



## Membership Action 2021

### LFM | Profile Sep 21



Les Forces Musicales (Employers' Association of Operas, Orchestras, Festivals of Lyric Arts and Classical Music) is a professional union, created in 2015, that brings together members of the former CPDO (Professional Chamber of Opera Directions) and SYNOLYR (National Union of Orchestras and Lyric Theatres). Through the 27 operas and Festivals and 24 orchestras it represents, Les Forces Musicales (LFM) is the second largest performing arts employer organization in terms of payroll, and the first in terms of permanent artistic jobs in France. It represents one part of the performing arts sector which receives subventions from the government and local authorities and can employ artists and technicians in a permanent contract.

Its dedicated team of 4 works to foster the LFM values such as permanent employment, the strong link to local authorities, the attachment to public policies and the desire to act in public service operator for culture. It represents the interests of its members with the various organizations of the profession and the commissions / working groups set up by the Ministry of Culture and Communication. In addition, LFM is a member of several professional associations and federations which defend the performing arts in France and at European level such as FEPS - National Federation of Employers of Public and Private Performing Arts, [FESAC - Federation of Employers of Performing Arts, Music, Audiovisual and Cinema](#), [PEARLE \\* - European League of Performing Arts Employers' Associations in Europe](#). LFM is also actively involved in other national networks such as, amongst others: [Accord Majeur](#) - Coordination platform: heritage and creative music – which joins the whole of the non-commercial music sector, [Tous pour la Musique](#) - an association that brings together the music professions: authors, composers, performers and musicians, publishers, producers, managers, show entrepreneurs and presenters, in order to promote musical creation in France in all its diversity, by especially new talent. All the music sector regardless of economic model (private, public, etc) participate including [SACEM](#) & [ADAMI](#) .

During these last 2 challenging years LFM has been exceptionally busy setting up several Covid Crisis Cellules / Crisis Offices (*Cellules de Crise & Bureaux de Crise*) to work on financial aids, health issues, working on a mobilization campaign to get audiences back to performances at the start of the season on top of the ongoing work. Two activities have taken a special place:

- [Festival L'amour de loin](#). This festival was run with a principle of cross-posting, meaning that each member should post on their Facebook page the link to the performances of others. By this process some members got to be seen by around 30% more audience that was not their “normal audience”. The members’ communication teams were also brought together by this effort.
- Campaign [En attendant la réouverture](#) which during its 19 weeks presented each week a new digital programme (concerts, interviews, family programme, behind the stage) to highlight initiatives of LFM members during lockdown. The aim was to show that even if venues had to be closed employers and artists were still working and wanted to share the performances with the audience. This campaign highlighted the

members' capacity to reinvent themselves with new formats for concerts and activities and an impressive capacity to propose Programming.

On LFM's ongoing agenda the 2 big topics to be in the agenda next are:

- **Sexual harassment and violence.** The [Centre National de la Musique](#) put in place a protocol to prevent sexual violence. Now all structures that ask for a financial support have to sign the protocol. The question is how to solve this with non-permanent artists and technicians since the employer cannot take action after the contract has ended.

This also follows the work being done on Gender Equality which, in 2018, resulted in a charter Les Forces Musicales / L'Association Française des Orchestres [CHARTE POUR L'ÉGALITÉ entre les femmes et les hommes au sein des orchestres et des opéras](#).

- **Sustainable development.** One year ago LFM and AFO started to work with an expert in sustainable development on guidelines to propose to the cultural sector. At the moment a list of issues to be tackled is already compiled and each issue will now be worked on in detail.

Following a successful previous action when, during the last elections in France LFM worked with all the subsidised sector on a series of debates across the country to ensure culture was part of the candidates' political agenda – a new campaign is being set up focused on sustainable development topics. The new action **En campagne** will be ran during the next French elections and, starting from the big societal issues, show politicians that LFM members and the sector are already addressing these issues in their artistic content and their activities. Topics to be highlighted will be climate change – sustainable development – economic impact of the arts – civics crisis.

To know all about Les Forces Musicales have a look at their [website](#) and follow them on social media on [Facebook](#) and on [Twitter](#).



## Membership Action 2021

### BAROK | Profile Aug 21



BAROK, the Bulgarian Association of Employers in Culture was created in 2007 and joined Pearle\* the following year. It now represents, with its 50 members a large scope in the field of Culture (dance, music, theatre, museums & galleries, libraries). It works to ensure and guarantee transparency, publicity and accountability of the cultural management in Bulgaria in accordance with the European requirements for management in the field of culture. This involves developing members' capacity to participate in social dialogue, representing and protecting the rights and interests of employers in the social dialogue in the field of culture both at municipal and national level; representing its members in the collective bargaining as well as in the national, branch and branch tripartite cooperation (BAROK, Ministry of Culture, Trade Unions) and, last but not least, representing its members before the Ministry of Culture, other state and municipal bodies, as well as before Bulgarian, foreign and international employers and trade unions, for the development of social dialogue in the field of culture at municipal, national, European and international level.

A tall order for a voluntary team. Although BAROK does not have a permanent staff it completes its mission with enthusiasm and the engaged efforts of its Secretary General and interns that, following their higher education studies, can find in BAROK a hands-on motivating experience in the professional world that complements their skills.

BAROK's daily work involves the collective bargaining process, participation in the calls for directors of public institutes at national and city level in the field of culture and advocacy activities. Another side of BAROK's work is the participation in International projects, like [Behind the Stage](#), [Mapping Social Dialogue in The Commercial Live Performance Sector](#) or [Live Skills](#), and running projects at national level such as the Sectoral Analysis of the Cultural Field, conducted in 2020, or the project on Ageing in the Workplace, which will run until the end of 2021.

One of the areas BAROK has been active in over the last years is fostering the access to culture to younger audiences. One of the most successful activities in this field is the [Campaign on Access of Youth People to Culture](#).

The campaign ***Access of young people to culture*** started on 31 May 2013 at the initiative of BAROK in partnership with the Bulgarian Association of Youth Workers (BARM) and the Civic Institute. The campaign is based on the EU Council Conclusions on Promoting the Creative Generation (2009) and further communications on the issue and aims to initiate a national debate on young people's access to culture, identify challenges and

present good practices to encourage participants in the process to expand young people's access to culture. The latest developments were the Conference on the 12 Aug 2021 in Varna, celebrated on the UN Day of Youth. BAROK has now restarted mapping initiatives enhancing young people's participation in Culture to complete the examples already compiled.

A recent topic, that gained new impetus following the Covid-19 pandemic, and that BAROK is examining, is the digital dissemination of performances and given how it impacts producers, performers and audiences how to expand the contractual set up to deal with this growing concern.

Follow BAROK's work on Facebook <https://www.facebook.com/barokbg> and learn more about them by visiting their website <http://barok.bg/>.



## Membership Action 2021

### FMA | Profile February 2021

**FMA**  
FESTIVALES DE MÚSICA

Founded in 2016 FMA (Spanish Music Festival Association) was created to represent the interests of pop/rock/commercial music festival organizers to set up a common space where to promote and manage projects and initiatives related to their activities.

Its overarching aim is to defend the interests of its members and seek the recognition and importance of festivals as artistic-cultural events differentiated from music concerts.

In this sense, FMA works to contributing and favouring the increase of the competitiveness, visibility and internationalization of the associated companies, as well as helping the training of the sector through the management of training actions, through the organization of conferences, courses or seminars. To this end, it will promote and ensure that the rules of fair competition between companies in the sector and regulatory compliance in matters of taxation, social security, health and safety, prevention of occupational risks, consumer and user policy and the right to the competition.

On the other hand, the Association plans to configure itself as a channel for dialogue and dialogue with intellectual property management entities, national and foreign, in order to negotiate the use of repertoire that they manage in a specific and differentiated way from music festivals in front of other types of uses and users.

Two of the major working areas of FMA are now measuring the impact of music festivals and integrating sustainability across the board in the management of music festivals.

FMA has been working with a group of experts to gather the existing methodologies to measure impact of pop/rock/commercial festivals and create a unique one that can be implemented by all FMA members. This common methodology will improve immensely the collection of reliable data from which recommendations can be drawn. They will keep their Pearle\* colleagues updated on the evolution of this project.

In the last years FMA has been very actively focused on the sustainable Development Goals creating an Action Plan for the adaptation of music festivals, within the framework of the 2030 Agenda, committing to the sustainable development goals (SDG). This being a core focus of FMA's work they are happy to join forces as partners to any project Pearle\* colleagues want to develop on the issues of sustainability, Green Deal and Sustainable Development Goals.

To know all about FMA have a look at their [website](#) and follow them on [Twitter](#).



## Membership Action 2021

### VPLT | Profile March 21

# VPLT

**The German Entertainment Technology Association**

Based in Hannover, the VPLT is the trade association for entertainment technology in German-speaking Europe. Its members are service providers, distributors, manufacturers, dealers and independent sole proprietors. The aim of the association is an efficient, innovative and sustainable development and modernization of the event industry with a focus on technology.

Its multicultural, gender balanced team of 7 serves its 523 members spanning from freelancers, to manufacturers to service suppliers with a long spectrum of services and activities such as provision of information and advice, including information and support in entering and maintaining foreign markets, regular publication of the "VPLTInside", participation in trade fairs such as the Prolight + Sound and, importantly, representing the national interests of its members through lobbying work in politics and administrations. It is very active collaborating at international level being part of Pearle\*, the World Entertainment Technology Federation (WORLD-ETF) and the Event Safety Alliance.

Some of the major areas of work of VPLT are education and training, standards, certification, quality management, politics and international networking. It is actively engaged in advocacy at both national level (Federal Ministry for Economic Affairs and Energy, the Federal Ministry for Labor and Social Affairs, the Federal Environment Agency and the Federal Institute for Materials Research and Testing) and European level (EU Commission, the Directorate General Energy and Environment). A recent example is the successful participation in the legislative process of the Ecodesign Directive.

In the context of its Education and training strand it currently has partnerships with three universities in Germany that offer courses in the media and event technology industry: The Beuth University in Berlin, the HAW - University of Applied Sciences in Hamburg and the THM - Technical University of Central Hesse in Gießen. In addition, it has helped shape various European Erasmus + projects in the field of adult education (KA2 projects): ECVAET, InVent, TeBeVAT 1; 2 & 3 and step2mice (EI integration - integration of refugees and migrants in the event industry) and remains a sought-after partner in European educational projects. At the national level, the VPLT participates in the evaluation of the examination regulations for specialists and masters in event technology and is currently working on the development of the framework curriculum for masters in event technology (IHK) following the adoption of the new examination regulations. On the basis of the industry's special work processes, the VPLT designs industry standards for the qualification, organization and practical implementation of occupational safety within the framework of the IGWW and in cooperation with the DGUV.

To know all about VPLT have a look at their website [www.vplt.org](http://www.vplt.org) and follow them on social media <https://twitter.com/vplt> | <https://www.facebook.com/vpltev>



# Membership Action 2021

## Dansk Teater | Profile March 2021



**DANSK-TEATER**

Danish Theatre is an employers and industry association. Based in Copenhagen and formed in 2018, Danish Theatre brings together professional theatres and performing arts producers in Denmark.

Its more than 75 members include one-man theatres, project theatres, local theatres, regional stages, the Royal Danish Theatre, and theatres in the larger cities. The 7 people team offers several services to its members including collective bargaining, legal counselling, network activities, events, debates and trainings.

Furthermore, Danish Theater offers relevant professional information to the member theatres as well as to the public and the political authorities. They aim to qualify policies, public aid regimes and public debates as well as to strengthen political processes and the daily work of the theatres. Together with close alliances, they continuously seek to reinforce their work on policy and advocacy.

They also organize and produce the annual Danish Theater awards and are closely involved in the upcoming celebrations of the 300-year anniversary of Danish Theater in 2022.

As the unifying association of the Danish performing arts industry, Danish Theatre is dedicated to give performing artists and theatres a clear voice in the public debate and among politicians, authorities and stakeholders. Working closely with key stakeholders, it works to make way for a rich and diverse performing arts industry with respect for the different artistic expressions, institutions and interests of the field.

In the last year Danish Theatre has been active in achieving the necessary political influence during the lockdown to help live performance overcome the crisis. This included achieving compensation and stimulus packages for theatres and companies, a productive framework for re-opening of theaters and a streaming agreement with the Unions to facilitate the live streaming and recording of performances, amongst others.

The motivated team will continue its work to strengthen the public and political focus on the value of performing arts in society and its social significance to our democracy, cultural and social cohesion and the Danish cultural heritage. This includes ensuring a diverse performing arts industry, formed by structures that give the institutions the best possible working conditions and that theatre and stage art becomes a more natural and larger part of more people's consciousness and engagement.

The more than 5,5 million Danes buy 2,8 million theatre tickets per year.

To know all about Danish Theatre have a look at their website - [www.danskteater.org](http://www.danskteater.org) - and follow them on social media (<https://www.facebook.com/danskteater.org/> | <https://mt.linkedin.com/company/dansk-teater> | <https://twitter.com/danskteater>).



# Membership Action 2021

## FAETEDA | Profile March 2021

FEDERACIÓN ESTATAL DE  
ASOCIACIONES DE EMPRESAS  
DE **TEATRO Y DANZA** **FAETEDA**

With its seat in Madrid, **FAETEDA** (Spanish Federation of Associations of Performing Arts Companies) was created in 1996 with the purpose of boosting the industrialization, modernization, development and structuring of the Spanish performing arts sector. Celebrating its 25 years history, FAETEDA is now formed by 17 associations which represent more than 400 companies, producers and private theatres from all over Spain.

Its work is dedicated to improving the relationships and information exchange between its different associations, creating a necessary synergy among the industry professionals of the different autonomous communities. It was established as the only spokesperson towards administrative and professional state organisms, and has become the steppingstone for public institutions towards the private theatre sector, as a cultural good of primary importance in society. As the representative of the private sector in Spain, FAETEDA is in constant dialogue with the Ministry of Culture and different performing arts organizations, both national and international. This position has been incredibly important during Covid-19 where FAETEDA's advocacy work focusing on the recovery of the sector, after the pandemic and economic crisis, has yielded major achievements in agreements with the Spanish government such as:

- having the culture sector meet with the Ministry of Finance for the first time in 40 years of democracy in Spain
- the setup of an exceptional budget line to support companies affected by the crisis, in addition to touring and co-production subsidies.
- the inclusion of Culture into the ICO loans: a loan line with government guarantee and low interest rates (1% or 2%)
- the inclusion of culture in the Exceptional Measures, promoted by the Government, to face the COVID-19 crisis, from March 2020 to September 2021. Among these measures is an unemployment subsidy for the self-employed, artists, and auxiliary and technical staff, in which the government pays the salary and social security of workers who have completed a minimum period of activity in the previous year.
- working together with more than 40 associations to produce the 52 measures document that served as a basis for the negotiations with the authorities on opening theatre spaces with the protocol devised by the sector (for artists, technicians audiences and front of house): <https://www.faeteda.org/wp-content/uploads/2020/04/52MedidasCovidArtesEsceniasMusica.pdf>

Apart from these recent achievements FAETEDA has, over the years, been busy creating several projects to foster the development of the sector in Spain:

Chivatos: a statistical mapping on the weekly evolution of performing arts in Spain. It is a database that collects weekly all the information of the performances in public and private theatres in Spain. This program provides essential data to the sector, to improve its efficiency and provide tools to identify its main issues. Currently

Chivatos has 273 associated theatres and FAETEDA is in negotiations with the Ministry of Culture and SGAE (General Society of Authors and Publishers), to contribute to the participation of theatres from all Spain.

Mercartes: a biennial performing arts market created in 2004 with the objective of promoting the relationships between professionals of the sector and generating business opportunities. Its last edition (November 7 to 9, 2018) was celebrated in Valladolid and gathered more than 1.000 professionals of the sector.

UbicArte: an interactive map listing companies, producers and performances, as well as venues, distributors, markets, festivals and associations of the performing arts sector in Spain. The purpose of this project is to gather in one place data from organizations from all the regions, allowing all professionals in the sector to have a single space with information on the Spanish scene.

One of the core battles of FAETEDA has been the VAT rates for the cultural sector. After 5 years of negotiations, in cooperation with other cultural associations, including ARTE and AEOS, the VAT rate for tickets for performing arts, live music events and cinema was finally reduced from 21% to 10%. The next step is to also achieve a reduction of the VAT rate from 10% to 4% for tickets and from 21% to 10% for cultural services supply.

To know all about FAETEDA have a look at their website [www.faeteda.org](http://www.faeteda.org)



# Membership Action 2021

## VNPF | Profile March 2021



The Association of Dutch Music Venues and Festivals (VNPF) represents the collective interests of music venues and festivals in the Netherlands joining 117 members from venues programming more than 20 pop music concerts annually and pop music festivals welcoming 1500 visitors or above.

In addition, it strives to promote pop music as a performing art, to professionalise the pop sector and to develop and broaden the programming of pop venues and festivals.

Since 1993 VNPF has been working on exercising influence on legislation and government policy such as the tobacco law, security policy, copyright, Single-Use plastic, guarantee funds, collective employment conditions, health and safety policy and many more relevant areas of policy for the live performance sector. The VNPF also promotes the professionalization of the pop sector by collecting data (through the Poppodium Analysis System), creating conditions for its members to develop (opening discussions and exchanging information in various meetings and working groups such as the VNPF members' day in May, panels during Eurosonic Noorderslag, the presentation of the IJzeren Podiumdieren (The Iron Stage Animals) and the Congress Venues Festivals Events in October, providing them services such as advocacy, legal support (implementation of collective labour agreement, privacy law, consumer law, fiscal law, governance, environmental law, labour law, sound regulations), management support, workshops, negotiating collective discounts on products and collecting and documenting industry data.

It has launched a number of campaigns on pertinent topics such as [I love My Ears](#) on prevention of hearing loss, [Weet Waar je Koopt / Know Where to Buy](#) on where to buy concert & festival tickets safely, [Ben je Oke? / Are You OK](#) on sexual harassment at festivals, concerts and clubs.

Furthermore VNPF has a comprehensive resource page with documentation on [cultural policy](#), [cultural sector lobby](#), [copyright](#), [tax](#), [ticketing](#), [laws and regulations](#), [covid-19 protocol](#), [health and safety](#), [management & entrepreneurship](#), [human resource management](#), [trainings and courses](#), [facts & figures](#), [research](#), [marketing & programming](#), [prices](#), [catering industry](#), and regularly shares information on [job opportunities](#) in their member venues and festivals.

To learn all about VNPF check their [site](#) and follow them on social media [Facebook](#), [Twitter](#), [LinkedIn](#)



# Membership Action 2021

## Theatre Centre | Profile March 2021

### TEATTERIKESKUS

Teatercentrum · Theatre Centre

Based in Helsinki the Theatre Centre (Teatterikeskus ry) was founded in 1971 from a desire of theatre professionals to establish a community focused on artistic work that would support their activities and monitor their interests.

Throughout its' 50 years it has continuously developed and can be seen today as the representative of independent performing arts companies in Finland advocating for cultural policy issues at local, national and European levels, communicating with its members and policy makers, monitoring the interest of the independent theatre community, producing and imparting expert knowledge in the field of live performing arts, supporting its members activities and development into increasingly high-quality organizations and cooperating with colleagues in the live performance sector from all over the world.

Following a challenging 2020 that took a toll on the world, and saw numerous professionals and organisations from the live performance sector struggle, 2021 opens new hopes of seeing the light at the end of the tunnel and rebuild a new normal for creation, touring and reaching audiences across the world.

The Theatre Centre's priorities for this 2021 will be:

- Strengthen a common voice for independent live performance sector in the arts and cultural policy debate, increasing dialogue between stakeholders and acting on the shared views of how the sector, together, hopes to develop to.
- Advocating for a reform of live performance funding at state, municipal and self-financing levels to improve its operating conditions both structurally and in the wake of the Corona-19 pandemic
- The strengthening of the Theatre Centre's position as a widely recognized representative of the entire free field of performing arts and the development of the Theatre Centre's activities and membership services to support members' organizations.

Today the Theatre Centre joins 52 organisations from a wide range of different genres: theatre, dance, circus, performance art, children's theatre, musical theatre, puppet theatre, improvisational theatre, mask theatre and clowning.

Adding to its advocacy action it provides its members with customised services such as legal advice, theatre cards which allow them to attend performances at an affordable professional price, training and meetings, communication and support in development of their own communication, as well as several projects on specific topics.

On a largely visible reach there is also the biannual Performing arts magazine Teatterijoukko and the yearly Theatre Act of the Year (Thalia-juhla) award event for performing arts field in Finland - in co-operation with other organisations of this field.

To know all about the Theatre Centre have a look at their [website](#) and follow them on social media on [Facebook](#) and on [Twitter](#).



# Membership Action 2021

## APD ČR | Profile February 2021



ASOCIACE PROFESIONÁLNÍCH DIVADEL  
ČESKÉ REPUBLIKY

The Association of the Professional Theatres in the Czech Republic (APD ČR - Asociace profesionálních divadel České republiky) is an organization of employers in the field of professional public theatres. The Association was originally established as the Association of Director of the Theatres in the Czech Republic in 1993 and in 2008 was transformed into Association of the Professional Theatres of the Czech Republic. It works to create a collaborative environment with stakeholders to advance cultural policy issues engaging with the Ministries of Culture and Education, the Parliament, local authorities, trade unions, colleague associations (of actors, directors, scenographers) and peer employers' associations.

APD ČR's goal is to develop mutual cooperation and assistance of all members. It deals particularly with joint consultations of theatre representatives and provision of information from the activities of individual theatres, exchange of experience from negotiations between theatres, state and local government bodies, drafts proposals for joint action of theatre representatives in negotiations with state administration and self-government bodies.

It's team of 3 proposes a wide range of specific services to its 37 members such as legal support in tax law, IP law, posting of workers and more, shares good practices, organises ad hoc training and assemblies and has a strong advocacy action towards the Ministry of Culture and government also at local and regional levels.

During Covid APD ČR saw an increase in membership showing that there is a need for cooperation and good dissemination of information. It has developed a new website and a presence in social media both strengthening its larger visibility with the additional constitution of a PR group to communicate more with members and work on joint campaigns.

To learn more about APD ČR visit their [website](#) and follow them on social media on [Facebook](#) and on [LinkedIn](#).