

## Research Project



### **Labour Precarity and Social Cohesion: The Case of the Cultural & Creative Industries (LaPreSC)**

**Project Number: 16313**

## Deliverable D1.3

Report: Policy/institutional review and analysis/ Month 6 (M6)

The research project is carried out within the framework of the National Recovery and Resilience Plan “Greece 2.0”, funded by the European Union - NextGenerationEU Implementation Body: HFRI - Project Number: 16313, Beneficiary: University of Crete).

The aim of the “Policy/Institutional Review and Analysis” is to draw attention to the current potential of the performing arts, as one of the exponentially growing Cultural and Creative Sectors (CCSs). To this end, the report maps and analyses the performing arts in Greece by:

- a) discussing the status of artists and creative workers
- b) identifying the methodological issues arising from the various definitions of the creative sectors that affect the measurements/indicators
- c) presenting the existing data on the CCSs in general and on arts, entertainment and recreation in particular
- d) further permeating the performing arts in Greece and educational opportunities
- e) overviewing the government’s attempt to map the sector through the registration of the workers in the CCSs
- f) mapping the collective protection of workers/professionals in the performing arts in terms of the Collective Labour Agreements (CLAs) concluded and the Arbitrations Awards (AAs) issued and their signatory parties (workers’ and employers’ representatives)
- g) examining the changes in collective labour law over the last fifteen years, and their impact on the performing arts labour market

The report focuses on the core activities of those involved in arts productions/ performances either by working “on stage” (e.g. actors/actresses, musicians/singers and dancers) or “backstage,” i.e. creative professionals and technicians (such as directors, set and costume designers, light/ sound engineers etc.).

## 1.1 Recognising the status of artists

In recent years, many governments around the world have introduced new measures to support artists and cultural workers, and the concept of the “status of the artist,” first articulated by UNESCO in 1980, has taken on new significance.

⇒ *The UNESCO Recommendation concerning the Status of the Artist*

The Recommendation on the Status of Artists, approved by UNESCO’s General Conference<sup>1</sup> in 1980, “*highlights the importance of artists to be regarded as cultural workers and benefit from all the advantages available, both economic and social*” (EENCA 2020) and calls on Member States to improve the professional, social and economic status of artists through the implementation of policies and measures related to training, social security, employment, income and tax conditions, mobility and freedom of expression. It also acknowledges the right

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<sup>1</sup> For UNESCO’s General Conference 42nd session, Paris 2023, see:  
<https://unesdoc.unesco.org/ark:/48223/pf0000387395/PDF/387395eng.pdf.multi>

of artists to organise themselves in trade unions or professional associations that can represent and defend their interests.

By “**artist**” UNESCO defines “*any person who creates or gives creative expression to, or re-creates works of art, who considers his artistic creation to be an essential part of his life, who contributes in this way to the development of art and culture and who is or asks to be recognized as an artist, whether or not he is bound by any relations of employment or association.*” At the same time, the “**status of artists**” is defined as the recognition of the importance of artists' place in society and their rights and freedoms in relation to that place (including moral, economic and social rights, with particular reference to income and social security that artists should enjoy).<sup>2</sup>

### ➔ *Towards a European Status of the Artist*

There is no single approach to the complex status of artists in the EU Member States, while the national regulations vary widely different. Some countries have laws that establish a legal status for cultural workers and regulate a wide range of their rights.<sup>3</sup> Nevertheless, “*the majority of national laws regulating working conditions in the cultural sector within the EU tackle one or few particular aspects rather than covering all issues pertaining to artists' status. Areas addressed by specific regulatory frameworks include social security, taxation, employment, education, grants and prizes or combinations of those, among others.*” (Polivtseva 2024, p. 10). The coexistence of several definitions of the term 'artist' and the competing frameworks that specifically target them hinder a uniform recognition of artists' labour status and the implementation of the UNESCO recommendation. In the EU Member States, there appear to be five main approaches to defining the term 'artists'. These may overlap (membership of a recognised artists' organisation; by a committee of experts or artistic peers; by the tax authority; by artistic output; by the nature of the artistic activity) (Culture Action Europe & Dâmaso 2021).

However, the issue has been on the agenda for some time, at least since 2007, when the European Parliament, in its resolution on the social status of artists, called on the Commission and Member States to improve the situation of artists' contracts in Europe, including support for their lifelong training and re-training, mobility and employment. In 2018, the Commission's New European Agenda for Culture recognised the persistent obstacles to artistic work, such as the lack of fair remuneration and the risk of double taxation. Similarly, the Council's Cultural Work Plan 2019-2022 also identifies the creation of an ecosystem that supports artists, cultural and creative professionals, as one of its priorities

In September 2020, the European Parliament adopted a resolution on Europe's cultural recovery, highlighting the need to improve the working conditions of cultural and creative

<sup>2</sup> For the Recommendation concerning the Status of the Artist see UNESCO's website <https://www.unesco.org/en/legal-affairs/recommendation-concerning-status-artist#item-1>

<sup>3</sup> Examples of such legislative tools include the Status of the Artist in Spain (2022, 2023), the Portugal's Statute of Professionals in Culture (2022), and, to a certain extent, the Ordinance on the Status of the Cultural Worker enacted in Romania in 2023 (Polivtseva 2024).

workers, which have been exacerbated by the pandemic. It proposed the creation of a European framework for working conditions in the cultural and creative sectors and industries that could address the following challenges (Culture Action Europe & Dâmaso 2021).

- ⇒ The need for minimum standards and requirements within the legal and social protection framework, in terms of working conditions, taxation and access to social security and other benefits, fair remuneration;
- ⇒ a comprehensive and common approach to 'artistic work' and 'cultural work' in all Member States and EU documents;
- ⇒ the need to ensure that social protection systems also provide artists with access to benefits, such as unemployment, health and pension insurance.

As noted by Dâmaso (Culture Action Europe & Dâmaso 2021, p. 36) “*considering the particularities of the working conditions of artists, the development of a European framework will require articulation with EU policies on competition, the internal market, social policy, fundamental rights and equality, among others, and initiatives such as the Copyright in the Digital Single Market Directive.*”

As a result of these reflections and processes, the European Parliament adopted a resolution in November 2023 with recommendations to the Commission on an EU framework for the social and professional situation of artists and workers in the cultural and creative sectors. The proposed framework included the introduction of new legislative measures, namely a directive that establishes fair and decent working conditions for those engaged in the CCSs, and ensures the accurate determination of their employment status. The establishment of a European platform for the exchange of information was also proposed, in order to promote mutual understanding and the exchange of best practices among Member States. In addition, it was proposed to adapt existing EU programmes such as Creative Europe and strengthen social conditionality to ensure fair funding for all those engaged in CCSs across the EU.

Specifically, the European Parliament:<sup>4</sup>

*Calls on the Member States to strive to implement the 1980 UNESCO Recommendation concerning the Status of the Artists, to which they are all signatories; notes that the subsequent implementation reports show that more needs to be done to comply with the Recommendation; considers that changes in the last four decades, in particular those connected to digitalisation, including AI, increasing atypical forms of work, require Member States to adapt their actions continuously in order to fulfil their obligations to establish a complete, solid and consistent framework of rights; furthermore, encourages the Member States to contribute to UNESCO's*

<sup>4</sup> For more information see EUs Parliament website on the Recommendations as to the content of the proposals requested: [https://www.europarl.europa.eu/doceo/document/TA-9-2023-0405\\_EN.html#title2](https://www.europarl.europa.eu/doceo/document/TA-9-2023-0405_EN.html#title2)

*existing monitoring mechanisms to improve information and data collection on the living and working conditions of CCS professionals and inform evidence-based policy making;*

*Notes that experts have identified the lack of a definition of CCS professionals and of recognition of the specificities of their working conditions<sup>(35)</sup> as one of the main factors leading to the weak social protection coverage of CCS professionals; calls on the Member States to recognise the specific situation of CCS professionals, with facilitation by the Commission, while taking into consideration and adjusting, when necessary, the different rules applying to self-employed and employed workers, with the aim of ensuring, on the one hand, the unhindered application of the conditions attached to their status, for those who have such a status under national law, and of attaining convergence and of improving, on the other hand, the situation for those who are not covered by such a status, while promoting transnational work in Europe;*

*Calls on the Commission to map the existing definitions of CCS professionals across the Member States with a view to contributing to a common understanding to be reflected in EU policy-making and cultural statistics; considers that such an approach should also be aligned with the 1980 UNESCO Recommendation.*

The resolution focuses on issues such as access to social protection and decent working conditions, challenges in cross-border situations (mobility, transferability of rights, etc.), fair pay, pay practices and funding, collective bargaining, education, training opportunities and career development, gender equality and action against harassment and discrimination in the workplace, and digital challenges. Among other things, it encourages Member States: a) that have not yet introduced a specific status for artists and other CCSs' professionals to do so in order to facilitate their access to adequate social protection· b) to close the existing gaps in access to social protection, in particular with regard to the CCSs· c) that have already introduced an 'artist status' to monitor it regularly in order to making adjustments to the measures in place so that new challenges can be addressed. Member States should take specific measures to ensure the acquisition, preservation and portability of rights across schemes, so that CCS professionals who frequently combine or change jobs can do so without obstacles. According to the resolution, it is crucial to recognise the importance of cross-border mobility to enable the creative work of CCS professionals, and thus ensure the seamless coordination and transferability of rights between Member States' social protection systems, with the ultimate goal of guaranteeing effective access to social protection for CCS professionals. Furthermore, the resolution emphasises the need to acknowledge cultural work as a professional activity, and thus, ensure fair and adequate remuneration that reflects the actual level of education, competencies and professional experience, and allows for a decent standard of living. The resolution also underlines the importance of copyright and related rights within the CCSs, and the need for their adequate implementation. Additionally, it expresses concern about the use of various forms of 'buy-out' contracts, which can lead to unfair and coercive practices that circumvent EU regulations and principles on fair remuneration.

In response to the Resolution, the European Commission announced (February 2024) its intention to prioritise working conditions in the future strategic framework for culture. It also

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intends to focus on improving the application and enforcement of relevant EU legislation in relation to workers in the CCSs, increasing the involvement of social partners and other stakeholders in the sector, improving information exchange and mutual learning, and integrating social conditionality into funding programmes.

## 1.2 Methodological issues: defining CCSs and measuring employment

### trends

According to the OECD (2022), there is no universal definition of the CCSs. Since the 1970s different definitions, methods and approaches have been used at both international and national levels to classify and measure its impact. Nevertheless, “...even defining in theoretical terms what constitutes a cultural or creative sector is not straightforward, and this complexity is compounded by differences in the availability of data, as well as aggregations used, in national industrial classification systems” (OECD 2022, p. 23). The terminology used in relation to the CCSs is not entirely standardised. Early policy work referred to *cultural activities*. In the late 1990s, the term *cultural industries* was introduced, indicating a greater focus on the economic benefits of CCS. In the early 2000s, a further terminological shift took place when policy work referred to *creative industries*: Creative industries encompass a broader range of activities that are not as explicitly cultural as traditional industries, such as drama, dance and music, but which contain considerable creative elements, such as advertising and architecture. The expansion of definitions has continued, with the term *cultural or creative ecosystems* being used more recently to demonstrate the value of culture and creativity to all aspects of the economy. National definitions also vary in terms of their scope. For example, some countries include information technology (IT) consultancy and software development in their CCS definition, while others include video games in software development. Some countries include amusement parks, cultural education, sports, tourism or restaurants, while others exclude these sectors from their definition. A few countries include research and development in the social sciences and humanities, and some others have a separate category for circuses. These national definitions are usually the result of the differing national policy priorities and data availability, and partly of the absence of a generally accepted international statistical norm (OECD, 2022). The OECD (2022, p. 23) prefers to use the term *Cultural and Creative Sectors (CCS)*: “...as it acknowledges both the significant contribution of not-for-profits and publicly funding organisations to the ecosystem of creative work (which may be inadvertently overlooked when referring solely to industries) and reflects the integrated nature of these sectors in other industry spaces (for example, the relevance of design for car manufacturing).”

The development of cultural statistical data is a major concern of several international authorities (Council of Europe, UNESCO, UNCTAD, OECD etc.) (ESSnet-CULTURE 2012). Much work has been done to develop a definition of CCSs and a methodology for its measurement that can be applied at the international level, but there are still inconsistencies in the adoption of these approaches (OECD 2022).

The UNESCO Framework for Cultural Statistics (FCS) proposes a common framework for measuring culture, creativity and related fields through a number of different indicators. The first UNESCO FCS was established in 1986. The original idea goes back to the recommendations of a 1972 UNESCO Conference of European Ministers of Culture. The 1986 FCS comprised ten cultural domains/"cultural categories"<sup>5</sup>(0-9) (and their sub-categories) on the vertical axis and their five functions on the horizontal axis (creation/ production, transmission/ dissemination, reception/ consumption, preservation/ registration and participation). However, categorising the cultural fields into ten categories was difficult, as some of them are interrelated and some categories overlap. For example, Category 2 'Music' and Category 3 'Performed arts' were so difficult to separate that their data elements were merged in the final version using a bridging sub-category 'Audio and audio-visual recording', which addresses the common theme of the categories (Sung 2014). In 2009, the FCS was revised to reflect current and diverse perspectives on culture, to include developing countries and to develop a conceptual basis that captures the full range of cultural expressions (Sung 2014). The following guiding principles underpin the new framework: it covers the full range of cultural activities (cultural forms, practices, products and processes), including their new forms of production and consumption (cultural industries and the cultural component of intellectual property), as well as cultural practices that are not related to cultural industries (intangible heritage); it uses categories that can be translated into international categories where possible; and helps countries to develop their own local definitions, but with common reference points for international comparison and benchmarking (UNESCO 2009). The understanding of culture underlying the revision of the FCS is based on the definition in UNESCO's Universal Declaration on Cultural Diversity, namely that *"culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs"* (UNESCO 2009, p. 18).

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- Category 0: Cultural heritage
- Category 1: Printed matter and literature
- Category 2: Music
- Category 3: Performing art
- Category 4: Visual arts
- Category 5: Cinema and photography
- Category 6: Radio and television
- Category 7: Sociocultural activities
- Category 8: Sports and games
- Category 9: Environment and nature

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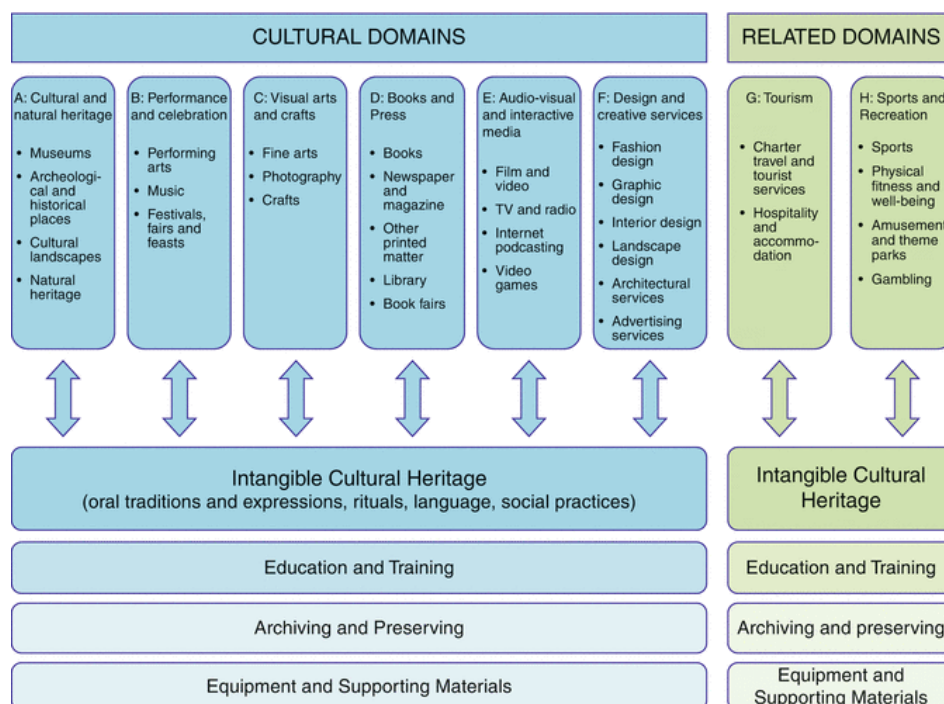


Figure 1. UNESCO Framework for Cultural Statistics. Source: Sung (2014).

Based on this definition, the 2009 FCS conceptualised the framework for cultural statistics domains. A domain encompasses all related cultural activities, specially design and advertising as a creative industry; it indicates formal and economic activities, as well as informal and social ones (UNESCO 2009). Cultural domains covered all cultural activities in six sectors. These included not only traditional activities (e.g. music and film) but also creative industries (e.g. design and advertising). In addition, 'related domains' encompassed a broader culture that was more closely associated with 'recreational or leisure' activities or industries, such as sport or tourism, than with arts and culture itself. The FCS has also developed four "transversal domains" that are essential for cultural statistics to measure the broad spectrum of cultural expressions, as they can be applied across cultural and related domain (Sung, 2014).

Another fundamental concept of the FCS 2009 is the culture cycle model. The cultural cycle represents all the different phases of cultural processes and their interrelationships and is more flexible than hierarchical. The cultural cycle consists of five phases: Creation, production, dissemination, exhibition/ reception/ transmission and consumption/ participation (Sung 2014). Consultations on the revision of the framework have been ongoing since July 2025.



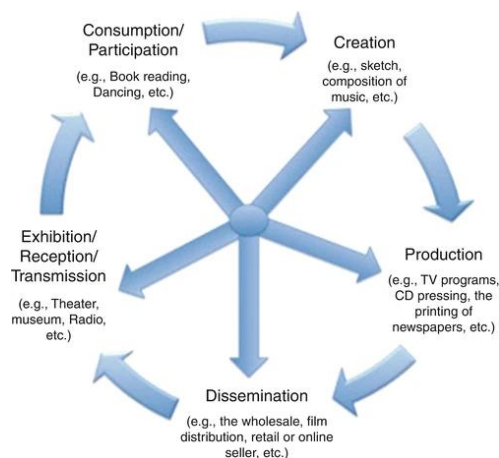


Figure 2. The FCS Culture Cycle Model. Source: Sung (2014).

At European level, work on defining a common framework for the development of CCSs statistics started in 1995, when the EU Council of Culture Ministers adopted the first resolution on the promotion of statistics concerning culture and economic growth. Since then, the European Statistical Working Group on Culture (LEG-Culture) and subsequently the European Statistical System Network on Culture (ESSnet<sup>6</sup>-Culture) have been working on the definition of CCSs and on methods for their measurement, that can be used for international comparisons (ESSnet-CULTURE 2012.; Gordon & Beilby-Orrin 2007; OECD 2022).

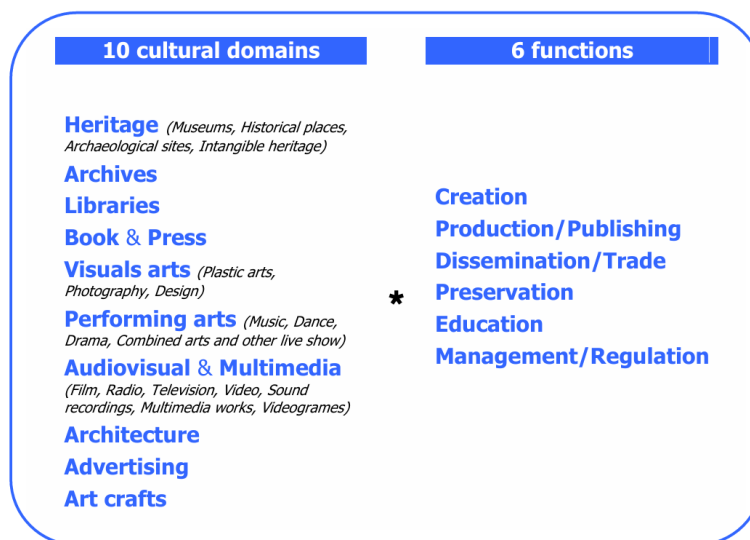


Figure 3. Comparison of cultural domains covered by European and UNESCO frameworks for cultural statistics. Source: ESSnet-CULTURE 2012.

<sup>6</sup>ESS stands for the European Statistical System.

Based on the 1986 UNESCO FCS, LEG-Culture has included eight cultural domains (cultural heritage; archives, libraries; books and press; visual arts; architecture; performing arts; audiovisual and multimedia) and six functions (preservation, creation, production, distribution, trade/sales and education) in its definition of the cultural field. The work of LEG-Culture was recognised as a reference for the creation of the first 'European framework for cultural statistics.' The development of a European production of cultural statistics continued from 2001 to 2004 with the "Eurostat Working Group on Cultural Statistics," which focused on three themes of particular relevance to national and European cultural policies: cultural employment, public and private expenditure on culture and cultural practices. ESSnet-Culture was set up in 2009 and its mandate was methodological in nature, as its main objective was to develop the necessary EU methodological basis for future data production. ESSnet-Culture understands cultural activities *“as any activity based on cultural values and/or artistic expressions. Cultural activities include market or non-market-oriented activities, with or without a commercial meaning and carried out by any kind of organisation (individuals, businesses, groups, institutions, amateurs or professionals).”* These activities include ten cultural domains that are based on six economic functions (ESSnet-CULTURE 2012).

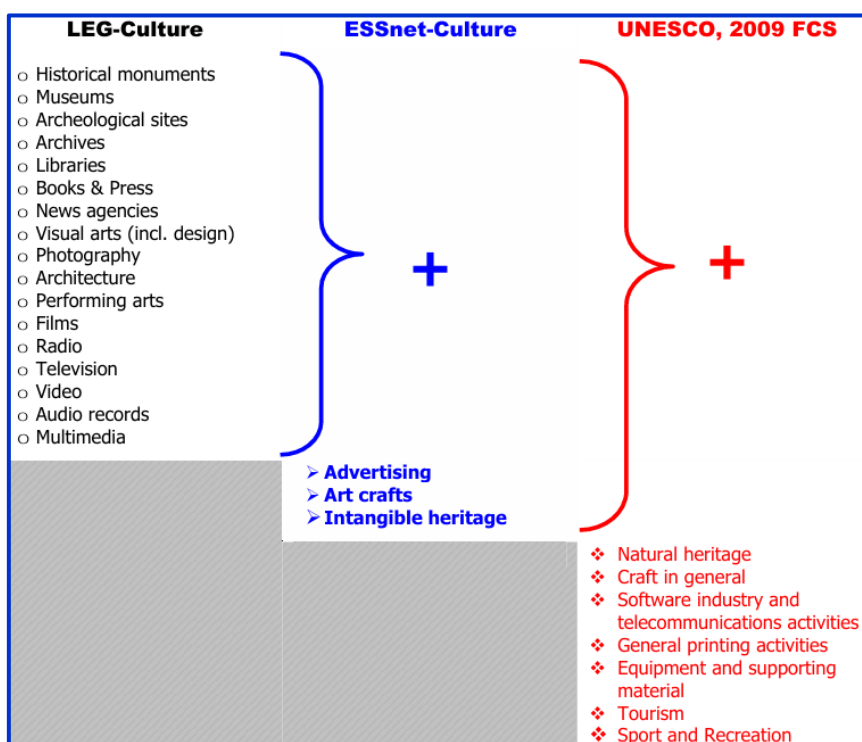


Figure 4. LEG, ESSnet and UNESCO domains. Source: ESSnet-CULTURE 2012.

In 2020, a project entitled "Measuring the cultural and creative sectors in the EU" was launched to develop a new statistical framework for measuring the cultural and creative sectors (CCS) in the EU. The project proposes a classification that divides the cultural and creative sectors into four groups of activities: core culture (G1), cultural industries (G2), cultural industries with printing (G2') and creative sectors (G3). (QMetrics, Fundacion Alternativas & NTT Data 2022).

Group	Name	Sub-groups	NACE codes (4 digits)*
<b>G1</b>	Core Cultural	Education	85.52 Cultural education
		Museums and heritage sites	91.02 Museums activities. 91.03 - Operation of historical sites and buildings and similar visitor attractions
		Library and archives	91.01 Library and archives activities
		Visual arts and writing	90.03 Artistic creation
		Performing arts	90.01 Performing arts. 90.02 Support activities to performing arts. 90.04 Operation of arts facilities
<b>G2</b>	Cultural Industries	Radio and TV	60 Radio and TV
		Recorded music	59.2 Sound recording and music

Group	Name	Sub-groups	NACE codes (4 digits)*
			publishing activities. 47.63 - Retail sale of music and video recordings in specialised stores. 77.22 Rental of video tape and disks. 18.2 Reproduction of recorded media
		Audio-visuals	59.1 Audio-visual 74.2 Photography
		Book and press	58 Publishing activities 47.61 Retail sale of books in specialised stores. 47.62 Retail sale of newspapers and stationery in specialised stores 74.3 Translation and interpretation
		Culture manufacturing. Artistic Craft	32.1 Manufacture of jewellery, bijouterie, and related articles. 32.20 Manufacture of musical instruments
<b>G2'</b>	Cultural industries	Cultural Industries with printing	18.1 Printing and service activities related to Printing
<b>G3</b>	Creative Sectors	Advertising	73.1 Advertising agencies
		Design	74.1 Specialised design activities
		Architecture	71.11 - Architectural activities
		Videogames	58.2 Software publishing

Figure 5. Measuring the cultural and creative sectors in the EU. Source: QMetrics, Fundacion Alternativas & NTT Data (2022).

## 1.3 Data on the creative and cultural sectors and on the arts, entertainment and recreation

### 1.3.1 EUROSTAT

Cultural work is measured using statistics on the contribution of culture to total employment and on the characteristics of occupations and workers in the cultural sector. For this report, the research team has used data taken from the [official Eurostat website](#). The presentation of the Eurostat statistics was based on the final report ESSnet-Culture (ESSnet-CULTURE 2012) which proposed a methodology that can be applied to the collection of statistics on 'cultural occupations' and 'cultural economic activities' using two classifications:

- **Eurostat's Statistical classification of economic activities in the European Community (NACE)**, which uses two digits for the main and secondary occupation as a minimum level of detail, and then each country can voluntarily further specify the activity with three-digit codes for the main occupation. The NACE Rev. 2 system has been in use since 2008.
- **International Standard Classification of Occupations (ISCO)**, which was developed by the International Labour Organisation (ILO) and is used to classify the employment status of workers.

These systems are the basis for the extraction of results from the European Union Labour Force Survey (EU-LFS), which uses a three-digit coding for the main occupation, with four digits provided on a voluntary basis and serves as the main source of information on the labour market and employment in the European Union, EFTA and candidate countries. The classification was last updated in 2008 (ISCO 08) and is used by EU-LFS since 2011. Consequently, cultural work is calculated on the basis of the intersection of ISCO and NACE cultural codes. The methodology described above covers a number of different cases where the worker, is engaged in a cultural occupation either in the cultural sector (Domain I) or outside the cultural sector (Domain II), or is engaged in a non-cultural occupation in the cultural sector (Domain III). Cultural work is thus outlined as the sum of the above three different domains (I + II + III). Specific occupational codes are formed, which are wholly or partly cultural.

The characterisation of cultural work is based on a number of key social indicators relating to gender, age, level of education, occupation, economic activity, and individual labour market characteristics (employees with a permanent job, self-employed, employed working full-time, employed with only one job). The concept of employment includes persons aged 15 years and over, who are persons who worked for pay or profit or family gain for at least one hour during the reference week, as well as persons who did not work during the reference week but had a job or business from which they were temporarily absent. The International Standard Classification of Education (ISCED) is used to determine the educational level of employees. Since 2014, the ISCED 2011 system has been used as the basis for classification into different

levels: Levels 0-2 (low - less than primary, primary and lower secondary education), levels 3-4 (medium - upper secondary and post-secondary non-tertiary education), levels 5-8 (high - tertiary education) (Eurostat 2018).

The share of cultural employment in total employment in Greece (although very low, i.e. 3,2%) shows a relatively stable trend over the years under consideration (2011-2023) and is at a similar level with the EU-27 average (3,6%). An important finding is the similar number of employees in culture at the beginning and end of the reference period. Specific characteristics regarding the distribution of workers in cultural employment are analysed further.

Cultural employment in Greece and EU-27						
	Cultural employment – total (thousand persons)		Cultural employment – total (percentage)		Total employment (resident population concept - LFS) (percentage)	
Annual time frequency	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)
2011	129,4	6.602,3	3,2	3,5	100,0	100,0
2012	130,9	6.784,6	3,5	3,6	100,0	100,0
2013	125,0	6.758,7	3,6	3,6	100,0	100,0
2014	116,9	6.807,7	3,3	3,6	100,0	100,0
2015	108,6	6.829,9	3,0	3,6	100,0	100,0
2016	123,1	6.958,8	3,4	3,6	100,0	100,0
2017	124,3	7.175,9	3,3	3,7	100,0	100,0
2018	128,7	7.261,5	3,4	3,7	100,0	100,0
2019	129,4	7.379,0	3,3	3,7	100,0	100,0
2020	123,3	7.147,2	3,2	3,6	100,0	100,0
2021	144,4	7.415,5	3,7	3,7	100,0	100,0
2022	144,7	7.751,6	3,5	3,8	100,0	100,0
2023	128,0	7.781,4	3,1	3,8	100,0	100,0

Table 1. Cultural employment in Greece and EU-27. Data source: [Eurostat](#)



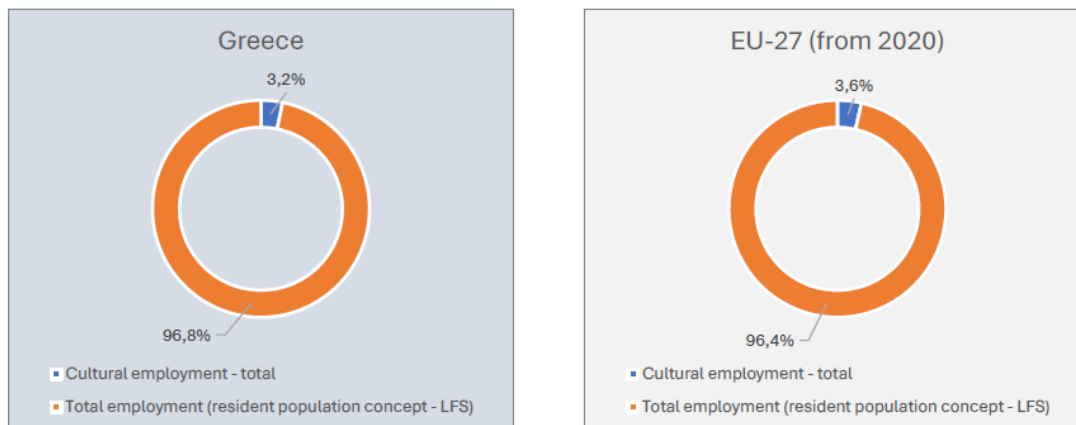


Figure 6. Share of cultural employment in total employment (resident population concept-LFS), avg. percentage (2011-2023) (Greece & EU-27). Data source: [Eurostat](#)

The gender distribution of the total share of employees is relatively equal and appears to be stable for the EU-27 countries in the reference period. In contrast, in Greece there is a differentiation, as we observe an increase in the share of women and a corresponding decrease in the share of men in the years analysed. It is noteworthy that in the initial year of measurement, the proportion of men is higher than that of women, which gradually decreases and reverses, especially from the post-COVID era onwards. Considering that the number of workers is similar in the starting and end year of the reference period, we can conclude that the number of female workers in the ending year is higher than that of men, whose number is decreasing.

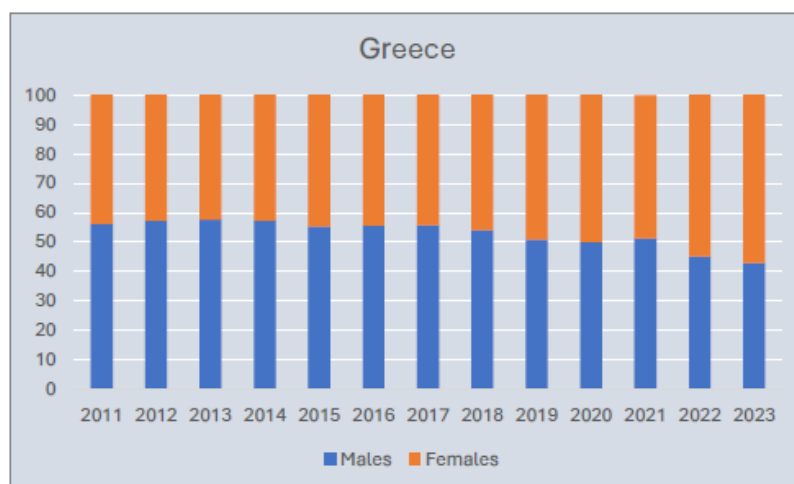


Figure 7. Cultural employment by sex in Greece (percentage) Data source: [Eurostat](#)

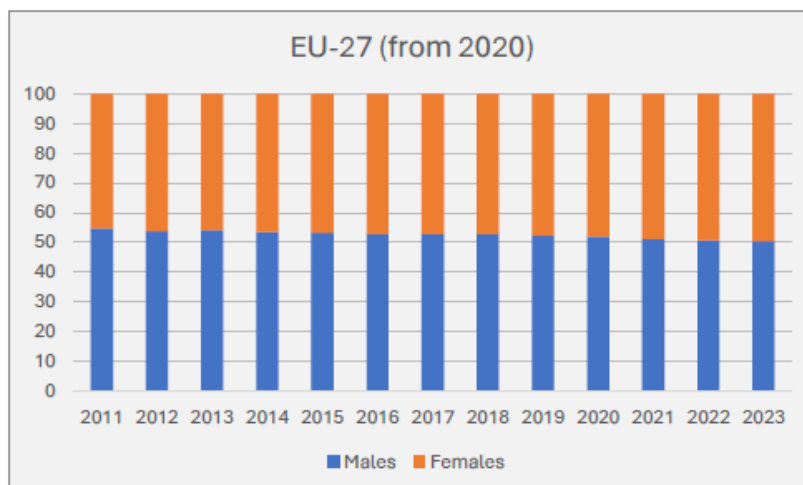


Figure 8. Cultural employment by sex in the EU-27 (percentage). Data source: [Eurostat](#)

Cultural employment in relation to age also appears stable over time in the EU-27 countries (average). However, in Greece there are differences, with a proportional decrease among younger workers (aged 15-39) and an increase among older workers (aged 39-64), a condition that seems to intensify from the pandemic period onwards. In other words, there is a proportional decline in the younger workforce in culture. Moreover, given that a) the workers counted in the initial year most likely changed age category in the last year, and b) the number of workers is similar in the initial and final years of the reference period there is an indication of the decline in the number of entrants in the cultural sector.

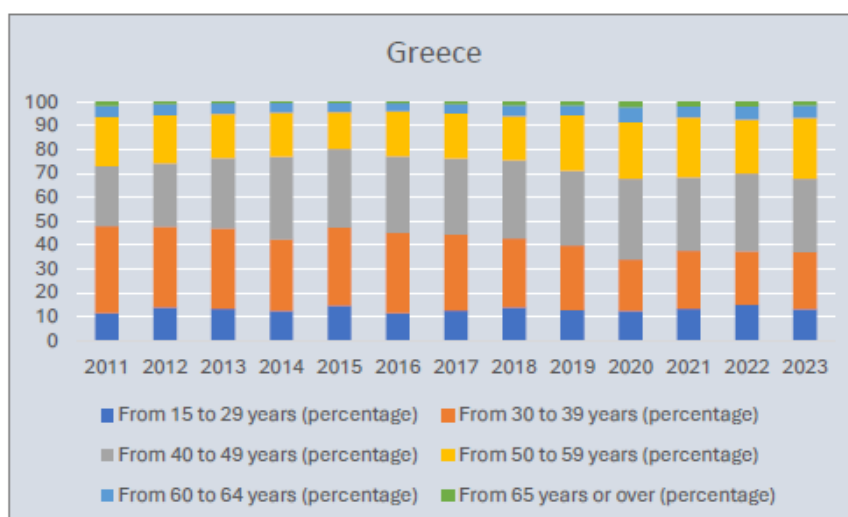


Figure 9. Cultural employment by age in Greece (percentage). Data source: [Eurostat](#)

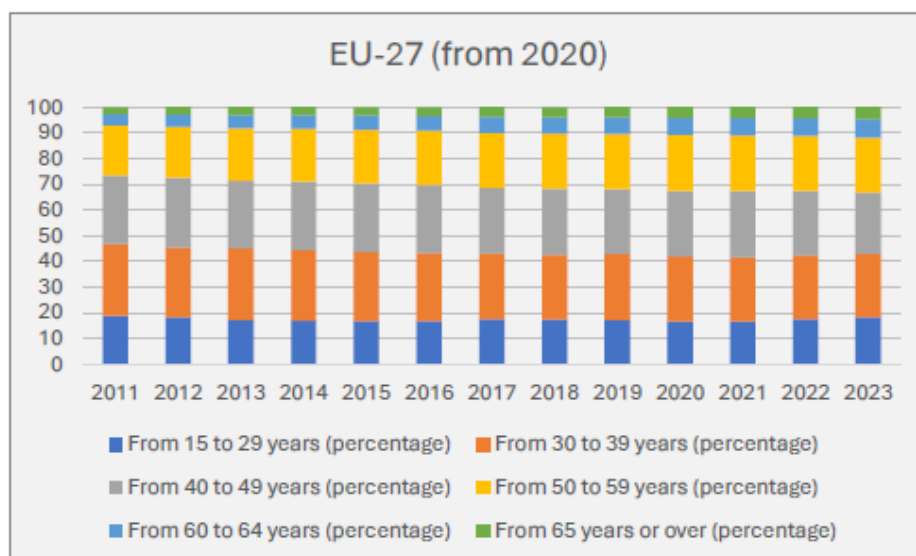


Figure 10. Cultural employment by age in EU-27 (percentage). Data source: [Eurostat](https://ec.europa.eu/eurostat)

The specific labour characteristics analysed are related to the employment status, i.e. employees with a permanent job, self-employed, full-time employed and employed with one job only. The picture presented here is more similar in terms of the steady path over the reference years for Greece and the EU-27 average and less similar in terms of the percentages. In particular, self-employment rates appear to be higher in Greece, as is the share of full-time employment. The rates of workers with one job only are very high, as is job stability (employees with a permanent job). However, we consider it is appropriate to point out the measurement method, which counts as employees those who have worked for at least one hour during the measurement period.

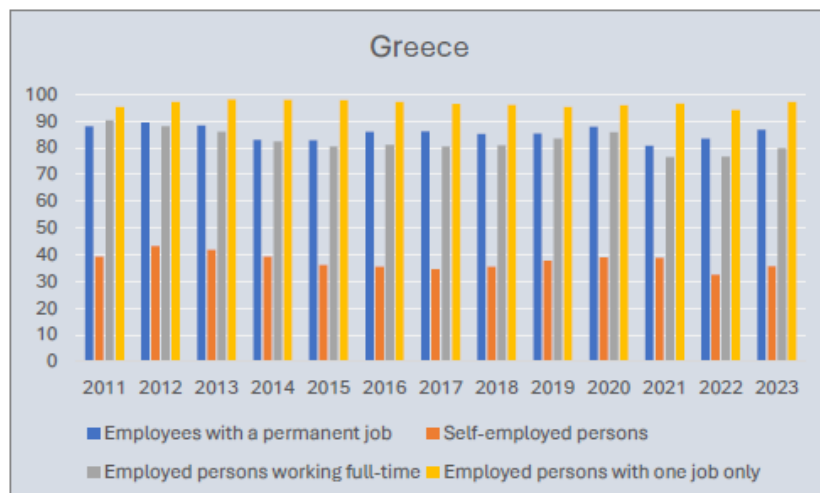


Figure 11. Cultural employment by selected labour market characteristics in Greece (percentage). Data source: [Eurostat](#)

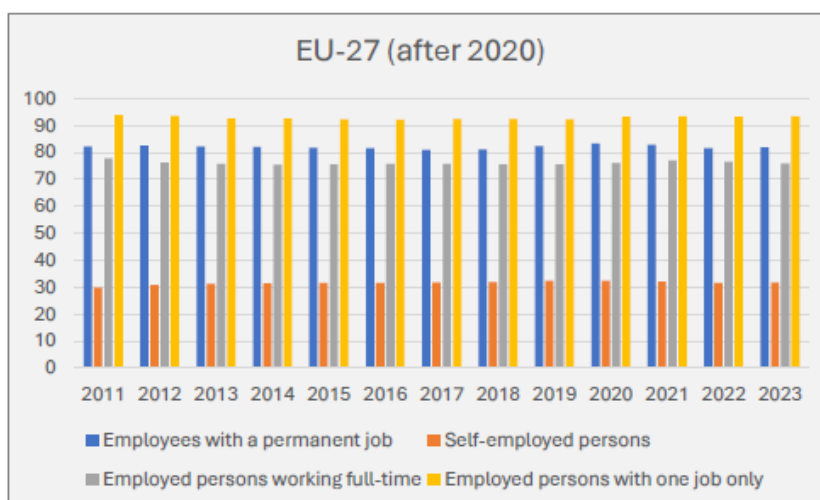


Figure 12. Cultural employment by selected labour market characteristics in EU-27 (percentage). Data source: [Eurostat](#)

The tertiary education level of workers in culture is generally high, and both the EU-27 and Greece show an increase compared to the lowest levels. This rate is clearly more stable in the EU-27 countries (average), while in Greece there are fluctuations that generally make it difficult to interpret this dimension. Of concern, however, is the correlation of this dimension with the increase in the share of older workers, i.e. whether this increase is exclusively due to young workers or also to the retirement of some workers during the reference period.

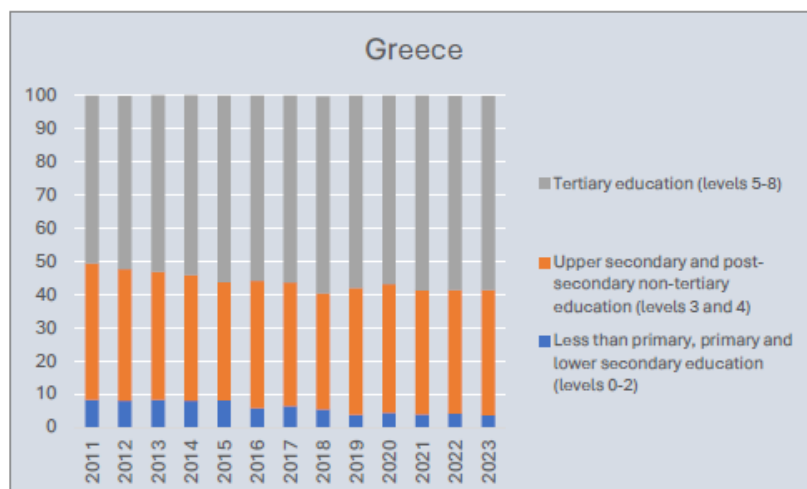


Figure 13. Cultural employment by educational attainment level in Greece (percentage). Data source: [Eurostat](#)

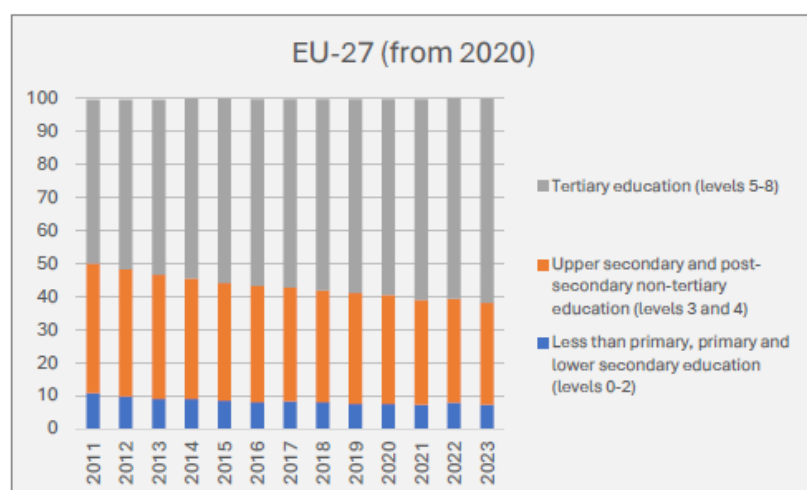


Figure 14. Cultural employment by educational attainment level in EU-27 (percentage). Data source: [Eurostat](#)

The regional distribution of cultural employment appears to be very unequal between Attica and the other regions of Greece. Although there are fluctuations, we note that more than half of the workers are employed in the Attica region, with this percentage approaching 60% in the last year of the reference period. This is followed by Northern Greece which occupies a significant share. If we take into account that the second largest urban centre in the country is located in this region, we can conclude that cultural work in Greece is mainly an urban phenomenon.



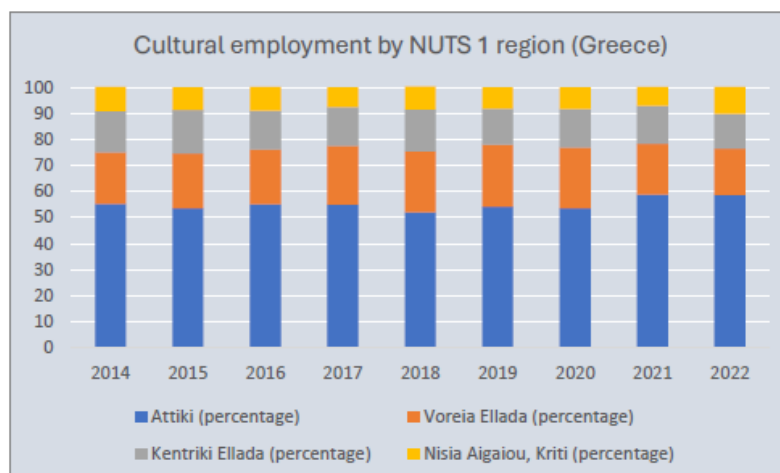


Figure 15. Cultural employment by NUTS 1 region (Greece). Data source: [Eurostat](#)

The share of creative, arts and entertainment activities in total cultural employment is consistently higher in the EU-27 countries (average) than in Greece, where employment has also declined significantly since the COVID-19 period, when the lowest rates were recorded for all years considered. Although cultural employment appears to be relatively stable, the share of creative, arts and entertainment activities in total cultural employment is declining. Given that cultural employment rates are similar in the initial and final years of the reference period, we can infer that these professionals are moving to other occupations within or outside culture.

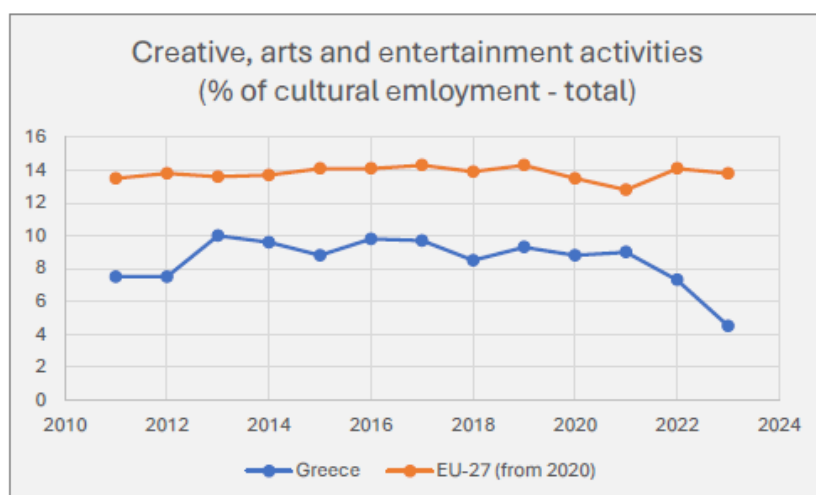


Figure 16. Creative, arts and entertainment activities (% of total cultural employment) in Greece & EU-27. Data source: [Eurostat](#)

The statistics on cultural enterprises show the extent to which they contribute to the overall economy, taking into account a number of factors, as presented - but not limited to. The factors

considered to be directly relevant to the subject under consideration are presented here. As no data is available for the sub-category of creative, arts and entertainment activities over a longer period of time, no clear conclusions can be drawn. However, possible indications can be identified, that can be analysed comparatively. The percentage of enterprises in this sub-category appears particularly high, which leads us to believe that it represents a strong pillar of business development in culture. Even if the number of employees and hours worked is lower it remains higher than the percentage of employees in this sub-category. This is probably due to the increased rates of self-employment in culture, particularly in Greece, as we have already noted. Wages and social security costs follow the ratio between the self-employed and the number of employees. Despite the high share of businesses in creative, arts and entertainment activities, the value added and the share of net turnover are significantly lower (10 times). This is therefore an indication that the contribution of the arts/creative sectors to the economy is lower than that of other sub-categories of the cultural sector.

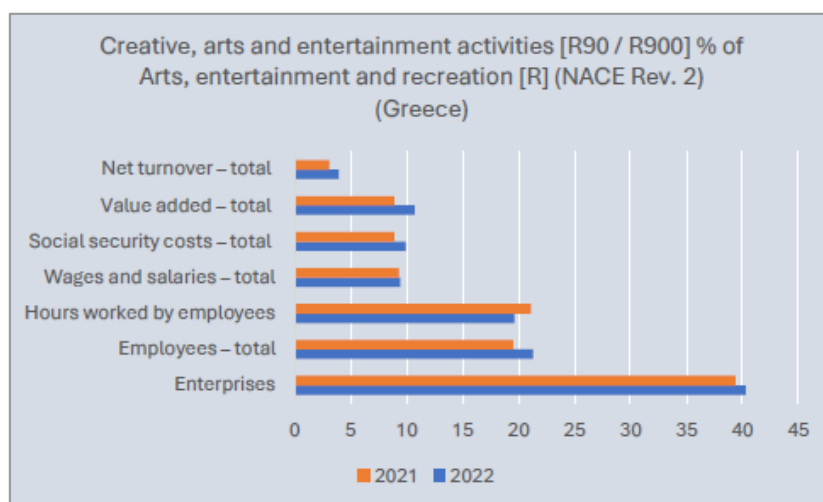


Figure 17. Creative, arts and entertainment activities [R90 / R900] percentage of arts, entertainment and recreation [R] (NACE Rev. 2) in Greece. Data source: [Eurostat](#)

\*For a detailed presentation of the graph data, see tables in [Annex I](#).

### 1.3.2 ELSTAT (Hellenic Statistical Authority)

\*\*For the Greek word “apascholumeni” we have used the official ELSTAT translation “employed persons.” However, it should be noted that employed in this case does not only refer to those who are employed under a dependent work contract.

For a more in-depth and up-to-date analysis of indicators in the cultural and creative sectors, we have also used data from the Hellenic Statistical Authority. It is worth noting that although data was available for all sectors of the economy since 2001, data for the arts, entertainment

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and recreation sub-sector was only made available after 2008. To take a closer look at employment, we have chosen to look at the first quarter of the years (see Table 2), as in the performing arts, both theatre productions and musical performances in entertainment venues peak between Christmas and Easter. The share (see % subsector/total) of people employed in arts, entertainment and recreation of all people employed in the country appears to be relatively stable in the years 2008-2024 (first quarters), with a slight decline in the first years of the economic crisis (2010-2012) and a steady increase thereafter. The first quarter of 2021 indicates a stronger impact of social distancing measures on the sector, while after 2022 there is a renewed decline. The high impact of the covid-19 lockdowns is also evident in the average hours actually worked per employee<sup>7</sup> as the arts, entertainment and recreation sector is one of the two sectors (the other being the accommodation and food services activities) with the largest decrease of hours, i.e., 1,061 hours actually worked in 2020 compared to 1,642 hours in 2016 (35.4% decrease).

Employed persons (in thousands) aged 15 years and over for the years 2008-2024 (first quarters of years) (NACE Rev. 2)			
	Arts, entertainment and recreation	All sectors	Percentage (%) subsector/total
2008	56,6	4.567,2	1,24
2009	57,1	4.545,6	1,26
2010	47,6	4.446	1,07
2011	46,6	4.165,5	1,11
2012	41,5	3.785	1,10
2013	43,0	3.504,2	1,20
2014	44,2	3.483,7	1,27
2015	45,3	3.504,4	1,29
2016	47,8	3.606,3	1,32
2017	50,7	3.659,3	1,38
2018	51,0	3.723,8	1,37
2019	51,9	3.814,0	1,36
2020	58,4	3.852,6	1,51
2021	36,3	3.625,1	1,00
2022	59,8	4.044,0	1,48
2023	52,9	4.098,0	1,29
2024	49,6	4.173,4	1,18

Table 2. Employed persons aged 15 years and over for the years 2008-2024. Data source: ESLTAT website. Available [here](#).

<sup>7</sup>ELSTAT (2022, November). Press Release on [Labour Cost Survey](#).

Looking at the different employment regimes/occupational status (in the first quarters of each year, see Table 16 in [Annex I](#)), although employment through dependent contracts in the arts, entertainment and recreation sectors appears to be higher than in employment as a whole, it should be emphasised that dependent employment in artistic/creative occupations is usually through fixed-term contracts lasting a few months, weeks or even days, which is quite different from the open-ended contracts or even seasonal contracts in other Greek economic sectors. Another important observation is that employment in family businesses in the arts, entertainment and recreation is a) lower than in all sectors and b) even decreasing over the years.



Figures 18 & 19. Employed with dependent contracts and People assisting a family business (% of total employment). Data source: ESLTAT website. Available [here](#).

Self-employment with employees is also lower than in the overall economy, except in the first quarters of 2012-2014 and 2024 (which are at the same level) and in 2017 and 2020 (which are higher). In general, however, the development of self-employment with employees in the arts, entertainment and recreation is very volatile with large fluctuations. In contrast, self-employment without employees in arts, entertainment and recreation from 2008-2015 was similar to the sectors overall. After 2015, however, it has declined significantly, i.e. in the first quarter of 2024, the share of self-employed without employees in the total number of employees in this sector was 7.46, while the corresponding percentage in 2008 was 20.49%.



Figures 20 & 21. Self-employed with employees and without employees (% of total employment). Data source: ESLTAT website. Available [here](#).

Regarding the distribution of earnings of the people employed in arts, entertainment and recreation a 2018 ELSTAT survey<sup>8</sup> shows that men earned annually (mean gross annual earnings) €13.369, while women earned €11.282 (18,5% deviation in earnings of males-females). Apart from the gender-related observation, a critical difference, showing the precarity of artists/ creative workers is that among the 17 sectors of economy they rank in 15th place in relation to the income of workers in other sectors. In relation to the level of education, for 2018, for University/Technological Education Institute graduates, the highest earnings are recorded in the transportation and storage sector, while the lowest earnings are recorded in the arts, entertainment and recreation sector.

The turnover of companies (which are required to keep double-entry accounts) in the arts, entertainment and recreation generally developed in line with the turnover of all Greek companies in 2019-2023: There was a low peak in 2020, which gradually increased thereafter. However, the share of turnover in the arts, entertainment and recreation in the turnover of all companies remains decreased (from 2,02% in 2019, to 1,7% in 2023).

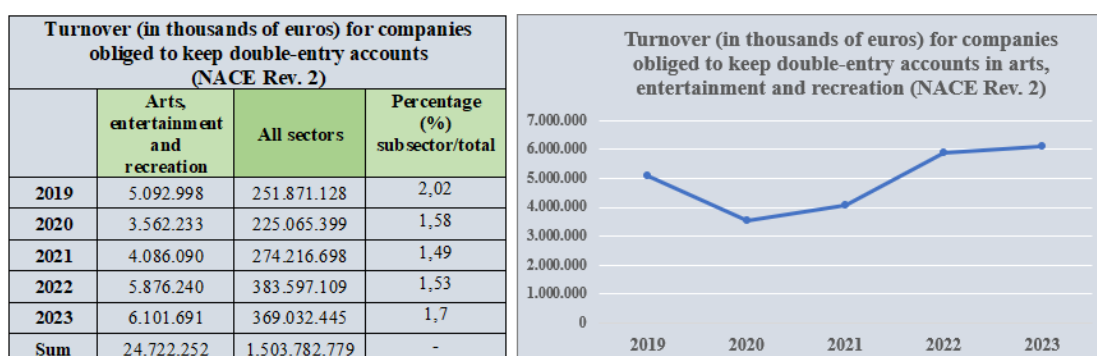


Table 3 & Figure 22. Turnover for companies obliged to keep double-entry accounts. Data source: ELSTAT website. Available [here](#).

Despite the pandemic crisis, new business start-ups in arts, entertainment and recreation show a significant increase,<sup>9</sup> with 9.453 new businesses recorded in the period 2020-2023. The number of the new businesses is steadily increasing every year, with 59.30% more businesses being founded in 2023 than in 2020.

<sup>8</sup>ELSTAT (2020, November). Press Release on [Structure of Earnings](#).

<sup>9</sup> Despite the increase in the start-ups themselves, according to ELSTAT (2021, February, Press Release on [Business Demography, Start-Ups and Closures 2019-2020](#)) the overall sector is growing since the above-mentioned start-ups are more than the business closures.



Number of new business registrations (NACE Rev. 2)			
	Arts, entertainment and recreation	All sectors	Percentage (%) subsector/total
2020	1.870	81.290	2,30
2021	2.116	109.961	1,92
2022	2.488	105.565	2,36
2023	2.979	112.002	2,66
Sum	9.453	408.818	2,31

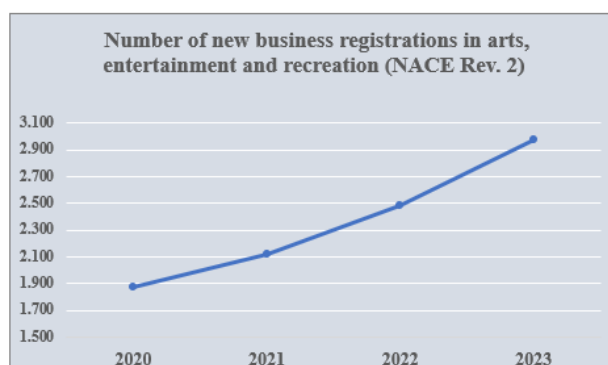


Table 4 & Figure 23. Number of new business registrations. Data source: ESLTAT website. Available [here](#).

However, as with the total number of business start-ups, the uneven growth of businesses (in terms of Attica-periphery) is evident in arts, entertainment and recreation, as well. Of the 7.583 new businesses created in the sector in the period 2021-2023, more than half (53.38%) are concentrated in the Attica region, while the remaining 46.62% are scattered throughout the country. As expected, the development of entrepreneurship on the island country is significantly lower than on the mainland, which can probably be explained a) by its larger size (16.67% vs. 83.33% on the mainland), but b) also by the difficulties in transport and connectivity with other regions of the country (see Table 17 in Annex I). The proportion of business start-ups on the islands within the arts, entertainment and recreation is between 9.72% and 11.01%, which is lower than the corresponding proportion in the economy as a whole (13.43%-14.53%), suggesting that the islands are less favoured by entrepreneurs of the sector. In 2021, the distribution of start-ups in arts, entertainment and recreation in Northern and Central Greece is similar. However, in 2022-2023, start-ups in the sector seem to favour Northern Greece.

Finally, the distribution of business types (legal forms) within the arts, entertainment and recreation (see Table 18 in Annex I) is very similar to the distribution of new companies overall: Of the 7.357 new businesses in the sector (for which we have information), 69.11% are sole proprietorships, 10.1% are EEs and OEs, only 0.64% are AEs and EPEs, and 20.10% are joint stock and other private equity companies. In arts, entertainment and recreation, however, the share of joint stock and other private equity companies in all new businesses is 2,44%, which is higher than the corresponding share in all sectors combined. Slight differences are also observed in the EEs and OEs (1,48% less in the arts, entertainment and recreation compared to the total businesses, in AE ad EPEs (0,92% less).

## 1.4 Performing arts: A brief overview

Performing arts have been one of the most resilient and growing CCSs in Greece. However, specific data on the performing arts sector is often not reported separately from data on CCSs in general. Therefore, the information provided is fragmented and mostly comes from project-based international and/or national reports as well as from Eurostat and ELSTAT surveys/measurements. Among other sub-sectors of the performing arts, theatre makes an important contribution to the Greek economy and employment and to the well-being of the population, as well. In addition, theatres host not only theatre plays but also dance performances and music concerts, providing employment for a variety of artistic, creative and technical professions. As in other EU countries, the theatre ecosystem in Greece consists of:

- a) state-affiliated/ municipal theatres
- b) private theatre stages that rely mainly on box office revenues
- c) private theatre stages/institutions that occasionally receive state funding

The majority of the theatre stages are being concentrated in the city of Athens in the central neighbourhoods of *Kerameikos/Metaxourgeio*, *Gazi*, *Tavros*, *Kipseli*, *Votanikos*, and *Ilisia/Zografou* (especially for kids' theatre).

State and municipal theatres are considered the best working environments for artists/ backstage professionals. However, the available data on municipal theatres shows a significant low number of performances compared to other EU countries. According to a recent study by PPMI and KEA European Affairs (2022), the number of performances staged by municipal theatres in the 2018/2019 season was significantly lower (7.018 performances) compared to EU countries with a similar population size (e.g. Portugal 37.049 performances, Czech Republic 31.283 performances). The above-mentioned performances were attended by 2.529.000 people in Greece (while spectators in Portugal were 6.037.000 and in the Czech Republic 6.831.000).

According to the latest survey of the ELSTAT<sup>10</sup> which provides data on the number of plays, performances, and spectators, by type of performance (ancient Greek drama, classical and contemporary drama, opera, concerts, etc) in state/municipal theatres and orchestras, the largest audiences in the 2022 winter season were recorded for concerts (160.998), children's theatre (91.418) and opera (51.196). In the 2022 summer season the highest audience numbers were recorded for concerts (554.333), ancient Greek drama (186.649) and children's theatre (90.600). Overall, the activity of state and municipal theatres and orchestras has increased significantly compared to 2021 (94.5% more plays, 159.6% more performances and 110.3% more spectators).

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<sup>10</sup> ELSTAT (2023, November). [Survey on the Activities of State/Municipal Theatres and Orchestras](#).

Activities of State/Municipal Theatres and Orchestras, 2021-2022			
	2021	2022	change (%) 2022/2021
Number of plays	1.100	2.139	94,5%
Number of performances	1650	4.283	159,6%
Number of spectators	868.929	1.827.530	110,3%

Table 5. Activities of State/Municipal Theatres and Orchestras, 2021-2022. Data source: ELSTAT (2023, November). [Survey on the Activities of State/Municipal Theatres and Orchestras.](#)

The total amount of subsidies paid to state/municipal theatres and orchestras in 2022 was € 46.867.131, which showed a decrease of 3.8% compared to the previous year, despite of the increase in theatrical activities. As seen in the table 6 below, state subsidies were considerably lower in the period 2014-2017, which is line with the effort to reduce budgetary expenditure during the austerity measures imposed under the loan agreements. However, in 2019, the year following the exit of the surveillance period a renewed decrease can be observed, while in the years 2020-2022 (pandemic period) subsidies continued to decline.

Subsidies in State/Municipal Theatres and Concerts			
Year	Subsidies (in euro)	Year	Subsidies (in euro)
2013	54.730.305	2018	54.053.581
2014	30.048.360	2019	41.798.193
2015	30.801.600	2020	49.574.886
2016	35.788.267	2021	48.708.013
2017	41.337.129	2022	46.867.131

Table 6. Subsidies in State/Municipal Theatres and Concerts Source: ELSTAT (2023, November). [Survey on the Activities of State/Municipal Theatres and Orchestras.](#)

Despite the reduction in the subsidies, the state/municipal theatres and orchestras have significantly increased their capacity<sup>11</sup>, as in 2022 the number of seats rose from 70.368 in the previous year to 91.956. In terms of employment, 1.555 artists (42,4%), 511 administrative staff (13,9%) and 1.602 technicians (and other personnel, e.g. ushers) (43,7%) worked in state/municipal theatres and orchestras the same year.

<sup>11</sup> ELSTAT (2023, November). [Survey on the Activities of State/Municipal Theatres and Orchestras.](#)

The growth is not only evident in the state/municipal theatres. In Athens, theatre stages in total increased by 153% between the period of 2000-2014 and a lot of theatres started to operate at the beginning of the recession (between 2008-2014) (Δέφνερ κ.ά. 2015). The last two decades, large theatre stages have opened their doors to accommodate drama, dance and music concerts, all of them concentrated in Attica: e.g. the *Badminton Theatre*, built in 2004 and remodeled in 2007 with an auditorium of 2430 seats, the *Pallas Theatre*, a historical venue renovated in 2006 with a capacity of 1486 seats, the *Hellenic Cosmos Cultural Centre*, with the *Antigone Hall* of 1.000 seats capacity inaugurated in 2008, the *Onassis Foundation*, with the 880-seat *Stegi Amphitheatre* inaugurated in 2010, the *Stavros Niarchos Foundation Cultural Centre*, where since 2017 its main auditorium of 1400 seats hosts the Greek National Opera. However, micro-venues seem to be the dominant type of theatre stages, as according to an earlier study (Μαλούτας 2000), 57% of stages can accommodate up to 200 people.

A study on the CCSs conducted by the Panteion University on behalf of the Ministry of Culture (Αυδίκος et al. 2016) reported data on the fields of theatre, music production and on Greek film production in 2015:

Theatre	Music Production	Film Production
<ul style="list-style-type: none"> <li>➤ 5000 actors</li> <li>➤ 1254 directors</li> <li>➤ 510 dancers/choreographers</li> <li>➤ 2000 technicians</li> <li>➤ 377 theatre stages</li> <li>➤ 1.542 plays (in Attica Region)</li> </ul> <p>**the above-mentioned workers/ professionals do not limit their work to theatrical performances but are also engaged in the audio-visual production (film and/ or television series)</p>	<ul style="list-style-type: none"> <li>➤ 13.718 songwriters and composers (AEPI members, 2014)</li> <li>➤ 1.426 musicians (Apollo members, 2012)</li> <li>➤ 1.313 singers (Erato members, 2015)</li> <li>➤ 71 record companies (Grammo members, 2015)</li> <li>➤ 734.530 works of music (in the AEPI record, 2014)</li> </ul>	<ul style="list-style-type: none"> <li>➤ 190 directors and producers (members of ESPEK and SAPOE)</li> <li>➤ 294 cinemas (2,7 per 100.000 inhabitants)</li> <li>➤ 495 projection rooms (4,6 per 100.000 inhabitants)</li> <li>➤ 151 domestic production companies (of film and television programmes in 2011)</li> <li>➤ 31 domestic films/ documentaries (in 2016)</li> <li>➤ 53 cinema clubs</li> </ul>

Figure 24. Data on theatre, music and film production in Greece. Data source: Αυδίκος et al. 2016.

State support for cultural and creative production in general and the performing arts in particular, has been significantly increased until 2020. However, the total subsidies granted by the Ministry of Culture to cultural entities in 2022 decreased by 11,3% compared to 2021 and by 32,39% compared to 2020.

Subsidies granted to cultural entities (2017-2022)	
Year	Subsidies (in euro)
2017	44.024.885
2018	57.370.619
2019	58.735.582
2020	89.645.093
2021	68.334.230
2022	60.607.007

Table 7. Subsidies granted to cultural entities (2017-2022) Source: ELSTAT website. Available: [here](#)

Of the subsidies granted in 2022<sup>12</sup> the vast majority (91,70%) went to performing arts entities, 5,10% to cultural associations (most of them in the performing arts sector) and the remaining 3,20% to Local Government, museums and galleries and other cultural entities. Of the performing arts entities receiving funding, the largest share (56,33%, i.e. € 31.306.371) was allocated to the music sector (music entities/orchestras), 26,9% to theatres (€ 14.949.348), 15,6% to cinema entities (€ 8.673.302) and 1,17% (€ 652,486) to the dance sector (supervised dance entity). In detail, 14 municipal theatres received a total grant of € 980.000 and the two supervised state theatres received € 13.969.348. In terms of support for cultural associations (€ 3.092.500) the theatre associations received the largest share (61,53 %) and 16,17% went to classical and modern dance associations. The remaining 22,29 % was allocated to support other cultural associations.

For the grants awarded to art groups, the Ministry of Culture opens calls for proposals for non-profit cultural organisations every year between December and February. There are three regular funding programmes:<sup>13</sup>

- “All Greece is One Culture” grants by the National Opera House. The programme is open to civil non-profit companies, which can submit two proposals, only one of which will be approved. A different thematic focus is defined each year and all events should take place outside Attica.
- “Creative Greece” grants for contemporary culture for which a total of eleven (11) calls are published in various fields of art (theatre, dance, literature, visual arts, digital culture, etc.).

<sup>12</sup> Source: ELSTAT website. Available [here](#).

<sup>13</sup> Source: Ministry of Culture. Available at: <https://portal.culture.gov.gr/epichorigiseis/>



- c) “Modern Culture” grants by the Directorate for Modern Cultural Heritage which publishes two calls for proposals per year for intangible cultural heritage and museums of modern culture.

Eligible for the above grants are non-profit cultural entities, provided they are registered in the Register of Cultural Organisations and have cultural or public benefit objectives in their statutes.

In addition, to support cultural activities for exceptional reasons or in the case of anniversaries, special calls are published, as in the past for the refugee crisis, to support AMKEs etc.

#### 1.4.1. Education in performing arts: Development and retention of new talent in Greece

In Greece, education in performing arts has been historically unregulated, primarily occupied by a diverse mosaic of both public and private schools and institutions (drama schools, dance schools, music schools, conservatories), all of which are supervised by the Ministry of Culture. The mapping of educational institutions by the Hellenic Statistical Authority<sup>14</sup> showed that the number of schools and conservatories in the country in 2022 was:

- 25 drama schools (two state-affiliated and 23 private), 19 of which are based in Attica and the remaining six in the region
- 17 dance schools (two state-affiliated and 15 private), 11 of which in Attica and the remaining six in the region
- 736 music schools/ conservatories and their departments (one state-affiliated, 123 municipal and 612 private). Of these 313 are located in Attica and 423 in the region

In contrast to the music schools/ conservatories, the distribution of which is more decentralised (mainly due to the many municipal schools throughout Greece), the drama and dance schools are mainly concentrated in the capital.

Teaching personnel, students and graduates of Drama, Dance and Music Schools and Conservatoires (2015- 2022)			
Year	Teaching personnel	Students	Graduates
2015	7.276	51.777	2.039
2016	8.601	53.700	2.568
2017	8.341	56.390	2.591

<sup>14</sup> Data source: ELSTAT website. Available at: <https://www.statistics.gr/en/statistics/-/publication/SCI24/->

2018	9.240	61.076	1.806
2019	9.657	61.741	2.984
2020	9.346	61.706	1.757
2021	8.688	52.628	3.110
2022	9.426	62.170	2.042

Table 8. Teaching personnel, students and graduates of drama, dance and music schools and conservatoires (2015- 2022). Data source: ELSTAT (2023, October). [Survey on Cultural Activities of The Ministry of Culture and Sports.](#)

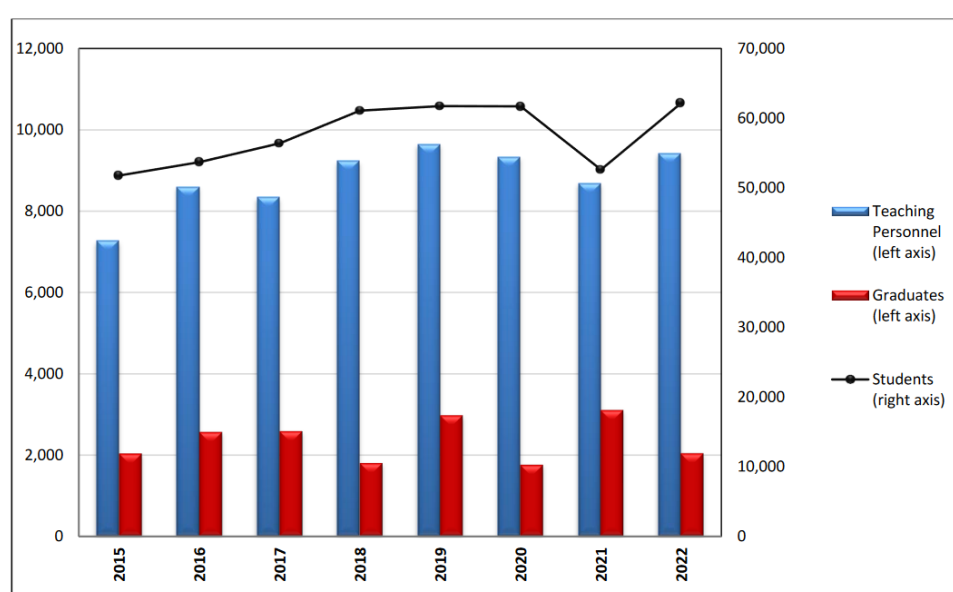


Figure 25. Teaching personnel, students and graduates of drama, dance and music schools and conservatoires (2015- 2022). Data source: ELSTAT (2023, October). [Survey on Cultural Activities of The Ministry of Culture and Sports.](#)

The teaching personnel of the above schools/conservatoires in 2022 totaled 9.426 (of whom 52,33% in the Attica Region), the number of students was 62.170 (of whom 46,70% in the Attica Region) and the number of graduates (who obtained a diploma or relevant degree) was 2.042. Compared to the corresponding data for 2021, the number of teachers and students increased by 8.5% and 18.1% respectively, while the number of graduates decreased by 34.3%.<sup>15</sup>

<sup>15</sup> Data source: ELSTAT website. Available at: <https://www.statistics.gr/en/statistics/-/publication/SCI24/->

The duration of the studies is usually up to three years for the drama and dance schools whereas music schools' studies can take up to ten years to be completed.

The institutional framework varies in the different performing arts' sectors, both in terms of recognition of degrees/qualifications and professional or/and academic rights. In particular, Drama and Dance Schools fall under the higher level of education (Law 1158/1981, Article 16(7)). Within both theatre and dance sectors, qualifications awarded until 10/06/2003 are considered equivalent to the category of TE (Higher Education) based on the taxonomy of public sector employees (Law 4481/2017, Article 79), while for qualifications after this date the legal framework is absent. However, all graduates of Drama Schools, unlike graduates of Dance Schools, have the right to participate in qualifying examinations for Theatre Studies or Theatre Departments of universities (Γαβρόγλου et al. 2022). The titles awarded by Music Schools and Conservatories are recognised by the State, but remain ungraded, as they are still defined by a set of different legal regulations of the last eighty years (see ind. ΝΑ 1445/1942, ΒΑ 1956, ΒΑ 16/1966). Graduates of Conservatories and Music Schools are recognised as equivalent to the category TE (Higher Education) for employment in local government (Law 4325/2015), but without the right to participate in qualifying examinations in the Music Studies Departments of universities. In all the above cases and sectors, graduates cannot be admitted to postgraduate or doctoral level at universities abroad if they do not hold a recognised undergraduate university degree (Γαβρόγλου et al. 2022).

Besides the drama, music, and dance schools, artistic education is also being offered on university level, in particular:

Four-year degrees (equivalent to Bachelor's degree):

- The Departments of Theatre, University of Athens, Thessaloniki, Patras, and Peloponnese
- The Department of Performance and Digital Arts in the University of Peloponnese

Five-year degrees (equivalent to Master's degree):

- The Departments of Music Studies, University of Athens, Thessaloniki, Macedonia, Ioannina, as well as the University of Ionian (especially the Department in Corfu).
- The Departments of Cinema and Theatre in the University of Thessaloniki

Nevertheless, it is notable that education in most of these academic departments emphasise mostly towards theory and less on practice.

Finally, public and private Vocational Training Institutes (SAEK) offer programs in acting, grant diplomas of higher professional training, and provide the opportunity to participate in qualifying examinations in university departments of relevant fields of specialisation for their graduates.

Presidential Decree 85/2022, which aimed at defining a new sectoral and qualification list for recruitment in public sector bodies brought back the issue of education in the performing into the current discussion. More specifically, according to the above legislation the diplomas of graduates of performing arts schools (non-university departments) were classified in the DE (secondary education) category, i.e. they were downgraded and were equated to high school diplomas. This regulation provoked reactions from performing arts workers, which brought back the long-standing request of performing arts degree classification.

## 1.5 Mapping creative and cultural workers and new regulations

In the wake of the pandemic and the policy initiatives at EU level, the Greek Ministry of Culture has enacted legislation with the objective to map the workforce in the CCSs and regulate their working conditions.

In particular, Law 5039/2023 (Article 108) provides for the creation of a Register of Cultural Workers (Μητρώο Απασχολούμενων στον Πολιτισμό-ΜΑΠ). The objective is to create a comprehensive and systematic mapping of workers and professionals in the CCSs, and to initiate appropriate support activities/measures. According to the Ministry of Culture, this will facilitate the formulation and adoption of more effective and equitable policies, as well as the implementation of existing and the creation of new benefits, tools, policies and support measures, to improve the conditions for the activity, work and insurance of these individuals. The above-mentioned register will draw data from administrative databases, including ERGANI and e-EFKA. At the same time, the Register platform will allow workers and professionals to ascertain the applicable rights, benefits, tools, policies and support measures pertinent to them, as well as to receive pertinent and personalised information about their working and insurance conditions. The Register is being developed as part of a research project entitled "Labour and Social Protection Arrangements in Cultural and Creative Industries."

The Register represents a first comprehensive attempt to map the workforce and professionals working in the CCSs, along with those engaged in related support activities. The absence of a comprehensive mapping of these workers and professionals has constrained the government's ability to formulate effective policies to support them. The repercussions of the pandemic in this sector have underscored this issue, while the introduction of the special "Register of Artists, Creators and Professionals of Art and Culture" during the pandemic was a temporary practical solution to the urgent need to support the entire sector. However, it did not represent a systematic approach.

According to the same Law (5039/2023 Article 111), the period spent by actors, dancers, musicians, and singers engaged in theatre, musical theatre, lyric theatre, choreography, music, and dance productions in preparation for their respective performances is now considered working time, so that they are entitled to remuneration corresponding to the duration of their employment. This remuneration is to be determined by an individual agreement, whereby the

minimum wage is the benchmark. The law also prescribes the conclusion of corresponding employment contracts and the registration of recruitment in the ERGANI II Information System. This must be done before the commencement of rehearsals.

The relevant regulation aims to address the phenomenon of "undeclared and uninsured rehearsals," which has been a persistent and long-standing challenge in labour relations within the live performance sectors. This issue has been repeatedly highlighted in public discourse by the labour unions representing workers in these sectors. The absence of a relevant regulation provided the possibility of circumvention. However, this will no longer be possible, as a specific deadline for the conclusion of the relevant contract and its notification in the ERGANI Information System is established. This fulfils a long-standing demand, namely the safeguarding of the labour rights of those employed in theatre/film, dance and music productions.

## **1.6 Collective protection of artists, backstage creators and technicians in the performing arts**

### **1.6.1 The pre-memoranda landscape of collective bargaining**

In the 1990s, and mainly due to the pressure exerted by the EU on its member-states to achieve the goal of economic and legal integration, many governments turned to new ways of policy-making, seeking the involvement (and consensus) of the social partners. This was also the case in Greece where various types of social concertation were observed, most notably in the form of the so-called 'Social Pacts' (Karakioulafi & Moschonas 2006). In Greek industrial relations, the 1876/1990 law was a turning point, as it extended collective autonomy and allowed social partners to resolve collective disputes autonomously, without state intervention. (Zambarloukou 2006). The law, entitled 'Free collective bargaining and other provisions' was enacted by an ecumenical/ coalition government after more than a year of consultation with the social partners and paved the way for a centralised collective bargaining system that would endure for the next two decades (Patra 2012).

In brief, the law had set out the framework within which the social partners could coordinate their relations and reach consensus, i.e., the different levels of Collective Labour Agreements/CLAs (national general, sectoral, occupational and firm- level)<sup>16</sup>; their scope of application which was extended from wage setting to all aspects of industrial relations<sup>17</sup>; their length/duration as well as the grace and after effect period to remain in force after their expiry<sup>18</sup>; the extension, under prerequisites, of the sectoral/ occupational CLAs to all workers in the

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<sup>16</sup> L.1876/1990 Article 3 (1,2)

<sup>17</sup> L.1876/1990 Article 2

<sup>18</sup> L.1876/1990 Article 9 (1,4)

sector/occupation<sup>19</sup> and the favourability principle in the case of concurrent CLAs<sup>20</sup> (Kouzis & Kapsalis 2020). Regarding dispute resolution, the law abolished compulsory arbitration by arbitrary courts and established an independent system of mediation and arbitration (Mediation and Arbitration Organisation, in Greek OMED/ *Organismos Mesolavisis & Diatisis*). The right to unilateral recourse to arbitration was granted to a) either party if the other party had refused mediation b) the trade unions that accepted the mediator's proposal, which was rejected by the employer. Under the new arrangements, the system of collective bargaining between 1990 and the 2009 crisis was relatively stable and provided significant protection, as almost 70% of workers/employees were covered by CLAs (Koukiadaki & Kokkinou 2016), most of which were concluded at higher level (sectoral/occupational) rather than firm-level.

In the performing arts, developments were similar to those in the other sectors: The only firm-level CLAs concluded, were in state-affiliated cultural institutions (the wider public sector under private law contracts), while in the 1990s and 2000s sectoral and occupational CLAs were increasingly concluded in the private sector. However, although the sector expanded significantly, coverage/collective protection remained low (Vandenbussche 2005) due to the fragmented nature of the sector (absence of higher-level representative organisations) and the diverse employment regimes and working arrangements of artists/ creative professionals that, to a great extent lie in the 'grey zone' between paid dependent work and self-employment/freelancing, project-based work etc. Sectoral CLAs only existed for technicians (in theatre and video/film), while artists (theatre actors and musicians working in entertainment venues) were covered by occupational CLAs. Dancers were not involved in (occupational) collective bargaining and those performing in theatres were covered by the CLAs for theatre actors. The employment relationships and working conditions of technicians, musicians and singers working at live events, as well as for backstage creators, i.e. directors, set designers, lighting designers etc., were regulated by individual employment contracts.

### 1.6.2 Collective bargaining and social partners in the performing arts sectors/occupations

\*In the following categories of occupations/sectors, the workers unions, professional associations and employers' organisations mentioned are the most representative and mainly those that participate/have participated in collective bargaining. For a detailed mapping of the social partners in the performing arts and their contact information see [Annex II](#).

\*\* For a detailed mapping of the signed CLAs and the issued AAs in the performing arts per occupation/ sector, see [Annex III](#).

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<sup>19</sup> L.1876/1990 Article 11 (2)

<sup>20</sup> L.1876/1990 Article 10 (1)



### Actors/Actresses

Actors/actresses (of both theatre and audiovisual sector) are represented by the Hellenic Actors' Union (in Greek SEI/ *Somatio Elinon Ithopion*) founded in 1917 which is a member of the Panhellenic Federation of Audiovisual Sector (in Greek POTHA/ *Panelinia Omospondia Theamatos & Akroamatos*), established in 1956. Regarding the theatre stages, the employers' association used to be the Panhellenic Association of Free Theatre (in Greek PEETH/ *Panelinia Enosi Eleftheru Theatru*). The existence of representative bodies at both employee and employer level in theatre stages (free theatre)<sup>21</sup> facilitated the consequent conclusion of occupational CLAs, which were extended to all theatre actors throughout the country. SEI and PEETH were the signatory parties of all occupational CLAs until 2011 (the last two-years length CLA signed in theatre), which in the 2000s included annual wage increases of around 4%-10% and regulated minimum contract terms, working time/performing days, rest days, away allowances and health/security issues. However, after the dissolution of PEETH (during the memoranda period) employers' representation in the free (private) theatre became fragmented and theatre producers are, nowadays, represented by two major associations, the Panhellenic Theatre Association (in Greek PETH/ *Panelinia Enosi Theatru*) and the Association of Theatre Producers (ENTHEPA/ *Enosi Theatrikon Paragagon*), and the Association of Non-Profit Theatres (EMKETHI/ *Enosi Mi Kerdoskopikon Thiason*), which was founded in 2013 to fill the gap in the representation of the non-profit theatre stages. For the audiovisual sector, although many associations exist, the main employers' representative body is the Audiovisual Producers' Association of Greece (in Greek SAPOE/ *Sindesmos Anexartiton Paragagon Optikoakustikon Ergon*).

### Musicians

The representation of musicians is more fragmented: at the national level there is the Panhellenic Federation of Greek Professional Musicians (POEME/ *Panelinia Omospondia Epangelmaton Musikon Eladas*), which is a secondary-level union (federation) and the Panhellenic Musician Union (PMS/ *Panelinios Musikos Silogos*), which is a primary-level union founded in 1913 and member of the POTHA federation. There are also numerous trade unions at local level. One of the largest and most active is the Northern Greece Musicians' Union (SMVE/ *Silogos Musikon Voriu Elados*), founded in 1922. As far as employers are concerned, the Panhellenic Association of Entertainment Venues' Owners METHEXI (*Panelinio Somatio Idioktiton Kentron Diaskedasis METHEXI*) which used to be the contracting part of occupational CLAs, is no longer active. METHEXI concluded parallel agreements with POEME and PMS throughout the 2000s (the only agreements covering musicians in the private sector) addressing musicians working in entertainment venues which were binding for all entertainment venues' owners in the country (extension mechanism). The

<sup>21</sup> 'Free theatre' as a term refers to all private (not state-affiliated) theatre stages across Greece.

two different agreements contained significant differences in both non-wage and wage terms/provisions, i.e. POEME provided for a fixed (day/night) wage regardless of the number of working days, while PMS agreed on a wage scale (in any case higher than that of POEME) depending on the number of working days. In the public sector, the only occupational agreements concluded have been those of the Panhellenic Union of Musicians in Local Government Organisations (PEM OTA/ *Panelinia Enosi Musikon OTA*), but these only stipulated the non-pay conditions (working time/ paternity and sick leaves, health and security issues etc.), as wages in the public sector are set by the government.

### Singers

Singers have been represented by the Singers' Union of Greece (ETE/ *Enosi Tragudiston Eladas*) since 1980. Recently, some of the ETE members have diversified by founding the Panhellenic Union of Greek Singers (PSET/ *Panelinio Somatio Elinon Tragudiston*), as they hold different positions with regard to singers' neighbouring rights. In contrast to PSET, ETE is a member of the POTHAFederation and in 1982 concluded one CLA with the Hellenic Broadcasting Corporation (ERT/ *Eliniki Radiofedonia-Tileorasi*) in order to secure compensation for singers who take part in ERT's television programmes and productions. The agreement, although open-ended, expired in 2013 in accordance with the Sixth Act of the Ministerial Council.<sup>22</sup> In the private sector ETE in 1998 concluded an occupational CLA with the Panhellenic Association of Entertainment Venues' Entrepreneurs (*Panelinios Sindesmos Epichirmiton Kentron Diaskedasis*), which set a remuneration per performance. In the 2000s, however, collective bargaining between the two parties was discontinued and singers who performed in entertainment venues were covered by the CLAs for musicians (POEME and PMS). Greek opera singers, have formed their own trade union which is part of the POTHAFederation i.e., the Greek Opera Singers' Union (ELPE/ *Enosi Lirikon Protagoniston Eladas*). ELPE does not traditionally participate in occupational bargaining, but was part of a firm-level agreement concluded with the Greek National Opera (see paragraph below on firm-level CLAs).

### Dancers

Dancers have not participated in collective bargaining since they obtained a trade union aiming to represent dancers, choreographers and dance teachers (Dancers' Union of Greece, in Greek SECHOCHO/ *Somatio Ergazomenon ston Choro tu Choru*) at the onset of the economic crisis (2008). Pre-existing unions whose members are either dance teachers<sup>23</sup> or choreographers,<sup>24</sup>

<sup>22</sup> Of 28/02/2012, issued under the Authority of L.4046/2012. For the memoranda period amendments see section below.

<sup>23</sup> Dance Teachers' Union (*Somatio Kathigiton Choru*) and Panhellenic Union of Traditional Dance Teachers (PEDDICH/ *Panelinia Enosi Daskalon Dimotiku Choru*)

<sup>24</sup> Greek Choreographers' Union (*Somatio Elinon Chorografon*)

have not concluded any collective agreement and the dancers performing in free (private) theatres used to be covered by the actors' occupational CLA. However, in the midst of the economic crisis ethnic dancers<sup>25</sup> formed a trade union, joined the POTHΑ federation and managed to conclude an occupational CLA with the Panhellenic Association of Entertainment Venues' Owners METHEXI, which as all other sectoral/occupational CLAs expired following the Sixth Act of the Ministerial Council. Although it only affected a small number of dancers, the agreement was considered a success as it provided for detailed pay arrangements depending on the number of performances, night work pays, exclusivity clause increases etc. The agreement also included provisions on decent working conditions and protection against harassment.

### Technicians

Technicians have organised themselves into trade unions according to the three distinct fields of performing arts, i.e., theatre, film/video and live events: The Greek Theatre Technicians' Union (SETTH/ *Somatio Elinon Technikon Theatru*), the Greek Union of Film, Television and Audiovisual Technicians (ETEKT-OT/ *Enosi Technikon Eliniku Kinimatografu & Tileorasis Optikoakustiku Tomea*) and the Live Audiovisual Events Technicians' Union (STAZOE/ *Somatio Technikon Apascholumenon se Zontaness Optikoakustikes Ekdilosis*). All three are members of the POTHΑ federation but only the first two have traditionally concluded sectoral CLAs: Theatre technicians<sup>26</sup> with the Panhellenic Association of Free Theatre before its dissolution and Film/TV technicians with the Audiovisual Producers' Association of Greece. The sectoral CLAs for theatre technicians covered electricians, lighting designers, stage engineers, stage managers, sound engineers and dressers working in theatre stages. The wage arrangements were determined according to the profession and the seating capacity of the theatres (less/more than 200 seats), with wages for technicians in small theatres being significantly reduced. The sectoral CLAs concluded by the Greek Union of Film, Television and Audiovisual Technicians/ ETEKT, broadened their scope in covering not only technicians (stage and video technicians, such as video editors and special effects technicians) but also directors, costume designers etc. In terms of wage arrangements, annual increases ranged between 3,5% and 7,5%, while agreements included provisions on the minimum number of personnel required for a video production and on social security issues, in addition to the usual provisions (working time, rest days). Lastly, agreements used to be concluded by the Panhellenic Federation of Film, Television and Related Industries' Workers (*POEKT/ Panelinia Omospondia Ergazomenon Kinimatografu, Tileorasis kai Sinafon Kladon*) and the Panhellenic Union of Film Industry Employees (*PEYKE/ Panelinia Enosi Ypalilon Kinimatografikon*

<sup>25</sup>Panhellenic Union of Ethnic Dancers (*Paneladiko Somatio Ergazomenon Chorefton/trion Polipolitismikon Choron*)

<sup>26</sup> In the 1990s and until 2005 agreements were also reached by the Association of Theatre Electricians, Lighting and Sound Engineers (*SIFITH/ Somatio Ilektrologon Fotiston & Ichitikon Theatru*), which later merged with the Greek Theatre Technicians' Union (SETTH).

*Epithiriseon*), but today both unions seem to be challenged as film projection technology has been gradually replaced by digital.

### Backstage creative professionals

Although backstage creative professionals have formed numerous representative bodies, namely, among others, three unions/ associations of directors,<sup>27</sup> the Greek Theatre Designers' Association (ESETHE/ *Enosi Skinografon & Endimatologon Theatru Elados*), the Union of Workers in Contemporary Art (SEST/ *Somatio Ergazomenon sti Sinchroni Techni*) who work mainly as theatre designers and the Scriptwriters Guild of Greece (*Enosi Senariografon Elados*), they are not covered by CLAs.<sup>28</sup> A more recent attempt (founded in 2022) to cover all backstage creators in performing arts has been the Union of Performing Arts Practitioners 'Beneath the Stage' (*Enosi Epangelmation Sinteleston Parastatikon Technon 'Kato apo ti Skini'*) which is a member of the POTHAFederation. The difficulties in bilateral bargaining are mainly related to the fragmentation of the field, made up of different professions and, therefore, various working-specifics and to their employment regimes which to a great extent involves freelance, contract, self-employed and project-based work.

### Firm-level agreements (across occupations/ sectors)

As in most sectors of the Greek economy, the dominance of small and medium-sized enterprises has not facilitated decentralised collective bargaining. In the performing arts firm-level CLAs exist only in the wider public sector, i.e., in state-affiliated cultural institutions and therefore cover only a small number of artists/ backstage workers. In the theatre sector the Hellenic Actors' Union (SEI) has been concluding agreements with the Greek National Theatre and the National Theatre of Northern Greece covering actors/actresses, while backstage personnel have been covered by the agreements concluded by their firm-level trade unions, the Greek National Theatre Employees' Union (SEETH/ *Somatio Ergazomenon Ethniku Theatru*) and the National Theatre of Northern Greece Employees' Union (*Silogos Ergazomenon sto KTHVE. Pasis fiseos prosopiku*), both members of the POTHAFederation. In the music sector, firm-level agreements have been signed at local level by the Municipality of Heraklion Crete Philharmonic Orchestra Musicians' Union (*Somatio Musikon Filarmonikis Dimu Irakliu Kritis*) and in the Athens Concert Hall by the firm-level union (SE OMMA/ *Somatio Ergazomenon Organismu Megaru Musikis Athinon*). Finally, the opera singers (ELPE), together with the firm-level unions of the Greek National Opera personnel (among which the Greek National Opera Dancers' Union [in

<sup>27</sup> The Greek Directors' Guild (EES/ *Eteria Elinon Skinotheton*) which is a member of the POTHAFederation, The Directors Creators' Union (*Enosi Skinotheton Dimiurgon Optikoakustikon & Parastatikon Technon*) and the Greek Film Directors and Producers Association (ESPEK/ *Enosi Skinotheton-Paragogen Eliniku Kinimatografu*). According to interviews with their representatives, this fragmentation was due to the need to clarify their working status (i.e. directors as workers/employees and directors as self-producers).

<sup>28</sup> Except from the CLA between directors and the Hellenic Broadcast Corporation (ERT).

Greek *Silogos Chorefton Ethnikis Lirikis Skinis*} have reached agreements with the Greek National Opera.

### 1.6.3 The changes in the collective bargaining system and their impact in the performing arts

\*For a mapping of the most important legislative changes in the collective bargaining system, see [Annex IV](#).

The Greek industrial relations system before the crisis was characterised by both international agencies<sup>29</sup> and national employers' associations as predominantly protective of workers. During the economic crisis, reforms to promote competitiveness, growth and employment were imposed as part of the austerity programmes that followed the loan agreements (Koukiadaki & Kokkinou 2016). To this end, extensive interventions were made in the collective bargaining system which led to the deconstruction of the collective autonomy system (Kazakos 2015; Kouzis et al. 2016). In particular, all provisions favouring the conclusion of CLAs at higher levels (sectoral/ occupational) were temporarily suspended, including the favourability principle,<sup>30</sup> the extension mechanism<sup>31</sup> and the right to unilateral recourse to arbitration.<sup>32</sup> The 6th Act of Ministerial Council also had a significant impact on collective autonomy as a) the national minimum wage, previously set by the social partners, has been determined by law since 2012 (starting with reductions of 22% for those over 25 years of age and 32% for those under 25)<sup>33</sup> and b) a maximum length of three years was set for all collective agreements (which could previously be open-ended).<sup>34</sup> At the same time, all sectoral/ occupational collective agreements expired on February 14, 2013 or at the end of the three-year period following their conclusion.<sup>35</sup>

More than a decade later, although some of the above provisions have been partially restored, i.e., the unilateral recourse to arbitration since the Council of State (2307/2014) declared its

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<sup>29</sup> i.e., the Organisation for Economic Cooperation and Development (OECD) and the European Commission and the International Monetary Fund (IMF).

<sup>30</sup> Article 37(5) L.4024/2011

<sup>31</sup> Article 37(6) L.4024/2011

<sup>32</sup> Article 3 (1) Sixth Act of the Ministerial Council, 28/02/2012

<sup>33</sup> Article 1 Sixth Act of the Ministerial Council, 28/02/2012

<sup>34</sup> Article 2(1) Sixth Act of the Ministerial Council, 28/02/2012

<sup>35</sup> Article 2(2,3) Sixth Act of the Ministerial Council, 28/02/2012



abolition unconstitutional,<sup>36</sup> the extension mechanism<sup>37</sup> and the favourability principle,<sup>38</sup> the impact on collective bargaining seems to be more permanent (Mexi & Kokkinou 2023). In addition, in 2019 the Ministry of Labour introduced the mandatory digital registration (in GEMISOE<sup>39</sup> and GEMIOE<sup>40</sup>) of both employees and employers.<sup>41</sup> Two years later, registration with GEMISOE became a prerequisite for the conclusion of CLAs: trade unions/associations of persons should register with GEMISOE and provide all required information (statutes, number of members with voting rights, composition of board, financial data in the case of state funding). If the workers' representative union fails to register and provide the updated information mentioned above, its right to bargain collectively and conclude a CLA will be suspended for as long as the failure continues and until it is remedied.<sup>42</sup>

Despite the above-mentioned partial restoration of most provisions and the re-restriction of state intervention in favour of collective autonomy, collective bargaining in the private sector of performing arts seems to be struggling not to fail. This can be attributed to factors related to both labour and customary law: Regarding the former, the collective bargaining system has become more decentralised with local/regional and firm-level agreements taking precedence, over higher-level agreements under certain conditions. As to the latter, although collective autonomy appears to have been restored, employers are reluctant to enter into negotiations, as the deconstruction of industrial relations and the flexibility of the labour market over the last decade have formed stances difficult to reverse.

As a result, no sectoral or occupational CLAs have been concluded in the performing arts sector since their mandatory expiry in 2013, with the exception of the collective agreement by PEM OTA for musicians in the public sector (in LGOs). In the private sector, since the dissolution of the two main employers' associations (METHEXI in the music sector and PEETH in the theatre sector), musicians are left without an interlocutor and actors have to negotiate with three different associations (see actors/actresses in the section 1.6.2). Apart from the need to reach an agreement with three different employers' associations, another major challenge for the

<sup>36</sup> Although unilateral recourse to arbitration was previously available only to workers, Article 16(2) of Law 4303/2014 extends this right to both parties.

<sup>37</sup> Although the extension mechanism has been restored (Article 56, L.4635/2019), in order to be extended a CLA should already bind employers who employ more than 50% of the workers in the sector/profession. In addition, an assessment of the potential impact of extension on the companies' competitiveness is required. Finally, companies in serious financial difficulties, or in pre-bankruptcy, bankruptcy, insolvency, financial reorganisation proceedings may be excluded from the extension.

<sup>38</sup> Article 55, L.4635/2019 reintroduced the favourability inciple but with opt-out provisions (for companies in severe financial difficulties) and by giving preference to local over national occupational/sectoral CLAs.

<sup>39</sup> General Register of Trade Union Organisations of Workers (In Greek *Geniko Mitroo Sindikalistikon Organoseon Ergazomenon*)

<sup>40</sup> General Register of Employers' Organisations (In Greek *Geniko Mitroo Organoseon Ergodoton*)

<sup>41</sup> Article 54 L.4635/2019

<sup>42</sup> Article 83 L.4808/2021



Hellenic Actors' Union (SEI) is to conclude CLAs with the employers/producers who employ 51% of the working actors/actresses, so that they become binding for all theatre producers throughout Greece, and thus for all theatre actors/actresses. According to the SEI, several members of ENTHEPA have so far agreed to the conclusion of the CLA. In view of this consensus, the actors appear to be aiming to single-employer bargaining (at firm-level) in order to achieve the 51% target. However, the other two employers' associations (PETH and EMKETHI) seem to criticise both the content of the draft agreement, which is described as 'incomplete and unreasonable' and the practice of approaching theatre producers/owners individually, which is described as 'divisive' in terms of employer representation.

After the dissolution of METHEXI, the single-employer bargaining strategy (at firm-level) also seems to be the only solution for the Panhellenic Musician Union (PMS) to protect the musicians who perform in the entertainment venues. The PMS is also trying to start negotiations with the Hellenic Broadcasting Corporation (ERT) on the remuneration of musicians performing in television broadcasts and with the Panhellenic Association of Cultural Events Organisers on the remuneration of musicians performing in live events. However, the results of the above-mentioned negotiations have not yet been announced.

For the remuneration of singers who take part in television broadcasts, the Singers' union of Greece (ETE) is also trying to reintroduce collective bargaining with ERT. Although a CLA was in force before the crisis and was open-ended, nowadays ERT's argument according to the workers is that television appearances serve to promote the singers' new albums. The workers' main counter-arguments are a) that not all singers have released new songs and b) that these appearances serve the content needs of the television programmes. Another argument put forward by ERT is that most productions are not in-house, but are mainly outsourced to production companies, which are responsible for the remuneration of all contributors. The latter also leads to the need for a decentralised single-employer bargaining strategy (with each production company).

In the dancing sector, as many dancers' strategy to supplement their income is dance teaching, the Dancers' Union of Greece (SECHOCHO) is making a first attempt to negotiate with the Association of Greek Dance Schools' Owners (in Greek SISCHE/ *Somatio Idiotiton Scholon Choru Elados*). However, no outcome has been reported yet.

Technicians are also struggling for the reintroduction of collective bargaining. In the theatre sector, despite the long tradition of sectoral CLAs, negotiations have so far been inconclusive as the employers' associations claim to give priority to collective bargaining with the actors. In the audiovisual sector, the Greek Union of Film, Television and Audiovisual Technicians (ETEKT-OT) is also trying to reestablish collective bargaining with the Audiovisual Producers' Association of Greece (SAPOE) which was the employer that signed the sectoral CLAs before the crisis.

Concerning firm-level CLAs, those that have been concluded without interruption during and after the crisis were the ones of the Greek National Theatre and the National Theatre of Northern Greece, while the conclusion of a two-year collective agreement at the Municipal and Regional Theatre of Patras in December 2023 is considered a success as, according to SEI, it is expected to serve as a guide for agreements with other municipal theatres in the country. In the music sector, the firm-level agreements remaining in force are the ones at the Athens Concert Hall and the Greek National Opera.

In the big state-affiliated stages, the outsourcing of productions to various production companies is a strategy that's on the rise. However, this triangular relationship among workers-production companies-theatre stages is becoming a serious obstacle to collective bargaining. This means that working conditions on the same theatre stage vary depending on the production company that has taken on the play. Moreover, in many cases, these production companies are small civil non-profit companies, i.e., mainly groups of artists, who take on the role of employer by employing their colleagues. To overcome these obstacles, SEI aims to bind these institutions/stages (Stegi, Niarchos, Athens Festival etc.) through a memorandum of cooperation on labour issues, which will remain in force regardless of the production companies to which they outsource their plays.

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## Annex I: Tables with EUROSTAT/ ELSTAT Data

Cultural employment by NACE Rev. 2 activity						
Annual time frequency	Creative, arts and entertainment activities (percentage)		Cultural employment – total (percentage)		Cultural employment – total (thousand persons)	
	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)
2011	7,5	13,5	100,0	100,0	129,4	6.602,3
2012	7,5	13,8	100,0	100,0	130,9	6.784,6
2013	10,0	13,6	100,0	100,0	125,0	6.758,7
2014	9,6	13,7	100,0	100,0	116,9	6.807,7
2015	8,8	14,1	100,0	100,0	108,6	6.829,9
2016	9,8	14,1	100,0	100,0	123,1	6.958,8
2017	9,7	14,3	100,0	100,0	124,3	7.175,9
2018	8,5	13,9	100,0	100,0	128,7	7.261,5
2019	9,3	14,3	100,0	100,0	129,4	7.379,0
2020	8,8	13,5	100,0	100,0	123,3	7.147,2
2021	9,0	12,8	100,0	100,0	144,4	7.415,5
2022	7,3	14,1	100,0	100,0	144,7	7.751,6
2023	4,5	13,8	100,0	100,0	128,0	7.781,4

Table 9. Cultural employment by NACE Rev. 2 activity. (Greece & EU-27). Data source: [Eurostat](#)



Cultural employment by sex								
Annual time frequency	Males (percentage)		Females (percentage)		Cultural employment – total (percentage)		Cultural employment – total (thousand persons)	
	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)
2011	56,1	54,8	43,9	45,2	100,0	100,0	129,4	6.602,3
2012	57,2	53,8	42,9	46,2	100,0	100,0	130,9	6.784,6
2013	57,7	54,2	42,3	45,8	100,0	100,0	125,0	6.758,7
2014	57,3	53,6	42,7	46,4	100,0	100,0	116,9	6.807,7
2015	55,4	53,2	44,6	46,8	100,0	100,0	108,6	6.829,9
2016	55,6	52,8	44,4	47,2	100,0	100,0	123,1	6.958,8
2017	55,8	52,8	44,2	47,2	100,0	100,0	124,3	7.175,9
2018	54,1	52,8	45,9	47,2	100,0	100,0	128,7	7.261,5
2019	50,9	52,2	49,1	47,8	100,0	100,0	129,4	7.379,0
2020	50,0	52,0	50,0	48,0	100,0	100,0	123,3	7.147,2
2021	51,4	51,1	48,5	48,9	100,0	100,0	144,4	7.415,5
2022	45,3	50,8	54,7	49,2	100,0	100,0	144,7	7.751,6
2023	43,0	50,5	57,0	49,5	100,0	100,0	128,0	7.781,4

Table 10. Cultural employment by sex in Greece & EU-27. Data source: [Eurostat](#)

Cultural employment by age																
	From 15 to 29 years (percentage)		From 30 to 39 years (percentage)		From 40 to 49 years (percentage)		From 50 to 59 years (percentage)		From 60 to 64 years (percentage)		From 65 years or over (percentage)		Cultural employment – total (percentage)		Cultural employment – total (thousand persons)	
Annual time frequency	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)
2011	11,4	18,7	36,6	28,1	25,1	26,7	20,6	19,3	4,6	4,5	3,9	2,6	100,0	100,0	129,4	6.602,3
2012	13,8	18,1	33,8	27,4	26,7	27,0	20,2	19,9	4,5	4,7	4,4	3,0	100,0	100,0	130,9	6.784,6
2013	13,3	17,2	33,7	27,9	29,4	26,4	18,5	20,4	4,6	5,1	4,5	3,0	100,0	100,0	125,0	6.758,7
2014	12,3	17,0	30,1	27,3	34,4	26,9	18,7	20,5	4,1	5,2	4,7	3,1	100,0	100,0	116,9	6.807,7
2015	14,5	16,8	32,9	26,9	32,9	26,7	15,4	20,9	3,9	5,5	5,0	3,1	100,0	100,0	108,6	6.829,9
2016	11,4	16,9	33,7	26,3	32,0	26,6	19,0	21,1	3,2	5,8	4,3	3,2	100,0	100,0	123,1	6.958,8
2017	12,6	17,5	31,8	25,6	31,7	25,6	19,1	21,3	3,8	6,3	4,7	3,7	100,0	100,0	124,3	7.175,9
2018	13,8	17,3	28,9	25,2	32,9	25,8	18,4	21,5	4,4	6,3	4,5	3,8	100,0	100,0	128,7	7.261,5
2019	12,8	17,2	26,9	25,7	31,5	25,2	23,1	21,6	4,1	6,4	4,5	4,0	100,0	100,0	129,4	7.379,0
2020	12,5	16,6	21,4	25,3	33,8	25,4	23,8	22,0	6,2	6,6	4,6	4,1	100,0	100,0	123,3	7.147,2
2021	13,4	16,6	24,2	25,0	30,8	25,7	25,0	21,8	4,8	6,8	4,0	4,1	100,0	100,0	144,4	7.415,5
2022	14,9	17,6	22,5	24,8	32,6	25,0	22,6	21,5	5,5	6,8	4,1	4,3	100,0	100,0	144,7	7.751,6
2023	13,0	18,1	24,0	24,7	30,7	24,0	25,6	21,4	5,1	7,1	4,8	4,8	100,0	100,0	128,0	7.781,4

Table 11. Cultural employment by age in Greece & EU-27. Data source: [Eurostat](#)

Cultural employment by selected labour market characteristics												
Annual time frequency	Employees with a permanent job (percentage)		Self-employed persons (percentage)		Employed persons working full-time (percentage)		Employed persons with one job only (percentage)		Cultural employment – total (percentage)		Cultural employment – total (thousand persons)	
	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)
2011	88,0	82,2	39,2	29,8	90,3	77,7	95,3	93,8	100,0	100,0	129,4	6.602,3
2012	89,4	82,4	43,3	30,8	88,0	76,2	97,1	93,5	100,0	100,0	130,9	6.784,6
2013	88,4	82,2	41,8	31,2	85,9	75,7	98,0	92,5	100,0	100,0	125,0	6.758,7
2014	82,9	81,9	39,3	31,4	82,3	75,4	97,9	92,5	100,0	100,0	116,9	6.807,7
2015	82,7	81,7	36,1	31,5	80,5	75,5	97,7	92,3	100,0	100,0	108,6	6.829,9
2016	86,0	81,4	35,5	31,5	81,1	75,7	97,0	92,1	100,0	100,0	123,1	6.958,8
2017	86,1	80,8	34,6	31,7	80,5	75,7	96,3	92,4	100,0	100,0	124,3	7.175,9
2018	85,1	81,1	35,6	31,9	81,0	75,6	96,0	92,4	100,0	100,0	128,7	7.261,5
2019	85,3	82,3	37,7	32,3	83,5	75,5	95,2	92,3	100,0	100,0	129,4	7.379,0
2020	87,7	83,2	39,0	32,4	85,7	76,0	95,8	93,1	100,0	100,0	123,3	7.147,2
2021	80,7	82,7	38,8	32,0	76,5	76,9	96,4	93,3	100,0	100,0	144,4	7.415,5
2022	83,3	81,4	32,6	31,6	76,7	76,5	94,1	93,1	100,0	100,0	144,7	7.751,6
2023	86,7	81,8	35,7	31,7	79,8	75,8	97,2	93,3	100,0	100,0	128,0	7.781,4

Table 12. Cultural employment by selected labour market characteristics in Greece & EU-27. Data source: [Eurostat](#)

Cultural employment by educational attainment level										
	Less than primary, primary and lower secondary education (levels 0-2) (percentage)		Upper secondary and post-secondary non-tertiary education (levels 3 and 4) (percentage)		Tertiary education (levels 5-8) (percentage)		Cultural employment – total - All ISCED 2011 levels (percentage)		Cultural employment – total - All ISCED 2011 levels (thousand persons)	
Annual time frequency	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)	Greece	EU-27 (from 2020)
2011	8,3	10,8	41,1	39,2	50,6	49,6	100,0	100,0	129,4	6.602,3
2012	8,0	9,8	39,6	38,5	52,3	51,3	100,0	100,0	130,9	6.784,6
2013	8,2	9,0	38,7	37,6	53,2	53,0	100,0	100,0	125,0	6.758,7
2014	8,0	9,0	37,9	36,5	54,2	54,4	100,0	100,0	116,9	6.807,7
2015	8,1	8,5	35,7	35,6	56,2	55,8	100,0	100,0	108,6	6.829,9
2016	5,7	8,0	38,4	35,2	55,9	56,6	100,0	100,0	123,1	6.958,8
2017	6,4	8,2	37,2	34,5	56,4	57,1	100,0	100,0	124,3	7.175,9
2018	5,4	8,0	35,0	33,9	59,4	57,9	100,0	100,0	128,7	7.261,5
2019	3,7	7,5	38,3	33,6	58,0	58,7	100,0	100,0	129,4	7.379,0
2020	4,4	7,5	38,7	33,0	56,9	59,3	100,0	100,0	123,3	7.147,2
2021	3,9	7,3	37,3	31,7	58,8	60,8	100,0	100,0	144,4	7.415,5
2022	4,1	7,9	37,2	31,4	58,6	60,7	100,0	100,0	144,7	7.751,6
2023	3,6	7,2	37,7	30,9	58,6	61,8	100,0	100,0	128,0	7.781,4

Table 13. Cultural employment by educational attainment level in Greece & EU-27. Data source: [Eurostat](#)

Cultural employment – total by NUTS 1 region – geopolitical entities						
Annual time frequency	Attiki (percentage)	Voreia Ellada (percentage)	Kentriki Ellada (percentage)	Nisia Aigaion, Kriti (percentage)	Greece (percentage)	Greece (thousand persons)
2014	55,3	19,8	15,8	9,2	100,0	116,9
2015	53,5	21,1	16,6	8,8	100,0	108,6
2016	55,1	21,0	14,9	9,1	100,0	123,1
2017	55,0	22,6	14,7	7,7	100,0	124,3
2018	52,0	23,4	15,9	8,9	100,0	128,7
2019	54,3	23,6	13,8	8,2	100,0	129,4
2020	53,7	23,3	14,6	8,4	100,0	123,4
2021	58,8	19,5	14,5	7,3	100,0	144,4
2022	58,7	17,8	13,3	10,3	100,0	144,7

Table 14. Cultural employment total by NUTS 1 region - geopolitical entities in Greece & EU-27. Data source: [Eurostat](#)

Cultural enterprises (Statistical classification of economic activities in the European Community – NACE Rev. 2)								
NACE Rev. 2	Performing arts [R9001]		Creative, arts and entertainment activities [R90 – R900]		Arts, entertainment and recreation [R]		Arts, entertainment and recreation [R]	
Annual time frequency	Greece	EU-27	Greece	EU-27	Greece	EU-27	Greece	EU-27
Enterprises (percentage)							Enterprises (number)	
2021	9,5	19,0	39,4	58,3	100,0	100,0	18.178	894.028
2022	9,9	n/a	40,3	n/a	100,0	100,0	18.635	n/a
Employees – total (percentage)							Employees – total (number)	
2021	2,8	3,9	19,5	12,8	100,0	100,0	43.771	1.447.426
2022	2,2	n/a	21,3	n/a	100,0	100,0	48.259	n/a
Hours worked by employees (percentage)							Hours worked by employees (number)	
2021	3,0	n/a	21,1	14,3	100,0	100,0	71.003.323	1.732.730.656
2022	2,1	n/a	19,6	n/a	100,0	100,0	81.337.015	n/a
Wages and salaries – total (percentage)							Wages and salaries – total (million euro)	
2021	0,9	4,1	9,3	13,0	100,0	100,0	296,37	34.466,24
2022	0,7	n/a	9,4	n/a	100,0	100,0	463,33	n/a
Social security costs – total (percentage)							Social security costs – total (million euro)	
2021	0,8	4,8	8,9	16,7	100,0	100,0	74,11	7.781,26
2022	0,7	n/a	9,9	n/a	100,0	100,0	100,16	n/a
Value added – total (percentage)							Value added – total (million euro)	
2021	2,1	5,8	8,9	19,4	100,0	100,0	967,46	86.469,73
2022	2,3	n/a	10,7	n/a	100,0	100,0	1.367,60	n/a
Net turnover – total (percentage)							Net turnover – total (thousand euro)	
2021	0,5	3,8	3,1	14,0	100,0	100,0	6.998,75	209.811,21
2022	0,6	n/a	3,9	n/a	100,0	100,0	8.922,11	n/a

Table 15. Cultural enterprises (statistical classification of economic activities in the European Community NACE Rev. 2) in Greece & EU-27. Data source: [Eurostat](https://ec.europa.eu/eurostat)



Employed persons (in thousands) aged 15 years and over for the years 2008-2024 (employment regime, % in total employment) (NACE Rev. 2)								
	Arts, entertainment and recreation				All sectors			
	Self-employed with employees	Self-employed without employees	Dependent contracts	Assisting family business	Self-employed with employees	Self-employed without employees	Dependent contracts	Assisting afamily business
2008	5,12	20,49	71,55	2,83	8,22	21,05	64,70	6,03
2009	5,25	19,61	72,50	2,80	8,52	21,27	64,42	5,79
2010	4,83	20,80	68,49	5,88	8,07	22,15	63,93	5,85
2011	2,79	22,75	70,39	4,08	7,87	22,90	63,68	5,55
2012	7,71	23,61	66,75	2,17	7,31	24,23	63,40	5,06
2013	6,05	24,88	67,91	1,16	6,86	25,65	62,57	4,92
2014	6,56	26,47	64,93	2,04	6,44	25,61	63,31	4,64
2015	3,75	24,72	68,65	2,87	6,48	24,99	63,96	4,57
2016	5,23	15,90	77,82	1,05	7,43	22,87	65,77	3,93
2017	12,62	19,13	65,88	2,37	7,32	23,28	65,44	3,96
2018	6,86	13,53	78,04	1,76	7,72	22,73	65,61	3,94
2019	6,55	12,52	79,00	1,73	7,73	21,98	66,99	3,30
2020	8,73	17,64	72,26	1,54	7,50	21,29	68,08	3,14
2021	3,31	17,63	78,79	0,28	7,55	22,33	67,08	3,04
2022	6,35	16,56	76,42	0,84	8,19	20,16	68,77	2,88
2023	4,14	12,31	82,83	0,72	7,29	20,32	68,78	3,60
2024	7,06	7,46	84,88	0,60	7,39	20,57	68,34	3,70

Table 16. Employed persons (in thousands) aged 15 years and over for the years 2008-2024. Data Source: ELSTAT website. Available [here](#).

Geographical distribution of registered new businesses (NACE Rev. 2 /NUTS 1)								
	Arts, entertainment and recreation				All sectors			
	Attika	Nothern Greece	Central Greese	Aegean Islands/Crete	Attika	Nothern Greece	Central Greese	Aegean Islands/Crete
<b>2021</b>	1.133	374	376	233	37.856	28.376	18.753	15.976
<b>2022</b>	1.346	477	423	242	41.932	25.159	24.298	14.176
<b>2023</b>	1.569	601	510	299	44.969	26.029	25.302	15.702
<b>Sum</b>	4.048	1.452	1.309	774	124.757	79.564	68.353	45.854
		3.535				193.771		

Table 17. Geographical distribution of registered new businesses. Data source: ESLTAT website. Available [here](#)

Number of new business registrations by legal form (NACE Rev. 2)								
	Arts, entertainment and recreation				All sectors			
	Sole proprietorship (atomiki epichirisi)	General partnership (OE) & Limited/silent partnership (EE)**	Company limited by shares (AE) & Limited liability company (EPE)**	Joint stock/other private equity companies	Sole proprietorship (atomiki epichirisi)	General partnership (OE) & Limited/silent partnership (EE)	Company limited by shares (AE) & Limited liability company (EPE)	Joint stock/other private equity companies
<b>2021</b>	1.399,0	181,0	17,0	478,0	80.189,0	9.860,0	1.527,0	18.385,0
<b>2022</b>	1.669,0	251,0	15,0	477,0	71.843,0	12.022,0	1.844,0	19.856,0
<b>2023</b>	2.017,0	314,0	15,0	524,0	74.586,0	16.061,0	1.743,0	19.612,0
<b>Sum</b>	5.085	746	47	1.479	226.618	37.943	5.114	57.853

Table 18. Number of new business registrations by legal form. Data source: ESLTAT website. Available [here](#).

## Annex II: Mapping and Contact Information of Workers/professionals' and Employers' Representatives in the Performing Arts

### Working Artists/Creators

#### Federations

	Federation name (in English)	Federation name (in Greek)	Address	Tel.	E-mail	Website	Facebook
1	Panhellenic Federation of Audiovisual Sector	POTHA/ Panelinia Omospondia Theamatos & Akroamatos	10 Gladstonos (Zak Kostopoulos) Str. Athens	(+30) 210 5235764 (+30) 210 5228770	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	Panhellenic Federation of Greek Professional Musicians	POEME/ Panelinia Omospondia Epangelmaton Musikon Eladas	29 Satovriandou Str. Athens	(+30) 210 5246762	—	—	—
3	Panhellenic Federation of Film, Television and Related Industries' Workers	POEKT/ Panelinia Omospondia Ergazomenon Kinimatografu Tileorasis & Sinafon Kladon	96-98 Akadimias Str. Athens	(+30) 210 3834918 (+30) 210 3806856	<a href="#">e-mail</a> <a href="#">e-mail</a>	<a href="#">website</a>	—
4	Federation of Greek Broadcasting Unions	POSPERT/ Panelinia Omospondia Silogon Prosopiku Epichiriseon Radiofonias-Tileorasis	432 Mesogeion Ave. Agia Paraskevi Attica	(+30) 210 6066828	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
5	Panhellenic Federation of Artistic Personnel in Local Government Organisations	POKP-OTA/ Panelinia Omospondia Kalitechniku Prosopiku OTA	61 Stadiou Str. Athens	—	—	—	—
6	Panhellenic Federation of Culture Ministry Employees	POE IPPO/ Panelinia Omospondia Ergazomenon Ipurgiu Politismu	1b Dioskouron Str. Athens	(+30) 210 3220992	—	<a href="#">website</a>	—

## Trade Unions/ Professional Associations

### Acting/Theatre

	Name of Union/Association (in English)	Name of Union/ Association (in Greek)	Address	Tel.	E-mail	Website	Facebook
1	Hellenic Actors' Union/ POTH member	SEI/ Somatio Elinon Ithopion	33 Kaniggos Str. Athens	(+30) 210 3817369 (+30) 210 3833742	<a href="#">e-mail</a> <a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	Greek Dubbing Union/ POTH member	ENEM/ Enosi Elinon Metaglotiston	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
3	Association of Dramatic Art Educators/ POTH member	SEDRATE/ Silogos Ekpedefitikon Dramatikis Technis	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
4	Greek Union of Professional Narrators	SEPAFI/ Somatio Epangelmaton Afigisis Istoris	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
5	Association of Melodrama and Operetta Actors	SIMO/ Somatio Ithopion Melodramatos & Operetas	7a Charilaou Trikoupi Str. Athens	(+30) 210 3824926	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
6	Panhellenic Association of Shadow Puppetry/ POTH member	Panelinio Somatio Theatru Skion	6 George Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
7	Association of Hellenic Centre de la Marionnette	Silogos Kuklopechton Eliniku Kentru Kuklotheatru UNIMA	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
8	Greek Union of Magicians	Panelinio Somatio Tachidaktilurgon	Loutro Pallinis Attica	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>

### Music/Singing

	Name of Union/Association (in English)	Name of Union/ Association (in Greek)	Address	Tel.	E- mail	Website	Facebook
<b>National Level</b>							
1	Panhellenic Musician Union/ POTHA member	PMS/ Panelinios Musikos Silogos	10 Sappous Str. Athens	(+30) 210 3213694 (+30) 210 3215246	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	Singers' Union of Greece/ POTHA member	ETE/ Enosi Tragudiston Eladas	18 G' Septemvriou Str. Athens	(+30) 210 8238335	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
3	Greek Opera Singers' Union/ POTHA member	ELPE/ Enosi Lirikon Protagoniston Eladas	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
4	Panhellenic Union of Greek Singers	PSET/ Panelinio Somatio Elinon Tragudiston	4 Lazarou Sochou Str. Neo Psichiko Attica	—	<a href="#">e-mail</a> <a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
5	Greek Saxophone Association	Silogos Epangelmaton Musikon Saxofonu Eladas	Diakou Square Lamia	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
6	Greek Composers' Union	EEM/ Enosi Elinon Musurgon	Megaron Mousikis Athinon Vasilissis Sofias Ave. & Kokkali Str. Athens	(+30) 210 7256607	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
7	Panhellenic Union of Musicians in Local Government Organisations	PEM OTA/ Panelinia Enosi Musikon OTA	61 Stadiou Str. Athens	(+30) 210 3235095	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
8	Professional Union of Musicians Working/ Employed in Local Government Organisations	ESEAM OTA/ Epangelmatiko Somatio Ergazomenon & Apascholumenon Musikon OTA	61 Stadiou Str. Athens	(+30) 210 3235095	<a href="#">e-mail</a>	<a href="#">website</a>	—



Local level							
1	Northern Greece Musicians' Union/ POTHΑ member	SMVE/ Silogos Musikon Voriu Elados	11 Filikis Etaireias Str. Thessaloniki	(+30) 2310 271698	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	Athens-Piraeus Musicians' Union "The Mutual Help"/ POTHΑ member	Sindesmos Musikon Athinon-Pireos "I Alilovoithia"	9-11 Naxou Str. Athes	(+30) 210 5229184	—	—	<a href="#">Facebook page</a>
3	Professional Musicians' Union of Athens and the Surroundings "Arion"	Somatio Epangelmation Musikon Athinon & Perichoron "O Arion"	—	(+30) 210 5246762	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
4	Professional Musicians' Union of Sterea-Western and Wider Greece "Orpheus"/ POTHΑ member	Somatio Epangelmation Musikon Steras - Ditikis & Evriteris Eladas "O Orfeas"	16 Apokafkou Str. Nafpaktos	(+30) 26340 26686	—	—	<a href="#">Facebook page</a>
5	Professional Musicians' Union of Peloponnese, Western Greece, Epirus and Ionian Islands "David"	Somatio Epangelmation Musikon Peloponisu, Ditikis Eladas, Ipiru & Ionion Nison "O David"	40 Karantza Str. (Omonoias Square) Patras	—	—	—	<a href="#">Facebook page</a>
6	Professional Musicians' Union of Western Greece "Orpheus"/ POTHΑ member	SEM/ Somatio Epangelmation Musikon Ditikis Eladas	—	—	—	—	<a href="#">Facebook page</a>
7	Musicians' Union of Eastern Macedonia and Thrace "The Muses"/ POTHΑ member	Somatio Musikon Anatolikis Makedonias & Thrakis "Muses"	—	(+30) 2310 525722	—	—	—
8	Panthessalian Union of Professional Musicians/ POTHΑ member	Panthesaliki Enosi Epangelmation Musikon	—	—	—	—	<a href="#">Facebook page</a>
9	Professional Musicians' Union of Thessaly	Somatio Epangelmation Musikon Thesalias	—	—	—	—	<a href="#">Facebook page</a>

10	Folk Songs' Union of Ioannina "The Mutual Help"	Somatio Laikon Asmaton Ioaninon "I Alilovoithia"	—	—	—	—	<a href="#">Facebook page</a>
11	Musicians' Union of Serres Regional Unit/ POTHΑ member	Somatio Musikon Nomu Seron	—	—	—	—	—
12	Young Professional Musicians' Union of Lamia "Athanasios Diakos"	Somatio Neon Epangelmation Musikon Lamias "O Athanasios Diakos"	9 Leosthenous Dedousi Str. Lamia	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
13	Musicians' Union of Messinia Regional Unit	Somatio Musikon Nomu Mesinias	—	—	—	—	—
14	Musicians' Union of Corinthia Regional Unit "I. Liakonis"	Somatio Musikon Nomu Korinthias "I. Liakonis"	—	—	—	<a href="#">website</a>	—
15	Arcadian Musicians' Union "Arion"	Sindesmos Musikon Arkadias "O Arion"	—	—	—	—	<a href="#">Facebook page</a>
16	Professional Musicians' Union of Corfu/ POTHΑ member	SEMK/ Sindesmos Epangelmation Musikon Kerkiras	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
17	Musicians' Union of Rhodes	Rodiakos Silogos Musikon	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
18	Musicians' Union of Lesbos	Somatio Musikon Lesvu	—	—	—	—	<a href="#">Facebook page</a>
19	Musicians' Union of Chios	Somatio Epangelmation Musikon Chiu	—	—	—	—	<a href="#">Facebook page</a>
Firm-level							

1	Union of Greek National Opera Principal Singers	Silogos Protagoniston Ethnikis Liriki Skinis	64 Akadimias Str. Athens	—	—	—	—
2	Union of Greek National Opera Choristers	Somatio Chorodon Ergazomenon stin Ethniki Liriki Skini	16 Archimidous Str. Kallithea Attica	—	—	—	—
3	Union of Greek National Opera Orchestra Performers	SEMOLS/ Somatio Ekteleston Musikon Orchistras Ethnikis Liriki Skinis	—	—	—	—	—
4	Union of Greek National Opera Orchestra Musicians	Silogos Orchistras Musikon Liriki Skinis	56 Akadimias Str. Athens	—	—	—	—
5	Union of Hellenic Broadcasting Corporation Artists Orchestra and Choir Performers	SEKO ERT/ Somatio Ergazomenon Kalitechnon Orchistron & Chorodias tis ERT	432 Mesogeion Ave. Agia Parasevi Attica	—	—	—	—
6	Musical Employees' Union of Athens State Orchestra	Silogos Musikon Ipalilon KOA/ Kratikis Orchistras Athinon	17-19 Vasileos Georgiou Ave. Athens	(+30) 210 7257601	—	—	—
7	Permanent Employees' Union of Thessaloniki State Orchestra	Silogos Monimon Ipalilon KOTH/ Kratikis Orchistras Thessalonikis	—	—	—	—	—
8	Employees Union of the Municipality of Athens Symphony Orchestra	SESODA/ Silogos Ergazomenon sti Simfoniki Orchestra tu Dimu Athineon	—	—	—	—	—
9	Municipality of Athens Musicians' Union	SEMDA/ Somatio Ergazomenon Musikon Dimu Athineon	—	—	—	—	—

10	Municipality of Patra Traditional Musicians' Union	Somatio Musikon Dimotikis Musikis Dimu Patras	—	—	—	—	—
11	Municipality of Athens Philarmonic Orchestra Musicians' Association	SYMFODA/ Sylogos Musikon Filarmonikis OPAN Dimu Athineon	Paioniou & Samou Str. Athens	—	<a href="#">e-mail</a>	<a href="#">Philharmonic's website</a>	—
12	Municipality of Thessaloniki Philarmonic Orchestra Musicians' Union	Somatio Musikon Filarmonikis Dimu Thesalonikis	—	—	—	—	<a href="#">Philharmonic's Facebook page</a>
13	Municipality of Heraklion Crete Philarmonic Orchestra Musicians' Union	Somatio Musikon Filarmonikis Dimu Irakliu Kritis	Daskalogianni Square Herakleion Crete	—	—	—	<a href="#">Philharmonic's Facebook page</a>
14	Municipality of Rhodes Philarmonic Orchestra Musicians' Union	Somatio Musikon Filarmonikis Dimu Rodu	—	—	—	—	<a href="#">Philharmonic's Facebook page</a>
15	Municipality of Kalamata Philarmonic Orchestra Musicians' Union	Somatio Musikon Filarmonikis Dimu Kalamatas	—	—	—	—	<a href="#">Philharmonic's Facebook page</a>
16	Municipality of Corinth Philarmonic Orchestra Musicians' Union	Somatio Musikon Filarmonikis Dimu Korinthu	—	—	—	—	<a href="#">Philharmonic's Facebook page</a>
17	Municipality of Tripolis Philarmonic Orchestra Musicians' Union	Somatio Musikon Filarmonikis Dimu Tripolis	—	—	—	—	<a href="#">Philharmonic's Facebook page</a>

### Dance

	Name of Union/ Association (in English)	Name of Union/Association (in Greek)	Address	Tel.	E-mail	Website	Facebook
1	Dancers' Union of Greece/ POTHA member	SECHOCHO/ Somatio Ergazomenon ston Choro tu Choru	10 Gladstonos (Zak Kostopoulos) & Gamveta Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	Panhellenic Union of Ethnic Dancers/ POTHA member	Paneladiko Somatio Ergazomenon Chorefton/trion Polipolitismikon Choron	—	(+30) 210 8202287	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
3	Dance Teachers' Union/ POTHA member	Somatio Kathigiton Choru	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
4	Panhellenic Union of Traditional Dance Teachers/ POTHA member	PEDDICH/ Panelinia Enosi Daskalon Dimotiku Choru	1 Peiraos Str. Athens	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
5	Greek Choreographers' Union	Somatio Elinon Chorografon	205 Damareos Str. Athens	(+30) 210 7560127	—	—	<a href="#">Facebook page</a>
6	Greek National Opera Dancers' Union/ POTHA member	Silogos Chorefton Ethnikis Lirikis Skinis	16 Archimidous Str. Kallithea Attica	—	—	—	—
7	National DanceSport Federation of Greece	ECHOE/ Ethniki Choroathlitiki Omospondia Eladas	K. Pavlousi Str. Piraeus	(+30) 210 9336660 (+30) 210 9567332	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>



### Backstage Creators/Technicians

	Name of Union/Association (in English)	Name of Union/Association (in Greek)	Address	Tel.	E-mail	Website	Facebook
<b>Sectoral/Occupational level</b>							
1	Greek Theatre Technicians' Union/ POTHA member	SETTH/ Somatio Elinon Technikon Theatru	31 Iliou Str. Athens	(+30) 210 5228770	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	Greek Union of Film, Television and Audiovisual Technicians/ POTHA member	ETEKT-OT/ Enosi Technikon Eliniku Kinimatografu & Tileorasis Optikoakustiku Tomea	25 Valtetsiou Str. Athens	(+30) 210 3615675 (+30) 210 3602379	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
3	Live Audiovisual Events Technicians' Union/ POTHA member	STAZOE/ Somatio Technikon Apascholumenon se Zontanes Optikoakustikes Ekdilosis	10 Gladstonos (Zak Kostopoulos) Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
4	Union of Professional Sound and Music Coverage, DJs and Sound Engineers of Etoloakarnania and Lefkada	Somatio Epangelmaton Ichitikon & Musikon Kalipseon DJ & Icholipton Nomu Etoloakarnanias & Lefkadas	27 Baiba Str. Agrinio	(+30) 26410 22713	—	—	<a href="#">Facebook page</a>
5	Greek Radio Technicians' Union (of Hellenic Broadcasting Corporation)	ETER/ Enosi Technikon Elinikis Radiofonias	48b G' Septemvriou Str. Athens	(+30) 210 7645331	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
6	Union of Private Television Technicians of Attica	ETITA/ Enosi Technikon Idiotikis Tileorasis Attikis	G' Septemvriou & Marnis Str. Athens	(+30) 210 8847039	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
7	Union of Performing Arts Practitioners - Beneath the Stage/ POTHA member	Enosi Epangelmaton Sinteleston Parastatikon Technon "Kato apo ti Skini"	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>

8	Union of Workers in the Theatre, Entertainment, Culture/ POTH member	SETH/ Somatio Ergazomenon sto Theama, tin Psichagogia, ton Politismo	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
9	Union of Workers in the Theatre-Entertainment and Culture of Attica/ POTH member	SETHEA/ Somatio Ergazomenon sto Theama-Akroama kai ston Politismo Periferias Atikis	10 Sappous Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
10	Greek Directors' Guild/ POTH member	EES/ Eteria Elinon Skinotheton	11 Tositsa Str. Athens	(+30) 210 8229133	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
11	Directors Creators' Union	Enosi Skinotheton Dimiurgon Optikoakustikon & Parastatikon Technon	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
12	Greek Film Directors and Producers Association	ESPEK/ Enosi Skinotheton-Paraggon Eliniku Kinimatografu	22 Ferron Str. Athens	(+30) 210 8838770	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
13	Greek Theatre Designers' Association	ESETHE/ Enosi Skinografon & Endimatologon Theatru Elados	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
14	Union of Workers in Contemporary Art	SEST/ Somatio Ergazomenon sti Synchroni Techni	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
15	Scriptwriters' Guild of Greece	Enosi Senariografon Elados	14 Ionos Dragoumi Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
16	Panhellenic Union of Film Industry Employees/ POTH member	PEUKE/ Panelinia Enosi Ipalilon Kinimatografikon Epichiriseon	96-98 Akadimias Str. Athens	(+30) 210 3806856 (+30) 210 3819396	—	—	—
17	North Greece Film Union/ POTH member	EKVE/ Enosi Kinimatografiston Vorias Eladas	32 Aristotelous Str. Athens	(+30) 2310 850008	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>

18	Union of Workers in the Audiovisual Sector "The Clapboard"	Somatio Ergazomenon ston Optikoakustiko Tomea "I Klaketa"	—	—	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
19	Union of Theatre, Cinema and Sports Venues Ushers in Athens-Piraeus and Surrounding Areas/ POTHΑ member	Somatio Taxitheton Theatron Kinimatografon & Athlitikon Choron Athinon-Pireos & Perichoron	—	—	—	—	—
<b>Firm-level</b>							
1	Greek National Theatre Employees' Union/ POTHΑ member	SEETH/ Somatio Ergazomenon Ethniku Theatru	22 Agiou Konstantinou Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
2	National Theatre of Northern Greece Employees' Union/ POTHΑ member	Silogos Ergazomenon sto K.TH.V.E. Pasis fiseos prosopiku	—	(+30) 2310 270889	—	—	—
3	Greek National Opera Employees' Union/ POTHΑ member	Somatio Ergazomenon Ethnikis Lirikis Skinis	—	—	—	<a href="#">website</a>	—
4	Greek National Opera Contributors-Employees' Union/ POTHΑ member	Somatio Sinteleston Ergazomenon stin Ethniki Liriki Skini	16 Archimideous Str. Kallithea Attica	—	—	—	—
5	Union of Technical Assistant and Other Staff of the Greek National Opera/ POTHΑ member	Somatio Techniku Voithitiku & Lipu Prosopiku Ethnikis Lirikis Skinis	16 Archimideous Str. Kallithea Attica	—	—	—	—
6	Athens Concert Hall Employees' Union/ POTHΑ member	SE OMMA/ Somatio Ergazomenon Organismu Megaru Musikis Athinon	—	—	—	—	<a href="#">Facebook page</a>
7	Thessaloniki Concert Hall Employees' Union/ POTHΑ member	SE OMMTH/ Silogos Ergazomenon Organismu Megaru Musikis Thesalonikis	—	—	—	—	—

8	Greek Film Centre Employees' Union	Somatío Ergazomenon Eliniku Kentru Kinimatografu	—	—	—	—	—
9	Hellenic Festival S.A. Employees' Union/ POTHΑ member	Somatío Ergazomenon tis Eliniko Festival A.E.	—	—	—	—	<a href="#">Facebook page</a>
10	Hellenic Broadcasting Corporation Employees' Union/ POTHΑ member	Enosi Ergazomenon ERT AE	—	—	—	—	<a href="#">Facebook page</a>
11	Panhellenic Association of Hellenic Broadcasting Corporation Employees	PSIP ERT AE/ Panelinios Silogos Prosopiku ERT AE	432 Mesogeion Ave. Agia Paraskevi Attica	—	—	—	—
12	Panhellenic Association of Hellenic Broadcasting Corporation Mechanics, Technicians and Employees	PASIMITE ERT AE/ Panelinios Silogos Michanikon Technikon & Ergazomenon ERT AE	432 Mesogeion Ave. Agia Paraskevi Attica	(+30) 210 6066266	<a href="#">e-mail</a>	<a href="#">website</a>	—
13	Panhellenic Association of Hellenic Broadcasting Corporation Producer Technician and Artist Employees	PASIPATEKAL ERT AE/ Panelinios Silogos Paragogis Techiku & Kalitechniku Prosopiku ERT AE	—	—	—	—	<a href="#">Facebook page</a>
14	Panhellenic Association of Hellenic Broadcasting Corporation Directors and Production Managers	Panelinio Somatío Skinotheton & Diefthinton Paragogis ERT AE	—	—	—	—	—

### Employers/Business Owners

	Name of Association (in English)	Name of Association (in Greek)	Address	Tel.	E-mail	Website	Facebook
1	Panhellenic Theatre Association	PETH/ Panelinia Enosi Theatru	18 Karolou Str. Athens	(+30) 210 3314088	<a href="#">e-mail</a>	<a href="#">website</a>	—
2	Association of Theatre Producers	ENTHEPA/ Enosi Theatrikon Paraggon	29 Voukourestiou Str. Athens	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
3	Association of Non-Profit Theatres	EMKETHI/ Enosi Mi Kerdoskopikon Thiason	—	—	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
4	Audiovisual Producers' Association of Greece	SAPOE/ Sindesmos Anexartiton Paraggon Optikoakustikon Ergon	27 Zaimi Str. Athens	(+30) 210 6833212	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
5	Media Producers' Association	PAKT/ Enosi Paraggon Kinimatografu-Tileorasis	41 Vasileos Georgiou Ave. Chalandri Attica	(+30) 210 6831077	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
6	Greek Producers Association of Film Television and Multimedia	SEPKTV/ Sindesmos Elinon Paraggon Kinimatografu-Tileorasis-Polimeson	38 Themistokleous Str. Athens	(+30) 210 3803365	—	<a href="#">website</a>	<a href="#">Facebook page</a>
7	Panhellenic Association of Cultural Events Organisers	PSDPE/ Panelinios Sindesmos Diorganoton Politistikou Ekdiloseon	17 Aggelopoulou Str. Psychiko Attica	(+30) 210 7258901	<a href="#">e-mail</a>	—	<a href="#">Facebook page</a>
8	Panhellenic Federation of Film Exhibitors	POAIK/ Panelinia Omospondia Aithusarchon Kinimatografu	96 Akadimias Str. Athens	(+30) 210 3819579	—	—	—
9	Panhellenic Association of Film Exhibitors	PEAIK/ Panelinia Enosi Aithusarchon Kinimatarafu	96 Akadimias Str. Athens	(+30) 210 3809312 (+30) 210 3807334	—	—	—



10	Cinema Film Distributors' Union	EDIKTE/ Eteria Dianomeon Kinimatografikon Tenion Elados	275 Mesogeion Ave. Chalandri Attica	(+30) 211 9967309	<a href="#">e-mail</a>	—	—
11	Association of Greek Dance Schools' Owners	SISCHE/ Somatio Idioktiton Scholon Choru Elados	58 Evrou Str. Egaleo Attica	(+30) 213 0047452	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
12	Panhellenic Association of Dance Schools' Owners	PASISCH/ Panelinio Somatio Idioktiton Scholon Choru	69-71 Voutza Str. Athens	(+30) 210 7222340	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
13	Panhellenic Association of Private Recognised Music Educational Institutions	PASIAMEI/ Panelinio Somatio Idiotikon Anagnorismenon Musikon Ekpedeutikon Idrimaton	61 Kyprou Str. Chalandri Attica	(+30) 210 6824940	<a href="#">e-mail</a>	<a href="#">website</a>	<a href="#">Facebook page</a>
14	Panhellenic Association of Entertainment Center Owners METHEXI	Panelinio Somatio Idioktiton Kentron Diaskedasis METHEXI	Neo Rysisio Thessalonikis	(+30) 23920 72756	<a href="#">e-mail</a>	—	—
15	Panhellenic Association of Entertainment Centers and Musical Theater Performances Entrepreneurs	Panelinios Sindesmos Epichirimation Kentron Diaskedasis & Musikotheatrikon Parastaseon	—	—	—	—	—

## Annex III: Mapping of Collective Labour Agreements/ Arbitration Awards

\*Collecting the CLAs signed and AAs issued in the performing arts at all levels was a challenge, as they are not included in any freely accessible database, not even on the website of the Ministry of Labour and Social Security, which is responsible for their validation. Our source was therefore mainly the website of the Organisation for Mediation and Arbitration (*OMED/ Organismos Mesolavisis kai Diatisis*), while the most recent agreements were drawn from the website of the Ministry of Labour and some from trade unions' websites. In order to make this data available to all researchers and trade unions/ professional associations we have uploaded it to the project platform/ website.

\*\* In the case of Collective Labour Agreements (CLAs) where the Act of Deposit (at the Ministry of Labour) is indicated we keep the date of the AD. In the case of the agreements where the Act of Deposit is not indicated the date of signature is kept.

### Sectoral Collective Labour Agreements and Arbitration Awards

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#### Theatre Technicians

##### Contracting Parties:

- SIFITH/ Somatio Ilektrologon Fotiston & Ichitikon Theatru  
(Association of Theatre Electricians, Lighting and Sound Engineers)
- PEETH/ Panelinia Enosi Eleftheru Theatru  
(Pan-Hellenic Association of Free Theatre)

1996, 1997, 1999, 2001, 2004, 2005

### **Contracting Parties:**

- SETTH/ Somatio Elinon Technikon Theatru  
(Greek Theatre Technicians' Union)
- PEETH/ Panelinia Enosi Eleftheru Theatru  
(Pan-Hellenic Association of Free Theatre)

1996, 1999, 2000, 2001, 2006, 2007, 2008, 2011, 2013

### **Film and Television Technicians**

#### **Contracting Parties:**

- ETEKT-OT/ Enosi Technikon Eliniku Kinimatografu & Tileorasis -optikoakustikos Tomeas  
(Greek Union of Film, Television and Audiovisual Technicians)
- SAPOE/ Sindesmos Anexartiton Paragagon Optikoakustikon Ergon  
(Audiovisual Producers' Association of Greece)

1997, 1999, 2002, 2004, 2006, 2007, 2008, 2010

### **Cinema Personnel**

#### **Contracting Parties:**

- POEKT/ Panelinia Omospondia Ergazomenon Kinimatografu, Tileorasis kai Sinafon Kladon  
(Panhellenic Federation of Film, Television and Related Industries' Workers)
- PEYKE/ Panelinia Enosi Ypalilon Kinimatografikon Epihiriseon (Panhellenic Union of Film Industry Employees)

- POAIK/ Panelinia Omospondia Aithusarhon Kinimatografu  
(Panhellenic Federation of Film Exhibitors)
- PEAIK/ Panelinia Enosi Aithusarhon Kinimatografu  
(Panhellenic Association of Film Exhibitors)

1996, 1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2010, 2012

## Occupational Collective Labour Agreements and Arbitration Awards

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### Actors/Actresses

#### Contracting Parties:

- SEI/ Somatio Elinon Ithopion (Hellenic Actors' Union)
- PEETH/ Panelinia Enosi Eleftheru Theatru (Pan-Hellenic Association of Free Theatre)

1996, 1997, 1999, 2001, 2002, 2003, 2005, 2007, 2009, 2011

### Musicians/ Singers

#### Contracting Parties:

- ETE/ Enosi Tragudiston Eladas  
(Singers' Union of Greece)
- ERT/ Eliniki Radiofonia-Tileorasi

(Hellenic Broadcasting Corporation)

1982

**Contracting Parties:**

- ETE/ Enosi Tragudiston Eladas  
(Singers' Union of Greece)
- Panelinios Sindesmos Epichirmination Kentron Diaskedasis  
(Panhellenic Association of Entertainment Venues' Entrepreneurs)

1998

**Contracting Parties:**

- PMS/ Panelinios Musikos Silogos  
(Panhellenic Musician Union)
- Panelinios Sindesmos Epichirmination Kentron Diaskedasis  
(Panhellenic Association of Entertainment Venues' Entrepreneurs)

1997

**Contracting Parties:**

- PMS/ Panelinios Musikos Silogos  
(Panhellenic Musician Union)

- Panelinio Somatio Idioktiton Kentron Diaskedasis METHEXI  
(Panhellenic Association of Entertainment Venues' Owners METHEXI)

2005, 2010

**Contracting Parties:**

- POEME/ Panelinia Omospondia Epangelmation Musikon Eladas  
(Panhellenic Federation of Greek Professional Musicians)
- Panelinio Somatio Idioktiton Kentron Diaskedasis METHEXI  
(Panhellenic Association of Entertainment Venues' Owners METHEXI)

2005, 2007, 2012

**Contracting Parties:**

- PEM OTA/ Panelinia Enosi Musikon OTA  
(Panhellenic Union of Musicians in Local Government Organisations)
- Public Sector Bodies

2004, 2005, 2006, 2007, 2008, 2009, 2015, 2018



## **Dancers**

### **Contracting Parties:**

- POTHΑ/ Panelinia Omospondia Theamatos & Akroamatos  
(Panhellenic Federation of Audiovisual Sector)
- Somatio Ergazomenon Chorefton/trion Oriental  
(Panhellenic Union of Ethnic Dancers)
- Panelinio Somatio Idioktiton Kentron Diaskedasis METHEXI  
(Panhellenic Association of Entertainment Venues' Owners METHEXI)

2012

## **Firm/Enterprise Level**

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### **Greek National Theatre**

- With SEETH/ Somatio Ergazomenon Ethniku Theatru  
(Greek National Theatre Employees' Union)

2008, 2009, 2010, 2013, 2017, 2018a, 2018b 2020, 2023a, 2023b

- With SEI/ Somatio Elinon Ithopion

(Hellenic Actors' Union)

2005, 2007, 2008, 2011, 2013, 2015, 2017, 2019, 2021, 2023

### **National Theatre of Northern Greece**

- With National Theatre of Northern Greece Employees' Union

2008, 2009a, 2009b 2012, 2015, 2019, 2022

- With SEI/ Somatio Elinon Ithopion  
(Hellenic Actors' Union)

1997, 2007, 2009, 2011, 2012, 2014, 2017, 2020, 2022

### **Municipal and Regional Theatre of Patras**

- With SEI/ Somatio Elinon Ithopion  
(Hellenic Actors' Union)

2023

## **Greek National Opera**

- With Greek National Opera Firm Level Unions

2005a, 2005b, 2006, 2008

- With Greek National Opera Firm Level Unions and
- ELPE/ Enosi Lirikon Protagoniston Eladas  
(Greek Opera Singers' Union)

2020

## **Athens Concert Hall**

- With SE OMMA/ Somatio Ergazomenon Organismu Megaru Musikis Athinon (Athens Concert Hall Employees' Union)

2016, 2017, 2018, 2019, 2021, 2022

## **Municipality of Heraklion Crete Philharmonic Orchestra**

### **Contracting Parties:**

- Pancreta Music Association
- Public Sector Bodies

1996, 1999

**Contracting Parties:**

- Municipality of Heraklion Crete Philharmonic Orchestra Musicians' Union
- Public Sector Bodies

2001, 2002, 2003, 2004, 2005, 2006, 2007, 2009, 2010

## Annex IV: Mapping of Collective Labour Legislation

\*In order to make the mapping of changes in the collective bargaining system available to all researchers and trade unions/ professional associations, we have uploaded the following data to the project platform/ website.

### L.1876/1990

**Regulation and Extension of Collective Autonomy System. Primacy of Collective Bargaining over Legislative Regulations [Levels, Duration and Validity of CLAs/ Collective Labour Agreements, Concurrency of CLAs, Favourability Principle, Extension Mechanism, Establishment of the Mediation and Arbitration Organisation (in Greek OMED/ *Organismos Mesolavisis & Diatisis*). Determination of the Procedure On Collective Dispute Resolution]**

- CLAs: Levels of collective bargaining and conclusion of CLA (NGCLA/National General Collective Agreement, sectoral, national/local occupational, firm-level). The NGCLA forms the minimum threshold for all CLA terms/ provisions **Article 3(1/2)**
- OMED: Establishment of the right to strike during bargaining/ mediation/ arbitration **Article 4(6)**
- CLAs: Authorised to conclude firm-level CLAs are employers of at least 50 employees **Article 6(1β)**
- CLAs/ Length: Minimum length of one year, with no maximum limit (open ended) **Article 9(1)**
- CLAs/ Grace period: Regulatory terms/conditions of expired CLAs remain in force for six months after the expiry date **Article 9(4)**
- CLAs/ Favourability principle: in the event of concurrent CLAs the provision most favourable to employees shall apply **Article 10(1)**
- CLAs: Sectoral or firm-level CLAs prevail over occupational **Article 10(2)**
- CLAs/ Extension mechanism: By decision, the Minister of Labour (after consulting the Supreme Labour Council) may extend and declare as binding on all employees of a sector/profession, a CLA already binding employers who employ 51% of the sector/profession's employees **Article 11(2)**

- OMED: Recourse to mediation by either party (employers/employees) **Article 15(1)**
- OMED: Unilateral recourse to arbitration a) by either party if the other party has refused mediation b) **by trade unions** who have accepted the mediator's proposal, rejected by the employer (in this case ten days suspension of the right to strike) **Article 16(1)**
- OMED: Establishment of the Mediation and Arbitration Organisation **Article 17(1)**

### L.3833/2010

#### **Intervention in Collective Autonomy Through Legislative Determination of Salaries/Wages in the Public Sector (Unilateral Reductions)**

- CLAs/ Abolition of wage provisions: Unilateral wage cuts of 12% in the public sector/ local government (except allowances for marital status, seniority, education and danger pay). 30% reduction of the holiday-leave allowances **Article 1(2)**
- CLAs/ Abolition of wage provisions: Unilateral wage cuts of 7% in the wider public sector/ bodies receiving public grants (except allowances for marital status, seniority, education and danger pay). 30% reduction of the holiday-leave allowances **Article 1(5)**
- CLAs/ Abolition of wage provisions: Wage freezing in public/ wider public/ local government sectors **Article 3(1)**

### L.3845/2010

#### **First Memorandum. Decentralisation of Collective Bargaining System Allowing with Opt Outs from Higher Level CLAs. Intervention in Collective Autonomy Through Legislative Determination of Salaries/Wages in the Public Sector (Further Unilateral Reductions)**

- CLAs/ Decentralisation of the Collective Bargaining System: Provisions/terms of occupational/firm-level CLAs may deviate from the provisions/terms of sectoral CLAs and the provisions/terms of sectoral CLAs from those of the NGCLA **Article 2(7)**
- CLAs/ Abolition of wage provisions: Unilateral wage cuts of 8% in the public sector/ local government **Article 3(1)**



- CLAs/ Abolition of wage provisions: Unilateral wage cuts of 3% in the wider public sector/ bodies receiving public grants (except allowances for marital status, seniority, education and danger pay) **Article 3(4)**
- CLAs/ Abolition of wage provisions: Horizontal reduction in holiday-leave allowances: new levels Christmas €500, Easter €250, Leave €250 **Article 3(4)**

### L.3871/2010

#### **Intervention in the Collective Dispute Resolution Procedure: No Legal Effect of Mediation/Arbitration Awards That Provide For Increases Above the EGCLA Increases**

- OMED: No legal effect of Mediation/Arbitration Awards if they provide for wage increases for 2010 and the first half of 2011. Arbitration Awards from 01/07/2011 to 31/12/2012 should limit wage increases to the increases set out in the GNCLA (increase equal to the average euro-zone inflation rate) **Article 51**

### L.3899/2010

#### **Intervention in Collective Autonomy Through Legislative Determination of Salaries/Wages in the Public Sector (Further Unilateral Reductions). Decentralisation of the Collective Bargaining System Through the Introduction of ‘Special Firm-Level CLAs.’ OMED: Extension of the Unilateral Recourse to Arbitration To Both Parties. Limitation of the Scope of Arbitration Awards to the Determination of Basic Wage/Salary Levels**

- CLAs/ Abolition of wage provisions: Unilateral wage cuts of 10% for employees in the wider public sector (except marital status, danger pay and holiday allowances up to the amount of €1800 per month) **Article 2(18)**

- CLAs/ Introduction of special firm-level collective agreements: Terms/provisions of special firm-level CLAs may deviate from terms/provisions of sectoral CLAs but not below the level of the EGCLA **Article 13**
- OMED: Recourse to arbitration shall take place either following agreement of both parties or unilaterally, under the following conditions:
  - a) either party shall have recourse to arbitration if the other party had refused mediation
  - b) either party could have resort to arbitration immediately after the decision of the mediator if both parties had participated in the mediation **Article 16(1)**
- OMED: Limiting the scope of arbitration awards to determination of basic wage/salary levels and no other terms/conditions of employment or remuneration **Article 16(3)**
- OMED: The arbitrator should also take into account the economic conditions and the competitiveness of the productive activity related to the collective dispute **Article 16(5)**
- OMED: Suspension of the right to strike for a ten days period starting from the day of the recourse to arbitration (by any party) **Article 16(8)**

#### L.4024/2011

##### **Decentralisation of the Collective Bargaining System Enabling a) Enterprises Regardless Of The Number of Employees b) Associations of Persons to Conclude Firm-Level CLAs. Temporary Suspension of Favourability Principle and Extension Mechanism**

- CLAs/ Decentralisation of the Collective Bargaining System: Enabling all enterprises (including those with less than 50 employees) to conclude firm-level CLAs with ‘Associations of Persons’ (provided that the 3/5 of the employees participate in the Association) **Article 37(1)**
- CLAs/ Decentralisation of the Collective Bargaining System: Enabling all enterprises regardless the number of people they employ to conclude firm-level CLAs **Article 37(3b)**
- CLAs/ Favourability principle: Temporary suspension of the favourability principle. Firm-level CLAs prevail over sectoral but not over the NGCLA until the end of the Midterm Fiscal Strategy Framework (MFSF) **Article 37(5)**

- CLAs/ Extension Mechanism: Temporary suspension of the extension mechanism of all sectoral/occupational CLAs until the end of the Midterm Fiscal Strategy Framework (MFSF) **Article 37(6)**

### Sixth Act of Ministerial Council 28/02/2012

**(Under the Authority of L.4046/2012/ Second Memorandum). Legislative Reduction of National Minimum Wage/ Bypassing Social Partners. CLAs' Duration for a Maximum of Three Years. Mandatory expiry of CLAs on 14/02/2013 or on Completion of 3 Years. Shortening CLAs' Grace Period. During After-Effect Period in Force Remains Only the Basic Wage Stipulated in the CLA plus Seniority, Child, Education and Danger Pay Allowances. OMED: Abolition of Unilateral Recourse to Arbitration. Arbitration Awards Should Consider Economic Conditions, Competitiveness, Unit Labour Costs and Production Activity in the Sector. Freezing of Maturity Coefficients**

- NGCLA/ Abolition of wage provisions: Unilateral/legislative reduction of the NMW by 22% (32% for workers under 25 years of age) without the consent of the trade unions (until the end of the economic adjustment period) **Article 1**
- CLAs/ Length: CLAs shall be concluded for a maximum of three years (not open-ended). Minimum length remains the one-year period **Article 2(1)**
- CLAs: Mandatory expiry of all CLAs on 14/02/2013 or on completion of 3 years from conclusion **Article 2(2/3)**
- CLAs/ Grace and After-Effect Period: Expired CLAs will remain in force for a maximum of three months (instead of six stipulated in L.1876/1990). After expiry of the three months period only the basic wage stipulated in the expired collective agreement applies, plus seniority, danger pay, education, child (but not marital status) allowances **Article 2(4)**
- OMED: Abolition of unilateral recourse to arbitration (recourse only with the consent of both parties) [**However**, the Council of State declared the abolition of unilateral recourse unconstitutional (2307/2014)] **Article 3(1)**
- OMED: Arbitrators should take into account economic conditions, competitiveness, unit labour costs (until the end of the economic adjustment period) and the production activity of the sector **Article 3(3)**
- CLAs/ Unilateral wage cuts: Freezing of the maturity coefficients until unemployment falls below 10% **Article 4**

## L.4093/2012

### **Introduction of a New Statutory Minimum Wage/Salary Setting System. Limiting Concurrency of NGCLA-Other CLA in Non-Wage Terms. Statutory Determination of NMW. Maturity Freeze.**

- CLAs: Introduction of a New Statutory Minimum Wage/Salary Setting System coming into force on 1/04/2013 **IA.11/ 1**
- CLAs: Limiting concurrency of NGCLA/ other CLAs: National general collective agreements set the minimum non-wage terms/conditions applicable to workers throughout the country. Wage terms/conditions are binding for employees and employers who are members of the signatory trade unions and employers' associations and may not fall below the statutory minimum wage/salary **IA.11/ 2(a)**
- CLAs/ Unilateral/legislative determination of NMW: Confirmation of the Sixth Act of the Ministerial Council NMW reductions plus seniority-based salary increments: 10% every three years, up to a maximum of three three-yearly periods (white-collar workers) and 5% every three years, up to a maximum of six three-yearly periods (blue-collar workers), For employees/ workers under 25 years of age, 10% increase for three years or more of service (white-collars) and 5% every three years up to a maximum of two three-yearly periods (blue-collars). Suspension of seniority increments for services after 14/02/2012 until the unemployment rate falls below 10% **IA.11/ 3**

## L.4172/2013

### **New Statutory Minimum Wage/Salary Setting System: Following Consultation with Social Partners and Consideration of the Conditions and Growth Prospects of Greek Economy**

- CLAs/ New statutory minimum wage setting procedure: After the economic adjustment period following consultation between the government, social partners, and experts. The level should be set taking into account the state of Greek economy and its prospects for growth in terms of productivity, prices, competitiveness, employment, unemployment rate, income and wages **Article 103 (1/3/4)**

- SETE (The Greek Tourism Confederation) becomes a social partner **Article 103(5)**

### L.4303/2014

#### Reinstatement of Unilateral Recourse to Arbitration Following the Council of State's Decision (2307/2014)

- OMED: Unilateral recourse to arbitration in the following cases: a) by either party when the other party has denied mediation b) by either party after the mediator's decision **Article 16(2)**

### L.4472/2017 (L.4475/2017 Articles 5/1 και 5/2)

#### Fourth Memorandum. Extending the Suspension of the Favourability Principle and Extension Mechanism Until the End of the Economic Adjustment Period

- CLAs/ Favourability principle: Until the end of the economic adjustment period (and not of the Midterm Fiscal Strategy Framework/ MFSF set out in L.4024) firm-level CLAs prevail over sectoral but not over the NGCLA **Article 16(1)**
- CLAs/ Extension mechanism: The application of the provisions of Article 11 paragraphs 2 and 3 of L.1876/1990 (for the extension mechanism) is suspended until the end of the economic adjustment period (and not of the Midterm Fiscal Strategy Framework provided for by L.4024/2011) **Article 16(2)**

### L.4549/2018

#### **Collective Dispute Resolution Procedure: OMED Should Take into Account the Purchasing Power of Wages. Unilateral Recourse to Arbitration by the Party That has Accepted Mediation and Mediator's Decision While the Other Party Has Rejected Them**

- OMED: The mediator/arbitrator should consider the evolution of the purchasing power of wages **Article 15(1)**
- OMED: Unilateral recourse to arbitration in the following cases: a) by either party if the other party has denied mediation b) by either party who has accepted the mediator's decision while the other party has rejected it **Article 15(3)**

### L.4635/2019

#### **Developmental Omnibus Bill. Opt-Outs From Higher Level CLAs. Reintroduction of the Favourability Principle (with Opt-Out Provisions and The Primacy of Local over National Occupational/Sectoral CLAs). Reinstatement of the Extension Mechanism (On Conditions and With Opt-Out Provisions). Establishment of Mandatory Digital Registration of Employees and Employers (GEMISOE/GEMIOE). Addition of Prerequisites for Unilateral Recourse to Arbitration**

- CLAs/ Opt-Outs from Higher Level CLAs: Introduction of opt-outs from sectoral and occupational CLAs, by exempting employees of social economy enterprises, non-profit enterprises and enterprises facing severe financial difficulties (in insolvency/reorganisation or (pre)/bankruptcy). The terms/conditions to be exempted fall under the Minister of Labour to decide (after consulting the Supreme Labour Council) **Article 53 (8)**
- Establishment of GEMISOE and GEMIOE: α) All trade unions, associations of persons and employers' organisations, especially those concluding CLAs should register with GEMISOE and GEMIOE, at the ERGANI/ Ministry of Labour information system b) The Ministry of Labour establishes the GEMISOE (registration base of workers' representatives) and the GEMIOE (registration base of employers' representatives) which maintain: a) the statutes of the organisations and any amendments or dissolution acts, b) the number of members having participated in the elections, c) the composition



of the management board, d) the registered seat/office and contact details and e) financial information, in case of state funding. Additionally for employers, the number of employees employed by each member of the association **Article 54**

- CLAs/ Favourability principle: Reintroduction of the Favourability Principle with the amendments of a) paragraph 2: Sectoral or firm-level CLAs prevail over occupational but in the case of enterprises facing severe financial difficulties firm-level CLAs prevail over sectoral CLAs, unless the latter provide for exemptions and b) paragraph 3: National sectoral/occupational CLAs do not prevail over local sectoral/occupational CLAs **Article 55**
- CLAs/ Extension mechanism: Reinstatement of the Extension mechanism with Opt-out Provisions: By decision, the Minister of Labour (following the conclusion of the Supreme Labour Council) may extend CLAs/AAs to all employees of the sector/profession under the following conditions: a) request submitted by any of the signatory parties to the Minister of Labour b) justification of the impact of the extension on competitiveness and employment and notification of the justification to the Supreme Labour Council. The SLC issues a statement/opinion taking into account: a) the request for extension; b) Ministry of Labour's verification on the representativeness of the CLA/AA, i.e. that the CLAs/AAs already binds employers employing more than 50% of the employees in the sector/profession; and c) the consultation of the signatory parties before the ASE on the need for the extension and its impact on the competitiveness of enterprises and the functioning of competition and employment. However: Enterprises facing severe financial difficulties (in insolvency/reorganisation or (pre)/bankruptcy) may opt-out from the extension of the CLA/AA or from certain terms/provisions (after the reasoned conclusion of the SLC) **Article 56**
- OMED/ Arbitration: Unilateral recourse to arbitration by any party as a last and subsidiary means of resolving collective labour disputes, only if the dispute a) concerns public undertakings or undertakings of general interest, whose operation is vital for serving the basic needs of society as a whole α) b) if the CLAs failed to be concluded are deemed necessary for reasons of general social or public interest related to the Greek economy. Collective bargaining is perceived to have failed when cumulatively aa) the regulatory validity of the existing CLA has expired (bb) any other means of conciliation and union action have been exhausted, and the party unilaterally recouring to arbitration has participated in the mediation procedure and accepted the mediator's proposal. The unilateral recourse to arbitration should contain a comprehensive statement as to whether the requirements for recourse have been met. Unless the arbitration award rendered contains the full justification as to whether the conditions for recourse to arbitration were fulfilled it will remain out of force **Article 57**

## L.4808/2021

### **Requirements for The Conclusion of CLAs: Trade Unions/Associations of Persons Should Register with GEMISOE and Provide All Required Information (Statutes, Number of Members with Voting Rights, Composition of the Management Board, Financial Data in Case of State Funding). Wages/Salaries Provided by the EGCLA are Binding Only For the Signatory Employers**

- CLAs/ Broadening of Scope: Firm-level CLAs may contain provisions on violence and harassment and complaints in company level **Article 11**
- CLAs: If the workers' representative union fails to: register with GEMISOE, provide the information referred to in paragraph 4 (Statute, number of members with voting rights, composition of the management board, financial data in case of state funding) or update it, its right to bargain collectively and conclude a CLA is suspended for as long as the failure lasts and until it is remedied **Article 83**
- CLAs/ Binding Scope: Wage/salary provisions of the NGCLA are binding only for the signatory employers. Basic wage/salary provisions, any increments thereto and any other remuneration terms/conditions apply only to workers employed by employers who are members of the signatory employers' associations and may not derogate from the statutory national minimum wage/salary **Article 97(1)**
- CLAs/ Binding Scope: All other CLAs are binding for employees and employers, members of the signatory parties, for the employer who concludes a collective agreement individually and for employers who conclude a collective agreement with jointly authorised representative/representatives. Basic wage/salary provisions, any increments thereto and any other remuneration terms/conditions may not derogate from the statutory national minimum wage/salary **Article 97(2)**
- CLAs/ Codification of Provisions: All CLAs or AAs submitted from 1 January, 2022 must have their provisions codified **Article 100 (4)**