



A MAPPING  
of the  
MEMBERS OF PEARLE\*

January 2011



With the support of  
the Flemish authorities 

**FULL MEMBERS**

AUSTRIA

**Wiener Bühnenverein** – Association of theatres in Vienna

**Theatererhalterverband Österreichischer Bundesländer und Städte** – Association of regional and city theatres in Austria

BELGIUM

**Belgische Schouwspelvereniging-BSV / Association Belge du Spectacle-ABS** – Association of performing arts in Belgium

**Overleg Kunstenorganisaties-oKo** – Platform for arts organisations in Flanders

BULGARIA

**BAROK** – Bulgarian Association of employers in Culture

CZECH REPUBLIC

**Asociace profesionálních divadel České republiky-APD ČR** – Association of the professional theatres in the Czech Republic

**Asociace symfonických orchestrů a pěveckých sborů České republiky-ASOPS** – Association of the Czech symphony orchestras and choirs

DENMARK

**Danske Teatres Faellesorganisation** – Danish association of theatres

**LandsdelOrkesterForeningen** – Association of Danish regional symphony orchestras

ESTONIA

**Eesti Etendusasutuste Liit-EETEAL** – Estonian association of theatres

FINLAND

**Suomen Teatterit ry/Finlands Teatrar rf** – Association of Finnish theatres

**Suomen Sinfoniaorkesterit-Suosio** – Association of Finnish symphony orchestras

FRANCE

**Association française des orchestres-AFO** – Association of French orchestras

**Chambre professionnelle des directeurs d'opéra-CPDO** – French chambre of opera house's directors

**Syndicat national des producteurs, diffuseurs et salles de spectacle-PRODISS** - National employers' organisation of producers, promoters and venues

**Syndicat professionnel des producteurs, festivals, ensembles, diffuseurs indépendants de musique-**

**PROFEDIM** - National professional organisation of producers, festivals, musical ensembles and independent promoters

**Syndicat national des directeurs de théâtres privés-SNDTP** – National association of directors of private theatres

**Syndicat national des entrepreneurs du spectacle-SNES** – National employers' organisation of live performance's undertakers

**Syndicat national des scènes publiques-SNSP** – National employers' union of public stages

**Syndicat national des entreprises artistiques et culturelles-SYNDEAC** – National employers' organisation of artistic and cultural enterprises in France

**Syndicat national des orchestres et théâtres lyriques subventionnés de droit privé-SYNOLYR** – Association of French orchestras and lyric theatres

GERMANY

**Deutscher Bühnenverein-Bundesverband der Theater und Orchester** – German association of theatre and orchestra

HUNGARY

**Magyar Szimfonikus Zenekarok Szövetsége** – Association of Hungarian orchestras

LUXEMBOURG

**Fédération Luxembourgeoise des théâtres professionnels-FLTP** – Federation of professional theatres in Luxembourg

NETHERLANDS

**Nederlandse Associatie voor Podiumkunsten-NAPK** - Dutch association for stage arts

**Vereniging van Schouwburg- en Concertgebouwdirecties-VSCD** – Association of Dutch venues and concert halls directors

NORWAY

**Norsk Teater- og Orkesterforening-NTO** – Association of Norwegian theatres and orchestras

SLOVAKIA

**Asociácia riaditeľ'ov profesionálnych orchestrov Slovenska** – Association of Slovakian professional orchestra directors

SPAIN

**Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza-FAETEDA** - National federation of associations of theatre and dance production enterprises

**Asociación Española de Orquestas Sinfónicas-AEOS** – Association of Spanish symphony orchestras

SWEDEN

**Svensk Scenkonst** – Association of Swedish theatres and orchestras

SWITZERLAND

**Schweizerischer Bühnenverband-SBV/Union des Théâtres Suisses-UTS/Unione dei Teatri Svizzeri** – Association of Swiss theatres

**Union des Théâtres Romands-UTR** – Association of « Romands » theatres in Switzerland

UNITED KINGDOM

**Association of British orchestras-ABO**

**Federation of Scottish Theatre-FST**

The Society of London Theatre-SOLT/Theatrical Management Association-TMA

**ASSOCIATE MEMBERS**

AUSTRALIA

**Live Performance Australia-LPA**

EUROPEAN NETWORKS

**European Festivals Association-EFA**

**European Theatre Convention-ETC**

**OPERA EUROPA**

**Réseau européen de musique ancienne-REMA/European early music network-EEMN**

## Content

|  |           |
|--|-----------|
| <b>PRELIMINARY NOTES .....</b>   | <b>1</b>  |
| 1. METHODOLOGY .....   | 1         |
| 2. STATUS .....  | 1         |
| 3. MEMBERS.....  | 1         |
| 4. MEMBERSHIPS / PARTNERSHIPS .....  | 2         |
| 5. FUNCTIONING .....   | 2         |
| 6. INCOME.....   | 3         |
| 7. EXPENDITURE .....   | 3         |
| 8. SOCIAL DIALOGUE .....   | 3         |
| 9. SECTORAL FUNDS.....   | 4         |
| 10. PUBLIC AFFAIRS.....  | 4         |
| 11. INFORMATION & COMMUNICATION .....  | 4         |
| 12. TRAINING .....   | 5         |
| 13. DATA / STATISTICS .....  | 5         |
| 14. OTHER ACTIVITIES .....   | 6         |
| <b>1. WIENER BÜHNENVEREIN .....</b>  | <b>7</b>  |
| ASSOCIATION OF THEATRES IN VIENNA – AUSTRIA .....  | 7         |
| <b>2. BELGISCHE SCHOUWSPELVERENIGING / ASSOCIATION BELGE DU SPECTACLE – BSV/ABS.....</b> | <b>9</b>  |
| ASSOCIATION OF PERFORMING ARTS – BELGIUM .....   | 9         |
| <b>3. OVERLEG KUNSTENORGANISATIES (OKO).....</b>   | <b>11</b> |
| FLEMISH FEDERATION OF EMPLOYERS IN THE PERFORMING ARTS AND MUSIC SECTOR – BELGIUM .....  | 11        |
| <b>4. BAROK.....</b>   | <b>14</b> |
| BULGARIAN ASSOCIATION OF EMPLOYERS IN CULTURE – BULGARIA.....                            | 14        |
| <b>5. ASOCIACE PROFESIONÁLNÍCH DIVADEL ČESKÉ REPUBLIKY – APD ČR .....</b>                | <b>16</b> |
| ASSOCIATION OF THE PROFESSIONAL THEATRES IN THE CZECH REPUBLIC – CZECH REPUBLIC .....    | 16        |
| <b>6. ASOCIACE SYMFONICKÝCH ORCHESTRŮ A PĚVECKÝCH SBORŮ ČESKÉ REPUBLIKY-ASOPS .....</b>  | <b>18</b> |
| ASSOCIATION OF THE CZECH SYMPHONY ORCHESTRAS AND CHOIRS – CZECH REPUBLIC.....            | 18        |
| <b>7. DANSKE TEATRES FAELLESORGANISATION .....</b>                                       | <b>20</b> |
| ASSOCIATION OF DANISH THEATRES – DENMARK .....   | 20        |
| <b>8. LANDSDELSORKESTERFORENINGEN .....</b>  | <b>21</b> |
| THE ASSOCIATION OF DANISH REGIONAL SYMPHONY ORCHESTRAS – DENMARK .....                   | 21        |
| <b>9. EESTI ETENDUSASUTUSTE LIIT / EETEAL .....</b>                                      | <b>23</b> |
| THE ESTONIAN ASSOCIATION OF PERFORMING ARTS INSTITUTIONS - ESTONIA .....                 | 23        |
| <b>10. SUOMEN TEATTERIT RY - FINLANDS TEATRAR .....</b>                                  | <b>26</b> |
| ASSOCIATION OF FINNISH THEATRES – FINLAND .....  | 26        |
| <b>11. SUOMEN SINFONIAORKESTERIT RY KYSELY - SUOSIO .....</b>                            | <b>29</b> |
| ASSOCIATION OF FINNISH SYMPHONY ORCHESTRAS - FINLAND.....                                | 29        |

|            |  |           |
|------------|--|-----------|
| <b>12.</b> | <b>AFO - ASSOCIATION FRANÇAISE DES ORCHESTRAS</b> .....  | <b>32</b> |
|            | ASSOCIATION OF FRENCH ORCHESTRAS - FRANCE .....  | 32        |
| <b>13.</b> | <b>CPDO – CHAMBRE PROFESSIONNELLE DES DIRECTEURS D’OPÉRA</b> .....   | <b>34</b> |
|            | CHAMBER OF OPERA HOUSE’S DIRECTORS - FRANCE .....  | 34        |
| <b>14.</b> | <b>PRODISS – SYNDICAT NATIONAL DES PRODUCTEURS, DIFFUSEURS ET SALLES DE SPECTACLE</b> .....                              | <b>36</b> |
|            | NATIONAL EMPLOYERS’ ORGANISATION OF PRODUCERS, PROMOTERS AND VENUES - FRANCE .....                                       | 36        |
| <b>15.</b> | <b>PROFEDIM – SYNDICAT PROFESSIONNEL DES PRODUCTEURS, FESTIVALS, ENSEMBLES, DIFFUSEURS INDÉPENDANTS DE MUSIQUE</b> ..... | <b>39</b> |
|            | NATIONAL PROFESSIONAL ORGANISATION OF PRODUCERS, FESTIVALS, MUSICAL ENSEMBLES AND INDEPENDENT PROMOTERS - FRANCE .....   | 39        |
| <b>16.</b> | <b>SNDTP – SYNDICAT NATIONAL DES DIRECTEURS DE THÉÂTRES PRIVÉS</b> .....   | <b>42</b> |
|            | NATIONAL ASSOCIATION OF DIRECTORS OF PRIVATE THEATERS - FRANCE.....  | 42        |
| <b>17.</b> | <b>SNES - SYNDICAT NATIONAL DES ENTREPRENEURS DE SPECTACLE</b> .....   | <b>45</b> |
|            | NATIONAL EMPLOYERS’ ORGANISATION OF LIVE PERFORMANCE’S UNDERTAKERS - FRANCE .....  | 45        |
| <b>18.</b> | <b>SNSP – SYNDICAT NATIONAL DES SCÈNES PUBLIQUES</b> .....   | <b>47</b> |
|            | NATIONAL EMPLOYERS UNION OF PUBLIC STAGES / VENUES’ DIRECTORS - FRANCE.....  | 47        |
| <b>19.</b> | <b>SYNDEAC – SYNDICAT NATIONAL DES ENTREPRISES ARTISTIQUES ET CULTURELLES</b> .....                                      | <b>50</b> |
|            | NATIONAL EMPLOYERS’ ORGANISATION OF ARTISTIC AND CULTURAL ENTERPRISES - FRANCE .....                                     | 50        |
| <b>20.</b> | <b>SYNOLYR – SYNDICAT NATIONAL DES ORCHESTRAS ET DES THÉÂTRES LYRIQUES SUBVENTIONNÉS DE DROIT PRIVÉ</b> .....            | <b>53</b> |
|            | ASSOCIATION OF FRENCH ORCHESTRAS AND LYRIC THEATRES - FRANCE .....   | 53        |
| <b>21.</b> | <b>DEUTSCHER BÜHNENVEREIN – BUNDESVERBAND DER THEATER UND ORCHESTER</b> ..   | <b>55</b> |
|            | .....  | 55        |
|            | GERMAN THEATRES AND ORCHESTRAS ASSOCIATION - GERMANY.....  | 55        |
| <b>22.</b> | <b>MAGYAR SZIMFONIKUS ZENEKAROK SZÖVETSÉGE</b> .....   | <b>58</b> |
|            | ASSOCIATION OF HUNGARIAN ORCHESTRAS - HUNGARY .....  | 58        |
| <b>23.</b> | <b>FÉDÉRATION LUXEMBOURGEOISE DES THÉÂTRES PROFESSIONNELS - FLTP</b> .....   | <b>60</b> |
|            | FEDERATION OF PROFESSIONAL THEATRES IN LUXEMBOURG - LUXEMBOURG .....   | 60        |
| <b>24.</b> | <b>NEDERLANDSE ASSOCIATIE VOOR PODIUMKUNSTEN – NAPK</b> .....  | <b>62</b> |
|            | DUTCH ASSOCIATION FOR STAGE ARTS - NETHERLANDS .....   | 62        |
| <b>25.</b> | <b>VERENIGING VAN SCHOUWBURG- EN CONCERTGEBOUWDIRECTIES – VSCD</b> .....   | <b>64</b> |
|            | ASSOCIATION OF DUTCH THEATERS AND CONCERT HALLS – NETHERLANDS .....  | 64        |
| <b>26.</b> | <b>NORSK TEATER- OG ORKESTERFORENING - NTO</b> .....   | <b>67</b> |
|            | ASSOCIATION OF NORWEGIAN THEATRES AND ORCHESTRAS – NORWAY .....  | 67        |
| <b>27.</b> | <b>ASOCIÁCIA RIADITEL’OV PROFESIONÁLNYCH ORCHESTROV SLOVENSKA</b> .....  | <b>70</b> |
|            | ASSOCIATION OF SLOVAK PROFESSIONAL ORCHESTRA DIRECTORS – SLOVAK REPUBLIC .....   | 70        |

|            |   |            |
|------------|---|------------|
| <b>28.</b> | <b>FEDERACIÓN ESTATAL DE ASOCIACIONES DE EMPRESAS PRODUCTORAS DE<br/>TEATRO Y DANZA - FAETEDA .....</b>             | <b>71</b>  |
|            | NATIONAL FEDERATION OF ASSOCIATIONS OF THEATRE AND DANCE PRODUCTION ENTERPRISES – SPAIN.....                        | 71         |
| <b>29.</b> | <b>AEOS – ASOCIACIÓN ESPAÑOLA DE ORQUESTAS SINFÓNICAS.....</b>  | <b>73</b>  |
|            | ASSOCIATION OF SPANISH SYMPHONY ORCHESTRAS - SPAIN .....  | 73         |
| <b>30.</b> | <b>SVENSK SCENKONST – ARBETSGIVARE FÖR MUSIK, DANS OCH TEATER.....</b>  | <b>75</b>  |
|            | ASSOCIATION OF SWEDISH THEATRES AND ORCHESTRAS - SWEDEN .....   | 75         |
| <b>31.</b> | <b>SCHWEIZERISCHER BÜHNENVERBAND – SBV / UNION DES THÉÂTRES SUISSES –<br/>UTS / UNIONE DEI TEATRI SVIZZERI.....</b> | <b>77</b>  |
|            | ASSOCIATION OF THEATRES - SWITZERLAND .....   | 77         |
| <b>32.</b> | <b>UNION DES THÉÂTRES ROMANDS – UTR.....</b>  | <b>80</b>  |
|            | ASSOCIATION OF „ROMANDS“ THEATRES - SWITZERLAND .....   | 80         |
| <b>33.</b> | <b>ASSOCIATION OF BRITISH ORCHESTRAS - ABO .....</b>  | <b>82</b>  |
|            | UNITED KINGDOM .....  | 82         |
| <b>34.</b> | <b>FST – FEDERATION OF SCOTTISH THEATRE.....</b>  | <b>84</b>  |
|            | UNITED KINGDOM .....  | 84         |
| <b>35.</b> | <b>THE SOCIETY OF LONDON THEATRE AND THE THEATRICAL MANAGEMENT<br/>ASSOCIATION – SOLT/TMA .....</b>                 | <b>86</b>  |
|            | UNITED KINGDOM .....  | 86         |
| <b>36.</b> | <b>LIVE PERFORMANCE AUSTRALIA - LPA .....</b>   | <b>90</b>  |
|            | ENTERTAINMENT INDUSTRY ASSOCIATION (AEIA) - AUSTRALIA.....  | 90         |
| <b>37.</b> | <b>EUROPEAN FESTIVALS ASSOCIATION - EFA.....</b>  | <b>94</b>  |
| <b>38.</b> | <b>EUROPEAN THEATRE CONVENTION - ETC .....</b>  | <b>97</b>  |
| <b>39.</b> | <b>OPERA EUROPA.....</b>  | <b>100</b> |
| <b>40.</b> | <b>RÉSEAU EUROPÉEN DE MUSIQUE ANCIENNE – EUROPEAN EARLY MUSIC NETWORK<br/>- REMA-EEMN .....</b>                     | <b>102</b> |

## **PRELIMINARY NOTES**

This mapping exercise intended to reach three main goals:

- Although they share common interests, PEARLE\*s members have different missions, activity fields and ways of functioning. Therefore, the mapping is an opportunity to review who PEARLE\* members are, what they do, and as a result, improve the networking and stimulate exchanges among the membership.
- The mission of PEARLE\* is to represent collectively the interests of its members. By having a better idea of who the members are, we can have a better idea of what PEARLE\* is. By gathering information on its members, PEARLE\* can strengthen its position towards the European institutions and improve its visibility.
- As a matter of fact, this mapping allows PEARLE\* to have more information on the content of what we are producing, and on the scope of the performing arts in Europe.

### ***1. Methodology***

At the moment, PEARLE\* has 41 members, 36 full and 5 associate. In the mapping participated 40 members: 35 full members and the 5 associate members. Finally, the Theatererhalterverband, the Association of regional and city theatres in Austria, did not provide information.

The questionnaire was developed in March 2010. Interviews were scheduled for April and May 2010. Due to various reasons such as schedule or personal choice, some members directly answered the questionnaire, or only checked their profile as it had been written at the office and based on the existing information that could be gathered. According to the information that was given both during the interview and provided by the members' official websites, 40 draft profiles have been written and sent to members for a last check. The following evaluation is based on the 35 profiles of the full members. Since associate members are European networks or non-European professional association, their comparison with PEARLE\*s full members was not included in the final analysis, but their profiles are also presented in the profile overview. Between August and December 2010 the draft profiles were updated, finalised and approved by the participating member associations.

### ***2. Status***

All the members of PEARLE\* are non-profit making associations, organised in compliance with their national legislation. Most of them are employers' professional associations, special interest associations, or federation. Most of them were founded during the 1980s and the 1990s but some of them have a long tradition and were founded several decades, even a century ago such as the Deutscher Bühnenverein, the Svensk Scenkonst, the Society of London Theatre and the Theatrical Management Association. The actual members joined PEARLE\* in three waves: the foundation (1991 – 1993), between 1996 and 2001, and finally between 2005 and now.

### ***3. Members***

The full members represent in total 3860 structures. When adding the associate members, PEARLE\* represents through its members in total 4518 performing arts structures. It concerns a mixture of commercial and non-profit making organisations. However, there is often a

prevalence of the non-profit organisations in the pool of members of national performing arts organisations.

In the past years, members have generally seen a positive evolution of their membership. For some of them, this increase is significant (e.g. VSCD +45 members since 2000). There are often obvious reasons for a major increase, when the association is enlarging its area of activities.

Members represent on average 88% of their subsector. This is an estimation based on percentages given by members. For instance, the Deutscher Bühnenverein represents 100% of the German state and city owned theatres, FAETEDA represents about 90% of the Spanish private stage sector, APD ČR represents 100% of the Czech regional theatres, etc.

More than 50% of the membership is dedicated to music and theatre. Thirty-four percent of the members actively look for new members. Those organisations that do not look for new members do so because they already represent the majority or even the entire sub-sector. However, some employers organisations chose to remain small organisations in order to stay close to their members. Thirty-one percent of the members propose different categories of membership. This is mainly the case for British organisations (FST, ABO, SOLT, TMA), but is also observed in other countries (VSCD - Netherlands, BAROK-Bulgaria). When there are different types of membership possible, the categories are determined by the type of structure or by the importance of their activities. Depending on the category they may have different levels of voting conditions and membership fees. Some organisations also offer individuals to join the organisations, like for example the Federation of Scottish Theatres (FST).

#### ***4. Memberships / Partnerships***

All the members of PEARLE\* attach importance to networking which result in informal or formal partnerships with local or national organisations. Additionally, 63% of them are also part of at least one organisation. In general, it concerns the membership of an umbrella organisation or a cross-industry employers' association in order to strengthen the position of the sector towards the government. More than one third, 37%, is also part of a European or international network other than PEARLE\*. This is mostly the case for members active in the field of orchestral music who are a member of the orchestra network NORDIC or the International Alliance of Orchestra Associations IAOA.

#### ***5. Functioning***

Without any exception, the members of PEARLE\* have at least one members meeting a year, which is generally called General Assembly, Plenary Session or General Meeting. It is considered as the main decision-making body of the organisations. A special case is the Slovak member of PEARLE\*, as it concerns an informal association of performing arts directors that meet on an ad hoc basis. About 94% of the members of PEARLE\* have an executive body, such as an executive committee, a board, a council of management, or a union council, which generally gathers every month or every two months. The Union des Théâtres Romands in Switzerland and the LandsdelsOrkersterForeningen in Denmark do not have an executive body. Since these are small structures, all the decisions are taken during the members meetings, which in their case take place almost every month.

About 49% of the members have one or several other main bodies (an office or local committees). Committees are determined either by the geographic situation, like in the case of



the BSV in Belgium, or by sub-sectors, like in the case of NAPK that has three divisions dance, theatre and orchestra. Apart of that, most of PEARLE\* members are also organised in sectoral or disciplinary working groups. For example oKo (Belgium/Flanders) has: 7 different working groups: dance, theatre, art centres, etcetera. About 79% of PEARLE\*s members employ permanent staff. Only three members employ more than 10 full time workers. Big differences in the number of employees can be observed between these members, ranging from 0.5 to 37 full time workers.

## **6. Income**

There are also big differences in the operational budgets of members. Some 73% of the members have not seen any significant changes in their budgets for 2010. The remaining saw an increase of the operational budget, thanks to a significant increase of the number of members and hence of the membership contributions. 87% of the members are mainly revenue-funded by membership contributions, of which 23% depend solely on membership income. Other sources of income concern project support, public funding and conference fees.

## **7. Expenditure**

For 86% of the members expenditure goes to salaries and other personnel costs. This percentage does not include external expertise, such as legal counselling.

The remaining costs are related to office costs and costs for the organisation of activities, such as information sessions, or conferences.

## **8. Social dialogue**

More than three quarter of the members, that is 80%, negotiate collective agreements. The other 20% do not negotiate because they are federations who do not have an employers status (e.g. FLTP, AFO) or the national circumstances are different: in Slovakia collective bargaining takes place between the government and the trade-unions only and in Hungary where the collective bargaining for the orchestras happens at company level. About half of the members that negotiate collective agreements are involved in only one sub-sector : this is the case for example in France. It then concerns all the categories of workers of this particular sub-sector (artists, technicians and administrative staff).

About 60% of collective agreements are applicable for the entire sector, not only for the members of the association that negotiated. In cases where agreements are not applicable on the whole sector they will however often been taken as a model. This makes members conclude that it would be of interest for all those concerned, could the scope of the agreement be extended to the whole sector in future.

For the majority of the agreements, negotiations take place every 2 or 3 years, sometimes even less when salaries do not need to be renegotiated because they are subject to the raise of salaries according to the index. Nevertheless, there are also some collective agreements that are negotiated at least once a year, as it happens in Germany by the Deutscher Bühnenverein.

Apart of the collective bargaining, 53% of the members have other forms of social dialogue with the employees' representatives. In most cases they ahve a non-binding character, and

encompass the writing of a joint letter to the government on a particular topic of concern, topic-related exchanges in meetings, etc. Nevertheless, a few of the Pearle\* members are in a permanent dialogue with trade unions (such as PRODISS -France, MSZS-Hungary and Suomen Teatterit ry-Finland). The Suisse UTR, for instance, has also joint projects with the trade unions. Other members report to only undertake the minimum of joint initiatives, with a view to maintain a high level of independence.

## **9. Sectoral funds**

Only a few members answered the question whether they are part of or manage sectoral funds. For the moment, it seems that only members from France, Switzerland, Belgium and Germany are represented in organisms that manage sectoral funds in which also trade unions representatives have a seat.

## **10. Public affairs**

At least 89% of the members are consulted by their government. Among them, 91% are regularly consulted, for instance through public commissions and councils. A little less than half of the members (43%) have already been invited as expert or advisor, to the government, or the Parliament. Some members are more in touch with local authorities than with the government (e.g. SNSP in France) due to the nature of the organisations they represent, or with regional authorities depending on the political structure of their country.

About 80% of the members have a permanent dialogue with the ministry of culture. This is much less the case for other ministries. Reason for that is that other ministries are not really thinking of asking the opinion of the live performance sector. Many members stress the importance of being very active towards other ministries, than the culture ministry, if they want that their concerns are taken into account.

The main topics discussed with the government, are public financing (with the ministry of culture) and employment matters (with the minister of labour), followed by taxation, and cultural policy in general. Some organisations also discuss the collecting of statistical data (Suomen Sinfoniaorkesterit-Finland), copyrights (PRODISS-France) and sponsorship (NTO-Norway).

## **11. Information & Communication**

The great majority of members, about 86%, organise information sessions, such as conferences and seminars. As a general rule it is observed that the bigger the association is, the more often it will organise information sessions and other events. However, small associations will sometimes hold regular meetings including on specific themes as with a small number of members it is easier to come together.

Topics discussed during the information sessions can be related to the novelty of the subject (for example a new piece of legislation) or at the request of several members. Topics high on the agenda are copyrights, and taxation (more precisely VAT).

About 86% of the members have a website. Some websites are focusing at providing basic information with 4 or 5 pages, other websites provide a lot of information with as much as 10 different sections. There is correlation between the size of the website and the size of the

association. In 2010, at least 5 members are renewing their website. In three out of four cases (73%) a website has a *members only* area, which gives members access to internal publications. Sometimes, members can also use this area as administrator to upload the season programme or statistical information. Half of the websites give public access to news and to a basic database (often the collective agreement and other legal documents). There are almost as many members that send news by e-mail and those that deliver a website generated e-newsletter.

As regards publications, around 43% of the members publish reports, studies and/or surveys. A few of them write articles for the press. NTO (Norway) publishes an online newspaper, and SYNDEAC (France) has a Facebook account which it uses to communicate on special events. Six members publish a paper magazine, with information on the season programmes of their members, or with professional information on the sector. And twelve members have additional publications, such as a concert calendar (Suomen Sinfoniaorkesterit-Finland), or a brochure describing the different jobs in the theatre field (UTS-Switzerland). There are also members with a second website: the UTS (Switzerland) and SOLT (UK) have a website specifically targeted at young audiences.

## **12. Training**

Information sessions often lead to the organisation of more training sessions such as workshops or other specialised seminars. Some 31% of the members organise specific training programmes, apart from the information sessions which have a broader scope. Training can include: lectures, study trips and courses (one day up to a week). Most of these programmes are addressed to managers or administrative staff, but some members also organise training sessions for artists (e.g. AFO-France for musicians) and technicians (e.g. FST-Scotland). Half of the members that organise training programmes are accessible to non-members. About 73% of these programmes are payable by the members (but generally the fee is not very high and sometimes members can even obtain support through specific funds). When the programme is also open to non-members, they will usually pay a higher participation fee, but this is not always the case.

About 23% of the members have a partnership with a training institute, a university, or a conservatory. It is more often that on a local level, individual performing arts organisations will have a partnership with the educational or academic world, such as an orchestra and the conservatory or music academy in the same town or city.

## **13. Data / Statistics**

Almost half of the members (46%) collect quantitative data on the sector. Most of the time, they only collect data on their members. They will only have a minimum of statistical information on the entire sector, based upon information collected by other institutions. Themes of interest are employment, audience figures, ticketing and the number of performances. The majority of members collects the data itself and publishes those in a statistics yearbook. The collection of data can happen following an assignment by the public authorities. For instance, NTO is commissioned by the Norwegian government to collect statistics, and the data collected by AFO (France) on the member orchestras are included in the annual key figures of the ministry of culture.

One-fifth of the members collect qualitative data about the sector. For example, some associations hold on archive of the programmes of the members or they have an inventory of the orchestra recordings of their members (Suosio-Finland, AEOS-Spain). The FLTP is also working on a big project of archiving the entire theatre heritage of Luxembourg. Most of the members do not collect qualitative data because they do not consider it as their mission, and because it is either done by the performing arts organisation itself, or other institutions have that mission (such as a theatre institute).

#### **14. Other activities**

PEARLE\*'s members undertake a wide range of extra activities. Many organisations display job vacancies on their website, and some collect applications for jobs. Twelve members organise competitions or prize-givings in their own activity field. Eight members organise theme events or festivals, such as the TheaterFest in Luxembourg. Several members, such as the Estonian EETAL offer gift-vouchers, in this case vouchers are given to blood donors and children. Four members offer reduced prices, loyalty cards or season tickets to the audience or to the members' staff (e.g. VSCD-Netherlands, Suomen Teatterit Ry-Finland, oKo-Belgium/Flanders). Several organisations, especially the rather small ones, promote the coordination of their members' programmes. This coordination is often a result of the networking that is facilitated through the association. Members exchange and for instance informally agree to avoid overlap of dates for big premieres. Advertising campaigns, ticketing (SOLT-UK and SNDTP-France) and digitisation are also activities of some PEARLE\* members.

But there are plenty of others unique activities. PRODISS and SNDTP in France have a partnership with the football world, Suosio-Finland has a music library and rents scores to orchestras, SOLT/TMA (UK) grants scholarships to student actors and the FST (Scotland) runs a project on audience accessibility and in this framework provides for translation in British Sign Language.

# 1. Wiener Bühnenverein

*Association of theatres in Vienna – AUSTRIA*

## FACTS AND FIGURES

### ORGANISATION

#### Status

The Wiener Bühnenverein is a non-profit organisation, which was created in 1950 in order to represent and defend the interests of the theatres in Vienna. It joined PEARLE\* before the year 2000.

#### Members

The Wiener Bühnenverein has 10 members, which are either limited companies or non-profit organisations. The number of members has been stable for the past years. The association unites all the main theatres present in Vienna.

Its members cover the three main genres: 50% are theatres, 30% are operas, and 20% are music venues.

#### Partnerships/ exchanges

The Wiener Bühnenverein is part of the International Association of German speaking theatres.

### FUNCTIONING

The Wiener Bühnenverein main bodies are:

- The General Assembly, which meets twice a year.
- The Executive Board, which gathers 6 times a year.
- The Office

It has one full time employee.

### FINANCES

#### Income

The Wiener Bühnenverein's income for 2009 was of € 500 000 and has remained stable for 2010. The income is made up of publications' sales (99%) and membership fees.

#### Expenditure

The Wiener Bühnenverein's main expenditures are wages, and the print of publications.

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

The Wiener Bühnenverein negotiates two collective agreements (one for musicians and one for technicians). These and are negotiated 2 or 3, often 4 times a year and are only binding within its membership.

### PUBLIC AFFAIRES

The Wiener Bühnenverein is regularly consulted by the Austrian government as an expert on financial and legislative matters. It is therefore in touch with the ministry of arts and culture, and the ministry of finances as well.

### MEMBERSHIP SERVICES

#### Information and communication

The Wiener Bühnenverein runs a bimensual magazine for theatres "Die Bühne" (The Stage) and

a website.

### **Services**

The Wiener Bühnenverein offers free law and taxation services for its members.

### **Data/ statistics**

Through its membership the Wiener Bühnenverein collects data on employment, performances and audience figures.

### **Other activities**

The Wiener Bühnenverein awards the Austrian Theatres "Nestroy Prizes" to the best theatrical productions. The association intends to develop this prize-giving in the future.

It also helps its membership to coordinate their programming.

The Wiener Bühnenverein is particularly proud of the existing cooperation it has created between its members and the other social partners.

### **CONTACT:**

Wiener Bühnenverein  
Himmelpfordgasse 25  
1010 Wien  
ÖSTERREICH

Mag Thomas Drozda (President)  
Reinhard Tögl (Legal advisor)  
Elisabeth Remes

## 2. Belgische Schouwspelvereniging / Association Belge du Spectacle – BSV/ABS

*Association of performing arts – BELGIUM*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

BSV/ABS is a non-profit organisation, which was created in 1981. At the beginning, it operated the Belgian association for popular music.

Its mission is to deal with all the legal, general and industrial problems faced by live performance professionals.

BSV/ABS joined PEARLE\* in 1998.

##### Members

BSV/ABS has 154 members (Flanders: 54 / Wallonia: 100), who either are promoters (50%) or promoters attached to a venue (50%). Most of the Walloon members are subsidised, whereas most of the Flemish members are commercial.

BSV/ABS has no membership fee.

BSV/ABS represents 80% of the pop music sector in Belgium and therefore is not actively looking for new members.

There is only one member who is not involved in music, but in theatre.

##### Partnerships/ exchanges

BSV/ABS is a member of the Association of Flemish Festivals.

#### FUNCTIONING

BSV/ABS's main bodies are:

- The annual General Assembly
- The Executive Committee, which gathers 3 times a year.
- Two local Commissions (Flanders / Wallonia)

#### FINANCES

##### Income

BSV/ABS doesn't have formal income: Meetings are paid by the hosting venue, and in case of special expenditure, costs are fairly borne by all the members.

#### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

BSV/ABS is part of two collective agreements: one on music, which applies to the whole of Belgium; and on stage arts, which only applies to the region of Flanders and the Dutch-speaking inhabitants of Brussels. Both agreements are compulsory for the whole sector. Negotiations are rare due to the annual automatic reassessment of salaries.

BSV/ABS maintains informal contacts with trade unions.

## **Sectoral funds**

BSV/ABS is represented in the executive committee of the the "Sociaal Fonds", which is the Flemish structure responsible for training programmes and affairs linked to employment.

## **PUBLIC AFFAIRES**

- BSV/ABS is part of the the joint commission for performing arts, led by the ministry of employment.
- BSV/ABS is asked by the Government to sit in as an expert concerning noise and ticketing matters.
- BSV/ABS is in touch with the ministries of Culture about facilities and means of granting for commercial promoters' projects.
- It is also in touch with the ministry of economy concerning security, ticketing and privacy.

## **MEMBERSHIP SERVICES**

### **Information and communication**

If a member raises an issue that catches the interest of the other members, a meeting is organised to exchange on it, and find common positions.

These meetings (organised approximately 10 times a year) may tackle topics such as city taxes, copyright, and matters linked to noise.

### **Training programs**

Training programmes are run by the Sociaal Fonds. Since BSV/ABS is part of the Sociaal Fonds' executive committee, it validates the content of the training programmes.

### **Services**

Both members and non-members may ask the BSV/ABS for information.

### **Other activities**

BSV/ABS would like to focus on ticket black market, as well as the environmental dimension. BSV/ABS is satisfied with remaining a quite unknown association. It aims to stay low profile.

### **CONTACT:**

Belgische Schouwspelvereniging – BSV / Association Belge du Spectacle – ABS  
p/a Ancienne Belgique AB  
Anspachlaan 110  
1000 Brussel  
BELGIE/BELGIQUE

Jari Demeulemeester  
Ignace De Breuck



### 3. Overleg Kunstenorganisaties (oKo)

*Flemish federation of employers in the performing arts and music sector – BELGIUM*

#### FACTS AND FIGURES

##### ORGANISATION

###### Status

oKo is a non-profit organisation, which was created in 1986. It gradually extended its representation from theatre to other stage arts (VDP-1991). In 2006, VDP changed into Overleg Kunstenorganisaties (oKo), which means the Assembly of Arts Organisations.

As a member association, oKo's mission is to represent the interests of professional arts organisations and to be a strong, representative spokesperson. oKo works actively for and with its members. It aims at sensibilising policymakers, stakeholders and the public towards the important role of arts in the society. oKo joined PEARLE\* in 1996.

###### Members

On 14<sup>th</sup> of April 2010, oKo had 162 members, all of them non-profit organisations. Most of them receive regional subsidies. The number of oKo's members has gradually increased since the creation of the association.

oKo represents 40% of the Flemish performing arts organisations, but those represent 80% of the sectoral employment. Most of the non-member organisations are reluctant to join oKo for financial reasons. Some also do not want to be represented as employers. Finally, there are small organisations that mainly rely on bigger ones to get information and thus do not consider a membership to be necessary.

oKo has always been actively looking for new members. Furthermore, it currently considers inviting organisations that are subsidised for particular projects (i.e. not on a long term, structural criterium) and have not been part of oKo until now.

oKo represents ensembles, companies and venues involved in all the disciplines of performing arts (72%) and music (28%), including interdisciplinary venues such as art centres.

###### Partnerships/ exchanges

oKo is part of :

- The national cross-industry association for SMEs and independent professions – UNIZO
- The informal reunion of Flemish associations for culture, youth and sports - ISOC

##### FUNCTIONING

oKo's bodies are :

- The General Assembly (which is also divided into 8 working groups) is held twice a year.
- The board (including a representative for each working group) gathers once a month.
- The Secretariat, which is made of three full-time employees and one part-time employee.

##### FINANCES

###### Income

The budget for 2009 was about 250 000€ and remained the same in 2010. It is financed at 100% by membership fees.

## **Expenditure**

The wages constitute the highest amount of expenses (73%), followed by functioning expenses (meetings, maintenance, ...)

## **ACTIVITIES**

### **INTEREST REPRESENTATION**

#### **Social dialogue**

oKo is part of the collective agreement on music, which applies to the whole of Belgium, and of the collective agreement on stage arts, which only applies to the region of Flanders and Dutch-speaking organisations in Brussels.

Both are compulsory for the whole sector.

Negotiations are rare due to the annual automatic reassessment of salaries.

In total, oKo negotiated 13 collective agreements.

#### **Sectoral funds**

In Belgium, employers do not pay the contributions directly to the sectoral funds. They pay for additional retirement schemes and for specific training initiatives a contribution to the National Social Security Body (RSZ/ONSS), which distributes the money afterwards between the sectoral funds.

oKo, together with the trade unions, manages the "Sociaal Fonds", which is the Flemish structure responsible for training programmes, employment affairs and the management of the additional sectoral pension scheme (the so called 2<sup>nd</sup> pillar).

### **PUBLIC AFFAIRES**

oKo is consulted by the Federal government on legal matters, only through UNIZO and UNISOC. At a federal level oKo is also part of the sectoral social dialogue committee led by the ministry of employment.

At the Flemish level, oKo is part of:

- The strategic Council on arts and heritage, led by the ministry of culture.
- Cultural fora organised by the ministry of culture.
- oKo is in contact with the Flemish ministries of Culture concerning subsidies, Employment, Economy on cultural industries, Education and Media.
- At the Belgian level, oKo is active towards ministries of Employment, Social Affairs about mobility, Finances and Economy.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

oKo organizes regular information sessions, from 2 to 4 per year, according to the legal current events (e.g. the European VAT package) or if several members ask for information about the same topic.

oKo also runs a website (with a members only area) where one can find collective agreements, annual reports and thematic information. Only a part of the online content is accessible to the public, complete data being reserved to the members, who also receive a monthly e-newsletter.

#### **Training programmes**

Training programmes are run by the Sociaal Fonds. Since oKo is part of the Sociaal Fonds' executive committee, it validates the content of the training programmes.

## Services

oKo gives legal and management advice to its members, and helps them to set up their grant applications.

## Other activities

oKo offers "sectoral pass" to their members' staff, which allows them to get a reduced price on shows.

Concerning its future projects, oKo has been asked to think about a campaign to promote the sector, in partnership with other organisations.

oKo has applied for being recognised as a professional organisation, representative of an economic sector, which would allow oKo to be automatically consulted by the federal government.

The main upcoming challenge for oKo is a financial one, since it will need to find a way to increase the budget in the next two years, in order to be able to finance its functioning.

### CONTACT:

Overleg Kunsten Organisaties (oKo)  
Sainctelettesquare 19 bus 6  
1000 Brussel  
BELGIE/BELGIQUE

Hugo Vanden Driessche (President)  
Liesbeth Dejonghe (Director)

## 4. BAROK

*Bulgarian Association of employers in culture – BULGARIA*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

BAROK is a non-profit organisation, which was created in 2008 in order to represent and defend the rights of employers in the field of culture. It joined PEARLE\* in 2008.

##### Members

BAROK has 41 members, involved in all the fields of culture: theatre, music, libraries, museums, etc. Most of the members are public institutions, except one commercial company and two non-profit organisations.

BAROK represents almost 50% of the concerned sector, and actively looks for new members. Mostly financial reasons prevent cultural organisation to become a member of BAROK. There is no financial strand authorized by the ministry for membership fees. Although different categories of membership are foreseen in the statutes, BAROK currently only has full members.

##### Partnerships/ exchanges

BAROK is a member of the Bulgarian Industrial Association.

#### FUNCTIONING

BAROK's main bodies are:

- The annual General Assembly.
- The Board, which gathers once a month.

#### FINANCES

##### Income

BAROK's budget for 2009 was 3 000€, only funded by membership fees.

##### Expenditure

BAROK's main expenditure category is legal fees (20%), followed by membership contributions and travels.

### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

BAROK negotiates 2 collective agreements with the ministry and the trade unions, one for theatre and one for dance and music. They apply to artists, technicians, and administrative staff. The dance and music agreement already bides on the whole sector. BAROK is currently negotiating to make the collective agreement for theatre also bidding for the whole sector. BAROK exchanges ideas and letters with trade unions. They organise common roundtables if

necessary.

### **Sectoral funds**

Bulgarian employers pay for Social Security and Health Insurance, not for training.

### **PUBLIC AFFAIRES**

BAROK hasn't been consulted by the government yet. Nevertheless, BAROK is currently working on a project of performing arts law (inspired by the similar Hungarian law) to be proposed to the Bulgarian government. BAROK is represented in public commissions.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

BAROK sometimes organises information sessions concerning topical issues, for instance about the new adopted law on conflict of interests.

BAROK writes reports of the General Assembly.

#### **Training programmes**

BAROK organises workshops and seminars, open both to members and non-members.

#### **Services**

BAROK provides its members with legal advice and assistance. This service is also available for non-members.

#### **Other activities**

BAROK is currently concerned by the decision taken by the ministry of culture to cut funding for several theatres, orchestras and the state music theatre as well.

The association wants to develop and diversify both its membership services and general activities in the future.

#### **CONTACT:**

BAROK

Sofia 1504

ul. Panaiot Volov 3

BULGARIA

Momchil Georgiev (Secretary General)

## 5. Asociace profesionálních divadel České republiky – APD ČR

*Association of the professional theatres in the Czech Republic – CZECH REPUBLIC*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Asociace profesionálních divadel České republiky is a non-profit making employers' association. It was created in 1998 to create a collaboration with other institutions of the Czech republic, as the ministry of culture, the ministry of finance, the Czech Parliament, trade unions in the cultural sector, state administration authorities etc., which may influence the professional performing arts sector. The APD ČR joined PEARLE\* in 2001.

##### Members

The APD ČR has 30 members, all from non-profit subsidized organisations, which represent:

- Drama theatre (50%)
- Opera houses (18.5%)
- Ballet (18.5%)
- Puppet and children theatres (9%)
- Musical theatres (4%)

The APD ČR represents all the regional theatres. Theatres in Prague are the main missing members. The APD ČR actively looks for new members, and invites non-member organisations to the Plenary Session. It also stays in touch with the private sector.

##### Partnerships/ exchanges

The APD ČR is part of the Union of Employer's Associations.

#### FUNCTIONING

The APD ČR's main bodies are:

- The Plenary Session, which gathers twice or 3 times a year.
- The Board, which gathers every month.

#### FINANCES

##### Income

The APD ČR's budgets for 2009 and 2010 were about 39 000€, and entirely supported by membership fees.

##### Expenditure

Main categories of expenditure are: external services/seminars (50%), office expenses (20%), general costs (30%)

### ACTIVITIES

## INTEREST REPRESENTATION

### Social dialogue

There is no collective agreement at a national level, because all the decisions concerning working conditions are taken by the State. The APD ČR, however, is currently trying to create platforms of collective bargaining at an internal level, in collaboration with trade unions.

## PUBLIC AFFAIRES

The APD ČR's chairman regularly sits in committees led by the ministry of culture. It is also in contact with the ministry of finances (to establish agreements for a better share of public funding between local and central authorities), and the ministry of social affairs (particularly concerning the lack of measures for the reconversion of dancers at the end of their artistic career).

## MEMBERSHIP SERVICES

### Information and communication

The APD ČR organizes twice a year seminars about various topics, for example on new social security legislation or copyright. Currently, a website is being constructed. It will provide a member's only area, allow to send Te-mails and to display news.

### Training programmes

In support of the European Union the APD ČR undertook a project on the education in the cultural sector. In the framework of this project, free training programmes were organized for managers, artists, and technicians from the member organisations.

### Services

The APD ČR pays external tax and law advisors to respond to its members' needs.

### CONTACT:

Asociace profesionálních divadel České republiky – APD ČR  
DIVALDO J. K. Tyla Plzeň  
Prokopova 14  
301 00 PLZEŇ  
CZECH REPUBLIC

Jan Burian (President)  
Zdenek Panek

## 6. Asociace symfonických orchestrů a pěveckých sborů České republiky-ASOPS

*Association of the Czech symphony orchestras and choirs – CZECH REPUBLIC*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Asociace is a non-profit corporation, created in 1996. Its mission is to enforce the common interests of the orchestras and choirs of the Czech Republic, facilitate mutual cooperation, support solving working and artistic challenges, to maintain of common principles amongst employers in order to fairly and effectively negotiate with trade unions, and to promote a vision for the public in terms of musical life in the Czech Republic.

The Asociace joined PEARLE\* in 2010.

##### Members

On April 14<sup>th</sup>, the Asociace had 16 members (15 orchestras and one choir). The majority of the members are non-profit organisations financed by the public authorities on a regular basis. There are also some members that are only occasionally financed by the public authorities and or are financed by private funds. The number of members has remained stable of the last years. Only one member has left the ASOPS. The Asociace represents all the Czech professional orchestras and one of the two professional choirs. It is not looking actively for new members, but remains open to welcome other orchestras, such as students' orchestras.

##### Partnerships/ exchanges

The ASOPS is part of the Union of the Employers' Associations of the Czech Republic.

#### FUNCTIONING

The ASOPS' bodies are :

- The General Assembly, which meets twice a year.
- The Committee (constituted by 5 people), which meets 6 times a year.
- The Revision Committee (constituted by 3 people).

The Asociace has no employees.

#### FINANCES

##### Income

The budgets for 2009 and 2010 are approximately the same, i.e. 7500 euros. The ASOPS' budget relies only on membership fees.

##### Expenditure

Since the Association of the Czech symphony orchestras and choirs has no wages to pay, its main expenditures are:

- Legal advisory – 50%,
- membership fees (e.g. PEARLE\*) – 25% and
- the costs resulting from the organisation of meetings (25%).



## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

As a member of the union of employers' associations, the association is part of the collective agreement for musicians, a tripartite negotiation which takes place approximately every 3 months at the ministry of culture.

#### Sectoral funds

In Czech Republic, orchestras' employers pay contributions to the Social Security and Health Service.

### PUBLIC AFFAIRES

The ASOPS is part of several committees set up by the cities and the government. It is a regular partner for negotiations with the ministry of culture, and one of its members sits in the Advisory Board of the ministry of culture responsible for the distribution of grants. The association regularly comments new legal acts and participate in negotiations on culture in the Parliament.

It is also in contact with the ministry of culture concerning subsidies and cultural policy. Occasionally there is also contact with the ministries of employment and social affairs.

### MEMBERSHIP SERVICES

#### Information and communication

The Asociace organizes information sessions during the general assemblies. For instance, during the next GA, the association will focus on the issue of financing in times of crisis. It also runs a website (including a members-only area).

#### Services

The Asociace's main service is assisting its members during their negotiations.

#### Other activities

One of the positive effects of ASOPS networking is that its members now tend to coordinate their programmings. Furthermore, the vice-chairman of the Asociace was part of a study that has compared the working conditions of six European orchestras. In the year 2000, the ASOPS has also achieved to convince the ministry of culture to create an additional national grant programme that supports professional operas and theatres. Beforehand, operas and theatres were only granted by local authorities.

#### CONTACT:

Asociace symfonických orchestrů a pěveckých sborů České republiky  
Obecní dům, nám. Republiky 5  
110 00 Praha 1  
CZECH REPUBLIC

Mgr. Roman Dietz (President)  
PhDr. Ilja Šmíd (Director)

## 7. Danske Teatres Faellesorganisation

*Association of Danish Theatres – DENMARK*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The DTF is a non-profit organisation. It represents 11 large theatres in Denmark that are publicly subsidised. It aims at integrating theatre better into life and education on a national as well as international level, especially within the Nordic countries and the EU. It also acts as an employers' organisation and takes part in the negotiation of collective agreements concerning the sector.

##### Members

The Association of Danish Theatres has 11 members (i.e. the Royal Theatre, the three regional theatres, the Opera of Jutland and 6 theatres in the Copenhagen area). Most of their members receive public funding.

##### Partnerships/ exchanges

The DTF is a member of the Council of Nordic Theatre Leaders.

#### FUNCTIONING AND FINANCES

The DTF disposes an annual General Assembly and an Executive Board. The budgets for 2009 and 2010 were approximately 5 400€.

### ACTIVITIES

The DTF negotiates 5 collective agreements on work and salary conditions for artists, technicians and administrative staff. They are negotiated every three years, and only bind on the members.

It is in touch with the ministry of cultural affairs.

It organizes an annual general assembly in October and an additional annual summer meeting for all members for two days. The Minister for Cultural Affairs normally attends this meeting.

#### CONTACT:

Danske Teatres Faellesorganisation  
Det Kongelige Teater  
Tordenskjoldsgade 8  
P.O. Box 2185  
1017 København K  
DANMARK

Kasper Wilton (President)  
Hanne Josephsen (Legal Advisor)

## 8. LandsdelsOrkesterForeningen

*The Association of Danish Regional Symphony Orchestras – DENMARK*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The LandsdelsOrkesterForeningen is an employers' organisation and a trade interest organisation. It was founded in 1986 to represent and defend the interests of the regional symphony orchestras. The LOF joined PEARLE\* in 1993.

##### Members

The LOF counts 5 members, all subsidized non-profit organisations. It represents all the Danish symphony orchestras.

##### Partnerships/ exchanges

The LOF is part of the NORDIC network.

#### FUNCTIONING

The LOF has two main bodies:

- An annual meeting, with gathers each orchestra's board.
- An elected chairman.

The LOF employs one part-time person

#### FINANCES

##### Income

The budget in 2009 and 2010 was approximately 75 000€. It is entirely made up of membership fees.

##### Expenditure

The LOF's main expenditure is the employee's salary (50%), followed by negotiation fees and travel costs.

### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

Every two years, the LOF negotiates the collective agreement for musicians and staff which applies to its member orchestras. There are informal contacts with the trade unions.

##### Sectoral funds

In Denmark, employers pay for social security and long life training in the framework of the collective agreement.

#### PUBLIC AFFAIRES

The LOF may be consulted by the government through the ministry of cultural affairs. Subsidies are at the core of their discussions.

## **MEMBERSHIP SERVICES**

### **Information and communication**

During the season, members gather approximately once a month to exchange views and ideas about various topics (press relations, programming, audience ...). More generally, the LOF runs a website, circulates news by mail and publishes an annual report.

### **Training programmes**

### **Services**

The LOF has no legal service. However, it seeks for information if a question is asked by a member.

### **Data/ statistics**

### **Other activities**

On an informal basis, the LOF helps its members to coordinate their programming. Furthermore it displays job offers on its website.

Currently the LOF does not intend to enlarge further. It wants to remain as small as possible to facilitate exchanges and networking among its membership.

#### **CONTACT:**

LandsdelsOrkesterForeningen  
Vestergade 12, 2.  
DK-1456 København K  
DANMARK

Finn Schumacker (CEO)  
Morten Danvad (Secretary)

## 9. Eesti Etendusasutuste Liit / EETEAL

*The Estonian Association of Performing Arts Institutions - ESTONIA*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Estonian Association of Performing Arts Institutions (MTÜ Eesti Etendusasutuste Liit / EETEAL) is a non-profit making association of employers established in 1991. In 2006 the organisation changed its legal status and name. Its main goals remained creating necessary conditions for the development of stage arts field and to represent common interests of its members. EETEAL joined PEARLE\* in 1998.

##### Members

EETEAL has 19 members, mainly non-profit making organisations (state-subsidised theatres, foundations, a public law agency, municipal theatres, private non-profit organisations), as well as one private limited company.

Until 2009, EETEAL represented only theatres. But since then the number and the variety of members has been increasing. In 2009, three new members from the music and dance sector and the puppet theatre joined the organisation. Today, EETEAL embraces almost the entire theatre sector in Estonia. There are only some small private theatres that are not members. On the contrary, only one organisation from the music sector is represented. EETEAL aims at increasing its members in order to represent the whole music and theatre sector. There is no other employers' organisation in the performing arts sector in Estonia.

EETEAL represents theatre at 80%, opera at 10%, music at 5% and dance at 5%.

EETEAL has 2 founding members, 10 members and 7 represented organisations.

##### Partnerships/ exchanges

EETEAL is a member of:

- The Estonian Employers Confederation.
- The Cultural Profession Board of the Chamber of Professions.

EETEAL is as founding member of the Estonian Theatre Agency – ETA.

#### FUNCTIONING

EETEAL's main bodies are:

- The board, which gathers on an irregular basis.
- Monthly general meetings.

EETEAL's employs one full-time executive manager, and part-time secretary and accountant.

#### FINANCES

##### Income

EETEAL's budget for 2009 was 31 330€. It significantly decreased for 2010, due to the financial crisis (-50% membership contributions and less support from funds).

EETEAL budget is made up of membership contributions (89%) and public funding (11%).

##### Expenditure

EETEAL's main expenditures consist of wages, membership contributions of national and

international networks and business trips related to them.

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

EETEAL had concluded 2 collective agreements with Estonian Theatre Union and Estonian Actors Union in order to regulate different aspects of employment, like for example the duty period, vacation, salary, skill conversion, employment contracts, copyright etc.

There are 16 unions representing different specialities related to the theatre, which belong to the Estonian Theatre Union, for examples actors, stage directors, artists, technicians, dancers, opera singers, administrators etc.

### PUBLIC AFFAIRES

EETEAL cooperates with the ministry of culture on a regularly basis. Its representatives belong to various commissions, for example:

- The Commission of theatre funding.
- The working group of act of performing arts institution.
- The working group of national theatres' conception.

The main topics discussed with the ministry of culture are legislation and funding.

EETEAL also aims at establishing a cooperation with the ministry of education in order to find new forms of cooperation between the performing arts sector and the education sector.

### MEMBERSHIP SERVICES

#### Information and communication

EETEAL organises a general meeting once a month, where all theatre managers come together and discuss different issues. It sometimes organises trainings and workshops on for example marketing. EETEAL maintains an e-mail list and a webpage.

#### Training programmes

EETEAL participates in the programme offered by the Estonian Employers Confederation which arranges a great variety of trainings and study-trips. The aim of this programme is to enhance capacity of the administration. Furthermore, EETEAL organises different kinds of trainings for the employees twice a year on different topics like taxation. These trainings are meant mostly for administrators.

#### Services

EETEAL provides its members with legal and general advice according to their needs.

#### Data/ statistics

The Estonian Theatre Agency and the ministry of culture collect quantitative data and publish a yearly comprehensive overview on the situation in the Estonian theatre sector and its statistics. The publication comprises different aspects of theatre, consisting of three sub-sections: repertoire statistics, statistics on performances and visitors and economic statistics.

#### Other activities

- EETEAL has not only achieved to create Estonia's only employers association in the cultural sector, they were also able to create a public funding system in cooperation with

the ministry of culture. For the future, this scheme still needs further elaboration.

- EEEAL would like to organize an international conference about private funding systems in the culture sector (especially in theatre). Topics will be tax benefit, legislation, practices in different countries, best examples etc. EETEAL considers that it would be reasonable and useful to incorporate it into PEARLE\*'s conference. Furthermore, EETEAL's aim is to organize PEARLE\*'s conference in the autumn 2011.
- At the moment, EETEAL doesn't have any partnerships with schools and universities. However, it plans to collaborate with them more actively.
- EETEAL offers gift-vouchers for blood donors and children.

CONTACT:

Eesti Etendusasutuste Liit  
Kreutzwaldi 2a  
44314 Rakvere  
ESTONIA

Kristina Reidolv (Executive Director)  
Marika Tint (Secretary)

## 10. Suomen Teatterit ry - Finlands Teatrar

*Association of Finnish Theatres – FINLAND*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

Suomen Teatterit ry is a non-profit making interest and employers' organisation of Finnish professional theatres, which was founded in 1922 as a joint stakeholder organisation for Finnish theatres. In 1993, it merged with the Association of workers theatres and the association of Swedish speaking theatres to the Suomen Teatterilitto. In 2007, the name changed for Suomen Teatterit ry-Finlands Teatrar.

Its mission is to ensure the preconditions for functioning for their member theatres, to facilitate the making of high-quality theatre in Finland, and to influence cultural policy in order to improve the situation of professional theatres in Finland and to ensure a stable working environment for them. Suomen Teatterit ry joined PEARLE\* in 1993.

##### Members

Suomen Teatterit ry has 45 members, among which are big private theatres, city theatres, children theatres and dance theatres. These are all state funded, non-profit making organisations. In the past years, the number of members has slightly increased.

Suomen Teatterit ry represents all the biggest Finnish theatres, as well as 77% of the theatres that are state funded on a regular basis. Theatres present 90% of Suomen Teatterit ry's membership, whereas the establishments of the dance sector only represent 10% of the members. Suomen Teatterit ry actively looks for new members.

#### FUNCTIONING

Suomen Teatterit ry's main bodies are:

- The General meeting, which meets once a year.
- The Executive Committee, which meets once a month.

3 full-time and one part-time employees work at the secretariat of Suomen Teatterit ry.

#### FINANCES

##### Income

Suomen Teatterit ry's budgets for 2009 and 2010 are about € 366 000. The budget is made up at 70% of membership fees, at 7% of state subsidies at 23% of other sources like training fees and publications sales.

##### Expenditure

The Association of Finnish Theatre's main expenditure consists of salaries and fees (60%), administration costs (15%), and travels costs (8%).



## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

Suomen Teatteri ry negotiates four collective agreements, which bind on all the sector's employers:

- For actors.
- For technicians and administrative staff.
- For theatre musicians.
- For the Finnish Royal Theatre.

The frequency of renegotiation of the agreements varies from once a year to once every 3 years. Since Suomen Teatteri ry is based in the same building as the trade union, there are daily exchanges with the employees' representatives.

#### Sectoral funds

In Finland, employers are obliged by law to contribute to the pension system, the social welfare funds and the voluntary healthcare services.

### PUBLIC AFFAIRES

Suomen Teatteri ry takes part in working groups led by the Ministries of Finance and Culture, and often lobbies towards the government on budget and subsidies issues.

### MEMBERSHIP SERVICES

#### Information and communication

Suomen Teatteri ry organises large conferences on cultural policy every year, as well as conferences on varying issues that are currently on the agenda. Recently, the association organised an information session on marketing. Suomen Teatteri ry runs a website, including a *members only* area, which provides a database with basic information, reports and news. News A monthly newsletter and a regular email-service provide the members with news.

#### Training programmes

Suomen Teatteri ry organises several training courses, for instance on:

- Leadership for theatre directors and supervisors
- Law and taxes for economy managers
- Specific negotiation meetings for theatre managers

Suomen Teatteri ry works closely together with Helsinki Theatre Academy, Tampere University Theatre Institution, and occasionally with other universities and vocational institutes.

#### Services

Suomen Teatteri ry's secretariat provides its members with legal advice, taxation information, etc.

#### Data/ statistics

The Finnish Theatre Information Centre annually publishes theatre statistics. These includes numbers on income, expenditure, personnel, performances, audience and repertory statistics of the season. The annual statistical year book is available on the website of Suomen Teatteri ry: [www.teatteri.org](http://www.teatteri.org). It contains an English summary and all tables and diagrams have titles in Finnish and in English.

Qualitative data are collected by the Theatre Museum.

#### Other activities

Suomen Teatterit ry organises together with other organisations the award "Theatre of the Year". The organisation participates in the Tampere Theatre Festival. Suomen Teatterit ry proposes a loyalty card for its members' staff.

CONTACT:

Suomen Teatterit ry / Finlands Teatrarf

Meritullinkatu 33

00170 Helsinki

SUOMI/ FINLAND

Matti Holopainen (Managing director)

Tommi Saarikivi (Legal advisor)

# 11. Suomen Sinfoniaorkesterit ry kysely - Suosio

*Association of Finnish Symphony Orchestras - FINLAND*

## FACTS AND FIGURES

### ORGANISATION

#### Status

Suomen Sinfoniaorkesterit (Suosio) is a non-profit making organisation, which was created in 1965. Its mission is to promote and develop Finland's symphony and chamber orchestras, and safeguard their interests and rights. Suosio joined PEARLE\* in 1997.

#### Members

Suosio has 29 members, including mostly symphony and chamber orchestras, two baroque orchestras and one big band. The majority of the orchestras are owned by municipalities (cities, towns). Seven orchestras are owned by non-profit making associations, one is a limited company owned by two towns, one is owned by the Finnish Broadcasting company and the National Opera Orchestra is maintained by the State. Suosio represents all the professional Finnish symphony and chamber orchestras. Therefore, it doesn't actively look for new members. At the moment, all orchestras are full members except one baroque orchestra, which is an associate member.

#### Partnerships/ exchanges

Suosio is part of:

- Nordiska Orkester Konferensen / Conference – NORDIC
- The International Alliance of Orchestra Associations – IAOA
- Suosio is close especially to British, French and American orchestra associations – ABO, AFO, ASOL.

Furthermore the organisation works actively with theatre, museum and festival associations, the Composers Union and a special Lottery Group that represents also youth and sports organisations.

### FUNCTIONING

Suosio's main bodies are two Annual Meetings and the Board, which meets 4 times a year and is divided in 3 sub-groups. Working committees gather when needed. Suosio employs 2 full-time staff.

### FINANCES

#### Income

Suosio's budgets for 2009 and 2010 were of approximately 200 000€.

Suosio's main sources of income are:

- Membership fees (25%)
- Music Library fees
- Seminars
- Calendar sales
- A grant from the ministry of education

#### Expenditure

Suosio's main categories of expenditure are salaries (50%) and the office rent (15%).

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

Suosio does not officially take part in the negotiation of collective agreements, but advises the local authorities' commission that negotiates the collective agreement and meets with the trade unions. The collective agreement concerns all the cities. The only exceptions are the Radio Symphonic Orchestra and the Finnish National Opera, which negotiates its own agreement. Suosio maintains informal connections and discussions with trade unions.

### PUBLIC AFFAIRES

Suosio is regularly consulted by the government through committees and it has been asked by the Parliament to sit in as an expert. The organisation is regularly asked to give statements to the Parliament or ministry of culture on papers or programmes that are in preparation. Suosio is in close touch with ministry of culture (which uses Suosio's statistics) and the ministry of finances.

### MEMBERSHIP SERVICES

#### Information and communication

Each spring, Suosio organises a 3-day long national conference. In 2009, the following topics were covered: cooperation between orchestras and composers' unions, marketing, as well as health and safety.

Suosio runs a website, which provides:

- News
- Press articles
- Audience statistics
- A members only area
- A Concert calendar
- Vacancies

Members receive important news by e-mail. Furthermore Suosio publishes an activity report and a concert calendar. The organisation is regularly in touch with the press and other media.

#### Training programmes

Suosio organises 4 to 6 training events per year for orchestra managers, administrators, trustees and other. Member orchestras cover a part of the costs for its staff.

Suosio has informal contacts with schools and universities. Its members may participate in courses as external speakers or develop common projects.

#### Services

The secretariat provides its members with legal and general advice, helps finding information, does mentoring and helps lobbying.

#### Data/ statistics

Every year, Suosio publishes Facts and Figures about its members, including employment figures, number of performances, tours, audience figures, orchestras' financial figures and recordings.

## Other activities

Suosio manages a national online library for orchestra music, called the "Music Library", which allows people involved in music (not only member orchestras) to rent scores. Suosio also keeps an online inventory of its members' recordings.

Suosio is particularly proud of having been involved in the making of the "Orchestra Act" (1993) as well as of the "Orchestra and Theatre Funding Act" (2008). This meant a 20 % increase of state funding in 2008, 2009 and 2010. This project was common with theatres and museums.

### CONTACT:

Suomen Sinfoniaorkesterit

Temppelikatu 3-5 A 5

0100 Helsinki

SUOMI/ FINLAND

Aila Sauramo (Executive director)

## 12. AFO - Association française des orchestres

*Association of French Orchestras - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

AFO is a non-profit making organisation, which was created in 1991 under the name "Permanent Conference of French Orchestras – CPOF", and became the Association of French Orchestras in 2000. AFO is an observatory, resource centre and mouthpiece for the profession. It joined PEARLE\* in 2005.

##### Members

AFO has 42 members, including both public and private orchestras as for example non-profit making organisations, state-owned orchestras, and city cultural departments. Over the past years, the number of members has slightly increased.

AFO proposes 2 main categories of membership:

- Permanent orchestras (74%)
- Associate orchestras (19%)

There are also 2 ex-officio members and 1 honorary member. AFO represents all the permanent orchestras in France except one.

##### Partnerships/ exchanges

AFO is a member of the National platform for music structures "Accord Majeur", Culture Action Europe and the European Orchestras Forum.

#### FUNCTIONING

AFO's main bodies are:

- The General Assembly, which gathers twice a year.
- The Executive Committee, which gathers twice a year.
- The Office, which gathers once a month.

AFO employs 4 full-time workers and one intern.

#### FINANCES

##### Income

AFO's budgets for 2009 was of 538 000€. It slightly decreased in 2010. The sources of income are membership fees (35%), subsidies (25%), participation in projects (23%) and training fees (17%).

##### Expenditure

AFO's expenditure categories are:

- Personnel costs (49%)
- Projects & Training (31%)
- General costs (16%)
- Communication (4%)

## ACTIVITIES

### PUBLIC AFFAIRES

AFO provides the government with assessment on the cultural institutions' activities, studies on the orchestras' audiences and studies on musicians' careers. AFO took part in the "Entretiens de Valois", a one-year brainstorming on a new performing arts policy, involving local authorities, social partners and creators. AFO is represented in technical committees of the ministry of culture.

### MEMBERSHIP SERVICES

#### Information and communication

AFO organizes different kind of information sessions. For example, office meetings that exchange on specific topics can be open to a group of members according to the agenda. The biannual General Assemblies also allow discussing different topics, such as audiences, TV broadcast of musical programmes in 2009.

AFO runs a website, which targets media, professionals and public authorities. It also provides a business directory. Members have access to the *members only* area, can consult studies and reports and can display their vacancies.

AFO has published guides on educative actions undertaken by orchestras, sound-risk prevention, as well "*The alphabet book of the orchestra*" (with the financial support of 10 partner orchestras).

In 2007, AFO and the "*Cité de la musique*" (City of Music) created a web portal that provides a database with each orchestra's season program. This portal ([www.viedesorchestres.fr](http://www.viedesorchestres.fr)), which was first funded by the ministry of culture, is now revenue funded by 20 partner orchestras.

#### Training programmes

Specific payable training programmes are organised by AFO for musicians both from member and non-member orchestras. General training sessions may concern various areas, such as producing audiovisual musical programmes or building up an educational programme.

#### Data/ statistics

Every year, AFO makes an activity report in which are detailed for each orchestra: financial data, the number of performances, and the share by geographic area and genre. A synthesis of this activity report is published in the ministry of culture's "key figures" collection.

#### Other activities

AFO organises an annual advertising campaign "*Orchestres en fête !*", which allows the audience to better get to know the world of orchestra by meeting artists or attending rehearsals. During one week, many events and school activities are also organised. In the framework of the webportal [www.viedesorchestres.com](http://www.viedesorchestres.com), the ministry of culture has given funds in order to digitize endangered recordings (e.g. vinyl recordings). Several hundreds of hours of music have been digitized.

#### CONTACT:

Association Française des Orchestres  
6, rue de Châteaudun  
75009 Paris  
FRANCE

Philippe Fanjas (Director)  
Florent Girard (Secretary general)

## 13. CPDO – Chambre Professionnelle des Directeurs d’Opéra

*Chamber of opera house’s directors - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The CPDO is a non-profit making employers’ trade association, created in 1932. Its main focus is to push and defend issues of specific interest to operas. The organisation consists in a general section with managers of operas from different Member states in the EU and a French section with the managers of opera houses in France. CPDO joined PEARLE\* in 1996.

##### Members

CPDO has 135 members from 7 different countries.

CPDO’s membership categories are:

- Managers (57%)
- Associate managers (43%)

##### Partnerships/ exchanges

The organisation is part of the Federation of performing arts, audio-visual and cinema employers’ unions (FESAC) and the “Operabase”, a specific professional server. CPDO has in partnership with the French Centre of lyric promotion.

#### FUNCTIONING

CPDO’s main bodies are:

- The General Assembly, which gathers once a year.
- The Board of directors.
- The Executive Committee.

#### FINANCES

### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

CPDO is part of the collective agreement of artistic and cultural enterprises, and is directly concerned by the lyric annex.

#### MEMBERSHIP SERVICES

##### Services

CPDO runs a website providing news, job offers, databases (like publications of ministries, index of wages), short descriptions of the different jobs in the opera sector.

##### Other activities



CPDO commissioned a survey on the economic spin-off effects of French operas. CPDO participates in many singing competitions, both in France and abroad. It rewards best singers by a 1000€ CPDO prize.

CONTACT:

Chambre Professionnelle des Directeurs d'Opéra

41, rue du Colisée

75008 Paris

FRANCE

Pierre Médecin (President)

Jacques Hédouin (Vice-president)

## 14. PRODISS – Syndicat National des producteurs, diffuseurs et salles de spectacle

*National employers' organisation of producers, promoters and venues - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

PRODISS is a non-profit making employers' professional association, which was founded in 1988 in the framework of the existing association "National Union of Song and Variety". It aims to represent and defend the interest of the French live music industry. PRODISS joined PEARLE\* in 2009.

##### Members

PRODISS has 307 members. These are venues, national and local promoters, working mainly in the field of contemporary music, popular music, musicals and one-man shows. All of them, except some festivals, are private funded non-subsidised institutions, limited liability companies and limited companies. PRODISS's number of members has significantly increased in the past years. Today, it represents 95% of the private modern music sector. PRODISS is open to new members, but doesn't look actively for some.

PRODISS's members are involved in:

- Modern Music (90%)
- Musicals (5%)
- One-man shows (5%)

##### Partnerships/ exchanges

PRODISS is part of:

- The Federation of performing arts, audio-visual and cinema employers' unions – FESAC
- The Federation of public and private performing arts' employers – FEPS
- The National Centre for variety shows – CNV
- The French coalition for cultural diversity (led by UNESCO)
- The French Association for sound-risk prevention – AGI-SON
- The International Live Music Conference – ILMC
- The European Music Office – EMO

#### FUNCTIONING

PRODISS's main bodies are:

- The annual General Assembly.
- The Executive Committee, which gathers once a month.
- 3 colleges of administrators (Producers/Promoters/Venues)

PRODISS employs 8 full-time workers, one part-time worker, and one intern.

#### FINANCES

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

PRODISS currently negotiates the collective agreement for private live performance. Once this will be adopted, its extended application will be asked. PRODISS is in permanent dialogue with trade unions.

#### Sectoral funds

PRODISS is represented in:

- The joint organisation responsible for lifelong training – AFDAS
- The joint organisation responsible for retirement and healthcare schemes – AUDIENS
- The joint organisation responsible for paid holidays – Congés spectacles
- The Common funds for professional organisations and trade unions – FCAP

### PUBLIC AFFAIRES

PRODISS is rarely consulted by the government, except through the above –noted federations. Nevertheless, it is represented in commissions set up by the government as organs of consultation:

- The National Council of Live Performance's Professions – CNPS
- The Consultative Professional Commission of Performing Arts – CPC
- The National Joint Commission for Employment and Training in the Performing Arts – CPNEFSV

PRODISS is also very active towards the ministries of Culture, Industry, Finances and Employment, on various topics such as: special VAT rates, recognition of an intellectual property right to the producer, tax credits and 2<sup>nd</sup> ticket market.

It is also active towards the authorities of Paris concerning facilities and sustainable development.

### MEMBERSHIP SERVICES

#### Information and communication

PRODISS organises the "*RDV du Spectacle Vivant du PRODISS*", an annual series of conferences-debates organised as a live industry think tank. This event is also a mean to create links between the industry and other activity fields' representatives, such as economists, telephone companies, etc.

PRODISS runs a website providing news, a press area and a database (on for example collective agreements, index of salaries). PRODISS also publishes an e-newsletter and has a *members only* area. On a regular basis PRODISS writes articles for the press. The communication is of high importance to the organisation.

#### Training programmes

PRODISS organises about training sessions per year. The Executive Committee chooses the topic, such as international mobility, retirement, risk assessment and the artist's status. These are free for members, and not open to non-members.

#### Services

PRODISS provides its members with legal advice. Non-members might benefit from this service.

#### Data/ statistics

PRODISS collects reports on the sector, published by the CNV (see above) and by the SACEM

(Collecting society). PRODISS sometimes undertakes short opinion polls.

### **Other activities**

PRODISS organises information sessions during festivals. It aims to open up to other sectors, such as sports. As an example, PRODISS is in partnership with the French Professional Football League.

#### **CONTACT:**

PRODISS – Syndicat National des producteurs, diffuseurs et salles de spectacle  
23, Boulevard des Capucines                      Nicole Tortello Duban (Director)  
75002 Paris    Aurélie Amiard (Assistant director)  
FRANCE

## 15. PROFEDIM – Syndicat professionnel des producteurs, festivals, ensembles, diffuseurs indépendants de musique

*National professional organisation of producers, festivals, musical ensembles and independent promoters - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

PROFEDIM is an employers' professional union, created in 2005. Until April 2010, the organisation's name was PROFEVIS (Association of professional specialised vocal and instrument ensembles) but in order to integrate new independent musical structures and broaden its activity field, it modified its status and changed into PROFEDIM. PROFEDIM aims to represent and defend the rights and interests of the professional independent musical structures, such as musical ensembles, musical festivals, lyric companies, musical centres of creation or of research and all independent musical producers or promoters. PROFEDIM joined PEARLE\* in 2008.

##### Members

PROFEDIM has 39 members, which are all non-profit making organisations. The amount of members has recently slightly increased, and is expected to keep increasing due to the modification of status. PROFEDIM represents 40% of French independent musical ensembles. Ensembles which are not willing to join PROFEDIM are mostly motivated by financial reasons, or because they don't apply the collective agreement negotiated by PROFEDIM.

##### Partnerships/ exchanges

At a national level, PROFEDIM is part of several federations:

- Federation of performing arts, audio-visual and cinema employers' unions – FESAC
- Federation of public and private performing arts' employers – FEPS
- National platform for music structures - Accord Majeur

PROFEDIM's status says that in case 6 of its members belong to a federation, PROFEDIM shall establish a committee to liaise with this federation.

#### FUNCTIONING

PROFEDIM's main bodies are:

- The General Assembly, which meets at least once a year.
- The Board, which meets often once a month.
- The Office

PROFEDIM employs 1 full-time general delegate.

#### FINANCES

##### Income

PROFEDIM's budgets for 2009 and for 2010 are less than 100 000€. Its sources of income are: 40% membership fees, 30% subsidies, and 30% employers' contributions funds dedicated to help the social dialogue in France (FCAP).

## Expenditure

Expenditure categories are: 60% wages, 20% office expenses, 10% travel costs and 10% legal advice.

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

PROFEDIM takes part in the negotiations of the collective agreement of artistic and cultural enterprises, which applies for all categories of workers (artists, staff, etc.) and bids on the entire subsidised sector. In application of the collective agreement, salaries are negotiated every year in the framework of the "compulsory annual negotiation".

#### Sectoral funds

In France, employers pay taxes to different social funds such as work accidents funds and unemployment funds. PROFEDIM is represented in the Common funds for professional organisations and trade unions (FCAP).

### PUBLIC AFFAIRES

PROFEDIM is represented in the following commissions set up by the government as organs of consultation:

- National Council of Live Performance's Professions – CNPS
- Regional Commissions for Employment in the Performing Arts – COREPS
- Consultative Professional Commission of Performing Arts – CPC
- National Joint Commission for Employment and Training in the Performing Arts – CPNEFSV

Furthermore, PROFEDIM took part in the "Entretiens de Valois" (a one-year brainstorming on a new performing arts policy, involving local authorities, social partners and creators.). The organisation is in touch with ministries of Culture, Employment, Foreign Affairs (mobility) and Immigration.

### MEMBERSHIP SERVICES

#### Information and communication

During the General Assembly, information sessions with external speakers are organised on specific topics depending on the news or the questions that rise among the members. PROFEDIM runs a website, including a *members only* area, which provides a database with basic information (collective agreement, health & safety). News are circulated mainly through the monthly e-newsletter.

#### Services

The Office provides members with general legal advice.

#### Other activities

If possible, PROFEDIM would like to develop a system of legal support for its members in case one of them is in a legal conflict or in trial with an employee, which might set a precedent and be of interest for all the members. It would also like to develop its services to members in general.

CONTACT:

PROFEDIM – Syndicat Professionnel des Producteurs, Festivals, Ensembles, Diffuseurs  
Indépendants de Musique

29, rue de Maubeuge

75009 Paris

FRANCE

Lorraine Villermaux (President)

Claire Guillemain (Coordinator)

## 16. SNDTP – Syndicat national des directeurs de théâtres privés

*National association of directors of private theaters - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Association of private theatres' directors – SNDTP is a non-profit making employers' professional association, which was created in 1936. It aims to represent and defend the rights and interests of private theatre directors. SNDTP joined PEARLE\* in 1992.

##### Members

SNDTP has 54 members, all commercial private theatres' directors (except 5 touring undertakers) organised either as limited companies or limited liability companies. In the past years, the number of members has increased due to the recent opening of the association to touring undertakers. SNDTP represents 95% of the producing theatre directors. Therefore, it does not actively look for new members, but remains open. SNDTP membership is divided into theatre at 95% and music at 5%.

##### Partnerships/ exchanges

SNDTP is part of the Federation of performing arts, audio-visual and cinema employers' unions (FESAC) and the Federation of public and private performing arts' employers (FEPS).

#### FUNCTIONING

SNDTP's main bodies are:

- The General Assembly, which gathers at least once a year.
- The Executive Committee, which gathers once a month.
- The Office, which gathers at least once a month and on demand.

SNDTP employs 3 full-time workers.

#### FINANCES

##### Income

SNDTP's budgets for 2009 and 2010 was approximately 420 000€. SNDTP is revenue funded mostly by membership fees (60%).

##### Expenditure

SNDTP's main expenditure categories are salaries (40%), promoting activities (30%), and travel/Hosting costs (10%).

#### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

SNDTP negotiates the collective agreement of private theatres, which applies to administrative



staff, technicians and artists. It bids on the whole private theatre sector. SNDTP has been negotiating a private live performance collective agreement for 5 years. Negotiations take place every month.

### **Sectoral funds**

SNDTP is part of:

- The joint organisation responsible for lifelong training – AFDAS
- The joint organisation responsible for retirement and healthcare schemes – AUDIENS
- The joint organisation responsible for paid holidays – Congés spectacles
- The Common funds for professional organisations and trade unions – FCAP
- The supporting funds for private theatres.

### **PUBLIC AFFAIRES**

SNDTP is regularly consulted as an expert by the government on matters related to live performance. SNDTP is also in touch with the ministries of Culture and Communication, Employment and Finances. Labor law, economy and development of the sector are at the core of their discussions.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

SNDTP organises information sessions, for instance on the law on accessibility, legal provisions on working and commercial contracts, copyright and other. These sessions usually take place 4 times a year. SNDTP runs a website providing news and information on the shows run by its members. The organisation stays in touch with his members by mail and e-newsletters. Furthermore, SNDTP organises advertising campaigns and press conferences.

#### **Training programmes**

Apart of the information sessions, the SNDTP organises management courses for its members. They can do training for free or with the support of mutual funds.

SNDTP is represented in the executive committee of:

- The Training Centre for Live Performance Technicians - CFPTS
- The National School of Theatrical Arts and Technics - ENSATT
- The Training Centre for Live Performance and Audiovisual Apprentices - CFASVA

#### **Services**

SNDTP provides its members with legal, general and industrial advice.

#### **Data/ statistics**

SNDTP collects itself and from other institutions data and figures on the sector concerning for example employment figures, number of performances, audience figures and sales.

#### **Other activities**

SNDTP is one of the founder members of "Les Molières", the annual French theatre prize-giving. The organisation occasionally organises theme events, such as "Foot de théâtre" during the Football World Cup. It also manages "Résathéâtre", a booking operator, which allows people to buy tickets both online and by phone. SNDTP displays job applications that it receives from its membership.

SNDTP currently focuses on the negotiations surrounding the private live performance collective agreement, taxation related to the sector, and the negotiations of agreements with producers and authors collecting societies.

CONTACT:

SNDT – Syndicat des Directeurs de Théâtres Privés

48, rue de Laborde

75008 Paris

FRANCE

Georges Terrey (President)

Isabelle gentilhomme (Director)

## 17. SNES - Syndicat national des entrepreneurs de spectacle

*National employers' organisation of live performance's undertakers - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The SNES is a non-profit making employers' professional union, founded in 1920. Its aim is to inform performing arts' undertakers and producers, as well as to represent and defend their interests. SNES joined PEARLE\* in 2010.

##### Members

SNES has 170 members, which are mainly either non-profit making associations, limited companies, or limited liability companies. The amount of members has increased in the past years. SNES represents 12 000 shows per year, as well as a total turnover of 120 000 000€ per year. More than half of the members of SNES are active in the music sector (55%), whereas the rest of its members are interdisciplinary.

##### Partnerships/ exchanges

SNES is part of several national structures:

- Federation of performing arts, audio-visual and cinema employers' unions – FESAC
- Federation of public and private performing arts' employers – FEPS
- The Professional Association for Live Performance and Audiovisual - APDS
- The National Association of Theatrical Research and Action – ANRAT
- The French Centre of Theatre
- The Supporting Association for Private Theatre - AFTP
- The National Centre for Variety shows - CNV

#### FUNCTIONING

The SNES's main bodies are:

- the annual General Assembly.
- The Executive Committee, which gathers once a month.
- The Office, including three full-time employees.

#### FINANCES

##### Income

The SNES's budgets for 2010 was between 200 000€ and 500 000€.

##### Expenditure

The main expenditure category is salaries, followed by communication.

#### ACTIVITIES

#### INTEREST REPRESENTATION

## **Social dialogue**

SNES is part of the collective agreement between performing arts' undertakers and artists, and various agreements binding both on private and public sectors.

## **Sectoral funds**

The SNES is part of:

- The joint organisation responsible for lifelong training – AFDAS
- The joint organisation responsible for retirement and healthcare schemes – AUDIENS
- The joint organisation responsible for paid holidays – Congés spectacles
- The Common funds for professional organisations and trade unions – FCAP

## **PUBLIC AFFAIRES**

The SNES is represented in two commissions set up by the government as organs of consultation:

- The National Council of Performance's Professionals – CNPS
- The Joint Commission on Private Live Performance

The SNES is regularly consulted by the government through the different federations described earlier. The organisation also took part in the "Entretiens de Valois" (a one-year brainstorming on a new performing arts policy, involving local authorities, social partners and creators.). It is in touch with the Ministries of Culture, Employment, and Foreign Affairs.

## **MEMBERSHIP SERVICES**

### **Information and communication**

The SNES has a website, including a *members only* area, that provides a digital database (agreements, official guides), reports and studies (Health & safety, ticketing, VAT) and pro forma contracts.

### **Training programmes**

The SNES has organised trainings on topical issues, such as the H1N1 Influenza.

### **Services**

The SNES provides its members with legal advice.

### **Other activities**

The SNES is part of the annual Music Competition "Les Victoires de la Musique". The SNES provides its members, on their request, with the GSC (Social guarantee of the chiefs and managers) which can guarantee to them, in the event of job loss, up to 70% of their professional tax net income. The SNES manages the Club of Live Performance undertakers, which financially supports the members older than 60 years.

The organisation is currently working on the collective agreement, and focuses on how to ensure the sustainability of the French "Licence d'Entrepreneur du Spectacle" (The Live Performance's Undertaker Licence).

### **CONTACT:**

SNES – Syndicat National des Entrepreneurs de Spectacles  
48, rue Sainte-Anne Philippe Chapelon (Director)  
75002 Paris  
FRANCE

## 18. SNSP – Syndicat national des scènes publiques

*National employers union of public stages / venues' directors - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

SNSP is a non-profit making employers' professional union, which was created in 1990. At the time, the organisation's name was the National Union of Theatre and Artistic Action Directors (UNDTA). In 1995, it became an employers' professional association, entitled the National employers' association of public theatres' directors (SNDTP). In 2007, it became the SNSP in order to broaden its activity field to subsidised live performance sector. SNSP's mission is to represent and defend the interest of public stages. SNSP joined PEARLE\* in 2001.

##### Members

SNSP has 170 members, mainly non-profit making organisations but also companies owned by the State. In the past years, the number of members has significantly increased. SNSP covers a large spectrum of organisations and is represented in the 22 French regions. Most of them are multidisciplinary, with a slight prevalence of theatre.

##### Partnerships/ exchanges

SNSP is represented in:

- The Federation of performing arts, audio-visual and cinema employers' unions – FESAC
- The Federation of public and private performing arts' employers – FEPS
- National Centre for variety shows – CNV
- Association for supporting private theatre – ASDTP
- The French coalition for cultural diversity (led by UNESCO)

#### FUNCTIONING

SNSP's main bodies are:

- The annual General Assembly.
- The Union Council, which gathers once a month.
- The Office which gathers every 10 days.
- The Widened Union Council, which gathers once a year.

SNSP employs 3 full-time persons.

#### FINANCES

##### Income

SNSP's budget for 2009 was approximately 257 000€, and increased in 2010 thanks to the arrival of new members. A third of the budget is subsidised by employers' contribution funds dedicated to help the social dialogue in France (FCAP), but the rest is generated by membership fees.

##### Expenditure

The main expenditure category is salaries (50%), followed by travels/ regional meetings (25%).

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

SNSP negotiates the collective agreement on artistic and cultural enterprises. SNSP does not actively exchange with trade unions, in order to avoid conflicts of interests.

#### Sectoral funds

SNSP is represented in:

- The joint organisation responsible for lifelong training – AFDAS
- The joint organisation responsible for retirement and healthcare schemes – AUDIENS
- The joint organisation responsible for paid holidays – Congés spectacles
- The Common funds for professional organisations and trade unions – FCAP

### PUBLIC AFFAIRES

SNSP is represented in two commissions set up by the government as organs of consultation, the National Council of Live Performance's Professions (CNPS) and the National Joint Commission for Employment and Training in the Performing Arts (CPNEFSV). SNSP is also consulted by these federations. Additionally the organisation is in touch with the ministries of Culture (on subsidies matters, labels), Employment (organisation of working time), Finances and Foreign Affairs. Nevertheless, its main public interlocutors are local authorities.

### MEMBERSHIP SERVICES

#### Information and communication

SNSP organises a biannual series of study days, on special themes such as the collective agreement, crowd funding, third country nationals' employment and VAT. SNSP runs a website providing news (including collective press releases) and a database with legal information (Collective agreement, general provisions on contracts, VAT). SNSP's website includes a *members only* area. Members are also sent a monthly e-newsletter summing up the association's activities.

#### Training programmes

SNSP's members may participate as external speakers in other organisations' trainings. SNSP may recruit interns from the Training Centre for Live Performance Techniques (CFPTS).

#### Services

SNSP's secretariat provides its members with social, legal, tax information. It often acts as a mediator between its members and local authorities.

#### Data/ statistics

In 2007, SNSP undertook a general survey on the public stages to review on their general situation.

#### Other activities

SNSP displays job vacancies on its website. In the future, SNSP would like to develop its profile on an international level, for instance by making partnerships with foreign employers' associations. It also wants to improve its visibility.

#### CONTACT:

SNSP – Syndicat National des Scènes Publiques  
54, rue René Boulangre Jean-Paul Burle (President)

75020 Paris  
France

Marianne Charpy (Director)  
Mélina Bataillard (Legal Advisor)  
Marc Lesage (member)

## 19. SYNDEAC – Syndicat national des entreprises artistiques et culturelles

*National employers' organisation of artistic and cultural enterprises - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

SYNDEAC is an employers' professional union, created in 1971. Starting as a theatre-only union it gradually opened up to all the artistic disciplines. SYNDEAC aims to defend and represent the interest of subsidized artistic and cultural enterprises. SYNDEAC was one of the founding members of PEARLE\*.

##### Members

SYNDEAC has 300 members, all subsidized organisations. There are mostly non-profit making associations. But there are also some directly managed by public authorities or limited companies. The amount of members has significantly increased in the past years. SYNDEAC represents almost all of the institutions approved by state. It represents the majority of artistic and cultural enterprises. SYNDEAC actively looks for new members. The organisation furthermore proposes a 2-year associate membership for retired or unemployed directors.

##### Partnerships/ exchanges

SYNDEAC is part of:

- French coalition for cultural diversity (led by UNESCO)
- Federation of performing arts, audio-visual and cinema employers' unions – FESAC
- Federation of public and private performing arts' employers – FEPS
- National Centre for variety shows – CNV
- Association for supporting private theatre – AFTP
- Culture Action Europe

SYNDEAC is currently creating a European section, and tries to establish closer ties with the Deutscher Bühnenverein (GE) and the O.B. (IT).

#### FUNCTIONING

SYNDEAC's main bodies are:

- The General Assembly, which gathers once a year.
- The National Council, which gathers every 2 weeks.
- Regional delegates, who can participate in the National Council once a month.

SYNDEAC employs 8 full time employees, one person half time, as well as an intern half of the year.

#### FINANCES

##### Income

SYNDEAC's budget for 2009 was about 1 250 000€, and remained the same for 2010. The income sources are membership fees (around 75 %), a fee from the employers' contributions funds dedicated to help the social dialogue in France (FCAP), and a subsidy from the ministry of culture (2.4%).



## **Expenditure**

The SYNDEAC's main expenditure categories are:

- Salaries
- Office expenses
- External advice/consultation
- Communication and information

## **ACTIVITIES**

### **INTEREST REPRESENTATION**

#### **Social dialogue**

SYNDEAC negotiates the collective agreement of artistic and cultural enterprises. SYNDEAC is in constant dialogue with trade unions on cultural policy, especially concerning the agreement on the development of employment and skills.

#### **Sectoral funds**

SYNDEAC is part of:

- The joint organisation responsible for lifelong training – AFDAS
- The joint organisation responsible for retirement and healthcare schemes – AUDIENS
- The joint organisation responsible for paid holidays – Congés spectacles
- The Common funds for professional organisations and trade unions – FCAP

### **PUBLIC AFFAIRES**

SYNDEAC is represented in the following commissions set up by the government as organs of consultation:

- National Council of Live Performance's Professions – CNPS
- Regional Commissions for Employment in the Performing Arts – COREPS
- Consultative Professional Commission of Performing Arts – CPC
- National Joint Commission for Employment and Training in the Performing Arts – CPNESV

SYNDEAC took part in the "Entretiens de Valois" (a one-year brainstorming on a new performing arts policy, involving local authorities, social partners and creators.). The government often consults SYNDEAC as an expert and a representative spokesperson. Furthermore the organisation is in touch with ministries of Culture (concerning cultural policy and subsidies), Employment and Social Affairs (Health & Safety), Foreign Affairs (Diffusion of the French culture abroad) and Finances (taxation).

### **MEMBERSHIP SERVICES**

#### **Information and communication**

SYNDEAC organizes 3 or 4 information days per year for its members. It also organizes regional meetings twice a year, dedicated to certain issues, as for example retirement. Furthermore, SYNDEAC organises action days. Currently, SYNDEAC is creating a new website. It includes a database with legal information, documents related to the collective agreements, speeches, press releases and news. Additionally, monthly newsletters are sent to the administrators. SYNDEAC has recently registered on Facebook to improve the visibility of its events.

#### **Training programmes**

SYNDEAC is in partnership with:

- The Training Centre for Live Performance Technics - CFPTS
- The National School of Theatrical Arts and Technics - ENSATT
- The National Young Theatre - JTN

## Services

A secretariat, as well as two full-time jurists, provides the members of SYNDEAC with legal assistance. In case non-members also ask for advice, SYNDEAC guides them to the relevant structure.

### CONTACT:

SYNDEAC – Syndicat National des Entreprises Artistiques et Culturelles

8, rue Blanche

75009 Paris

FRANCE

Irène Basilis (Director)

Joëlle Bouiller (Technical and legal advisor)

## 20. SYNOLYR – Syndicat national des orchestres et des théâtres lyriques subventionnés de droit privé

*Association of French orchestras and lyric theatres - FRANCE*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

SYNOLYR is a non-profit making employers' professional association, which was created in 1995. It aims to defend, promote and represent subsidised orchestras and lyric theatres. SYNOLYR joined PEARLE\* in 2005.

##### Members

SYNOLYR has 14 members, all non-profit making associations but one, which is partly owned by public authorities. The number of members has increased significantly in the past years. Today, SYNOLYR represents all French permanent orchestras organised as associations, except one.

##### Partnerships/ exchanges

SYNOLYR is part of:

- The Federation of performing arts, audio-visual and cinema employers' unions – FESAC
- The Federation of public and private performing arts' employers – FEPS

It has a close relationship with the Association of French Orchestras (AFO) and participates in the European Orchestras Forum that AFO organises.

#### FUNCTIONING

SYNOLYR's main bodies are:

- The General Assembly, which meets twice a year.
- The Board, which meets once a month.

SYNOLYR employs one full-time person and a one person on a part-time basis.

#### FINANCES

##### Income

SYNOLYR's budgets for 2009 and 2010 are about 115 000€. SYNOLYR's income sources are funds from the FCAP (between 80 and 90%) and membership fees (between 10 15%).

##### Expenditure

The main expenditure category is salaries (60%) followed by travel and events costs, additional legal services and office expenses.

#### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

SYNOLYR is part of the collective agreement of artistic and cultural enterprises.

##### Sectoral funds

SYNOLYR is part of:

- The joint organisation responsible for lifelong training – AFDAS
- The joint organisation responsible for retirement and healthcare schemes – AUDIENS
- The joint organisation responsible for paid holidays – Congés spectacles
- The Common funds for professional organisations and trade unions – FCAP
- The National fund for social activities of artistic and cultural enterprises – FNAS

## **PUBLIC AFFAIRES**

SYNOLYR is represented in two commissions set up by the government as organs of consultation, the National Joint Commission for Employment and Training in the Performing Arts (CPNEFSV) and the National Council of Live Performance's Professions (CNPS). However, SYNOLYR, as other French employers' associations, is rarely consulted alone, but mainly through above-noted federations.

SYNOLYR took part in the "Entretiens de Valois" (a one-year brainstorming on a new performing arts policy, involving local authorities, social partners and creators.) The organisation is also in touch with the ministries of Culture (on specific retirement matters, cultural policy), Employment (regarding collective bargaining), and Finances (on taxation).

## **MEMBERSHIP SERVICES**

### **Information and communication**

Workshops and seminars are always organised in the framework of the General Assembly, on various topics such as intellectual property and taxation, depending on current news.

SYNOLYR has a website, and shares its *members only* area with AFO. The website provides a digital database with legal information. Furthermore, SYNOLYR distributes the FEPS' newsletter, as well as FESAC and FEPS' relevant mails among its membership. SYNOLYR often joins other organisations in press releases and open letters.

### **Services**

The SYNOLYR's secretariat provides members with legal and general advice regarding cultural policy, training and other. Non-members often ask for public information, which SYNOLYR gives to them. In case of more specific needs, SYNOLYR guides them to the right interlocutor.

### **Other activities**

SYNOLYR displays vacancies and job offers among its membership.

### **CONTACT:**

SYNOLYR – Syndicat national des orchestres et des théâtres lyriques subventionnés de droit privé

16, Avenue Hoche  
75008 Paris  
FRANCE

Catherine Delcroix (President)  
Catherine Baumann (Director)

## 21. Deutscher Bühnenverein – Bundesverband der Theater und Orchester

*German Theatres and Orchestras Association - GERMANY*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Deutsche Bühnenverein is a non-profit making registered society, which was created in 1846 by the directors of several theatres in Oldenburg to prevent the artists from changing suddenly the theatre and to discuss the salaries of the artists. Deutscher Bühnenverein aims to preserve, promote and develop the diversity of German Theatre and orchestra landscape and its contribution to cultural life. The organisation is one of the PEARLE\*'s founding members.

##### Members

Deutscher Bühnenverein has 427 members, which have different status. Most of them are non-profit organisations, but there also individuals. In the past years, the number of members has remained stable. All the city and state-owned theatres are united in Deutscher Bühnenverein. The organisation also counts most of the symphony orchestras and private theatres. Although it is already very representative, the Deutscher Bühnenverein actively looks for new members. Some private theatres do not join the Deutscher Bühnenverein because they are too small and do not fulfil the conditions of having their own stage and regular performances. The organisation represents all state and city owned theatres including their orchestras and dance groups.

The Deutscher Bühnenverein' proposes three categories of membership:

- Full membership (55%): The structures owned by federal Länder and the cities.
- Personal membership (42%): Artistic directors of theatres and orchestras.
- Associate members (3%): The broadcasting companies and some festivals.

##### Partnerships/ exchanges

Deutscher Bühnenverein is member of:

- The National employer's organisation - Bundesvereinigung Deutscher Arbeitgeberverbände (BDA)
- The German Culture Council - Deutscher Kulturrat
- Fonds Darstellende Künste
- The International Theatre Institute - ITI

#### FUNCTIONING

Deutscher Bühnenverein's main bodies are the annual General Assembly and the executive Committee, which gathers at least 4 times a year. Deutscher Bühnenverein employs about 20 persons, including 14 full-time workers.

#### FINANCES

##### Income

Deutscher Bühnenverein's budgets for 2009 and 2010 was 3,5 million €. The organisation is only revenue funded by membership contributions.

## Expenditure

The main expenditure category is wages.

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

Deutscher Bühnenverein negotiates the collective agreement for soloists, (artistic) technicians, chorus, dancers and musicians. It only bides on members. It is negotiated at least once a year. Deutscher Bühnenverein also has negotiations with the publishers about the copyright fees for plays and operas. Those are binding for the stage publishers' organisation members and Deutscher Bühnenverein's members. The organisation also takes part in conferences and seminars organised during employers/ employees meetings.

#### Sectoral funds

The German state and city theatres employers pay an extra 4.5 % of the salary for all artistic staff to a retirement scheme. Deutscher Bühnenverein is part of the Bayerische Versorgungskammer with its special branches for artists and musicians, Versorgungsanstalt der Deutschen Bühnen and Versorgungsanstalt der deutschen Kulturorchester.

### PUBLIC AFFAIRES

Deutscher Bühnenverein is regularly consulted and asked to sit in as an expert by the government. The organisation also actively informs the government if there is a cultural link to a law, which has not been taken into account. Deutscher Bühnenverein is in touch with ministries of trade, foreign affairs, home affairs and culture, concerning new laws, developments in financial questions (for example financing the cultural sector), and developments in cultural policy.

### MEMBERSHIP SERVICES

#### Information and communication

Deutscher Bühnenverein organizes symposia, seminars for members and several meetings of sub-groups of its members (committees for copyright, artistic questions, orchestral questions, and economic questions). The biannual seminars focus on for example collective agreements, working time issues for the artistic technical staff, marketing and digitalisation. The committees deal with the questions relevant to the current situation and meet at least twice a year. If there is a problem coming up, the committees will be asked to gather.

Deutscher Bühnenverein runs a website, with a *members only* area, providing news, reports and studies and press articles. Members receive an e-newsletter.

Furthermore, the organisation organises petitions and advertising campaigns. A magazine on theatre, orchestra and culture, entitled "Die Deutsche Bühne" (i.e. The German Stage) is published regularly.

#### Training programmes

Deutscher Bühnenverein cooperates with the Ludwig-Maximilians-University in Munich.

#### Services

Deutscher Bühnenverein advises its members in legal questions, taxation, health and security, economic and also in many practical questions. Many members are advised in cultural questions

or how to deal with the city, when a conflict arises.

### **Data/ statistics**

Deutscher Bühnenverein collects data and statistics in order to offer a theatre statistics book which includes the most relevant information on the theatre sector concerning numbers and statistics, in which the plays and operas are counted for the year. An archive with the members' programmes is also kept.

### **Other activities**

Deutscher Bühnenverein initiated the German Theatre Award "Der Faust" four years ago. The organisation tries to help its members in finding artistic directors or administrative directors for theatres and orchestras. On the website, there is also a possibility for members to post job offer.

#### **CONTACT:**

Deutscher Bühnenverein – Bundesverband der Theater und Orchester

St.-Apern-Straße 17-21

Rolf Bolwin (Director)

Kreishausgalerie

Ikla Schmalbauch (Legal Advisor)

50667 Köln

DEUTSCHENLAND

## 22. Magyar Szimfonikus Zenekarok Szövetsége

*Association of Hungarian Orchestras - HUNGARY*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Magyar Szimfonikus Zenekarok Szövetsége (MSZS) is a non-profit making association, which was created in 1993 by 13 orchestras. Its mission is to ensure the proper representation of symphonic orchestras, both within the country and abroad. MSZS joined PEARLE\* in 1996.

##### Members

MSZS has 15 members, all non-profit making organisations (foundations, funded institutions, non-profit limited companies). The number of members has increased in the past years. The MSZS represents now 95% of the Hungarian professional orchestras. Opening membership to chamber and semi-professional orchestras is a current debate among the MSZS.

##### Partnerships/ exchanges

The MSZS is part of:

- The Hungarian Musical Council.
- The National Council of Civil Organisations.
- The International Alliance of Orchestra Associations – IAOA

The MSZS maintains close contacts with the Hungarian Arts Agencies' Associations and the Hungarian concert promoters.

#### FUNCTIONING

The MSZS's main bodies are the annual Membership Assembly and the Board, which gathers every 2 months. The MSZS's secretariat employs one part-time person.

#### FINANCES

##### Income

The MSZS's budget for 2009 was almost 9 000€, and increased in 2010. The income is made up of membership fees by 46%. The other 54% are made up of sponsorships and subsidies.

##### Expenditure

The MSZS's categories of expenditure are:

- Salary – 50%
- Communication – 15%
- Office expenses – 19%
- Membership fees – 16%

#### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue



Each orchestra has its own collective agreement, but many similarities can be found. The MSZS has daily contacts and cooperates with the musicians' trade union.

### **Sectoral funds**

Hungarian employers pay for normal social security: retirement, solidarity, pension and training.

### **PUBLIC AFFAIRES**

The MSZS enjoys close ties to the government. It is often consulted through the Performing Arts Council, and asked to sit in as an expert. The MSZS represents the ministry of culture at the European level. The organisation is also in contact with the ministries of education (on conservatoires and universities, and the Bologna system), employment (on working time) and finances (on taxation).

### **MEMBERSHIP SERVICES**

#### **Information and communication**

MSZS organises monthly information sessions with experts from different activity fields. The website offers news, a database with legal information, reports and studies. MSZS's members can benefit from the *members only* area, and e-mails are sent by the secretariat. Additionally, a periodical entitled "Orchestra" is published.

#### **Training programmes**

MSZS's members take part in other organisations' training programmes as external speakers. The organisation has a close partnership with the National Academy of Music, but is also in touch with regional universities.

#### **Services**

The MSZS's secretariat provides its members with legal advice, as well as non-members.

#### **Data/ statistics**

The Hungarian National Institute of Statistics is in charge of data collecting.

#### **Other activities**

Vacancies are displayed on the organisation's website. In association with the Palace of Arts "Hungarian Horizons", an annual concert series free of charge, is organised. Currently, MSZS focuses on analyzing the first impacts of the Performing Arts Act, which was adopted last year and developed on the initiative of the MSZS.

#### **CONTACT:**

Magyar Szimfonikus Zenekarok Szövetsége

H-1095 Budapest

Pf 49

MAGYARORSZAG

Géza Kovács (President)

## 23. Fédération Luxembourgeoise des Théâtres Professionnels - FLTP

*Federation of professional theatres in Luxembourg - LUXEMBOURG*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The FLTP is a non-profit making association, which was created in 1996 following the "European Capital of Culture – Luxembourg 1995" event. It aims to defend the interests of the theatre professionals and considers as its main mission the promotion of theatre and dance in Luxembourg. The FLTP joined PEARLE\* in 2006.

##### Members

The FLTP has 20 members, which are either theatres funded by private subsidies, or theatres having an agreement with the ministry of culture. The amount of members has slightly increased in the past years. The FLTP represents almost 100% of all the professional theatres. Since it already covers a very large majority of the sector, the FLTP doesn't actively look for new members. Nevertheless, the FLTP considers the possibility of broadening to the music sector. The FLTP's members are involved in theatre at 95%, dance at 50%, opera at 15%, literature at 35%, and young audience at 50%.

##### Partnerships/ exchanges

The FLTP is part of the International Theatre Institute (ITI). It also participates in the Festival d'Avignon, for which the FLTP supports one "Off" stage play and the Ruhrfestspiele Recklinghausen during the Fringe Festival.

#### FUNCTIONING

The FLTP's main bodies are the General Assembly, which meets every 2 months and the Executive Committee, which meets in case it is needed. The FLTP employs 2 full-time persons.

#### FINANCES

##### Income

The FLTP's budgets for 2009 was about 200 000€, and has increased due to a development of its activities. The FLTP is funded by the ministry of culture at 90%, the rest coming from the membership fees.

##### Expenditure

Main expenditure categories are salaries, and the external activities (like the Festival d'Avignon).

#### ACTIVITIES

##### PUBLIC AFFAIRES

The FLTP is regularly consulted by the ministry of culture, most recently during the making-

process of a modification of the live performance worker's specific status. The FLTP is also in touch with the ministry of education.

## **MEMBERSHIP SERVICES**

### **Information and communication**

The FLTP publishes a monthly magazine entitled "THEATER" indicating all season's shows, which is sold with Luxembourg's main daily and weekly newspapers. The FLTP also runs a website, which provides news, theatre agendas, as well as a database on dance and theatre professionals in Luxembourg. In the *members only* area, members can upload and update their season program.

### **Training programmes**

### **Services**

The FLTP does not provide legal advice, except during the General Assemblies.

### **Data/ statistics**

The FLTP has been commissioned by the government to set up theatre archives for Luxembourg. The theatre patrimony created over the decades is being registered by an archivist in both a digital and material way, and will be open to the public.

### **Other activities**

Every 2 years, the FLTP organises the "TheaterFest", a one-day festival proposing exhibitions and actions to make professionals and audience meet and exchange. And once a year, the FLTP attends the Foire de l'Etudiant (students fair) to inform students on the working possibilities in the world of theatre. Furthermore, contests are organised that enable spectators to receive free tickets.

### **CONTACT:**

Theatre Federatioun – Fédération Luxembourgeoise des Théâtres Professionnels (FLTP)  
B.P. 2683 – L-1026  
LUXEMBOURG

Serge Tonnar (President)  
Veronika Meindl (Coordinator)

## 24. Nederlandse Associatie voor Podiumkunsten – NAPK

*Dutch Association for Stage Arts - NETHERLANDS*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Nederlandse Associatie voor Podiumkunsten (NAPK) is a non-profit making organisation which was created in 2009, as a result of a merge between CNO (Association of Dutch Orchestras), VNT (Association of Dutch Companies) and the Association of Dutch Dance and Ballet Companies. NAPK joined PEARLE\* in 2010. (CNO and VNT were founding members of PEARLE\*).

##### Members

NAPK has 114 members, all non-profit making organisations. Before the merge, the number of members in each association had been stable for the past years.

NAPK represents:

- 95% of the Dutch orchestras
- 90% of the Dutch dance/ballet companies
- 50% of the Dutch theatre production companies

##### Partnerships/ exchanges

NAPK is a member of the Federation of employers in the field of culture.

#### FUNCTIONING

NAPK's main bodies are the General Assembly, which gathers twice a year, three sectoral General Assemblies and the Board, which gathers 4 times a year. NAPK employs 20 workers, of which 13 are full time employees.

#### FINANCES

##### Income

NAPK's budget for 2009 was around 1 500 000€. The organisation is revenue funded by membership fees (70%) and other income sources (30%).

##### Expenditure

NAPK's expenditure categories are:

- Personnel costs (50%)
- Office costs (10%)
- Other costs (40%)

#### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

NAPK negotiates 3 collective agreements which apply to all the personnel of orchestras, dance/ballet companies, and theatre production companies. However, they only bid on NAPK's members. Some non-members use them, so NAPK would like these agreements to be extended to the whole sector in the future. Agreements are negotiated every year. NAPK has regular exchanges with trade unions.

### **Sectoral funds**

Dutch employers pay basic Social Security (pension, unemployment, collective insurance).

### **PUBLIC AFFAIRES**

NAPK is often consulted by its government, and is regularly asked to sit in as an expert. It is also in contact with ministries of culture (about wages and working conditions), education, science and employment.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

NAPK organises biannual conferences on various topics such as working conditions, human resources, legal liability and other. Topics are often chosen according to the questions raised by members. Each sector has a human resource platform, and organises several meetings. Furthermore, NAPK runs a website providing news. Members receive a monthly e-newsletter, and can access the *members only* area.

#### **Training programmes**

NAPK organises training sessions with external speakers and experts. Non-members generally do not have access to these training sessions.

#### **Services**

NAPK provides its members with legal, general and industrial advice by phone and mail. The organisation is not often contacted by non-members.

#### **Data/ statistics**

NAPK collects data and statistics about its membership in order to publish an annual "NAPK Facts and Figures" report. The organisation collects these data itself, but also relies on VSCD (Association of Dutch Venues and Concert halls directors) and on research institutions.

#### **Other activities**

NAPK wishes to harmonise the 3 collective agreements, maybe in order to create a unique collective agreement for all the stage arts.

#### **CONTACT:**

Nederlandse Associatie voor Podiumkunsten –NAPK

Sarphatistraat 47 B

1018 EW Amsterdam

NEDERLAND

Mirjam von Dootingh (Director)

Bianca Nieuwboer

Mirjam Coronel

## 25. Vereniging van Schouwburg- en Concertgebouwdirecties – VSCD

*Association of Dutch Theaters and Concert Halls – NETHERLANDS*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

Vereniging van Schouwburg- en Concertgebouwdirecties (VSCD) is a non-profit making association, which was created in 1947 initially to combine the purchase of coal for heating purpose of their halls. In the 80's, it developed into a broad professional association of venues. Its mission is to serve the common interests of the venues, to serve their individual problems and questions, to enhance the quality of the performing as well as to promote the performing arts in general. VSCD joined PEARLE\* in 2001.

##### Members

VSCD has 154 members, including theatres, concert halls and festivals. Most of them are foundations belonging to municipalities. There are also commercial structures, such as limited companies. In the past years, the number of members has significantly increased. VSCD represents 60% of all the venues, and 75% of all the public attendance. Missing members often don't join VSCD for financial reasons, or because they are already member of another organisation specialised in rock music. Most of its members are interdisciplinary venues: theatre, dance, opera, classical music, rock music, cabaret, musical and other. Only big cities have specialized venues for opera/dance, rock music and/or spoken theatre.

VSCD's categories of membership are:

- Full membership (94%): venues running at least 75 performances per year.
- Associate membership (6%): venues not primarily committed to the performing arts, but running at least 40 performances per year.

##### Partnerships/ exchanges

VSCD is part of:

- The Federation of Dutch venues' associations
- The Federation of Employers' Organisations in the Arts
- The Dutch Association of SMEs
- The Foundation for Work- and Safety regulations in the performing arts
- The Chamber of Commerce of Amsterdam and surrounding regions
- Bureau for Promotion of the Performing Arts

### FUNCTIONING

VSCD's main bodies are:

- The General Assembly, which gathers twice a year.
- The Executive Committee, which gathers 6 times a year.
- 4 Regional assemblies, which take place 6 times a year.
- 2 Sections (concert halls and festivals), which gather 4 times a year.

VSCD employs 6 full-time workers and 2 part-time workers.

## FINANCES

### Income

VSCD's budgets for 2009 and 2010 were 630 000€ (incidental project funding not included). The funding is mostly made up of membership fees (583.000), supplemented by gains of organising conferences and training.

### Expenditure

VSCD's expenditure categories are:

- Salaries (56%)
- Office expenses (15%)
- Projects (21%)
- Other (8%)

## ACTIVITIES

### PUBLIC AFFAIRES

VSCD is sometimes consulted by the government (national, regional, local), the Arts Council or national funds and sits in public commissions. The organisation discusses with municipalities about the impact of the financial crisis, and the content of the contracts established between public authorities and theatres (stating what theatres have to do). There is also a contact established with the ministry of culture and the Association of Duth Municipalities concerning cultural policy.

### MEMBERSHIP SERVICES

#### Information and communication

VSCD organises membership meetings, as well as an annual conference on performing arts. This congress is open to non-members at a higher fee than for members. The topics are chosen depending both on current issues and questions raised by members. This year, author's rights and education were treated. Furthermore, VSCD organizes special conferences 6 to 7 times a year dedicated to special groups of members, e.g. technicians, administrators, employees. VSCD runs a website providing news, information on current affairs, specialized pages on big issues, references (Best Buy), as well as debates and discussions. Members have access to the *members only* area, and receive newsletters (in case 4 or 5 new items are published on the website). VSCD sometimes writes press articles.

#### Training programmes

VSCD organizes the Academy for Performing Arts, which consists in a series of 1 day of half-day courses and study days for small groups (10 to 15 persons) tackling up to 28 different topics. The fee is the same for members and non-members.

#### Services

VSCD provides its members with legal, general and industrial advice by phone and e-mail.

#### Data/ statistics

VSCD publishes "PODIA", an annual statistics book providing branch figures. In 2008 the VSCD venues staged 38.500 performances for an audience of 13.9 million visitors. Statistics are collected with the help of the Theatre Analyse System, an internal counting and benchmarking system, and a national public survey organised together with the Bureau for Promotion of

Performing Arts.

### **Other activities**

VSCD organises prize-giving in several disciplines: theatre, classical music, dance, .cabaret, youth theatre and music. VSCD offers gift-vouchers to the audience, with an annual turnover of € 8 million and 350.000 purchases. It also runs a loyalty programme for members, which consists of a discount on items in a business shop. VSCD displays job offers on its website.

#### **CONTACT:**

Vereniging van Schouwburg- en Concertgebouwdirecties – VSCD

Funenpark 1

Hans Onno van den Berg

Amsterdam

NEDERLAND



## 26. Norsk Teater- og Orkesterforening - NTO

*Association of Norwegian Theatres and Orchestras – NORWAY*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The NTO is a non-profit making employers' association, created in 1937 only for theatres. In 1989, the symphony orchestras became members, and a change of name became necessary. NTO's main missions are to represent the interests of its members and to lobby the public authorities. It joined PEARLE\*in 1991.

##### Members

NTO has 43 member institutions in the fields of theatre, dance, opera and orchestral music, which are either national institutions funded by the government only, or regional and other institutions funded partly by the government and partly by regions. Recently, the amount of members has increased, due to the arrival of small chamber orchestras and opera companies. NTO represents almost 100% of the producing, or programming and producing institutions. It does not actively look for new members.

Its members' share for each discipline is:

- Theatre and dance: 67.4%
- Orchestras: 16.3%
- Opera: 7%
- Orchestral music: 9.3%

##### Partnerships/ exchanges

NTO is part of a cross-industrial employers' association focusing on enterprises in relationship with public authorities – SPEKTER. The organisation has a close relationship with the Danse- og teatersentrum (The Norwegian Association for the Independent Performing Arts), to encourage collaboration and development of skills in the field of stage art.

#### FUNCTIONING

NTO's main bodies are the annual General Assembly, the Board, which gathers 8 times a year and working groups. NTO's staff includes 5 full-time and one part-time employees.

#### FINANCES

##### Income

NTO's budgets for 2009 and for 2010 were approximately 700 000€. The main sources of income are the membership fees (99%).

##### Expenditure

The main expenditure categories are salaries (72%), office costs and meetings and travel expenses.

#### ACTIVITIES

## INTEREST REPRESENTATION

### Social dialogue

NTO negotiates 8 collective agreements that formally bind only on 78% of the theatres, but are practically used by all. These agreements concern:

- Actors
- Dancers
- Technicians
- Administrative staff
- Musicians
- Directors
- Set and costume designers
- Choreographers

NTO also has agreements with translators, playwrights and composers. Negotiations usually take place every year.

### Sectoral funds

In Norway, employers pay normal social security, but some schemes are framed by the collective agreements.

## PUBLIC AFFAIRES

NTO is not represented in a public commission, but is occasionally asked by the government to sit in as an expert. Therefore, NTO is in touch with the ministries of culture (on funding, labour-law, sponsorship and VAT), education, employment (on working time and pensions costs) and foreign affairs.

## MEMBERSHIP SERVICES

### Information and communication

NTO organises 2 or 3 conferences a year for the whole branch on general topics (as for example the upcoming conference on sponsorship and private funding), as well as for specified people (as for example biannual meetings for artistic managers and theatre managers). NTO runs a website, and sends e-mails according to the news. Together NTO and DTS run the online newspaper "Scenkunst.no", which informs on artistic issues.

### Training programmes

NTO has organised only a few training programmes, as for example a year-long course for women who wanted to manage theatres or produce films.

### Services

NTO provides its membership with legal advice.

### Data/ statistics

NTO is commissioned by the ministry of culture to allocate and present the results, statistics and achievements of the members. The institutions must send annual reports to the ministry. NTO produces and presents comparative statistics connected to the number of productions, performances, audience, touring, new drama, etc. At the moment, this is only available in Norwegian, but English translation is under consideration.

### Other activities

NTO organises the annual "HEDDA" prize-giving, Norway's most prestigious theatre-prize with categories for actors, directors, set-designers, and many others. A selected jury tries to travel

all over Norway to cover all productions over the year. On its website, NTO displays job offers and vacancies among its membership.

CONTACT:

Norsk Teater- og Orkesterforening – NTO  
Strogt. 10b Morten Gjelten  
0155 Oslo Trond Okkelmo  
NORGE

## 27. Asociácia riaditeľ'ov profesionálnych orchestrov Slovenska

*Association of Slovak Professional Orchestra Directors – Slovak Republic*

### FACTS AND FIGURES

#### ORGANISATION

The Asociácia riaditeľ'ov profesionálnych orchestrov Slovenska is an informal reunion of the 2 Slovakian philharmonic orchestras' directors, one chamber orchestra director and the 3 opera orchestras' directors, which represent the whole professional orchestra field in Slovakia (except of the radio symphonic orchestra which is managed by the director of the radio company). The orchestras are all non profit making organisations. Julius Klein's mission is to represent Slovakia in PEARLE\* and to exchange information with the other directors. He joined PEARLE\* as a full member in 2006.

### ACTIVITIES

#### INTEREST REPRESENTATION

In Slovakia, orchestra's directors are employed by the government. The orchestras' budget is financed by the ministry of culture. Therefore, collective bargaining only involves the ministry of culture and the employees' unions. Orchestra directors are not consulted by the government during the legal process to give their opinion.

Currently, there is a discussion to consider creating an association that would gather and represent not only orchestras' directors, but also theatre, opera and ballet directors. According to Mr Klein, evolving from an informal specific network to a structured and representative organisation would be a determining step forward.

#### CONTACT:

Asociácia riaditeľ'ov profesionálnych orchestrov Slovenska  
p/a Štátna filharmónia Košice Julius Klein  
Moyzesova 66  
041 23 Košice  
SLOVENSKA REPUBLIKA

## 28. Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza - FAETEDA

*National federation of associations of theatre and dance production enterprises – SPAIN*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

FAETEDA is a non-profit making federation of associations created in 1996. It is the first organisation of its kind, representing the full variety of performing arts organisations in Spain. Its mission is to support the sector and to promote its industrialisation, modernisation, and structuring. FAETEDA joined PEARLE\* in 1997.

##### Members

FAETEDA has 17 members, which represent approximately 400 businesses in total. Its members are all non-profit making organisations. In the past years, the number of members has slightly increased. FAETEDA represents about 80% of the total amount of shows taking place in Spain, as well as 90% of the private stage sector. Theatre is represented at 90%, and dance at 10%.

##### Partnerships/ exchanges

FAETEDA regularly collaborates with the National Network of Theatres and Auditoriums and MERCARTES, the Spanish market for the performing arts.

#### FUNCTIONING

FAETEDA' main bodies are the General Assembly, which gathers twice a year, and the Board, which gathers 4 times a year. FAETEDA employs a part-time secretary and a part-time legal advisor.

#### FINANCES

##### Income

FAETEDA's budgets for 2009 and 2010 are of 42 000€. Its sources of income are membership fees (70%) and a subsidy from the ministry of culture (30%).

##### Expenditure

The main categories of expenditure are travels (60%) and salaries, followed by office expenses.

### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

FAETEDA negotiates the collective agreements for actors. The agreement, biding on Madrid and Barcelona sectors, is used as a reference in the other autonomies. FAETEDA has organized projects in collaboration with trade unions, such as a technicians' training, and a national risk assessment's study.

## **Sectoral funds**

In Spain, employers pay for classical social security, including training schemes.

### **PUBLIC AFFAIRES**

FAETEDA is regularly consulted by the government, for instance in the framework of a general plan for theatre which was established as a first step to a general theatre law. It is also consulted on subsidies through regional committees of culture. FAETEDA is also in touch with the ministry of employment, concerning artists' social security matters, and with the ministry of treasure, concerning VAT matters.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

FAETEDA organises conferences 3 or 4 times a year on for example the current problem of payment delays by venues. It also organised a training programme on risk assessment in the framework of their general study on this topic. FAETEDA runs a website, with a *members only* area, providing news. It also undertakes surveys on the situation of the performing arts. In collaboration with the administration, the organisation participates in an annual advertising campaign taking place at the beginning of the theatre season.

#### **Services**

FAETEDA offers general legal advice to its members.

#### **CONTACT:**

Federcaión Estatal de Asociaciones de Empresas Productoras de Teatro y Danza (FAETEDA)  
Pentación S.L. Espectaculos                      Jesús Cimarro  
Fuencarral 5, 2º Dcha.                              Kathleen López Kilcoyne  
28004 Madrid  
ESPANA

## 29. AEOS – Asociación Española de Orquestas Sinfónicas

*Association of Spanish Symphony Orchestras - SPAIN*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Asociación Española de Orquestas Sinfónicas (AEOS) is a non-profit making association, which was created in 1995, following the informal gathering of symphonic orchestras' managers 2 years earlier. AEOS aims to provide its members with information, to promote their activities and to offer them an exchanging area. AEOS joined PEARLE\* in 2007.

##### Members

AEOS has 29 member orchestras with different status, like foundations, region-funded associations, granted private companies and other. In the past years, the amount of members has remained the same. AEOS is very representative of its sector. Almost all permanent professional orchestras are a member. AEOS is willing to pay as much attention as possible to its members. Therefore, it prefers having less members, but being representative.

#### FUNCTIONING

AEOS's main bodies are the General Assembly, which gathers twice a year, and the Board of directors, which gathers from 2 to 4 times a year. AEOS employs one part-time coordinator.

#### FINANCES

##### Income

AEOS's budget for 2009 was approximately 60 000€. When AEOS organises the music competition, it thus receives an extra funding of 36 000€. AEOS is revenue funded by membership fees (75%) and subsidies (25%).

##### Expenditure

AEOS's main expenditure category is personnel costs (50%), followed by office costs, general assemblies and seminars.

### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

AEOS does not negotiate any collective agreements, as all collective bargaining is done according to regional and not national legislation. There is no specific musicians' union. Orchestra musicians are members of a wide variety of unions and even the two major Spanish unions, *Comisiones Obreras* and *UGT*, are not representative. AEOS has only few contacts with trade unions. However, the last conference on the situation of social dialogue in Europe, which was held in Dubrovnik in February 2010 allowed them to open a dialogue and consider working

closer in the future.

## **PUBLIC AFFAIRES**

AEOS has not yet been often consulted by the government. Two years ago, AEOS was asked to give an opinion on a possible music law, but there was no further feedback. Nevertheless, in the next years, a consulting body involving AEOS may be created by the ministry of culture.

## **MEMBERSHIP SERVICES**

### **Information and communication**

AEOS organises biannual half-a-day seminars on various topics such as the noise directive or music and internet. It is currently organising a 2-day seminar on the situation of orchestras in the 20<sup>th</sup> century. AEOS runs a website, which targets the professional orchestra sector. Its *members only* area includes a database whose content is generated by members (budgets, working schedules and other). AEOS mainly uses e-mails to stay in touch with its members.

### **Data/ statistics**

AEOS undertook a study on the noise directive. AEOS keeps an inventory of its members' recordings.

### **Other activities**

AEOS organises the "Premio de Composición" music competition and displays vacancies among its membership. In the future, AEOS would like to develop training programmes for its members.

### **CONTACT:**

AEOS – Asociación Española de Orquestas Sinfónicas  
c/ Mar Caspio, 4                      Christina Ward (Coordinator)  
28012 Madrid  
ESPANA



## 30. Svensk Scenkonst – arbetsgivare för musik, dans och teater

*Association of Swedish theatres and orchestras - SWEDEN*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

Svensk Scenkonst is a non-profit making organisation, which was created in 1935, in order to represent its members both as an employer organisation and as a branch organisation, as well as to provide them with legal advice. Svensk Scenkonst was one of PEARLE\*'s founders.

##### Members

Svensk Scenkonst has 110 members, mostly non-profit making organisations: dance theatres, musical theatres, stages for both classical and experimental repertoires, regional music institutions and symphony orchestras. In the past years, the number of members has slightly increased. Svensk Scenkonst represents 100% of the public funded sector, whereas only approximately 20% of the private sector. Private institutions are reluctant to join Svensk Scenkonst because of its main work concerns subsidies, which is not relevant for these institutions. Nevertheless, Svensk Scenkonst tries to attract new members. The organisation differentiates between full and associate members. However, at the moment only two members are associate members.

##### Partnerships/ exchanges

Svensk Scenkonst is member of the Nordiska Orkester Konferensen / Conference (NORDIC) and the the International Alliance of Orchestra Associations (IAOA).

#### FUNCTIONING

Svensk Scenkonst's main bodies are the annual General Assembly and the Board, which gathers 5 or 6 times a year. Svensk Scenkonst employs 8 full-time workers and one part-time worker.

#### FINANCES

##### Income

Svensk Scenkonst's budgets for 2009 and 2010 were approximately 1 900 000€. Svensk Scenkonst has also a separate budget for its publishing house, which is organised as a company. The organisation receives a major part of its funding through membership fees. Publication sales belong to the publishing house's budget.

##### Expenditure

Main expenditure categories are salaries, travel costs / conferences and office expenses.

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

Svensk Scenkonst negotiates around 10 collective agreements, for all categories of performing arts workers, which apply to the whole sector. These are negotiated approximately every 3 years. Svensk Scenkonst also organises seminars and training programmes with trade unions.

#### Sectoral funds

Swedish employers pay basic Social security.

### PUBLIC AFFAIRES

Svensk Scenkonst is a member of the Board of the Swedish Art Council. Therefore, it is frequently consulted by the government and asked to sit in as an expert. The organisation works mainly with the ministries of culture and finances on about subsidies and pension system.

### MEMBERSHIP SERVICES

#### Information and communication

Svensk Scenkonst organises seminars, during which topics such as equality between men and women and theatre/dance facilities are discussed. These are organised according to the news or according to questions raised by members.

Svensk Scenkonst runs a website providing a legal database. Members can log in to the *members only* area (including documents related to social dialogue), and receive a monthly e-newsletter. Svensk Scenkonst publishes an annual report and press articles.

#### Training programmes

Svensk Scenkonst organises training courses on management and law. Short programmes are free of charge, whereas long programmes are to be paid, both for members and non-members (non-members can register if there are still available places). Svensk Scenkonst may take part in other organisations' training events. Furthermore, the organisation is represented in the Board of the Musical High University.

#### Services

Svensk Scenkonst provides its members with legal, general and industrial advice. These services are also available for non-members.

#### Data/ statistics

Svensk Scenkonst collects data and statistics on the sector.

#### Other activities

Svensk Scenkonst displays its members' vacancies. The organisation currently focuses on the reform of the pension law. In the future, it would like to focus on internationalisation, as well as to develop leadership and managing training programmes.

#### CONTACT:

Svensk Scenkonst – arbetsgivare för musik, dans och teater  
Birger Jarls gatan 39  
Box 1778  
111 87 Stockholm  
SVERIGE

Sture Carlsson (Managing director)  
Henrik Stalpets (Legal Advisor)

## 31. Schweizerischer Bühnenverband – SBV / Union des Théâtres Suisses – UTS / Unione dei Teatri Svizzeri

*Association of theatres - SWITZERLAND*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

Schweizerischer Bühnenverband – SBV / Union des Théâtres Suisses – UTS / Unione di Teatri Svizzeri (SBV/UTS) is a non-profit making association, which was created in 1920 following the creation of the international association of German-speaking theatres. SBV/UTS aims to represent and defend the rights and interests of the Swiss professional theatres. It joined PEARLE\* in 1991.

##### Members

SBV/UTS has 30 members in total, 17 in German-speaking Switzerland, and 13 in French-speaking Switzerland. These 13 members are gathered in the Union des Théâtres Romands, an autonomous section of SBV/UTS. SBV/UTS represents both subsidised institutions and commercial societies, such as foundations, state-owned corporations and limited liability companies. The number of members has slightly increased in the past years. The organisation SBV/UTS represents all the main subsidised theatres in Switzerland. Furthermore it represents the 86% of all existing theatres and 14% of the operas in the country.

##### Partnerships/ exchanges

SBV/UTS is a member of the International Association of German-speaking theatres (Internationale Arbeitsgemeinschaft Deutschsprachiger Theater – IADT). Additionally, SBV/UTS is in partnership with the Federation of copyright users (FUDA/DUN), the Union of Swiss theatres' artists (UATS/SBKV) and the International Theatre Institute (ITI). Currently, SBV/UTS tries to gather with other cultural organisations in order to create a new employers' umbrella association.

#### FUNCTIONING

SBV/UTS's main bodies are the annual General Assembly, the Executive Committee, which gathers 4 times a year, and the Office, which gathers 6 or 7 times a year. SBV/UTS employs one part-time worker and punctually a freelance legal advisor.

#### FINANCES

##### Income

SBV/UTS's budgets for 2009 and 2010 were 192 500€.

- SBV/UTS's sources of income are:
  - Membership fees (43%)
  - Subsidies (27%)
  - Common funds trade unions / professional associations (23%)
  - Other (7%)

## **Expenditure**

SBV/UTS's main expenditure category is with a share of about 50% the personnel costs (including legal advice fees).

## **ACTIVITIES**

### **INTEREST REPRESENTATION**

#### **Social dialogue**

SBV/UTS negotiates 2 collective agreements, one for soloists, and one for ballets and choirs. Although they only bid on members of the association, they are practically applied by all employers. These agreements have been adopted in 1997 and are currently in revision. SBV/UTS often exchanges with trade unions, especially concerning cultural policy (in partnership with other cultural and theatrical organisations) and public relations. Both, for instance, share a common webpages. The also regularly gather in workshops.

#### **Sectoral funds**

SBV/UTS is part of Artes and Comoedia, which are common funds dedicated to artists' retirement schemes.

### **PUBLIC AFFAIRES**

SBV/UTS is automatically consulted by the government on law projects concerning theatres' activities and has already been asked to sit in as an expert. Furthermore, SBV/UTS is in contact with the Federal Office of Culture, concerning the new incentive law for culture.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

SBV/UTS organises 1-day information sessions for its members on certain issues and legal provisions. These events are organised approximately once a year, at the end of the season. After each Executive Committee meeting, the theatres debate what has been said on their own. SBV/UTS runs a website, providing news, statistics, descriptions of the existing jobs in the theatre field and job offers. The organisation also published a vademecum on theatre and has collaborated to a risk prevention manual for technicians. It has also published a brochure and a video film on jobs in the theatrical sector. SBV/UTS regularly organises exhibitions. To reach a young audience, SBV/UTS has made a CD for children and launched a website for youngsters.

#### **Training programmes**

SBV/UTS is currently preparing, in collaboration with the High School of Arts of Zurich, an educational conference. This would give an occasion for both worlds of theatre and university to meet and exchange.

#### **Services**

SBV/UTS provides its members with legal, general and industrial advice. SBV/UTS is often called by parents, youngsters, and career services for giving information about jobs and training in the theatre field.

#### **Data/ statistics**

SBV/UTS collects data and statistics on its members, such as employment figures, audience figures and the number of performances.

## Other activities

SBV/UTS collaborates with the University of Berne to centralize general documentation on Swiss theatres. In 2009, SBV/UTS and its member theatres and operas, together with other organisations, organised a commemorative year in honour of the Czech composer Bohuslav Martinů, consisting in the presentation of 7 new productions based on some of his works. Currently, SBV/UTS focuses on the negotiation of collective agreements, and the application decree on the funding of cultural organisations, as well as on the organisation of the upcoming educational conference.

### CONTACT:

Schweizerischer Bühnenverband – SBV / Union des Théâtres Suisses – UTS / Unione die Teatri Svizzeri  
Laufenstrasse 27  
4053 Basel  
SCHWEIZ

Kathrin Lötscher (Secretary General)  
Dr. Peter Mosimann (Legal Advisor)

## 32. Union des Théâtres Romands – UTR

*Association of „Romands“ theatres - SWITZERLAND*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

UTR is the non-profit making autonomous section of SBV/UTS, created in 1983. It is the last evolution of the association of Geneva's theatres, which appeared in the late fifties. Its mission is to represent and defend the rights and interests of Romands creative theatres. UTR joined PEARLE\* in 1991.

##### Members

UTR has 13 members, all non-profit making associations or foundations. The number of members has slightly increased in the past years. UTR represents 13 of the 15 Romands creative theatres. Missing members probably do not join UTR for financial reasons. UTR actively looks for new members, especially in the dance field. It represents theatres at 85%, and operas at 15%.

##### Partnerships/ exchanges

UTR is in partnership with:

- the Association of hosting theatres – Pool des théâtres Romands
- SSRS (Trade Union)
- CORODIS (Tour support)
- Artos (Education, training and information association)

#### FUNCTIONING

The UTR's main body is the Plenary Meeting which meets 4 to 6 times a year. The organisation has one full-time employee.

#### FINANCES

##### Income

UTR's budgets for 2009 and 2010 were 105 000€. UTR's sources of income are membership fees (81%), subsidies (14%) and other (5%).

##### Expenditure

UTR's main category of expenditure is personnel expenses (75%), followed by office and meetings expenses (25%).

#### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

UTR negotiates one collective agreement for comedians, which only bides on members of the association, but is practically applied by all employers. It is valid for 3 years and often renewed.

UTR works a lot on common projects with trade unions, for instance on the creation of a sectoral funds for retirement.

### **Sectoral funds**

UTR and the Romandie Switzerland Television created a sectoral fund in 1975 to complete the basic retirement scheme. If artists work less than 3 months, the retirement scheme is only based on capitalization. This is why both UTR and trade unions elaborate an ad hoc sectoral fund to complete the existing retirement scheme.

### **PUBLIC AFFAIRES**

UTR is occasionally consulted by its government, for instance on the reform of the Swiss Culture Law. It is also asked to sit in as an expert. The organisation is in contact with the Pro Helvetia Foundation, which is commissioned by the Federal Office of Culture to share public grants for culture, the Economy Secretariat on working conditions and the Federal Office of Culture on possible changes that could be adopted regarding the Culture Law.

### **MEMBERSHIP SERVICES**

#### **Information and communication**

UTR organises information sessions on certain issues, or on a question raised by a member. Copyright and drug addiction at work are examples of topics that have been discussed. Generally, these sessions are organised once a year. Furthermore, UTR runs a website, with a *members only* area giving access to further content and providing a database (agreements, legal information). Members receive e-mails according to current events. UTR also publishes an annual activity report at an internal level.

#### **Training programmes**

The UTR's general secretary gives lectures in a cultural management degree at the University of Lausanne. UTR is in partnership with the High School of Theatre of Romandie Switzerland and with Artos (see above).

#### **Services**

The UTR's secretariat provides members and non-members with legal and general advice.

#### **Data/ statistics**

UTR collects statistics among its membership.

#### **Other activities**

UTR informs its membership on vacancies. Nevertheless, ARTOS is the relevant body responsible for job offers. As a result of networking, UTR's members exchanges information on their programmes, in an informal way. UTR considers creating a competition or a prize-giving in the future years.

#### **CONTACT:**

Union des Théâtres Romands – UTR  
Clermont 137 Eric Lavachny (Secretary Genreal)  
2616 La Cibourg  
SUISSE

## 33. Association of British Orchestras - ABO

*UNITED KINGDOM*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

ABO is a non-profit making membership association, and was created in 1947. It is the national body representing the collective interests of professional orchestras throughout the UK. The key objectives of the Association of British Orchestras cover four areas of activity: advocacy, communication, information and learning. ABO is a founding member of PEARLE\*'s.

##### Members

ABO has 156 members. Full members of ABO are professional orchestras that are non-profit making organisations. In the past years, the amount of members has slightly increased. ABO represents 90% of the British professional orchestras, and still looks actively for new members. Missing members are often small private orchestras.

There are 5 categories of membership:

- Full members: professional orchestras (42%).
- Associate members: those who have not yet fulfilled the requirements of full membership, as well as conservatoires, music colleges, youth orchestras and overseas orchestras (13%).
- Affiliate members: funding agencies, broadcasters, festivals and venues (16%).
- Corporate members: organisations with related interests to the orchestral sector. These include agents, promoters and composers' organisations, as well as businesses and sponsors (21%).
- Individual members: those who have an interest in the work of the Association or its members (8%)

#### FUNCTIONING

ABO's main bodies are the annual Conference and the Board, which gathers 5 times a year. ABO employs 3 full-time persons.

#### FINANCES

##### Income

ABO's budget for 2009 was 280 000€ and remained stable for 2010. ABO's sources of income are subscriptions (57%), events (33%), subsidies (9%) and other (1%).

##### Expenditure

ABO's expenditure categories are:

- Human resources – 51%
- Events – 26%
- Communication – 12%
- Administration – 6%
- Office expenses – 5%



## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

ABO negotiates the ABO/MU Freelance Orchestral Agreement for musicians, which only bids on signers. In the framework of this social dialogue, organisations gather 3 times a year. Apart from the formal social dialogue, ABO maintains informal contacts with trade unions.

#### Sectoral funds

Full-time employees' pensions and trainings are discussed directly with the unions. For freelance musicians, this is not included.

### PUBLIC AFFAIRES

ABO is in touch with the ministry of culture on funding matters, and the ministry of education on music education at school.

### MEMBERSHIP SERVICES

#### Information and communication

ABO organises an annual conference and biannual specialist manager meetings. In addition to the Annual Conference and the range of meetings and events presented by the ABO, the association often presents symposia and seminars taking an in-depth look at particular areas of current interest to orchestra and the classical music industry. Topics are chosen depending on the particular areas of cultural interest to orchestras and classical music.

ABO runs a website which provides publications, business directory and a series of briefings. Internal reports, union agreements and guides are available on the *members only* area. ABO has a monthly update e-newsletter.

#### Training programmes

ABO organizes an annual series of one-day management courses, entitled "Brass Tracks" (for example on creative managing, organisational strategy).

#### Data/ statistics

ABO collects data on the orchestra field, such as employment figures, number of performances and audience figures.

#### Other activities

The Healthy Orchestra Charter is a joint initiative by the ABO and the Musicians Benevolent Fund (MBF). In this framework, ABO and MBF award Charter Marks to orchestras that are displaying good practice towards the physical, mental and emotional health of employees. ABO displays vacancies on its website, and holds a volunteer register.

ABO currently focuses on its advocacy activities, sustainable touring, green orchestras, as well as on the "Cultural Olympiad – Sounds" related to the 2012 Olympic Games.

#### CONTACT:

Association of British Orchestras – ABO  
20 Rupert Street Mark Pemberton (Director)  
London W1D 6DF  
UNITED KINGDOM

## 34. FST – Federation of Scottish Theatre

UNITED KINGDOM

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Federation of Scottish Theatre is the membership organisation for the professional theatre sector in Scotland. Its mission is to advance the interests of Scottish Theatre. The FST is open to professional theatre and dance companies working within Scotland, and to those who work in and support the theatre and dance communities. It joined PEARLE\* in 2007.

##### Members

The Federation of Scottish Theatre has 120 members, which are divided in three categories:

- Full members (44%): theatre and dance companies.
- Associate members (27%): drama conservatoires, promoters' networks and local authorities' venues.
- Individual members (29%): individuals who have an interest in the sector, the work of the FST or its members.

##### Partnerships/ exchanges

The Federation of Scottish Theatre is revenue funded by the Scottish Arts Council and works in partnership with the SAC on a wide range of developmental and capacity building projects with additional SAC project funding.

### ACTIVITIES

#### INTEREST REPRESENTATION

##### Social dialogue

The FST negotiates an agreement with the Scottish Society of Playwrights.

#### PUBLIC AFFAIRES

One of the FST's missions is to undertake advocacy at a national level with government and funding bodies.

#### MEMBERSHIP SERVICES

##### Information and communication

In addition to an annual conference and quarterly members' meetings, the FST organises

- The Emporium: A one-day event which gives the opportunity to companies, venues and promoters to network, promote and sell work and book shows.
- The Open Space: A two-day event hosted by FST and NST gathering artists, practitioners, administrators, students, academics, rural touring networks, unions, local authorities and funding bodies.

The FST has a website, with a *members only* area, as well as a monthly e-newsletter. In 2007,

the FST commissioned a research on "Delivering dance in the curriculum for excellence".

### **Training programmes**

FST offers a wide range of training courses within its training department. Since 2006 FST has built on the services provided by S4T to offer training opportunities to individuals and organisations working across the sector in areas ranging from technical and administrative day courses to the FST Mentoring Programme and Assistant Director Bursaries. FST courses appear on the ILA Scotland database. The ILA Scotland is a Scottish Government learning scheme for individuals who are a resident in Scotland earning £22,000 or less. They are eligible to receive funding of up to £200 per annum.

### **Services**

Apart of the general legal advice, the FST has employed a dedicated Health & Safety Advisor to provide a wide range of training for the industry. Organisations can also choose from a number of professional services to help them individually. All of these services are also available to non members, at special rates.

### **Other activities**

The FST runs the Access Project, which exists to support its members and the wider sector in all their access activities. FST delivers a series of training and audience development projects to improve access provision for audiences and builds capacity within organisations to meet their access goals. The Access Scottish Theatre guide provides audiences with comprehensive information about accessible performances and access at participating venues. FST delivered two pilot editions in 2009 as well as supporting training and audience development initiatives. The British Sign Language (BSL) Pilot project works to deliver information to BSL users by launching online information in British Sign Language. FST also co-ordinates captioned performances in Scotland by providing captioning equipment to venues and touring companies at no hire charge. A freelance captioner is then employed to provide a captioning service. In 2008, the FST organised the "Scotland Live", a week-long showcase to allow international delegates the opportunity to sample the best of Scottish theatre and dance, as well as "Made in Scotland" in 2009, which is a showcase providing a platform for Scottish-based companies to present and promote work at the Edinburgh Fringe Festival. FST will shortly be launching a new and improved version of the Scottish Arts Touring website.

#### **CONTACT:**

Federation of Scottish Theatre – FST  
C/o Royal Lyceum Theatre  
30b Grindlay Street  
Edinburgh, EH3 9AX  
UNITED KINGDOM

Jon Morgan (Director a.i.)

## 35. The Society of London Theatre and the Theatrical Management Association – SOLT/TMA

*UNITED KINGDOM*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

SOLT and TMA are both non-profit making trade associations. The TMA was created in 1894, and SOLT in 1904. SOLT aims to serve, protect and promote the interests of those engaged in theatre ownership, management and production across London, while TMA represents the professional production and presentation of the performing arts on middle and large scales in the UK. SOLT and TMA were among the founding members of PEARLE\* in 1991.

##### Members

SOLT has 150 members, and TMA 341. In the past years, the amount of SOLT's members has been increasing (reflecting a number of younger producers entering the industry, and presenting shows in London). Membership has remained broadly the same for TMA, but may come under pressure due to public sector funding cuts affecting all arts organisations in the UK. SOLT and TMA actively look for new members. Members of SOLT and TMA represent both commercial theatre and also subsidised dramatic and lyric theatre organisations. Together, the approximate split in members would be theatre at 95%, and opera and dance at 5%. SOLT represents 100% of the London theatre scene, while the TMA is around 70%. Most of the members are full members, but there is also an associate membership for individuals.

##### Partnerships/ exchanges

The SOLT has long had a close relationship with the Broadway League and Theatrical Development Fund in New York. The TMA is member of the British Entertainment Industry Radio Group.

#### FUNCTIONING

SOLT's main governing body is the Board which meets four times per year, plus quarterly meetings for all members (one of which acts as the annual general meeting). TMA's main body is the Council of Management which also meets four times per year.

SOLT/TMA has around 75 employees in single staff team which services both organisations (this includes the substantial commercial interests of SOLT, including staff at its two reduced price ticket booths which it runs on behalf of the industry).

#### FINANCES

##### Income

SOLT's budget in 2009 was approximately 6 900 000€ and has increased in 2010. So has the budget of TMA, which was approximately 815 000€ in 2009.

SOLT's main income sources are:

- Ticketing Commission - 66%
- Member Purchases (Advertising) – 23%
- Membership charges – 8%

TMA's main income sources are:

- Membership subscriptions – 67%
- Course & Event income – 19%
- Grants and donations – 11%

## Expenditure

SOLT's expenditure categories are:

- Salaries & Personnel costs – 29%
- Office expenses and overheads – 20%
- Cost of advertising space – 17%
- Sales discounts – 12%
- Promotion – 12%

TMA's expenditure categories are:

- Salaries & Personnel costs – 55%
- Office expenses and overheads – 29%
- Course & Event expenditure – 16%

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

The SOLT negotiates with several trade unions for collective agreements including Equity for West End Theatre artists, the Musicians Union for musicians engaged in performances, and BECTU for a wide range of backstage staff. TMA negotiates 7 collective agreements, including with those same unions. The SOLT and TMA have frequent contacts and common projects with trade unions.

### PUBLIC AFFAIRES

SOLT and TMA are part of

- The Arts and Entertainment Task Force set up by the Home Office on mobility.
- The HSE's Joint Advisory Committee for Entertainment.
- The Theatre Safety Committee, the pan-industry body which discusses health and safety issues affecting theatre.

The SOLT and TMA enjoy close connections with Arts Council England, and also liaise with the government on Health & Safety issues, immigration matters and a wide range of other issues.

### MEMBERSHIP SERVICES

#### Information and communication

SOLT organizes conferences and symposia on a wide range of topics. TMA also organizes symposia on topics such as touring, as well as members' quarterly events which include seminars on various topics (like for example Health and Safety). Both SOLT and TMA run a website (including news and databases on their activities), with a *members only* areas, and a weekly e-newsletter. The SOLT also has a website focusing on 16-26 year olds.

SOLT produces a range of publications and reports, including The Official London Theatre Guide, The Box Office Data Report and The Access Guide to London's West End Theatres for handicapped spectators. TMA publishes a quarterly magazine entitled "Prompt", (including news, reports and interviews) which is free for members, and payable for non-members.

## **Training programmes**

The TMA developed several training programmes on various topics linked to theatre management, such as fundraising, marketing and security. These training and programmes are either one-day courses, one-week courses, or seminars. These are paid for by members, and open to non-members at a higher rate. SOLT and TMA's representatives are frequently invited as external speakers to other organisations' conferences.

## **Services**

SOLT/TMA advise their members on numerous legal, general and industrial issues.

## **Data/ statistics**

SOLT/TMA collect data on the sector and manage archives of their members' shows. SOLT manages the Theatreland Statistics, which contains statistics relating to business in the West End and surrounding areas.

## **Other activities**

The SOLT organizes several activities and events.

- The Laurence Olivier award, regarded as the most prestigious award in London theatre, was established in 1976 in order to recognise distinguished artistic achievement in London theatre. These are having a major relaunch in 2011 with wide broadcast across tv, radio and online.
- The Laurence Olivier Bursary was established by the Society of London Theatre in 1987 to commemorate Lord Olivier's 80th Birthday. The Bursary aims to help students at the end of their second year who have potential talent, but are facing financial difficulties in completing their studies. The SOLT gives four bursaries worth £7,500 each.
- Furthermore, the Society is engaged in a range of educational and audience development initiatives designed to make London Theatre accessible for young people, family groups or schools. The Kids & Young People's section serves as an information point for teachers, parents and young people wanting to find out more about London Theatre. In 1998, the first Kids Week in the West End was held. This is an annual event held at the end of August, aimed at encouraging young audiences to attend London theatre through ticket offers and special events, and has now extended to several weeks of activity and promotion.
- Theatre Tokens is the UK theatre industry's only national gift voucher scheme that is administered by The Society of London Theatre on a not for profit basis. SOLT also operates two ticket booths in London. These discounted theatre ticket shops offer customers not only half price theatre tickets across a wide range of West End shows on the day of the performance but also offers full price tickets in advance for future dates.
- The Angels List, which is administered by the Society of London Theatre, puts private individuals who have expressed an interest in investing in London Theatre in touch with Producers who are seeking investors for new productions
- Stage One is dedicated to supporting new producers and productions in order to sustain the future of quality commercial theatre in this country. As a small charity dedicated to developing talent for a big industry, Stage One offers practical help for those with ambitions to become a creative entrepreneur.

In the same way, the TMA's activities include:

- Online touring shows diary and assisted performances' diary research tools.
- The Annual TMA Theatre and Management Awards, which recognise the achievements of artists and companies based throughout the United Kingdom. The awards champion the

excellence and diversity of artistic activity and the high standard of professional, specialist work which contributes to and supports the success of the performing arts.

- A list of vacancies among and updated by members.
- A Joint Working Party of representatives from the TMA and BECTU has developed a Code of Conduct for Get-Ins, Fit-Ups and Get-Outs. The Code is intended to set minimum standards to ensure safety and, where appropriate, suggest best practice to be adopted wherever practicable. The final version was presented for formal adoption in April 2010.

**CONTACT:**

The Society of London Theatre and the Theatrical Management Association – SOLT/TMA  
32 Rose Street  
London WC2E 9ET  
UNITED KINGDOM

Julian Bird (Chief Executive)  
Louise Norman (Legal Officer)

## 36. Live Performance Australia - LPA

*Entertainment Industry Association (AEIA) - AUSTRALIA*

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The Australian Entertainment Industry Association, trading as Live Performance Australia (LPA), is an employers' organisation established in 1917. It is the peak body for Australia's live entertainment and performing arts industry. It represents producers, promoters, venues, performing arts' companies, festivals, service providers, cinemas and exhibition hire companies. LPA aims to ensure the growth and long term sustainability of the Australian live entertainment and performing arts industry, as well as maximise the value that government, business and the Australian community attach to live performance. LPA joined PEARLE\* in 2004.

##### Members

LPA has 350 members. LPA members have a range of legal structures, including for profit commercial companies and not for profit subsidised arts organisations. The venue members include trusts, statutory authorities, government owned venues with private management and privately owned venues. LPA's membership has grown in the past few years and is at a record high. The organisation exceeded 300 members for the first time in 2009, and reached 350 members by mid 2010.

LPA's coverage of the live performance industry is very strong and can be considered as representative for the entire sub-sector. It represents:

- all of the major performing arts companies funded by the Australia Council for the Arts (bar a few Symphony Orchestras), and many of the small to medium companies (known as the Key Organisations).
- all major commercial theatre producers and many emerging producers
- all the major contemporary music promoters and many smaller promoters
- all the government owned Major Performing Arts Centres
- all the commercial theatres
- a strong proportion of the multi-purpose arenas and stadiums where live performances are held
- the two major ticketing service providers, and other industry service providers such as crewing companies and technical suppliers
- some regional performing arts venues

Some metropolitan and regional venues are local government owned and are of the view they can obtain the services LPA provides through their local government. Some smaller venues and independent producers are not members due to poor awareness of the work of LPA and/or financial constraints. LPA is actively looking for and recruiting new members.

LPA offers different membership categories:

- Full Time/Major Producer and Music Promoters: 35%
- Part time/Small to Medium Producers and Music Promoters: 24%
- Cinemas: 9.2%
- Exhibition companies: 3%
- Festivals: 3.6%



## Partnerships/ exchanges

LPA is a members of the following organisations:

- the Australian Chamber of Commerce and Industry (ACCI).
- the Contemporary Music Working Group (CMWG).
- Associate Member of the Australian Performing Arts Centres' Association (APACA).

Furthermore, LPA partners on policy matters with APACA and the Australian Major Performing Arts Group (AMPAG).

## FUNCTIONING

LPA has an Executive Council (EC) of 18 members, comprising President, 2 Vice Presidents and 15 General Members. The EC also has a small number of Observers, who can be called on to fill casual vacancies as they arise. It meets 4 times a year in person, and once a year by teleconference. The Management Committee (comprising the President, at least one Vice President, 2 other Executive Councillors and the Chief Executive) deals with Governance and Financial issues. It also meets 4 times per year in person and once by teleconference, in the fortnight before the EC meeting. LPA has 9 employees, and is planning to increase that to 10 people in the coming year. We also intend to engage 1-2 interns.

## FINANCES

### Income

LPA's budget for 2008/2009 was \$1.3 million, the 2009/2010 budget was \$1.19 million. The drop is due to the exhaustion of some long term research funding which we have been drawing on for 5 years. LPA is 90% funded by membership fees and by the industry service fee (a fee applicable on all performances and paid by the hirer.) The organisation charges a small fee for the Producer Development Programme training. It also charges entry fees for the Helpmann Awards and a subscription fee for the Industrial Award Service.

### Expenditure

LPA's main income category is wages with 60% and followed by overheads (including rent, telephones, insurance) with 25%, research, publications and producer development with 10% and travel and accommodation with 5%.

## ACTIVITIES

### INTEREST REPRESENTATION

#### Social dialogue

In conjunction with Fair Work Australia (the national workplace relations tribunal), LPA leads negotiations on behalf of members with regard to workplace agreements with unions, including the Performer's Collective Agreement (2007-2009), governing the Use of Foreign Artists in Live Theatre in Australia, and the Memorandum of Agreement on Australian Support Acts to Overseas Performers. LPA also represents cinema exhibitors in negotiations with the Phonographic Performance Company of Australia (PPCA) and the Australian Performing Rights Association (APRA) in relation to copyright license fees.

#### Sectoral funds

The Chief Executive of LPA has a Board Position on Media Super, the industry superannuation fund. The organisation also has a position on the Cultural Sector Advisory Committee of IBSA (Innovation and Business Skills Australia) which is the federal industry training advisory board.

However, IBSA does not allocate training funds, these come directly from the Department of Employment, Education and Training. In Australia, employers are required to pay compulsory superannuation of 9%. Holidays are paid directly by the employer, not through sectoral funds.

## **PUBLIC AFFAIRES**

LPA represents the interest of the industry in response to State and Federal Government reviews on a range of policy matters, such as migration law reform, export and trade, the future allocation of wireless spectrum and reducing the regulatory burden on small and medium enterprises.

LPA lobbied proactively on the following 3 issues during the recent federal election campaign

- More money for new Australian work
- More money for touring – with Australia and internationally
- Money for skills development, including in areas such as audience development and production skills.

LPA represents members before both Federal and State Industrial Relations' Commissions on all industrial relations' matters. The organisation is regularly invited to represent industry interests on Working Parties and Reference Groups convened by government and other peak bodies. As part of the Contemporary Music Working Group, it has successfully lobbied the Federal Government to develop a strategy for enhancing and growing the success of the Australian contemporary music industry.

## **MEMBERSHIP SERVICES**

### **Information and communication**

LPA hosts member fora, seminars and special events. It also runs a website, including a members only area (which gives access to important industry information and pro forma contracts). Through its database and website, it distributes e-mail circulars containing information on legislative changes and other relevant matters. It also distributes quarterly e-newsletters. Furthermore, LPA publishes an "Employer Guide to OH&S in the Entertainment industry", "Safety Guidelines for the Entertainment Industry" and an annual report.

In consultation with its membership, committees, and other industry bodies, LPA has developed 6 guidelines, as well as 4 industry codes binding on all its members:

- Code of Practice for the Ticketing of Live Entertainment Events in Australia.
- Code of Practice for the Contemporary Music Industry.
- Code of Practice for the Auditions in Australia.
- Juvenile Code of Practice.

### **Training programmes**

LPA established the Producer Development Programme to provide professional development, networking and mentoring opportunities for new and established producers. It comprises a day long specific seminar program, mentoring from a panel of industry representatives and a morning seminar series.

### **Services**

LPA provides professional advice to members on legislative and regulatory obligations associated with copyright, child employment, discrimination, insurance, as well as advice on legal issues, employment termination and redundancy issues, human resources, employee relations and training issues, health and safety, immigration and importation of foreign artists and preparation of contracts. LPA processes entertainment visas on members' behalf for the importation of foreign artists. It also liaises with the Department of Immigration and Citizenship (DIAC) and unions to seek endorsement for the approval of entertainment visas and provide

preparatory advice on the immigration application process and the DIAC's rules and regulations.

### **Data/ statistics**

LPA conducts researches to value the contribution of the industry to the cultural, economic and social life in Australia, including the annual "Ticket Attendance and Revenue Survey: Live Entertainment Industry in Australia" and "Size and Scope of the Australian Live entertainment Industry". It has undertaken major research into both building live performance audiences and the live performance brand. This research has helped to both quantify and qualify the value of the industry to Australians.

### **Other activities**

LPA presents the Annual Helpmann Awards which recognise distinguished artistic achievement and excellence in a broad range of disciplines, including musical theatre, contemporary music, comedy, opera, classical music, dance and physical theatre. The Helpmann Awards also incorporate the JC Williamson Award for outstanding contribution to the Australian live performance industry.

In 2007, LPA launched an online Hall of Fame as a tribute to individuals that have contributed to the industry.

#### **CONTACT:**

Live Performance Australia – Australian Entertainment Industry Association (AEIA)  
Level 1, 15 – 17 Queen Street  
Melbourne VIC 3000  
AUSTRALIA

Evelyn Richardson (Chief Executive)

## 37. European Festivals Association - EFA

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The European Festivals Association is an umbrella non-profit making organisation, founded in 1952, in Geneva. EFA is the major professional organisation of festivals for the performing arts (music, theatre, dance) as well as interdisciplinary festivals. By changing its statutes in 1997, EFA opened the way to develop into a representative umbrella organisation of festivals from 38 countries in Europe and beyond. New categories of membership were introduced for 'collective' members. EFA is the major professional organisation of festivals for the performing arts (music, theatre, dance) as well as interdisciplinary festivals in Europe and beyond. Its aim is to support festivals, promote festivals' significance and their important role in international cultural cooperation and societies today. EFA joined PEARLE\* in 2005.

##### Members

EFA has 106 members. In the past years, the number of members has steadily increased.

EFA has three main categories of membership:

- Individual members: Festivals whose activity concentrates on professional artistic creation in the field of music, theatre, opera, dance or multiple artistic disciplines. (85%)
- Collective members: National festivals associations. (12.5%)
- Affiliate members: International cultural organisations as well as internationally known and renowned cultural institutions active in the field of the arts. (2.5%)

##### Partnerships/ exchanges

EFA is in partnership with:

- The European House for Culture
- The initiative "A Soul for Europe"
- The Association of Asian Performing Arts Festivals (AAPAF)
- The Performing Arts Network South Africa(PANSA)
- LabforCulture
- On The Move
- Culture Action Europe
- The International Network of Contemporary Performing Arts (IETM)
- The International Festivals & Events Association Europe (IFEA)
- The International/European Music Council (IMC/EMC)
- The International Society for the Performing Arts (ISPA)

#### FUNCTIONING

EFA has 3 main bodies a General Assembly, which gathers once a year, a Board and a Secretariat.

#### FINANCES

##### Income

EFA's budget for 2009, and for 2010 is approximately around 500 000€.

## ACTIVITIES

### PUBLIC AFFAIRES

EFA represents festivals in the international cultural debate. It highlights the role of arts, culture and in particular festivals by means of flagship projects such as:

- The Arts Festivals' Declaration on Intercultural Dialogue in the framework of the 2008 European Year of Intercultural Dialogue.
- The FestLab for Creativity and Innovation, launched at the occasion of the year 2009 European Year of Creativity and Innovation.

The "Open The Door" campaign in the framework of the 2010 European Year for Combating Poverty and Social Exclusion.

### MEMBERSHIP SERVICES

#### Information and communication

EFA's office coordinates contacts and facilitates cooperation and co-production among its members by means of online and offline networking opportunities.

It runs a website, including:

- A *members only* area.
- EFA's news, members' news and partners' news
- Multimedia and photo galleries
- An e-shop

EFA publishes the EFA BOOKS Series, which puts in the spotlight the role of the arts, culture and festivals in the society of today and highlights contemporary challenges. It aims to contribute to and to stimulate further discussion on cultural issues. It involves festivals in the international debate with politicians and cultural operators.

So far, EFA has published four editions, available on the EFA e-shop, at a preferential rate for members.

#### Training programmes

EFA provides training and education opportunities through the European Atelier for Young Festival Managers, a one-week training programme that takes place on a bi-annual basis. Particular emphasis is given to the artistic aspects of festival management. This touches upon artistic vision, political and social responsibility, internationalisation, networking, renewal and sustainability. This training programme is open to members and non-members.

#### Other activities

In 2008, EFA initiated the European House for Culture. Its mission is twofold: to be a House of Welcome – a meeting and working place for networks and initiatives which relate to the cultural sector. Secondly, the House aims to give the cultural sector in Europe a visible space in order to facilitate a stronger voice of the cultural sector in the European decision-making process.

EFA engages in research on festivals and in this function hosts a page for the European Festival Research Project, an international, interdisciplinary consortium, focused on the dynamics of artistic festivals today and seeking to understand the current explosion of festivals and its implications and perspectives.

EFRP seeks to create a critical mass of research papers, studies, publications and debates in order to produce some tentative conclusions, trends, and recommendations to festival operators, public authorities as subsidy givers and potential sponsors.

EFA supports national festivals associations (members of EFA) in their research ambitions to

come to a trans-national research approach on European festivals.

CONTACT:

European Festival Association – EFA

Kleine Gentstraat 46

9051 Gent

BELGIUM

Kathrin Deventer (Secretary General)

## 38. European Theatre Convention - ETC

### FACTS AND FIGURES

#### ORGANISATION

##### Status

The European Theatre Convention is a public theatre membership network founded in 1988 to promote contemporary playwrighting, to support the mobility of artists and to develop the artistic exchange throughout Europe. The ETC advocates for the sector on a political level, intensifies the relations with the future theatre audience and encourages the intercultural dialogue between theatre professionals through outstanding common multilingual artistic projects. It joined PEARLE\* in 2007.

##### Members

The ETC counts 41 members in total in 24 countries.

There are 2 different types of memberships in the ETC:

- Full membership: Theatre institutions (National theatres or theatre subsidized by national authorities).
- Associate membership: Theatrical structure, but not necessarily a theatre (e.g. festivals, companies, theatre editors)

##### Partnerships/ exchanges

The ETC is a member of Culture Action Europe.

#### FUNCTIONING

The ETC has been established as Association loi 1901 according to the French law and is registered in Saint Etienne, France. The ETC is legally represented by the board of directors: the president, two vice presidents, a general secretary, a treasurer plus four additional board members (representing seven different countries). According to the statutes, the board of directors determines the ETC policy and its activity programme to be ratified by the General Assemblies, which take place twice a year. The ETC management is assigned to the General Delegation office in order to implement the ETC policy. The main office is located within the premises of the National French Theatre Centre in Paris, another office is situated within the Comédie de Saint Etienne.

#### FINANCES

##### Income

The ETC's budget for 2009, and 2010 was approximately between 100 000 and 200 000€. The ETC is subsidised by the European Commission and membership fees.

#### ACTIVITIES

##### PUBLIC AFFAIRES

The European Theatre Convention perceives itself as an advocacy network which aims at representing the European public theatre sector. ETC takes part in the structured dialogue platforms of the European Commission (Access to Culture, Cultural and Creative Industries

and Promotion of Multilingualism) and participates in the EU consultation processes. The organisation enjoys privileged partnerships with political institutions and policy makers on European and national level. For example, ETC has jointly ratified the resolution as a result of its General Assembly, held in Nicosia from May 13 – 16, 2010 under the patronage of Mrs. Androulla Vassiliou, Member of the European Commission. The resolution entitled "THEATRE - WEALTH OF THE PEOPLE, FOR THE PEOPLE" asks the members of the European Parliament to co-sign it and to show their support for the well-being of the European citizens.

## **MEMBERSHIP SERVICES**

### **Information and communication**

ETC works as a professional platform for theatre practitioners and organises meetings and conferences. ETC informs about European Theatre and wants to create a constructive place for public debates and reflections. The ETC runs a website (with a *members only* area), including photo galleries, announcements, as well links to the different blogs dedicated to ETC's projects. In 2010, the ETC has launched a facebook page in order to have a more direct dialogue with its members and to promote its activities to a larger audience. The ETC publishes 4 newsletters per year.

### **Training programmes**

ETC offers workshops and training sessions. A workshop for all ETC member theatre employees in charge of ETC communication to enable them theatre to use the CMS website efficiently was organised.

### **Services**

The ETC programme "Staff exchange program" gives any person working in an ETC member theatre (artists, technicians, administrators) the possibility to work in another ETC member theatre for a month.

### **Data/ statistics**

ETC invests in research & publications. The ETC pursues to establish a European drama repertoire and produces a biannual publication "European Theatre Today: a selection of the 120 best contemporary plays in Europe".

### **Other activities**

With its collaboration and artistic mobility projects 2011-2013 the ETC focuses on multilingualism, education and European citizens in theatre.

The ETC initiated the "TRAMES" project 4 years ago. The "translation residency" programme gathering the author of a play together with translators, directors and actors sent by partner theatres with the aim to translate and perform the play providing best working conditions. As a result of the residency, the translated play is performed in each theatre involved in the project. From 2008 to 2009, 11 ETC theatre partners have developed the project "Young Europe – Young Creation and Education in the Theatre". The aim of the project was to improve and stimulate collaborations between young theatre professionals and young audiences.

It consisted of 8 European co-creations, 2 workshops with theatre students, and 2 international conferences.

In 2009, ETC member theatres produced the "Orient Express" project, involving young artists from six countries who travelled by train from Ankara to Stuttgart to create and present 6 performances in the "Orient-Theatre-Train" in train stations and came all together at the final "Orient Express Festival".



The ETC presented in collaboration with the Bad Hersfeld Festival the 1<sup>st</sup> edition of the project Europolis 2050- Theatre Youth Forum: Stage your European dream. 50 young people (between 15 and 20) from 5 European and neighbouring countries worked together during one week with theatre directors and professionals to stage a performance around the theme "Europe in 40 years".

Performances that are circulating between the member theatres can apply for support from the ETC.

The ETC programme "The Public of European Theatres" allows any person with a subscription of an ETC member theatre to see performances free of charge in all other ETC member theatres.

**CONTACT:**

European Theatre Convention - ETC

134 rue Legendre

75017 Paris

France

Heidi Wiley (General Delegate)

## 39. OPERA EUROPA

### FACTS AND FIGURES

#### ORGANISATION

##### Status

OPERA EUROPA is a non-profit making organisation, created in 2001. Its mission is to be the leading service organisation for professional opera companies and opera festivals in Europe, providing support for the creation, presentation and enjoyment of opera. OPERA EUROPA joined PEARLE\* in 2004.

##### Members

OPERA EUROPA has 116 members in 36 countries. They are either opera companies or European opera festivals. The amount of members has significantly increased in the past years. Though OPERA EUROPA only represents a few of European opera institutions, it represents all the major ones. Missing members are often offered a very strong national representation (e.g. in Germany), therefore their needs are answered by this mean and they don't see the value of joining a European network. OPERA EUROPA's full members represent opera companies at 90%, and festivals at 10%.

OPERA EUROPA has 3 categories of membership:

- Full members (88%)
- Associate members: for small companies (9%)
- Affiliate members: organisations that are not opera companies (3%)

##### Partnerships/ exchanges

OPERA EUROPA is part of Culture Action Europe, and has a partnership with:

- Operabase: A specific professional server.
- Fedora: OPERA EUROPA has the executive responsibility of this association of opera's friends.
- OPERA AMERICA: Reciprocal membership.
- RESEO

#### FUNCTIONING

OPERA EUROPA's main bodies are the Annual General Assembly and the Board, which gathers 3 times a year. OPERA EUROPA employs 4 full-time persons.

#### FINANCES

##### Income

OPERA EUROPA's budget is about 400 000€, but may vary according to the organisation of certain events. Around 75% of the income is generated by membership fees. The rest comes from conference fees, and some little private sponsorship for certain events.

##### Expenditure

About 40% of the budget is dedicated to salaries, followed by corporate expenses, website expenses, and travels.

## ACTIVITIES

### MEMBERSHIP SERVICES

#### Information and communication

OPERA EUROPA organizes at least 2 conferences per year. Every second year, one of the conference is organized as the European Opera Forum. EOFs are dedicated to general themes, such as creativity and innovation, or the Western/Eastern EU dialogue. Four or five small technical fora, involving maximum 30 members, are organized to deepen certain topics. EOF and conferences are payable for non-members, and are also open to non-members.

OPERA EUROPA runs a website which provides:

- A digital database.
- Reports and surveys.
- A calendar of its members' shows.
- Vacancies.
- A *members only* area, giving information on financial results, a large members' directory.

OPERA EUROPA sends a quarterly printed newsletter entitled "Oeuvres" to its members.

#### Services

OPERA EUROPA's director travels to meet the members and help them to face the problems they have in their companies. Members can call for assistance at the Brussels office.

#### Other activities

OPERA EUROPA created and coordinates the European Opera Days which aim to encourage operas in the EU to open their doors to the audience. OPERA EUROPA currently focuses on improving the European Opera Days' coverage, coordination (especially at a national level) and European impact. OPERA EUROPA currently works, in collaboration with the European Broadcasting Union, on a project entitled "The Best of European Opera 2010", which would consist in broadcasting a one-hour sample of interesting and innovative productions presented in the EU operas during 2010. OPERA EUROPA organises, with other networks, the annual European Opera-directing Prize. OPERA EUROPA coordinates the "Opass" scheme, a loyalty card for audience younger than 30 years which gives them access at a reduced price to operas presented in some of OPERA EUROPA's members.

#### CONTACT:

OPERA EUROPA  
23, rue Léopold  
1000 Brussels  
BELGIUM

Nicholas Payne (Director)

## 40. Réseau Européen de Musique Ancienne – European Early Music Network - REMA-EEMN

### FACTS AND FIGURES

#### ORGANISATION

##### Status

REMA-EEMN is a non-profit making association created in 2000. Its mission is to promote, defend early music and to help raise its profile in Europe. REMA-EEMN joined PEARLE\* in 2009.

##### Members

REMA-EEMN has 66 members among 21 countries, all non-profit making festivals or music houses. The amount of members has significantly increased these last years. REMA-EEMN is very representative of its sector, especially in France, Spain and Italy. It actively looks for new members, for instance in Germany. Its members are either festivals, festivals networks (90%) or music houses (10%).

##### Partnerships/ exchanges

REMA-EEMN has a reciprocal membership with EFA (European Festivals Association), and a close relationship with the CEFEMA (Association of Early Music festivals in Eastern Europe).

#### FUNCTIONING

REMA-EEMN's main bodies are the General Assembly, which gathers once a year, the Executive Committee, which gathers at least 3 times a year, and national committees, which are created by certain members willing to coordinate their actions towards their government. These committees can be engaged in social dialogue and collective bargaining (for instance, through national employers' associations). REMA-EEMN employs one part-time executive officer.

#### FINANCES

##### Income

REMA-EEMN's budgets for 2009 and 2010 were approximately 72 000€. Its sources of income are membership fees (30%), European subventions (55%) and French subvention (15%).

##### Expenditure

REMA-EEMN's main expenditure category is the executive officer, translation, the website and other fees (75%).

#### ACTIVITIES

##### PUBLIC AFFAIRES

REMA-EEMN participates to the European platform "Access to culture".

##### MEMBERSHIP SERVICES

##### Information and communication

REMA-EEMN organises conferences in the meantime of the Executive Committees (3/4 times a year) on various topics: European broadcasting, creativity and innovation, relations between

visual arts and music. The organisation runs a website which provides news, a database, charters, recommendations, minutes, the agenda of members (which is directly updated by them) and a "Job offers" page. The *members only* area consists in a forum. Members also receive a quarterly e-newsletter, as well as a detailed business directory describing the member organisations.

### **Services**

REMA-EEMN helps and advises its members in their projects, the search for funding and networking. For instance, it particularly helps its members in writing their application for a European grant. Furthermore, REMA-EEMN informs the members about special events in the early music sector and helps its members to share know-how and experiences.

### **Data/ statistics**

REMA-EEMN decided to collect systematically the key figures from its members each year. Therefore, it elaborated a questionnaire in collaboration with the French ministry of culture. REMA-EEMN has undertaken two studies: one on the early music's audience in Europe – 2008, and one on the members' key-figures in 2009 (not published). The organisation will continue to gather information on the audience as often as possible, since it is very important for the members to be able to compare their work and results with other countries. It is also important for REMA-EEMN to have these figures in order to enable them to judge its representativity and the influence of early music in Europe.

### **Other activities**

REMA-EEMN organizes a showcase every two years for young talents of early music (REMA SHOWCASE). In 2010, since the Musicora Salon didn't take place, REMA-EEMN organized "REMA's Grand Audition" instead to allow artists and festivals' organisers to meet. This year, REMA-EEMN celebrates its 10<sup>th</sup> Anniversary. It currently reviews on the main changes that occurred in the early music sector, and its future perspectives.

### **CONTACT:**

Réseau Européen de Musique Ancienne – European Early Music Network REMA-EEMN  
2, rue Pierre Dupont  
69001 Lyon  
FRANCE

Bart de Muyt (President)  
Marie Koefoed-Gouy (Adminstrator)