat, General government expenditure by function [gov_10a_exp] for expenditure on cultural services

Another clear indication of the impact of central, regional and local authorities on industrial relations in the sector is their relatively high level of participation in collective bargaining and sectoral social dialogue

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structures in the EU countries (Table 7). Central, regional or local government is directly involved in collective bargaining in seven countries: Croatia, Estonia, Germany, Greece, Romania, Slovakia and Slovenia. For example, the Greek Ministry of Finance and the Interior is, together with the trade union PEM-OTA, involved in collective bargaining for about 700 musicians employed by local government. The involvement of public authorities in sector-related social dialogue structures is reported in four countries: Hungary, Lithuania, Poland and Romania.

Table 7: Role of central and local and regional government (LRG) in sectoral collective bargaining and social dialogue

Country	Ministries/LRG in collective bargaining	Ministries/LRG in social dialogue
DE	Employers' Association of German States (TdL) (regional) Confederation of Municipal Employers' Associations (VKA) (local)	
EE	Ministry of Culture	
EL	Ministry of Finance and the Interior	
HR	Ministry of Culture	
HU		Local government representatives in KAET
LT		Ministry of Culture
		Association of Municipalities
PL		Ministry of Culture
		Local government representatives
RO	Ministry of Culture	Ministry of Culture
SI	Ministry of Culture	
SK	Central government representatives	
	Association of Towns and Communities	
10 countries	7 countries	4 countries

Note: Green shading, ministry/central government; blue shading, local or regional government.

Source: Network of Eurofound Correspondents, 2019

Because in a number of countries live performance organisations are publicly owned and funded, the competent ministry (often the Ministry of Culture) has an important say as regards the way resources are allocated in public organisations. Publicly owned or financed performing arts organisations and their managers often do not have sufficient autonomy in the management of the establishment and do not participate (or participate only in an advisory capacity) in the collective bargaining process. Subsequently, in the majority of the countries concerned, the management in charge of running such a publicly owned or subsidised live performance organisation often does not control the contracts of employment of the workers in that organisation or consider itself an employer in the strict sense of the word. This may also hinder the establishment of sectoral employer organisations. In many cases, this situation is a major hindrance to reconciling the artistic needs of the organisation with the demands of the employees and their representatives (PEARLE* and EAEA, 2010, p. 3).

The European workforce can also be broken down by type of live performance activity. Musicians, actors and performers form slightly more or slightly less than half of the workforce in the live performance sector in most of the Member States. Within this group, there are equal proportions of musicians and actors in Belgium, Croatia, Ireland, Italy and Malta. In Austria and Estonia, there are more musicians than actors, while in Cyprus, Poland, Slovenia and the UK there are more actors than musicians.

The proportion of the sectoral workforce in support activities, in artistic creation and in the operation of arts facilities is indicated for each EU Member State and the UK in Table 8. The proportions applying to six

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countries or more are marked in dark green, and those applying to three to five countries in light green. This makes it possible to visualise the relative strength of the workforce for the different live performance activities, beyond country-by-country variations. No information in this regard was available for Germany, Lithuania, Spain or Sweden.

Table 8: Live performance workforce breakdown for different activities

	Below 10%	10–19%	20–33%	34–49%	50% or more
Musicians, actors and performers (NACE 90.01)		EL	BE, IE, LU, MT, NL	AT, CZ, FI, IT, LV, SK, UK	BG, CY, DK, EE, FR, HR, HU, PL, PT, RO, SI
Support staff (NACE 90.02)	CZ, DK, HU, LU, PT, SI, UK	BG, CY, FI, HR, IE, IT, MT, RO, SK	AT, BE, LV	EL, NL	
Artistic creation (NACE 90.03)	BE, BG, HU, LU, NL, SK	AT, EE, FI, HR, IE, RO	CY, CZ, DK, EL, IT, LV, PT, SI	UK	MT
Operation of arts facilities (NACE 90.04)	BG, CY, EL, FR, IT, LV, MT, PT, RO	AT, CZ, DK, HR, UK	HU, NL, SI	BE, FI, IE, SK	LU

Notes: Dark-green cells have six countries or more; light-green cells have three to five countries. The following countries provided no information: DE, ES, LT, SE. The following countries provided incomplete information: EE, FR, PL. NACE codes 90.01–90.04 are defined more fully in Table 2.

Source: Network of Eurofound Correspondents, 2019

Data collected by the Network of Eurofound Correspondents indicate that employees in standard forms of employment account for 45% of the sectoral workforce, while 55% are self-employed or in other non-standard forms of employment. See Table 9 for a breakdown by country.

Table 9: Standard and non-standard employment in the live performance sector

Country	Total number of employees	Total number in employment (the workforce)	Number of companies	Proportion of employees in live performance workforce (%)	Proportion of workers who are self-employed or in non-standard forms of employment (%)
AT	11,318	26,700	5,000	42	58
BE	n.d.	11,419	7,201	n.d.	n.d.
BG	6,985	8,289	1,220	84	16
CY	833	833	584*	n.d.	n.d.
CZ	13,300	27,600	11,798*	48	52
DE	72,633	221,000	57,296*	33	67
DK	8,043	12,154	3,106*	66	34
EE	n.d.	9,159	1,149	n.d.	n.d.
EL	6,678	12,547	3,584	53	47
ES	30,400	61,500	4,107	49	51
FI	8,065	19,400	3,584	42	58
FR	n.d.	241,560	19,854	n.d.	n.d.
HR	3,500	3,900	2,169	90	10
HU	11,854	22,222	4,005	53	47
IE	4,000	8,700	450	46	54
IT	10,000	40,820	3,531	24	76
LT	1,049	7,900	744	13	87
LU	520	1,120	122	46	54

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Country	Total number of employees	Total number in employment (the workforce)	Number of companies	Proportion of employees in live performance workforce (%)	Proportion of workers who are self-employed or in non-standard forms of employment (%)
LV	1,911	3,642	1,368	52	48
MT	436	3,404	1,457	13	87
NL	23,100	76,130	4,990	30	70
PL	48,000	76,800	21,931*	63	38
PT	3,496	26,119	1,780	13	87
RO	12,928	16,790	3,967	77	23
SE	n.d.	29,300	4,699	n.d.	n.d.
SI	2,832	6,418	214	44	56
SK	5,672	6,337	1,998	90	10
UK	83,000	296,000	29,870*	n.d.	n.d.

Notes: *n.d., no data. Data refer to NACE 90. * Self-employed people are included in the company data. Statistical data on numbers of companies are extremely varied in terms of methodology in the countries of the EU. In Cyprus, Czechia, Germany, Denmark, Poland and the UK, the definition of 'company' probably includes one-person firms and self-employed people, while it is uncertain for Austria, Bulgaria, Croatia, Greece, Finland, Hungary, Ireland, Malta, Romania and Slovakia whether the figures include companies with zero employees or not.*

Source: *Network of Eurofound Correspondents, 2019*

1.2. Live performance workforce characteristics

The 2019 edition of the Eurostat report *Culture statistics* compares the cultural sector workforce with the entire economy. The scope of cultural sector employment is much larger than the scope of employment in the live performance sector (Eurostat, 2019, pp. 76 and 82). Nevertheless, this study illustrates the specificities of the sector well. The sometimes informal and unstable nature of cultural work makes it difficult to compile reliable data for this sector (Charhon and Murphy, 2016). To remediate this, findings from Eurostat on wider cultural sector employment are combined here with data from Eurostat on NACE 90 and findings reported by the Network of Eurofound Correspondents.

The proportions of higher-educated people, self-employed people, part-time workers, workers combining different jobs and people in temporary employment are significantly higher in the cultural sector than in the workforce as a whole. And, within the cultural sector, these effects are even stronger for artists and writers. Within the EU workforce, 35% are higher educated, while within the cultural sector 60% are higher educated. The proportion of self-employed people is 33% in the cultural sector, double the 14% figure for the entire economy. And among artists and writers it is 48%, three times higher than in the entire economy. The proportions in the 'Artists and writers' column in Table 10 corresponds to some extent to the situation of actors and musicians in the entire live performance sector.

It should be noted, however, that writers are not considered as part of the live performance sector but belong to the book publishing or literature sector. This occupation by nature entails self-employment, as the writing of a book or other literary work is a solitary activity. Moreover, as explained at the beginning of this report, the category of artists includes a wide range of occupations, including painters and other visual artists, which again are typically professions that are done on a self-employed basis. This should be kept in mind with regard to the figures on self-employment.

Ideally, therefore, the statistics would distinguish between performing artists, writers and visual artists and provide more detail in relation to the categories falling under the wide scope of 'artists'.

Table 10: Characteristics of cultural sector workers

	Artists and writers	All cultural activities	Entire economy
Higher education		60%	35%
Self-employed	48%	33%	14%
Full-time employment	70%	76% 83% for men 67% for women	80% 90% for men 68% for women
Single job	90%	+/- 88%	98%
Permanent employment	77%	+/-85%	86%

Source: Eurostat (2019)

The proportion in full-time employment is lower in the cultural sector than in the entire economy, and about 10 percentage points lower for artists and writers. The gender-disaggregated figures here illustrate that about double the proportion of men are not in full-time employment in the cultural sector compared with the entire economy. For women, the proportion of those not in full-time employment in the cultural sector is more or less equal to the proportion in the entire economy. In the Netherlands, only half of the cultural workforce is in full-time employment, while for other EU27 countries this figure is between 65% and 97%.

In the entire economy, 98% of the workforce has a single job. In the cultural sector, this figure is more than 10 percentage points lower in Cyprus, Estonia, Finland, France, Latvia and the Netherlands. Among artists and writers, 90% have a single job.

In the entire economy, 98% of workers are in permanent employment, while the same is true of only 77% of artists and writers, and for about 85% of employees in cultural employment (EPRS, 2019). The countries where significantly more cultural sector workers have temporary work contracts, compared with workers in the entire economy, are Belgium, Ireland, Italy, Malta and Sweden.

The sector is characterised by many forms of non-standard employment, and a large part of the workforce is highly mobile, including third-country nationals, posted workers, cross-border workers and others. Many live performers work in the gig economy, generally characterised by atypical and sometimes very short contracts (even lasting just one day), and also by informal employment. Artists and musicians, for instance, appear to be an important group of posted workers, making up 3.5% of all posted workers in the EU (De Wispelaere and Rocca, 2020). Since the formal establishment of the ESSDC for the live performance sector in 1999 many attempts have been made at creating a more level playing field in relation to the numerous forms of atypical employment markedly present in the sector (European Commission, 2020).

The other employment situation that live performers often find themselves in is holding down multiple jobs in the sector. As an artist or cultural professional, it is possible to be an employee while also being self-employed and sometimes even having a position as a civil servant working for the state. For example, the same person might have a teaching job at a state-operated institution as a civil servant, be a member of an orchestra or theatre troupe as an employee and teach music privately to children as a self-employed worker (Martens et al, 2016). These kinds of overlaps make the live performance sector a complex subject for employment-related analysis.

Owing to the above considerations, it was difficult for the purposes of the study to demarcate the boundaries of employment in live performance, and, as data are scarce for non-standard employment, most of the analysis presented in this report concerns people in full-time or part-time regular employment or self-employment. Those in the last group are frequently on the borderline between being employees and

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employers, often assuming both the role of worker and that of business proprietor. In view of this situation, the ESSDC for live performance is one of the few ESSDCs where self-employed people have representation.

The characteristics discussed above make it difficult for trade unions to organise the sector. There is, however, a counterbalancing effect produced by public sector employers with high trade union organisation rates. For instance, the proportion of the workforce in employers owned by local, regional or central government administrations is 85% for Croatia and 76% for Romania.

In a number of Member States, a relatively high proportion of the workforce is thus organised in trade unions. This is the case in Bulgaria, Denmark, Hungary, Malta and Romania. The relatively low proportion of self-employed workers in the sector in Bulgaria and Romania may also facilitate trade union organisation in those two countries.

1.3. Characteristics of live performance employers

Companies in the live performance sector can be broken down into three groups. First, there are the largest employers in each country, with a workforce of between 100 and 2,500 employees. They provide employment for 10–15% of the sectoral workforce. At the other end of the spectrum, there are the microenterprises with fewer than 10 employees, corresponding to 60–65% of the sectoral workforce. In between are small and medium-sized enterprises of 10 to 100 employees. The workforce in this middle group can be estimated at 25% of the total sectoral workforce.

Table 56 in Annex 3 lists the three largest live performance employers in each country. These are mainly live performance facilities for a ballet, theatre or opera company or an orchestra linked to the capital city, another large city or the state ministry of culture. There are only seven live performance employers in the EU27 with 1,000 employees or more (Table 11).

Table 11: Workforce size of the largest three employers in the live performance sector in the country

Country	< 50	50–99	100–249	250–499	500–999	1,000–2,499	2,500–4,999	> 5,000
AT					X	X		
BE				X	X			
BG			X	X				
CY	X	X						
CZ					X	X		
DE								
DK			X		X			
EE			X	X	X			
EL				X	X	⁵		
ES				X X				
FI			X	X				
FR						X		
HR			X	X				
HU				X		X		
IE		X	X					
IT								
LT			X	X	X			
LU			X					

⁵All Greek local authorities put together employ 1,400 employees, but there is no single live performance institution in Greece with more than 1,000 employees.

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LV			X		X			
MT		X				X		
NL					XX			
PL				X		X		
PT			X	X				
RO	XX							
SE				X	X			
SI			X	X				
SK				X	X			
N = 66	4 (6%)	3 (4%)	15 (22%)	23 (34%)	15 (22%)	6 (10%)		
UK						X	X	

Notes: No information for DE and IT; for FR only one largest employer; for CY, IE and MT only two. For 21 EU27 countries, there is information on the three largest employers. For further details, see Table 56 in Annex 3. Light green indicates that one of the largest employers is in the size group; dark green indicates two or three.

Source: Network of Eurofound Correspondents

The Royal National Theatre in the UK has around 4,000 employees and is the largest employer in the sector. The Austrian Bundestheater has 2,377 full-time equivalent employees and the Czech National Theatre has 1,318 employees. In France, the Paris Opera has about 2,000 employees, the Hungarian State Opera has 1,136 employees and the Polish National Opera in Warsaw 1,100. Most of the largest employers have between 100 and 1,000 employees.

The proportion of all workers in the sector employed by the largest three employers is presented for the EU27 countries and the UK in Table 12. The three largest employers together employ less than 10% of the sectoral workforce in 12 countries. In 10 countries, the three largest companies employ between 11% and 20% of the sectoral workforce.

Table 12: Employees of the three largest companies in the live performance sector as a percentage of total workforce in the sector, 2019

Proportion of the sectoral workforce employed in three largest companies in sector	Countries
No information available	DE, IT, RO
0–10%	FR, FI, IE, NL, PL, PT, UK, SE, ES, HU, CZ, DK
11–20%	BE, BG, SI, EE, AT, HR, LT, LU, CY, EL
21–30%	SK, LV
31–40%	–
41–50%	–
> 50%	MT

Note: Data are for the entire sector, as defined for the purpose of the study.

Source: Network of Eurofound Correspondents, 2019

The numbers of companies per country in Table 9 make it possible to calculate the average workforce per company. Dividing the number of employees by the number of companies gives an average number of employees per company, and dividing the total workforce gives the average workforce per company. Both calculations give an average of below 10 for almost all countries, as shown in in Table 13. There is a downward distortion caused by the large proportion (50–55%) of self-employed workers in the sector. There is also an upward distortion created by the largest employers, albeit to a lesser extent, as they employ less than 20% of the workforce in most countries.

Table 13: Average workforce and number of employees per live performance company

		Average number of employees per company		
		1–4.9	5–9.9	10–15
Average workforce per company	1–4.9	BE, CZ, CY, DE, DK, EL, HR, LV, MT, PL, RO, SK	LU	
	5–9.9	AT, EE, FI, HU, SE, UK	BG	
	10–14.9	IT, PT, LT	IE, FR, ES	
	15–30	NL		SI

Note: Grey shading indicates that the average number of employees and the average workforce is below 10 (i.e. the average employer is a microenterprise).

Source: Network of Eurofound Correspondents

1.4. Impact of COVID-19 measures on the live performance sector

In 2020, the entire cultural sector was hit hard by the restrictions imposed to mitigate the COVID-19 pandemic, and the live performance, creative arts and entertainment parts of the sector were particularly badly affected. Live performance venues were closed, tours were cancelled and the events that could take place often had to have limited numbers in the audience. This had a huge impact on the economic stability of the sector as a whole, but also on individual workers, many of whom are freelance and self-employed, and on the large number of small and medium-sized enterprises that operate in the sector (UNI Europa, 2020b; PEARLE*, 2020b).

Two evaluation reports published by the OECD in 2020 estimated that the recreation and culture sector would be one of the most affected by the economic deceleration determined by the lockdown measures across the EU (OECD, 2020a, 2020b). In addition to the closure of most cultural venues as a result of the measures aimed at controlling the pandemic, diminished expenditure on cultural activities was also affecting the sector at the end of 2020 and looked likely to continue into 2021. Furthermore, a decrease in public expenditure on the cultural sector was also expected, given the negative effects that the COVID-19 pandemic had on national economies across the EU.

Both FIM and FIA provided overviews of the immediate responses and relief measures in the first weeks when the pandemic hit the EU, publishing the information on their websites. Since March 2020, PEARLE* has been providing an overview of activities and actions related to the pandemic on its website.

EU-LFS data⁶ confirm the major impact, revealing that one-third (34.4%) of workers in this sector were furloughed in the second quarter of 2020. Additionally, a 7% decline in sectoral employment (NACE 90) was registered in the second quarter of 2020, compared with the same period in 2019. At the time of writing, the COVID-19 pandemic and lockdown measures looked likely to continue to negatively affect employment in the sector in 2021. Compared with the 2007–2008 financial crisis, during which employment in the live performance sector appeared to have been affected less than employment in other industries (Eurofound, 2013), the COVID-19 crisis is having a much greater adverse effect on the economic stability of large, medium and small employers, individual workers, freelancers and self-employed people.

⁶ Compiled for the European Restructuring Monitor developed by Eurofound and extracted in October 2020.

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Another consequence of the pandemic has been a shift in part of the live performance sector towards the use of live streaming platforms, in an attempt to maintain professional activity. Despite the development of monetisation tools (in the form of membership fees, paid content, etc.) for these innovative formats, it is difficult to assess the proportions of the workforce and employers in the sector that have managed to compensate in this way for the financial hardship resulting from the pandemic prevention measures (World Economic Forum, 2020). Based on information that FIM received from its members, the degree to which financial hardship has been offset by online monetisation tools has been rather low.

The European-level sectoral social partners – PEARLE*, representing employers, and the EAEA, which unites FIA, FIM and EURO-MEI – joined efforts in late 2020 to assess the needs of the sector and the measures available at national and EU levels. On 13 October, PEARLE* and the EAEA organised a webinar, ‘COVID-19: Outlook for the live performance sector and measures needed’. Agreement on the major challenges was reached (PEARLE*, 2020b; UNI Europa, 2020b). Those challenges include potentially overburdened social security systems, and the fact that existing rescue packages at national level do not fully take into account the specific needs of the sector (particularly the financial situation of the numerous freelancers and self-employed workers), which has resulted in many workers facing financial hardship. Consensus was also achieved on the need to develop effective back-to-work agreements that would ensure the safe reopening of the sector and its sustainability. A joint statement was subsequently adopted, calling for a coordinated action plan to secure the recovery and sustainability of the European cultural sector (PEARLE* and EAEA, 2020).

Member States may make use of the support mechanisms adopted by the European Commission to provide support to their national economies, including the live performance sector.⁷

⁷ These measures are the Coronavirus Response Investment Initiative (CRII), CRII Plus, the European instrument for temporary Support to mitigate Unemployment Risks in an Emergency (SURE), and the Temporary Framework for State Aid Measures.

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level. In total, 15 such non-qualifying organisations with employee members and 25 with employer members were identified. These are represented by numbers in parentheses and grey cells in Table 14 and listed, with information on sector-relatedness, in Tables 50 and 51 in Annex 2.

2.1. Live performance sector trade unions

Of the 118 trade unions that were identified as active in the sector in the EU27 and the UK, 40 (34%) organise workers in all five NACE codes included in the live performance sector. Full coverage is even more common than covering only one NACE code, which is the case for 35 trade unions (29%). More detailed breakdowns of trade union representation in the sector by NACE code are shown in Tables 15 and 16.

Table 15: Trade union coverage of parts of the sector, EU27 and the UK

	NACE 90.01A (musicians)	NACE 90.01B (other performers)	NACE 90.02	NACE 90.03	NACE 90.04
Number and share of trade unions with NACE code coverage	73 (61%)	79 (66%)	84 (71%)	63 (53%)	60 (50%)
Number of countries with NACE code coverage by at least one trade union	27 EU27 countries and the UK	26 EU27 countries and the UK	26 EU27 countries and the UK	23 EU27 countries and the UK	25 EU27 countries

Note: UK organisations are included in the table (n = 118).

Source: Network of Eurofound Correspondents, 2019

Table 16: Breadth of trade union coverage of the sector, EU27 and the UK

	0	1	2	3	4	5 (full sector coverage)
Numbers and percentages of trade unions covering 0–5 NACE codes	0 (0%)	35 (29%)	19 (16%)	13 (11%)	12 (10%)	40 (34%)

Note: UK organisations are included in the table (n = 118).

Source: Network of Eurofound Correspondents, 2019

With only a few exceptions, all NACE codes are covered by at least one trade union in each country. Workers in NACE 90.03, artistic creation, lack trade union representation in Czechia,⁸ Latvia, Malta and Portugal, while workers in NACE 90.04, operation of arts facilities, lack trade union representation in Denmark, Malta and the UK. In fact, Malta is the only country in which only one of the NACE codes (90.01, performing arts) is covered.

Table 17 sets out detailed information on the sector-relatedness of each of the 118 trade unions in the EU27 and the UK. Five cells marked green indicate that an organisation has members working in each of the areas of the live performance sector. Orange cells indicate affiliation with one or several European-level organisations, and on the right involvement in collective bargaining is indicated using purple shading.

⁸ One organisation was identified as having members in NACE 90.03 in Czechia: Taneční sdružení České republiky (TS ČR). The organisation has around 90 members, including dancers, choreographers and playwrights. However, the organisation is not involved in collective bargaining or social dialogue, nor is it affiliated with any sector-related associations at EU level, and thus it was not included in the study.

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Table 17: Sector coverage, European affiliations and collective bargaining of trade unions in the live performance sector

Country	Trade union	NACE code coverage					European-level affiliation				Involved in collective bargaining
		90.01A (musicians)	90.01B (performers)	90.02	90.03	90.04	EURO-MEI	FIM	FIA	Other	
AT	younion										
BE	CNE										
	ACV Puls										
	ACV Transcom										
	ACLVB-CGSLB									ETUC	
	ACOD-CGSP									EPSU	
	BBTK-SETCa										
BG	UBMD										
	ITUF Culture										
	NF Culture										
	UBA									IATC	
CY	OIYK-SEK										
	PASEY-PEO							*			
	OHO-SEK										
	SIDIKEK-PEO										
	SOMESOK										
CZ	HA										
	Unie OH ČR										
	OAD										
	Unie OSPZ ČR										
	OSPKOP									EPSU	
	OS PKZ									EPSU	
	KUK										
DE	ver.di										
	DOV										
	GDBA										
	VdO										
	BFFS										
	DMF										
DK	DAF										
	DSF										
	TL										
	DS										
	FDS										
	DF										
	DOKS										
	DKF										
	Dansk Metal										
	DM										
	EE	ENL									
ETL											
ELL											
ELKL											
ETTTÜ											
TALO											
EL	SEI										

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Country	Trade union	NACE code coverage					European-level affiliation				Involved in collective bargaining
		90.01A (musicians)	90.01B (performers)	90.02	90.03	90.04	EURO-MEI	FIM	FIA	Other	
	PMS										9
	PEM-OTA										10
	POSPERT										
	SEETH (company level)						n.a.	n.a.	n.a.	n.a.	
ES	FeSMC-UGT										
	FSC-CCOO									EFJ	
	ConArte										
	SPME										
	AADPC										
	UAA										
FI	SML										
	TEME										
	FAU										
	PAM										
FR	SFA-CGT										
	SNAM-CGT										
	SYNPTAC-CGT										
	SNAPAC-CFDT						*				
	FASAP-FO										
	SAMUP										
	FCCS CFE-CGC										
	Fedecom CFTC										
HR	HSDK										
	SHG								*	ITUC	
	HDDU										
	HGU										
HU	MZTSZ										
	SziDoSz										
	SZMDSZ										
	ASZ										
	ODFSZ (company level)						n.a.	n.a.	n.a.	n.a.	
IE	SIPTU										
IT	FIALS										
	SLC-CGIL										
	FisteL-CISL										
	Uilcom-UIL										
	Libersind Confasal										
LT	LTKJDPSF										
	LPSDPS										
LU	OGB-L										
LV	LKDAF										
	LSAB										

⁹ PMS used to be involved in sectoral collective bargaining and signed the professional collective agreement for musicians with the Pan-Hellenic Nightclub Owners Association (Methexi), but the last agreement, signed in 2010, expired in 2012.

¹⁰ PEM-OTA is involved in collective bargaining, but only on non-wage issues.

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Country	Trade union	NACE code coverage					European-level affiliation				Involved in collective bargaining
		90.01A (musicians)	90.01B (performers)	90.02	90.03	90.04	EURO-MEI	FIM	FIA	Other	
MT ¹¹	PSEU										
NL	FNV Media & Cultuur										
	Kunstenbond										
PL	FZZPKiS										
	ZZAP										
	ZZ PAMO										
	ZASP										
PT	Sinttav										
	CENA-STE										
	Sitese										
RO	USIS										
	FAIR-MediaSind										
	SSCFBT										
	FSIC										
SE	Unionen										
	Teaterförbundet										
	Symf										
	Svenska musikerförbundet										
	DIK										
SI	GLOSA										
	ZDUS										
	SVIZ										
	SKUU RTV Slovenia										
SK	Únia OZ PHS										
	Sloves										
	SSN									EJF	
EU27	114 trade unions										
UK	MU										
	Equity										
	Bectu										
	WGGB									IAWG, UNI, FSE, EWC	
Total	118 trade unions in the EU27 and the UK										

Note: * Indirect member through an affiliated organisation; n.a., not available.

Source: Network of Eurofound Correspondents, 2019

Whereas Table 17 indicates if a trade union has members in a given part of the sector, Table 18 provides an overview of how many individual workers are affiliated with each trade union. Based on the information provided for each trade union and employment data from EU-LFS 2019, an estimate was made of the trade union density in the sector for each country.

¹¹ In Malta, GWU organises 40 workers in the sector, with no past or current involvement in collective bargaining for the sector.

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The primary limitation on the reliability of these figures is that the self-reported numbers may be either overestimated or underestimated, and this may differ between organisations and countries. For Denmark, almost all workers in the sector are unionised, and some may be members of more than one trade union, resulting in an inflated unionisation rate. This practice may also explain the relatively high trade union density in the live performance sector in other countries. The strong identification of the workers with sectoral interest organisations and the fact that in public sector institutions density figures are traditionally higher may be two other reasons explaining the relatively high trade union density in the sector. Finally, it should be noted that the trade union density figures in Table 17 were calculated by dividing the number of trade union members by the number of persons employed – that is, the total workforce in the sector, including employees but also self-employed people and people in all other forms of employment in the sector. According to these, very tentative, calculations, Denmark, Slovakia, Slovenia and the UK are the four countries in which more than half of the sectoral workforce is unionised.

Table 18: Unionisation rates in the live performance sector

Country	Trade union	No. of members in the sector	Size of sectoral workforce	Approximate union density (%)
AT	younion	6,500	29,900	22
BE	CNE	n.d.	29,300	n.d.
	ACV Puls	n.d.		
	ACV Transcom	n.d.		
	ACLVB-CGSLB	n.d.		
	ACOD-CGSP	n.d.		
	BBTK-SETCa	n.d.		
BG	UBMD	1,920	16,400	23
	ITUF Culture	600		
	NF Culture	500		
	UBA	820		
CY	OIYK-SEK	125	1,000	45
	PASEY-PEO	48		
	OHO-SEK	200		
	SIDIKEK-PEO	35		
	SOMESOK	41		
CZ	HA	710	27,800	15
	Unie OH ČR	1,050		
	OAD	700		
	Unie OSPZ ČR	290		
	OSPKOP	40		
	OS PKZ	1,290		
	KUK	n.d.		
DE	ver.di	15,000	230,900	16
	DOV	12,000		
	GDBA	4,000		
	VdO	4,800		
	BFFS	2,000		
DK	DMF	4,880	14,200	94
	DAF	1,150		
	DSF	1,960		
	TL	650		
	DS	270		
	FDS	170		
	DF	390		
	DOKS	410		
	DKF	200		

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Country	Trade union	No. of members in the sector	Size of sectoral workforce	Approximate union density (%)
	Dansk Metal	n.d.		
	DM	200		
EE	ENL	500	5,400	43
	ETL	1,460		
	ELL	100		
	ELKL	60		
	ETTTÜ	200		
	TALO	n.d.		
EL	SEI	750	12,000	18
	PMS	n.d.		
	PEM-OTA	1,400		
	POSPERT	n.d.		
	SEETH (company level)	n.d.		
ES	FeSMC-UGT	141	75,500	9
	FSC-CCOO	2,600		
	ConArte	n.d.		
	SPME	300		
	AADPC	1,300		
	UAA	2,600		
FI	SML	3,500	20,500	38
	TEME	2,890		
	FAU	1,350		
	PAM	100		
FR	SFA-CGT	1,090	181,900	n.d.
	SNAM-CGT	2,000		
	SYNPTAC-CGT	n.d.		
	SNAPAC-CFDT	n.d.		
	FASAP-FO	n.d.		
	SAMUP	500		
	FCCS CFE-CGC	n.d.		
	Fedecom CFTC	n.d.		
HR	HSDK	500	4,100	26
	SHG	300		
	HDDU	250		
	HGU ¹²	6,650 (nationally not classified as a trade union)		
HU	MZTSZ	2,000	22,800	14
	SzÍDoSz	1,200		
	SZMDSZ	400		
	ASZ	220		
	ODFSZ (company level)	n.d.		
IE	SIPTU	2,000	10,400	19%
IT	FIALS	1,000	92,200	1
	SLC-CGIL	n.d.		
	Fistel-CISL	n.d.		
	Uilcom-UIL	n.d.		
	Libersind Confasal	n.d.		
LT	LTKJDPSF	400	9,100	8
	LPSDPS	290		
LU	OGB-L	100	700	14
LV	LKDAF	300		4

¹² The Croatian Musicians' Union (HGU) is a voluntary, non-governmental and non-profit artistic organisation that includes musicians and similar employees and performers who share a common interest.

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Country	Trade union	No. of members in the sector	Size of sectoral workforce	Approximate union density (%)
	LSAB	n.d.	6,900	
MT	PSEU	65	1,000	7
NL	FNV Media & Cultuur ¹³	400	86,800	7
	Kunstenbond	5,500		
PL	FZZPKiS	560	75,300	3
	ZZAP	450		
	ZZ PAMO	1,450		
	ZASP ¹⁴	1,500 (nationally not classified as a trade union)		
PT	Sinttav	< 100	13,000	9
	CENA-STE	1,130		
	Sitese	5		
RO	USIS	n.d.	18,800	4
	FAIR-MediaSind	n.d.		
	SSCFBT	22		
	FSIC	> 650		
SE	Unionen	940	37,000	31
	Teaterförbundet	6,700		
	Symf	1,670		
	Svenska musikerförbundet	2,000		
	DIK	200		
SI	GLOSA	4,900	9,900	66
	ZDUS	340		
	SVIZ	900		
	SKUU RTV Slovenia	350		
SK	Únia OZ PHS	1,300	10,000	61
	Sloves	200		
	SSN	110		
UK	MU	31,000	210,300	57
	Equity	47,000		
	Bectu	40,000		
	WGGB	2,400		

Note: *n.d.*, no data.

Sources: *Network of Eurofound Correspondents, 2019, and authors' own calculations. Sector employment data are from Eurostat, EU-LFS 2019.*

2.2. Trade union involvement in collective bargaining and social dialogue

The previous section considered the membership strength of the trade unions in terms of types of activities organised and density of the membership as a proportion of the total sectoral workforce. This section specifies the types of collective bargaining in which the trade unions participate and the proportion of the workforce covered by the resulting collective bargaining agreements. Table 19 shows whether or not a trade union is involved in collective bargaining and, if so, which type of bargaining. The unions that are involved only in multi-employer bargaining are marked 'M'. Those involved only in single-employer bargaining are marked 'S'. Some trade unions are involved in both multi- and single-employer bargaining. These are marked 'MS'. Unmarked cells indicate no involvement in bargaining. The table also includes the estimated collective

¹³ FNV Media and Cultuur reported in October 2019 that it has about 400 affiliated musicians in Dutch orchestras. FIM, however, claims that this should be more than 1,000. This has not been confirmed by the trade union.

¹⁴ ZASP is not recognised as a trade union by the Polish law requirements.

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bargaining coverage rates for the sector for each country – both in total and by multi-employer agreements only.

Table 19: Collective bargaining involvement of trade unions in the live performance sector

Country	Trade union	No. of members	Involvement in collective bargaining	Estimated total collective bargaining coverage (%)	Estimated coverage by multi-employer bargaining agreements (%)
AT	younion	6,500	MS	60	55
BE	CNE	n.d.	MS	100	100
	ACV Puls	n.d.	MS		
	ACV Transcom	n.d.	MS		
	ACLVB-CGSLB	n.d.	MS		
	ACOD-CGSP	n.d.	MS		
	BBTK-SETCa	n.d.	MS		
BG	UBMD	1,920	MS	63	40
	ITUF Culture	600	MS		
	NF Culture	500	MS		
	UBA	820	MS		
CY	OIYK-SEK	125	S	15	0
	PASEY-PEO	48	S		
	OHO-SEK	200	S		
	SIDIKEK-PEO	35	S		
	SOMESOK	41			
CZ	HA	710	S	48	0
	Unie OH ČR	1,050	S		
	OAD	700	S		
	Unie OSPZ ČR	290	S		
	OSPKOP	40	S		
	OS PKZ	1,290	S		
	KUK	n.d.	S		
DE	ver.di	15,000	MS	n.d.	50
	DOV	12,000	MS		
	GDBA	4,000	MS		
	VdO	4,800	MS		
	BFFS	2,000	MS		
DK	DMF	4,880	MS	n.d.	n.d.
	DAF	1,150	MS		
	DSF	1,960	MS		
	TL	650	MS		
	DS	270	MS		
	FDS	170	MS		
	DF	390	MS		
	DOKS	410	M		
	DKF	200	MS		
	Dansk Metal	n.d.	M		
	DM	200	S		
	EE	ENL	500		
ETL		1,460	M		
ELL		100	M		
ELKL		60	M		
ETTTÜ		200	M		
TALO		n.d.	M		
EL	SEI	750	S	n.d. (but probably low)	0
	PMS	n.d.			

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	PEM-OTA	1,400			
	POSPERT	n.d.			
	SEETH (company level)	n.d.	S		
ES	FeSMC-UGT	141	MS	100% of employees; 50% when self-employed people are included	60% of employees; 30% when self-employed people are included
	FSC-CCOO	2,600	MS		
	ConArte	n.d.	M		
	SPME	300			
	AADPC	1,300	M		
	UAA	2,600	M		
FI	SML	3,500	MS	65	n.d.
	TEME	2,890	MS		
	FAU	1,350	M		
	PAM	100	S		
FR	SFA-CGT	1,090	MS	95	95
	SNAM-CGT	2,000	MS		
	SYNPTAC-CGT	n.d.	MS		
	SNAPAC-CFDT	n.d.	M		
	FASAP-FO	n.d.	MS		
	SAMUP	500	MS		
	FCCS CFE-CGC	n.d.	MS		
	Fedecom CFTC	n.d.	MS		
HR	HSDK	500	MS	20	15
	SHG	300			
	HDDU	250			
	HGU	6,650			
HU	MZTSZ	1,200–2,000	S	21% of employees; 12% when self-employed people are included	0
	SzÍDoSz	1,200	S		
	SZMDSZ	400	S		
	ASZ	220	S		
	ODFSZ (company level)	n.d.	S		
IE	SIPTU	2,000	S	n.d. (but probably low)	0
IT	FIALS	1,000	MS	n.d.	n.d.
	SLC-CGIL	n.d.	M		
	Fistel-CISL	n.d.	M		
	Uilcom-UIL	n.d.	M		
	Libersind Confasal	n.d.	M		
LT	LTKJDPSF	400	S	27	25
	LPSDPS	290	S		
LU	OGB-L	100	S	80	0
LV	LKDAF	300	S	n.d.	0
	LSAB	n.d.			
MT	PSEU	65	S	6	0
NL	FNV Media & Cultuur	400	MS	50	45
	Kunstenbond	5,500	MS		
PL	FZZPKiS	560		0	0
	ZZAP	450			
	ZZ PAMO	1,450			
	ZASP	1,500			
PT	Sinttav	< 100	M	4	3
	CENA-STE	1,130	MS		
	Sitese	5			
RO	USIS	n.d.		n.d.	0
	FAIR-MediaSind	n.d.	S		
	SSCFBT	22	S		

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	FSIC	> 650	S		
SE	Unionen	940	M	60	60
	Teaterförbundet	6,700	M		
	Symf	1,670	M		
	Svenska musikerförbundet	2,000	M		
	DIK	200	M		
SI	GLOSA	4,900	MS	95	90
	ZDUS	340			
	SVIZ	900	M		
	SKUU RTV Slovenia	350	MS		
SK	Únia OZ PHS	1,300	S	75	45
	Sloves	200	M		
	SSN	110			
UK	MU	31,000	MS	n.d.	n.d.
	Equity	47,000	MS		
	Bectu	40,000	MS		
	WGGB	2,400	MS		

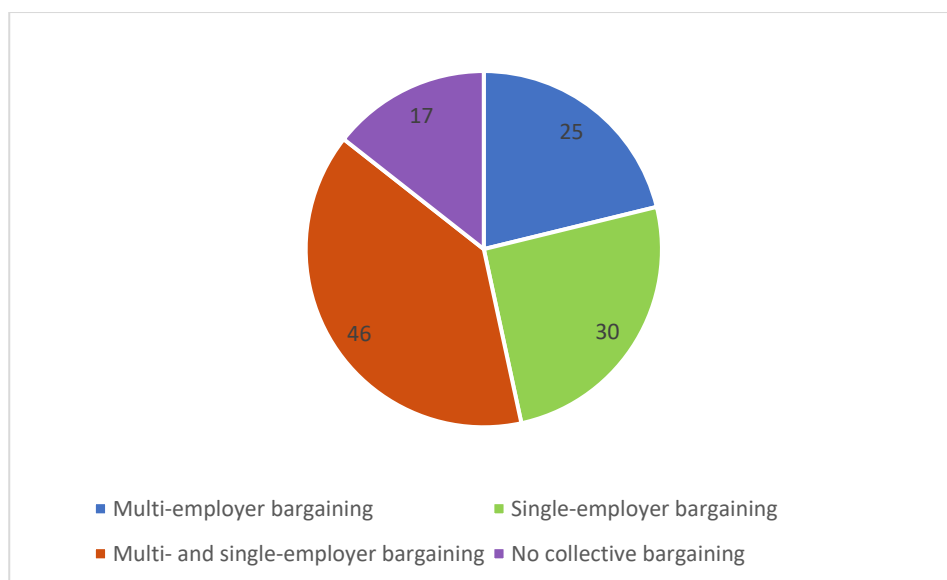
Note: *n.d.*, no data, *M*, multi-employer, *S*, single-employer, *MS*, multi- and single-employer bargaining. Estimates of collective bargaining coverage rates were provided by the national correspondents.

Source: Network of Eurofound Correspondents, 2019

Multi-employer bargaining is prevalent in 16 EU Member States and the UK. In 10 Member States trade unions are involved in only single-employer bargaining, and in Poland there is no collective bargaining in the sector.

Most of the 118 trade unions in the EU and the UK are involved in both multi- and single-employer bargaining. This is the case for 46 (39%) trade unions. Thirty (25%) are involved only in single-employer bargaining and 25 (21%) only in multi-employer bargaining. Seventeen trade unions (14%) in the sector are not involved in any collective bargaining (Figure 4).

Figure 4: Trade union involvement in collective bargaining



Note: Figure includes UK trade unions (four, all involved in both multi- and single-employer bargaining); n = 118.

Source: Network of Eurofound Correspondents, 2019

Coverage rates are likely to vary significantly within the sector. It is more common for those employed by public institutions to be covered by a collective agreement. However, as workers in the sector frequently have more than one employer, and often combine employment and self-employment, a worker might be

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covered by a collective agreement only 20% of their working time, or might be covered one month but not the next. This should be kept in mind when reflecting on coverage rates in the sector.

The assessments made by the national correspondents (not available for all countries) included in Table 19 point to some countries having a very high coverage rate. France, Slovenia and Spain all report full or close to full sector coverage owing to agreement extension mechanisms,¹⁵ while Malta and Portugal report very low figures, and Poland 0%.

2.3. Live performance sector employer organisations

A total of 67 employer organisations in the live performance sector were identified in 20 Member States and an additional 5 were identified in the UK. The organisations identified indicate that fragmentation is fairly high in some countries and low in others. While the median number of employer organisations per country is only 2, France has as many as 11.

Of the 72 employer organisations active in the sector in the EU27 and the UK, 29 (44%) organise companies in all five NACE codes included in the live performance sector. Full coverage is the most common scenario. More detailed breakdowns of employer organisation representation in the live performance sector by NACE code are shown in Tables 20 and 21.

Table 20: Employer organisation coverage of parts of the sector, EU27 and the UK

	NACE 90.01A	NACE 90.01B	NACE 90.02	NACE 90.03	NACE 90.04
Number and share of employer organisations with NACE code coverage	60 (85%)	50 (70%)	54 (76%)	41 (58%)	49 (69%)
Number of countries with NACE code coverage by at least one employer organisation	20 EU27 countries and the UK	20 EU27 countries and the UK	19 EU27 countries and the UK	16 EU27 countries and the UK	18 EU27 countries and the UK

Note: UK organisations are included in the table (i.e. n = 72).

Source: Network of Eurofound Correspondents, 2019

Table 21: Breadth of employer organisation coverage of the sector, EU27 and the UK

	0	1	2	3	4	5 (full sector coverage)	n.d.
Numbers and percentages of employer organisations covering 0–5 NACE codes	0 (0%)	8 (11%)	13 (18%)	5 (7%)	15 (21%)	29 (41%)	1 (1%)

Note: n.d., no data. UK organisations included in the table (n = 72).

Source: Network of Eurofound Correspondents, 2019

There are a few countries where NACE codes or occupational groups are not covered by any employer organisation. Companies active in NACE 90.02, support activities to performing arts, are not covered by any employer organisation in Poland. Companies active in NACE 90.03, artistic creation, are not represented by any employer organisation in Denmark, Hungary, Poland or Slovakia. Finally, companies active in NACE 90.04, operation of arts facilities, lack representation in Bulgaria and Czechia.

The specific activities covered by the membership domain of each organisation are marked in green in Table 22. Membership of PEARLE* or any other European association is indicated by orange shading, and purple shading in the far right column indicates that the organisation is involved in collective bargaining.

¹⁵ The extension of collection agreements is a practice whereby collective agreements are applied also to workers and employers not party to collective bargaining agreements. This is usually done through specific administrative procedures.

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While there are no employer organisations in Cyprus, Greece and Malta, PEARLE* reported having an individual company as a member in each of those countries.¹⁶

Table 22: Sector coverage, European affiliations and collective bargaining of employer organisations in the live performance sector

Country	Employer organisation	NACE code coverage					European-level affiliation		Involved in collective bargaining
		90.01A (musicians)	90.01B (performers)	90.02	90.03	90.04	PEARLE*	Other	
AT	TEV								
	WBV								
	VVAT								
	FGWKKV								
BE	OKO								
	ABS-BSV								
	FEAS								
	Sociare								
	CESSoC								
BG	BAROK								
	ABAM ¹⁷								
CY	No employer organisation in the sector								
CZ	APD ČR								
	ASOPS ČR								
DE	DBV								
	TdL								
	VKA								
	VPLT								
DK	Dansk Teater								
	DEOO								
EE	EETEAL								
	Ministry of Culture								
EL	No employer organisation in the sector								
ES	Faeteda								
	AEOS								
	Sales Alternatives								
	España de Noche							CEOE	
FI	ST								
	KT							SGI Europe	
	TCF								
	Suosio								
	Avainta								
	Palta	n.a.	n.a.	n.a.	n.a.	n.a.			

¹⁶ The company members directly affiliated with PEARLE* are the Cyprus Symphony Orchestra, the Megaron Athens Concert Hall in Greece and the Malta Philharmonic Orchestra. These company affiliations with PEARLE* are reflected in the list of members on the PEARLE* website (<https://www.pearle.eu/members>) but could not be confirmed in the scope of this study.

¹⁷ ABAM is not currently a signatory party to any collective agreements, but the organisation is new and bargaining is forthcoming.

Representativeness of the European social partner organisations: Live performance sector

Country	Employer organisation	NACE code coverage					European-level affiliation		Involved in collective bargaining
		90.01A (musicians)	90.01B (performers)	90.02	90.03	90.04	PEARLE*	Other	
FR	LFM								
	Profedim								
	SMA						*		
	SNSP						*		
	Syndeac						*		
	FSICPA								
	Prodiss						*		
	Scènes ¹⁸ (including former SNDTP)						*		
	SNES						*		
	Synpase						*		
	AFO								
HR	Ministry of Culture							IFACCA	
HU	MSZZSZ-AHO								
	MSZT								
IE	No employer organisation in the sector								
IT	AGIS (including Anfols)								
	Anfols ¹⁹								
	FIPE							Hotrec	
LT	No employer organisation in the sector								
LU	No employer organisation in the sector								
LV	No employer organisation in the sector								
MT	No employer organisation in the sector								
NL	NAPK								
	VSCD								
	VNPF								
	VvNO								
	VVTP								
PL	ZFP								
	ZP UPT								
PT	AHRESP							EFCO, HPA, Hotrec	
	Performart								
RO	Ministry of Culture								

¹⁸ The professional organisations representing the cabaret and private theatre sectors – Camulc, CSCAD and SNDTP (which were included in the previous representativeness study on this sector) – created, in June 2016, a federation of private artistic creation (representing theatres, cabarets, producers, presenters and performance venues) with the aim of ‘creating synergies between employers’ organisations in the private performing arts’. This federation was named Scènes. Only Scènes, not Camulc, CSCAD or SNDTP, is recognised as representative and thus participates in collective bargaining, although the other three organisations still exist (Think Culture, 2016). Scènes is a member of PEARLE* indirectly through the Fédération des employeurs du spectacle vivant public et privé (FEPS). It is also a member of the Fédération des entreprises de spectacle vivant de la musique, de l’audiovisuel et du cinéma (FESAC).

¹⁹ Anfols is counted separately, as well as part of AGIS, due to the separate involvement in collective bargaining covering different categories of the sector.

Representativeness of the European social partner organisations: Live performance sector

Country	Employer organisation	NACE code coverage					European-level affiliation		Involved in collective bargaining
		90.01A (musicians)	90.01B (performers)	90.02	90.03	90.04	PEARLE*	Other	
SE	Svensk Scenkonst ²⁰								
	Teatercentrum							*	
	Danscentrum							*	
	Visita								
	KFO								
SI	Ministry of Culture								
	KDSG								
SK	Central and local government								
	ASDO								
EU27	67 employer organisations in 20 countries								
UK	ABO								
	FST								
	UK Theatre								
	SOLT								
	ITC								
Total	72 employer organisations in 20 EU27 countries and the UK								

Note: * Indirect member through an affiliated organisation; n.a., not available.

Source: Network of Eurofound Correspondents, 2019

Table 22 indicates whether or not an employer organisation has members in a given part of the sector. Table 23 shows how many individual companies are affiliated with each employer organisation and the proportion of the total sectoral workforce that those companies represent, for the employer organisations for which that information was provided.

As is the case with trade union density, the data on employer density is limited both in terms of how many organisations are covered and in terms of the reliability of self-reported sector coverage. The data in Table 23 should thus be treated carefully. Overall, the data are not sufficient to clearly state which organisation is the most important in the sector. Such assessments have had to be made by national correspondents using qualitative methods.

Table 23: Organisational density of employer organisations in the live performance sector

Country	Employer organisation	No. of member companies	Approximate density in terms of proportion of companies in the sector covered (%)	Employment in member companies	Approximate density in terms of proportion of the sectoral workforce covered (%)
AT	TEV	10	0	6,900	23
	WBV	9	0	3,000	10
	VVAT	n.d.	n.d.	n.d.	n.d.
	FGWKKV	120	2	250	1
BE	OKO	220	3	n.d.	n.d.
	ABS-BSV	51	1	n.d.	n.d.
	FEAS	52	1	n.d.	n.d.

²⁰ Teatercentrum and Danscentrum are part of Svensk Scenkonst. It is Svensk Scenkonst that is a member of PEARLE*, and as such Teatercentrum and Danscentrum are indirectly affiliated. They are mentioned separately here because they are individually involved in collective bargaining in the sector.

Representativeness of the European social partner organisations: Live performance sector

	Sociare	n.d.	n.d.	n.d.	n.d.
	CESSoC	1,300	18	14,000	48
BG	BAROK	40	3	4,500	27
	ABAM	15	1	n.d.	n.d.
CY	No employer organisation in the sector				
CZ	APD ČR	33	0	6,500	23
	ASOPS ČR	16	0	1,450	5
DE	DBV	255	0	39,000	17
	TdL	830	0	n.d.	n.d.
	VKA	n.d.	n.d.	n.d.	n.d.
	VPLT	800	n.d.	30,000	15
DK	Dansk Teater	76	2	n.d.	35
	DEOO	30	10	n.d.	13
EE	EETEAL	19	2	n.d.	n.d.
	Ministry of Culture	12	1	n.d.	n.d.
EL	No employer organisation in the sector				
ES	Faeteda	313	8	n.d.	n.d.
	AEOS	35	1	3,500	5
	Sales Alternatives	7	0	n.d.	n.d.
	España de Noche	50	1	n.d.	n.d.
FI	ST	54	2	3,000	15
	KT	48	1	1,900	10
	TCF	30	1	1,050	5
	Suosio	42	1	320	< 2
	Avainta	5	0	66	< 1
	Palta	1	0	n.d.	n.d.
FR	LFM	43	0	4,320	2
	Profedim	160	1	2,580	1
	SMA	350	2	2,900	2
	SNSP	128	1	2,950	2
	Syndeac	400	2	12,490	7
	FSICPA	81	0	n.d.	n.d.
	Prodiss	280	1	9,620	5
	Scènes ¹⁸ (including former SNDTP)	100	1	3,140	2
	SNES	290	2	3,320	2
	Synpase	180	1	7,860	4
	AFO	39	0	2,250	1
HR	Ministry of Culture	70	1	n.d.	20
HU	MSZSZ-AHO	24	1	1,300	6
	MSZT	65	2	n.d.	n.d.
IE	No employer organisation in the sector				
IT	AGIS (including Anfols)	3,900 ²¹	n.d.	n.d.	n.d.
	FIPE	2,000	n.d.	n.d.	n.d.
LT	No employer organisation in the sector				
LU	No employer organisation in the sector				

²¹ This figure includes self-employed people and one-person companies.

Representativeness of the European social partner organisations: Live performance sector

LV	No employer organisation in the sector				
MT	No employer organisation in the sector				
NL	NAPK	57	1	1,220	1
	VSCD	121	2	> 4,400	> 5
	VNPF	60	1	n.d.	10
	VvNO	9	0	1,400	2
	VVTP	20	0	2,250	3
PL	ZFP ²²	35	0.5 (88% of 40 professional orchestras)	n.d.	> 5
	ZP UPT	14	0	n.d.	< 3
PT	AHRESP	n.d.	n.d.	n.d.	3
	Performart	50	3	n.d.	n.d.
RO	Ministry of Culture	74	0	n.d.	n.d.
SE	Svensk Scenkonst (including Teatercentrum and Danscentrum)	115	2	13,000	35
	Teatercentrum	100	2	1,000	3
	Danscentrum	75	2	n.d.	n.d.
	Visita	7,000	n.d.	n.d.	n.d.
	KFO	260	6%	n.d.	n.d.
SI	Ministry of Culture	n.d.	n.d.	n.d.	n.d.
	KDSG	12	6	n.d.	25
SK	Central and local government	n.d.	n.d.	n.d.	n.d.
	ASDO	5	0	450	> 1
UK	ABO	65	0	n.d.	n.d.
	FST	210	1	n.d.	n.d.
	UK Theatre	250	1	n.d.	n.d.
	SOLT	240	1	n.d.	n.d.
	ITC	460	2	n.d.	n.d.

Notes: *n.d.*, no data. *Italic figures in the far-right column indicates assessments made by correspondent and/or employer organisation representative; roman figures in the far-right column indicate a calculation made by dividing the figure for employment provided by the employer organisation by the figure for workforce employment from EU-LFS 2019.*

Sources: *Network of Eurofound Correspondents, 2019 (including data on number of companies in the sector); EU-LFS 2019 data used to calculate density in terms of the sectoral workforce*

2.4. Employer organisation involvement in collective bargaining and social dialogue

The previous section considered the membership strength of the employer organisations in terms of types of activities organised and density of the membership as a proportion of the total number of companies and the sectoral workforce. This section looks at involvement in collective bargaining and the type of collective bargaining in which the employer organisations participate. As in the corresponding section for trade unions,

²² The members of ZFP are professional symphony and chamber orchestras; they reported that they are publicly funded and offer open-ended job contracts to their employees. Given that there are around 40 professional orchestras in Poland (opera and musical theatre orchestras excluded), the coverage is certainly 5% of the entire live performance sector; if only professional classical musicians with salaried job contracts are considered, it is probably much more than 5%.

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estimates are also provided for the proportion of the workforce covered by the resulting collective bargaining agreements. Table 24 shows whether or not an employer organisation is involved in collective bargaining and, if so, which type of bargaining. The organisations that are involved only in multi-employer bargaining are marked 'M'. Those involved only in single-employer bargaining, although rare, are marked 'S'. Some employer organisations are involved in both multi- and single-employer bargaining. These are marked 'MS'. Unmarked cells indicate no involvement in bargaining.

Table 24: Collective bargaining involvement of employer organisations in the live performance sector

Country	Employer organisation	No. of member companies	Employment in member companies	Involvement in collective bargaining	Estimated total collective bargaining coverage (%)	Estimated coverage by multi-employer bargaining agreements (%)
AT	TEV	10	23%	M	60	55
	WBV	9	10%	M		
	VVAT	n.d.	n.d.	M		
	FGWKKV	120	250	S		
BE	OKO	220	n.d.	M	100	100
	ABS-BSV	51	n.d.	M		
	FEAS	52	n.d.	M		
	Sociare	n.d.	n.d.	M		
	CESSoC	1,300	14,000	M		
BG	BAROK	40	4,500	MS	63	40
	ABAM	15	n.d.	No agreement yet, but collective bargaining is forthcoming		
CY	No employer organisation in the sector				15	0
CZ	APD ČR	33	6,500		48	0
	ASOPS ČR	16	1,450			
DE	DBV	255	39,000	MS	n.d.	50
	TdL	830	n.d.	M		
	VKA	n.d.	n.d.	M		
	VPLT	800	30,000			
DK	Dansk Teater	76	35%	M	n.d.	n.d.
	DEOO	30	13%	M		
EE	EETEAL	19	n.d.	M	n.d.	n.d.
	Ministry of Culture	12	n.d.	M		
EL	No employer organisation in the sector				n.d. (but probably low)	0
ES	Faeteda	313	n.d.	M	100% of employees; 50% when self-employed people are included	60% of employees; 30% when self-employed people are included
	AEOS	35	3,500			
	Sales Alternatives	7	n.d.	M		
	España de Noche	50	n.d.	M		
FI	ST	54	3,000 (15%)	MS	65	n.d.
	KT	48	1,900 (10%)	M		
	TCF	30	1,050 (5%)			
	Suosio	42	320 (< 2%)			
	Avainta	5	66 (< 1%)	M		

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	Palta	1	n.d.	S		
FR	LFM	43	4,320	M	95	95
	Profedim	160	2,580	M		
	SMA	350	2,900	M		
	SNSP	128	2,950	M		
	Syndeac	400	12,490	M		
	FSICPA	81	n.d.	M		
	Prodiss	280	9,620	M		
	Scènes (including SNDTP)	100	3,140	M		
	SNES	290	3,320	M		
	Synpase	180	7,860	M		
	AFO	39	2,250			
HR	Ministry of Culture	70	20%	M	20	15
HU	MSZZSZ-AHO	24	1,300		21% of employees; 12% when self-employed people are included	0
	MSZT	65	n.d.			
IE	No employer organisation in the sector				n.d. (but probably low)	0
IT	AGIS (including Anfols)	3,900 ²³	n.d.	M	n.d.	n.d.
	Anfols ²⁴	12	6,000	M		
	FIPE	2,000	n.d.	M		
LT	No employer organisation in the sector				27	25
LU	No employer organisation in the sector				80	0
LV	No employer organisation in the sector				n.d.	0
MT	No employer organisation in the sector				6	0
NL	NAPK	57	1,220	M	50	45
	VSCD	121 (81 involved in collective bargaining)	> 4,400	M		
	VNPF	60	10%	M		
	VvNO	9	1,400	M		
	VVTP	20	2,250			
PL	ZFP	35	5%		0	0
	ZP UPT	14	< 3%			
PT	AHRESP	Very few	3%	M	4	3
	Performart	50	n.d. but it is the largest			
RO	Ministry of Culture	74	n.d.	M ²⁵	n.d.	n.d.
SE	Svensk Scenkonst	115	13,000	M	60	60

²³ This figure includes self-employed people and one-person companies.

²⁴ PEARLE* indicates that Anfols is part of AGIS. As Anfols is involved directly in collective bargaining, it is mentioned separately here.

²⁵ In Romania, the Ministry of Culture has a collective agreement covering the workers in the sector employed by public institutions. However, the trade union signatory party has no members in the sector, which explains the 'S' code used in Table 19 on trade union involvement in collective bargaining and the 'M' code used in this table.

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	(including Teatercentrum and Danscentrum)					
	Teatercentrum	100	1,000	M		
	Danscentrum	75	n.d.	M		
	Visita	7,000	n.d.	M		
	KFO	260	n.d.	M		
SI	Ministry of Culture	n.d.	n.d.	M	95	90
	KDSG	12	25%		0	0
SK	Central and local government	n.d.	n.d.	M	75	45
	ASDO	5	450			
UK	ABO	65	n.d.	M	n.d.	n.d.
	FST	210	n.d.	M		
	UK Theatre	250	n.d.	MS		
	SOLT	240	n.d.	MS		
	ITC	460	n.d.	MS		

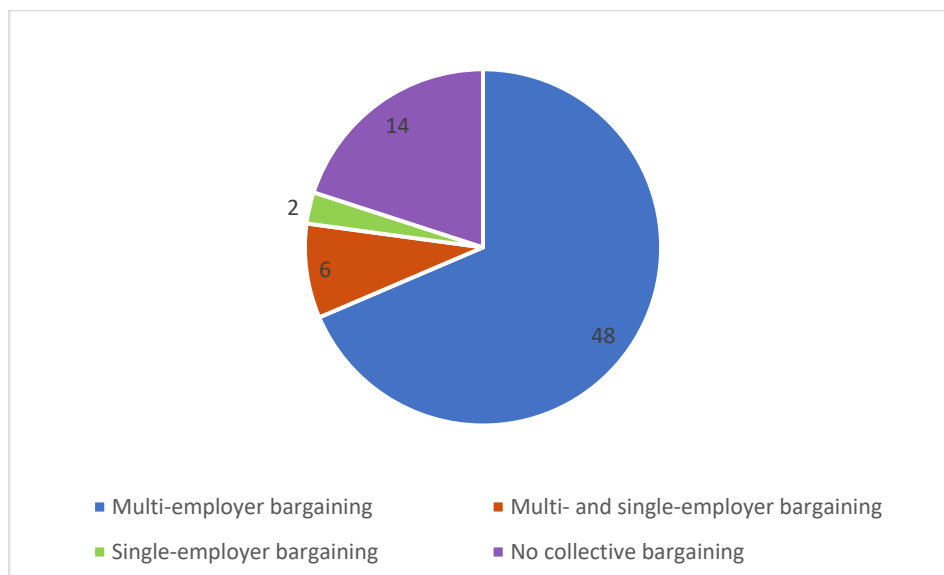
Note: *n.d.*, no data. Estimates of collective bargaining coverage rates were provided by the national correspondents.

Source: Network of Eurofound Correspondents, 2019

Multi-employer bargaining is prevalent among employer organisations in 17 EU Member States and the UK. In four Member States and the UK, there are employer organisations involved in single employer bargaining. In three Member States (Czechia, Hungary and Poland) none of the sector-related employer organisations are involved in collective bargaining.

Most of the 72 employer organisations in the EU and the UK are involved only in multi-employer bargaining. This is the case for 48(66%) organisations. Six employer organisations (13%) are involved in both single- and multi-employer bargaining and two (3%) only in single-employer bargaining. Fourteen employer organisations in the sector are not involved in any collective bargaining (Figure 5).

Figure 5: Employer organisation involvement in collective bargaining



Note: Figure includes UK employer organisations (two involved in multi-employer bargaining and three involved in multi- and single-employer bargaining); n = 72; no data on the type of collective bargaining for one employer organisation in Bulgaria.

Source: Network of Eurofound Correspondents, 2019

2.5. Collective bargaining patterns at national level

As outlined previously, the representativeness of the national social partner organisations is important for the implementation of any agreements made by European-level organisations at national, regional and local levels. The relevance of European sectoral social dialogue tends to increase with the ability of national affiliates of the European organisations to regulate employment terms and influence national public policies affecting the sector (Perin and Léonard, 2011).

A cross-national comparative analysis shows a generally positive correlation between the bargaining role of the social partners and their involvement in public policy (Traxler, 2004). This correlation is also evident in an analysis of live performance sector organisations' involvement in bipartite and tripartite bodies, presented in this section. Multi-employer bargaining tends to have greater significance, primarily because of the macroeconomic impact of such agreements. An exception to this rule is the existence of single-employer agreements with very large employers, which serve as industry standards.

Involvement in different types of collective bargaining is summarised in terms of numbers of individual trade unions and employer organisations in Table 25. Of the 114 trade unions in the live performance sector in the EU27, 15% are not involved in collective bargaining; 71 (62%) are involved in multi-employer bargaining. Of those, 25 (22%) participate in multi-employer bargaining only, while 46 (39%) are involved in both multi-employer and single-employer bargaining. The remaining 30 trade unions (26%) are involved in single-employer bargaining only.

Of the 67 employer organisations in the live performance sector, 13 (20%) are not involved in collective bargaining. Most of them are involved in multi-employer bargaining: 47 (70%) take part in multi-employer bargaining only, and 6 (9%) also participate in single-employer bargaining. Only two organisations are involved in single-employer bargaining only.

Table 25: Sector-related collective bargaining involving trade unions and employer organisations, EU27

	114 trade unions				67 employer organisations					
No collective bargaining	17 (15%)				114 (100%)	13 (20%)				67 (100%)
Multi-employer bargaining only	25 (22%)	71 (62%)		97 (85%)		47 (70%)	53 (79%)		54 (80%)	
Both single- and multi-employer bargaining	46 (39%)		73 (63%)			6 (9%)		8 (12%)		
Single-employer bargaining only	30 (26%)			2 (3%)						

Source: Network of Eurofound Correspondents, 2019

In Table 26, information on collective bargaining is presented on a country-by-country basis, illustrating the different national collective bargaining patterns. Both single-employer and multi-employer bargaining is the most common pattern, although not necessarily by the same organisation. The pattern may result from one national organisation engaging exclusively in single-employer bargaining and another engaging exclusively in multi-employer bargaining. Some form of collective bargaining occurs in all countries except Poland.

Table 26: Forms of collective bargaining in the live performance sector by country

Form of bargaining	Countries
Multi-employer bargaining	EE, SE
Multi-employer bargaining and single-employer bargaining	AT, BE, BG, DE, DK, ES, FI, FR, HR, IT, NL, PT, RO, ²⁶ SI, SK, UK
Single-employer bargaining	CY, CZ, EL, HU, IE, LT, LU, LV, MT
No collective bargaining	PL

Source: Network of Eurofound Correspondents, 2019

The countries where there are no employer organisations involved in collective bargaining are Cyprus, Czechia, Greece, Hungary, Ireland, Latvia, Lithuania, Luxembourg, Malta and Poland. However, except in the case of Poland, there are trade unions in these countries that are involved in single-employer bargaining.

2.6. Participation in public policy

In a significant number of countries (particularly in northern and western Europe), the participation of social partners in public policymaking has long been established. In a number of other countries (particularly in central and eastern Europe), such involvement is more recent and usually less developed, although in some cases it is rather formalised, for instance in tripartite bodies at a central level. While in general policymaking representation tends to take place through peak organisations, consultation on sector-related matters usually involves sectoral social partner organisations. As indicated above, such involvement in policymaking affecting the sector is another relevant indicator of the representativeness of national social partner organisations in the sector.

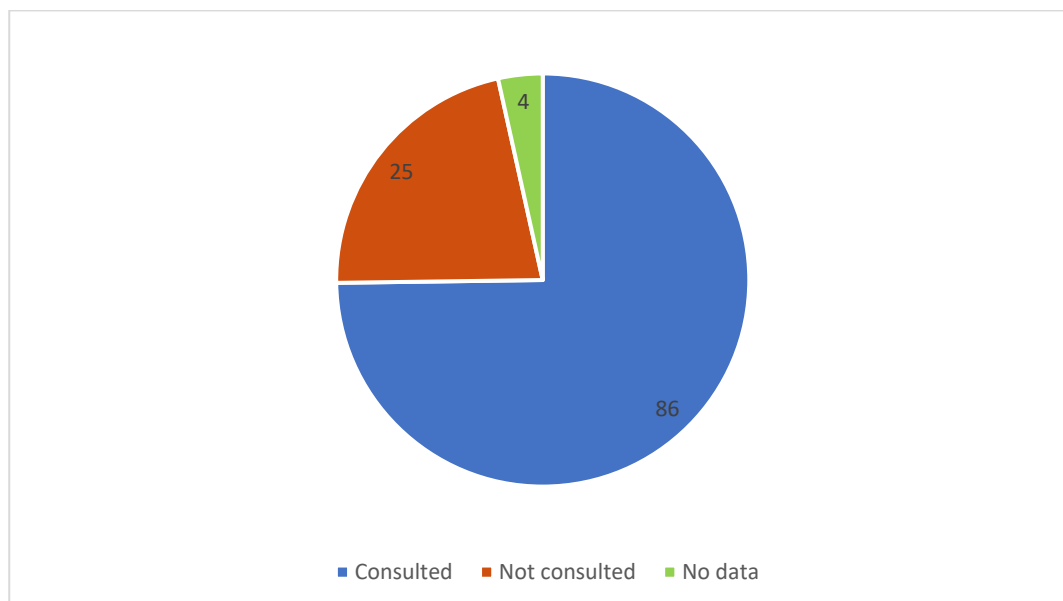
Such policy dialogue can be formal or informal and, irrespective of its institutional set-up, the level of influence wielded by social partner organisations in this arena is an important point to consider. The members of the Network of Eurofound Correspondents were asked to provide information on the involvement of the various live performance sector employer organisations and trade unions in public policymaking, including an assessment of the nature of their influence.

Trade union consultation

Figure 6 provides an overview of the level of involvement of trade unions in relevant policymaking at Member State level. Of the 114 sector-related trade unions in the EU27, 86 (75%) are consulted in relation to sectoral policymaking in one form or another. Twenty-five organisations (22%) are not involved in consultation processes. There is no information available about the involvement of the remaining four organisations.

²⁶ The Ministry of Culture bargains with a trade union confederation that has no members in the sector.

Figure 6: Consultation of trade unions on sector-related matters (number of trade unions)



Note: n = 114.

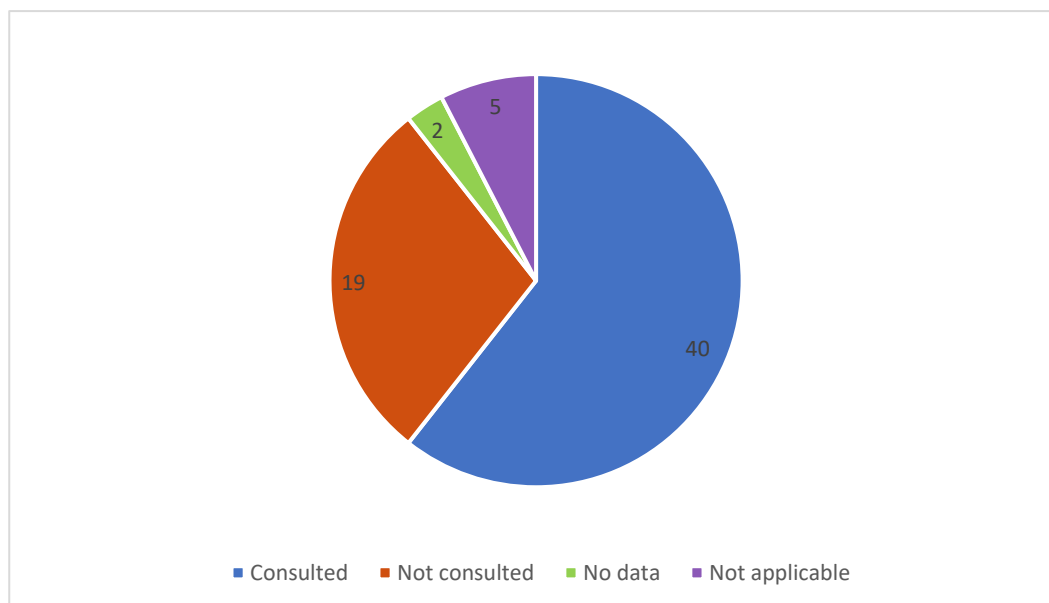
Source: Network of Eurofound Correspondents, 2019

Employer organisation consultation

Figure 7 shows that, among the 67 sector-related employer organisations in the EU27, 40 (61%)²⁷ are consulted by the authorities in relation to sector policy, while 19 (29%) are not involved in consultation. No information was available for two organisations, and for five employer organisations the question of consultation is not applicable. This is because these organisations are ministries or local or regional government bodies, and they can thus be assumed to be involved in related policymaking. Compared with the trade union side, a somewhat lower proportion of employer associations are consulted by the authorities on matters related to the sector.

²⁷ This is also a finding of a survey conducted by PEARLE* in the context of the EU-funded social dialogue project Behind the Stage (PEARLE*, 2020c, p. 39).

Figure 7: Consultation of employer organisations in sector-related matters, absolute numbers



Note: n = 67.

Source: Network of Eurofound Correspondents, 2019

2.7. Sectoral social dialogue practices

Table 27 shows participation in tripartite and/or bipartite social dialogue on sector-specific public policies in the EU27 and the UK. In 21 Member States, some kind of (bipartite or tripartite) sectoral social dialogue takes place. There is both bipartite and tripartite sectoral social dialogue in Czechia, France, Germany, Lithuania, Spain and the UK. No participation in sectoral social dialogue was reported in Croatia, Greece, Luxembourg, Portugal, Slovakia or Slovenia. PEARLE* reports that there is bipartite social dialogue in Estonia, Finland and Italy; FIM indicates that this is also the case in Ireland.

Table 27: Countries with live performance sectoral social dialogue structures, EU27 and the UK

Social dialogue structure	Countries	Total
Bipartite social dialogue	BE, CY, CZ, DE, DK, EE, ES, FI, FR, HU, IE, IT, LT, SE, UK	14 EU27 countries and the UK
Tripartite social dialogue	AT, BG, CZ, DE, ES, FR, LT, LV, MT, NL, PL, RO, UK	12 EU27 countries and the UK
No social dialogue	EL, HR, LU, PT, SI, SK	6 EU27 countries

Source: Network of Eurofound Correspondents, 2019

In total, 46 sectoral social dialogue bodies have been identified in 16 Member States and the UK. These included 18 tripartite and 28 bipartite bodies, most of which (27, or 59%) were set up to fulfil a statutory obligation. All these live performance sectoral social dialogue structures are listed in Table 28, indicating the trade unions and employer organisations involved in them.

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Table 28: Sector-specific tripartite and bipartite sectoral social dialogue bodies

Country	Name of the body and scope of activity	Bipartite or tripartite	Origin: agreement or statutory	Trade unions participating	Employer organisations participating ²⁸
AT	Wiener Theaterbeirat (Vienna Theatre Committee)	T	A	younion	FGWKKV
BE	Sociaal Fonds voor de Podiumkunsten van de Franse Gemeenschap Wallonië – Brussel (JC304)	B	S	ACV-CSC (of which ACV Puls and ACV Transcom are members), ABVV-FGTB (of which ACOD and BBTK-Setca are members), ACVLB-CGSLB	ABS-BSV, FEAS
	Sociaal Fonds voor de Podiumkunsten van de Vlaamse Gemeenschap (JC304)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	OKO, ABS-BSV
	Fonds social du secteur socioculturel des communautés française et germanophone (JC329)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare, CESSoC
	Sociaal Fonds voor het Sociaal-cultureel Werk van de Vlaamse Gemeenschap (JC329)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare, CESSoC
	Sociaal Fonds Sociale Maribel voor de Socio-culturele Sector (JC329)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare, CESSoC
	Sociaal Fonds Sociale Maribel voor de Socio-culturele Sector van de Vlaamse Gemeenschap (JC329)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare, CESSoC
	Fonds voor de Voortgezette Vorming van de Werknemers van de Brusselse Socio-professionele Inschakeling (JC329)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare, CESSoC
	Sociaal Fonds tot Aanvullende Financiering 2de Pensioenpijler (JC329.01)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare
	Sociaal Fonds voor het Sociaal-Cultureel Werk van de Vlaamse Gemeenschap – Lokale Diensteneconomie (LDE) (JC329.01)	B	S	ACV-CSC, ABVV-FGTB, ACVLB-CGSLB	Sociare
BG	Sectoral Council for Tripartite Cooperation at the Ministry of Culture	T	S	UBMD, UBA, ITUF Culture, NF Culture	BAROK
	Sectoral Council for Tripartite Cooperation at the Ministry of Culture	T	S	UBMD, UBA, ITUF Culture, NF Culture	BAROK
	Branch Council for Tripartite Cooperation at the Ministry of Culture	T	S	UBMD, UBA, ITUF Culture, NF Culture	BAROK

²⁸ Both the organisations included in this study and other organisations, which do not meet the criteria for being included in the study, are listed in this table.

Representativeness of the European social partner organisations: Live performance sector

Country	Name of the body and scope of activity	Bipartite or tripartite	Origin: agreement or statutory	Trade unions participating	Employer organisations participating ²⁸
	Branch Council for Tripartite Cooperation at the Ministry of Culture	T	S	UBMD, UBA, ITUF Culture, NF Culture	BAROK
CY	Personnel Committee at the Cyprus Theatre Organisation	B	A	OHO-SEK, SIDIKEK-PEO	Cyprus Theatre Organisation
CZ	Pracovní tým RHSD ČR pro kulturní otázky	T	S	ČMKOS (OS PKZ, OSPKOP, Unie OH ČR, Unie OSPZ ČR, HA), ASO ČR (OAD)	KZPS (UZS ČR, of which ASOPS ČR, AHF ČR and APD ČR are members, as a member of KZPS)
	Informal meetings at the Ministry of Culture	B	A		APD ČR, ASOPS ČR
DE	Künstlersozialkasse (KSK)	T	S	ver.di, GDBA	DBV
	Versorgungskasse Bühne	B	A	ver.di, GDBA, VdO	DBV
DK	Vocational Committee for the Education of Theatre Technicians (Det faglige Udvalg for teater-, udstillings- og eventteknikeruddannelsen)	B	S	TL, United Federation of Danish Workers (3F), Dansk Metal, Danish Union of Electricians	Dansk Teater, AV-Brancheforeningen
EE					
EL					
ES	State Council of INAEM, Ministry of Culture and Sport	T	S	ConArte, FSC-CCOO, FeSMC-UGT	Faeteda
	Academy of Performing Arts	B	S	ConArte	Faeteda
FI					
FR	CPNEF Spectacle vivant	B	A	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodis, SNSP, Syndec, SNES, SNDTP, Synpase, SCC, Synavi, SMA, Profedim, Camulc
	Caisse des congés spectacles	B	A and S	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodis, SNSP, Syndec, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc
	Fonds de professionnalisation et de solidarité des artistes et techniciens intermittents	B	A	FNSAC-CGT, (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodis, SNSP, Syndec, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc

Representativeness of the European social partner organisations: Live performance sector

Country	Name of the body and scope of activity	Bipartite or tripartite	Origin: agreement or statutory	Trade unions participating	Employer organisations participating ²⁸
	Fonds d'assurance formation des secteurs de la culture, de la communication et des loisirs (Afdas)	B	A	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodiss, SNSP, Syndeac, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc
	Audiens	B	A	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodiss, SNSP, Syndeac, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc
	Fonds national des activités sociales des entreprises artistiques et culturelles (FNAS)	B	A	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodiss, SNSP, Syndeac, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc
	Conseil national des professions du spectacle (CNPS)	T	S	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodiss, SNSP, Syndeac, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc
	Commissions regionales des professions du spectacle (Coreps)	T	S	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT), FASAP-FO (SNM, SNLA), Fédération culture CFTC	Les forces musicales, Prodiss, SNSP, Syndeac, SNES, SNDTP, Synpase, SCC, Synavi, ARENES, SMA, Profedim, Camulc
	CPPNI Spectacle vivant	B	A	FNSAC-CGT (SNAM-CGT, SFA-CGT, SYNPTAC-CGT), FCCS CFE-CGC (SNAPS, SNACOPVA), F3C-CFDT (SNAPAC-CFDT),	Scènes, Prodiss, SMA, FSICPA

Representativeness of the European social partner organisations: Live performance sector

Country	Name of the body and scope of activity	Bipartite or tripartite	Origin: agreement or statutory	Trade unions participating	Employer organisations participating ²⁸
				FASAP-FO (SNM, SNLA, SN2A, SNSV), SAMUP	
HR					
HU	National Interest Reconciliation Council for the Live Performance Sector (Nemzeti Előadó-művészeti Érdekegyeztető Tanács, NEÉT)	B	S	MZTSZ, SzíDoSz, KIMD, Artistaművészek Szakszervezete, FFSZ	MSZSZ-AHO, MSZT, plus MTT (professional organisation) and local government organisations
	Cultural Sector Interest Negotiation Council (Kulturális Ágazati Érdekegyeztető Tanács, KÁÉT)	B	S	MZTSZ, SzíDoSz, KIMD, Artistaművészek Szakszervezete, FFSZ	Local and central government representatives
IE					
IT					
LT	Committee of Culture under the Tripartite Council of the Republic of Lithuania	T	A	LPSK, LTUSE, LNOBT, Trade Union of Employees of the Lithuanian Academy of Science, Trade Union Sandrauga	Ministry of Culture, Association of Lithuanian Municipalities, Association of Lithuanian Cultural Centres, Association of Public Libraries of Lithuanian Municipalities, Association of Libraries of Lithuanian Regions, Association of Lithuanian Museums, Association of Municipal Museums
	Bipartite Labour and Social Affairs Council for the Culture Sector	B	A	Trade Union of Lithuanian Cultural Employees ²⁹	Ministry of Culture of the Republic of Lithuania
LU					
LV	National Tripartite Cooperation Council	T	S	LKDAF	Latvian Employers' Confederation
MT	Malta Council for Economic and Social Development (MCESD) ³⁰	T	S	GWU	No sector-related employer organisation represented

²⁹ This trade union has no members in the live performance sector.

³⁰ The MCESD is the highest forum for tripartite dialogue in Malta. The MCESD also provides a forum for bipartite dialogue between employers and employee representatives, and a supportive framework for social dialogue. Furthermore, it provides systematic monitoring and evaluation of bipartite and tripartite social dialogue.

Representativeness of the European social partner organisations: Live performance sector

Country	Name of the body and scope of activity	Bipartite or tripartite	Origin: agreement or statutory	Trade unions participating	Employer organisations participating ²⁸
NL	Arbeidsmarktagenda ³¹	T	S	Kunstenbond	NAPK, VSCD, VNPF, VvNO, Ministry of Education, Culture and Science
PL	Tripartite Team for Culture and Media at the Ministry of Culture and National Heritage (2016–2018)	T	A	FZZPKiS, KSPIA NSZZ Solidarnosc, ZASP, ZZAP, ZZ PAMO	Ministry of Culture and National Heritage, local/regional government representatives
PT					
RO	Social Dialogue Commission within the Ministry of Culture	T	S	All representative national trade union confederations	Ministry of Culture
	Economic and Social Council (CES)	T	S	All representative national trade union confederations	Ministry of Culture
SE	Teatrarnas och musikernas arbetsmiljökommitté (TMA)	B	A	Symf, Svenska musikerförbundet, Teaterförbundet	Svensk Scenkonst
	Partsgemensamma rådet för diskriminering, mångfald och lika behandling	B	A	Teaterförbundet	Svensk Scenkonst
SI					
SK					
UK	Creative and Cultural Skills (sectoral skills and training council)	T	S	Bectu	ITC, SOLT and UK Theatre
	Theatre Safety Committee – Health and Safety	B	A	Bectu, Equity, MU	ITC, SOLT and UK Theatre
	Joint Advisory Committee for Entertainment – Health and Safety	B	A	Bectu, MU	SOLT and UK Theatre

Source: Network of Eurofound Correspondents, 2019

2.8. Reasons for fragmentation and pluralism

Fragmentation of the associational ‘landscape’ describes a situation where different organisations cover different segments of a sector in a country. This makes the representational domains of those organisations complementary, as they do not overlap. Pluralism means that organisations coexist in the same area of representation, competing to represent the same target group (of employees or employers). This section provides an overview of the reasons for organisational fragmentation and pluralism in the live performance sector.

³¹ The Arbeidsmarktagenda 2017–2023 aims to improve the position and earning capacity of workers in the cultural and creative sector. To this end, a structural dialogue was initiated to address changes in the labour market, involving trade unions, employer organisations and government bodies in the cultural sector.

Representativeness of the European social partner organisations: Live performance sector

The factor contributing most to fragmentation, both for trade unions and employer organisations, is that many of them cover different parts of the sector. For trade unions, this results in fragmentation in 16 Member States and the UK, and for employer organisations it results in fragmentation in 13 Member States and the UK. For trade unions, the fact that they organise different categories of workers creates fragmentation in eight Member States. For employer organisations, this is a factor in only two Member States and the UK. As for different organisations covering different parts of a country, this results in fragmentation in three countries for trade unions and in two for employer organisations.

With regard to pluralism, differing ideological orientations or organisational cultural differences explain the coexistence of organisations with similar membership domains. This occurs for trade unions in seven EU27 countries and for employer organisations in one.

Blue shading in the cells in Tables 29 and 30 indicates that the reason in question plays a role in fragmented or pluralistic industrial relations in the country in question.

Table 29: Reasons for fragmentation and pluralism of trade unions in the live performance sector

Country	They organise different categories of workers	They have members in different parts of the country	They have members in different types of company (in terms of size or ownership)	They have members in different parts of the sector/types of activity	They have similar membership domains but differ in terms of ideology	Other reason
AT	Only one trade union in the sector					
BE		X				
BG	X					32
CY						
CZ						
DE						
DK	X					
EE						33
EL						
ES						
FI						
FR	X					
HR	Only one large trade union in the sector					
HU	X					
IE	Only one trade union in the sector					
IT						
LT						34
LU	Only one trade union in the sector					
LV						35
MT						

³² This is also because there are two national representative trade union organisations in the country, each with its own affiliates in the sector.

³³ Another reason for fragmentation among trade unions in Estonia is that TALO is a cross-sector umbrella trade union (having RTTTA and TLL as its members).

³⁴ There is no objective reason; the cause of fragmentation is probably employees' personal preferences.

³⁵ One of the trade unions (LSAB) is a small player in the sector.

Representativeness of the European social partner organisations: Live performance sector

Country	They organise different categories of workers	They have members in different parts of the country	They have members in different types of company (in terms of size or ownership)	They have members in different parts of the sector/types of activity	They have similar membership domains but differ in terms of ideology	Other reason
NL						36
PL						
PT						
RO						
SE						
SI						
SK						
EU27	9 countries	3 countries	4 countries	16 countries	7 countries	
UK	X					37

Note: The 'X' markings in the table were added at the request of FIM and indicate FIM's view on the reasons for fragmentation at national level; this view was not confirmed by the national correspondents.

Source: Network of Eurofound Correspondents, 2019

Table 30: Reasons for fragmentation and pluralism of employer organisations in the live performance sector

Country	They have members in different parts of the country	They have members in different types of company (in terms of size or ownership)	They have members in different parts of the sector/types of activity	They have similar membership domains but differ in terms of ideology	Other reason
AT					
BE					
BG	Only one employer organisation in the sector				
CY	No employer organisation in the sector				
CZ					
DE					38
DK					
EE	Only one employer organisation in the sector				
EL	No employer organisation in the sector				
ES					
FI					
FR					
HR	No employer organisation in the sector				
HU					39

³⁶ FNV Media & Cultuur is considered by some to be the most effective trade union to represent workers, as part of a larger trade union organisation. However, workers in parts of the performing arts sector favour a smaller, sector-specific trade union, the Kunstenbond, which has the broadest sectoral representation. Employees of orchestras have opted to remain with FNV Media & Cultuur.

³⁷ Union representation in the live performance sector corresponds to its various constituent trades: unions in the sector include the WGGGB, which represents playwrights, etc.; the MU, which represents musicians; Equity, which represents performers; and Bectu (now part of Prospect), which represents production and technical workers.

³⁸ VKA's agreement covers only public employers (e.g. city theatres) in the municipalities. No other regional levels are covered.

³⁹ There is only one employer organisation, but there are some professional organisations with differing ideologies (government-friendly versus opposition), which can result in pluralism.

Representativeness of the European social partner organisations: Live performance sector

IE	No employer organisation in the sector				
IT					
LT	No employer organisation in the sector				
LU	No employer organisation in the sector				
LV	No employer organisation in the sector				
MT	No employer organisation in the sector				
NL					40
PL					
PT					41
RO	No employer organisation in the sector				
SE					
SI					
SK	Only one employer organisation in the sector				
EU27	2 countries	3 countries	12 countries	1 country	
UK					42

Source: Network of Eurofound Correspondents, 2019

2.9. Sector-relatedness

Sectoral industrial relations are relatively similar to those in the audiovisual sector when it comes to the trade union organisations involved. Around 63% of the identified trade unions also have members in the audiovisual sector. The degree of multisectoralism with the audiovisual sector is much smaller for employer organisations, affecting only 6% of them. For employer organisations, multisectoralism is more common with central regional and local government actors. About 20% of live performance employer organisations also appear in the central government sector or in the local and regional government sector. Table 7 in Section 1.1 indicates where these government actors play a role in collective bargaining or social dialogue on behalf of institutions directly operating in cultural activities. Table 31 provides information on multisectoralism, for trade unions and employer organisations with the audiovisual sector and with central, local and regional government administration.

Table 31: Multisectoralism among trade unions and employer organisations in the live performance sector, EU27

Live performance sector	Multisectoralism with the audiovisual sector	Multisectoralism with central, local and/or regional government
114 trade unions	72 trade unions (63%) in 24 countries (not in BG, CZ, LT)	7 trade unions (6%) in 7 countries (AT, BE, CY, CZ, DE, ES, IE)
67 employer organisations	3 employer organisations (5%) in 3 countries: 2 ministries of culture (EE, HR) and Palta (FI)	13 employer organisations (20%) in 9 countries (DE, EE, HR, HU, LT, PL, RO, SI, SK); see also Table 7

⁴⁰ NAPK and VVTP both represent production companies, but NAPK represents subsidised companies and VVTP represents non-subsidised companies.

⁴¹ There is only one association in the sector (Performart). The other employer organisation included in this study has its domain in tourism (AHRESP).

⁴² Employer organisations are organised around theatre and orchestra operations and include the Association of British Orchestras (ABO), the Federation of Scottish Theatre (FST), the Independent Theatre Council (ITC), UK Theatre and the Society of London Theatre (SOLT). Scale is also relevant. SOLT and UK Theatre represent medium-sized to large organisations in the theatre sector.

Representativeness of the European social partner organisations: Live performance sector

Note: Green highlighting indicates the most frequently found type of multisectoralism for trade unions and employer organisations.

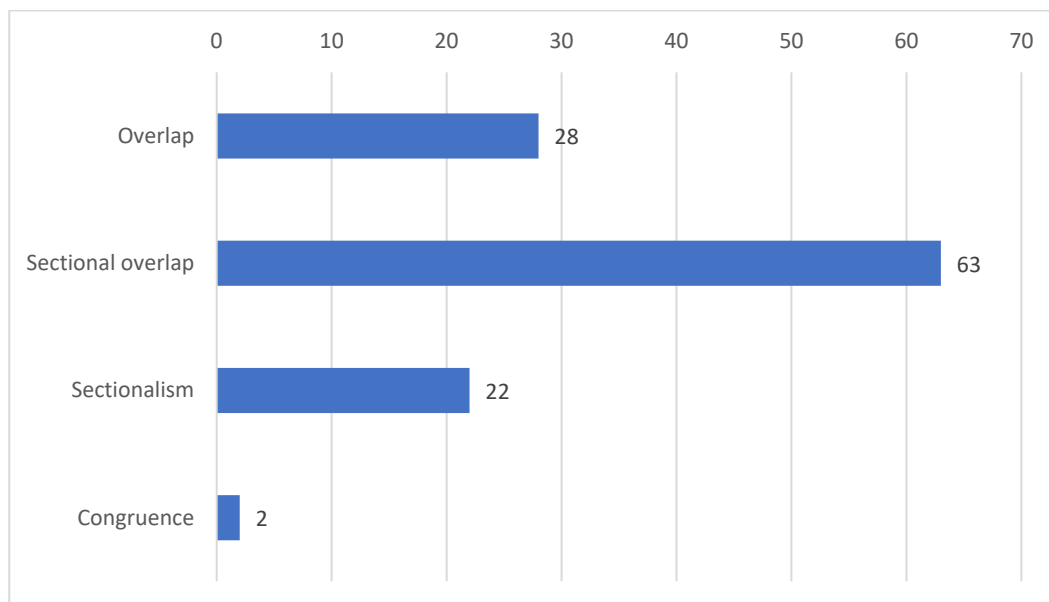
Source: Network of Eurofound Correspondents, 2019

A detailed analysis of the sector-relatedness of the national trade unions and employer organisations is presented in Tables 54 and 55, respectively, in Annex 3. Table 31 provides a summary of all these findings.

As shown in Figures 8 and 9, there are only a few cases – two trade unions and four employer organisations – where an organisation matches perfectly the scope of the sector as defined by NACE 90. These organisations are defined as having a congruent membership. Adding to them those that have an overlapping membership domain gives the total of those that cover all kinds of workers in all kinds of companies in all kinds of activities in the sector. This is the case for 30 (26%) of the sectoral trade unions and for 8 (14%) of the sectoral employer organisations.

Figures 8 and 9 also show that there are some organisations with activities in other sectors (overlap and sectional overlap). This is the case for 91 (79%) trade unions and 26 (42%) employer organisations.

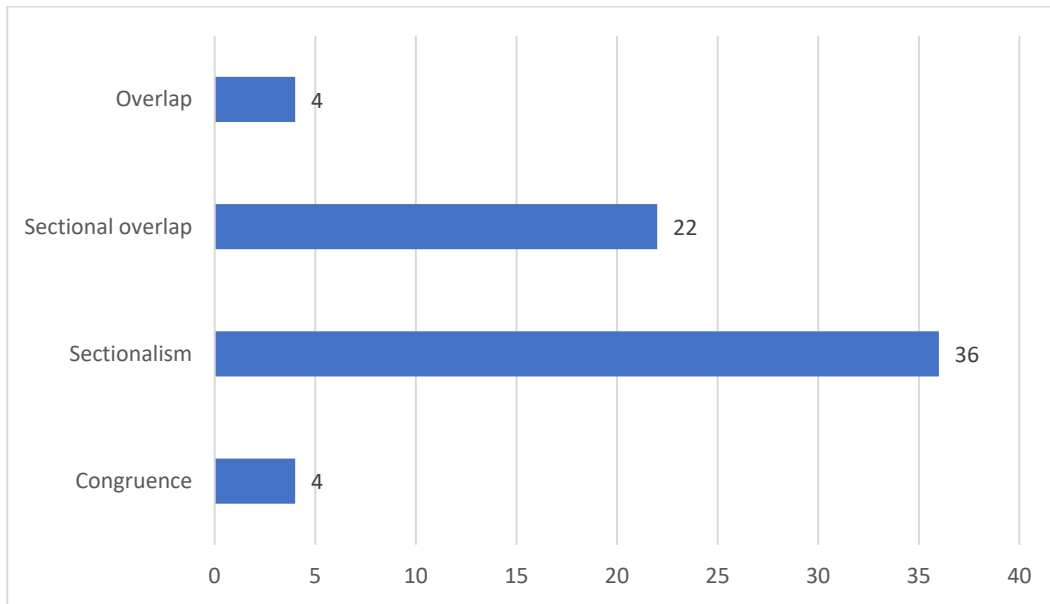
Figure 8: Domain patterns of trade unions in the live performance sector, EU27, 2019



Source: Network of Eurofound Correspondents, 2019

Representativeness of the European social partner organisations: Live performance sector

Figure 9: Domain patterns of employer organisations in the live performance sector, EU27, 2019



Source: Network of Eurofound Correspondents, 2019

3. European level of interest representation

This chapter analyses the representativeness of the European-level social partners in the live performance sector. All are listed by the European Commission as social partner organisations to be consulted under Article 154 of the TFEU. On the trade union side, there is the EAEA, formed by EURO-MEI, FIA and FIM. On the employers' side, PEARLE* is the European employer organisation in the ESSDC for the live performance sector.

The representativeness of the social partners is assessed in three ways. First, the membership strength of the European-level social partner organisations on both sides is described, based on the collective coverage of their national affiliates. Second, their capacity to negotiate is analysed; this is their ability to commit themselves on behalf of their members and to conclude binding agreements or actions that can be implemented or monitored EU-wide. This capacity to negotiate is impacted by the involvement of their affiliates in collective bargaining at national level, which ensures not only that they can provide an effective mandate for discussion and negotiation at European level but also that they are in a position to implement European-level agreements.

Finally, the limits of the representativeness of social partners involved in the ESSDC for the live performance sector are assessed through comparison with the representativeness of other European associations and the national organisations not represented by the organisations involved in the ESSDC.

3.1. Membership domain of EURO-MEI (UNI Europa)

EURO-MEI is the European region of the media, entertainment and arts sector of UNI Global Union (UNI MEI). It represents both unions and guilds in the media, entertainment and arts sector in Europe. The membership of its affiliates includes technicians, screenwriters, film directors and other workers in broadcasting, cinema, theatre as well as in visual arts, both in the live performance sector and in the audiovisual sector. The membership domain of UNI Europa also covers trade unions organising in other sectors, such as banking, insurance, commerce, post and logistics, personal services, social services, industrial cleaning, private security, sport and temporary agency workers. Therefore, the membership domain of UNI Europa as a whole is multisectoral and overlaps with the live performance sector.

Since 2000, EURO-MEI has been part of UNI at the global level,⁴³ while UNI MEI still has its own statutes. UNI Europa is the regional organisation of UNI Global Union. Article 4 of the UNI Europa statutes stipulate that the membership of UNI Europa is made up of those organisations in the region that are affiliated with UNI at global level.

EURO-MEI is active in issues pertaining to several aspects of the sector, including developments relating to ownership structure, trade policy and technological changes to copyright and neighbouring rights, piracy and censorship. It acts to exchange information about collective agreements, legal standards and practices of the categories it represents at European level (IAEA, n.d.).

In Table 32, all of EURO-MEI's affiliated trade unions in the live performance sector are listed. Of all the 118 live performance sector trade unions in the EU and the UK, 36 organisations (30%) in 19 Member States and the UK are affiliated with EURO-MEI. There are 102 trade unions involved in sector-related collective

⁴³ UNI Global Union was the result of the merger of four organisations: the International Federation of Commercial, Clerical, Professional and Technical Employees (FIET), Media and Entertainment International (MEI), the International Graphical Federation (IGF) and Communications International (CI). They merged on 1 January 2000 to form Union Network International. On 2 March 2009, the federation changed its name to UNI Global Union.

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bargaining, of which 29 (28%) are affiliated with EURO-MEI, in 17 Member States. In 8 Member States EURO-MEI does not have any affiliated trade unions. This is the case for Bulgaria, Croatia, Cyprus, Czechia, Hungary, Lithuania, Malta and Slovakia.

In 11 Member States, the largest sectoral trade union is affiliated with EURO-MEI. This is the case for Austria (younion), Belgium (all unions), Germany (ver.di), Estonia (ETL), Greece (POSPERT), Spain (FSC-CCOO), Ireland (SIPTU), Luxembourg (OGB-L), Romania (FAIR-MediaSind), Sweden (Teaterförbundet) and Slovenia (GLOSA).

Of the 73 trade unions in the sector that organise musicians (NACE 90.01A), 25 (34%) are affiliated with EURO-MEI, and the corresponding figure for trade unions organising other performers (NACE 90.01B) is also 25 out of a total of 79 (31%). Of the 84 trade unions in the sector that organise workers in support activities (NACE 90.02), 29 (34%) are affiliated with EURO-MEI. Sixty-three trade unions have members in artistic creation (NACE 90.03). Of these, 26 (41%) are affiliated with EURO-MEI. Finally, of the 61 trade unions with members in operation of arts facilities (NACE 90.04), 29 (48%) are affiliated with EURO-MEI.

Of the 36 live performance trade unions affiliated with EURO-MEI, there are 23 (in 13 countries) that are represented only by EURO-MEI in the ESSDC. There are 11 others that are also affiliated with either FIA or FIM, or both.

Table 32: Sector-related trade unions affiliated with EURO-MEI

Country	Trade union	European affiliation				Membership domain covered					Involved in CB
		EURO-MEI	FIM	FIA	Other	90.01A	90.01B	90.02	90.03	90.04	
AT	younion										
BE	CNE										
	ACV Puls										
	ACV Transcom										
	ACLVB-CGSLB				ETUC						
	ACOD-CGSP				EPSU						
	BBTK-SETCa										
DE	ver.di										
DK	Dansk Metal										
	DM										
EE	ETL										
EL	POSPERT										
ES	FeSMC-UGT										
	FSC-CCOO				EFJ						
FI	TEME										
FR	SYNPTAC-CGT										
	SNAPAC-CFDT	*									
	FASAP-FO										
IE	SIPTU										
IT	SLC-CGIL										
	Fistel-CISL										
	Uilcom-UIL										
LU	OGB-L										
LV	LKDAP										
	LSAB										

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NL	FNV Media & Cultuur										
PL	FZZPKiS										
PT	Sinttav										
	Sitese										
RO	FAIR-MediaSind										
SE	Unionen										
	Teater-förbundet										
SI	GLOSA										
EU27	33 EURO-MEI member trade unions in 19 countries					25	25	29	26	29	29
	<i>Out of the total of 114 trade unions:</i>					73	79	84	63	61	102
	As a share of the total number of trade unions in the sector (30%)					34%	31%	34%	41%	48%	28%
	Number of countries					16	15	17	15	17	17
UK	Bectu										
	WGGB										

Note: * Indirect member through an affiliated organisation. CB, collective bargaining.

Source: Network of Eurofound Correspondents, 2019

3.2. Membership domain of FIM

FIM was founded in 1948 and is the international organisation for musicians' unions and equivalent representative organisations. It currently has around 70 members in 60 countries around the world. There is a FIM group for European trade unions, but it is FIM that is the relevant organisation, including at European level. FIM is engaged in a variety of activities to advocate for the interests of its members, such as furtherance of the organisation of musicians, strengthening of international collaboration, promoting national and international protective legislative (or other) initiatives in the interests of musicians, compiling statistical and other information relating to the music profession and provision of such information to member unions.

Of all the 118 live performance sector trade unions, 27 (23%) are affiliated with FIM, in 21 Member States and the UK (Table 33). There are 24 trade unions involved in sector-related collective bargaining affiliated with FIM, in 18 Member States and the UK. The six countries where FIM does not have any affiliated trade unions are Czechia, Estonia, Lithuania, Luxembourg, Malta and Portugal.

FIM's membership domain focuses on the musicians in the sector. All affiliated trade unions organise music performers, except for the organisation SVIZ in Slovenia, which organises music teachers but not musicians. Of all the 73 trade unions organising musicians, 27 (36%) are affiliated with FIM. FIM has 17 affiliated trade unions that are solely represented by it. Eleven other affiliated trade unions are also members of either FIA or EURO-MEI, or both.

Table 33: Sector-related trade unions affiliated with FIM

Country	Trade union	European affiliation				Membership domain covered					Involved in collective bargaining
		EURO-MEI	FIM	FIA	Other	90.01A	90.1B	90.02	90.03	90.04	
AT	younion										
BE	ACV Transcom										
	ACOD-CGSP				EPSU						
BG	UBMD										
CY	PASEY-PEO		*								
	SOMESOK										

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DE	ver.di										
	DOV										
DK	DMF										
EL	PMS										
ES	FSC-CCOO				EFJ						
	SPME										
FI	SML										
FR	SNAM-CGT										
HR	HGU										
HU	MZTSZ										
IE	SIPTU										
IT	SLC-CGIL										
LV	LKDAF										
NL	FNV Media & Cultuur										
PL	ZZ PAMO										
RO	FAIR-MediaSind										
SE	Symf										
	Svenska musikerförbundet										
SI	GLOSA										
	SVIZ										
SK	Únia OZ PHS										
EU27	27 FIM member trade unions in 21 countries					26	16	17	14	15	23
	<i>Out of the total of 114 trade unions:</i>					73	79	84	63	61	102
	As a share of the total number of trade unions in the sector (30%)					36%	22%	20%	22%	25%	24%
	Number of countries					21	14	16	13	14	19
UK	MU										

Note: * Indirect member through an affiliated organisation.

Source: Network of Eurofound Correspondents, 2019

3.3. Membership domain of FIA

FIA is a global federation of performers' trade unions, guilds and professional associations. The organisation was founded in 1952 and currently has around 90 member organisations globally. FIA's activities include developing and promoting the organisation of performers and working with member unions to meet challenges related to organising performers, and carrying out advocacy work at international level in various thematic areas, such as social security, taxation, and health and safety. Within FIA, there is a European group of trade unions, EuroFIA, but this group has no legal personality separate from FIA.

Of all the 118 live performance sector trade unions there are 34 (28%) affiliated with FIA, in 23 EU27 countries and the UK (Table 34). There are 28 trade unions involved in sector-related collective bargaining affiliated with FIA, in 21 EU27 countries and the UK. The four countries where FIA does not have an affiliated trade union are Lithuania, Luxembourg, Malta and Slovakia. All 34 affiliated trade unions organise actors. Of all the 79 trade unions organising actors, 43% are affiliated with FIA.

Twenty-three trade unions are represented in the ESSDC only by FIA. Eleven other trade unions are also members of either EURO-MEI or FIM, or both.

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Table 34: Sector-related trade unions affiliated with FIA

Country	Trade union	European affiliation				Membership domain covered					Involved in collective bargaining
		EURO-MEI	FIM	FIA	Other	90.01A	90.1B	90.02	90.03	90.04	
AT	younion										
BE	ACV Transcom										
	ACOD-CGSP				EPSU						
BG	UBA				IATC						
CY	OIYK-SEK										
CZ	HA										
DE	ver.di										
	GDBA										
	VdO										
	BFFS										
DK	DAF										
	DSF										
EE	ENL										
EL	SEI										
ES	FSC-CCOO				EFJ						
	ConArte										
FI	FAU										
FR	SFA-CGT										
HR	SHG			*	ITUC						
	HDDU										
HU	SzÍDoSz										
IE	SIPTU										
IT	SLC-CGIL										
LV	LKDAF										
NL	Kunstenbond										
PL	ZZAP										
	ZASP										
PT	CENA-STE										
RO	USIS										
	FAIR-MediaSind										
SE	Teaterförbundet										
SI	GLOSA										
	ZDUS										
EU27	33 FIA member trade unions in 23 countries					19	33	22	19	17	27
	<i>Out of the total of 114 trade unions</i>					73	79	84	63	61	102
	As a share of the total number of trade unions in the sector (28%)					27%	43%	27%	30%	28%	27%
	Number of countries					17	23	18	15	15	21
UK	Equity										

Note: * Indirect member through an affiliated organisation.

Source: Network of Eurofound Correspondents, 2019

3.4. National trade unions not represented by the EAEA

Of the 118 sectoral trade unions in the EU and the UK, there are 43 in 18 EU27 countries that are not represented in the ESSDC for the live performance sector (Table 35). With only one exception, all of them are involved in sector-related collective bargaining.

Table 35: Sector-related trade unions not represented in the ESSDC

Country	Trade union	European affiliation				Membership domain covered					Involved in collective bargaining
		EURO-MEI	FIM	FIA	Other	90.01A	90.01B	90.02	90.03	90.04	
BG	ITUF Culture										
	NF Culture										
CY	OHO-SEK										
	SIDIKEK-PEO										
CZ	Unie OH ČR										
	OAD										
	Unie OSPZ ČR										
	OSPKOP				EPSU						
	OS PKZ				EPSU						
	KUK										
DK	TL										
	DS										
	FDS										
	DF										
	DOKS										
	DKF										
EE	ELL										
	ELKL										
	ETTTÜ										
	TALO										
EL	PEM-OTA										
	SEETH (company level)	n.a.	n.a.	n.a.	n.a.						
ES	AADPC										
	UAA										
FI	PAM										
FR	SAMUP										
	FCCS CFE-CGC										
	Fedecom CFTC										
HR	HSDK				ITUC						
HU	SZMDSZ										
	ASZ										
	ODFSZ (company level)	n.a.	n.a.	n.a.	n.a.						
IT	FIALS				CESI*						
	Libersind Confsal										
LT	LTKJDPSF										
	LPSDPS										
MT	PSEU										

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RO	SSCFBT											
	FSIC											
SE	DIK											
SI	SKUU RTV Slovenia											
SK	Sloves											
	SSN					EJF						
EU27	43 trade unions in 18 countries					22	23	34	19	21	42 trade unions	
						13	13	17	12	13	In 18 countries	

Note: * Indirect membership through an affiliated organisation.

Source: Network of Eurofound Correspondents, 2019

3.5. Membership domain of the EAEA and comparative analysis of the memberships of EURO-MEI, FIA and FIM

Of the 118 sector-related trade unions in the EU and the UK, 75 (63%) are represented by the EAEA in the ESSDC; they are drawn from all the Member States except Lithuania and Malta. Of the 102 trade unions involved in sector-related collective bargaining, 59 (58%) are represented by the EAEA.

Table 36 compares the representativeness of the European trade union organisations for the live performance sector. In absolute terms, EURO-MEI has the strongest representativeness, with 36 affiliated live performance trade unions – that is, 30% of all trade unions in the sector. Its affiliates are spread across 19 EU27 countries and the UK. In 17 of those countries, EURO-MEI has an affiliate involved in collective bargaining.

FIM has 28 affiliated trade unions in the sector in 21 Member States and the UK. In 19 of those, there are affiliated trade unions involved in collective bargaining. FIM's affiliates make up 37% of all trade unions in the sector that organise musicians.

FIA has 33 affiliated sector-related trade unions in 23 EU27 countries. In 21 of those countries, at least one affiliate is involved in collective bargaining. FIA's affiliates make up 42% of all trade unions in the sector that organise actors.

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Table 36: Comparative analysis of the representativeness of the European trade union organisations

	Total trade unions	Type of affiliation/coverage	Membership domain covered					Trade union involvement in collective bargaining
			90.01A	90.01B	90.02	90.03	90.04	
All trade unions	118 (4 in the UK)	Number of trade unions covering this part of the live performance sector	73	79	84	63	61	102
EURO-MEI	36 (3 in the UK)	Number of trade unions affiliated with EURO-MEI	26	27	32	28	29	29
	% of 36	% of EURO-MEI trade unions with coverage	72%	75%	89%	78%	81%	81%
	30% of all trade unions in the sector	% of all trade unions with coverage that are affiliated with EURO-MEI	36%	34%	38%	44%	48%	28%
	19 + UK	Number of countries	16 + UK	15 + UK	17 + UK	15	17	17
FIM	28 (1 in the UK)	Number of trade unions affiliated with FIM	27	17	18	15	15	24
	% of 28	% of FIM trade unions with coverage	96%	61%	64%	54%	54%	86%
	24% of all trade unions in the sector	% of all trade unions with coverage that are affiliated with FIM	37%	22%	21%	24%	25%	25%
	21 + UK	Number of countries	21 + UK	4 + UK	16 + UK	13 + UK	14	19
FIA	33	Number of trade unions affiliated with FIA	19	33	22	19	17	27
	% of 33	% of FIA trade unions with coverage	58%	100%	67%	58%	52%	82%
	28% of all trade unions in the sector	% of all trade unions with coverage that are affiliated with FIA	26%	42%	26%	30%	28%	26%
	23	Number of countries	17	23	18	15	15	22

All the trade unions are included in Table 36. Table 37 looks more specifically at the largest and second-largest sectoral trade unions in terms of the numbers of affiliated employees in the sector.

EURO-MEI has the largest live performance trade union affiliated with it in 12 EU27 countries and the UK, and the second-largest union in 6 countries. FIM has as affiliates the largest musicians' union in 14 EU27 countries and the UK, and the second-largest musicians' union in 4 countries. FIA has the largest actors' trade union affiliated in 10 EU27 countries and the second-largest in 8 of them.

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Table 37: Affiliation of the largest and second-largest trade unions by country

Country	Are the most important trade unions in the LP sector affiliated with EURO-MEI?		All types of LP activities covered by EURO-MEI?	Are the most important trade unions organising musicians in the LP sector affiliated with FIM?		All types of LP activities covered by FIM?	Are the most important trade unions organising actors/performers in the LP sector affiliated with FIA?		All types of LP activities covered by FIA?
	Largest LP trade union	Second-largest LP trade union		Largest musicians' trade union	Second-largest musicians' trade union		Largest performers' trade union	Second-largest performers' trade union	
AT	younion		Yes	younion		Yes	younion		Yes
BE	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.
BG			No	UBMD		Yes		UBA	Yes
CY		OIYK-SEK	No	PASEY-PEO ⁴⁴	SOMESOK	No		OIYK-SEK	No
CZ			No			No			No
DE	ver.di		Yes	ver.di	DOV	Yes	ver.di	GDBA	Yes
DK			No	DMF		No	DSF	DAF	No
EE	ETL		Yes			No		ENL	No
EL	POSPERT		No			No	SEI		No
ES	FSC-CCOO		Yes	FSC-CCOO		Yes	FSC-CCOO	ConArte	Yes
FI		TEME	No	SML		No			No
FR	SNAPAC-CFDT ⁴⁵	SYNPTAC-CGT	Yes			No			No
HR			No			No			No
HU			No	MZTSZ		No		SzÍDoSz	No
IE	SIPTU		Yes	SIPTU		Yes	SIPTU		Yes
IT	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.	n.d.
LT			No			No			No
LU	OGB-L		Yes			No			No
LV	LKDAF		No	LKDAF		No	LKDAF		No
MT			No			No			No
NL		FNV Media & Cultuur	No		FNV Media & Cultuur	No	Kunstenbond		Yes
PL			No	ZZ PAMO		No			No
PT		Sinttav	No			No			No
RO	FAIR-MediaSind		No	FAIR-MediaSind		No	FAIR-MediaSind	USIS	Yes
SE	Teaterförbundet		No	SMF	Symf	No	Teaterförbundet		No
SI	GLOSA		Yes	GLOSA		Yes	GLOSA		Yes

⁴⁴ SOMESOK is a professional guild assisted in collective bargaining by PASEY-PEO.

⁴⁵ Through the federation F3C-CFDT.

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Country	Are the most important trade unions in the LP sector affiliated with EURO-MEI?		All types of LP activities covered by EURO-MEI?	Are the most important trade unions organising musicians in the LP sector affiliated with FIM?		All types of LP activities covered by FIM?	Are the most important trade unions organising actors/performers in the LP sector affiliated with FIA?		All types of LP activities covered by FIA?
	Largest LP trade union	Second-largest LP trade union		Largest musicians' trade union	Second-largest musicians' trade union		Largest performers' trade union	Second-largest performers' trade union	
SK			No	Únia OZ PHS		No			No
Total	12 EU27 countries	5 EU27 countries + UK	8 EU27 countries	15 EU27 countries + UK	4 EU27 countries	6 EU27 countries	11 EU27 countries	8 EU27 countries	8 EU27 countries
UK		Bectu		Equity					

Note: LP, live performance; n.d., no data; blank cells indicate that the largest trade union is not affiliated to the European-level organisation.

Source: Network of Eurofound Correspondents, 2019

Taking EURO-MEI, FIA and FIM together, the largest sectoral trade union is represented by the EAEA in 20 EU27 countries. In addition, the second-largest sectoral trade union is represented by the EAEA in 13 of them. Austria, Ireland and Luxembourg have only one trade union in the sector, so there is no second-largest trade union. The EU27 countries for which there is a second-largest trade union that is not represented by the EAEA are Czechia, Denmark, Greece, Italy, Lithuania, Malta, Slovakia and Slovenia.

3.6. Sectoral trade unions affiliated with other European associations

The other European trade union organisations that have some sector-related trade unions as affiliates are EPSU, the EFJ, CESI and ITUC (Table 38). EPSU has two member unions in Czechia (OSPKOP and OS PKZ) that are not represented by the EAEA. Given the significant impact of central, regional and local government authorities in the sector, it comes as no surprise that EPSU has some member unions in this sector. As for the EFJ, there are two live performance trade unions affiliated with it: FSC-CCOO in Spain and SSN in Slovakia. FSC-CCOO is represented by the EAEA; SNN is not.

Table 38: Other European labour associations with live performance sector national trade unions as members

Other European labour associations with affiliated trade unions	Countries with one or more affiliates involved in collective bargaining or social dialogue
ETUC	BE
EPSU	BE, CZ (2)
IATC	BG
EFJ	ES
ITUC	HR (2)
CESI	IT
UNI Global Union	IT, UK
IFM	RO
IFA	RO
IAWG	UK
FSE	UK
EWC	UK

Source: Network of Eurofound Correspondents, 2019

Table 39: Other European organisations with live performance sector national trade unions as members

Other European organisations with affiliated trade unions			Countries with an affiliate according to organisation websites	Countries with an affiliate as reported by national correspondents
Abbreviation	Full name	Assessment of sector-relatedness		
EWC	European Writers' Council	The EWC is a federation of 46 national organisations of professional writers and translators in 22 EU27 countries and the UK. The EWC also has an associate member organisation for Portugal. The EWC's member associations represent 160,000 individual authors in the book and text sector in all genres.	22 (AT, BE, BG, CY, CZ, DE, DK, EE, EL, ES, FI, FR, HR, HU, IE, LT, LV, MT, NL, RO, SE, SI) + UK Associate member in PT	0 + UK
IAWG	International Affiliation of Writers' Guilds	The IAWG is a network of 12 national organisations including 3 EU27 countries and the UK that aims to address the globalisation of the entertainment industry and improve the working conditions of professional film and television writers worldwide through collective action, mutual support and common representation.	3 (DE, FR, IE) + UK	1 (IE) + UK
FSE	Federation of Screenwriters in Europe (Fédération des Scénaristes d'Europe)	The Federation of Screenwriters in Europe comprises national and regional associations, guilds and unions of writers for the screen in Europe. It has 25 members from 20 countries, representing more than 6,000 writers in Europe.	14 (AU, BE, BG, DK, FI, FR, DE, EL, IE, IT, PL, ES, SE, NL) + UK	0 + UK (It appears that the FSE is not related to the live performance sector)

Note: According to its website, the Writers' Guild of Ireland is a member of the IAWG but is a guild, not a trade union, and therefore it has not been included in this study. The national correspondent reported that the Writers' Guild of Ireland had no European affiliation.

Sources: Network of Eurofound Correspondents (2019) and organisations' websites

3.7. Membership domain and composition of PEARLE*

Of the 72 employer organisations in the live performance sector in the EU and the UK, 43 organisations (61%) are affiliated with PEARLE*. Of these 43, 36 are directly affiliated (in addition, there are 7 French organisations that are indirectly affiliated through FEPS and FESAC). Very few of PEARLE*'s affiliates are members of any other European sector-related association.

PEARLE* has affiliated sectoral employer organisations in 18 Member States and the UK. The nine Member States where there are no affiliated sectoral employer organisations are Croatia, Cyprus, Greece, Ireland, Latvia, Lithuania, Luxembourg, Malta and Romania.

In four additional countries, PEARLE* has a company as associate member. These members are the Cyprus Symphony Orchestra (Nicosia, Cyprus), the Megaron Athens Concert Hall (Athens, Greece), the Latvian National Symphony Orchestra (Riga, Latvia) and the Malta Philharmonic Orchestra (Floriana, Malta). With these four associate member companies, PEARLE* has a member in 22 EU27 countries and the UK. In addition to these four, there are also companies that are associate members of PEARLE* in Belgium, the Netherlands, Poland and the UK. The following European associations are also associate members of PEARLE*: Opera Europe, the European Circus Association, the European Festivals Association, the European Theatre Convention (ETC-CTE), the Federation for European Storytelling (FEST), FEVIS Europe, the REMA-EEMIN European Early Music Network, the European Association of Artist Managers (AEAA) and PLASA Europe. This information on these European subsectoral associations associated with PEARLE* was provided by PEARLE*

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and not confirmed, as the national members of these European associations were not included in the scope of this study.⁴⁶

There are 53 employer organisations in the sector that are involved in collective bargaining. Of these 53, 31 organisations (58%) are affiliated with PEARLE*.

Of the 43 affiliated employer organisations:

- 37 represent employers of musicians (in 18 EU27 countries and the UK)
- 30 represent employers of actors (in 17 EU27 countries and the UK)
- 33 represent employers of support staff (in 17 EU27 countries and the UK)
- 24 represent employers in artistic creation (in 15 EU27 countries and the UK)
- 31 represent employers in operation of arts facilities (in 16 Member States and the UK)

PEARLE* has as an affiliate the largest sectoral employer organisation in 14 EU27 countries. This is the case in Bulgaria, Czechia, Denmark, Estonia, Germany, Finland, France, Hungary, Italy, the Netherlands, Poland, Portugal, Slovakia and Spain.

Full details of the member organisations of PEARLE* are given in Table 40.

Table 40: Sector-related employer organisations affiliated with PEARLE*

Country	Employer organisation	No. of member companies	% of sector employment	European affiliation		NACE code coverage					Involved in CB
				PEARLE*	Other	90.01A	90.01B	90.02	90.03	90.04	
AT	TEV	10	23								
	WBV	9	10								
BE	OKO	220	n.d.								
	BSV	51.	n.d.								
	FEAS	52	n.d.								
BG	BAROK	40	27								
CZ	APD ČR	33	23								
	ASOPS ČR	16	5								
DE	DBV	255	17								
	VPLT	800	15								
DK	Dansk Teater	76	35								
	DEOO	30	13								
EE	EETEAL	19	n.d.								
ES	Faeteda	313	n.d.								
	AEOS	35	5								
FI	ST	54	15								
	TCF	30	5								

⁴⁶ If these European associations were full members of PEARLE*, their national members would be indirect members of PEARLE*, and as such would contribute to its representativeness. Because they are indirect associate members, however, the connections seems too weak to add to its representativeness. Based on the information provided, the study concluded that none of the national members of these subsectoral European associations appeared to be involved in sector-related collective bargaining, which is another reason why they are not covered in this report.

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	Suosio	42	<2								
FR	LFM	43	2								
	Profedim	160	1								
	SMA	350	2	*							
	SNSP	128	2	*							
	Syndeac	400	7	*							
	Prodis	280	5	*							
	Scènes (including former SNDTP) ⁴⁷ is a member of PEARLE* via FEPS	100	2	*							
	SNES	290	2	*							
	Synpase	180	4	*							
	AFO	39	1								
HU	MSZSZ-AHO	24	6								
	MSZT	65	n.d.								
IT	AGIS (including Anfoli)	3,900 ⁴⁸	n.d.								
NL	NAPK	57	1								
	VSCD	121	> 5								
	VNPF	60	10								
PL	ZFP	35	>5								
PT	Performart	50	n.d.								
SE	Svensk Scenkonst (including Teatercentrum and Danscentrum)	115	35			AGIS (including Anfoli)	3,900 (including SE and OPC)				
SI	KDSG	12	25								
SK	ASDO	4	<1								
EU27	39 PEARLE* member employer organisations in 18 countries					38	31	33	25	32	31
	<i>Out of the total of 66 employer organisations:</i>					60	50	54	41	49	53
	As a share of the total number of employer organisations in the sector (58%)					63%	62%	61%	61%	65%	58%
UK	ABO	65	n.d.								
	FST	210	n.d.								
	UK Theatre	250	n.d.								
	SOLT	240	n.d.								

Note: * Indirect member through an affiliated organisation. CB, collective bargaining; n.d., no data.

Source: Network of Eurofound Correspondents, 2019

⁴⁷ The professional organisations representing the cabaret and private theatre sectors – Camulc, CSCAD and SNDTP (which were included in the previous representativeness study on this sector) – created, in June 2016, a federation of private artistic creation (representing theatres, cabarets, producers, presenters and performance venues) with the aim of ‘creating synergies between employers’ organisations in the private performing arts’. This federation was named Scènes. Only Scènes, not Camulc, CSCAD or SNDTP, is recognised as representative and thus participates in collective bargaining, although the other three organisations still exist (Think Culture, 2016). Scènes is a member of PEARLE* indirectly through the Fédération des employeurs du spectacle vivant public et privé (FEPS). It is also member of the Fédération des entreprises de spectacle vivant de la musique, de l’audiovisuel et du cinéma (FESAC).

⁴⁸ Figure includes self-employed people and one-person companies.

3.8. Live performance organisations not affiliated with PEARLE*

Of the 72 sectoral employer organisations in the EU and the UK, there are 28 from 17 countries that are not represented in the ESSDC for the live performance sector (Table 41). With only two exceptions, all of them are involved in sector-related collective bargaining.

Table 41: Membership structure of sector-related employer organisations not affiliated with PEARLE*

Country	Employer organisation	No. of member companies	% of sector employment	European affiliation		NACE code coverage					Involved in CB
				PEARLE*	Other	90.01A	90.01B	90.02	90.03	90.04	
AT	VVAT	n.d.	n.d.								
	FGWKKV	120	1								
BE	Sociare	n.d.	n.d.								
	CESSoC	1,300	48								
BG	ABAM	15	n.d.								
DE	TdL	830	n.d.								
	VKA	n.d.	n.d.								
EE	Ministry of Culture	12	n.d.								
ES	Sales Alternatives	7	n.d.								
	España de Noche	50	15		CEOE						
FI	KT	48	10		SGI Europe						
	Avainta	5	< 1								
	Palta	1	n.d.			n.a.	n.a.	n.a.	n.a.	n.a.	
FR	FSICPA	81	n.d.								
HR	Ministry of Culture	70	20		IFACCA						
IT	FIPE	2,000	n.d.		Hotrec						
NL	VvNO	9	2								
	VVTP	20	3								
PL	ZP UPT	14	< 3								
PT	AHRESP	Very few	3		EFCO, HPA, Hotrec						
RO	Ministry of Culture	74	n.d.								
SE	Visita	7,000	n.d.								
	KFO	260	n.d.								
SI	Ministry of Culture	n.d.	n.d.								
SK	Central and local government	n.d.	n.d.								
EU27	25 organisations in 17 countries (20 employer organisations and 5 ministries of culture)					20 in 14	16 in 14	19 in 14	13 in 10	15 in 12	23 in 16
UK	ICT	460	n.d.								

Note: CB, collective bargaining; n.d., no data.

Source: Network of Eurofound Correspondents, 2019

3.9. Sectoral employer organisations affiliated with other European associations

Table 42: Other European employer associations with live performance sector national employer organisations as members

Other European employer associations with affiliated employer organisations	Countries with one or more affiliates
SGL Europe	FI
Ho.Re.Ca	IT
Hotrec	IT, PT
LiveDMA	NL
HPA	PT
EAIPA	SE

Source: Network of Eurofound Correspondents, 2019

Table 43: Sector-relatedness of other European employer associations with live performance sector national employer organisations as members

Other European associations with affiliated employer organisations			Countries with an affiliate according to organisation websites	Countries with an affiliate as reported by national correspondents
Abbreviation	Full name	Assessment of sector-relatedness		
LiveDMA	European Network for Live Music Associations	LiveDMA is not a social partner organisation but a European non-governmental network of 20 national or regional music associations and 3 associate members, working to support and promote improved conditions in the live music sector.	10 (BE, DE, DK, EE, ES, FI, FR, IT, NL, SE) + UK + 2 associate members (LT, LV)	1 (NL)
EFCO & HPA	European Federation of Camping Site Organisations and Holiday Park Associations	EFCO & HPA is the representative body for the campsites, holiday parks and caravan parks industry at European level, with 23 trade associations as members. The study was not able to confirm that the organisation is sector-related and not only overlapping in membership domain.	19 (AT, BE, DE, DK, EE, ES, FI, FR, EL, HR, IE, IT, LT, LU, LV, NL, PT, SE, SI) + UK	1 (PT)
EAIPA	European Association of Independent Performing Arts	The umbrella organisation EAIPA is not a social partner organisation. It has 16 interest groups or representatives of individual member countries as members, which in turn represent a mix of professionals and organisations in the independent performing arts field.	11 (AT, BG, CZ, DE, ES, HU, IT, RO, SE, SI, SK)	2 (HU, SE)

Sources: Network of Eurofound Correspondents (2019) and organisations' websites

3.10. Countries with the largest sectoral workforces

This section looks first at membership structure in the six countries in the EU27 and the UK with the largest live performance sector workforce in absolute numbers. Second, it examines the membership structures of the ESSDC organisations in EU27 Member States where the proportion of the live performance workforce is 0.8% or more of all employees in the country.

Tables 44 and 45 demonstrate that, in the countries with the highest numbers employed in the sector, organisations are represented in the ESSDC by at least one trade union organisation and at least one employer organisation. With the exception of Poland, where there is no sector-related collective bargaining, all of them also have at least one organisation on the trade union side and one on the employer side represented in the ESSDC and involved in collective bargaining.

Table 44: Affiliations in countries with the largest sectoral (NACE 90) workforce in absolute numbers, EU27 and the UK

Country	Live performance employment (in thousands)	At least one trade union affiliated with the EAEA	At least one EAEA affiliate involved in collective bargaining	At least one employer organisation affiliated with PEARLE*	At least one PEARLE* affiliate involved in collective bargaining
DE	230.9	Yes	Yes	Yes	Yes
UK	210.3	Yes	Yes	Yes	Yes
FR	181.9	Yes	Yes	Yes	Yes
IT	92.2	Yes	Yes	Yes	Yes
NL	86.8	Yes	Yes	Yes	Yes
ES	75.5	Yes	Yes	Yes	Yes
PL	75.3	Yes	No	Yes	No

Note: There is no sector-related collective bargaining in Poland.

Sources: EU-LFS 2019 for employment data and the Network of Eurofound Correspondents, 2019, for information on affiliations

Looking at the five Member States with the highest proportions of their national workforce in the live performance sector, all have at least one trade union affiliated with one of the organisations in the ESSDC. The same is true on the employers' side, with the exception of Latvia, where there are no employer organisations in the sector. Slovenia does have a PEARLE* affiliate, but that organisation is not involved in collective bargaining.

Table 45: Affiliations in countries with the largest sectoral (NACE 90) workforce as a share of total national workforce, EU27

Country	Live performance employment as a share of the national workforce (%)	At least one trade union affiliated with the EAEA	At least one EAEA affiliate involved in collective bargaining	At least one employer organisation affiliated with PEARLE*	At least one PEARLE* affiliate involved in collective bargaining
NL	1.0	Yes	Yes	Yes	Yes
SI	1.0	Yes	Yes	Yes	No
EE	0.8	Yes	Yes	Yes	Yes
FI	0.8	Yes	Yes	Yes	Yes
LV	0.8	Yes	Yes	No	No

Sources: EU-LFS 2019 for employment data and the Network of Eurofound Correspondents, 2019, for information on affiliations

3.11. Capacity to negotiate of the EAEA and PEARLE*

The European social partners in the live performance sector concluded 47 texts between 2000 and 2021. These are listed in Table 1 in the introduction.

This section analyses internal decision-making structures and how the EAEA and PEARLE* obtain a mandate to negotiate and sign agreed texts on behalf of all the member organisations they are entitled to represent. This assessment of the capacity to negotiate of these organisations aims to clarify the extent to which the representatives of European social partner organisations are enabled to commit their organisations, including all the affiliates of their member organisations. On the side of the European employer organisations, PEARLE* can get approval from its General Assembly and Executive Committee to conclude joint opinions or agreements; it is, however, the employer representatives in the ESSDC that decide, so far always by consensus. On the side of the trade unions, there are no EAEA structures for deciding on ESSDC texts; it is EURO-MEI, FIM and FIA that take decisions within each organisation, according to the provided decision-making structures and procedures. EURO-MEI has clearly defined procedures for obtaining a mandate, with its capacity to negotiate based on provisions in its statutes. FIA also has clearly defined decision-making procedures. FIM's capacity to negotiate is less formalised in terms of procedure, with when and how to obtain the support of member organisations left to the discretion of the FIM General Secretary.

How internal mandating legitimises negotiating positions and how decisions are made allowing the organisations to commit on behalf of all their members will be analysed for each of them in detail – first PEARLE*, then the trade European trade union organisations forming the EAEA: EURO-MEI, FIA and FIM.

Within **PEARLE***, there are four standard board meetings (Executive Committee meetings) per year, and two General Assembly meetings per year, one in the spring and one in the autumn. Social dialogue issues are on the agenda of each of these statutory meetings. There is no specific social dialogue working group within PEARLE*; it is the employer members of the ESSDC that take decisions. To obtain a mandate to negotiate a text, the PEARLE* Executive Committee is consulted, and a discussion takes place in the committee. Draft texts are circulated to the employer representatives in the ESSDC. If at the moment when a decision is to be taken, there is no physical meeting, and there is no meeting of the Executive Committee or General Assembly planned, there is a communication or consultation by email or video conference. This process happens by consensus. Should a vote be required, this would happen in the General Assembly; so far, this has never been needed, as decision-making has always been based on consensus within the organisation. The PEARLE* President is entitled to sign on behalf of the entire organisation. Social dialogue texts are disseminated by PEARLE* through its members' and general newsletters, the PEARLE* website and Twitter.

EURO-MEI is part of UNI Europa, and UNI MEI (at global level) is part of UNI Global Union. The EURO-MEI president and three representatives appointed by the EURO-MEI Executive Committee represent the sector in the UNI Europa Executive Committee and participate in decision-making processes on cross-sector policies. EURO-MEI is thus the structure within UNI Europa that covers the audiovisual and live performance sectors.

The Secretariat informs and consults with the President and the members of the Management Committee and Executive Committee on new policy proposals to obtain a mandate. In addition, affiliates may originate an idea, and then the Secretariat organises consultation with all members to reach consensus. Once the Secretariat has obtained a mandate, it acts on behalf of its affiliates within the framework of the mandate and reports back on progress and if further consultation is needed. The President and members of the Executive Committee may take part in exercising the mandate, for example as part of a working group with employer representatives. Based on the EURO-MEI and UNI Europa statutes, the Secretariat acts on behalf of the Executive Committee and Management Committee and consults with the President and members. Sector policy is decided at sector level – that is, at the level of EURO-MEI. There is a hierarchy in the mandate:

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the General Assembly meets every four years, decides on broad policy and elects the President and the Executive Committee and Management Committee. The Executive Committee meets once a year to adopt an action plan, which is implemented by the Secretariat on behalf of the Executive Committee. The Management Committee oversees the implementation of action plans between meetings of the Executive Committee and has a mandate to make decisions. In practice, the Secretariat consults on a regular basis with the President and the members of the Management Committee and Executive Committee on all joint documents with employers within the framework of the social dialogue. This is facilitated by the fact that members of the Management Committee are active in EURO-MEI's Social Dialogue Committee. Following the EURO-MEI and UNI Europa statutes, both the President and representatives of the Secretariat have the authority to sign joint texts. In terms of dissemination, the agreed text is subsequently distributed to all affiliates by email, social media platforms and the EURO-MEI web page. It is also highlighted in the organisation's newsletter.

Like UNI MEI, **FIM** is a global organisation, within which the European Group meets once a year. This group, which includes EU and non-EU members (from Iceland, Norway, Serbia, Switzerland and the UK), has no statutory recognition. It does not operate under formal rules. However, those members that are part of the FIM Executive Committee (at global level) may draw on discussions taking place at regional level to submit policy proposals to the FIM Executive Committee.

FIM does not need a separate negotiation mandate for all matters; it depends on the question raised. Mostly, there is no need to consult member organisations, because the proposed positions mirror those already expressed by FIM's governing bodies (the Congress, Executive Committee and Presidium). In any case, information about a proposed ESSDC initiative is reported to FIM's governing bodies and the European Group. If the matter is complex or delicate or cannot be addressed under the current mandate received from FIM's governing bodies, the Secretariat may decide to organise consultations and specific internal meetings on that matter. For example, in 2011, when social partners agreed upon a European framework of action on gender equality in the audiovisual sector, there were internal consultations on the draft joint statement, as it was politically sensitive. If a matter is urgent and politically sensitive, the FIM Secretariat organises a written consultation of its Executive Committee or Presidium. If this is not the case, and the draft text relies on consensual principles, such as the recognition of basic social rights, the need for stronger social dialogue or the need for more public support for the industry, no specific further consultations are needed. As with regard to the need or otherwise for consultation, there is no clear procedure regarding the timing of any consultation; it can be done at an early stage or when the draft text is ready for signing. In principle, it is the FIM General Secretary who assesses political sensitivity and urgency. For the joint opinion on Brexit, for example, a green light was requested from FIM members in the EU and the UK. Had there been any reservation or opposition from members, the FIM Secretariat would have submitted the matter to the FIM Executive Committee. It is also the FIM General Secretary who signs agreed texts on behalf of FIM. In terms of dissemination, FIM distributes results from the ESSDC through its website and newsletter.

FIA is also a global organisation. Within FIA, there is a European group (EuroFIA), which normally meets twice a year (in 2020, it met only once owing to the COVID-19 pandemic). EuroFIA has no legal personality. It has its own logo and operates according to agreed standing orders, with a circulating two-year coordinator mandate, currently held by Dutch trade union Kunstenbond. EuroFIA reports to the annual FIA Executive Committee meeting on activities and is very active in project work. All aspects of EuroFIA's activities are included in FIA annual activity reports. Within EuroFIA, there is a group of 12 trade unions that participates actively in ESSDC meetings. This group is limited in size by the number of people who can be delegated to participate in ESSDC meetings from FIA. There is no established practice of any kind on preparation meetings within EuroFIA separate from the preparation meetings of the ESSDC. Such a meeting would be organised on

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an ad hoc basis if an item on the ESSDC agenda required specific consultation and had not yet been addressed in positions already adopted by FIA's governing bodies (the Congress, Executive Committee and Presidium). FIA member unions in the EU that do not participate in ESSDC meetings are informed about ESSDC activities through biannual reports presented in EuroFIA meetings. Those member unions are often involved in project work, sometimes in partnership with employers' counterparts, which allows them to be informed about ESSDC activities.

The FIA procedure for obtaining a mandate or support for agreeing an ESSDC text varies depending on the status of the draft text. Internal consultations are necessary only if a draft text is politically sensitive. If it is both sensitive and urgent, EuroFIA organises a written consultation of its Executive Committee or Presidium. In most cases, however, a draft joint statement relies on established and commonly upheld principles, such as the recognition of basic social rights, the need for a stronger social dialogue or the need for more public support for the industry. In the case of the joint opinion on Brexit, for example, FIA had already had a discussion with EuroFIA, and all members had expressed strong support for retaining full mobility in the sector and not allowing Brexit to be a barrier to the mobility of performers and performances in either direction. FIA thus had an established principle as a basis, but nevertheless it asked its members in the EU and in the UK for a green light on the text. Had there been any reservations or opposition, the Secretariat would have submitted the matter to the FIA Executive Committee. Joint opinions are signed on behalf of FIA by its General Secretary, who is legally empowered to represent the organisation. However, the EAEA, composed of FIA, FIM and EURO-MEI, generally signs as a single entity, represented by whoever is currently holding the rolling presidency. FIA disseminates agreed joint opinions through its mailing list and newsletter, on its website and on social media, mainly Twitter and Facebook.

3.12. Effective participation in the ESSDC committee for the live performance sector

In 2018 and 2019, six live performance ESSDC meetings were held (in March, June and October 2018 and in February, June and October 2019). The numbers of trade union delegates were 19, 18 and 19 in 2018 and 17, 16 and 25 in 2019; the numbers of employer delegates were 16, 14 and 17 in 2018 and 15, 12 and 18 in 2019 (Table 46). The number of Member States that the trade unions represented in the ESSDC meetings varied between six and nine. The number of EU27 countries that the employer organisations represented in ESSDC meetings varied between seven and ten.

Table 46: Numbers of participants and countries represented in live performance sector ESSDC meetings, 2018–2019

	2018			2019		
	02/03/2018	11/06/2018	09/10/2018	21/02/2019	07/06/2019	10/10/2019
Trade union representatives						
<i>Number of representatives</i>	18 + 1	16 + 2	17 + 2	16 + 1	13 + 3	22 + 3
<i>Number of countries represented</i>	8 + UK	9 + UK	9 + UK	7 + UK	6 + UK	9 + UK
Employer organisation representatives						
<i>Number of representatives</i>	16	14	16 + 1	14 + 1	12	17 + 1
<i>Number of countries represented</i>	9	7	10 + UK	10 + UK	7	10 + UK

Sources: Eurofound and European Commission

Looking at countries from which there was effective participation in the ESSDC for the live performance sector for 2018 and 2019, the trade unions had participants from 13 Member States and the UK, and the employer organisations had participants from 13 Member States and the UK (Table 47).

Table 47: Effective participation in the ESSDC for the live performance sector, 2018–2019

13 EU27 countries (and the UK) with trade union participation in the ESSDC for the live performance sector	BE, DE, ES, FR, HU, IE, IT, NL, PL, PT, RO, SE, SI, UK
14 EU27 countries (and the UK) with employer organisation participation in the ESSDC for the live performance sector	BE, BG, CZ, DE, ES, FI, FR, HU, IT, NL, PL, PT, SE, SK, UK

Sources: Eurofound and European Commission

The three European trade union organisations forming the EAEA have altogether member unions in 26 EU27 countries and the UK. The only countries in which they do not have a member are Lithuania and Malta. In 2018 and 2019, only half of the EU27 countries for which the EAEA members have affiliated unions participated effectively in the ESSDC. The 13 countries in which the EAEA has at least one member union but from which no representative attended an ESSDC meeting in 2018 or 2019 are Austria, Bulgaria, Croatia, Cyprus, Czechia, Denmark, Estonia, Finland, Greece, Latvia, Luxembourg, Malta and Slovakia.

PEARLE* has member organisations in 18 Member States and the UK. The nine Member States for which PEARLE* does not have an affiliated employer organisation are Croatia, Cyprus, Greece, Ireland, Latvia, Lithuania, Luxembourg, Malta and Romania. In the ESSDC meetings in 2018 and 2019, there were employer representatives from 14 Member States and the UK. The four Member States in which PEARLE* has at least one member organisation but from which no representative attended an ESSDC meeting in 2018 or 2019 are Austria, Denmark, Estonia and Slovenia.

4. Conclusions

The live performance sector has a workforce of about one million. There has been an average increase in the workforce of about 2% per year since 2010. Government expenditure on cultural services is an important factor for the development of many live performance activities. Some live performance events are purely commercial, without any subsidies or support from government authorities. The 2020–2021 work programme of the live performance ESSDC includes an in-depth mapping of these commercial activities in the sector (PEARLE* and EAEA, 2019). However, many live performance activities are supported by government authorities, and some are carried out directly by institutions that depend on, or are part of, central, regional or local government structures. The important role of public sector providers of live performance activities is also reflected in industrial relations in the sector. In eight EU countries, government authorities are directly involved in sector-related collective bargaining (Croatia, Estonia, Romania, Slovakia and Slovenia) and/or sectoral social dialogue structures (Hungary, Lithuania, Poland and Romania).

The workforce in the live performance sector is characterised by a high proportion of employees with higher education. About half of the sectoral workforce is self-employed. The proportion of employees in full-time employment is lower than in other sectors. Furthermore, the proportions in permanent employment and having a single job are lower.

The largest employers in the sector are theatres, operas and orchestras, often related to national state institutions or to the authorities of a capital city or other large city in which they are located. Most often, they have a workforce of between 100 and 1,000 employees. Only about 10 live performance employers in the EU have more than 1,000 employees. These large sectoral employers provide direct employment for 10–15% of the sectoral workforce. Another 25% of the live performance workforce is employed in small and medium-sized enterprises having between 10 and 100 employees. A majority, 60–65%, of the workforce are self-employed or work in microenterprises with fewer than 10 employees.

The COVID-19 measures had an enormous impact on the live performance sector, as venues have been closed and tours cancelled, and the events that did take place were often reduced in terms of the size of the audience permitted. Further support from central, regional and local government authorities will be a crucial factor for the development of the sector in the following years. Further moves towards greater digitalisation in the sector in the coming years can also be expected. More online broadcasting of live performance events may further close the narrow gap between the audiovisual and live performance sectors.

This study identified 114 trade unions in the EU27 (and 4 in the UK) and 67 employer organisations in the EU27 (and 5 in the UK) in the live performance sector. In all countries, there is at least one trade union. Employer organisations were identified in 20 EU27 countries (and the UK). The seven countries lacking employer organisations in the sector are Cyprus, Greece, Ireland, Latvia, Lithuania, Luxembourg and Malta. There are, however, business associations in the sector for those countries, included in Table 51 in Annex 2.

The coexistence of more than one sectoral trade union or employer organisation per country is common and mostly results from different activities being covered by specific organisations. One-third of the trade unions and just over 40% of the employer organisations cover all sectoral activities.⁴⁹ About 44% of the trade unions and 29% of the employer organisations have a relatively narrow membership domain, covering only one or two of these five sectoral groups.

⁴⁹ The five areas of employment for which coverage has been assessed in this report are musicians, actors/performers, support activities, artistic creation, and operation of art facilities.

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There is sector-related collective bargaining in 26 Member States and the UK. Only in Poland is there no collective bargaining. However, Poland is one of the 17 Member States for which there are sector-related social dialogue structures. Sectoral industrial relations are relatively similar to those in the audiovisual sector when it comes to the trade union organisations involved and, while this is true of both sides, there is significant overlap particularly among the trade unions.

At European level, the EAEA organises the trade unions both in the audiovisual and in the live performance sectors. In the audiovisual sector, the European Federation of Journalists (EFJ) is also involved. The EFJ is involved only in the audiovisual sector ESDDC, not in the live performance ESSDC. The EFJ has only two affiliated trade unions that also organise in the live performance sector. On the employers' side, PEARLE* covers only the live performance sector.

The EAEA is formed of the three European trade union organisations with affiliated trade unions in the sector: EURO-MEI, FIA and FIM. Together, they represent 75 affiliated live performance trade unions (63% of all sector-related trade unions in the EU27 and the UK) drawn from 25 Member States and the UK. Lithuania and Malta are the only EU27 countries for which there are no trade unions represented in the EAEA. There is one trade union that is affiliated with both EURO-MEI and FIA, one trade union affiliated with both EURO-MEI and FIM, and nine trade unions affiliated with all three, EURO-MEI, FIA and FIM. Among these are the largest trade unions in the countries with the largest sectoral workforces, which strengthens their cooperation in the EAEA. For 22 Member States the trade union with the largest number of members in the sector is represented in the EAEA.

There are no procedures for mandating or decision-making within the EAEA. However, the three European trade union organisations – EURO-MEI, FIA and FIM – have clear mandating, negotiation and decision-making procedures, resulting in a clear capacity to negotiate.

With regard to other European associations organising trade unions in the sector, a number of organisations were identified that each had only one or two sector-related trade unions affiliated with them. Among them were EPSU, with one, and CESI, with one public sector trade union with members in the live performance sector. Three other European associations deserve to be mentioned. All three are mainly focused on writers in the artistic creation activities of the live performance sector (NACE 90.03). The EWC has member organisations in 22 Member States and the UK. The IAWG has member organisations in 3 Member States and the UK. The FSE has members in 14 Member States and the UK. All three, the EWC, IAWG and FSE, have as affiliates sector-related trade unions involved in collective bargaining only from the UK.

EURO-MEI, FIA and FIM are clearly the most representative European trade union organisations, representing a majority of the sectoral trade unions. Together, in the EAEA, they can be considered representative for the entire live performance sector.

On the employers' side, there is PEARLE*, with 43 (61%) of the 72 sectoral employer organisations in the EU27 and the UK. PEARLE* has affiliates in 18 Member States as well as in and the UK. The nine Member States in which PEARLE* has no members are Croatia, Cyprus, Greece, Ireland, Latvia, Lithuania, Luxembourg, Malta and Romania. The largest sectoral employer organisation in 13 Member States is represented in PEARLE*. There are 53 employer organisations in the sector that are involved in collective bargaining. Of these 53, 31 organisations (58%) are affiliated with PEARLE*.

PEARLE* has a proven capacity to negotiate joint opinions reflecting common interests in the ESSDC. Binding agreements have not yet been negotiated in the live performance ESSDC.

With regard to other European associations representing employers in the live performance sector, only organisations with one or two affiliated sectoral employer organisations were identified. Five organisations can be mentioned here. First, Hotrec, which is the employer organisation for the hospitality sector, organising

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hotels, restaurants and cafés: Hotrec has only one live performance sector employer organisation affiliated with it. SGI Europe (formerly CEEP) is the cross-industry employer organisation for public sector employers, having a live performance sector employer organisation affiliated with it in Finland. LiveDMA has members in 10 Member States and the UK, but only in the Netherlands is one of its sector-related employer organisation involved in collective bargaining. EFCO & HPA has members in 19 Member States and the UK, but only in Portugal does it have an affiliated live performance employer organisation that is involved in collective bargaining. EAIPA has members in 11 Member States countries, but only in Hungary and Sweden does it have affiliated employer organisations involved in collective bargaining.

PEARLE* is thus the most representative European employer organisation for the live performance sector.

Based on the findings of this representativeness study, it can be concluded that the EAEA and PEARLE* are representative for the entire live performance sector (Table 48).

Table 48: Membership landscape of European social partner organisations in the live performance sector

Country	EURO-MEI (trade union)	FIA (trade union)	FIM (trade union)	PEARLE* (employer organisation)
AT				
BE				
BG				
CY				X
CZ				
DE				
DK				
EE				
EL				X
ES				
FI				
FR				
HR				
HU				
IE				
IT				
LT				
LU				
LV				
MT				X
NL				
PL				
PT				

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RO				
SE				
SI				
SK				
UK				

Notes: The purple cells correspond to member organisations (trade unions or employer organisations) involved in collective bargaining, the blue cells to member organisations not involved in collective bargaining. White cells indicate countries whose organisations do not have an affiliated member organisation. 'X' indicates that a directly affiliated company was reported for that country but not confirmed in the study. PEARLE* reported having an orchestra as direct company member in Cyprus, Greece and Malta. All three were reported to be involved in single-employer collective bargaining at company level. This information, however, could not be confirmed in the scope of this study.

Source: Network of Eurofound Correspondents, 2019

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Annex 1: Employment data

Table 49: NACE 90 workforce in the EU27 and the UK, 2010–2019 (thousands)

Country	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
DE	223.6	216.5	232.8	210.6	224.2	227.8	220.7	224.4	217.4	230.9
FR	144.2	146.9	156.1	161.7	153.6	160.6	161.3	174.4	178.5	181.9
IT	79.5	80.7	85	90.1	75.5	77.1	89.7	102.1	95.3	92.2
NL	68.2	66.9	71.3	68.7	70.5	73	71.9	75.8	78.6	86.8
ES	56.5	52.8	57.8	54.6	57.7	58.1	62.4	72.6	68.2	75.5
PL	69.3	67	65.1	62.4	74.2	73.7	76.8	85.7	78.7	75.3
SE	30.1	30.5	29.9	30.5	32.5	33.5	32.8	30	30.8	37
AT	26.9	23.1	26.5	26.7	23.4	28.5	29.1	28.9	28.1	29.9
BE	23	25	21.4	20.7	23.6	23.9	23.9	25.3	22.8	29.3
CZ	23.7	24.8	27.3	21.4	21.1	26.5	28.3	27.4	27.5	27.8
HY	21.9	23.4	24.4	21.3	21.8	28.1	28.4	22.8	26.2	22.8
FI	16.3	19.6	18.9	20.9	18.1	16.9	18.1	20.2	19.4	20.5
RO	12.8	13.3	13.3	13.5	18.6	16.9	18.5	18.8	22.3	18.8
BG	11.9	10.7	10.6	10.6	11.3	12.1	15.3	15.6	14.6	16.4
DK	13.8	13.2	13.3	13.3	14.2	14.7	13	13	14.3	14.2
PT	6.6	12	13.3	10.6	9.7	13.9	11.3	13.3	14	13
EL	8.1	9.7	9.8	12.5	11.2	9.6	12.1	12.1	11	12
IE	14.9	13.9	13.9	14.4	15.4	16.7	18.4	12.2	11.3	10.4
SK	6.4	7.5	7.5	6.6	10.6	8.9	9	9	9.4	10
SI	4.4	4.6	5	6.1	5.2	5.3	4.6	6	7.6	9.9
LT	6	6.7	7.1	8.9	8.6	7.8	7.2	7	7.9	9.1
LV	6.3	4.3	6.8	7.9	6	7	7.2	6.9	6.6	6.9
EE	3.4	2.7	3.4	4	3.4	4.4	4.3	4.6	5.6	5.4
HR	5.6	4.3	5.7	5.7	5.6	5.5	4.1	3.1	4	4.1
CY	0.8	1.3	1.2	1	1.2	1.3	0.9	1.1	1	1
MT	0.6	0.5	0.5	0.4	0.6	1	0.8	0.9	0.9	1
LU	0.7	0.8	1.2	0.8	1.3	0.7	:	0.5	1	0.7
EU27	885.6	882.7	929.3	905.9	919.2	953.4	970.6	1,013.7	1,003	1,042.8
UK	152.5	133.9	144.1	154.4	182.8	199.1	176.7	188.6	204.1	210.3
EU27 and UK	1,038.1	1,016.6	1,073.3	1,060.3	1,102	1,152.5	1,147.3	1,202.3	1,207.1	1,253.1

Source: Eurostat, EU-LFS 2019

Annex 2: Other organisations active in the sector

Table 50: Other organisations with worker members (employed or self-employed) in the sector

Country	Trade union/ professional association	Membership domain covered					European affiliation				Meeting national criteria for representativeness	Involved in collective bargaining
		90.01A	90.01B	90.02	90.03	90.04	EURO-MEI	FIM	FIA	Other		
CZ	TS ČR	n.a.		n.a.		n.a.	No	No	No	No	n.a.	No
ES	AAAG	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	No	No	n.a.	No
	Musicat	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	No	No	n.a.	No
IE	Connect	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	No	No	n.a.	No
IT	Fisals						No	No	No	No	n.a.	No
	Fesica						No	No	No	No	n.a.	No
LV	LAA						No	No	No	No	No	No
	LTDS						No	No	No	No	No	No
	LKS						No	No	No	No	No	No
	LaPAA						No	No	No	No	No	No
MT	GWU						No	No	No	No	No	No
NL	Vrije-KNTV						No	No	No	No	n.a.	No
PL	KSPIA NSZZ Solidarnosc						No	No	No	No	Yes ⁵⁰	No
	OZZAT						No	No	No	No	n.a.	No
SK	SOZ SP						No	No	No	No	Yes	No

Note: Green shading indicates the coverage of different parts of the sector by each organisation; n.a., not available

Source: Network of Eurofound Correspondents, 2019

Table 51: Other organisations with employer members in the sector

Country	Employer organisation/ business association	Membership domain covered					European affiliation		Considered representative	Involved in collective bargaining
		90.01A	90.01B	90.02	90.03	90.04	PEARLE*	Other		
CY	Cyprus Theatre Organisation	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	n.a.	No
CZ	AND ČR	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.	No
	AHF ČR	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.	No
EE	EKL						n.a.	n.a.	No	No
	EHL						n.a.	n.a.	No	No
	EIL						n.a.	n.a.	No	No
	ETTL						n.a.	n.a.	No	No
	EKÜ						n.a.	n.a.	No	No

⁵⁰ But only locally.

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Country	Employer organisation/ business association	Membership domain covered					European affiliation		Considered representative	Involved in collective bargaining
		90.01A	90.01B	90.02	90.03	90.04	PEARLE*	Other		
EL	ERT SA						No	No	No	No
	PEETH		A				No	No	No	No
	Ministry of Finance	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	No	No
ES	AMPOS		A				No	No	No	No
	INAEM	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	No	No
	TTP	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	No	No
HR	City of Zagreb	n.a.	n.a.	n.a.	n.a.	n.a.	No	No	n.a.	Yes (as an employer but not as an employer organisation)
HU	FESZ						No	No	n.a.	No
IE	IRMA	n.a.	n.a.	n.a.	n.a.	n.a.	No	n.a.	n.a.	No
IT	ANICoop	n.a.	n.a.	n.a.	n.a.	n.a.	No	n.a.	n.a.	No
	UNCI	n.a.	n.a.	n.a.	n.a.	n.a.	No	n.a.	n.a.	No
LT	VTA	n.a.	n.a.	n.a.	n.a.	n.a.	No	n.a.	n.a.	No
LU	FLAS						No	n.a.	n.a.	No
LV	LDDK	A	A				No	n.a.	n.a.	No
MT	GhKB						No	n.a.	n.a.	No
PL	Ministry of Culture						No	n.a.	n.a.	No
	Association of Cities						No	n.a.	n.a.	No

Note: Green shading indicates the coverage of different parts of the sector by each organisation; 'A' indicates assumed coverage; n.a., not available.

Source: Network of Eurofound Correspondents, 2019

Annex 3: Details of individual organisations

Table 52: Abbreviations and names of trade unions in the live performance sector, 2019

Country	Abbreviation	Full name in original language	Full name in English
AT	younion	Die Daseinsgewerkschaft	younion
BE	ACLVB-CGSLB	Algemene Centrale der Liberale Vakbonden van België/Centrale générale des syndicats libéraux de Belgique	General Confederation of Liberal Trade Unions in Belgium
	ACOD-CGSP	Algemene Centrale der Openbare Diensten/Centrale générale des services publics	General Confederation of Public Services
	ACV Puls (formerly LBC-NVK)	ACV Puls	ACV Puls
	ACV Transcom	ACV Transcom	ACV Transcom
	BBTK-SETCa	Bond van Bedienden, Technicien Kaderleden/Syndicat des employes, techniciens et cadres	Union of White-collar Staff, Technicians and Managers
	CNE	Centrale nationale des employés	National White-collar Federation
BG	ITUF Culture	Независима Синдикална Федерация „Култура“ Към КНСБ	Independent Trade Union Federation Culture
	NF Culture	Национална Федерация „Култура“ Към КТ „Подкрепа“	National Federation Culture
	UBA	Съюз на артистите в България	Union of Bulgarian Actors
	UBMD	Съюз на Българските Музикални И Танцови Дейци	Union of Bulgarian Musicians and Dancers
CY	OHO-SEK	Ομοσπονδία Σωματείων Ημικρατικών Οργανισμών	Trade Union Federation of Semi-governmental Organisations
	OYIK-SEK	Ομοσπονδία Ιδιωτικών Υπαλλήλων Κύπρου	Cyprus Federation of Private Employees
	PASEY-PEO	Παγκύπρια Συντεχνία Εργαζομένων στις Υπηρεσίες	Pancyprian Federation of Services Workers
	SIDIKEK-PEO	Συντεχνία Ημικρατικών, Δημοτικών και Κοινοτικών Εργατοϋπαλλήλων Κύπρου	Cyprus Union of Semi-governmental, Municipal and Local Authority Employees
	SOMESOK	Σωματείο Μουσικών Εργαζομένων Συμφωνικής Ορχήστρας Κύπρου	Musicians' Guild of the Cyprus Symphony Orchestra
CZ	HA	Herecká asociace	Herecká Association
	KUK	Konfederace umění a kultury	Confederation of Art and Culture
	OAD	Odborová asociace divadelníků	Trade Union Theatre Association
	OSPKOP	Odborový svaz pracovníků kultury a ochrany přírody	Trade Union of Workers in Culture and Environmental Protection
	OS PKZ	Odborový svaz pracovníků kulturních zařízení	Trade Union of Workers in Cultural Facilities
	Unie OH ČR	Unie orchestrálních hudebníků České republiky	Union of Orchestral Musicians of the Czech Republic
	Unie OSPZ ČR	Unie odborový svaz profesionálních zpěváků České republiky	Trade Union of Professional Singers of the Czech Republic
DE	BFFS	Bundesverband Schauspiel	Federal Actors' Association
	DOV	Deutsche Orchestervereinigung	German Orchestra Union
	GDBA	Genossenschaft Deutscher Bühnen-Angehöriger	Cooperative of German Stage Employees
	VdO	Vereinigung deutscher Opernchöre und Bühnentänzer	Association of German Opera Choruses and Dancers
	ver.di	Vereinte Dienstleistungsgewerkschaft	United Services Union
DK	DAF	Dansk Artist Forbund	Danish Artist Union
	DF	Danske Filminstruktører	Association of Danish Film Directors
	DKF	Dansk Korforbund	Danish Choirs' Union
	DM	Dansk Magisterforening	Danish Association of Masters and PhDs
	DMF	Dansk Musiker Forbund	Danish Musicians' Union
	DOKS	Dansk Organist og Kantor Samfund	Danish Organist and Cantor Society
DS	Danske Scenografer	Danish Designers for Stage and Screen	

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Country	Abbreviation	Full name in original language	Full name in English
	DSF	Dansk Skuespillerforbund	Danish Actors' Union
	FDS	Foreningen af Danske Sceneinstruktører	Association of Danish Stage Directors
	Dansk Metal	Dansk Metal	Danish Metalworkers' Union
	TL	Teknisk Landsforbund	Danish Association of Professional Technicians
EE	ELL	Eesti Lavastajate Liit	Estonian Theatre Directors' Union
	ELKL	Eesti Lavastuskunstnike Liit	Association of Estonian Performing Artists
	ENL	Eesti Näitlejate Liit	Association of Professional Actors of Estonia
	ETL	Eesti Teatriliit	Estonian Theatre Union
	ETTTÜ	Eesti Teatri Tehniliste Töötajate Ühendus	Union of Estonian Theatre Technical Workers
	TALO	Teenistujate Ametiliitude Keskorganisatsioon	Estonian Employees' Unions' Confederation
EL	PEM-OTA	Πανελλήνια Ένωση Μουσικών Οργανισμών Τοπικής Αυτοδιοίκησης	Pan-Hellenic Union of Musicians of Local Authorities
	PMS	Πανελλήνιος Μουσικός Σύλλογος	Pan-Hellenic Musicians' Union
	POSPERT	Πανελλήνια Ομοσπονδία Συλλόγων Προσωπικού Επιχειρήσεων Ραδιοφωνίας Τηλεόρασης	Pan-Hellenic Federation of Employees' Associations of Radio and Television Broadcasting Corporations
	SEETH	η.α. Σωματείου εργαζομένων Εθνικού Θεάτρου (Σ.Ε.Ε.Θ.)	Union of Employees of the National Theatre
	SEI	Σωματείο Ελλήνων Ηθοποιών (ΣΕΗ)	Hellenic Actors' Union
ES	AADPC	Associació d'Actors i Directors Professional de Catalunya	Professional Association of Actors and Directors of Catalonia
	ConArte	Confederación de Artistas-Trabajadores del Espectáculo	Artists Confederation – Show Business Workers
	FeSMC-UGT	Federación de Servicios, Movilidad y Consumo – Unión General de Trabajadores	Federation for Services, Mobility and Consumption – General Union of Workers
	FSC-CCOO	Federación de Servicios a la Ciudadanía – Comisiones Obreras	Federation of Citizen Services – Workers' Commissions
	SPME	Sindicato Profesional de Músicos de España	Spanish Professional Union of Musicians
	UAA	Unión de Actores y Actrices	Union of Actors and Actresses
FI	FAU	Suomen Näyttelijäliitto/Finlands Skådespelarförbund	Finnish Actors' Union
	PAM	Palvelualojen ammattiliitto	Service Union United
	SML	Suomen Muusikkojen Liitto	Finnish Musicians' Union
	TEME	Teatteri- ja mediatyöntekijöiden liitto	Trade Union for Theatre and Media Finland
FR	FASAP-FO	Fédération Force ouvrière des arts, spectacles, audiovisuel, presse, communication et multimédia Confédération FO	Federation Force Ouvrière for arts, entertainment, audiovisual, press, communication and multimedia
	FCCS CFE-CGC	Fédération de la culture, de la communication et du spectacle – Confédération française de l'encadrement – Confédération générale des cadres	Federation of Culture, Communication and Entertainment – French Confederation of Management – General Confederation of Executives
	Fedecom CFTC	Fédération Communication CFTC	Communication Federation, French Confederation of Christian Workers
	SAMUP	Syndicat des artistes interprètes et enseignants de la musique, de la danse, des arts dramatiques et de tous les salariés de la culture	Union of Performers and Teachers of Music, Dance, Dramatic Arts and All Salaried Cultural Workers
	SFA-CGT	Syndicat français des artistes interprètes – Confédération générale du travail	French Union of Performing Artists
	SNAM-CGT	Union nationale des syndicats d'artistes musiciens – Confédération générale du travail	National Federation of Musician Artists' Unions

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Country	Abbreviation	Full name in original language	Full name in English
	SNAPAC-CFDT	Syndicat national des artistes et des professionnels de l'animation, du sport et de la culture	National Union of Artists and Professionals in Animation, Sport and Culture
	SYNPTAC-CGT	Syndicat national des professionnels du théâtre et des activités culturelles	National Union of Theatre and Cultural Activities Workers
HR	HDDU	Hrvatsko društvo dramskih umjetnika	Croatian Association of Drama Artists
	HGU	Hrvatska glazbena unija	Croatian Musicians' Union
	HSDK	Hrvatski sindikat djelatnika u kulturi	Croatian Trade Union of Cultural Workers
	SHG	Sindikat hrvatskih glumaca	Croatian Actors' Union
HU	ASZ	Artistaművészek és Cirkuszi Dolgozók Szakszervezete	Trade Union of Circus Artists and Circus Workers
	MZTSZ	Magyar Zeneművészek és Táncművészek Szakszervezete	Hungarian Musicians' and Dancers' Union
	ODFSZ	Operaházi Dolgozók Független Szakszervezete	Independent Trade Union of Opera House Workers
	SziDoSz	Színházi Dolgozók Szakszervezete	Hungarian Theatre Workers' Union
	SZMDSZ	Színházi Műszaki Dolgozók Szakszervezete	Theatre Technical Workers' Union'
IE	SIPTU	Services Industrial Professional and Technical Union	Services Industrial Professional and Technical Union
IT	FIALS	Federazione Italiana Autonoma Lavoratori dello Spettacolo	Autonomous Italian Federation for Workers in Live Performance
	Fistel-CISL	Federazione Informazione, Spettacolo e Telecomunicazioni – Confederazione Italiana Sindacati Lavoratori	Federation for Information, Performance and Telecommunication – Italian Confederation of Workers' Trade Unions
	Libersind Confsal	Libero Sindacato – Confederazione Generale dei Sindacati Autonomi dei Lavoratori	Free Union – General Confederation of Autonomous Trade Unions
	SLC-CGIL	Sindacato Lavoratori della Comunicazione – Confederazione Generale Italiana del Lavoro	Union for Workers in the Communication Sector – Italian General Confederation of Labour
	Uilcom-UIL	Unione Italiana Lavoratori della Comunicazione – Unione Italiana del Lavoro	Italian Union for Workers in the Communication Sector – Italian Union for Labour
LT	LPSDPS	Lietuvos paslaugų sferos darbuotojų profesinė sąjunga	Lithuanian Service Employees' Trade Union
	LTKĮDPSF	Lietuvos teatrų ir koncertinių įstaigų darbuotojų profesinių sąjungų federacija	Lithuanian Federation of Theatres and Concert Institutions Trade Unions
LU	OGB-L	Syndicat imprimerie, médias et culture – FLTL	Printing, Media and Culture – FLTL
LV	LKDAF	Latvijas Kultūras darbinieku arodbiedrība	Latvian Trade Union of Cultural Workers
	LSAB	Latvijas Sakaru darbinieku arodbiedrība	Communication Workers' Trade Union
MT	PSEU	Professionals and Services Employees Union	Professionals and Services Employees Union
NL	FNV Media & Cultuur	Federatie Nederlandse Vakbeweging Media & Cultuur	Federation of Dutch Trade Unions Media & Culture
	Kunstenbond	Kunstenbond	Arts Association
PL	FZZPKiS	Federacja Związków Zawodowych Pracowników Kultury i Sztuki	Federation of Trade Unions of Culture and Arts Workers
	ZASP	Związek Artystów Scen Polskich	Polish Association of Stage Artists
	ZZAP	Związek Zawodowy Aktorów Polskich	Trade Union of Polish Actors
	ZZ PAMO	Związek Zawodowy Polskich Artystów Muzyków Orkiestrowych	Trade Union of Polish Orchestra Musicians
PT	CENA-STE	Sindicato dos Trabalhadores de Espectáculos	Union of Performance and Audiovisual Workers and Musicians
	Sinttav	Sindicato Nacional dos Trabalhadores das Telecomunicações e Audiovisual	National Union of Telecommunications and Audiovisual Workers
	Sitese	Sindicato dos Trabalhadores e Técnicos de Serviços, Comércio, Restauração e Turismo	Union of Workers and Technical Staff in Services, Commerce, Restaurants and Tourism

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Country	Abbreviation	Full name in original language	Full name in English
RO	FAIR-MediaSind	Federatia Cultura si Mass-Media FAIR-MediaSind	Federation for Culture and Mass Media FAIR-MediaSind
	FSIC	Federatia Sindicatelor din Institutii de Cultura	Federation of Trade Unions of Cultural Institutions
	SSCFBT	Sindicatul Salariatilor din Cultură – Filarmonica Banatul Timișoara	Trade Union of Employees in the Cultural sector – Banatul Philharmonic Timișoara
	USIS	Uniunea Sindicatelor din Instituțiile de Spectacole din România	Federation of Unions in Cultural Institutions
SE	DIK	Facket för kultur, kommunikation och kreativ sektor	Trade Union for Culture, Communication and the Creative Sector
	Svenska musikerförbundet	Svenska musikerförbundet	Swedish Musicians' Union
	Symf	Sveriges Yrkesmusikersförbund	Swedish Union of Professional Musicians
	Teaterförbundet	Teaterförbundet	Swedish Union for Performing Arts and Film
	Unionen	Unionen	Unionen
SI	GLOSA	Sindikata kulture in narave Slovenije	Trade Union of Culture and Nature of Slovenia
	SKUU RTV Slovenia	Sindikata kulturnih in umetniških ustvarjalcev RTV Slovenije	Union of Cultural and Artistic Creators of Radio and Television Slovenia
	SVIZ	Sindikata vzgoje, izobraževanja, znanosti in kulture Slovenije	Education, Science and Culture Trade Union of Slovenia
	ZDUS	Združenje dramskih umetnikov Slovenije	Slovenian Association of Dramatic Artists
SK	Sloves	Slovenský odborový zväz verejnej správy a kultúry	Slovak Trade Union of Public Administration and Culture
	SSN	Slovenský syndikát novinárov	Slovak Syndicate of Journalists
	Únia OZ PHS	Únia – Odborový zväz profesionálnych orchestralných hudobníkov Slovenska	Trade Union Association of Professional Musicians of Slovakia
UK	Bectu	Broadcasting, Entertainment, Communications and Theatre Union	Broadcasting, Entertainment, Communications and Theatre Union
	Equity	Equity	Equity
	MU	Musicians' Union	Musicians' Union
	WGGB	Writers' Guild of Great Britain	Writers' Guild of Great Britain

Source: Network of Eurofound Correspondents' national contributions to this study, 2019

Table 53: Abbreviations and names of employer organisations and business associations in the live performance sector, 2019

Country	Abbreviation	Full name in original language	Full name in English
AT	FGWKKV	Fachgruppe Wien, Kino-, Kultur- und Vergnügungsbetriebe	Vienna sectoral subunit for cinemas, cultural institutions and entertainment companies (subsectoral regional group of the mandatory Federal Economic Chamber (WKO))
	TEV	Theatererhalterverband Österreichischer Bundesländer und Städte	Association of the Austrian Federal Provinces and Cities for the Conservation of Theatre
	VVAT	Veranstalterverband Österreich	Association of Event Organisers Austria
	WBV	Wiener Bühnenverein	Vienna Stage Association
BE	BSV	Belgische Schouwspelvereniging/Association belge du spectacle	Belgian Show Association
	CESSoC	Confédération des employeurs du secteur sportif et socioculturel	Confederation of Employers in the Sports and Sociocultural Sector
	FEAS	Fédération des employeurs des arts de la scène de la communauté Wallonie-Bruxelles	Federation of Performing Arts Employers of the Wallonia-Brussels Region
	OKO	Overleg Kunstorganisaties	Federation for the Arts
	Sociare	Socioculturele Werkgeversfederatie	Sociocultural Employers' Federation
BG	ABAM	Сдружение „Ръководители в областта на културата“	Association of Bulgarian Art Managers
	BAROK	Българска Асоциация На Работодателите В Областта На Културата	Bulgarian Association of Employers in Culture

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Country	Abbreviation	Full name in original language	Full name in English
CY	None		
CZ	APD ČR	Asociace profesionálních divadel České republiky	Association of Professional Theatres of the Czech Republic
	ASOPS ČR	Asociace symfonických orchestrů a pěveckých sborů České republiky	Association of Symphony Orchestras and Choirs of the Czech Republic
DE	DBV	Deutscher Bühnenverein – Bundesverband der Theater und Orchester	German Stage Society – Federal Association of German Theatres and Orchestras
	TdL	Tarifgemeinschaft deutscher Länder	Collective Bargaining Association of the Federal States
	VKA	Vereinigung der kommunalen Arbeitgeberverbände	Confederation of Municipal Employers' Associations
	VPLT	Der Verband für Medien- und Veranstaltungstechnik	Association for Media and Event Technology
DK	Dansk Teater	Dansk Teater	Danish Theatre
	DEOO	Danske Ensembler, Orkestre og Operainstitutioner	Association of Danish Ensembles, Orchestras and Opera Institutions
EE	EETEAL	Eesti Etendusasutuste Liit	Estonian Association of Performing Arts Institutions
	Ministry of Culture	Eesti Kultuuriministeerium	Estonian Ministry of Culture
EL	None		
ES	AEOS	Asociación Española de Orquestas Sinfónicas	Spanish Association of Symphony Orchestras
	España de Noche	Federación Nacional de Empresarios de Ocio y Espectáculos	National Federation of Leisure and Entertainment Entrepreneurs
	Faeteda	Federación Estatal de Asociaciones de Empresas de Teatro y Danza	Federation of Associations of Performing Arts Companies
	Sales Alternatives	Sales Alternatives	Alternative Performance Rooms
FI	Avainta	Avaintyönantajat Avainta	n.a.
	KT	Kunnallinen Työmarkkinalaitos Kuntatyönantajat	Commission for Local Authority Employers (Local Government Employers)
	Palta	Palvelualojen Työnantajat Palta	Service Sector Employers Palta
	ST	Suomen Teatterit/Finlands Teatrar	Association of Finnish Theatres
	Suosio	Suomen Sinfoniaorkesterit	Association of Finnish Symphony Orchestras
	TCF	Teatterikeskus	Theatre Centre Finland
FR	AFO	Association Française des Orchestres	French Association of Orchestras
	FSICPA	Fédération des structures indépendantes de création et de production artistique	Federation of Independent Artistic Creation and Production Structures
	LFM	Les forces musicales	n.a.
	Prodiss	Syndicat national des producteurs, diffuseurs et salles de spectacle	National Union of Producers, Distributors and Theatres
	Profedim	Syndicat professionnel des producteurs, festivals, ensembles, diffuseurs indépendants de musique	Professional Union of Producers, Festivals, Ensembles and Independent Music Broadcasters
	Scènes	Scènes	Scenes
	SMA	Syndicat des musiques actuelles	Union of Contemporary Music
	SNES	Syndicat national des entrepreneurs de spectacle	National Union of Live Performance Managers
	SNSP	Syndicat national des scènes publiques	National Union for Public Performance
	Syndeac	Syndicat national des entreprises artistiques et culturelles	National Union of Artistic and Cultural Enterprises
Synpase	Syndicat national des prestataires de l'audiovisuel scénique et évènementiel	National Union of Stage and Event Audiovisual Service Providers	
HR	Ministry of Culture	Ministarstvo kulture	Ministry of Culture
HU	MSZT	Magyar Színházi Társaság	Hungarian Theatre Society
	MSZZSZ-AHO	Magyar Szimfonikus Zenekarok Szövetsége	Association of Hungarian Orchestras
IE	None		
IT	AGIS	Associazione Generale Italiana dello Spettacolo	Italian General Association for Performing Arts

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Country	Abbreviation	Full name in original language	Full name in English
	Anfols	Associazione Nazionale delle Fondazioni Liriche e Sinfoniche	National Association of Opera and Symphonic Foundations
	FIPE	Federazione Italiana Pubblici Esercizi	Italian Federation of Commercial Business
LT	None		
LU	None		
LV	None		
MT	None		
NL	NAPK	Nederlandse Associatie voor de Podium Kunsten	Dutch Association of Performing Arts and Music Organisations
	VNPF	Vereniging Nederlandse pop podia en festivals	Association of Dutch Music Venues and Festivals
	VSCD	Vereniging van Schouwburg- en Concertgebouwdirecties	Association of Dutch Venue and Concert Hall Directors
	VvNO	Vereniging van Nederlandse Orkesten	Association of Dutch Orchestras
	VVTP	Vereniging Vrije Theater Producenten	Independent Theatre Producers Association
PL	ZFP	Zrzeszenie Filharmonii Polskich	Association of the Polish Philharmonic
	ZP UPT	Związek Pracodawców Unia Polskich Teatrów	Employers' Association Polish Theatres Union
PT	AHRESP	Associação da Hotelaria, Restauração e Similares de Portugal	Association of Hotels, Restaurants and Similar Businesses of Portugal
	Performart	Associação para as Artes Performativas em Portugal	Association for the Performing Arts in Portugal
RO	Ministry of Culture	Ministerul Culturii	Ministry of Culture
SE	Danscentrum	Danscentrum	n.a.
SE	KFO	Kooperationens Förhandlingsorganisation	Cooperative Movement Bargaining Organisation
	Svensk Scenkonst	Svensk Scenkonst	Swedish Performing Arts Association
	Teatercentrum	Teatercentrum	n.a.
	Visita	Visita	n.a.
SI	KDSG	Kolegij direktorjev slovenskih gledališč	Slovene Theatre Managers
	Ministry of Culture	Ministrstvo za kulturo	Ministry of Culture
SK	ASDO	Asociácia slovenských divadiel a orchestrov	Association of Slovak Theaters and Orchestras
	Central and local government	n.a.	Central and local government
UK	ABO	Association of British Orchestras	Association of British Orchestras
	FST	Federation of Scottish Theatre	Federation of Scottish Theatre
	ITC	Independent Theatre Council	Independent Theatre Council
	SOLT	Society of London Theatre	Society of London Theatre
	UK Theatre	UK Theatre	UK Theatre

Source: Network of Eurofound Correspondents, 2019

Representativeness of the European social partner organisations: Live performance sector

Table 54: Membership domain patterns of sector-related trade unions in the live performance sector, 2019

Country	Congruence	Sectionalism	Sectional overlap	Overlap
AT				younion
BE			CNE, ACV Puls, ACV Transcom, ACOD-CGSP, BBTK- SETCa	ACLVB-CGSLB
BG				UBMD, ITUF Culture, NF Culture, UBA
CY		SOMESOK	OIYK-SEK, PASEY-PEO	OHO-SEK, SIDIKEK-PEO
CZ		HA, Unie OH ČR, OAD, Unie OSPZ ČR, OS PKZ	OSPKOP, KUK	
DE		GDBA, VdO	DOV, BFFS	ver.di
DK		DS, DF, DOKS, DKF	DMF, DAF, DSF, FDS, TL, Dansk Metal, DM	
EE	ETL	ELL, ELKL, ETTTÜ	ENL	TALO
EL		PEM-OTA, SEETH	SEI, PMS, POSPERT	
ES			ConArte, SPME, AADPC, UUA	FeSMC-UGT, FSC-CCOO
FI			SML, TEME, FAU, PAM	
FR			SNAM-CGT, SYNPTAC-CGT, SFA-CGT, SNAPAC-CFDT, FCCS CFE-CGC	FASAP-FO, SAMUP, Fedecom CFTC
HR			SHG, HDDU, HGU	HSDK
HU		SZMDSZ, ASZ, ODFSZ	MZTSZ, SzíDoSz	
IE				SIPTU
IT			FIALS	SLC-CGIL, Fistel-CISL, Uilcom- UIL, Libersind Confasal
LT	LTKJDPSF			LPSDPS
LU				OGB-L
LV			LSAB	LKDAF
MT			PSEU	
NL			FNV Media & Cultuur	Kunstenbond
PL			FZZPKiS, ZASP, ZZAP, ZZ PAMO	
PT			CENA-STE, Sitiese, Sinttav	
RO		SSCFBT	USIS	FAIR-MediaSind, FSIC
SE			Teaterförbundet, Symf, Svenska musikerförbundet, DIK, Unionen	
SI			GLOSA, ZDUS, SVIZ, SKUU RTV Slovenia	
SK		Únia OZ PHS	SSN	Sloves
EU27	2 trade unions in 2 countries	22 trade unions in 9 countries	63 trade unions in 22 countries	28 trade unions in 17 countries
UK			MU, Equity, Bectu, WGGB	

Source: Network of Eurofound Correspondents, 2019

Representativeness of the European social partner organisations: Live performance sector

Table 55: Membership domain patterns of sector-related employer organisations in the live performance sector, 2019

Country	Congruence	Sectionalism	Sectional overlap	Overlap
AT		TEV, WBV	VVAT, FGWKKV	
BE	Sociare	OKO, BSV, FEAS, CESSoc		
BG		ABAM	BAROK	
CY				
CZ		APD ČR, ASOPS ČR		
DE	DBV		TdL, VKA	
DK		Dansk Teater, DEOO		
EE	EETEAL		Ministry of Culture	
EL				
ES		AEOS, Faeteda, Sales Alternatives	España de Noche	
FI	ST	TCF, Suosio	KT, Avainta, Palta	
FR		LFM, Profedim, SNSP, FSICPA, Scènes, Synpase, AFO	Syndeac, SNES, SMA	Prodiss
HR			Ministry of Culture	
HU		MSZZSZ, MSZT		
IE				
IT		Anfols	FIPE	AGIS
LT				
LU				
LV				
MT				
NL		NAPK, VSCD, VNPF, VvNO, VVTP		
PL		ZP UPT	ZFP	
PT		Performart	AHRESP	
RO			Ministry of Culture	
SE		Danscentrum	Visita, KFO	Svensk Scenkonst, Teatercentrum
SI		KDSG	Ministry of Culture	
SK		ASDO	Central and local government	
EU27	4 employer organisations in 4 countries	36 employer organisations in 16 countries	22 employer organisations in 15 countries	4 employer organisations in 3 countries
UK	UK Theatre	ABO, SOLT	FST	ITC

Source: Network of Eurofound Correspondents (2019)

Table 56: Largest employers in the live performance sector in each country

	Largest employers in the sector	Estimated number of (sector-related) employees	Name of trade union(s) organising the employees in the company	Name of employer organisation(s) to which this employer is affiliated	Type of collective bargaining *	Subsector(s) in which company is active (NACE 90.1, 90.2, 90.3, 90.4)
AT	Österreichische Bundestheater	2,377 (FTE) in 2017/18	younion	WBV	SEB	90.01, 90.02, 90.04
	Landestheater Linz	800	younion	TEV	MEB	90.01, 90.02, 90.04
	Vereinigte Bühnen Wien	> 500	younion	WBV	SEB	90.01, 90.02, 90.04
BE	Studio 100	539		ABS-BSV		90.1, 90.2, 90.3, 90.4
	Opera Ballet Vlaanderen	423	Unknown	OKO	MEB and SEB	90.1
	Brussels Philharmonic	150		OKO	MEB and SEB	90.1, 90.2
BG	Sofia Opera and Ballet	450	UBMD	BAEC (BAROK)	SEB (company)	90.01, 90.02, 90.03, 90.04
	State Music and Ballet Centre – Sofia	260	UBMD, UBA, ITUF Culture, NF Culture	–	SEB (company)	90.01, 90.02, 90.03, 90.04
	National Theatre	200	UBA, ITUF Culture	–	SEB (company)	90.01, 90.03, 90.04
CY	Cyprus Theatre Organisation	91	OIYK-SEK, OHO-SEK, SIDIKEK-PEO	None	SEB	90.01, 90.02, 90.04
	Cyprus Symphony Orchestra	48	PASEY-PEO	None	SEB	90.01, 90.02, 90.04
CZ	National Theatre Prague (Národní divadlo Praha, ND)	1,318 (2018)	ZO OAD (ballet actors, drama actors, opera actors), ZO Unie (National Theatre, State Opera), UNIE, OS PKOP, Herecka	National Theatre	SEB	90.1, 90.2, 90.3
	National Theatre Brno (Národní divadlo Brno, NdB)	595 (2018)	ZO Unie (orchestra musicians, professional singers), ZO OAD (actors)	National Theatre Brno	SEB	90.1, 90.2, 90.3
	National Moravian-Silesian Theatre (Národní divadlo Moravskoslezské, NDM)	No precise data	ZO Unie (musicians, professional singers), ZO OAD (actors)	National Moravian-Silesian Theatre	SEB	90.1, 90.2, 90.3
DE	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.
DK	The Royal Theatre	869	DSF, DAF, DMF, TL, Dansk Metal, DS, FDS	Dansk Teater	Both MEB and SEB – the Royal Theatre is a member of Dansk Teater but concludes its own agreements, with, however,	90.1, 90.2, 90.4

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					Dansk Teater on the sidelines	
	DR (Danish Broadcasting Corporation)	< 200 permanent staff related to the sector	DSF, DAF, DMF, TL, Dansk Metal, DM, DF, SDS, DS	None	MEB, SEB and individual contracts	90.01, 90.02, 90.03, 90.04
	TV2	< 200 permanent staff related to the sector	DSF, DAF, DMF, TL, Dansk Metal, DF, SDS, DS	None	MEB, SEB and individual contracts	90.01, 90.02, 90.03, 90.04
EE	National Opera (Rahvusooper Estonia)	685	No information	EETEAL	MEB	90.01 (but probably others too)
	Estonian Concert Hall (Eesti Kontsert)	283	No information	None	No information	90.01
	Estonian Drama Theatre (Eesti Draamateater)	175	No information	EETEAL	No information	90.01
EL	Local government organisations throughout the country	1,400 members	PEM-OTA	Ministry of the Interior and Finance	MEB	90.01
	Greek National Opera	780 employees	There are five different occupation-based unions in the Greek National Opera (choirs, dancers, singers, orchestra, technicians)	Greek National Opera	None	90.01, 90.02, 90.03, 90.04
	National Theatre of Greece	Approximately 350 employees	SEI and SEETH	National Theatre of Greece	SEB	90.01, 90.02, 90.03, 90.04
ES	GRUP FOCUS	400+	AADPC, CCOO and UGT	Adetca (member of Faeteda)	MEB at regional level	90.01, 90.02, 90.03, 90.04
	SOM Produce	300	CCOO, UGT and CGT	Aptem (member of Faeteda)	MEB at regional level	90.01, 90.02, 90.03, 90.04
	STAGE	250	CCOO, UGT and CGT	Aptem (member of Faeteda)	MEB at regional level	90.01, 90.02, 90.03, 90.04
	PENTACI3N Espect3culos	110 (500 eventually)	CCOO and UGT	Aptem (member of Faeteda)	MEB at regional level	90.01, 90.02, 90.03, 90.04
FI	Finnish National Opera and Ballet (Suomen kansallisooppera ja -baletti)	553 (2018)	TEME, SNL, SML	Only the orchestra of the National Opera and Ballet is a member of Suosio	SEB	At least 90.1, probably 90.2 and 90.4
	Helsinki City Theatre (Helsingin kaupunginteatteri)	240	TEME, SNL, SML	ST	MEB	Primarily 90.1
	Finnish National Theatre (Suomen Kansallisteatteri)	170	TEME, SNL, SML	ST	MEB and SEB	Primarily 90.1
FR	Op3ra de Paris	1,700 permanent employees and about 250 employees on short-term contracts	F3C-CFDT, FNSAC-CGT, Syndicat FO de l'Op3ra de Paris, SUD Spectacle, UNSA	None	SEB	90.01

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		<i>(intermittents du spectacle)</i>				
HR	Croatian National Theatre Zagreb	300	HSDK	None	SEB	90.01, 90.02, 90.03, 90.04
	Croatian National Theatre Rijeka	150	HSDK	None	SEB	90.01, 90.02, 90.03, 90.04
	Croatian National Theatre Split	110	HSDK	None	SEB	90.01, 90.02, 90.03, 90.04
HU	Hungarian State Opera (Magyar Állami Operaház)	1,136	MZTSZ, ODFSZ, SZMDSZ	–	SEB was cancelled in 2017 and not renewed	90.01
	Budapest Operetta Theatre (Budapesti Operettszínház)	408	SzidoSz, MZTSZ	–	SEB	90.01
	National Theatre of Miskolc (Miskolci Nemzeti Színház)	268	SzidoSz	–	–	90.01
IE	Abbey and Peacock Theatres	120	SIPTU	None	SEB	90.01, 90.02, 90.03, 90.04
	Gate Theatre	56+	SIPTU	None	Not obtained	90.01, 90.02, 90.03, 90.04
IT	n.a.	n.a.	n.a.	n.a.	n.a.	n.a.
LT	Lithuanian National Opera and Ballet Theatre	Approximately 630	Trade Union of the Lithuanian National Opera and Ballet Theatre (member of LTK DPSF)	–	SEB	90.1
	Kaunas National Musical Theatre	Approximately 300	Trade Union of the Kaunas National Musical Theatre	–	–	90.1
	Klaipėda National Musical Theatre	235	Trade Union of the Klaipėda National Musical Theatre (member of LTK DPSF)	–	SEB	90.1
LU	Etablissement public Salle de Concert Grande-Duchesse Joséphine-Charlotte	184	OGB-L	None	SEB	90.4
LV	Latvian National Opera and Ballet	598	LKDAF and enterprise-level trade union	Latvian Employers' Confederation	SEB	90.01
	Dailes Teātris	231	LKDAF and enterprise-level trade union	None	SEB	90.01
	Jaunais Rīgas Teātris	105	None	None	None	90.01
MT	Malta Philharmonic Orchestra	65	PSEU/GWU	n.a.	SEB	90.01
NL	Stage Entertainment	500	Kunstenbond	VVTP	None	90.01, 90.02, 90.04

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	Nationale Opera & Ballet	500	Kunstenbond	–	SEB	90.01, 90.02
	Internationaal Theater Amsterdam	350	Kunstenbond	NAPK	MEB	90.01, 90.02, 90.03, 90.04
PL	National Opera in Warsaw (Teatr Wielki Opera Narodowa w Warszawie)	Approximately 1,100	Plant commission of the union NSZZ Solidarnosc in the National Opera in Warsaw (Komisja Zakładowa NSZZ Solidarnosc w Teatrze Wielkim)	None	Only social dialogue, some pay arrangements have been made (not having the status of a collective agreement)	90.1
	National Opera in Lodz (Teatr Wielki w Łodzi)	Approx. 480	Independent Self-governing Trade Union of Employees of National Opera in Lodz (Niezależny Samorządny Związek Zawodowy Pracowników Teatru Wielkiego w Łodzi)	None	None	90.1
	Opera i Filharmonia Podlaska	Approximately 320	Związek Zawodowy Pracowników Opery i Filharmonii Podlaskiej	None	None	90.1
PT	Opart	400	CENA-STE	Performart		90.01, 90.02, 90.04
	Casa da Música	200	CENA-STE	Performart		90.01, 90.02, 90.04
RO	Fives International	40	No available data	No available data	No available data	90.2
	Provincialii	37	No available data	No available data	No available data	90.1
	Stage Expert	37	No available data	No available data	No available data	90.3
SE	Royal Opera House (Kungliga Operan)	518	Teaterförbundet, Symf, Unionen, Svenska musikerförbundet	Svensk Scenkonst	MEB	90.01, 90.02, 90.03, 90.04
	Stockholm House of Culture and City Theatre (Kulturhuset Stadsteatern)	445	Teaterförbundet, Unionen, Svenska musikerförbundet	Svensk Scenkonst	MEB	90.01, 90.02, 90.03, 90.04
	Royal Dramatic Theatre (Dramaten)	315 temporarily employed staff; 218 staff with fixed-term contracts	Teaterförbundet, Unionen, Svenska musikerförbundet	Svensk Scenkonst	MEB	90.01, 90.02, 90.03, 90.04
SI	Slovenian National Opera and Ballet Theatre Ljubljana	300	GLOSA	–	MEB	90.01
	Slovenian National Theatre Maribor	300	GLOSA	–	MEB	90.01

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	Slovenian National Theatre Drama Ljubljana	100–150	GLOSA	–	MEB	90.01
SK	Slovenské národné divadlo	903	Six company-level trade unions affiliated with Únia OZ PHS, plus Sloves and company-level trade union for decorative arts	None	SEB	90.01
	Štátne divadlo Košice	331	Company-level trade union affiliated with Únia OZ PHS, company-level trade union affiliated with OZ Massmedii	ASDO	MEB and SEB	90.04 for ASDO
	Slovenská Filharmónia	285	Two company-level trade unions affiliated with Únia OZ PHS	None	MEB and SEB	90.01
UK	Royal Shakespeare Company	1,000	MU, Equity, Bectu	UK Theatre	MEB and SEB	90.1, 09.2, 90.3,90.4
	Royal Opera	1,000	MU, Equity, Bectu	UK Theatre, SOLT	MEB and SEB	90.1, 09.2, 90.3,90.4
	Royal National Theatre	4,000	MU, Equity, Bectu	UK Theatre, SOLT	MEB and SEB	90.1, 09.2, 90.3,90.4

Note: n.a., not available. *SEB (single-employer bargaining), MEB (multi-employer bargaining), both SEB and MEB, only social dialogue, none.

Source: Network of Eurofound Correspondents, 2019

Table 57: Government expenditure on cultural services by country, 2013 and 2019

Country	Million euro		% of total general government expenditure	
	2013	2019	2013	2019
AT	1,842.3	2,120.5	1.1	1.1
BE	1,942.9	2,408.9	0.9	1.0
BG	189.4	266.6	1.2	1.2
CY	49.1	53.2	0.6	0.6
CZ	956.2	1,435.8	1.4	1.6
DE	10,896.0	13,870.0	0.9	0.9
DK	1,729.7	1,755.3	1.2	1.1
EE	204.6	314.9	2.8	2.9
EL	248.0	262.0	0.2	0.3
ES	4,525.0	5,535.0	1.0	1.1
FI	1,083.0	1,167.0	0.9	0.9
FR	16,689.0	16,816.0	1.4	1.2
HR	307.3	400.0	1.4	1.6
IE	625.3	804.1	0.9	0.9
IT	4,622.2	5,029.0	0.6	0.6
LT	270.2	302.3	3.1	2.6
LU	222.0	349.3	1.1	1.3
LV	194.9	360.0	1.6	2.1

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MT	50.5	95.5	1.6	1.9
NL	3,103.0	3,609.0	1.0	1.1
PL	2,485.1	3,976.6	1.5	1.8
PT	540.4	553.3	0.6	0.6
RO	565.1	843.8	1.1	1.0
SE	2,447.2	2,411.3	1.1	1.0
SI	284.5	308.2	1.3	1.5
SK	425.4	591.4	1.3	1.5
EU 27	57,271.6	67,304.4	1.0	1.0
UK	6,278.4	5,560.7	0.7	0.5

Source: Eurostat, https://appsso.eurostat.ec.europa.eu/nui/show.do?dataset=qov_10a_exp&lang=en

Annex 4: Network of Eurofound Correspondents

Table 58: Correspondents who contributed to the study

Country	Correspondent	Organisation
Austria	Georg Adam	FORBA
Belgium	Dries Van Herreweghe	KU Leuven
Bulgaria	Violeta Ivanova	Institute for Social and Trade Union Research (ISTUR)
Croatia	Predrag Bejaković, Irena Klemenčič	Institute of Public Finance
Cyprus	Pavlos Kalosinatos	Cyprus Labour Institute (INEK-PEO)
Czechia	Petr Pojer	Research Institute for Labour and Social Affairs
Denmark	Carsten Jorgensen	FAOS, University of Copenhagen
Estonia	Ingel Kadarik	Praxis Centre for Policy Studies
Finland	Rasmus Firon	Oxford Research
France	Frédéric Turlan	IR Share
Germany	Sandra Vogel, Birgit Kraemer	Cologne Institute for Economic Research, Hans-Böckler Foundation
Greece	Penny Georgiadoy	Labour Institute of the Confederation of Labour (GSEE)
Hungary	Nóra Krokovay	Kopint-Tárki Institute for Economic Research
Ireland	Andy Prendergast	IRN Publishing
Italy	Anna Mori	University of Milano
Latvia	Kriss Kartnitis	EPC Ltd
Lithuania	Inga Blaziene	Lithuanian Social Research Centre
Luxembourg	Frédéric Turlan	IR Share
Malta	Charles Tabone	University of Malta
Netherlands	Amber van der Graaf	University of Amsterdam
Poland	Maciej Pańków	Institute of Public Affairs
Portugal	Reinhard Naumann	Dinamia'cet-IUL
Romania	Cristina Boboc, Simona Ghiță	European Institute of Romania
Slovakia	Rastislav Bednarik	Institute for Labour and Family Research
Slovenia	Barbara Lužar	University of Ljubljana
Spain	Alejandro Godino	Notus
Sweden	Sirin Kara	Oxford Research
UK	Claire Evans	University of Warwick

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This study provides information allowing for an assessment of the representativeness of the actors involved in the European sectoral social dialogue committee for the live performance sector. Their relative representativeness legitimises their right to be consulted, their role and effective participation in the European sectoral social dialogue and their capacity to negotiate agreements.

The aim of Eurofound's studies on representativeness is to identify the relevant national and European social partner organisations in the EU Member States. This study identified EURO-MEI, FIA and FIM – representing employees – and PEARLE* – representing employers – as the representative European-level social partner organisations in the live performance sector.

The European Foundation for the Improvement of Living and Working Conditions (Eurofound) is a tripartite European Union Agency established in 1975. Its role is to provide knowledge in the area of social, employment and work-related policies according to Regulation (EU) 2019/127.

