

IETM TOOLKIT

www.ietm.org

## LIFE OFF-STAGE

# *Survival guide for creative arts professionals*



IETM is supported by:

November 2017  
ISBN: 978-2-930897-25-7



Co-funded by the  
Creative Europe Programme  
of the European Union

The European Commission support for the production of this publication does not constitute an endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

**Life off-stage. Survival Guide for Creative Arts Professionals**

***IETM Toolkit***

by **Matina Magkou**

Co-published by IETM - International network for contemporary performing arts, International Federation of Actors (FIA) and UNI Global Union – Media Entertainment & Arts (UNI MEI)

November 2017

Editing and general coordination: Elena Di Federico, Nan van Houte (IETM), Dearbhal Murphy (FIA), Daphné Tepper (UNI MEI)

Graphic layout: Elena Di Federico (IETM) on a template by JosWorld



This publication is distributed free of charge and follows the Creative Commons agreement Attribution-NonCommercial-NoDerivatives (CC BY-NC-ND). You are free to reuse and share this publication or parts of it as long as you mention the original source.

This publication should be mentioned as follows:

M. Magkou, 'Life off-stage. Survival Guide for creative arts professionals', IETM - FIA - UNI MEI, Brussels, November 2017.

Link: <https://www.ietm.org/en/publications>

For further information please contact [ietm@ietm.org](mailto:ietm@ietm.org)

# Contents

Foreword by IETM, FIA and UNI MEI .....	4
Introduction by the Author .....	4
About FIA and UNI MEI .....	5
About the Author .....	5
<b>1</b>	
Administrative challenges .....	6
<b>2</b>	
Taxation and social security .....	11
<b>3</b>	
Health and safety .....	15
<b>4</b>	
Work-life balance .....	19
<b>5</b>	
Career transition .....	22
<b>6</b>	
Cultural governance .....	25
<b>7</b>	
Business models .....	28
<b>8</b>	
Intellectual Property Rights .....	33
<b>9</b>	
Freedom of expression .....	37
<b>10</b>	
Equality, diversity and inclusion .....	42
<b>11</b>	
Environmental responsibility .....	48

# Foreword by IETM, FIA and UNI MEI

In dealing with their daily work, their overall career, and the challenge of situating their organisation in the wider societal context, artists and cultural professionals face technical/practical challenges as well as political/ethical ones. The practical issues are quite obvious. The challenges include: administrative headaches, budgetary constraints, health and safety issues in the work place, intellectual property rights, cultural governance, work-life balance and career management. The political and ethical issues that may be encountered are equally challenging. They include upholding freedom of artistic expression, as well as developing environmental responsibility, diversity and inclusion.

Certainly, there is a wealth of resources available, both online and offline, to inform, advise and support artists and cultural professionals on how to pursue their careers without neglecting their role as individuals, parents, partners and citizens, and on how to reflect their (artistic) values, not only in their artistic work, but also in the way they manage their organisations and engage with society. Harder to find, though, is one's path among all those resources.

For this reason IETM has joined forces with FIA - the International Federation of Actors and UNI MEI - the global union in the media, entertainment, and arts, two organisations defending the right to fair working conditions for artistic and cultural professionals across the world. Together, our three organisations have listened to the questions most frequently asked by professionals in the sector; the author, Matina Magkou, has gathered comprehensive replies, aiming to signpost the most relevant resources. It is written in practical, accessible language, based on sound theoretical knowledge, combined with practical experience of the field. This Guide speaks your language!

While we've done our best to put together relevant questions and useful answers, you can certainly provide more input and share resources (including in languages other than English). Your suggestions and comments are welcome: [ietm@ietm.org](mailto:ietm@ietm.org)

# Introduction by the Author

'Life off-stage' is a guide to tips and resources that can help professionals of the performing arts field to better navigate into the sector's challenges. This guide should not be seen as an exhaustive list of resource material and support systems, but as a compass to find the right direction when we feel lost in our profession. It covers a wide variety of topics, from administrative challenges and taxation/social security challenges to dealing with anti-discrimination or environmental responsibility in the performing arts sector. It provides links to useful research, toolkits and background material for each of the questions and gives information on projects and initiatives in different European countries that can serve as inspiration as well. While the resources listed are predominately available in English, due to language limitations, resources in other languages have also been flagged up as far as possible.

While writing this guide this proverb came to my mind: 'He who asks a question is fool for a minute, he who does not ask is a fool for life'. I hope this guide identifies the most relevant questions for you, your organisation and your work, and provides answers that help you to deal with your professional challenges.

Matina Magkou



Photo taken during rehearsals for the Dourgouti Island Hotel by Urban Dig Project/ Ohi Paizoume (2015) (© [Irina Vosgerau](#))

# About FIA and UNI MEI

**The International Federation of Actors (FIA)** brings together performers' trade unions, guilds and professional associations in some 70 countries. In a connected world of content and entertainment and arts, it stands for fair social, economic and moral rights for performers (actors, dancers, broadcast professionals, circus artists and others) working in all recorded media and live performance.

Internationally, FIA works on any subject matter that may impact on the working lives of the professionals it represents. It advocates primarily to improve the working conditions of performers, but also to campaign for the value of the cultural and creative sector in which they work.

Dominick Luquer  
FIA General Secretary

**UNI Global Union – Media Entertainment & Arts (UNI MEI)** represents more than 140 national unions & guilds affiliating more than 400 000 creators, technicians and other workers in the media, entertainment and arts worldwide.

UNI MEI serves as a point of contact and platform for cooperation among its affiliates and the members they represent in the global media and entertainment industry. It works towards union growth and carries out capacity building for trade unions and workers, defends their human rights, campaigns for the improvement of their working conditions and represents their common interest vis-à-vis multinational companies, international industry and employers' association as well as governmental and inter-governmental organisations.

Johannes Studinger  
UNI MEI General Secretary

# About the Author

Matina Magkou is a researcher, project manager, trainer and consultant in the fields of culture, civil society and entrepreneurship. She cooperates with organisations and institutions at the local and international level and has lived and worked in different countries including Greece, Spain, Belgium and Qatar. Among others she is board member of the performing arts organisation Ohi Paizoume/UrbanDig project and was the project manager for the development of the OiRa tools for the Live Performance sector.



She holds a master's degree in European Studies from the University of Leuven and in Cultural Policy, Management and Communication from Panteion University (Athens). In 2017 she defended her PhD at the Institute of Leisure Studies of the University of Deusto (Bilbao, Spain) on the evaluation of international cultural cooperation programmes with a focus on the EuroArab region. Her research interests include cultural policy and management, international cultural cooperation, creative industries, culture and urban development.

You can contact Matina at [mmagkou@gmail.com](mailto:mmagkou@gmail.com)

# 1

## *Administrative challenges*

In my professional life as a freelancer or working for an organisation, I sometimes face challenging administrative situations, such as managing contractual negotiations or complex administrative procedures, or knowing and accessing my rights...

Who can help me?

Working in the arts world often requires specialised knowledge, especially on the management and administration side. This might be related to marketing, fundraising, financial planning, relevant legal frameworks, contractual negotiations or other administrative procedures.

This chapter gives you advice and tips on how to deal with a number of administrative challenges you might face in your every day work. But when it comes to support systems, you will need to identify which ones are within your reach and who can provide you with ongoing support. Of course every situation is different and support systems may not be the same if you are working as a freelancer or if you work in a permanent structure. The situation also differs from country to country, and specific conditions apply in the context of mobility (working across borders). But it is always important to know who can help you with what.

Please note: if you are facing specific administrative challenges in the framework directly related to mobility, please look at chapter 2 of this guide ([Taxation and social security](#)).

## Where to start from?

- **For employees and workers in the sector: ask for support from your union**

Your trade union is your starting point. Unions are formed to achieve common goals of workers and offer them protection. Among other things, they aim to improve safety standards, achieve fair pay and social benefits and overall better working conditions. They also negotiate labour contracts (through collective bargaining) with employers. Your union will be able to advise you, when facing complex contractual situations or administrative procedures.

You can find a list of all performers' unions, guilds and professional associations that are members of the International Federation of Actors on [FIA's website](#). FIA's main purpose is to voice the professional interests of actors (in film, television, radio, digital media, theatre and live performance), broadcast professionals, dancers, singers, variety and circus artists and others. The International Federation of Musicians ([FIM](#)) offers a similar database for the music sector. FIA and FIM members work on any subject matter that may impact on the working lives of the represented professional performers and advocate for improving the working conditions and advancing the economic and social rights of performers.

For other professionals of the cultural sector (directors, authors, dramaturges, technicians, administrators and other support activities) think of joining an affiliate organisation of [UNIMEI](#) - the global union in the media, entertainment and arts sectors.

- **For freelancers: know your rights and obligations**

Freelancing is a key part of working in the cultural sector. This means that if you are working intermittently or on a more permanent basis as an independent (self-employed, autonomous worker, etc.) you might have other rights and obligations. Not all trade unions organise and represent freelancers, but many do and have developed tools and resources to suit their needs. One UK example is BECTU's '[Tax Guide for Freelancers](#)'. It will certainly be worth checking whether your craft union represents freelancers and what support services they can offer. This might take the form of training, contracting advice or even group insurances.

If you are looking for more resources about freelancers, you could consult the publication '[Creative Freelancers](#)' by the UK's Creative Industries Federation. The '[Freelance Toolkit](#)' produced by Creative SkillSet is also a useful set of practical tips and approaches.

- **For organisations and businesses: get specialised support**

There is support available for cultural organisations and creative businesses in various countries and in different forms. An interesting initiative is the one proposed by [CPNEF SV](#) (*Commission paritaire nationale emploi formation spectacle vivant*) which offers support to small and mid-size companies in the [Live Performance sector in France](#). Under the guidance of specialised consultants, the organisations have the opportunity to do a situation analysis and work on the better functioning and development of their organisation. There is also a [guide](#) available to help organisations consider aspects related to the organisation, human resources and general management in the sector.

- **Get training**

In some European countries workers of the cultural sector have access to training and lifelong learning opportunities that have been made possible through collective bargaining agreements. This is the case in France and in Belgium (Flanders and Dutch-speaking Brussels), for example. If you work in those countries/regions and if you have not benefited from those schemes yet, check whether you are eligible on the website of [AFDAS](#) (France) or of [Sociaal Fonds voor de Podiumkunsten](#) (Belgium). Some other national skills bodies have been set up for our sector in a number of countries and they are very useful resources on training opportunities over the course of a career. Please check: [Creative & Cultural Skills](#) in the UK, [Commission paritaire nationale emploi formation spectacle vivant](#) (CPNEF SV) in France, or [Kulturakademin trappan](#) in the West region of Sweden, for example.

The publication '[Trends and skills in the European audiovisual and live performance sectors](#)' published in 2016 in the context of the [Creative Skills Europe](#) partnership, a joint project led by social

partners of the EU Social Dialogue Committees in the Audiovisual and Live Performance sectors, gives an overview of the skills needs in the sector taking into account key trends affecting our operational environment (digitisation, globalisation, the challenging economic context, etc.). It also highlights a number of inspiring initiatives in different EU countries.

Also check whether any of the networks you belong to provide any training opportunities that could help you to develop your skills and provide you with knowledge to deal with complex situations. For example the European Festival Association has launched [The Festival Academy](#) that offers various training opportunities to young festival managers worldwide. Its Atelier for Young Festival Managers is a 7-day training programme addressing all artistic aspects of festival management. Another interesting option is the Festival Production Management Training, which focuses more on delivering an artistic vision and planning, implementation, coordination and follow-up.

You could also follow the work of [Factories of Imagination](#), a Creative Europe funded programme promoted by TransEurope Halles (2017- 2021) which aims to support non-governmental cultural centres in becoming more resilient and internationally connected and will provide a number of training opportunities and material as well in the coming years.

- **Get a mentor**

A mentor that supports us in our professional life can be of enormous help. A simple step would be to identify a person from your network that you respect for their knowledge, and explore whether it might be possible to meet on a regular basis to exchange and discuss.

There might also be supporting schemes that provide you such an opportunity. IETM's [Mentor Room](#) could be an interesting first step if you join an IETM meeting: in this two-hour trouble-shooting session, organised during each IETM plenary meeting, you will be teamed up with two IETM members who will help you see new approaches and find alternative solutions to a specific problem. This peer-learning opportunity is open to IETM members and to non-members on an application basis (so always check the deadlines).

- **Advocate for Fair Remuneration and Fair Practice**

Ensuring a sustainable sector, where work can deliver a living income, social security coverage is possible and minimum wage levels are collectively negotiated and set is the primary aim of trade unions. Joining a union can be a first step towards better understanding how wage and payment levels are set and enforced and what constitutes fair contractual practice. Trade unions have also been involved in wider advocacy work, developing coalitions

to advocate for fairer conditions for artists and other creative professionals. You may wish to get involved in this kind of advocacy.

Bottom-up initiatives calling for a better labour market position for artists and fair business practices on the part of commissioning clients have been developed in several countries by various stakeholders in response to an increasingly unsustainable labour market. A first step, should you plan to join or set up a similar initiative, is to check the existing groups, get in touch with them and learn from their experience.

Discussions about '[fair practice labels in the arts](#)' took place during the IETM Plenary Meeting in Amsterdam, spring 2016; [this article](#) also gives a general view of how the topic was explored. At national level, some interesting and inspiring examples have emerged.

'[Valuing Passion. Reinforcing the labour market in the cultural and creative sector](#)' is the report by the Dutch Council for Culture and Social Economic Council that offered an indepth review of the labour market in the Netherlands and the many challenges facing workers in the sector. It gave rise to and started a number of different follow-up initiatives, amongst which the 'Fair Practice Code'. A broad group of representative sectoral stakeholders (listed at the end of the document) came together to draft the '[Fair Practice Code V. 1.0](#)'; that aims to offer a normative framework, agreed upon by cultural and creative professionals, for sustainable, fair and transparent employment and enterprise practices in the arts, culture and creative industry. The Code offers a guideline for responsible market behaviour and encourages critical reflection.

[DutchCulture](#) is also working to make connections with other fair practices campaigns in Europe and internationally, so you may want to contact them to know more and or introduce your own initiative. These include the Flemish '[Social Charter for Fair Business in the Audiovisual Sector](#)'; as well as several good examples in the field of visual arts. In the UK, the '[Paying Artists](#)' Campaign pushes for fair pay for visual artists, in particular in publicly funded exhibitions; and the [REKO project](#) in Sweden commended fair practice and good working conditions for visual artists in Sweden, compiling a thorough review of pay practices in the sector and making it available online. The Netherlands also has its own fair practice initiative in the visual arts field: in a similar initiative to the Fair Practice Code, involving stakeholders from the Visual Arts sector, a '[Dutch Fees Guide for visual artists](#)' has also been developed and made available online (see also [this link](#)). This approach might serve as an example for other disciplines also.



- **Become part of a creative hub/ co-working space**

Changing working methods and patterns, as well as a context of financial instability, have led cultural operators to seek solutions through cooperation and sharing in co-working spaces, innovation labs or start-up accelerators. Consider joining a creative hub/ co-working space in your city. There you might be able to liaise with other professionals in the field, including those running their own small companies and thus get support, training, advice or just a new colleague that can help you out.

The EU-funded project European Creative Hubs Network led by the British Council works towards demonstrating that creative hubs contribute to the work and the resilience of the creative sector and to the economy as a whole, by creating new forms of leadership using collaborative, bottom-up, interdisciplinary and community-focused approaches. Two publications will help you navigate this relatively recent working framework: 'Creative Hubs: Understanding the New Economy' and 'Syn-acting together'. The 'Creative HubKit - made by hubs for emerging hubs', gives insights on how creative hubs are formed, structured and sustained. 'Creative Incubators - Guide to places and spaces of creative incubation in Central Europe' is another helpful resource.

Also of interest is the publication 'It starts with a conversation... question your knowledge by sharing... - A guide for artists who wish to work collaboratively', written by Asa Richardsdottir and Lene Bang Henningsen and produced by the Ice Hot Nordic Dance Platform.

## RESOURCES

### Publications

Commission Paritaire Nationale Emploi Formation du Spectacle Vivant (CPNEF-SV), 'Le guide pratique des petites entreprises du spectacle vivant : organisations, ressources humaines et gestion', 2015

<http://www.cpnefsv.org/sites/default/files/public/pdf/1-Dispositifs-et-outils/Guide%20d%27appui%20aux%20TPE%202015%20version%205%20-%2023%20juillet%202015.pdf>

D. Crombie (ed), 'The Entrepreneurial dimension of the cultural and creative industries', Utrecht School of the Arts with K2M Ltd and Eurokleis S.r.l for the Education & Culture DG of the European Commission, 2013

<https://publications.europa.eu/en/publication-detail/-/publication/dcac4767-0daf-4fd5-8d8a-4bb502823723/language-en>

Dutch Culture, 'Fair Practice in the arts', 2017

<https://dutchculture.nl/en/news/fair-practice-arts>

Dutch Performing Arts Fund, 'Fair practice code - version 1.0',

[https://fondspodiumkunsten.nl/content/nieuws/i\\_778/fairpracticecodeversie10.pdf](https://fondspodiumkunsten.nl/content/nieuws/i_778/fairpracticecodeversie10.pdf)

E. Easton, E. Cauldwell-French, 'Creative Freelancers', Creative Industries Federation, 2017

<https://www.creativeindustriesfederation.com/sites/default/files/2017-07/Creative%20Freelancers%201.0.pdf>

J. Dovey, A. C. Pratt, 'Creative Hubs: Understanding the New Economy', British Council, 2016

<http://creativehubs.eu/wp-content/uploads/2016/12/HubsReport.pdf>

Flemish Audiovisual Sector, 'Sociaal Charter'

<http://www.mediarte.be/nl/sociaalcharter>

J. Heinsius, K. Lehukoinen (eds), 'Training artists for innovation-Competences for new contexts', Theatre Academy of the University of the Arts Helsinki, 2013

<https://www.cultuur-ondernemen.nl/publicatie-training-artists-for-innovation>

J. Heinsius (ed), 'Connecting Arts & Business - realizing the potential of creative partnerships', Cultuur- Ondernemen, 2015

<http://www.connectingartsandbusiness.eu/wp-content/uploads/2013/09/ConnectingArtsAndBusiness-WEB.pdf>

N. Keesecker, 'The work of Art Toolkit - Workbook - Business Skills for Arts', Springboard for the arts, 2016

<https://springboardforthearts.org/wp-content/uploads/2015/12/WoA-Toolkit-Workbook-2015.pdf>

M. Le Sourd, 'Fund-Finder: Guide to funding opportunities for arts and culture in Europe - 2017 edition', IETM, 2017

<https://www.ietm.org/en/FundFinder>

A. Lengyel (trad.), 'The Brave New Working World' (from the original in Nachtkritik.de)

<https://www.ietm.org/en/themes/the-brave-new-working-world>

J. Matheson, G. Easson, 'Creative HubKit - Made by hubs for emerging hubs', British Council, 2015

[http://creativehubs.eu/wp-content/uploads/2016/11/Creative\\_HubKit.pdf](http://creativehubs.eu/wp-content/uploads/2016/11/Creative_HubKit.pdf)

K. Patelis, V. Charalampidis (eds), 'Syn - acting together', European Creative Hubs Network, 2017

<http://creativehubs.eu/wp-content/uploads/2017/01/syn-acting-together-publication-web.pdf>

Raad Voor Cultuur, 'Summary: Valuing passion - Reinforcing the labour market in the cultural and creative sector'

<https://www.cultuur.nl/english/summary-valuing-passion/item3722>

A. Richardsdottir, L. Bang Henningsen, 'It starts with a conversation... question your knowledge by sharing...!', Ice Hote Nordic Dance Platform, 2017

<http://www.itstartswithaconversation.org/wp-content/uploads/2017/05/ISWAC-PDF-052017.pdf>

G. Schiuma, P. Bogen, A. Lerro, 'Creative Business Models: Insights into the Business Models of Cultural Centres in Trans Europe Halles', TEH, 2016

<http://teh.net/wp-content/uploads/2016/01/Creative-Business-Models-Report.pdf>

V. Shishkova, 'Fair practice label in the arts', report from the IETM Amsterdam plenary meeting, 2016

<https://www.ietm.org/en/publications/fair-practice-label-in-the-arts>

D. Tepper, 'Creative Skills Europe. Trends and skills in the European audiovisual and live performance sectors', European Skills Council for Employment and training in the Audiovisual and Live Performance sectors, 2016

<http://www.creativeskillseurope.eu/>

## Links

TAX Guide for Freelancers by BECTU

<https://www.bectu.org.uk/advice-resources/tax-guide>

Creative Skillset Freelance Toolkit

[http://creativeskillset.org/who\\_we\\_help/creative\\_professionals/freelance\\_toolkit](http://creativeskillset.org/who_we_help/creative_professionals/freelance_toolkit)

AFDAS

<https://www.afdas.com/>

Artists' fees: Guidelines

<http://kunstenaarshonorarium.nl/guideline-artists-fees/>

and Readers' guide

<http://kunstenaarshonorarium.nl/readers-guide-to-guideline-artists-fees/>

Sociaal Fonds voor de Podiumjunsten

<http://www.podiumkunsten.be/>

Creative & Cultural Skills

<https://ccskills.org.uk/>

Kulturakademin trappan

<http://www.kulturakademintrappan.se/>

Creative Skills Europe

<http://www.creativeskillseurope.eu/>

The Festival Academy

<https://www.thefestivalacademy.eu/en/home/>

Factories of Imagination

<http://teh.net/projects/2017-2021-factories-imagination/>

European Creative Hubs Network

<http://creativehubs.eu/>

Paying Artists

<http://www.payingartists.org.uk/>

Project Reko

<http://projektreko.org/index.php?lang=en>

# 2

## *Taxation and social security*

I am very mobile and often work across borders.  
What are the consequences for my social security  
coverage, pension rights, and taxes?

If you are working in the performing arts sector, you might see yourself reflected in one of the following situations:

- You are a national of one country but work permanently in another country;
- You are a free-lance artist working on various assignments across different countries;
- You are a professional artist touring in different countries;
- You hold two different job positions in two (or more) different countries;
- And the list might go on...

Working across borders has been and still is an intrinsic part of the life of many artists and cultural professionals in the performing arts field and is increasingly seen as a prerequisite for a dynamic cultural climate. For this reason, it is encouraged and supported by a variety of cultural policy instruments and resources. However, working across borders and navigating through various tax regulations and social security systems is not yet a straightforward practice and it is mostly considered administratively burdensome<sup>1</sup>.

Despite a European coordination framework<sup>2</sup> regarding member states' social security schemes, there is still quite a long way to go, especially in order to respond to the needs and reality of professionals in the performing arts sector. When it comes to taxation, there are often special tax rules for performing artists and cultural operators. The EU has actually only limited authority regarding income taxation, which lies mainly with the individual member states and is defined by bilateral agreements. Actually the OECD '[Model Tax Convention on Income and on Capital 2014](#)' offers a

<sup>1</sup> A study written by Richard Poláček in 2007 - 'Study on the impediments to mobility in the live performance sector and on possible solutions' - carried out in the framework of the EU-funded project mobile home, had identified four main areas of difficulty for mobility cultural workers, among which social security regulations and double taxation and VAT. The study was the first of a series on 'obstacles to artistic mobility' that, unfortunately, are still very much relevant after ten years.

<sup>2</sup> The European social security frameworks governed by Regulation (EC) No 883/2004 (replacing Regulation (EEC) No 1408/71) and Regulation (EC) No 987/2009 (replacing Regulation (EEC) No 574/72) set out the principles designed to guarantee the social security rights of mobile workers and citizens within the EU without interfering with national legislations. This regulation aims to rationalise the concepts, rules and procedures concerning the coordination of Member States' social security systems. It stipulates that persons who are subject to the same social security legislation need to fulfill the same obligations and enjoy the same benefits under the legislation of any Member State as the nationals of that state. Persons moving within the EU, Iceland, Liechtenstein, Norway or Switzerland will always be subject to the legislation of only one country. The social security institutions will assess under which country's legislation they are covered according to EU rules.

common reference point regarding elements for inclusion in the bilateral tax treaties and contains special rules for performing artists (article 17).

Each situation related to taxation and social security is specific and unique and depends on the country of residence, the amount of money earned, the 'status' of the individual (companies or self-employed/ self-employed or employee), etc. One thing is for sure: with the right information and with adequate planning, working internationally can become a little bit less complex.

## Where to start from?

- **Check the national tax rules and bilateral tax treaties**

In most cases, the underlying principle regarding taxation relates to a differentiation between 'residents' and 'non-residents'. For residents, this means that they are taxed on their world-wide income, regardless on where it was earned, while non-residents are not taxable on income earned outside their source country. Being in position to prove your resident status in one country will define the way you should approach taxation issues. Furthermore, bilateral tax treaties between countries allocate the rights of taxing specific types of income and granting exemptions to eliminate double taxation. Make sure you can consult these documents when engaging in international work and avoid double taxation.

'[The ultimate cookbook for managers - artist taxation in an international context](#)' (2017) can help you solve a number of your questions. It has been written by Dr Dick Molenaar in the framework of the EU funded EFA Rise project, in which the European Festivals Association (EFA) and Pearle\* - Live Performance Europe joined forces to improve knowledge on legal and managerial aspects of cross-border cultural cooperation. Taxation issues for internationally engaged artists and professionals are explained in a simple way and will help you understand the concepts and implications of residence status, allocation rules, tax exemptions and avoiding double taxation and what are the specific rules for the cultural sector.

- **Seek specialised advice in your country of interest**

In several countries, there are specific mobility info-points that provide tailor-made advice on the topic. For example you can get in contact with the [Dutch Culture Mobility Info Point](#) in the Netherlands, [Mobiculture](#) for France, [TINFO](#) in Finland, [Kunstenloket](#) in Belgium. They all provide information and advice on legal, taxation, social security and pension aspects of your mobility. Most of these organisations are members of the [On the Move](#) network for information on cultural mobility; its website can be a valuable resource in your searches.

You might find useful online resources relating to specific countries, for example:

- [Artist Mobility](#) provides information on entry, residence and employment of foreign artists in Austria;
- [CLEISS](#) is the liaison body between the French social security institutions and their foreign counterparts for the implementation of European Regulations and bilateral or multilateral social security agreements;
- [Touring artists](#) is an information portal on legal regulations and administrative procedures in Germany and provides checklists, references to further reading and contacts on several topics, including artist status and contracts, taxes, social security and insurances;
- The [Artist's Guide](#) powered by the Swedish Arts Grants Committee is a web portal for artists based in other countries who would like to learn more about visiting, working and living in Sweden;
- [Artists from abroad](#) provides info for those wishing to work in the United States in issues related to taxation.

- ***Get support on the European level***

On the European level, you might also find helpful to contact:

- [Your Europe Advice](#), a service provided to nationals of the European Union, Norway, Iceland or Liechtenstein, non-Europeans who are family members of an EU national or resident in an EU country, and businesses having their seat in the EU. The service is managed by the European Citizen Action Service (ECAS) operating under a contract with the European Commission which offers legal advice in all EU official languages from lawyers familiar with both EU and national laws in all EU countries;
- [SOLVIT](#), a free of charge on-line problem-solving network, which exists in every EU member state in which EU member states work together to solve problems caused by misapplication of internal market law by public authorities.

A useful resource for mobile workers in general is the [European database of all applicable taxes by country](#). Remember that also On the Move holds a specific section on [Social Protection/Taxation](#) on their website updated regularly where you will find interesting resources as well.

- ***A dancer or a choreographer? Check the EuroFIA Dance Passport***

Affiliated unions of EuroFIA, one of the regional groups of the International Federation of Actors (FIA), have developed the EuroFIA Dance passport, a scheme which is available to dancers and choreographers in their membership. It is activated by their home union and it is valid for one year. The passport gives them access to union-delivered services in their country (or countries) of destination, which may vary, but generally include medical and insurance information and advice on contracts and other legal matters. The scheme is currently being overhauled, with an improved version to be launched in Autumn 2018. Check the [FIA homepage](#) for a link to the new scheme.

- ***Learn more on the topic***

The EENC Report '[Artists' mobility and Administrative Practices related to Social Security and Taxation in the European Union \(EU\)](#)' commissioned by On the Move provides an overview of the obstacles in the field of social security and taxation when mobile in the EU. It introduces a typology of identified obstacles and an analysis of the recent legislative and regulatory developments. You will also find a list of resources (documents and info-points in different countries) that you might find relevant.

## RESOURCES

### Publications

M. Demartin, M. Le Sourd, E. Di Federico, 'Artists' mobility and administrative practices related to social security and taxation in the European Union', European Expert Network on Culture, 2014  
[http://on-the-move.org/files/OTM\\_EENC\\_final\\_complete\\_report\\_SecSocTax.pdf](http://on-the-move.org/files/OTM_EENC_final_complete_report_SecSocTax.pdf)

D. Klaic, 'Mobility of imagination – a companion guide to international cultural cooperation', Central European University Press, 2008

R. Poláček, 'Study on impediments to mobility in the EU Live Performance Sector and possible solutions', Mobile.Home project/ Finnish Theatre Information Center, 2007  
[https://www.ietm.org/en/system/files/publications/study\\_on\\_impediments\\_to\\_mobility\\_1.pdf](https://www.ietm.org/en/system/files/publications/study_on_impediments_to_mobility_1.pdf)

D. Molenaar, 'The ultimate cookbook for cultural managers - artistic taxation in an international context', EFA / PEARLE, 2016  
[http://www.pearle.ws/cms/files/file\\_sys\\_Publications\\_Bijlage\\_Engels\\_52.pdf](http://www.pearle.ws/cms/files/file_sys_Publications_Bijlage_Engels_52.pdf)

### Organisations

OECD's Model Tax Convention  
<http://www.oecd.org/tax/treaties/>

DutchCulture Mobility Info Point  
<https://dutchculture.nl/en/mobility-info-point>

Mobiculture  
<http://mobiculture.fr/en>

TINFO  
<https://www.tinfo.fi/en>

Kunstenloket  
<http://www.kunstenloket.be/>

On the Move  
<http://on-the-move.org>

Artist mobility  
<http://www.artistmobility.at/>

Touring artists  
<https://www.touring-artists.info/en/home/>

Artist's Guide  
<https://www.konstnarsnamnden.se/default.aspx?id=11310>

Artists from abroad  
<http://www.artistsfromabroad.org/>

CLEISS  
<http://www.cleiss.fr/>

Your Europe Advice  
[http://europa.eu/youreurope/advice/index\\_en.htm](http://europa.eu/youreurope/advice/index_en.htm)

SOLVIT  
<http://ec.europa.eu/solvit/>

European database of all applicable taxes by country  
[https://ec.europa.eu/taxation\\_customs/taxes-europe-database-tedb\\_en](https://ec.europa.eu/taxation_customs/taxes-europe-database-tedb_en)

# 3

## *Health and safety*

**In my venue or as a producer, how can I make sure I respect health and safety regulations and provide a safe environment for my colleagues and audience?**

Occupational safety and health must be managed systematically and should be built into the day-to-day running of any performing arts venue or production company and become part of its working culture. But what does this really mean? It means that health risks for workers need to be avoided, all risks have to be identified, evaluated and appropriate means for prevention need to be developed.

If you think about the diversity of workplaces in the performing arts - ranging from traditional to non-traditional venues but also urban and open air spaces - there is no single answer on how to deal with health and safety. The different professional categories affected, as well the different actors involved in a production (venues, production companies, contractors and sub-contractors, permanent and freelance staff) add even more layers of complexity. Common managerial problems include: lack of predetermined safety protocols, limited access to adequate protection equipment, lack of human resources and skilled staff, lack of communication, training and awareness, lack of clear lines of responsibility. Work in the sector also tends to be mentally and physically challenging: the professional demands in the context of performances, training and rehearsal can lead to musculoskeletal, neuromuscular or hearing disorders, high stress levels and even exposure to high-risk situations with the possibility of fatal accidents for performers or technical staff. All this becomes more of a puzzle when on tour. Different regulatory frameworks, communication barriers and different working cultures might make health and safety provisions even more cumbersome.

Remember that undertaking a health and safety assessment will certainly take time, but it is very important - often so important that it is in fact a legal requirement. Reduce the risks by taking into consideration the needs of each profession involved in the production and the hazards present at each of the different steps of the production cycle (pre-production, rehearsals, get-in, performance(s) and get-out). Sounds like an impossible task? Read on for some advice on how to get started.

## Where to start from?

- **Use the OiRA tools for the live performance sector**

The [OiRA tools for the live performance sector](#) can prove useful both for conducting a risk assessment for your venue or production company, but also as a learning tool if you want to understand better or encourage your colleagues to consider health and safety as part of their practice. The two tools were created through a joint action by the European Social partners in the Live Performance sector<sup>1</sup>. One of them is addressed to performing arts venues (including open air ones) and the other one to production companies. The tools are free of charge and are mainly addressed to micro (less than 10) and small (less than 50 workers) enterprises/ organisations, but larger organisations could benefit from them as well.

Remember that the tools are based on European regulations and do not reflect country-specific legislation<sup>2</sup>. You could therefore consider getting together with the social partners in your country to work on an adaptation of the OiRA tools in your own context. Today a European version of the tools exist in English and Spanish, while some countries are already working on adapting the content to their own national context and regulatory framework.

- **Check the national regulations in your country**

The European Framework Directive on Safety and Health at Work (Directive 89/391 EEC) adopted in 1989 was a substantial milestone in improving safety and health at work. It guarantees minimum safety and health requirements throughout Europe while Member States are allowed to maintain or establish more stringent measures<sup>3</sup> when transposing EU directives into their national laws. Therefore, legislative requirements in the field of safety and health at work can vary across EU Member States. Consult with your relevant governmental body to make sure what applies in your specific case and when on tour make sure you request this information from your colleagues abroad.

<sup>1</sup> On the employers' side, this is [Pearle\\*](#)-Live Performance Europe (the Performing Arts Employers Associations League Europe) and on the workers' side this is the [EAEA](#) (European Arts and Entertainment Alliance). The EAEA is sectoral alliance bringing together the European bodies of the International Federation of Actors (FIA), the International Federation of Musicians (FIM) and UNI MEI, Global union for Media and Entertainment.

<sup>2</sup> In some countries you might even find specific online assessment tools for the performing arts sector that in some cases, might even be a legal requirement for performing arts organisations.

<sup>3</sup> Further directives focusing on specific aspects of safety and health at work are the fundamentals of European safety and health legislation. Check if something similar exists in your country.



- **Decide on an organisational structure for responsibilities on risk assessment**

Who is responsible for health and safety in your organisation? In larger organisations you might have a dedicated competent person appointed for health and safety who will be responsible for devising the health and safety strategy of the organisation and engaging all staff in it. If this is not the case in your situation, assign responsibilities among your team taking account of training and the required skill set. Implementing an accident reporting protocol and introducing corrective mechanisms to avoid future risks might be of help.

However, managing the health and safety aspects of a venue or a production should not be a one-man or one-woman show. In the process of conducting a risk assessment, try to involve and consult your colleagues and higher management. If there is lack of in-house competence or expertise, try to identify external support. What you might find useful is to establish an on-going consultation process and recognise the knowledge and competence on the subject from various sources. Establish a procedure where staff can raise concerns, perhaps through consultative meetings. Make sure you involve workers' representatives, the specialist on safety at work in your organisation (if applicable), the workers concerned and other technically qualified persons. Don't forget that this refers to technical, artistic and office support staff, whether employees or free-lance workers.

- **Consult available material**

There is a wealth of information regarding health and safety in the workplace in general, but also specifically in the performing arts. Finding something in your language and/or representing the situation in your country is vital - although manuals from other countries might work as a basis in case you don't find something in your own language. Just bear in mind that national regulations might vary.

Some helpful material that can be found online include:

- '[Évaluation et prévention des risques professionnels dans le spectacle vivant](#)' (2011) published by [Prodiss](#) (*Syndicat National des Producteurs, Diffuseurs, Festivals et Salles de spectacle musicale et variété*);

- The [UK Health and Safety Executive](#) has a website dedicated to health and safety in the film, theatre and broadcasting industries including resources such as '[Health and Safety in audiovisual production - your legal duties](#)' and specific ones such as use of [smoke and vapour](#), [sound advice](#), [working at heights](#), etc.;

- FIA's two Performers' Health and Safety publications '[ACT SAFE - Minimum recommended Health and Safety Guidelines for Performers working in Live shows](#)', as well as the companion volume '[ACT SAFE Minimum recommended Health and Safety Guidelines for performers working in Film and Television](#)', include a clear set of advice, tips and guidelines that intended to empower performers to be advocates for their health and safety at work and to be informed about the risks they may encounter;

- More resources that are from non-European stakeholders but can be of great help for you are the '[Performance Industry guidelines and sheets](#)' prepared by the Ontario Ministry of Labour and the '[Safety Guidelines for the Entertainment Industry](#)' developed by the Australian Entertainment Industry Association and the Media Entertainment and Arts Alliance.

- **Get and provide training**

Different training schemes for professionals involved in the performing arts sector might be available in your country. In some cases - especially in technical professions and regarding specific operations, such as the use of pyrotechnics, special effects or specific material - staff need special licences to be considered competent in operating them. Make sure you request this documentation when employing a person to perform such operations.

Assign a person to be responsible for the training plan of permanent staff. But at the same time make sure new staff, including short-term free-lancers, receive site-specific induction training that is updated depending on the productions or the venues to be used.

- **Reflect everything in your technical rider**

Your technical rider - whether you are a venue or a production company - is the document that reflects all aspects of your work and the concerns that might arise. In the case of a venue, this refers to a general file that contains information on the particular venue and its possibilities and limitations. In the case of a specific production, a technical rider describes the technical aspects of the performance and outlines a set of requests. Make sure that such documents are as accurate as possible and include the health and safety policy, fire and emergency procedures, material/ substances that cannot be used in a venue, etc. They are your first channels into understanding what issues might arise and allow you to get familiar with the production you are to host or the venue you are going to work in. Sharing this information in advance is of primary importance. Keep in mind that amendments might need to be made depending on venue-specific needs and always put the health and safety of staff and performers first, above and beyond artistic excellence.

## RESOURCES

### Publications

Australian Entertainment Industry Association and the Media Entertainment and Arts Alliance, 'Safety Guidelines for the Entertainment Industry', 2001

[http://liveperformance.com.au/sites/liveperformance.com.au/files/resources/safety\\_guidelines\\_for\\_entertainment\\_industry\\_5\\_0.pdf](http://liveperformance.com.au/sites/liveperformance.com.au/files/resources/safety_guidelines_for_entertainment_industry_5_0.pdf)

FIA, 'ACT SAFE - Minimum recommended Health and Safety Guidelines for Performers working in Live shows'

[http://www.fia-actors.com/uploads/guidebook\\_ftv\\_landscape\\_en.pdf](http://www.fia-actors.com/uploads/guidebook_ftv_landscape_en.pdf)

Health and Safety Executive UK, 'Health and Safety in audiovisual production - your legal duties', 2002

<http://www.hse.gov.uk/pubns/indg360.pdf>

Health and Safety Executive UK, 'Working at heights in the broadcasting and entertainment industries - information sheet', 2011

<http://www.hse.gov.uk/entertainment/theatre-tv/resources.htm>

Health and Safety Executive UK, 'Smoke and vapour used in entertainment- information sheet', 2017

<http://www.hse.gov.uk/pubns/etis3.pdf>

Health and Safety Executive UK, 'Sound advice - control of noise at work in music and entertainment', 2008

<http://www.hse.gov.uk/pubns/priced/hsg260.pdf>

Prodiss, 'Évaluation et prévention des risques professionnels dans le spectacle vivant', 2011

<http://www.prodiss.org/sites/default/files/DUPP/04-fiches-evaluationrisques.pdf>

### Links

Online interactive risk Assessment (OiRA) tools for the live performance sector

<https://oiraproject.eu/en/oiraproject>

ETTE - European Theater Technicians Education

<http://stage-tech-edu.eu/>

UK Health and Safety Executive

<http://www.hse.gov.uk/>

Performance industry guidelines and sheet - Ontario Ministry of Labour

[https://www.labour.gov.on.ca/english/hs/pubs/liveperformance/gl\\_live\\_intro.php](https://www.labour.gov.on.ca/english/hs/pubs/liveperformance/gl_live_intro.php)

# 4

## *Work-life balance*

I am an artist, a creator, a performing arts professional,  
a parent, a friend, a committed citizen, etc.  
Are there support systems to help me manage all those  
responsibilities?

Working in the performing arts field is often exciting and special. It can indeed be so exciting and so special that the balance and boundaries between work and life might sometimes become blurred. Generally speaking, trying to find the balance between one's work and all the other roles one may need or wish to fill in life, is definitely not always a straightforward exercise. In the performing arts sector it is arguably even more challenging. This is firstly because it is quite a competitive environment. But more importantly, it is a sector that is largely dominated by irregular working schedules (just think about performance times or touring). It is also a sector where sporadic and short-term assignments are part of the profession. Sometimes those who work in the sector may also need to hold a second job to get by. Finally, people working in the arts often put so much passion into what they do that they do not necessarily stick to official or regular working hours.

As these lines are being written, a [proposal for an EU Directive on work-life balance](#) for parents and carers is under discussion, as part of the [European Pillar for Social Rights](#), which has been proclaimed mid-November of 2017. The initiative aims at modernising the existing EU legal framework in the area of family-related leave and flexible working arrangements, reflected so far in the [2008 EU Work-Life Balance package](#). The Directive takes into consideration the developments in society over the past decade and seeks to enable parents and other people with caring responsibilities to better balance their work and family lives and to encourage a better sharing of caring responsibilities between women and men. All this is of course extremely positive, but how far does it really correspond to the reality of the performing arts professions that we so often describe as 'atypical work'<sup>1</sup>?

Some say that achieving a good work-life balance is impossible in the performing arts sector, although it provides immense satisfaction on other levels. Working in the sector certainly means that you are quite dependent on others and may have a harder time setting your own schedule or working from home. Or that it is not always easy to pick and choose productions that accommodate your parenting or caring schedule. But then, there are also those who make it work. It takes tremendous dedication, organisation and good support systems; it also takes detailed and long-term planning to make work-life balance possible. What is primarily required is

<sup>1</sup> The term 'atypical' employment describes forms of work arrangements that deviate from the concept of 'regular employment', which is defined by three main characteristics: full-time, indefinite and part of dependent, subordinate employment. Atypical might refer to working-time arrangements (for example part-time, on-call, zero-hours), to short-term and project or task-based work, or atypical work relationships (such as contracted or subcontracted work, self-or employment). You can find more in the 'Atypical Work Project Handbook: The Future of Work in the Media, Arts and Entertainment sector', prepared by Pascale Charhon and Dearbhal Murphy in the framework of the EU-funded Project Reaching out to Atypical Workers by FIA, UNI MEI and the European Federation of Journalists (EFJ)

profound shift in attitudes in the sector: recognizing that artists and performing arts professionals need to be able to embrace their families' and their own personal needs and wellbeing.

## Where to start from?

- **Adopt a work-life balance policy in your workplace**

The performing arts sector could still use a change in attitude. If you are managing an organisation, think about adopting a work-life balance policy and communicating it to your staff. Even if you are working for an institution or collaborating with an organisation, you can join forces with other colleagues to ask for a company work-life balance policy. This should reflect for example: minimum number of holidays a year; available leave arrangements; number, duration and planning of breaks in a working day; maximum working hours a day/week; rules related to evening and night work, weekend work, shift work, on-call work; rules related to vulnerable groups (younger and elderly workers, pregnant women); arrangements on taking holidays/leave in case of personal duties (family emergencies, volunteering work etc.); arrangements fostering work-life balance; discouraging presenteeism<sup>2</sup>; policies encouraging fathers to take parental leave; having breastfeeding and changing facilities in office, rehearsal and performance spaces. Make sure that policy and regulation on the above topics is made known to employees, including freelancers and reflects all collective agreements applicable in the sector.

- **Proactively propose suitable arrangements**

Firstly check the national working time provisions and, if applicable, collective agreements for the live performance sector professions and then propose your own 'strategy' to your employer. If you are working shifts, suggest for example shift swapping as an option in the organisation where you work, which would allow you and your colleagues to rearrange shifts among yourselves to suit your needs. Also consider self-rostering, which consists in arranging your own working day to meet the requirements of service delivery or production (often as a team with a mix of skills). Staggered hours could also be another option for office workers, where you and your colleagues would have different start, finish and break times to cover longer working days.

If there are no specific support systems in the country or the organisation in which you are working, or if you are an autonomous worker with limited access to any kind of support, consider how,

<sup>2</sup> People that feel they have to be present in the office even if they don't have anything to do (the opposite of 'absenteeism', when people are never there)

by joining forces with other colleagues, you can create your own support systems. For example, get advice from other colleagues in your network on how they manage various challenges, such as arrangements for childcare at rehearsal and performance spaces.

- **Organise a campaign**

Why don't you get together with fellow professionals in your country to organise a campaign to raise awareness and find solutions about the issue? With the support of your trade union you could advocate for more work-life balance in the sector.

You could get inspiration from the [PiPA Campaign - Parents and carers in Performing Arts](#), an example of people from the sector joining forces to give visibility to the circumstances that workers in the performing arts sector are facing, and also to achieve better conditions for equal opportunities and access for parents and carers working in the performing arts in the UK. Led by The Old Vic and bringing together a collaborative network of theatre industry bodies and unions, the campaign aims to achieve sustainable change in attitudes in order to attract, support and retain a more diverse and flexible workforce by finding a practical and compelling approach to promoting flexible work in the arts. A [Best Practice Charter](#) is expected in November 2017 reflecting the findings of the Best Practice Research project<sup>3</sup> that aims to identify practical and sustainable solutions to support carers and parents. In the meantime, you can read the [Interim report](#), which provides an overview of the challenges of the sector in the UK in relation to life-work balance.

[WakingTheFeminists](#) was another grassroots campaign calling for equality for women across the Irish theatre sector that ran from November 2015 to November 2016. The Abbey Theatre in Ireland hosted at the beginning of 2017 a workshop on gender equality initiatives to create actionable solutions steering the theatre toward equal representation of the genders. Solutions include effective measures for parent-friendly inclusion and actionable solutions for theatre work. You can read the report of the workshop [Talking Equality](#) for getting some ideas, and check the website [wakingthefeminists.org](#) to read about the impact of the campaign in the country.

- **Want to get more inspiration?**

The '[Survey on the situation of work-life balance in the audiovisual and live performance sectors in 8 EU countries](#)' includes a number of good practices from different countries, that you might find inspiring. Some refer to campaigns, family-friendly labels or awards, or promote gender equality and participation of fathers in child care such as the Daddy Index and the Dad come home campaign in Sweden.

If the precarious balancing of creative practice and family life is bothering you, you will enjoy reading the HowlRound blog - series [Parenting and playwriting](#), and also the '[Artists Raising Kids Compendium](#)', a collection of thoughts and tactics from artist parents.

Finally, perhaps one day there will be in Europe a foundation similar to the [Sustainable Arts Foundation](#), which offers financial awards to artists and writers with at least one child under the age of 18 that demonstrate excellence in a creative field.

## RESOURCES

### Publications

A. Horwitz, 'The artists raising kids compendium', 2014  
<https://www.culturebot.org/2014/02/20917/the-artists-raising-kids-compendium/>

T. Cornford, 'Parents in Performing Arts - best practice research project/ Interim report', PiPA, 2016  
<http://www.pipacampaign.com/wp-content/uploads/2017/01/PIPA-interim-report-1.pdf>

### Links

Work-life balance European Commission  
<http://ec.europa.eu/social/main.jsp?catId=1311&langId=en>

Sustainable Arts Foundation  
<http://apply.sustainableartsfoundation.org/>

HowlRound blog - series Parenting and playwriting  
<http://howlround.com/parenting-and-playwriting>

Waking the Feminists  
<https://www.wakingthefeminists.org/>

Parents in Performing Arts  
<http://www.pipacampaign.com/>

<sup>3</sup> This phase of the Research project focuses on theatre practice. There will be a focus on Dance, Opera and Music in 2018.

# 5

## *Career transition*

As a dancer/performer, I may have to consider transitioning to a new profession in the coming years. Are there any support systems to help me in this process?

And what if I have to change job or learn new skills?

Most of us, in today's changing environment, are confronted with situations where we need to consider a career change in the course of our professional lives. Retraining or updating one's skills set is always a challenge, even more so when it is not undertaken by choice. Often such a career transition is in fact a necessity, conditioned by a number of factors - age and outdated skills being only two of them. Of course this situation affects performers and artists particularly - especially dancers, who see their working perspectives shrinking from a fairly young age already, due to the relatively short-lived and physically demanding nature of careers in dance. Technical and other staff who engage with demanding physical work are also affected. But the need for retraining can affect other professionals in the field, either because their profession disappears or evolves or because they cannot make a living in their original profession.

When you consider performers, it is clear that they quite often combine their artistic sector activity with another profession, which might not necessarily be linked to the artistic field, in order to be able to have a sufficient income to survive. This might offer them some direction when considering transition to another profession. But in many cases, those working in the performing arts are passionately dedicated to their artistic practice and so single-mindedly focused on succeeding and doing better, that they do not give much consideration on what will happen to them professionally when they can no longer perform, or when their skills are outdated or if their profession ceases to exist. Especially for performers, performing is often their whole life. Also consider how many professionals in the field today enjoy a secure career path. The growing trend is that life-long contracts in traditional cultural institutions are scarce and most professionals work on a freelance and short-term contracts basis, often meaning that they have little access to official support systems and lack any pension rights. Finally, if you consider the fact that the performing arts work often involves cross-border mobility, the situation becomes even more complicated since social security and pension benefits might have to be 'collected' and 'collated' across a number of countries (you can also check chapter 2 of this guide on [Taxation and social security](#)).

All these changes of course are linked to broader societal transformations. What is becoming clear though, is that there is a need for re-orientation schemes and awareness on the working options available for dancers, performers and other performing arts professions. The challenge lies in creating systems that are financially sustainable, secure and tailored to the needs of the field. This requires multi-stakeholder engagement and commitment from all parties involved.

## Where to start from?

- **Check your social security and pension rights in your country**

In some European countries there are specific social security and pension rights schemes for performing artists. These might include specific provisions on early retirement of performing artists, training schemes or unemployment benefits that might give you some time to pause and think what to do further. Your first step is to check if something like this exists in your country and if you meet the conditions to access such schemes. Keep in mind that the [Your Europe Advice](#) service is a free legal service of high quality and extensive experience. While it is not geared specifically towards the arts sector, nonetheless it can be very useful reference for any issue relating to social security. Check also the section on [Taxation and Social Security](#) of this guide (chapter 2).

- **If you are an artist, check whether there is a performing artists' career transition scheme in your country**

Strong and well-resourced transition schemes only exist in a few countries. But do they exist in yours? This requires a bit of research and your union will definitely be in a position to guide you on where to ask for this information. This is particularly applicable in the dance sector, where careers tend to be short. As an example, check the Dutch Transition Programme for Dancers, [Omscholing Dansers Nederland](#) that offers career advice and refund of training, studies or a course. If you are a dancer and you want to check whether something like this exists in your country, in '[Dancers' Career Transition: A EuroFIA Handbook](#)' you will find an overview of profiles of transition schemes or initiatives that support dancers in their career transition in Belgium, France, Germany, the Netherlands, Norway, Sweden, Switzerland and the United Kingdom. The information is from 2011, so some things might have changed since then, but it gives a good starting point for your research. It gives a lot of information and statistical resources on the profile of dancers and career transition schemes.

You will also find relevant information on the members' section of the [International Organisation for the transition of professional dancers'](#) website, together with an overview of programmes beyond Europe.

- **Engage with your trade union or employers association and advocate for specific programmes for the sector**

In most countries, this issue is not yet taken up in collective agreements. However, it is clear that there is a potential for trade unions and employers to highlight the need for career transition schemes and to jointly look for solutions and explore possibilities. This applies also to self-employed/ free-lance professionals that

might need to seek further support in this direction. If you want to take advocacy action, you might find it useful to review the Toolkit 'How to start a Transition programme for professional dancers' and the document 'Beyond performance, building a better future for dancers and the art of dance' that you will find on the website of the International Organisation for the transition of professional dancers.

- **Check for professional support in your country**

There are structures on the national level that might be able to support you in finding your way when considering a career transition. For example, Inter.Mezzo in Flanders offers career guidance for performing artists and anyone working in the performing arts and music sector. Besides support on work-life balance and professional development, this structure offers advice to those wishing to orientate themselves to other jobs or sectors.

In different countries national or regional offices for employment provide free advice for jobs, including career transition (in general), for example Actiris, the public office for employment in the Brussels region. You can find an overview of such services on the European Network of Public Employment Services website.

- **Do some further reading**

Creative Skills Europe, the European Platform for Employment and Training in the Live Performance and Audiovisual Sectors, is collecting information on existing support structures and programmes to help sector professionals manage their careers and eventually consider retraining. Check their website for interesting resources.

## RESOURCES

### Publications

International Organisation for the Transition of Professional Dancers (IOTPD), 'How to start a Transition programme for professional dancers'  
<http://www.iotpd.org/downloads>

M. Levine, 'Beyond performance. Building a better future for dancers and the art of dance', International Organisation for the Transition of professional dancers (IOTPD), 2005  
<http://www.iotpd.org/upl/advocacy-report-beyond-performance-pdf.pdf>

R. Poláček, T. Schneider, 'Dancers' Career Transition: A EuroFIA Handbook', FIA, 2011  
[http://www.fia-actors.com/uploads/Dancers\\_Handbook\\_EN.pdf](http://www.fia-actors.com/uploads/Dancers_Handbook_EN.pdf)

### Links

Your Europe Advice service  
[http://europa.eu/youreurope/advice/index\\_en.htm](http://europa.eu/youreurope/advice/index_en.htm)

Inter.Mezzo  
<http://podiumkunsten.be/intermezzo>

Actiris  
<http://www.actiris.be/>

Omscholing Dansers Nederland  
<http://www.omscholingdansers.nl/homepage.htm>

Creative Skills Europe  
<http://www.creativeskillseurope.eu/>

Waking the Feminists  
<https://www.wakingthefeminists.org/>

International Organisation for the transition of professional dancers  
<http://www.iotpd.org/>



# 6

## *Cultural governance*

My board is not acting like it should and/or is giving me a hard time. I don't trust their intentions. How can I try and save my organisation?

Staff-board cooperation in any organisation can be a headache or a blessing, or something in-between. However, sound governance is undeniably essential for the health of any organisation and helps to manage risk and optimise performance. It is even more essential in the arts, which tends to be an 'emotional' field where people are motivated by passion and personal/ideological engagement. Especially during periods of financial crisis where arts organisations are even more accountable to a variety of stakeholders, good governance becomes indispensable.

If you are working in an organisation where the staff-board partnership helps the organisation to flourish, you are either lucky, or you have worked to achieve it. It is unfortunately not uncommon for arts organisations to suffer from disengaged boards, or to be governed by board members driven primarily by personal interests. There are also problematic situations where board members take over responsibilities from inadequate staff members or (think they) have to take over managerial/ operational responsibilities in moments of crisis.

So is there a clear road to good governance? Well, there is rarely a single right answer. First of all, each organisation is unique. A governance model is dependent on specific circumstances and depends on factors like: the size of the organisation; the budget it manages; its history; whether board membership is a paid or unpaid position; whether it is (partly) assigned by your authorities or sponsors; the complexity of the organisation; and the need for written procedures and clear definition of responsibilities and expectations.

What is undeniable though, is that tensions or a breakdown between board and management may harm an organisation or lead it to stagnate. Poor governance makes an organisation vulnerable, often with little sense of direction. On the other hand, good governance will bring the very best from the organisation. At a first glance, the key factors for such positive governance include collegiality and non-bureaucratic, participatory decision-making mechanisms, as well as a 'management system around knowledge, transparency and competences'<sup>1</sup> that can lead to 'efficiently-, expertly-, independently- and transparently- operating cultural organisations'<sup>2</sup>.

<sup>1</sup> L. Bonet, F. Donato, *'The financial crisis and its impact on the current models of governance and management of the cultural sector in Europe'*, 2011

<sup>2</sup> V. Čopič, A. Srakar, *'Cultural Governance: a literature review'*, 2012

## Where to start from?

- **Check where you stand as an organisation today**

First of all, take a moment to think about where you stand today as an organisation and the precise nature of those 'internal' challenges you are facing. You might want to consult IETM's toolkit '[Look, I'm priceless! Handbook on how to assess your artistic organisation](#)' and conceptualise your own evaluation strategy. Self- evaluation should be seen as a tool to assess your work and possibly improve it (and not only to prove its worth). You can use the tools proposed in it and focus on internal management aspects. Don't forget to involve your colleagues and board in the process. You might find the results revealing.

- **Reflect on the constitution of your board**

In an ideal scenario, the board should fit the organisation's needs, be functional and representative of the different stakeholders they serve, be aware of their role and responsibilities, have a good relationship with the management team and be regularly updated on the organisation's work. Its role and added value should be clear: is it more focused on an accountability role or rather on offering guidance and support? What is the case in your organisation?

- **Engage into a board-staff dialogue**

Stop for a moment and think collectively about your organisation's governance model and decide where the boundaries should lie between the board and the management. Think of how much you might benefit from such a discussion and how helpful it would be to improve your collaboration and eventually your work. You could organise a joint reflection session, or even a staff- board retreat, what is important is to get together and exchange views.

You might find it useful to adapt one of the practical exercises on how to spark discussion that you can find in the '[Code of Governance](#)' toolkit written by Peter Dyer for the [UK National Council of Social Service](#) (NVCO) which is addressed to the voluntary and community sector.

- **Adopt a 'governance handbook' tailored to your organisation**

Make sure that the results of your work and discussions are captured in your own organisation's 'governance handbook' and share this document with the board and with all staff. Make sure that tasks, responsibilities and procedures are clearly reflected in this handbook. Use it in training for new board members and new hires. Consider even creating a short version of it (e.g. as a 'good governance decalogue') and placing it at a visible spot in your office or in the meeting room where you hold your board-staff meetings.

Reference it, or direct other people to it, when things get hard.

If you are looking for guidance regarding your management and supervision arrangements, check '[The Governance Code for the cultural sector](#)'. The Code was developed by Cultuur+Ondernemen, in cooperation with Nyenrode Business Universiteit and sets out nine principles together with recommendations for their practical implementation.

- **More resources**

'[Cultural Governance: a literature review](#)' by Vesna Čopić and Andrej Srakar on behalf of the European Expert Network on Culture (EENC) provides an overview of academic resources on the topic of cultural governance. It also explains that 'cultural governance' as a term might refer on the one hand to approaches regarding the formulation and implementation of cultural policy, inspired by the interaction between the state, the civil society and the market; or on the other, to the improvements in the steering and supervision of cultural organisations, which is the focus in this section.

'[Care, diligence and skill - a corporate governance for arts organisations](#)' is another useful resource. Produced by the Scottish Arts Council, it provides a good description of boards and their legal duties, operational responsibilities and their composition. Although the content was developed quite some time ago (2002) and refers specifically to the Scottish context, it definitely is a good starting point for reflecting on the role of boards in the management of arts organisations.

Finally, keep an eye on the Kultura Nova Foundation's work in the field. With the support of the UNESCO International Fund for Cultural Diversity, it is currently running the project [Approaches to participatory governance of cultural institutions](#). The project focuses on the existing and emerging models of innovative cultural institutions, which are arising from sharing creative spaces and based on the principles of participatory governance.

- **Go beyond good intentions**

A good, functional governance model requires action. It also requires regular updates to remain relevant and flexible. Make sure you don't forget this along the way.

## RESOURCES

### Publications

G. Berry, 'Care, diligence and skill - a corporate governance for arts organisations', 2007

<http://www.scottisharts.org.uk/resources/Professionals/care%20dilligence%20skill/Care%20Dilligence%20Skill%20Update%20Aug%2008.pdf>

L. Bonet, F. Donato, 'The financial crisis and its impact on the current models of governance and management of the cultural sector in Europe', in ENCAC Journal of Cultural Management and Policy, (1), 1, 2011

[https://www.encac.org/media/648-journal\\_vol1\\_issue1\\_dec2011.pdf](https://www.encac.org/media/648-journal_vol1_issue1_dec2011.pdf)

V. Čopic, A. Srakar, 'Cultural Governance: a literature review', EENC paper, 2012

<http://www.interarts.net/descargas/interarts2549.pdf>

V. Shishkova, 'Look, I'm priceless! Handbook on how to assess your artistic organization', IETM, 2017

<https://www.ietm.org/en/publications/look-im-priceless-handbook-on-how-to-assess-your-artistic-organisation>

P. Dyer, 'The Governance Code for the cultural sector', UK National Council of Social Service (NVCO), 2006

[http://www.comfirst.org.uk/files/code\\_of\\_governance\\_toolkit\\_pdf.pdf](http://www.comfirst.org.uk/files/code_of_governance_toolkit_pdf.pdf)

### Links

Approaches to participatory governance of cultural institutions

<http://www.participatory-governance-in-culture.net/about>

Clore Leadership Programme, 'Governance in the arts and museums: a practical guide'

[https://cloreleadership.org/userfiles/documents/630\\_toolkit\\_final.pdf](https://cloreleadership.org/userfiles/documents/630_toolkit_final.pdf)

# 7

## *Business models*

I am running a venue or producing a show.

How can I balance my budget in an unstable economic environment?

How can I react to budget cuts that make my daily work increasingly difficult?

Making art or working in culture today is not easy, especially in the non-profit context. Arguably, it has never been easy – perhaps, the difference is that today we are facing a situation of vulnerability<sup>1</sup> of public investment and in parallel a significant shrinking of private investment that have traditionally supported the cultural sector. The financial crisis has added more challenges to what was already a complex environment of financial instability and has placed additional pressure on cultural practitioners to look for alternatives. The need to reconsider business models in the cultural field, however, is not only related to budget cuts and the unstable financial environment. It is strongly influenced by other trends also, including the drastic shift from analogue to digital, increased competition and new approaches to audience development.

How to achieve a balance between economic and artistic risk-taking? How to respond to budget cuts? How to continue making meaningful and artistically relevant content in such a setting? These questions are definitely a headache for artists and cultural professionals, however there is still hope. The unstable economic environment has created new conditions that have pushed cultural operators to think outside the box and the traditional norms and to experiment with different paradigms, especially when it comes to funding their work. Of course, we are still in an experimentation phase but we can learn a lot from others and what they have tried. There are definitely still substantial challenges to be faced, ranging from lack of information on available sources of funding to the structure of the financial system, to the valuation of intellectual property, especially in the digital environment. But the practice shows that cultural operators don't have their hands tied in this new setting and may usefully reconsider their business models.

Read below to find some advice and resources that will help you navigate through the demands of the current landscape and plan your work in a more sustainable and secure way.

## Where to start from?

- **Reflect on your own business model**

Start by reading IETM's toolkit '[To sell or not to sell? An introduction to business models \(innovation\) for arts and cultural organisations](#)', written by José Rodríguez and available both in English and French. It is a toolkit that will help you understand the value of business models and convince you that you have one, even if you are not aware of it. Most importantly though, the toolkit introduces you to business model innovation specifically conceived for arts and cultural organisations and presents case studies that can help you reflect on your own situation.

If you're running a venue or cultural centre, '[Creative Business Models: Insights into the Business Models of Cultural Centres in Trans Europe Halles](#)' will provide interesting examples that may inspire you (or at least make you feel less lonely).

Another relevant resource is the '[Business Guide for Artists and Creatives](#)' by the knowledge centre for entrepreneurship in the cultural sector Cultuur+Ondernemen based in The Netherlands. Although the guide makes reference mostly to the Dutch setting, it includes advice and resources that can be useful internationally. The focus is on the entrepreneurial aspect of your work with advice on how to organise your business, how to work toward your future and where to go when you need information and advice. Another publication by Cultuur+Ondernemen, '[Training Artists for Innovation - Competencies for New Contexts](#)', explains how, in order to contribute to societies, artists need to broaden their skills to adapt to changes in the arts sector, the business world, organisational development and in the world of (cultural) policy. 'The work of Art Toolkit - Workbook - Business Skills for Arts' by Springboard for the Arts is based on a series of professional development and entrepreneurship workshops that have been taught to more than 5,000 artists at arts organisations, colleges, and libraries in over 80 communities in the USA.

You might also find interesting to read Culture Action Europe's toolkit '[The shift, the networked economy, the cultural sector and beyond](#)'. It is the result of a reflection process on how the paradigm of the so-called Sharing Economy is impacting the cultural sector and guides you through concepts such as creative partnerships, open data, crowdfunding, evaluation models and sustainability that will help you reflect on your creative endeavour and its business aspect while safeguarding your principles. '[Connecting Arts & Business Realising The Potential for Creative Partnerships](#)' was also funded by the European Commission: it is the result of an EU-project that combined the knowledge and expertise of Arts & Business organisations and showed the added value of their approach. The study '[The](#)

<sup>1</sup> An overview of the vulnerability of public expenditure on culture can be found on the [Compendium of Cultural Policies](#)

entrepreneurial dimension of the cultural and creative industries' supports the European Commission's view on the role of the Cultural and Creative Industries (CCIs) as tools to tackle Europe's current and future challenges.

If you do some research on the Internet you might find additional useful material to guide you to reflect on your current situation and the sustainability of your cultural organisation. For example, the 'Creative Enterprise toolkit' by NESTA in partnership with the British Council will help those thinking about setting up a creative business. You can also download worksheets and case studies which offer a useful framework for developing, testing and turning creative ideas into a sustainable practice.

Finally, 'Tools' kit - A practical guide for supporting cultural enterprises', a publication of the Incubators for cultural enterprises project, co-financed by the MED programme, can help you emphasize the particular strengths of your initiative and guide you on how to avoid business failure risks due to particular starting point weaknesses.

After all this reading, you can get even more concrete by following the work of Creative Lenses, a four-year EU-funded project (2015-2019) that seeks to make arts and cultural organisations more resilient and sustainable by improving their business models and developing their long-term strategic and innovation capacities. Creative Lenses organises training workshops in different cities that you may consider attending to reflect on and renew your business model. A benchmarking tool for artistic and cultural organisations will be online in 2018 and will allow you to assess (for free) how your position compares to other arts organisations in your own and in other countries.

And finally, once your business model is (better) defined, you can explore IETM's 'Fund-Finder - Guide to funding opportunities for arts and culture in Europe', that can help you find funding opportunities for your different kinds of projects.

- **Think business but also audiences**

When reviewing your business model you will also have to think about the way you engage with your audience, to produce more revenues but also to make sure you run a coherent project that carries a strong message and reflects your values. If you want to think about how you engage with your audiences, you might find the following two publications very inspiring.

The publication 'Study on audience development- how to place audiences at the center of cultural organisations', carried out by Fitzcarraldo Foundation, Culture Action Europe, ECCOM and Intercult for the European Commission, provides successful approaches and methods in the area of audience development and

equips cultural operators with the means to make a convincing case for becoming more audience-centric both internally and externally. It also includes a number of case studies that offer interesting insights on how organisations are introducing this approach in different parts of their work and a toolkit on 'Audience development: A practical guide for cultural operators' with questions that would help you build your strategy.

IETM's toolkit 'Audience explorations: Guidebook for hopefully seeking the audience', by Goran Tomka, gives a number of suggestions on how to effectively engage with audiences, especially in the performing arts sector. As the author writes, audience development is not - as it used to be considered by some - only about increasing the number of participants, but rather 'how we can go about making socially-relevant, politically-engaging and emotionally-challenging performances for as many people as possible, without needing to create giant mechanisms of audience segmentation, typification and bureaucratisation that will probably serve the needs of audience developers more than those of audiences'.

If you want to be updated with the developments in the field, IETM's Themes section devoted to Audience gathers relevant articles on the topic.

- **Understand how crowdfunding works**

The report 'Crowdfunding Schemes in Europe' produced by the European Expert Network on Culture (EENC) provides a synthesis of the use and practices of crowdfunding or similar schemes which are established to fund cultural and creative industries projects and undertakings in Europe as well as an analysis of its political and regulatory implications at both EU and member state level. Also the publication 'Crowdfunding - reshaping the crowd's engagement in culture' examines how it is used in the cultural and creative sectors in Europe, but also touches upon the development of partnerships between crowdfunding platforms and public and/ or private funders, match funding schemes and other types of services.

- **Do some further reading**

'New Business Models in the cultural and creative sectors' produced by the European Experts Network on Culture (EENC) presents a brief typology of new business models found in the cultural and creative industries and explains in which way they are different from normal business logic. The European Commission has also published some reports in recent years that are relevant here. For example, the study 'Boosting the competitiveness of cultural and creative industries for growth and jobs' gives insights into the contribution of arts and culture to the economy. Also of interest is the publication 'Mapping the Creative Value Chains - a study on the economy of culture in the digital age' that describes

the value chain in different cultural sub-sectors, including performing arts and also examines how digitisation is affecting every step of the value chain, from conception to creation. The study also includes recommendations and calls for innovative multidisciplinary approaches to redefine the role of culture, arts and creativity in a complex society in transition. The publication '[Good practice report towards more efficient financial ecosystems and innovative instruments to facilitate access to finance for the cultural and creative sectors](#)' produced under the Open Method of Coordination by the EU Member States expert group on access to finance for the cultural and creative sectors highlights 100 innovative instruments and presents 32 success stories.

'[Collaboration and Business Models in the Creative Industry- exploring heterogeneous collaborations](#)' from IIP/ create and the Eindhoven University of Technology is another interesting read. Although this report focuses on the Dutch situation, it is a first step in creating insight and support for business models and collaborations in the creative industry. The study identifies relevant stakeholders, literature and best practices and problems on collaboration and business models in the creative sector.

Finally, on IETM's website you can also find some food for thought in the Themes section dedicated to [Sustainability](#), which includes - but is not limited to - economic sustainability and business models.

## RESOURCES

### Publications

Austrian Institute for SME Research and VVA Europe, 'Boosting the competitiveness of cultural and creative industries for growth and jobs', European Commission, 2016  
[http://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0\\_en](http://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0_en)

A. Bollo, C. Da Milano, A. Gariboldi, C. Torch, 'Study on audience development - how to place audiences at the center of cultural organisations', European Commission, 2017  
[https://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development\\_en](https://ec.europa.eu/programmes/creative-europe/news/20170421-new-study-audience-development_en)

Cultuur + Ondernemen, 'Business Guide for Artists and Creatives', 2016  
<https://www.cultuur-ondernemen.nl/english>

C. Da Milano (ed), 'The shift: the networkers economy, the cultural sector and beyond', Culture Action Europe, 2017  
<http://cultureactioneurope.org/document/cae-handbook-culture-and-sharing-economy/>

C. Dümcke, 'New Business Models in the cultural and creative sectors', European Expert Network on Culture, 2015  
<http://www.interarts.net/descargas/interarts2540.pdf>

IDEA Consult, European Crowdfunding Network & Ecorys, 'Crowdfunding - Reshaping the crowd's engagement in culture', DG EAC- European Commission, 2017  
<https://publications.europa.eu/en/publication-detail/-/publication/7e10916d-677c-11e7-b2f2-01aa75ed71a1/language-en/format-PDF/source-search>

Incubator for cultural enterprises, 'Tools' kit - A practical guide for supporting cultural enterprises', 2012  
<http://www.ice-med.eu/images/stories/results/livro2.pdf>

KEA, 'Mapping the Creative Value Chains - a study on the economy of culture in the digital age', European Union, 2017  
<http://www.keanet.eu/wp-content/uploads/Final-report-Creative-Value-Chains.pdf>

R. Kossen, P. Van De Poel, I. Reymen, 'Collaboration and Business Models in the Creative Industry - exploring heterogeneous collaborations', iip/ create and Eindhoven University of Technology, 2010  
[http://www.item-eindhoven.org/images/pdf/Report\\_IIPCreate\\_project.pdf](http://www.item-eindhoven.org/images/pdf/Report_IIPCreate_project.pdf)

NESTA, 'Creative Enterprise toolkit', 2017

<https://www.nesta.org.uk/publications/creative-enterprise-toolkit>

J. Rodriguez, 'To sell or not to sell? An introduction to business models (innovation) for arts and cultural organisations', IETM, 2016

<https://www.ietm.org/en/publications/to-sell-or-not-to-sell-an-introduction-to-business-models-innovation-for-arts-and>

D. Röhler, K. Wenzlaff, 'Crowdfunding Schemes in Europe', European Expert Network on Culture, 2011

<http://www.interarts.net/descargas/interarts2559.pdf>

G. Tomka, 'Audience explorations: Guidebook for hopefully seeking the audience', IETM, 2016

<https://www.ietm.org/en/publications/audience-explorations-guide-book-for-hopefully-seeking-the-audience>

OMC Working Group of EU member states experts on access to finance for the cultural and creative sectors, 'Good practice report towards more efficient financial ecosystems and innovative instruments to facilitate access to finance for the cultural and creative sectors', European Commission, 2016

<https://publications.europa.eu/en/publication-detail/-/publication/f433d9df-deaf-11e5-8fea-01aa75ed71a1/language-en>

#### **Links**

'Audience Development' on IETM website

<https://www.ietm.org/en/audience-development>

Creative Lenses project

<https://creativelenses.eu/>



# 8

## *Intellectual Property Rights*

How can I protect my own intellectual property rights  
or those of the artists/creators I produce?

Within the field of intellectual property, copyright is an important part of cultural policy. And yet, it is often not well understood by either artists or the productions hiring them.

Copyright is an immaterial, proprietary right, granting creators certain prerogatives with respect to how their work may or may not be used as well as protecting their name and reputation. Contrary to other intellectual property rights, more specifically industrial property rights like trademarks or patents, copyright does not require any formality for the protection to be bestowed other than the fact that the creative process must have gone past the idea and given it some form of tangible expression. Technically speaking, one should distinguish copyright, protecting the work of the author, from neighboring rights, extending similar prerogatives to performers, music/film producers as well as broadcasting organizations. These rights are either economic, where they regulate how a protected work or performance is to be exploited, and moral. In the latter case, they typically include at least the 'paternity right' (the right to be recognized as the author or the performer and object to false attribution) and the 'integrity right' (the right to object to any mutilation or distortion of a work or performance that may prejudice one's reputation). Author's moral rights tend to be more comprehensive and their economic rights more far-reaching than those of neighboring right holders. Their term of protection is also longer as they reach many years after the death of the author (typically 70 years). Of course, a creator may well be entitled to protection on account of both copyright and neighboring rights (e.g. a lyricist and/or songwriter also interpreting his/her own musical work). You can find a detailed overview of how performers' moral rights are handled across the world in the 2013 FIA Publication: '[Moral Rights of Performers Handbook](#)'.

The economic rights of authors and neighboring right holders can roughly be divided in two categories: exclusive rights, giving creators the right to authorize or prohibit certain exploitation acts, and statutory rights, e.g. the right to be compensated for reproductions made for private use or to receive a fair remuneration for certain mass-use utilizations. These latter forms of exploitation do not require the previous authorization of the right owner, which is *de facto* granted by law, but do require the payment of a tariff that may be established by law or negotiated between user bodies and collective management organizations, on behalf of the creators that they represent.

Exclusive rights typically apply to acts of reproduction, distribution, rental and lending, public performance and making available (e.g. for downloads or online streaming), etc. They may protect against unauthorized first fixations (e.g. recording a live performance) or other undesired uses (e.g. the unauthorized simultaneous broadcasting of a live show or its upload on social media). In an era where content is uploaded, downloaded, streamed from ever more performing mobile and connected devices, protection against unauthorized use but also proper compensation for legal exploitation become more and more important.

Whilst moral rights may not be transferred, although they may be waived or at least not enforced by the right owner or his/her estate, economic rights are often the subject of a license, assignment or transfer against monetary compensation. Given their economic value, how these rights are handled in each case can make a big difference for artists and productions alike. Even though copyright and related rights may be considered by some to be in the way of artistic expression, access to culture and information, it is important to understand how much sustainability the creative process derives from them and that, by and large, national laws have successfully managed to strike a right balance between these two, equally legitimate, concerns.

## Where do I find information on copyright and neighboring rights?

- **Get familiar with the international legal framework**

Most national laws are inspired by international agreements, establishing a minimum harmonized legal framework and addressing how such protection is to work out across border among parties to those treaties. Reference documents/ international agreements in the field of copyright and neighboring rights include the [Universal Copyright Convention](#), the [\(Revised\) Berne Convention](#) and its special agreement, the 1981 [Rome Convention for the Protection of Performers, Producers of Phonograms and Broadcasting Organizations](#), the 1996 [WIPO Copyright Treaty](#) and [WIPO Performances and Phonograms Treaty](#) and the [Trade-Related Aspects of Intellectual Property Rights \(TRIPS\) Agreement](#). A major evolution in this field is the 2012 [WIPO Beijing Treaty on Audiovisual Performances \(BTAP\)](#), which finally acknowledged that all performances deserve intellectual property protection, regardless of the nature (audio or audiovisual) of their fixation. Prior to that, audiovisual (fixed) performances had remained largely unprotected at international level. The BTAP grants audiovisual performers meaningful moral and economic rights, including for online exploitation.

- **Get familiar with the EU copyright framework**

The EU is responsible for conducting negotiations, on behalf of the Member States, on all intellectual property matters at the World Intellectual Property Organization (WIPO). Being a party to those treaties, the EU must comply with those international standards. These however, are always a minimum common denominator, which is why the EU has been able to regulate this field more extensively than other countries. A consistent package of [directives and regulations](#) set a coherent and substantive framework for all EU member States in this area.

- **Get familiar with copyright and neighboring rights provisions in your country**

Copyright and neighboring rights systems exist virtually in each country, although they may vary depending on their legal tradition (common law systems tend to reward the investment, whereas civil law systems are more focused on the creator) as well as the extent to which countries have become parties to, and how they have implemented, the various treaties described above. It is always advisable for you to get familiar with these national rules.

If you want to navigate among copyright provisions in various European countries, you can consult section 5.1.7 (Copyright Provisions) of the [Compendium of Cultural Policies and Trends in Europe](#). These references will help you identify relevant national laws and regulations online.

- **Get familiar with industry best practices in your country**

Once you know what your national law provides, you will also know your intellectual property rights, as an author, a performer or a producer. But how are these, especially the economic rights, to be managed in practice? As explained above, exclusive economic rights give right holders an absolute right over the use of their work. This means that, without their consent, their script, performance, lyrics, etc. may not be used. On the other hand, non-exclusive economic rights (such as, for instance, compensation for acts of private copying or other acts authorized by law) will not require prior authorization but may still trigger a right to compensation.

Exclusive rights are mostly managed by contract. They may be either licensed, assigned or transferred to whoever intends to exploit a given work and the contract should define the scope and nature of the intended (authorized) use, as well as the financial terms of the agreement.

Authors' and artists' engagement contracts include provisions with respect to the rights that are given to the production. These must be in accordance with applicable laws and respect minimum terms set in collective bargaining agreements, wherever applicable.

A good place to start is therefore to get in touch with the trade union or producer body representing you to find out what those basic requirements and entitlements are. This should be done prior to signing any contract.

Live performances may be recorded and published on DVD, including behind the scenes material to enrich the viewers' experience (e.g. bonus material); they may be broadcast simultaneously or consecutively, simulcast or made available for downloads or catch-up streaming, etc. The producer will need to acquire and package all exclusive rights of the underlying talent to license these uses and, depending on each contract, reward them accordingly.

Statutory compensation, on the other hand, will mostly be collected and distributed by collective management organizations. These organizations may also manage a number of exclusive rights on behalf of authors and composers, which are entrusted to them and are thus not assigned or transferred by contract. These organizations, or CMOs, have reciprocal agreements that facilitate the distribution of revenues across-borders.

If you wish to find out more about collective management of copyright and neighboring rights, you may avail yourself of WIPO's educational material, especially '[Module 1: General aspects of collective management](#)', '[Module 3: Management of copyright and related rights in the audiovisual field](#)', '[Module 6: Management of rights in dramatic works](#)' and the publication '[Collective Management as a Business Strategy for Creators](#)'.

- **Find out more about the WIPO Beijing Treaty**

If you want to understand why the WIPO Beijing Treaty is important, you can consult the website [One treaty for performers](#) created by the [International Federation of Actors](#) (FIA) providing background information, analysis and campaign material. Also available there is the '[FIA Guide to the WIPO Beijing Treaty on Audiovisual Performances](#)', laying out in simple terms the essence of this treaty, introducing its true potential and suggesting ways to help promote its ratification.

## Resources

### Publications

FIA - International Federation of Actors, FIA Guide to the WIPO Beijing Treaty on Audiovisual Performances  
[http://beijingtreaty.com/fileadmin/user\\_upload/Pages/Beijing\\_Treaty/Documents/BTAP\\_Manual\\_spread\\_EN.pdf](http://beijingtreaty.com/fileadmin/user_upload/Pages/Beijing_Treaty/Documents/BTAP_Manual_spread_EN.pdf)

T. Kautio, N. Lefever, 'Assessing the Operation of Copyright and Related Rights Systems', CUPORE, 2016  
[http://www.cupore.fi/images/tiedostot/framework\\_verkkoversio\\_final.pdf](http://www.cupore.fi/images/tiedostot/framework_verkkoversio_final.pdf)

T. Koskinen-Olsson, N. Lowe, 'Educational Material on Collective Management of Copyright and Related Rights - Module 1: General aspects of collective management', WIPO, 2012  
[http://www.wipo.int/edocs/pubdocs/en/wipo\\_pub\\_emat\\_2014\\_1.pdf](http://www.wipo.int/edocs/pubdocs/en/wipo_pub_emat_2014_1.pdf)

N. Lowe, T. Koskinen-Olsson, 'Educational Material on Collective Management of Copyright and Related Rights- Module 3: Management of rights in dramatic works', WIPO, 2014  
<http://www.wipo.int/publications/en/details.jsp?id=3403.pdf>

T. Koskinen-Olsson, N. Lowe, 'Educational Material on Collective Management of Copyright and Related Rights- Module 6: General aspects of collective management', WIPO, 2014  
[http://www.wipo.int/edocs/pubdocs/en/wipo\\_pub\\_emat\\_2014\\_6.pdf](http://www.wipo.int/edocs/pubdocs/en/wipo_pub_emat_2014_6.pdf)

R. Watt, 'Collective Management as a Business Strategy for Creators: An Introduction to the economics of collective management of copyright and related rights', WIPO, 2016  
[http://www.wipo.int/edocs/pubdocs/en/wipo\\_pub\\_emat\\_2016\\_3.pdf](http://www.wipo.int/edocs/pubdocs/en/wipo_pub_emat_2016_3.pdf)

Universal Copyright Convention  
[http://portal.unesco.org/en/ev.php-URL\\_ID=15381&URL\\_DO=DO\\_TOPIC&URL\\_SECTION=201.html](http://portal.unesco.org/en/ev.php-URL_ID=15381&URL_DO=DO_TOPIC&URL_SECTION=201.html)

(Revised) Berne Convention and its special agreement  
[http://www.wipo.int/treaties/en/text.jsp?file\\_id=283698](http://www.wipo.int/treaties/en/text.jsp?file_id=283698)

Intellectual Property Rights (TRIPS) Agreement  
[https://www.wto.org/english/tratop\\_e/trips\\_e/intel2\\_e.htm](https://www.wto.org/english/tratop_e/trips_e/intel2_e.htm)

WIPO Beijing Treaty on Audiovisual Performances (BTAP)  
<http://www.wipo.int/treaties/en/ip/beijing/>

### Links

ERICARTS, Compendium of Cultural Policies and Trends in Europe  
<http://www.culturalpolicies.net/web/index.php>

# 9

## *Freedom of expression*

I am facing pressures from political powers or non-institutional players that limit my freedom of artistic expression, or make me feel threatened; or I want to support a colleague in another country who is in such a situation.

Who can help?

The artistic sector has always been mirror of society and a space of expression and resistance. As Farida Shaheed, the UN Special Rapporteur in the field of cultural rights, mentions in her 2013 report '[The right to freedom of artistic expression and creativity](#)', 'artists contribute to social debates, sometimes bringing counter-discourses and potential counterweights to existing power centres'. But how 'free' are they?

Freemuse, an independent organisation advocating for artistic freedom of expression, documented 1,028 cases of censorship around the globe in their 2016 report '[Art under Threat](#)'. Censorship is defined by Regulation (EU) No 235/2014 as an 'obstacle' to the exercise of fundamental freedoms (which include freedom of artistic expression). Of course censorship is just one expression of how artists and cultural professionals might be confronted with complex political situations and how their freedom of expression is hindered. Around the world, people are tortured, imprisoned and even killed for their creative actions that (supposedly or ostensibly) critique political ideologies, religious beliefs, cultural or social norms. If this sounds too far-fetched for the European reality, just think about cases where artists and cultural professionals face threats or physical attack and harassment, are (almost) obliged to cancel their performances due to political or social pressure ('censorship by the crowd' - see [a recent example in Poland](#)), face targeted budget cuts or are even removed from office for political reasons (see [recent events in Hungary](#)). Often legitimised in the name of 'traditional values' or for 'the interest of the state', any act that limits or denies the fundamental right of freedom of expression affects artistic creation and circulation. In some cases, it may also create a safety issue for artists and audiences.

Today in a world where democratic principles have become critically vulnerable, taking action and devising tools that facilitate and preserve the freedom of artistic expression are sorely needed. Continue reading to find out which organisations can help you when you or colleagues are facing such a situation, and how to take action when freedom of expression is endangered.

## Where to start from?

- **Familiarise yourself with the relevant legal instruments**

Were you wondering which are the international legal instruments that are relevant to Freedom of Artistic Expression? The [Treaty of the European Union](#) (Lisbon 2009) and the [EU Charter of Fundamental Rights](#) (2000/2009), article 19 of the [Universal Declaration of Human Rights](#) (UDHR, 1948), the [International Covenant on Civil and Political Rights](#) (1966), the [International Covenant on Economic, Social and Cultural Rights](#) (1966), the [UNESCO Declaration of the principles of International cultural co-operation](#) (1966) and the [UNESCO Recommendation concerning the Status of the Artists](#) can all be important reference documents when you are facing a complex political situation or your freedom of expression is under attack. Also the [2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) gives a new impetus to promoting and protecting artistic freedom as a pillar of the fundamental freedom of expression.

- **Consult Freemuse's work**

Freemuse is a Copenhagen based independent international membership organisation advocating for and defending artistic freedom of expression. It focuses on advocacy work through campaigns, actions and projects that serve to protect or enhance artistic freedoms globally and provide assistance to artists at risk. Its advocacy work is also supported by monitoring and documenting violations on artistic freedom globally, which are included in an annual report. Although its initial focus was exclusively on musicians, there is a section on their [website](#) covering all artistic fields, where you will find examples of how they proceed with their advocacy work and take action. Important areas of action include influencing governments and decision-makers to free artists, taking action on behalf of those whose rights to artistic freedom have been violated, working to change repressive laws and practices that limit artistic expression and fighting censorship.

You might also find it useful to consult their report '[Challenges and effect of terror on arts and culture](#)' submitted to the United Nations Office of the High Commissioner for Human Rights. It collates examples of such effects on arts and culture in recent years. Also Freemuse's '[Advocacy and campaign guide](#)' explains step by step what to do when you yourself are an artist at risk. It is available in English, French, Arabic and Pashto and suggests a number of practical actions that organisations and individuals can take locally and internationally to support artists at risk.

- **Consult the ARJ group's work**

If you're facing censorship or pressure limiting your freedom of artistic expression, you can get in touch with the ARJ group coordinated by Culture Action Europe. The ARJ group, whose members include several European and international cultural networks, aims to encourage greater understanding in public spheres of the interaction between the arts, culture and human rights in upholding democratic principles. It is keen to be notified about cases of censorship and violation of freedom of expression happening in Europe and abroad; while it does not provide direct legal assistance, it supports the monitoring of censorship cases and other limitations to freedom of artistic expression, which is key for NGOs and institutions working in the field, and feeds into the work of the UN Special Rapporteur on cultural rights.

In 2016 ARJ published the toolkit 'Learn to act' that aims to build capacity within the arts and culture sector providing knowledge on how artists can exercise their rights on how to support other organisations to do so and to have better collaboration between the arts, culture, free speech and the human rights sector. It includes background information and advice on how to gather and document cases, how to support individuals at risk, how to monitor and advocate for arts freedom and to raise awareness, as well as how to work with the relevant institutions at EU and UN level. A Companion illustrates many of the issues and ideas raised in the Toolkit and is an aid to readers and trainers. There you can find examples of artists and artworks that have been censored that show the many forms of censorship of the arts globally, with a special focus on Europe.

- **Look for specialized advice and help others**

There are international organisations that provide advice such as Article 19 and Index on Censorship, which has also published four guides to the law on free expression and the art in England and Wales. ArtistSafety.net is a hybrid consultancy and volunteer network that provides case management for artists and culture workers at risk due to their work. It bases its work on the methodology developed by freeDimensional, a US-based organisation established in 2005 which advances social justice by hosting activists in arts spaces and using cultural resources to strengthen their work.

Perhaps some colleagues of yours may be working in an environment where their freedom of expression is limited, or actually threatened. In such cases, if you live in a context where you are not exposed to such risks, you may be better placed to ask for help on their behalf. But also bear in mind that going public in such cases may sometimes endanger your colleagues even more - so be careful before, for example, denouncing the case on your Facebook or Twitter account.

You can also seek support from your national and/or international networks. One of the values of cultural networks is to fight for human rights and freedom of expression and to enable adequate democratic, political and cultural participation<sup>1</sup>. Your national professional unions and the international networks to which you may belong will be open to assisting you should you face a politically challenging situation and to helping you to know your rights. International theater networks such as UTE (Union des Théâtres de l'Europe), IETM; theatre professional associations such as AICT-IATC (International Association of Theatre Critics), the International Federation of Actors, Trans Europe Halles; policy makers through organisations such as IFACCA (International Federation of Arts Councils and Cultural Agencies) primarily; but also Culture Action Europe and the European Cultural Foundation work in the field and might be able to advise you if you reach out to them.

- **Reach out to organisations that provide places of refuge for artists at risk**

In extreme situations, artists under threat may need to relocate to a safe space temporarily or on a permanent basis. There are organisations that provide a safe haven for artists outside of their own country where they are facing complex political situations. Among them you can find the International Cities of Refuge Network (ICORN) a network of more than 60 cities and regions offering shelter to writers and artists at risk by arranging relocation and reception of the writer/artist to the city, facilitate a legal status for them and support them in their integration.

Moreover, the Artist Protection Fund can provide artists under threat from any country and artistic discipline with a life-saving fellowship grant and aims to place them at host universities and arts centers in safe countries where they can continue their work.

Finally, the publications 'Art spaces hosting activism' written by freeDimensional in cooperation with New Tactics in Human Rights and 'Hosting activists in art spaces and using cultural resources to strengthen their work' provide useful information to spaces that wish to engage in this work and become creative havens.

- **Want more resources?**

Read IETM's 'The art of disobedience - Fresh Perspectives on Arts and Politics' for inspiration on different cases where art meets political engagement. Another Fresh Perspectives publication will be ready in spring 2018 specifically on this topic.

<sup>1</sup> One example of this is the recently issued joint statement on the impact of artistic freedom of the US immigration ban issued in February 2017 by a number of organisations, such as ICORN, Freemuse, Arterial Network, IETM and the Roberto Cimetta Fund among others

Get inspiration from the web documentary project 'De la liberté dans l'art?'.

You can also follow the work of Arts Rights Justice, a programme developed by the University of Hildesheim's UNESCO Chair on Cultural Policy for the Arts in Development which, starting in 2017, brings together a number of experts from around the world and includes meetings, workshops, forums and laboratories. It is interesting to note that the programme is linked to the establishment of the freeDimensional Library, a digital open access platform that until 2020 will try to secure and make available relevant content on arts, rights and justice, comprising the digital archive of freeDimensional which had been threatened with imminent closure.

Finally, UNESCO's publication 'Artistic Freedom', gives you a short overview of the organisation's work in the field.

## RESOURCES

### Publications

Arterial Network, 'How Free is FREE? Reflections on freedom of creative expression in Africa', Arterial Network, 2016  
[http://www.arterialnetwork.org/ckeditor\\_assets/attachments/332/howfreeisfree-updated\\_final\\_31082016.pdf](http://www.arterialnetwork.org/ckeditor_assets/attachments/332/howfreeisfree-updated_final_31082016.pdf)

freeDimensional, 'Hosting activists in art spaces and using cultural resources to strengthen their work'  
<http://freedimensional.org/wp-content/uploads/2010/10/fDbrochure.pdf>

Freemuse, 'Advocacy and Campaign Guide', 2011  
<http://freemuse.org/advocacy/advocacy-campaign-guide/>

Freemuse, 'Art under threat. Freemuse annual statistics on censorship and attacks on artistic freedom in 2016', 2017  
<https://freemuse.org/resources/art-under-threat-in-2016/>

Arts Rights Justice, 'ARJ Public Toolkit', Culture Action Europe, 2016  
[http://cultureactioneurope.org/files/2016/03/ARJ\\_Public\\_Toolkit\\_2016.pdf](http://cultureactioneurope.org/files/2016/03/ARJ_Public_Toolkit_2016.pdf)

Arts Rights Justice, 'ARJ Public Toolkit Companion', Culture Action Europe, 2016  
[http://cultureactioneurope.org/files/2017/02/ARJ\\_companion\\_2016\\_vNG.pdf](http://cultureactioneurope.org/files/2017/02/ARJ_companion_2016_vNG.pdf)

D. Gorman, 'The art of disobedience. Fresh Perspectives on Arts and Politics', IETM, 2015  
<https://www.ietm.org/en/fresh-perspectives-3-art-of-disobedience>

Index on Censorship, 'Art and the Law - a guide to the legal framework impacting on artistic freedom of expression', 2016  
 Note: includes five different publications on the following themes: Child Protection, Counter Terrorism, Public Order, Race and Religion, Obscene Publications  
<https://www.indexoncensorship.org/campaigns/artistic-freedom/art-and-the-law/>

T. Lester, K. Phillips, 'Art spaces hosting activism - using surplus resources to provide individual assistance and strengthen community engagement', New Tactics in Human Rights, 2010  
[http://freedimensional.org/wp-content/uploads/2010/10/fD\\_Final\\_6Octt.pdf](http://freedimensional.org/wp-content/uploads/2010/10/fD_Final_6Octt.pdf)



F. Shaheed, 'Report of the UN Special Rapporteur in the field of cultural rights', UN, 2016  
[http://on-the-move.org/files/FShaheed\\_report\\_HRC-23-34\\_en.pdf](http://on-the-move.org/files/FShaheed_report_HRC-23-34_en.pdf)

UNESCO, 'Artistic freedom', Diversity of Cultural Expressions Section, Culture Sector- UNESCO, 2017  
[http://en.unesco.org/creativity/sites/creativity/files/artistic\\_freedom\\_pdf\\_web.pdf](http://en.unesco.org/creativity/sites/creativity/files/artistic_freedom_pdf_web.pdf)

UNESCO, 'Convention on the Protection and Promotion of the Diversity of Cultural Expressions', 2005  
<https://en.unesco.org/creativity/convention>

### Links

Article 19  
<https://www.article19.org/>

ArtistSafety.net  
<http://www.artistsafety.net/>

Arts Rights Justice working group  
<http://cultureactioneurope.org/milestone/arj-arts-rights-justice/>

Art Rights Justice Academy  
<http://arts-rights-justice.de/>

Artfreedom - audiovisual documentary project  
<https://www.artfreedom.org/web-documentaire>

Artwatch Africa - Arterial Network  
<http://www.arterialnetwork.org/artwatch>

Culture Action Europe  
<http://cultureactioneurope.org/>

European Cultural Foundation  
<http://www.culturalfoundation.eu/>

Freedimensional  
<http://freedimensional.org/>

Freemuse  
<http://freemuse.org/>

Index on Censorship  
<https://www.indexoncensorship.org>

International Cities of Refuge Network (ICORN)  
<http://www.icorn.org/>

New Tactics in Human Rights  
<https://www.newtactics.org/>

The Artist Protection Fund  
<https://www.iie.org/Programs/Artist-Protection-Fund>

Artists at Risk Connection  
<https://artistsatriskconnection.org>

# 10

## *Equality, diversity and inclusion*

In my work, I would like to promote gender equality, ethnic diversity and access for disabled artists and audiences.

Where do I start?

And what leeway is there for individual action to embrace a strong anti-discrimination message as an artist, creator or in any other professional position?

A vibrant performing arts sector is an inclusive and diverse performing arts sector. Who would disagree? Nonetheless, although equal access and equal treatment are part of the value system in the artistic world, there are often power imbalances and exclusive approaches - even when we are not aware of them.

Good intentions around diversity can drive paradoxical outcomes. On the one hand, members of non-dominant groups in society may face specific barriers to access professional artistic education and/or pursue a career in the arts; on the other hand, where they succeed against the odds, the same individuals might be expected to become the 'voluntary diversity officer' in their organization, alongside the job they are being paid for. In addition, there may be specific expectations as regards the issues artists should tackle because of their (supposed/imposed) identity, e.g. women being expected to deal with feminist topics in their work.

Diversity has been addressed on the international level<sup>1</sup> through high level conventions, but discussions about diversity on the ground in the performing arts sector is ongoing. You will find a lot of interesting material on [The Theatre Times - Making Space section](#). Ethnic background - especially in the context of migrant communities -, gender and sexual orientation, as well as physical ability are all aspects of 'diversity' but they cannot be seen through the same lense. And of course, identities intersect. Different strategies and approaches need to be taken into consideration for an inclusive performing arts sector. One of the main problems, however, is the lack of precise statistics at national level about all diversity related issues in relation to performing arts. A few exceptions to this include the Waking the Feminists' report '[Gender counts](#)' about gender equality in theatre in Ireland, the '[Equality, Diversity and the Creative Case](#)' reports of the Arts Council England and the '[Creative Diversity - the state of diversity in the UK's creative industries and what we can do about it](#)' by the Creative Industries Federation in the UK or the [Reine Prat Reports](#) in France.

Adopting an inclusive stand in our sector requires a commitment to honoring diversity. Diversity should be considered as an opportunity to re-imagine the entire sector and propose 'a meaningful, committed, resourced, long-term process of shifting existing power-dynamics'<sup>2</sup>. This translates into rethinking how we programme artistic work, what assumptions we make in relation to aesthetics and how we measure the success of diversity

<sup>1</sup> For example, the [UNESCO Declaration on cultural diversity](#) recognizes cultural diversity as a 'common heritage of mankind' and its preservation as an imperative closely linked to respect for human dignity, while the [UNESCO Convention on the Protection of the Diversity of Cultural Expressions](#) constitutes a normative framework for cultural measures and policies that honor diversity. Moreover, the [UN Convention on the Rights of Persons with Disabilities](#) is a convention to protect and promote the rights and dignity of people with disabilities.

<sup>2</sup> Taken from T. Canas, '[Diversity is a white word](#)'

programmes. It also translates into rethinking how diverse we are in our recruitment policies, how diverse the leadership and governance in our sector is and finally how the diversity discourse can be authentic and include various narratives.

Below you will find a number of resources that will help you get started. You can also check IETM's website, which gathers articles and resources on different aspects of '[Inclusion](#)' among its Themes.

## Where to start from?

- **Produce and adopt a Cultural Diversity code for your organisation**

Before engaging in any concrete action, it would be useful to examine the relevance and status quo of cultural diversity in your own specific situation, taking your own mission and objectives into account but also external social developments. It is also useful to establish your vision and approach in writing and communicate it to various stakeholders. To do this, you might find it useful to have a look at the [Code for cultural diversity in the arts](#), a practical instrument which has been developed by the cultural sector in the Netherlands providing guidelines to assist governing bodies and staff of cultural institutions to enable them to embrace cultural diversity in their organisation.

You might also want to have a look at the work of the [Arts Council in Ireland](#) on the topic, which includes a number of researches and resources, as well as the [Creative Case for Diversity](#) website of the Arts Council UK, including a number of case studies and resources.

- **More on Gender Equality**

Start by consulting the '[EU Framework of Actions on Gender Equality](#)' publication by FIA, UNI MEI and other European Audiovisual Social Partners that identifies simple and concrete actions that can be followed at national level to drive progress on gender equality. Also note the recent Council of Europe '[Recommendation on Gender Equality in the AV sector](#)' that is a promising policy development in the field.

You may also find it useful to reflect together with your colleagues on your approach to gender equality by using the [Gender Equality checklist](#), developed by the Swedish Union for Performing Arts and Film (Teaterförbundet). The checklist will help you start a discussion within your organisation and to track equality processes. The checklist touches upon a number of topics, including recruitment and artistic portrayal, and applies to all groups of employees (artistic, technical and administrative) regardless of whether they are full time, short-term or freelance staff.

For more information around gender equality you may want to have a look at the '[Gender Equality - Heritage and Creativity](#)' publication by UNESCO and the '[Gender Inequalities in the cultural sector](#)' report from Culture Action Europe. Moreover, '[Age, gender and performer employment in Europe](#)' produced by FIA gives some data on the impact of gender and age stereotypes, on the employment opportunities for Europe's women performers and on the position of women in wider society. The '[Handbook of Good practices to combat gender stereotypes and promote equal opportunities in film, television and theatre in Europe](#)' produced by FIA provides suggestions to support performers' unions and decision-makers to take action on this issue, but most importantly it gives suggestions on how the sector can work from within, to change gender portrayal and do away with stereotyping.

- **More on Bullying and Sexual Harassment**

2017 has proved a watershed year in discussions on bullying and harassment, and in particular sexual harassment, within the Media Arts and Entertainment sector and indeed stretching beyond it. There have been a series of revelations and scandals that point to a deep-seated problem and an unacceptable culture of pervasive sexual harassment and impunity within the sector and a strong recognition that it needs to change. Many organisations within the sector have publicly committed to a process of change and there is a clear need for good examples and guidance on how to create a solid policy to address sexual harassment, and bullying and harassment more generally, within the workplace. Trade unions have been active in this debate, recalling the right of workers to discrimination, harassment and retaliation-free work environments.

There are some good examples from the Trade Union field, where unions have tried to identify the key elements of a comprehensive policy and action approach to successfully grapple with this problem and end the culture of impunity. The federation of Entertainment Unions in the UK produced its '[Creating Without Conflict Guide](#)' in 2014, following a broad survey on bullying and harassment in the sector. The guide addresses union representatives in the workplace and union members and sets out practical approaches to addressing harassment, including a comprehensive workplace code and accompanying supportive mechanisms.

Looking towards Canada, the theatre Producers Association PACT and Canadian Actors Equity Association have recently launched the 'Not in Our Space' campaign. This campaign aims to drive a fundamental change of culture in the sector. It sets out to broadly address and put a stop to sexual harassment as it occurs now, with a view to preventing it in the future. It aims to raise awareness; emphasize collective responsibility; empower action through access to support networks and educate key support personnel. You can find the [campaign information and tools](#) online.

- **More on Sexual orientation**

Sexual orientation can also drive discrimination or harassment. In the UK, Equity, a leading trade union, organised a survey that raised questions about how safe it is to be honest about one's sexual orientation as a performer. This resulted in the [I won't pretend campaign](#) supporting LGBT professionals in the sector and featuring a number of performers who believe their working lives have benefited from coming out. Moreover, the International Federation of Actors (FIA) is running an extensive survey about the experiences of LGBTQI performers around the world and their experiences in the industry. The results will be made public in their [dedicated resource section on LGBTI and diversity](#).

- **More resources on diversity**

You can get some suggestions on how to deal with ethnic diversity in the article '[Diversity for dummies](#)' which asks you simple questions regarding your organisation's approach. IETM's report '[Let's Act Now: on what we say when you're not there](#)' summarises the discussions held at IETM Bucharest on diversity and inclusion in the performing arts.

Moreover, the '[Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue](#)' by the relevant Open Method of Coordination working group of EU member states experts provides a good starting point if you want to find out more on existing policies and practices for the promotion of cultural diversity and intercultural dialogue including programming, staffing, reaching out to new audiences and creating spaces for encounter.

When it comes to planning your activities and interaction with diverse audiences, you might also find useful to adapt [The Moving Communities methodology canvas](#) designed by Platoniq together with the Idea Camp program team, that adapts various techniques and principles from creative thinking, rapid prototyping and agile development to help you conceptualise and reflect on an idea which relates to engaging diverse communities.

- **More on Disability**

Start by getting familiar with the key concepts and issues faced by artists with disabilities. The section on disability on [HowlRound website](#) could be your starting point for this. You will also learn a lot by reading '[Permission to Stare – Fresh Perspectives on Arts and Disability](#)', an IETM publication that gathers different views on arts and disability that set the ground for thinking about how to approach the issue in your work. If you wish to find out more about specific policies, ASEF has published recently a report titled '[Culture and Disability: policies and practices in Asia and Europe](#)' providing a general overview on policy measures and case studies on the topic.

There are also resources that can help you to assess and improve the accessibility of your venue, company or organisation. The manual '[Innovation diversity – new approaches of cultural encounter in Europe](#)', resulting from the EU-funded programme Creative Europe UnLabel, includes portraits of ten organisations across Europe that have developed inclusiveness in their practices and work with artists with disabilities. It also includes a checklist for practical planning and the development of inclusive art programmes considering the audience, as well as a list of professional companies and stakeholders in Europe working in the field of inclusive performing arts. You can also check the '[Guide to Theatre Access - your guide to making theatre performances more accessible](#)' produced by Accessible Theatre (UK) that provides a step-by-step guidance to working on captioned, audio described and British Sign Language interpreted performances at a venue.

If you're looking for inspiring artists who identify as disabled, and you want to learn about their work, you can check [Disability Arts International](#), resulting from the EU funded Unlimited Access project. DAI is a website launched in 2013 aiming to promote the work of disabled artists, disabled-led companies and inclusive arts organisations, by offering resources and information to the arts professionals, including a regular newsletter. The [resources section](#) of the website includes case studies with interesting insights from concluded projects, policy related documents (mainly UK related) and a database of organisations and umbrella bodies working in the field.

You could also get inspiration from the work of SAG-AFTRA, the US labour union for professional performers in the audiovisual field, that has undertaken a strong body of research and advocacy work around better inclusion of performers with disabilities, including their [I am PWD](#) campaign.

- **Going further: artistic practices dealing with refuge and displacement**

When it comes to working with migrant communities, there is a growing number of resources. '[How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis](#)' is a report with case studies by the expert working group under the EU open method of coordination on the topic. IETM's mapping '[Creation and Displacement - developing new narratives around migration](#)' written by Yasmin Fedda, Daniel Gorman and Tory Davidson constitutes a preliminary mapping of artists and professionals that engage and work with, for and about refugees and migrants. The brainstorming report resulting from the Voices of Culture<sup>3</sup> session on '[The role of culture in promoting inclusion in the context of migration](#)', provides a number of

recommendations on the topic, as well as case studies that illustrate how different cultural organisations have put new approaches in place. Also IETM's report '[Fortress Europe](#)' reflects the results of the ongoing discussions among its members on how to find solutions from the performing arts sector to the urgent issue of refuge and migration. Finally, the publication '[The inclusion of migrants and refugees: the role of cultural organisations](#)', from Acceso Cultura, provides some insights on how cultural organisations (especially museums) deal with migration.

## RESOURCES

### Publications

Arts Council England, 'Equality, Diversity and the Creative Case - a data report 2015- 2016', 2016  
[http://www.artscouncil.org.uk/sites/default/files/download-file/Equality\\_diversity\\_creativecase\\_2015\\_16\\_web\\_0.pdf](http://www.artscouncil.org.uk/sites/default/files/download-file/Equality_diversity_creativecase_2015_16_web_0.pdf)

J. Baltà Portoles, 'Culture and Disability: policies and practices in Asia and Europe', ASEF, 2016  
[http://culture360.asef.org/wp-content/blogs.dir/1/files/2016/12/FA\\_CD\\_Inside\\_161201\\_lowres.pdf](http://culture360.asef.org/wp-content/blogs.dir/1/files/2016/12/FA_CD_Inside_161201_lowres.pdf)

T. Canas, 'Diversity is a white word', in ArtsHub Australia, 9 January 2017  
<http://www.artshub.com.au/education/news-article/opinions-and-analysis/professional-development/tania-canas/diversity-is-a-white-word-252910>

Creative Industries Federation, 'Creative Diversity- the state of diversity in the UK's creative industries and what we can do about it', 2015  
[https://www.creativeindustriesfederation.com/sites/default/files/2017-06/30183-CIF%20Access%20&%20Diversity%20Booklet\\_A4\\_Web%20\(1\)\(1\).pdf](https://www.creativeindustriesfederation.com/sites/default/files/2017-06/30183-CIF%20Access%20&%20Diversity%20Booklet_A4_Web%20(1)(1).pdf)

'Cultural Diversity Code', The Netherlands, 2015  
[https://www.ietm.org/sites/default/files/attachments/meetingpage/cultural\\_diversity\\_code.pdf](https://www.ietm.org/sites/default/files/attachments/meetingpage/cultural_diversity_code.pdf)

D. Dean, 'Age, Gender and Performer Employment in Europe' - report on research for FIA's project 'Changing Gender Portrayal: promoting employment opportunities for women in the performing arts', FIA, 2008  
<http://www.fia-actors.com/uploads/ENGLISH.pdf>

<sup>3</sup> *Voices of Culture* is a Structured Dialogue process framework for discussions between EU civil society stakeholders and the European Commission with regard to culture.

- E. Di Federico, 'Let's Act Now: on what we say when you're not there', report of the session at IETM Plenary Meeting in Bucharest, 2017  
[https://www.ietm.org/en/system/files/publications/let-s\\_act\\_now\\_diversity\\_final.pdf](https://www.ietm.org/en/system/files/publications/let-s_act_now_diversity_final.pdf)
- B. Donohue, C. O'Dowd, T. Dear, et al, 'Gender counts - an analysis of gender in Irish theatre 2006-2015', Waking the Feminists, 2017  
<https://wft.ie/waking-the-feminists-research-findings-revealed/>
- EU Audiovisual Sectoral Social Dialogue Committee, 'Framework of Actions on Gender Equality', 2011  
[http://www.fia-actors.com/uploads/AVSDC-FoA\\_Gender\\_Equality\\_EN.pdf](http://www.fia-actors.com/uploads/AVSDC-FoA_Gender_Equality_EN.pdf)
- D. Jewesbury, J. Singh, S. Tuck, 'Cultural Diversity and the Arts research project: towards the development of an Arts Council policy and action plan', Arts Council Ireland, 2009  
[http://www.artscouncil.ie/uploadedFiles/Main\\_Site/Content/Artforms\\_and\\_Practices/Arts\\_Participation\\_pages/CULTURAL\\_DIVERSITY\\_AND\\_THE\\_ARTS\\_RESEARCH\\_REPORT.pdf](http://www.artscouncil.ie/uploadedFiles/Main_Site/Content/Artforms_and_Practices/Arts_Participation_pages/CULTURAL_DIVERSITY_AND_THE_ARTS_RESEARCH_REPORT.pdf)
- Y. Fedda, D. Gorman, T. Davidson, 'Creation and Displacement. Developing New Narratives Around Migration', IETM, 2016  
<https://www.ietm.org/en/publications/creation-and-displacement-developing-new-narratives-around-migration>
- P. Keenan, K. Nowacka, L. Patchett, 'Gender equality - Heritage and Creativity', UNESCO, 2014  
<http://unesdoc.unesco.org/images/0022/002294/229418e.pdf>
- W. Lei, 'Fortress Europe', report of the session at IETM Plenary Meeting in Amsterdam, 2016  
[https://www.ietm.org/en/system/files/publications/fortress\\_eu.pdf](https://www.ietm.org/en/system/files/publications/fortress_eu.pdf)
- K. Marsh, J. Burrows, 'Permission to stare. Fresh Perspectives on arts and disability', IETM, 2017  
<https://www.ietm.org/en/publications/fresh-perspectives-7-permission-to-stare-arts-and-disability>
- S. Mitter, L. Reuter, 'Innovation Diversity - New approaches on cultural encounter in Europe', UnLabel/ Sommertheater Pustebume e.V., 2017  
[http://un-label.eu/wp-content/uploads/2017/08/Un-Label-Manual-Innovation-Diversity-New-Approaches-of-Cultural-Encounter-in-Europe\\_EN.pdf](http://un-label.eu/wp-content/uploads/2017/08/Un-Label-Manual-Innovation-Diversity-New-Approaches-of-Cultural-Encounter-in-Europe_EN.pdf)
- OMC Working Group of EU member states experts on the role of public arts and cultural institutions in the promotion of cultural diversity, 'Report on the role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue', European Agenda for Culture / Work plan for culture 2011- 2014, 2014  
[http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue\\_en.pdf](http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue_en.pdf)
- OMC Working Group of EU member states experts on intercultural dialogue in the context of the migratory and refugee crisis, 'How culture and the arts can promote intercultural dialogue in the context of the migratory and refugee crisis', European Agenda for Culture, Work plan for culture 2015- 2018, 2017  
<https://publications.europa.eu/en/publication-detail/-/publication/4943e7fc-316e-11e7-9412-01aa75ed71a1/language-en>
- Ralph B. Peña, 'Diversity for Dummies', on HowlRound, 25 March 2017  
<http://howlround.com/diversity-for-dummies>
- Platoniq, 'The Moving Communities methodology canvas',  
<http://public.platoniq.net/IDEACAMP17/Movingcommunities-Canvas.pdf>
- R. Poláček, 'Handbook of Good practices to combat gender stereotypes and promote equal opportunities in film, television and theatre in Europe', FIA, 2010  
[http://www.fia-actors.com/uploads/Engendering\\_EN.pdf](http://www.fia-actors.com/uploads/Engendering_EN.pdf)
- R. Prat, 'Pour une plus grande et une meilleure visibilité des diverses composantes de la populations française dans le secteur du spectacle vivant / Pour l'égal accès des femmes et des hommes aux postes de responsabilité, aux lieux de décision, à la maîtrise de la représentation', Mission EgalitéS, Ministère de la Culture et de la Communication, 2006  
<http://www.culture.gouv.fr/culture/actualites/rapports/prat/egalites.pdf>
- R. Prat, 'Arts du spectacle - Pour l'égal accès des femmes et des hommes aux postes de responsabilité, aux lieux de décision, aux moyens de production, aux réseaux de diffusion, à la visibilité médiatique - De l'interdit à l'empêchement', Ministère de la Culture et de la Communication, 2009  
[http://www.culture.gouv.fr/culture/actualites/rapports/egalite\\_acces\\_resps09.pdf](http://www.culture.gouv.fr/culture/actualites/rapports/egalite_acces_resps09.pdf)
- S. Pujar, 'Gender inequalities in the cultural sector', Culture Action Europe, 2016  
<http://cultureactioneurope.org/files/2016/05/Gender-Inequalities-in-the-Cultural-Sector.pdf>
- Teaterförbundet, The Swedish Union for Performing Arts and Film, 'Gender Equality checklist'  
<http://teaterforbundet.se/wp-content/uploads/2016/08/Gender-Equality-Checklist.pdf>

M. Vlachou, 'The inclusion of migrants and refugees: the role of cultural organisations', Acesso Cultura, 2017

<https://accesscultureportugal.wordpress.com/services/studies/>

Voices of Culture, 'Brainstorming report: The role of Culture in promoting inclusion in the context of migration', 2016

[https://www.ietm.org/sites/default/files/attachments/meetingpage/voc\\_full\\_report\\_final\\_kleiner.pdf](https://www.ietm.org/sites/default/files/attachments/meetingpage/voc_full_report_final_kleiner.pdf)

### **Links**

Creative Case for Diversity, UK

<http://www.creativecase.org.uk/>

Arts Council Ireland

<http://www.artscouncil.ie/Arts-in-Ireland/Arts-participation/Arts-and-cultural-diversity/>

I won't pretend campaign - Equity (UK)

<https://www.equity.org.uk/campaigns/i-won-t-pretend/>

Theatre Times (check section under the title Making Space)

<https://thetheatretimes.com/>

Guide to Theater Access - your guide to making theatre performances more accessible

<http://www.accessibletheatre.org.uk/>

Disability Arts International

<http://www.disabilityartsinternational.org/>

I am PWD campaign by SAG-AFTRA

<https://www.sagaftra.org/category/hot-news/i-am-pwd>

HowlRound

<http://howlround.com/>

# 11

## *Environmental responsibility*

In my work, I would like to promote environmental sustainability.

Where do I start?

And what leeway is there for individual action as an artist, creator or in any other professional position?



Climate change and environmental awareness are among the most urgent and all-encompassing issues of our time. Luckily, as the knowledge of environmental and ecological degradation is growing, so is environmental literacy. The arts sector has the opportunity to impact on audiences by raising awareness, inspiring change and providing narratives that are often neglected by mainstream media. There are examples of artists and collectives taking an active stand in the field and organizing campaigns (see for example the [Art Not Oil coalition](#) and the [Liberate Tate](#) performances). But at the same time the sector has a real ecological footprint, which grows ever greater when you consider touring practices or large-scale outdoor festivals.

Sustainability as a concept has become a buzzword in the last decades and as Sacha Kagan<sup>1</sup> notes, most of the times it has been used in the cultural and arts sector to refer to the support systems that 'sustain' the arts and cultural industries in the long-term. However, more and more the term is linked to its ecological dimension and describes recent developments in the field and how different stakeholders have brought environmental matters and concerns to the forefront in their artistic practices and working processes.

Talking about a sustainable performing arts practice is not about aspiration or something to be taken into consideration in the future. It is about adopting approaches built around respecting the environment and a low-carbon economy, as of today. IFACCA & Julie's Bicycle study 'The arts and environmental sustainability' has pointed out that most representatives from the cultural sector consider good environmental stewardship as a value set that matches well with other values of the sector. However, taking real action towards adopting a sustainable approach in the sector remains quite vague and at the same time there is little political commitment and support 'to articulate this in a more explicit fashion, both in language and in action'.

So what can you do to integrate an environmental sustainability approach in your work?

## Where to start from?

- **Measure your ecological footprint**

It is important to keep developing and implementing low carbon creative practices to ensure a sustainable future. Great, but how on earth do you calculate this? A useful starting point may be the [IGtools](#), a free suite of carbon calculators that allow you to monitor your environmental impacts and which are specifically designed for the creative industries - whether a venue, an office, a tour, a production, an event or a festival. They have been developed by a partnership between Arts Council England and Julie's Bicycle to support applicant organisations. Completing them has become a funding requirement for Arts Council England (it will soon become mandatory also for funding from [Creative Scotland](#)) and is the first step towards being awarded a [Creative Green certification](#)<sup>2</sup>. Besides reducing the ecological footprint of the UK's arts and cultural sector, this approach aims to stimulate a wider cultural shift in arts practices, fostering new creative thinking and new markets for greener goods and services. You just need to sign up to Julie's Bicycle's website to have access to these tools.

- **Consult other Julie's Bicycle resources**

[Julie's Bicycle](#) is a London-based charity that supports the creative community to act on climate change and environmental sustainability. If you check their [resources](#) section, you will find a great number of practical guides, top tips and case studies on energy, waste, water, materials and sustainable cultural work, as well as a wealth of material and resources, including 'Green Theatre Guide', 'Fit for the Future: Investing in Environmentally Sustainable Buildings - a guide for the arts' and the 'Julie's Bicycle Practical Guide: Productions and Exhibitions'. Some publications focus further on the environmental aspect of touring, particularly relevant for performing arts companies and organisations, so check the 'Green mobility guide' produced for On the Move (available in English, French, Italian, German and Chinese) and the three 'Moving Arts' volumes for [Touring Bands](#), [Orchestras](#) and [Theatre](#). You might find especially interesting and relevant documentation on outdoor events, such as [Waste management](#) or [Water management at outdoor events](#) and 'Powerful thinking guide' for tips on how to manage temporary energy smartly. And if you wish to make your office space greener and more resource efficient check the 'Greening the office' guide.

<sup>1</sup> S. Kagan, 'Sustainability as a New Frontier for the Arts and Cultures', 2008

<sup>2</sup> Creative Green is the only environmental certification scheme designed specifically for the creative and cultural industries. It recognises and celebrates environmental best practice of cultural organisations and venues using a star point system.

- **Learn from European projects in the field**

Environmental sustainability in the arts sector has been the focus of particular attention by European practitioners that work in partnership to find solutions. Some EU funded projects have focused on the topic; some that are mentioned here have already finished while others are ongoing, but anyway it is worth checking their websites to get inspiration from their experiences and the resources they bring together. Check for example the [GALA - Green Art Lab Alliance](#) project, supported by the EU Culture programme between 2013 and 2015, aiming to share knowledge and raise awareness amongst artists, citizens and policy makers. The '[GALA funding guide](#)' is the first inventory of public and private, international, European, national, regional and local funds, calls and initiatives that can support arts and culture projects on environmental sustainability. [Imagine 2020](#) is a network of 10 EU-based arts organisations, funded by Creative Europe, with a focus on raising awareness in the cultural field and in a broader civil society context around the issues of the socio-ecological crisis. It raises the question of the role of art in envisioning a sustainable future for our planet. It funds artistic commissions, research and development and promotes the sharing of resources, ideas, knowledge and debate across the various topics under the umbrella of art and ecology. Finally, [Creative Climate Leadership](#) is another EU-funded project coordinated by Julie's Bicycle and addressed to artists and cultural professionals to explore the cultural dimensions of climate change and take action with impact, creativity and resilience. Its website includes a section with helpful [resources](#).

- **Get inspiration from others**

[Pulse - Cultural Network for Transition](#) is a bottom-up network that was founded by several players in the cultural scene in Flanders, who were at the forefront of sustainability in arts and culture. Most information on the website is in Dutch, but there are some good and inspiring practices with a short summary in English. They have also issued a vision statement, '[Culture as a driver for transition](#)' where they underline the role of culture in the transition to a sustainable local-global model of society, and the development of 'ecological citizenship'.

Check also these two French festival networks that are encouraging their members in greening their activities, [Le collectif des festivals](#) in Bretagne and [Cofees](#), the Collectif des festivals eco-responsables et solidaires en région PACA. Both their websites collect [action lists](#) - in French - that will help you when considering your sustainable artistic practice. Another interesting example is COAL - the [Coalition for Art and Sustainable Development](#), founded by contemporary art, sustainable development and research professionals in France in 2008. COAL is working to promote a new generation of artists focusing on environmental and societal issues, in partnership with cultural spaces, NGOs,

scientists and the business world. In a multidisciplinary and innovative spirit, COAL mobilises artists and cultural operators on social and environmental issues and supports the creation of artworks, creating awareness and implementing concrete solutions through exhibitions, events, the COAL Prize Art Environment, and intelligent resources. Another interesting reference could be the [UfaFabrik](#) in Berlin an international cultural centre that invests a lot of effort in implementing sustainable practices and providing skills development for cultural managers and artists in order to implement sustainability strategies in the field of culture.

These of course are just a few examples of how the sector is taking action in the area. Check in your city, region or country for more cultural players who are taking a stand on environmental sustainability and get together to maximize your efforts and share resources.

- **Do some further reading**

'[Art for the planet's sake - Fresh Perspectives on arts and environment](#)', written by Hannah Van Den Bergh and published by IETM in partnership with COAL - Art et développement durable (available in English and French) presents contemporary arts models and practices that tackle environmental issues and advocate change. Also the IFACCA and Julie's Bicycle report '[The arts and environmental sustainability](#)' gives a good overview of national policymakers' level of engagement with environmental sustainability with an emphasis on policy approaches.

## RESOURCES

### Publications

GALA - Green Art Lab Alliance, 'Funding Guide - a selection of funding opportunities for arts and culture projects related to environmental sustainability', 2015

<http://greenartlaballiance.eu/wp-content/uploads/2015/03/gala-funding-guide-final-FINAL.pdf>

IFACCA & Julie's Bicycle, 'D'Art Report 34b - The arts and environmental sustainability: an international overview', IFACCA, 2014

<http://media.ifacca.org/files/DArt34b.pdf>

S. Kagan, 'Sustainability as a New Frontier for the Arts and Cultures', in S. Kagan and V. Kirchberg (eds), 'Sustainability: a new frontier for the arts and cultures', Frankfurt am Main: VAS - Verlag für Akademische Schriften, 2008

H. Van Den Bergh, 'Art for the planet's sake. Fresh Perspectives on Arts and environment', IETM and COAL, 2015

<https://www.ietm.org/en/publications/fresh-perspectives-4-art-for-the-planets-sake>

Julie's Bicycle, 'Green Theater Guide', 2008

<https://www.juliesbicycle.com/resource-green-theatre-guide-2008>

Julie's Bicycle, Green Mobility- a guide to environmentally sustainable mobility for performing arts, On the Move, 2011

<https://www.juliesbicycle.com/Handlers/Download.ashx?IDMF=a5705d10-b660-430b-9e80-c2bee5180448>

Julie's Bicycle, 'Moving Arts Vol I: Touring Bands report', 2010

<https://www.juliesbicycle.com/resource-ma1-touring-bands-2010>

Julie's Bicycle, 'Moving Arts Vol II: Orchestras report', 2010

<https://www.juliesbicycle.com/resource-ma2-orchestras-2010>

Julie's Bicycle, 'Moving Arts Vol III: Theatre report', 2010

<https://www.juliesbicycle.com/resource-ma3-theatre-report-2010>

Julie's Bicycle, 'Waste management at outdoor events guide', 2015

<https://www.juliesbicycle.com/resource-waste-outdoor-events-2015>

Julie's Bicycle, 'Greening the office guide', 2015

<https://www.juliesbicycle.com/resources-green-office-guide-2015>

Julie's Bicycle, 'Fit for the future guide: investing in environmentally sustainable buildings - a guide for the arts', 2015

<https://www.juliesbicycle.com/resource-fftf-guide-2015>

Julie's Bicycle, 'Practical Guide: Productions and Exhibitions', 2015

<https://www.juliesbicycle.com/resource-productions-exhibitions-2015>

Julie's Bicycle, 'Powerful thinking guide', 2017

<https://www.juliesbicycle.com/powerfulthinking>

### Links

Art Not Oil coalition

<http://www.artnotoil.org.uk/>

Liberate Tate

<http://www.liberatetate.org.uk/>

Creative Industry Green Tools

<https://ig-tools.com/signup>

Imagine 2020

<http://www.imagine2020.eu/>

Creative Climate Leadership

<http://www.creativeclimateleadership.com/>

Pulse - Cultural Network for Transition

<http://pulsenetwerk.be/about-pulse/>

Le collectif des festivals

<http://www.lecollectifdesfestivals.org/collectif/>

Cofees, the Collectif des festivals eco-responsables et solidaires en région PACA

<http://plateforme-aer.fr/>

UfaFabrik

<https://www.ufafabrik.de/en>

