

## Research Project



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

**Project Number: 16313**

## Deliverable D2.1

D2.1. Report on working conditions, new employment patterns and resilience/grassroots collective practices under crises/ Month 10 (M10)

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).

## 1. Qualitative research: objectives, methodology, sample & ethics

### 1.1 Ethics

The research was conducted on the basis of the principles of informed consent and absolute confidentiality, and all necessary precautions were taken to protect the identity and personal data of the participants (see **ANNEX I: INFORMATION SHEET & INFORMED CONSENT FOR QUALITATIVE RESEARCH PARTICIPANTS**). The only exception was participants who gave their explicit consent to the researchers to disclose their identity, especially if this was compatible with their institutional role (e.g. president/board member of a trade union). For the qualitative research, approval was requested and obtained from the Ethics and Deontology Committee (EIDE) of the University of Crete (Approval number: 148/11.12.2023).

#### **A. Individual/group interviews (Focus Groups):**

Respondents (adults not belonging to vulnerable groups) voluntarily participated in the study and reserved the right to withdraw without justification or consequences. However, there were no cases of withdrawal. Before participating, respondents were informed in detail (information sheet) about the identity of the research, their rights and their possibility to contact the Ethics Committee and the Data Protection Officer of the University of Crete or the Data Protection Authority itself in case of complaints or grievances. They also gave their consent to participate by signing the informed consent of which they received a copy. The participation of the respondents was pseudonymised and only the members of the research team have access to their identity data (name, contact details, e-mail, gender), who have committed to their full protection by signing confidentiality agreements. Other categories of data collected concerned work-related topics and professional experience.

The data was collected through in-depth individual interviews and focus groups. The interviews and focus groups were tape-recorded (using a journalist's tape recorder) with the prior explicit consent of the participants. In the latter, participants were informed that the researchers could not guarantee confidentiality by other participants. However, to ensure that confidentiality was maintained by all, a commitment was required that a) they would not disclose any information that they had learned as part of the research, b) even if they disclosed or used information obtained during the research, they would not mention the name or other identifying information of other participants, and c) they would not mention that they had obtained this information during their participation in the research.

After transcribing the interviews (which was carried out exclusively by the research team on a computer without an internet connection), the transcripts were pseudonymised. All elements that could directly or indirectly indicate and reveal the identity of the participants were replaced by other fictitious elements. After pseudonymisation, the original transcripts were irretrievably destroyed (document shredder). The transcribed and pseudonymised interview transcripts were

converted into pdf files, which were used for the analysis. The data (consent forms, audio files and transcripts) are stored in the research supervisor's office in a drawer to which no one else has access. The electronic files are stored on a USB stick with a password to which only the scientific supervisor has access. These records (electronic and physical) are kept until the research is completed, for as long as necessary, but for a maximum of 5 years. After that, the research material will be irrevocably destroyed (permanent deletion for electronic records such as interviews and transcripts and shredding of forms for physical records such as informed consents).

Participants' personal data and identity will also be protected by the obligation that the publication of the study reports and any other publications or announcements or other dissemination activities of the results will be communicated without reference to specific individuals or other data that could potentially identify the participants.

Participants were informed that they can find out about the progress of the project by contacting the project's scientific coordinator directly, whose contact details were provided on the information sheet. They will also have access to the results of the research (published research/ announcements/ other publications).

## **B. Ethnography:**

The ethnographic part of the research involved participant observation on the field. As participant observation took place within different settings and contexts (some formal and with their own codes of conduct and legal frameworks, others more informal and not fully institutionalised), the process of protecting privacy and personal data was adapted to the context and circumstances of the research. In all cases, the researcher's participation followed explicit, informed consent from the participants. The identity (name/contact details) of the individuals participating in the field observation was known only to the researchers involved in the ethnographic research, who signed a confidentiality agreement. Data collection was done through written/ handwritten notes. The data obtained from the observation was pseudonymised in accordance with the relevant national and European legislation, so that it is not possible to identify the participants.

As sometimes more than one member of the group/organisation was present, the procedure was similar to a focus group: in the informed consent, they were asked not to disclose any information that might become known to them in the course of the research, and participants were informed that the researchers could not guarantee confidentiality by other participants.

## **1.2 Objectives/Methodology/Sample**

In planning both the time schedule and the balance of our qualitative-related work package, there was a deviation between what was outlined in our original WPs and what we ended up carrying out. WP2 was originally planned to start in M3 and end in M10. However, since the

research team members were already recruited its preparation started from M1 and its end was in M19. This is due to the changes made in the number of interviews carried out (73 instead of 30): in getting into the field, we realized the differences among the artists/ backstage creative workers and the significant fragmentation in their representative bodies. We therefore decided to conduct 23 interviews with unions'/associations' representatives and 50 with workers/professionals since the interviews needed to be distributed equally among 4 different categories (actors/actresses, musicians/singers, dancers and backstage creators/technicians, see Table 1 in Page 6).

Moreover, evaluating the productivity of our one-on-one semi-structured interviews and the richness and diversity of testimonies that those generated, we decided to conduct one focus group less (five instead of six originally planned). This new division of qualitative research methods (43 additional individual interviews and 1 less focus group) presents a much more productive extraction of qualitative data, as becomes clear in the richness of the conclusions already drawn from one-on-one discussions with participants. The 43 more interviews, however, needed more time and effort to be carried out, transcribed and analysed and the research team continued working for WP2 until month 19 (M19).

#### 1.2.1 Individual Interviews

The semi-structured individual interviews were conducted between December 2023 and April 2025. Access to respondents was obtained through the snowball method and through the researchers' contacts. The sample included adults working in the performing arts and entertainment sector, as well as representatives of trade unions/professional associations and collectives.

The research team opted for semi-structured interviews as they combine elements of both structured and unstructured interviews and offer the best of both methods: comparability of data and flexibility to ask follow-up questions. The interviews were conducted using a series of open-ended questions on the topics under investigation. However, the interviewers had the opportunity to ask follow-up questions and take other directions as information emerged. This allowed them to cover some topics in more detail and to probe deeper into participants' responses to obtain additional information and clarification. The order of the questions was also flexible, while maintaining the predetermined focus.

To conduct the interviews, the research team created two (2) different interview guides, one for the workers and one for their representatives, which provided a structure on which the subsequent interviews focused and through which the key themes of the study were guided. They also helped to ensure that the data collected from each participant was comparable to a certain extent. However, some additional questions were asked depending on the sector or occupation.

The audio material was manually transcribed and the transcripts were subjected to a thematic analysis following a 6-step process: familiarisation, generation of codes, generation of themes, review of themes, definition and naming of themes, writing of the report.

### A. Individual Interviews: Workers

The interview guide for the artists and creative workers/professionals (**ANNEX II: INTERVIEW GUIDE I - WORKERS**) focused on the following areas: *biographical background, employment/ profession/ labour market, strategies (to tackle precarity and employment problems), trade unionism/ collective action, pandemic/ Covid 19*. Each field covered more specific thematic axes:

- Biographical background: biographical data, studies
- Employment/ profession/ labour market: motivation to enter the profession, professional status-identity, work biography, job search strategies, quality of employment and working conditions, other work-related issues
- Strategies (to tackle precarity and employment problems): individual/ collective
- Trade unionism/ collective action: engagement with trade unionism
- Pandemic /Covid 19: direct effects on employment/income, transformations in the organisation of work, collective action, policy, post- pandemic working conditions

Through individual interviews, the research team sought to address the following research questions: a) How are creative work and employment being (re)shaped by the recent and current crises? What are the key parameters that affect employment and working conditions in the creative industries (and in the performing arts sector in particular) and accelerate precarisation? How do gender, generational, ethnic and racial characteristics and differential access to social, cultural and economic capital affect employment and working conditions in the creative industries and the vulnerability of creative workers to precariousness? What strategies do individual workers use to resist/ respond to the precariousness of their sectors? How are new technologies (e.g. digitalisation) and economic/reward systems (e.g. platformisation) affecting employment patterns, resilience, coping strategies and labour rights in their sectors during the pandemic?

Our sample includes workers/professionals from four (4) occupational categories: Actors /actresses, musicians/singers, dancers, backstage creators/ technicians, with the latter category being the most heterogeneous as it includes both creative workers/ professionals (directors, set designers, costume designers, lighting designers, etc.) and technicians. However, their main common feature, in contrast to the actor/musician/singer categories, is backstage work.

Apart from technicians, for whom it was easier to define their professional status and identity, the research team faced a number of issues/challenges with all other categories of workers (actors, musicians/ singers, dancers, creative contributors). The work of artists often crosses the

boundaries of different art forms, while the boundaries between fields and professions are often blurred by multitasking and multiple job holding. And even if they systematically and professionally pursue an artistic/creative activity, this does not mean that this is their main source of income. Furthermore, even vocational training is no guarantee, as there are several (institutionalised or informal) educational pathways into the professions. Against this background, the criteria for conducting individual interviews were that the interviewees a) are systematically and continuously engaged in one of the performing arts professions under study or b) have an official professional status (e.g. a professional activity code/ KAD /Κωδικός Αριθμός Δραστηριότητας -ΚΑΔ) or c) perceive themselves as artists/ creatives/ technicians in the performing arts and identify themselves as such.

In total, we carried out 50 interviews (26 women and 24 men). Of the fifty interviews conducted with workers, thirteen (13) concerned actors, ten (10) dancers, (9) nine musicians and singers, and eighteen (18) creative contributors and technicians working behind the scenes and "behind the lights," nine of whom had more creative/artistic specialties and the rest more technical specialties. Most of our interviewees were in their 30s and 40s (average age: 42.6 years). The youngest interviewee was 32 years old and the oldest was 65 years old. Most lived in Athens (39) and a smaller number in regional cities (11). This geographical distribution is reasonable, as most potential workplaces in the sectors concerned, and therefore most employment opportunities, are concentrated in Athens. The total recorded material comprises 66 hours. The interviews were conducted either in-person (22) or online (28). In most cases, the interviewees themselves preferred to be interviewed online, as this was easier for them to cope with their often-unstable working hours (Table 1, **Annex IV: INDIVIDUAL INTERVIEWS – WORKERS**).

Table 1

		Actors/ Actresses	Musicians/ Singers	Dancers	Backstage creators/Technicians	Total
N°		13	9	10	18 *	50
Gender	Men	8	5	3	8	24
	Women	5	4	7	10	26
Place of residence	Athens	11	5	8	15	39
	Regional City	2	4	2	3	11
Average age		43	46.7	41.6	42.9	43.5
Type of interview	In person	7	1	6	9	23
	Online	6	8	4	9	27
Duration of interviews	Hours (approx..)	18.7	12.3	13.4	21.6	66
	Minutes	1222	741	803	1298	4064

\*[9 backstage creators + 9 technicians]

## B. Individual Interviews: Union representatives

The interview guide for the union representatives (**Annex III: INTERVIEW GUIDE II – UNION REPRESENTATIVES**) focusing on the following areas: *General description of the union, major labour issues in the sector, membership, power, legitimacy, recognition, effectiveness, trade union strategies/ union action, position vis-à-vis government policies, obstacles/ challenges of institutional (re)regulation in the post-pandemic period*. Each area included more specific questions:

- General description of the union: union organisation, areas of action, specific institutional provisions, possible changes to the statutes/organisation, changes to the possibility of collective protection, etc.
- Major labour issues in the sector: brief description
- Membership: membership requirements, number of members, recruitment and activation strategies etc.
- Power, legitimacy, recognition, effectiveness: availability of resources, degree of recognition, effectiveness of collective agreements, employer representation, consultation/ negotiation with employer organisations, etc.
- Trade union strategies/ union action: union strategies on critical issues/problems in the sector, main mobilisation mechanisms, cooperation with other unions, position vis-à-vis grassroots initiatives, impact of the economic/pandemic crisis on union strength/ actions/ strategies, new forms of action, new ways of articulating demands
- Position vis-à-vis government policies: register for artists, Presidential Decree 85/2022 on artists' professional rights/education, University of Performing Arts, etc.
- Obstacles and challenges of institutional (re)regulation in the post-pandemic period: union efforts to depict the diverse “labour” regimes, union efforts to (re)regulate working conditions through collective labour agreements

A total of 23 interviews were conducted with 21 trade unions/ professional associations, as with some unions two interviews were required to obtain additional information. The total recorded material amounts to over 28 hours, and of the twenty-three (23) interviews, only eight (8) were conducted in person, while the rest were conducted online, mainly due to the multiple union and professional obligations of the representatives. (**Annex V: INDIVIDUAL INTERVIEWS – UNION REPRESENTATIVES**).

### 1.2.2 Group interviews (Focus Groups)

The research team conducted five (5) focus groups with interested parties. One (1) was conducted in-person and the other four (4) were held online, due to the geographical dispersion of the participants. Videoconferences allowed the research team to recruit participants without incurring transportation costs and travel time, and to hold them at non-traditional times to

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accommodate participants' schedules. Except for the case of the Northern Greece Musicians' Union, for the rest of the focus groups the process of recruiting participants involved different strategies, such as researchers' networks due to previous relevant research experience and snowball sampling. Each focus group lasted approximately two (2) hours and the recorded material totaled ten (10) hours. Participants received an invitation prior to the focus group with the topics to be discussed and specific questions directed to each of them (**Annex VII: FOCUS GROUPS INTITATIONS**)

The focus groups were conducted on the following specific thematical areas:

- A. *The Northern Greece Musicians' Union*
- B. *Collective bargaining & Collective Labour Agreements in the Performing Arts sectors*
- C. *Working in the field of performing arts and the role of arts education in Greece*
- D. *Protection of Intellectual Property and Neighbouring Rights in the Performing Arts sectors*
- E. *Small-scale Focus Group for evaluation and improvement of the pilot questionnaire for the quantitative survey* (➡ see also section on quantitative survey).

The thematic areas addressed were informed mainly by the results of the preceding in-depth individual interviews (both with creative workers/ CCI professionals and their union representatives). The participants (28 in total) were selected on the basis of their expertise and experience with the subject under discussion and included trade union members, legal experts, representatives of collective management neighbouring/related rights organisations, academics and researchers (**Annex VI: FOCUS GROUPS PARTICIPANTS**):

#### **A. Northern Greece Musicians' Union**

While interviews with Union representatives (usually one from each Union) has been the main methodology employed in the context of our quality research, NGMU has been selected to be the locus of one of our focus groups with all the members of its current board being invited to participate. The reasons for such a methodological choice were mainly the following a) its wide reputation as an "independent" Union; b) its long history (founded in 1922); c) the high percentage of women (1/3) in its current board d) its pivotal role in initiating and pushing forward a number of important interventions related to musicians' working lives and labour regimes and more broadly in changing the outlook of what a musicians' Union should be; e) its dynamic presence and its location in the Greek periphery f) the relations of trust already built between the researcher/ facilitator of the focus group and members of the Union board; this was expected to generate honest and open communication and to increase participants' engagement and commitment.

Aims:

- To test the Interview Guide designed for Union's representatives

- To explore in more detail a perspective from the periphery
- By employing the method of deep listening in a focus group conducted face to face, the aim was to have all voices heard and possibly open up important intersections and faultlines among different members,
- To understand whether their individual approaches towards unionism and their opinions about musicians' working conditions are reflective of wider power dynamics, such as those of location (centre- periphery) and gender

## **B. Collective bargaining & Collective Labour Agreements in the Performing Arts sectors**

The focus group dealt with the following topics:

- Collective bargaining in the pre-crisis period (pre-memoranda laws)
- Memoranda measures/amendments and their impact on collective bargaining
- Re-establishment of collective bargaining after exit from surveillance: what is currently in force
- Comparison of the pre- and post-crisis landscape (employee/employer attitudes vis-à-vis collective protection and extent of state intervention)
- Collective Labour Agreements signed before and after the memoranda measures in the performing arts sector

## **C. Work in the field of performing arts and the role of arts education in Greece**

The focus group dealt with the following topics:

- Historical pathologies of arts education in Greece: (in)deficiencies, shortcomings and legislative omissions.
- The Presidential Decree 85/2022
- Dimensions of the non-public nature of art education
- The link between art education and the labour market and the preparation of art school graduates for the changes in "artistic activity".
- Developments in arts education in the light of the operation of the University of Performing Arts
- Reforms and policy proposals

## **D. Protection of Intellectual Property and Neighbouring Rights in the Performing Arts sectors**

Main points addressed:

- Strengthening copyright and related rights and the role of collective management organisations in Greece
- The challenges of digital transformation, artificial intelligence, and digital streaming platforms

- International cooperation and harmonisation of laws and regulations - the implementation of the Digital Single Market Directive (EU Directives 2019/790)
- The new Law 5103/2024 (A'57) of the Ministry of Culture

#### **E. Small-scale Focus Group for evaluation and improvement of the pilot questionnaire for the quantitative survey**

Main points addressed:

- The clarity, comprehensibility, and linguistic accuracy of the questionnaire items
- The suitability of survey items for measuring the concepts of "precarious work" and "social cohesion"
- The potential difficulty, incomprehensibility, or awkward/restrictive wording in certain parts
- The overall experience of completing the questionnaire, with emphasis on its length and duration
- The order and structure of the questions, so as to avoid bias in the answers (e.g., priming effects)
- Identifying topics that are not adequately covered and possible shortcomings in the measurement instrument

#### **1.2.3 Ethnography**

##### **1.2.3.1. Aims and objectives**

CCIs studies and more specifically studies on artistic and creative labour constitute a dynamic and growing field. Yet, recent critiques highlight that the empirical evidence is limited and gleaned mainly from research sites situated almost exclusively in the creative hubs of Euro-America, while ethnographic studies are scarce.

If interviews are well suited to provide in-depth personal accounts, ethnography can offer a broader contextual and observational perspective. For example, an artist may describe their creative process or their working life in an interview, but observing them at work through ethnography can reveal nuances and unconscious patterns that the interview alone wouldn't capture. Ethnography uncovers tacit elements, while interviews allow participants to reflect on their own behavior and experiences. Taken together, interviews and ethnographic accounts enrich the research, improving both the depth and credibility of the findings.

In this light, we incorporated in our qualitative research design both semi-structured interviews and short ethnographic encounters, which could be also understood as case studies. The time limitations of the involved researchers, their lack of experience in ethnographic methods (for the majority of them) and the nature of artistic work (nomadic, fragmented, short term contracts, inconsistent workloads etc.), effectively impacted on employing a more flexible ethnographic methodology consisting of a short but intensive period of fieldwork, in which participant observation was the main method employed.

The incorporation of ethnography as a research methodology in our research design had a dual purpose; on the one hand it was intended to serve as a training opportunity for the junior researchers of the team (PhD students), who due to their sociological training were not particularly familiar with ethnographic methods, such as participant observation. On the other, by learning how to embed themselves in ethnographic contexts and how to play the dual role of “insider” and “outsider”, it was expected that researchers would be able to familiarise themselves with the overall, context of artists’ work, understand the complexity of roles, professional specialisations, etc involved in an artistic production, and ultimately would be able to delve into artists’ everyday routines and practices in situ; thus equipping them to carry on interviews in a more effectively way and providing a richer framework for interpretation and analysis.

#### 1.2.3.2. Ethnographic Settings Selected

##### A. *Performing street artist/ Athens*

The case of street performers (busking, i.e. impromptu artistic performances in outdoor spaces) in large urban centres is a prime example of a complex and precarious working reality, combining artistic expression with forms of hetero-employment and low institutional protection. In many cases, it marks an ideological choice to support a non-elitist approach to art and the creation of participatory experiences in public spaces, and an artistic practice that embodies autonomy, creativity, and the joy of communication, beyond commercial criteria. However, it is also characterised by uncertain earnings and exposure to dangerous conditions, such as hazardous materials and environments. The absence of legal protection and the difficulty of joining trade unions further complicates the working conditions of street artists, making them worthy of further investigation.

##### B. *Theatre and Performing Arts Group /Periphery*

As a case study for ethnographic research, the non-profit theatrical company AMKE (Behold) provides an excellent opportunity to understand contemporary working conditions in the cultural and creative industries in Greece's peripheral regions. Such groups are exemplary frameworks of artistic self-organisation and self-production in an environment of limited resources, intense insecurity and deregulation of labour relations. Studying them enables us to explore the conditions for carrying out artistic work in regions on the periphery, and how these differ from those in urban centres. It also allows us to examine the strategies adopted by artists and creators in a collective endeavour to manage their daily lives within a complex network of ideological values, economic sustainability and institutional constraints. Furthermore, focusing on such cases sheds light on the gender dimensions of artistic employment while highlighting the dilemmas and contradictions inherent in the expectations of professionalism, collectivity and the social utility of art.

### *C. Night club “skyladiko”/ Periphery*

We selected a small nightclub in the Greek periphery as the field for a short-term ethnographic study due to a series of characteristics that encapsulate various aspects of musical work in the regional and informal cultural landscape. Academic study often overlooks such contexts, but they're actually crucial in understanding the subtle connections between artistic work, family life, gendered performance, age, the intersection of professionalism and informal networks, and local dynamics. At the same time, they allow for the study of precarious work not as an abstract category, but through the daily practices and survival strategies of those who participate in these work ecosystems. In such contexts, music is both a form of entertainment and a multifaceted job (even administrative and financial), integrated into a dynamic field of social relations, local issues, and informal economic practices.

### *D. General assemblies of Artists’/Backstage Creative workers’ Unions (2)/ Athens*

Ethnographic observation of general assemblies of artists' associations is particularly useful for understanding the dynamics and processes of collective representation in precarious working conditions. Focusing on such contexts provides access to both the institutional voices and official positions of the associations and the emotional and experiential aspects of workers' professional subjectivity as expressed in direct dialogue with their union representatives. Valuable insights emerge from the interactions, confrontations, demands and silences that manifest in these processes. These insights concern the role of political parties, the age composition of participating members, the links between unions and their members, the central issues that concern specific communities of workers which, for strategic reasons, may be decentralised from official claims, the differences between 'traditional' and 'new' union cultures and ultimately, how artists negotiate their professional identity within the framework of institutional trade unionism and articulate their discourse in a changing trade union environment.

## **1.3 Main Findings**

### **1.3.1 Individual Interviews**

#### *A. Individual Interviews with workers/professionals*

##### **Actors**

- Even before the onset of the economic crisis, the labour market for actors was extremely deregulated, precarious and characterised by a high unemployment rate. Unemployment is also due to the fact that every year more and more graduates of various theatrical education and training structures, as well as people from other professions who nevertheless practice the acting profession, enter the labour market for actors en masse.
- Labour-related problems have worsened during the crisis and after the collapse of the CLAs. One of the main consequences of the collapse of the CLAs was the gradual

withdrawal from permanent employment contracts (usually for six months) in favour of informal individual agreements, daily or at best three-month contracts, or even "forced" self-employment. Actors were forced to work as freelancers because "no one would employ them otherwise", as a representative of the actors' union remarked. State theatres were an exception, where contracts were usually for 5 or 8 months. Income is also reduced by the expansion of hourly or performance-based payments, as well as undeclared/uninsured work (making it impossible to define eligibility for unemployment benefits). Furthermore, although they often last 2-3 months, rehearsals are described as the most "invisible" form of work: they are rarely paid or insured, and when they are, the remuneration is mostly symbolic. Other common practices during the crisis period were payment as a percentage of the tickets of the performance or even the payment of symbolic compensation (for both rehearsals and performances), which could be less than 500 euros. Vassilis (35) considers this form of remuneration to be "the worst thing for an actor". Being dependent on the income from the performances (minus the expenses to be covered) is a very high risk. But Nadia (36) also remembers receiving the "humiliating sum" of 380 euros for five months' work.

- Widespread job insecurity and unemployment create fertile conditions for employer arbitrariness and toxic or abusive work attitudes. Although this situation is perceived as exploitation, it is rarely reported to unions or the labour inspectorate, as it is seen as the new normality, or even the "only known" normality, for the actors who have entered the labour market during the crisis. In this context, the general violation of labour rights under the pretext of the economic crisis seems to shape not only the attitudes and perceptions of employers, but also of employees themselves. According to Vassilis (35 years old), this tacit tolerance, the fact of avoiding complaining and confronting employers, stems from the fear of being blacklisted, which would exclude them from a labour market where social networks and reputation count the most, given the ever-increasing underemployment and unemployment.
- Actors mobilise individual and collective strategies by using existing traditional forms of support or seeking new ones to cope with the extended precariousness of employment.
- In terms of individual strategies, it is almost inevitable for all interviewees to hold multiple jobs (in theatre work, educational activities and usually in precarious non-artistic jobs or in the form of simultaneous employment with different employers). In addition, some artists, although classified as professionals, had another profession, usually related to their university studies (e.g. architects, engineers, lawyers, graphic designers). Most of our interviewees also received direct or indirect financial support from their families, especially in times of unemployment or low income, while very few of them considered state support as an essential mechanism to cover their professional risks. The ability to access or use family wealth shaped their experiences in many ways. It has protected them from much of the precariousness of the labour market, particularly the need to find other work to support

themselves, while providing them with tangible professional assets and allowing them to make career choices that more closely approximate 'autonomous' artistic work. Social capital also plays a decisive role in compensating for precariousness and unemployment. Social networking in various forms (networking, PR, social media) combined with other informal mechanisms (drama school) "opens up" employment opportunities.

- As for collective strategies, although most of them joined their union after graduation, they were not active (in few cases they participated in elections) and rarely turned to their union to denounce employers' arbitrariness. The inactivity and 'alienation' from the union is due to both structural and ideological factors. Until the pandemic, some interviewees considered the SEI (the representative union for actors/ actresses) to be an outdated and ineffective union, run by inactive people and out of touch with the everyday working lives of younger workers. For some, the collapse of the CLAs also meant that their union was no longer able to intervene in the private theatre sector, leaving workers unprotected. In addition, a specific mentality (lack of collective work consciousness, individualised work ethos) as well as their heterogeneity in terms of income, employment status and artistic ambitions hindered the identification of collective interests.
- As an "antidote" to the deterioration of working conditions and employment opportunities during the crisis, many actors developed an "entrepreneurial ethos", not necessarily because they had an entrepreneurial vision, but as a solution out of necessity. Thus, they turned to the creation of small civil non-profit companies (AMKEs) that promote collaborative art projects and are eligible for receiving small grants from the Ministry of Culture - a practice that contains elements of an individual and collective strategy. This strategy was born out of the need to produce artistic work on their own terms and with selected collaborators, to be employed under more decent working conditions and to find a solution to their livelihood problems, mainly through the possibility of receiving a state subsidy. However, due to their low budget and the resulting inability to pay their workers decent wages, they also contributed in some way to reproducing the problem of unpaid or underpaid labour.
- The pandemic has brought the above problems to the fore, although the effects are not homogeneous: Many actors/actresses could not benefit from the specific support measures because they either could not prove that they were working at the time (they were in rehearsals, had not yet signed contracts, etc.) or because they had not met the necessary requirements to access regular unemployment insurance benefits, while some of the actors/actresses interviewed received support through their second jobs or professional activities. Finally, there were those who were lucky enough to have a 5-month contract with the national theatres, which also had to cancel performances but did not cease operations during the closure. In this case, all workers (including actors/actresses) continued to receive their salaries. Apart from the direct economic losses, all of our interviewees pointed to the indirect losses due to the cancellation or postponement of future work opportunities with employers with whom they had verbal agreements.

- In general, the inequalities of the sector became more visible during the pandemic, making the already precarious actors even more vulnerable, as they lost not only their income from artistic activities, but also their ability to earn additional income through extra-artistic or non-artistic employment opportunities.
- As far as union participation is concerned, a 'return to the bosom' of the union has been observed since the first lockdown in March 2020. This is due to a combination of factors, with the pandemic playing a catalytic role. On the one hand, all our interviewees recognised that the coronavirus crisis had revealed the 'pathologies of the sector.' On the other hand, the absence of any subsidy policy for artists at the beginning of the first lockdown and the fact that many of them did not receive the allowance in the following months led to feelings of disappointment and unfair treatment. The awareness of their precarious situation and vulnerability strengthened their professional identity as "art workers." This served as an incentive to mobilization: the scale of the labour problems during the pandemic underscored the need for collective action, in contrast to the individualistic ethos that stood in the way of union activation before the pandemic. At this critical moment, the SAW appears to have played a catalytic role, as it acted both as a 'conduit' for the expression of discontent and as a way of making artists visible as workers.

### Musicians

- Our in-depth semi-structured interviews with musicians covered a wide range of individuals with regards to their identity and professional markers: age, gender, stage of career, music genre, regional distribution and status in the music industry.
- Precarious employment of musicians -mainly understood as employment uncertainty, and for a good number of musicians low income - is not new, as musicians have always been conditioned in job insecurity, long before austerity and crisis. Yet, precarity in the Greek case has been further enhanced and took the form of fewer jobs, low income for the majority of musicians, and less control over the labour process by recent developments such as the infamous financial crisis and the covid-19 one that followed. Importantly, these recent developments affected music labour across all music scenes- despite the enormous diversity in musicians' working lives employment patterns and working practices across space and across music scenes.
- However, the degree of precarity and the particularities of how it has been experienced, was differentiated by identity factors. Across those factors, we identify some preliminary patterns which will need to be further analysed in relation to the ethnographic observation and the quantitative data that will emerge from questionnaires:
  - Age: music workers in different age brackets have been affected by persistent and new factors of precarity in varying ways: some musicians reported the fluctuation of working opportunities between their entry in the profession (especially if this was well before the economic crisis of 2009 onwards), with a significant worsening

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of the conditions in the past 15 years. At the same time, the demands of technology and online networking/advertising, as well as emerging patterns of savvy entrepreneurship seem to introduce additional challenges for musicians who are less capable to engage with these modalities of work in an optimal way, which seems to disproportionately affect older musicians.

- Gender: although there is no absolute agreement here between interviewees, a pattern seems to emerge whereby female musicians experience precarity in a more profound way, compounded by issues of gender-based discrimination and often sexualisation and harassment. This was, unsurprisingly, reported to us mainly by female musicians.
- Centre vs periphery: this factor also emerges as a key component of precarity, especially in terms of employment opportunities. Musicians across our interviewee sample seem to agree that urban centres (mainly Athens and secondarily Thessaloniki) offer more working opportunities for musicians. Those who are based in the periphery and especially in rural areas struggle much more with precarity, or have only been able to relocate to these regions upon establishing a robust career that allows them to work on select projects and capitalise on their social capital within the industry.
- Social class: in particular economic affluence, whereby individuals from less affluent backgrounds enjoy less flexibility to go through periods of unemployment or lower-paid engagements, while waiting for a desirable project or collaboration)
- Caring responsibilities (the less ‘flexibility’ to travel and work irregular hours, the more precarity is associated with a musician’s experience. This factor of course cuts across features indicated above, predominantly gender and age, but also disability and social class).
- Union involvement and representation: views on this varied significantly amongst interviewees. Even though most musicians interviewed shared the view that – at least in principle – collective demands and campaigning could be beneficial to working conditions and income in the music industry, the degree to which musicians participate in those collectives differed. Some of the musicians who are actively involved in unions or grassroots campaigns emphasised how important these strategies have been for the sector as a whole, others expressed reservations about the current state of trade unions and their direction, while some seemed unaware or unmotivated.
- A key point of contention within interviews with individuals was around collective responsibility when it comes to setting minimum standards for employment conditions. Musicians reported that standards of social security (e.g. health insurance, pensionable work etc.) are compromised because individuals are often willing to accept contracts that do not observe basic collective standards, or even work in entirely undocumented ways.

Many acknowledged that this vacuum is created by the absence of robust collective bargaining agreements that makes this issue an individual point of negotiation between each worker and their employer. These preliminary observations with regards to union membership, collective struggle, and their impact on working conditions will be enriched by quantitative data as they emerge from questionnaires during the next stage of this research.

- The pandemic, of course, emerged as a watershed moment of labour transformation in professional music-making in all interviews. This was productively reflected on through personal narratives of coping with unemployment, loss of income, isolation, and a general questioning of artistic identity and creativity. At the same time, there emerged accounts of introspection that propelled new initiatives and methods of creativity, as well as an invigorated consciousness on the role of collective demands and mobilisation.
- Significant part of interviews was dedicated to discussing individual strategies in the face of precarity. Among those, most prominent was reference to teaching as a way to secure more consistent (if modest) income, engagement with other activities related to music but outside live performance (for example instrument-making, creating music for other funded events such as theatre productions, or becoming involved in management/production/entrepreneurship).
- One overall observation from conducting interviews with musicians is the productive emergence of personal narratives (life stories, transformations of consciousness, long-term coping strategies, diverse chronological trajectories), which highlight the importance of engaging with in-depth interlocution and discourse analysis. Especially given the way that intersectional identity factors affect experiences and positionalities of precarity, ethnographic discussions with individuals shed light on the particularities of these conditions, that often become lost in the search for ‘data’ that can be easily generalisable across sectors.

### Dancers

- Dancers can perform on theatre stages, at festivals/other live events and in entertainment venues, but compared to actors and musicians, their employment opportunities are rather sparse. As with other performing arts, their employment regimes vary between undocumented/atypical work, intermittent employment, job mobility, self-employment (both genuine and bogus) and mainly low-paid project-based contracts. Dancers’ working paths are, thus, characterised by unregulated employment, work flexibility, uncertainty in terms of both job-holding and social insurance, and a lack of collective protection. This seems to apply both to the pre-crises, during-crises and post-crises landscape, with the latter two reported to have deteriorated significantly.

- Dancers' working periods are described as "not stable," "not regular" and rather "short" and at the same time atypical, as all interviewees agree that their work experience can by no means be reflected in their insurance- periods, both due to the "black" daily wages and the mismatch between the actual and the reported job description: "*we were insured as aircraft engineers*" (Helen 34, years old, Penelope, 45 years old). Undocumented work, short-term low-paid contracts and intermittent occasional work "now and then" seem to be mainly related to the limited and poorly budgeted dance production in Greece. In addition, a higher proportion of dance productions in state-affiliated scenes is a long-standing demand of the dancers.
- The profession is described as Athens-centred. The disparities between the capital and the region are emphasised in the interviews, which in turn lead to a high mobility of workers. Those coming from or having studied in the Greek region report being on the move at their early career life, trying to enter the networks, concentrated in Athens. The profession is also described as female-dominated. Gender stereotypes are also mentioned as a critical issue, as dance in general and classical dance in particular is traditionally feminised: "*In past decades, a dancer in Crete was immediately perceived as homosexual. However, this stereotype has largely changed.*" (Giannis, 48 years old). Despite this change, gender discrimination is highlighted, which manifests itself in the existence of a glass ceiling: "*It's a female-dominated profession, so we're used to seeing female choreographers. [...]* However, the big names who are highly paid and considered stars, are mainly men. That's crazy" (Helen, 33 years old).
- Dancers address the issue of professionalisation and emphasise that dancing is generally not perceived as a profession, but is often equated with amateurism and strongly devalued. This is attributed to the lack of artistic culture. At the same time, it is pointed out that this phenomenon is more pronounced in dance than in the fields of acting and music (Gogo, 47 years old).
- Reference is, also, made to the poor working conditions in terms of health and safety provisions in the workspaces (i.e., sufficient time and suitable space to warm up). Accidents on and off stage, injuries, and chronic musculoskeletal conditions are mentioned in all interviews, as are age restrictions due to the physical demands of the profession.
- Although state-affiliated scenes are perceived as better working environments, serious labour issues are mentioned, such as payment delays of almost a year at the Greek National Opera: "*I have not yet received payment for a project from last year. I send weekly emails with screenshots of my contract. The next step is to contact my union*" (Penelope, 45 years old). The need to exert pressure on employers to get paid does not seem to be uncommon in private productions either.
- Those who have worked as self-employed/freelancers emphasise the complex tax regulations, the high VAT and income tax and the high monthly social security

contributions, while at the same time the employment opportunities are only occasional and the income is poor and unstable.

- Individual strategies to tackle precarity: The strategy most often mentioned by dancers is multiple job holding: within the dance sector; across sectors within the performing arts and in other non-artistic casual jobs. Multiple working activity within the dance sector is described as an unwritten law, as dance performance, dance teaching and choreography feature in almost all dance careers, while dance teaching is seen as the best path to gain job security. Mobility in different art sectors is mostly mentioned as a choice of artistic expression and creativity. On the other hand, working in non-artistic professions was portrayed as a forced practice in order to have insurance and secure an additional income. Social practices such as networking, gaining and maintaining visibility or achieving a good reputation seem to play an important role when it comes to entering and establishing oneself in the dance labour market, as well as lifelong learning, which is described not only as part of the strategy to gain visibility, but also to remain physically, mentally and psychologically active.
- Collective strategies to tackle precarity: In addition to individual strategies, dancers seek to form collectives, as part of risk sharing, or joining forces with other artists. As in acting, setting up a civil non-profit company (AMKE in Greek) is a common practice in order to be eligible for state funding. However, this seems to offer neither job security nor income increase. Instead, more obligations are imposed on artists, which are time-consuming and require additional skills (e.g. management and promotion, funding applications, etc.). Social exchange is also mentioned as a common strategy to minimise costs and compensate for the lack of resources for art making: working for free and receiving other services or even goods instead of payment. In addition to exchange economy practices, dancers describe volunteering (offering dance e-lessons for free during the pandemic) and community practices (utilizing public space to offer stretching or contact exercises to elderly people during the pandemic).
- In terms of collective representation, it is worth noting that dancers are the least unionised and collectively protected, as their unions have not yet concluded CLAs in non-state-affiliated scenes. However, respondents seem to respect and value both traditional unions and grassroots initiatives. The importance of union activity is emphasised mainly in terms of the potential benefits to their members, which include: being informed, being represented with protest/complaint letters to their employers, receiving legal advice/representation, etc. Although the strength and power of their representative bodies is seen as relatively low, largely due to low membership, low participation and lack of support on behalf of the “famous dancers,” their trade union is perceived as a “good practice/ paradigm.”

### Backstage Creators/ Technicians

- As “backstage” professions are referred both the more creative professions (such as directors, set/ costume/ lighting designers) and the more technical professions (such as stage/sound/lighting technicians, etc.).
- The reason why we examine backstage professionals together is that, despite their differences, there are many similarities that link them: a) they cooperate and work closely together in the production and realisation of a "creative product"; b) although their contribution is of utmost importance for the realisation of a performance, with few exceptions (e.g. directors) they do not enjoy the same visibility and recognition as the professions “on stage”; c) especially in small workplaces or groups, these professionals take on several tasks and combine several professional qualities; d) their work is interlinked, as the realisation of the artistic vision of the creative actors often requires the technical skills of the technicians; e) although the immaterial “creative” skills are in the foreground for the creative workers, while hard, manual skills are required for the technicians, in practice these are often mixed professions that require both types of skills. The case of 40-year-old Dimitra, who is a lighting designer, shows that a "mix" of creative and technical skills is required. As she says, she knows "what it means to use light, to stabilise and adjust it", pointing out that when she asks for equipment, she needs to know what to do with it; *‘there is a technical language, a lighting language that you need to speak.’*
- However, creative workers and technicians differ significantly in their employment regimes: For backstage creative contributors, self-employment and project-based contracts form their predominant employment relationships, while for technicians, paid (salaried) employment is more common. Although a key element for creative workers is mobility between jobs, projects etc., technicians often have longer-term partnerships with 'venues/scenes' or groups. However, mobility of both creative contributors and technicians takes place within their main profession, within the performing arts and/or the cultural sector in general, and less often outside.
- Precarity, mainly in the form of seasonality and job discontinuity, is a prevalent and frequent employment feature of backstage professionals with periods of unemployment between performances.
- Remuneration seems to vary according to the size of the employer. Pay in small groups is significantly lower due to their low budgets, than in state-affiliated institutions where pay is higher and more fixed (often also due to the existence of CLAs). In all cases, the need to undertake multiple projects during the year is taken for granted.
- In terms of working hours, these professions seem to be more or less characterised by a certain degree of fluctuation, and there are several cases in which periods of intense work alternate with periods of inactivity.

- In terms of individual strategies to tackle precarity, the "portfolio career" is particularly popular, especially among creative contributors. As in other sectors, job finding is inextricably linked to the level of social networking and prestige an individual has acquired. Especially in the case of creative professionals, social networking is considered normal and acts as a cohesive condition and a factor in the stability of partnerships over time. According to Xeni (49), who is a set and costume designer, people in the sector usually have a “core” of collaborators whom they tend to maintain. This also applies to the technicians who often work with the same “artistic team” for years.
- The precarious condition of creative contributors often goes hand in hand with the need to cultivate a particular "micro-entrepreneurial ethos", which is understood not in terms of the search for commercial success, but in terms of artistic endeavour. This is the case with the small civil non-profit enterprises (AMKEs) founded by groups of creative professionals to address precarious working conditions through collaboration, especially in times of crisis. The problems they face are similar to those encountered in other professions. The technicians' response to precariousness seems to be versatility. This also enables them to find employment in other contexts.
- The lack of an adequate regulatory framework, professional discontinuity, spatial fragmentation and the intensification of work, especially where self-employment dominates, are all obstacles to coordination and the demand for better working conditions, especially on the part of creative workers. Unlike creatives, who like other artists value symbolic, non-monetary rewards -a factor that is seen as a barrier to the demand for better working conditions- technicians in general do not perceive their work in the same terms. In other words, in the case of technicians, there are no symbolic rewards that are significant enough to offset the financial rewards.
- The COVID-19 pandemic has brought to light and exacerbated the labour problems of "backstage" workers. In the first phase of the pandemic crisis, many were in the process of preparing a performance. Luck proved to be the determining factor in whether they received government subsidies, depending on the state and/or status of their employment at the onset of the pandemic crisis.
- The coordinated mobilisations of workers in the cultural/creative sectors during the pandemic in Athens and in some regional cities (e.g. SAW) seem to have contributed to renewed debates about the working conditions of the “backstage” workers. As a result, already existing professional associations (e.g. Greek Theatre Designers’ Association) became more active and new unions emerged. This is the case of the Union of Performing Arts Practitioners – “Beneath the Stage” a union that represents all workers "behind"/ "below" the stage and strengthens the sectoral cohesion of these professions with regard to possible labour rights claims. The continuation of this type of initiative is highlighted by workers as essential for the post-COVID labour landscape.

### B. Individual Interviews: Union representatives

The interviews with union representatives, provided important and “thick” insights into labour relations and labour issues in each performing arts subsector, as they shared their long experience with union organising and their familiarity with the individual labour issues of hundreds, and in some cases thousands of workers/professionals.

Most of the unions that participated in the research were members of the Panhellenic Federation of Audiovisual Sector (POTHA), the secondary-level union [member of the General Confederation of Greek Workers (in Greek, GSEE)]. The only exceptions are the newly established Greek Union of Magicians (which has, however, started the process of amending its statutes to join the POTHA) and the Directors Creators' Union, which identifies itself as a professional rather than a labour union.

The interviews concerned both long-established unions (some of them were founded in the first decades of the twentieth century such as the Hellenic Actors' Union and the Panhellenic Musician Union) and 'new' unions founded during the two crises (economic and pandemic) (e.g. Dancers' Union of Greece, Union of Performing Arts Practitioners - Beneath the Stage, Greek Dubbing Union). For the unions with a long history of unionisation, we have gained insights on how their activities have changed over time in relation to the developments and challenges in the wider economic, institutional and social environment. For the newly established unions, we were able to examine in more detail the conditions and drivers that required their formation.

Overall, the empirical material from the interviews with the workers'/professionals' representatives:

- allowed us to understand how unions respond to changing conditions in their environment and to new challenges by reshaping and adapting their strategies and agenda
- gave us a well-informed picture of:
  - the changes in each sector/ occupation
  - the main labour and other problems underlying the above categories of workers/professionals
  - the developments in the institutional framework, collective bargaining landscape and collective protection (collective labour agreements/ arbitration awards) in the sectors studied
- gave us the opportunity to look more closely at issues related to their structure/internal functioning, the 'trade union identities/ cultures', the way they communicate and engage with their members and other union processes (e.g. decision-making, general assemblies)
- provided insights into the cooperation (or not) among unions of different level and type and the balances that underpin their relationships

To "frame" and better understand the empirical data, we also studied the additional material available, i.e. the unions' statutes, their communication/position texts (on mobilisations, demands, letters to public bodies, etc.), the collective labour agreements they have concluded (if any) and any other information available (e.g. press articles, unions' websites). The findings from the four focus groups (*Northern Greece Musicians' Union*, *Collective bargaining and Collective Labour Agreements in the Performing Arts sectors*, *Working in the field of performing arts and the role of arts education in Greece*, *Protection of Intellectual Property and Neighbouring Rights in the Performing Arts sectors*) and the two ethnographies (*General assemblies of Artists'/Backstage Creators' Unions*) were also used to produce the unions' factsheets and to better understand and deepen our empirical material.

Based on the thematic analysis of the interviews and the supplementary material, we have produced factsheets (one for each union) (**Annex VIII: UNION FACTSHEETS**) which summarise (on 1-2 pages) the main findings and other information: Each factsheet contains: a) the general description of the union (union level, year of establishment, membership/prerequisites, number of members), b) the main findings (brief description of the union's history, important changes, main problems faced by workers, their standing demands etc.).

Despite the differences and specificities of each sector/ profession and the particular problems faced by each union depending on the categories of workers/professionals it represents, some common issues have been identified, that reflect the specificities of employment and labour relations in the performing arts:

- Although most of the unions are labour unions, in reality they represent not only employees (with dependent employment contracts), but also self-employed professionals (freelancers). This peculiarity reflects the specific characteristics of the performing arts sectors, where the proportion of self-employed and cultural micro-entrepreneurs is particularly high. This poses significant challenges for trade unions in terms of their functioning within their own organisations and their ability to organise and defend collective rights. At the same time, it also has an impact on trade union agendas by including issues and demands/requests that are not normally part of their priorities (e.g. related to social security contributions and taxation of the self-employed). Above all, it has an impact on collective bargaining and the conclusion of collective agreements, as many workers are likely to be micro-employers at the same time (mainly due to the large number of AMKEs).
- The consequences of Presidential Decree 85/2022 on the professional rights and training of artists, which devalues both the studies and the professional status of workers/ professionals in the performing arts.
- The difficulties associated with collective bargaining and the conclusion of collective labour agreements with employers. In several of the sectors studied, collective agreements "collapsed" during the economic crisis as a result of the memoranda policy and have not

been restored since. The difficulties in reintroducing collective agreements are due to a) either the refusal or unwillingness of employers to negotiate (significant change in customary law, apart from collective labour law itself), or the lack of institutional interlocutors on the employers' side (i.e. employers' organisations) with whom trade unions could negotiate

- Job insecurity, high unemployment rates, low paid or unpaid work and undeclared work. These problems are largely related to the specificities of the employment regimes in these sectors, where fixed-term contracts, project-based work, etc. prevail. At the same time, these working conditions make it difficult to collect the necessary number of social security stamps to receive unemployment benefits for periods of inactivity.
- The protection of intellectual property and neighbouring rights, as these constitute a significant part of artists' and creative workers' income.

### 1.3.2 Group interviews (Focus Groups)

#### A. Northern Greece Musicians' Union

*Inspired by the way Musicians' Union work in the USA and Germany- "in the bastions of capitalism, the role of these Unions is something to look up"*

- For the majority of the five present (three men and two women) members of the board the history of the Union as an "independent" one- not following a party agenda - has been crucial and inspirational in both deciding to participate as elected members of its board and in defining their modus operandi. *"The Union has always had no party affiliation. There may have been members affiliated to some political parties, but there was no party line followed here..."* With no party agenda behind their motives and aims, they insist on direct-democracy and consensus-democracy as their decision-making mechanisms
- Unionism is not about sharing the same political orientations and party affiliations, but about being able to reach a consensus about common interests and rights- which can be considered as a form of situational politics perspective
- The legacy of the Union's profile, as independent from party politics, is served also through employing a specific strategy in reaching its goals: *"everything that is done here is done institutionally in principle, that is the motto"*- adherence to established procedures, legally sound and well documented claims, often involving detailed and specialised documentation, formal communications, and timelines for responses, employing or relying on specialised staff, such as lawyers, to ensure that claims are properly managed and pursued within the legal framework. Participants agreed that all

these elements help the Union to maintain legitimacy and credibility, and make it a reliable partner.

- Such a principle has been a guiding one in all their actions and initiatives, and it is through this lens of institutional outlook on union politics that they see governmental initiatives like artists' registry or the more recent one, Register of workers' trade unions (ΓΕΜΗΣΟΕ). By employing a situational politics approach, they consider such initiatives as positive and necessary for providing to the government a clear picture of who are the professional artists of the country; they also consider these registries as instrumental for advocacy purposes on behalf of the Unions themselves. Thus, they facilitated their members' registration in the Register, an approach that has been completely opposite from the one adopted by Panhellenic Musicians' Union, as they noted. The latter – being affiliated to the Communist party- was of the opinion that such registry can only be against the musicians' interests, for reasons related to the ethics of “filing” and discouraged its members to register. Of course, they changed their approach when the registry was connected to the provision of the special purpose allowance during the COVID pandemic. Yet, such ideology driven union politics seems to repeat itself now that Unions are called to participate in the Register of workers' trade unions, a process that requires the “opening up” of each union's own registry and some unions *“are afraid to open their registers...because if they open their registers, they might have a couple of thousand dead...That's the problem, because we don't have a cleared register”*
- Collectives like SAW (Support Art Workers) are seen as important in terms of publicising artists' claims during the pandemic; yet, their non-institutional status, the fact that haven't been formed through a democratic election process, and more importantly the lack of knowledge of those involved about certain very specific issues related to legislation, make them unable to maintain their credibility.
- The recent history of the Union includes a period of intensive action during the 1980s and up to mid-1990s (which was followed by a period of inactivity during the “golden” years of the profession; with musicians' work flourishing, the Union's role during this period (mid 1990s- mid 2000s) was limited to issuing membership certificates, a requirement for claiming the seasonal allowance, thus its credibility and role was substantially confined to a rather “clerical job.” The fiscal crisis has been a turning point for the reactivation of the Union- new members were enrolled with the majority of them being young musicians. *“After the crisis, the profile of the Union changed, we tried to get out more, to let people know about us, because they didn't know who we were. Well, I think we achieved something and then it was during the Coronavirus pandemic ...that Union gained importance and publicity due to a very systematic work done by the president and the vice president, who were constantly on the news with*

*interviews etc and managed to voice our long-standing labour problems and demand state support...”*

- While the Union members doubled during the pandemic, with many musicians seeing unionisation as a way to advocate for better labour standards and protections, the longevity of this movement is not taken for granted, mainly due to the musicians’ own mentality (see also below), according to the members of the managing board
- The main challenges/problems raised:
  - collective bargaining’s scope is limited due to the absence and/or fragmentation of employer representation- but also unions not powerful enough to demand from the state due to the lack of members’ active participation;
  - undocumented work
  - social security issue\_has been exceptionally prevalent for more and more musicians due to their unemployment and underemployment,
  - only claims towards the state are filed -not against employers
  - need for active participation of members to the unions; musicians’ mentality (no solidarity, individualism over collective good) is also reflected in the great numbers of Musicians’ Unions across Greece
  - the existence of various and sometime conflicting legal provisions related to the insurance of performing musicians (the specific code used to insure the performers does not depend on their professional capacity but on the specific contexts musicians offer their services - Insurance codes used (ΚΑΔ) vary; some are completely irrelevant especially in the past (pilot bar tender)
  - Conflicting responsibilities between the Minister of Culture and the Ministry of Labour and Social Security (the Register of Artists belongs to the Ministry of Culture)
  - Amidst the Greek crisis important changes happened - 2011-12 and greatly affected musicians’ working lives: musicians stopped being included among the profession subject to the Regulation of *Heavy and Unhealthy* Occupations, and at the same time, the requirements for being eligible for the unemployment benefit changed

#### *Main achievements*

1. Establish a solidarity fund – which has been particularly helpful after the crisis
2. Initiate through a formal procedure the work stamp (εργόσημο)- the SYRIZA government introduced an amendment that provides for a work stamp for

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"occasionally employed persons, in the musical coverage of private events and banquets and who are paid by the hour or by the day and are not hired as employees of a company or as members of a company"(Article 129 of Law 4611/2019).

3. Initiate a legislative amendment to define the status of street musicians as different to that of beggars (on the basis of the unacceptable Metaxas law on begging, they risk prosecution at any time of their performing in the streets)
4. Initiate a City Festival in collaboration with the Regional Authority with the aim to showcase and promote local talent
5. Managed to have a say in the city affairs. *"I mean, having the City put you on the ballot is out of the question, but getting in as an advisory body, asking for your input, actually considering your opinion, is something important and now they're starting to do that because they see that... let me just say, bless our beards, right? I haven't seen any other Association in Greece, which can intervene in the public and be heard. This is a great success..."*
6. Opening a space for artists who consider themselves as free lancers and entrepreneurs as opposed to salaried employees

B. Collective bargaining & Collective Labour Agreements in the Performing Arts sectors

- According to the participants, the collective bargaining system in Greece did not keep pace with European developments until the outbreak of the financial crisis: In 1990, when Law 1876 supported the extension of collective bargaining autonomy, systems in other European countries had already begun to deregulate. In Greece, however, collective bargaining remained stable in the 90s and 00s, until after the outbreak of the crisis and the changes forced by austerity measures, which were described as "tectonic." Memoranda laws targeted critical provisions of the 1876 law, and their amendment led to the decentralisation of collective bargaining and literally to the collapse of collective protection.
- The most important changes include the decoupling of the National Minimum Wage (NMW) from the National General Collective Agreement (EGSSE in Greek), the temporary suspension of the favourability principle and the extension mechanism, the abolition of unilateral recourse to arbitration, the introduction of associations of persons as signatory parties to CLAs, the mandatory expiry of sectoral/ occupational CLAs in 2013 and the changes the duration, grace period and after-effect period of the CLAs.
- In addition to the above- mentioned changes two key parameters were emphasised: a) Although some of the memoranda changes were temporary, their restoration was partial

since opt-outs were allowed b) The changes towards decentralisation of the collective bargaining system continued even after the memoranda, e.g. L.4808/2021

Emphasis was also placed:

- a) on the mandatory digital registration (in GEMISOE and GEMIOE) of both employees and employers, which, since 2021, is a prerequisite for the conclusion of CLAs
- b) on the mandatory codification of all institutional achievements/ previous provisions agreed in CLAs: *“unless older provisions are properly coded and listed, they will lose their validity. The, general and non-specific formulation common in CLAs that “all other articles remain as stipulated in the past” doesn’t ensure their validity. This places an additional burden on the trade unions in terms of material and human resources”* (legal expert)
- c) on the predominance of sectoral over occupational CLAs, as the first-level unions that conclude occupational CLAs are presented as more powerful in terms of protests and mobilisation and can therefore exert more pressure in collective bargaining. Furthermore *“in the performing arts sector, the fragmentation of employer types (i.e., businesses, theatrical stages, producing companies, entertainment venues, civil- non-profit companies, etc.) does not allow for unified institutional representation and thus the conclusion of a sectoral CLA”* (POTHA Representative)
- In Greece following the memoranda laws the percentage of non-coverage by CLAs has fallen significantly to almost 15%. Currently, it is estimated to be twice as high (30%), which means that only three out of ten workers in the private sector are collectively protected. At the same time, the EU average is 60% (legal expert).
- To improve collective protection, the government advocated linking CLAs to incentives for employers at a meeting with the POTHA federation in 2017, but this was ultimately not implemented. As the workers say *“the current government does not seem interested in establishing such provisions but they are determined to exert pressure by referring to other countries such as the UK, France, Spain and Italy”* (POTHA representative).
- Furthermore, in view of EU Directive 2021/2222, which contains provisions on CLAs coverage, it is believed that the government will be forced to reconsider the decentralisation of collective bargaining that began during the crisis and continued in the following years.
- However, the reintroduction of CLAs does not seem to be the only problem in the performing arts sector, where there are a large number of self-employed/freelancers, both artists and backstage technicians/creative workers. Regarding the question of whether CLAs apply to the self-employed, the legal regulation is clear: *“CLAs apply to those who are nominally self-employed but do not actually work as such. This is the case when the management rights are exercised by their employers”* (legal expert). To that end, workers argue that *‘both the Mediation and Arbitration Organisation and the Labour Inspectorate*

*should broaden their view and recognise the dependent work that lies behind self-employed contracts’ (POTHA representative). In 2023, after union pressure to limit losses from self-employment and undocumented work, Law 5039 provided compensation for rehearsals and defined rehearsal time as dependent work. Although the workers’ demand was to include not only rehearsals but also performances in the law, this was not achieved. However, as they describe “the law makes it difficult for employers to convert labour contracts for rehearsals into freelancing agreements for performances” (POTHA representative). Nevertheless, self-employment is said to be on the rise, even among technicians who in the past used to be salaried workers. This is particularly the case for concerts and audiovisual events. However, as workers mention: “in the summer period, when events are scattered all over Greece, it is difficult for the Labour Inspectorate to carry out inspections” (POTHA representative).*

*C. Working in the field of performing arts and the role of arts education in Greece*

- The participants drew attention to the long-standing nature of arts education problems and to the 'guild-like' way in which policy in this area is being shaped.
- A fundamental and long-standing problem highlighted by the focus group participants is the multiple and fragmented pathways of arts education in Greece. The main issues raised in this context were: a) the fragmentation of responsibilities for arts education between two ministries (Culture and Education); b) the reflection of this fragmentation in school curricula. As one of the participants noted *"there are many and completely different types of schools and even within these schools there are differences, as they exist at completely different levels and have completely different orientations. And when we come to the level of professional rights [...] there is no specific job description. There is no benchmark, to make comparisons [...] There is no official ranking of art schools in Greece».*
- There is no official list of curricula, neither for the universities nor for the private schools.
- Many of the schools do not have a clearly defined curriculum or syllabus. As an example, the Drama School of the National Theatre was mentioned, where a curriculum, syllabus, distribution plan and textbooks for each course were only formulated as in 2023 part of a European founded programme (ESPA).
- In the absence of clearly defined curricula and for the sake of artistic freedom, each teacher can design the course as they wish. For some participants, this provides fertile ground for arbitrary (and sometimes abusive) behaviour. As one participant who had graduated from a drama school noted: *"Nevertheless, in drama schools and in theatre, due to the nature of theatre and because our only instrument is our body, anyone can be arbitrary in terms of the nature of the studies, their aim, and our assessment. I really can't imagine in any other profession a teacher saying, "Listen, we won't do harmony or this choreography, I'll tell you my experience in relation to this role I once played."*

- In university art departments, artistic work does not count, and the artistic performance of teachers is not taken into account. As one participant mentioned, *"The university still regards the theoretical training of a lecturer in these departments as an almost exclusive qualification, and treats the artistic performance of teachers patronisingly and with a pat on the back, as a kind of amateur or hobby activity."* This is perceived as strange, as it has become an institution for art departments to hire artists to teach future artists.
- There are no opportunities for postgraduate study for art school graduates (e.g. drama). As one participant observed: *"You go to drama school. What about postgraduate studies? Can you go on to postgraduate studies? No, you can't unless you have a recognised university degree, national or foreign."*
- Art schools do not adequately prepare their students for the labour market. As one participant revealed: *"But at least when I came out of drama school at the National Theatre, there was no information about what to expect. In other words, we were not prepared for the labour market, which in the independent (private) theatres was like an arena, in the sense that, with had to negotiate without a collective agreement, while it was taken for granted that we would not be paid for rehearsals."* She also highlighted the class dimension of this issue: *"So one of the questions was, who would be able to continue as a professional actor, in the end? I mean, we studied theatre, but how can we continue, especially if we belong to a social class where in order to live, we have to be paid by our profession, by what we studied."*
- Particular attention was given to the challenges presented by artificial intelligence, especially in the case of musicians, as it changes the whole process of producing and consuming music. This highlights the need to acquire new skills, both technical and soft skills, which many people do not have.

D. Protection of Intellectual Property and Neighbouring Rights in the Performing Arts sectors

*Main findings*

- Empowering an informed discourse on intellectual property and neighbouring rights, and the role of organisations of collection societies
- Challenges introduced by digital transformation, artificial intelligence and the proliferation of streaming platforms-
- The need for training and cultivation of collective consciousness among performing artists, in the face of individualised agreements with stakeholders
- International dimensions of legal frameworks and their national particularities and divergences (e.g. Directive on Copyright in the Digital Single Market, 2019/790 of the European Parliament, and Greek Ministry's of Culture's Law 5103/2024)

- Opportunities for collective campaigning powered by practitioners and collecting societies (including reflections on recent actions like the dubbers/voice actors' strike)
- The focus group comprised experienced representatives in the field of neighbouring rights, covering a wide range of performing arts from singers and music instrumentalists, to stage and voice actors. The participants complemented each other in presenting a holistic take on current legislation (both nationally and at European and international level), their historical transformation, and the divergences that currently impede their consistent implementation. What transpired from the discussion was that those cross-national divergences create challenges for both the operation of collecting societies and the pursuit of collective bargaining, especially while major global conglomerates (e.g. Disney, Netflix etc.) seek to avail of national contexts with the least regulatory intervention, making legal protection and claims more difficult. Directives 2019/790 and 2019/789 of the European parliament are significant pieces of legislation within this context, but their contradictions with other global legislation and persistent (if often non-legal) national practices, make implementation difficult and legal challenges costly.
- In addition to the challenges above, the regulations regarding venues (live performance spaces, hospitality sector with music broadcast, other public commercial venues) are contradictory, outdated, and very difficult to impose of challenge. Indicative from the representatives of collecting societies were testimonies on the mounting number of legal disputes (and the humongous cost of handling them), that intensify the need for educating practitioners and stakeholders in the performing arts on the ground.
- Participants also agreed that the advancement of digital technology presents additional challenges to the maintenance of the legal framework and the securing of neighbouring rights. Within those developments, the proliferation of streaming technologies that make 'on-demand' consumption of performance-based cultural products (music recordings, films and TV production most commonly), increasingly the norm. The lack of suitable legal frameworks to regulate the awarding of neighbouring rights outside of the context of scheduled broadcasting (i.e. traditional TV broadcasting, cinemas, radio etc.), serves as further proof that the law has not caught up with the transformation of consumption patterns. Additionally, the emergence of artificial intelligence presents challenges that have not been legally addressed, including ownership of practitioners' voice, image and performance innovations.
- A significant portion of the discussion was dedicated to outlining the results of collective campaigning in the recent past, such as the dubbers'/voice actors' strike that forced Netflix and Disney to abide by legislation, and the legal campaigns by Dionyssos to enforce the more beneficiary Greek legal framework on the dubbers'/voice actors' neighbouring rights with regards to US productions. Some of the possibilities of collective campaigning in the field of performers' neighbouring rights, focus participants agreed, have also been

undermined by creators who have been more empowered by Intellectual Property Collection Societies, which have historically represented contrasting interests to those of performers who primarily rely on neighbouring rights. This contradiction on the ground, even though some performers fall within both categories of royalties, has been counter-productive to the possibility of enhancing the conditions on the grounds through collective demands.

- The discussion converged in agreement between participants on the need for education and sharing information between practitioners on the ground, led by collectives including unions and collection societies. Performers need to be better informed about the benefits of contractually stipulating their representation by collection societies when it comes to negotiating their neighbouring rights, which would maximise both their ability to claim royalties and their lobbying power in shaping legislation, especially in the context of rapid technological transformation. The discussion also included debate on the role of educational institutions in training aspiring professionals with regards to intellectual property and neighbouring rights, in the context of a wider curriculum on professional conduct which is significantly lacking, both in the Greek context and internationally.

*E. Small-scale Focus Group for evaluation and improvement of the pilot questionnaire for the quantitative survey*

Before finalizing the questionnaire in the framework of the Quantitative research, a focus group interview was organized with representatives from the four (4) professional categories under consideration. The purpose of the discussion was to evaluate and improve the questionnaire. In other words, to ascertain the clarity, appropriateness and effectiveness of the questions. The main criterion for recruiting participants was that they should be key informants, so individuals who were familiar with the individual sectors and had sufficient experience in them (e.g., members of the boards of professional associations) were selected. The five participants received a special invitation that included, among other things, a set of instructions with detailed information on the actions they needed to complete before the session. Specifically, participants first received a personalised link to access the questionnaire and were then asked to complete it, while also recording any comments and observations they might have. They were given a week to complete this process. At the end of this period, an online discussion was held, during which all the participants' comments and suggestions were discussed in detail. This session lasted approximately two (2) hours and contributed significantly to the finalisation of the questionnaire, highlighting certain problems that were resolved in its final version.

The following findings emerged from the analysis of the discussion:

- Clarity and comprehension: Participants emphasized that some questions need to be simplified, as in some cases the language seemed overly technical or academic. It was

suggested that more everyday language be used so that the questions could be easily understood by employees with different professional backgrounds.

- Relevance and empirical basis: It was found that certain questions could more accurately reflect the reality of work experience in the sectors under consideration. Participants pointed out that the experience of precariousness manifests itself in different ways, which must be taken into account.
- Structure and order: One of the key issues identified was the order in which the questions were presented. As mentioned, the appearance of certain questions at the beginning could "guide" the answers to subsequent questions. Restructuring the sequence was considered necessary to avoid such phenomena.
- Length and duration: The questionnaire was considered quite extensive, although the majority of participants found it manageable. However, it was suggested that some questions with repetitive content be merged in order to reduce the time needed to complete it.
- Overall assessment: The group reached a consensus that the questionnaire is a valuable instrument for the study of the concepts under consideration, on the condition that the aforementioned modifications are taken into account. The participants' response to the process was positive, as it provided them with the opportunity to share experiences and suggestions that served to strengthen the validity of the tool.

### 1.3.3 Ethnography

#### Overall methodological findings

Researchers, being engaged in short intensive fieldwork periods taken the form of case studies, were able to:

- a) understand the stages and the different roles and organisational structures involved in an artistic production – a process-oriented approach that allowed them to contextualise artistic labour
- b) shed light into the practical aspects of artists' work-intensity, routine, labour and precarity of artistic work
- c) delve into the emotional and subjective aspects of artistic labor (which are often overlooked in other qualitative research).
- d) get valuable insights into the "culture" of each context in terms of collaboration, team work etc., the power dynamics at play
- e) uncover implicit knowledge and informal practices, or norms that artists usually are not able to articulate fully in an interview,

- f) internalise participants' meanings, while at the same time maintaining a distance in order to be able to analyse it
- g) engage in constant self-reflection about their own positionality in the research process and how it affected their observations
- h) raise further questions to be explored

The choice of the settings involved a process of considering a number of criteria, such as the diverse location dynamics between Athens and peripheral cities or the opportunity to interact with artists in diverse settings (formal, informal), and observe discourses and practices (artists', union representatives', audiences' etc.) as they are performed, as well as explore power imbalances at play.

*A. Performing Street artist (Female)/Athens*

- Working through a casting agency as a hired salaried employee (performing artist in children's parties and events, walk on talent for commercials, television, photoshoots, corporate videos, short films and various other performances) involves temporary assignments (usually one day contract), inconsistent employment and schedule (ranging for 3-10 hours a day)
- Performing in street theatre as an ideological position that is rooted in social and political critique and advocates the idea that art should not be confined to elite spaces like formal theatres, but it should be accessible to everyone, especially those excluded from cultural institutions. Making art as an inclusive and participatory experience
- Following the working calendar of an artist as a research method offers a structured insight into the artist's workflow and routine, time management, relationship between personal life and work, and elements shaping their working lives (such as illnesses)
- Busking- Solo choreographed fire performances in various open spaces at the centre of Athens (earnings are unpredictable but prior knowledge and experience about the area and the passersby allow them to foresee the amount earned)
- Working as a street artist- no guaranteed income (yet somehow predictable), gig economy, precarity, high degree of autonomy, no plans
- Working as a street artist- direct engagement with local communities, entrepreneurs (shop owners), neighborhood kids- building a social capital (networks of relationships and trust that support their work);
- Being a street artist as a way of life-autonomy, creativity, satisfaction in entertaining people and especially kids (combining entertainment with education), morality (not expecting money from kids), amount of money collected not seen as a measure of performance's success, importance attributed to spontaneity

- Health hazards - substance exposure
- Issues to be further explored
- How casting agencies' work blur even further the boundaries between professional and amateur artists
- What do the agreements signed between the artist and casting agency entail in terms of issues such as exclusive vs. non-exclusive representation, payment for preparatory work (rehearsals, script learning, costume fittings),
- Casting agencies and CLSAs
- How do artists see the risk of being typecasted in such contexts?
- What does creativity mean in such a context?
- Legal restrictions faced by street artists and strategies to overcome them
- Union Representation and Street Artists

A. Theater and Performing Arts Company/ Periphery

- The Company was established during the covid-19 pandemic by a group of professionals who, upon completion of their studies, were called upon to cope with the deregulated labour landscape of the memorandum measures
- Criteria for such an ethnographic focus: gender of the group members (one man, six women); their many years of professional experience in large cities (Athens and Thessaloniki); their choice to operate professionally, as a group, in a peripheral city; the social messages of their performances; and finally, the strategy of artistic self-production through a civil non-profit company (AMKE)
- the choice of functioning as an AMKE was made based on both bureaucratic/financial and purely artistic reasons. Eligibility to get funding from the State. However, the establishment and subsequent operation of such a non-profit organisation entails significant costs, while at the same time participation in grants remains uncertain due to the high volume of applications and the resulting high level of competition. On the other hand, given the underemployment in the artistic sector, and the parallel deregulation of the collective protection of workers in the CCI sectors, an AMKE enables self-production and self-management of the employment terms of its members (salary and insurance).
- this specific AMKE operates as a collective; no hierarchies, teamwork, collective decision-making process; it constitutes a means of realising artistic visions, and of taking into account the capabilities of each member, their needs and their artistic aspirations. Everyone has a voice in the creative process. It is this shared ownership that fosters innovative ideas and a deep sense of commitment.

- -Scarcity of resources -funding as well as theatre halls available- in the periphery
- -Difficulties in balancing an economically sustainable production with their ideological stance that entails low or free access to theatre for all, special prices for artists and disadvantaged groups etc.
- Productions prepared and funded by the State (through a specific call) are then offered as school theatre performances with low entrance fee (paid by the parents)
- Complaints and critique of the way the Peripheral Municipal Theatre Companies relate to local artists as they work mainly with artists from Athens
- insufficient resources for the preparation, organisation, promotion and dissemination of a professional theatre production imply multiactivity with the concentration of many different work tasks on a small number of actors.
- -This multitasking nature of the work is not seen in a positive way, as it often implies unpaid work, and means that the members of the theatre group are often stretched thin across multiple roles
- Theatre work in such a context cannot consistently provide a decent living, especially in terms of social benefits and equal gender participation- The numerical predominance of female actors makes it difficult for women actresses to find work, with male actors having more professional opportunities. Small theatrical companies cannot provide adequate social welfare support for women, which forces them - especially young mothers- to seek more secure working conditions.
- The prevailing stereotypical representation of artists in the periphery as amateurs, who just do their hobbies and cannot be regarded as professionals, has important ramifications in relation to how familiar the public is with the artistic professions and the value attributed to arts as a means of cultivation and personal development
- The perception of artistic work through the lenses of amateurism is further exacerbated by the fact that local authorities support artistic projects produced mainly by cultural associations, as opposed to professional theatre companies - lower costs of supporting an amateur performance, clientism of local authorities.

Issues to be further explored

- DIY movement in Arts and its relation to the establishment of AMKE?
- How is entrepreneurial spirit counterbalanced with creativity in small theatre companies?
- Is the perception of artists as amateurs stronger in the periphery? What are the reasons for this?

B. Night club -skyladiko/ Periphery

*"I don't have specific musical tastes, I like what is real, true human expression. We went to a skyladiko in x town, called "Z". Smaller than my room, there I saw overweight women*

*exclusively at the bar, serving and singing... with the daughter of the owner having an amazing voice” Jim Panousis.*

The venue is located right at the centre of the town and for the last 15 years has been a point of reference for mainly locals of all ages and social strata, who call the venue after the name of its female owner (this is not its official name). The venue works as a bar with a DJ on week days and has live music usually twice per week (Friday and Saturday). The season lasts from late September to end of May, with the number of live music performances increasing during holidays (Xmas, Carnival, Easter).

- Family business with the owner being a female skyladiko singer in her 50s and members of her family (2 daughters) working there as singers, and occasionally as bar women
- The orchestra consists of one bouzouki player and one keyboard player, while the number of singers varies between 3-5 (male and female), with the majority of them being performing there for more than 3 years. Apart from the orchestra members and the owner who has a short singing act, 2 more persons work during the live shows: one as waiter (male) and the other as bar tender (woman)
- In the beginning of each season, a sound engineer sets up the sound equipment and adjusts the lights and then it is the musicians who take care of the sound. Singers bring with them their own microphone and the sound set is adjusted according to their needs by the musicians.
- The show programme is renewed every year, with an essential part of it remaining almost intact– the dancing part of the show
- Except for the two musicians who are constantly on stage, the rest work “black”; all the members of the orchestra (even the owner’s daughters) have a day job and although they consider themselves as professionals in terms of their commitment and their overall attitude towards music business (they oppose to the idea of them being amateurs), they are ready to work with no insurance coverage- *“we don’t need insurance as it costs a lot to the owner, and we have our day jobs”*. Personal networks with the police and the labour inspectorate make such working arrangements possible, despite their illegal nature
- The live show last between 12.00- 5.00 or 6.00 in the morning, with the ending time depending on the number of the clients and their demands. *“We are used to working longer hours; so here it is pretty easy for us”* as the keyboard player and leader of the band, a 25 years old Roma musician, was ready to confess.
- Coming from a family of professional Roma/Gypsy musicians, the keyboard player belongs to the younger generation of gypsy musicians who continue their engagement with music business, whilst having a day job to secure their living- this was rather unusual in the past. Contrary to the non gypsy others, though, professionalism for him goes back to his family history

- In the process of recruiting the members of the orchestra, the criterion of being local seems to be the most important one; in the periphery the success of a music venue relies mainly on managing to develop a loyal customer base. By prioritizing local performers, money circulate within the community; apart from being a cost-effective way for a small music venue to provide live entertainment - local performers typically charge less than the ones coming through an agency- local performers often understand the cultural nuances of the local audiences and create performances that are more relevant and relatable to them. Personal connections and networks allow them to create a deeper emotional connection with their audience. “We might not be the best artists, but people know us and we know them; and this is enough to create an emotional bond between us and them.”
- The owner’s singing career started rather early on (in her 20s) and involved frequent changes in working environments, venues, cities, countries, and high earnings during the golden years of skyladika. Reflecting on her career she talked a lot about her beauty and attraction, her ability to learn fast new songs, and to convey passion, as well as the importance of networks of sociality, extravagant life styles, consumption of drugs; voice training, rehearsals, musicality and art being very marginal in her accounts. As she became older
- Making the step from being a singer to becoming a music business owner, was a timely decision for her (age, crisis) although it came with significant responsibilities and it means that she has to juggle multiple and often contradictory roles, such as paying the musicians and covering also the venue’s other expenses. For her the priority is not to lose face among her colleagues.
- Personal branding –offering home made pies, using bold and dirty language, and offering an image of the glorious past of skyladiko – plate smashing (piatadiko)
- Aging- with 3 of the singers (the owner and 2 men) being +55, the issue of what aging meant has been very significant through the process of the rehearsals – “*we cannot easily remember the lyrics*”
- Strong sense of performing music as predominantly work as opposed to being a hobby- this is very much connected to their idea of professionalism

Issues to be further explored

- The role of aging in such professional contexts
- Entertainment and enjoyment – clients and services: the language used and how it impacts on their understanding of themselves as artists, professionals etc
- Perceptions of professionalism

### C. General assemblies of Artists’/Backstage Creators’ Unions-Annual Meetings (2)/ Athens

The annual meetings of two important artists’ Unions’ general assemblies were the focus of one of our ethnographic case studies. These settings are important contexts for fieldwork because they provide a rich and dynamic environment where our team could

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have a direct access to artists' collective and individual voices, observe how the advocacy processes unfold in real-time, or attend to the power relations among the different parties involved in union politics, etc., elements that cannot be easily surfaced through an individual interview with a union representative.

#### *D.1 Hellenic Actors' Union*

- Difficulties in achieving a quorum- low participation even in the annual general assembly
- Small representation of younger ages- majority of participants over 50
- The importance of the Union's Solidarity fund attributed by the present members of the Union highlighted the significant number of artists who live below the poverty line due to their low pensions and their lack of insurance coverage. *"Older participants interrupted the discussion to thank the Union for not cutting off their electricity and basic services"*
- Strong opposition to the governing body of the Union by the faction affiliated to the communist party; Prevailing of a language of Confrontation vs. Collaboration; contradictory ways of understanding union politics and politics in a way
- Union's assets and the debate about the way the current governing body of the Union exploits them. The emotional bond developed between artists and the Union; especially in the past a good number of successful artists used to leave their assets to the Union as a sign of deep love and devotion to it on the one hand, but also as proof of a life that mainly involved work - a work that seems to have overshadowed - or even with working conditions that sabotaged and did not actively allow any plans to create family ties.
- Complaints about casting agencies and their role in selecting artists who have a strong social media presence
- the creation of a procedure for denouncing employer arbitrariness, which has been effective as the number of complains have been rising

#### *D.2 Union of Performing Arts Practitioners "Beneath the Stage"*

- Difficulties in achieving a quorum- low participation even in the online event
- members come from all genders and ages with 40+ dominating. The atmosphere is light and friendly, those who speak do not speak as representatives of a faction but as individuals. The language is inclusive ("all/all"). Women and femininities often take the floor and seem to play an active role
- Union plays the role of the mediator between employers and employees; members bring their labour disputes to the Union and they don't usually denounce employer arbitrariness as a way to avoid being stigmatised

- Issuing invoices is sometimes confusing, as employers don't treat them as workers but as co-producers *"We are not entrepreneurs who collaborate with the producers in a business. We are invited to work and we just issue an invoice. We are working artists"*
- Need for a new union language and perspective that will be appealing to the members in order to become active in union politics
- Demand for a CLA
- Need to map consistently the working conditions of their sector

Issues to be further explored

- the difference/shift between old-style union language, processes and demands and more contemporary union language and demands and how it reflects shifts in economic, social, and cultural contexts, as well as changes in labor dynamics.
- How do Intersectionality and diversity feature in union language, reflecting contemporary social concerns that include gender equality, racial equity, and LGBTQ+ rights.
- How ready are the unions to respond to the great changes involved in employment patterns in CCIs? Old-Style Union Language and practices are built around the idea of long-term employment in relatively stable industries where job security and benefits were central concerns.

## Annex I: INFORMATION SHEET & INFORMED CONSENT FOR QUALITATIVE RESEARCH PARTICIPANTS

\*As the research participants were Greek-speaking, the information sheet and the informed consent form were written in Greek and approved as such by the Ethics Committee.

### A. Information sheet for qualitative research participants (approved by Ethics Committee)

#### Ερευνητική Ομάδα:

**Χριστίνα Καρακιουλάφη** Αναπληρώτρια Καθηγήτρια Τμήματος Κοινωνιολογίας Πανεπιστημίου Κρήτης, Επιστημονικά Υπεύθυνη Έργου

**Βασίλης Αυδίκος** Αναπληρωτής Καθηγητής Τμήματος Οικονομικής και Περιφερειακής Ανάπτυξης Παντείου Πανεπιστημίου Κοινωνικών και Πολιτικών Επιστημών

**Ασπασία Θεοδοσίου** Αναπληρώτρια Καθηγήτρια Τμήματος Μουσικών Σπουδών Πανεπιστημίου Ιωαννίνων

**Μάρθα Μιχαηλίδου** Επίκουρη Καθηγήτρια Τμήματος Επικοινωνίας, Μέσων και Πολιτισμού Παντείου Πανεπιστημίου Κοινωνικών και Πολιτικών Επιστημών

**Αλέξανδρος Μπαλτζής** Αναπληρωτής Καθηγητής Τμήματος Δημοσιογραφίας και ΜΜΕ Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης

**Ιωάννης Τσιουλάκης** Αναπληρωτής Καθηγητής Σχολής Ιστορίας, Ανθρωπολογίας, Φιλοσοφίας και Πολιτικής Πανεπιστημίου Queen's Belfast

**Αδαμαντία-Αντιγόνη Παπαγεωργίου** Μεταδιδακτορική ερευνήτρια Τμήματος Οικονομικής και Περιφερειακής Ανάπτυξης Παντείου Πανεπιστημίου Κοινωνικών και Πολιτικών Επιστημών

**Χαρούλα Κόκκινου** Υποψήφια Διδάκτωρ Τμήματος Κοινωνιολογίας Πανεπιστημίου Κρήτης

**Παναγιώτα (Πένυ) Παπαγεωργοπούλου** Υποψήφια Διδάκτωρ Τμήματος Επικοινωνίας και ΜΜΕ Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών

**Γεώργιος-Κωνσταντίνος Σώρος** Υποψήφιος Διδάκτωρ Τμήματος Κοινωνιολογίας Πανεπιστημίου Κρήτης

**Αχιλλέας Πηλιούσης** Υποψήφιος Διδάκτωρ Τμήματος Δημοσιογραφίας και ΜΜΕ Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης

**Δικαιούχος:** Πανεπιστήμιο Κρήτης, Τμήμα Κοινωνιολογίας

Έχετε προσκληθεί να συμμετάσχετε σε μία έρευνα η οποία εντάσσεται στα πλαίσια της δράσης ενίσχυσης της βασικής και εφαρμοσμένης έρευνας του Εθνικού Σχεδίου Ανάκαμψης και Ανθεκτικότητας «Ελλάδα 2.0», με τη χρηματοδότηση της Ευρωπαϊκής Ένωσης – NextGenerationEU (Φορέας Υλοποίησης: ΕΛ.ΙΔ.Ε.Κ), με τίτλο «Εργασιακή επισφάλεια και κοινωνική συνοχή: Η περίπτωση των πολιτιστικών

και δημιουργικών βιομηχανιών». Η έρευνα θα διεξαχθεί από την παραπάνω ερευνητική ομάδα υπό την επιστημονική επιμέλεια της Αναπληρώτριας Καθηγήτριας του τμήματος Κοινωνιολογίας του Πανεπιστημίου Κρήτης Χριστίνας Καρακιουλάφη. Το έντυπο που κρατάτε στα χέρια σας θα σας δώσει πληροφορίες προκειμένου να μπορέσετε, αφού έχετε ενημερωθεί, να αποφασίσετε αν θα συμμετέχετε ή όχι στην έρευνα. Επίσης το έντυπο θα σας δώσει όλες τις απαραίτητες πληροφορίες που χρειάζεστε προκειμένου να καταλάβετε γιατί γίνεται αυτή η έρευνα, γιατί έχετε προσκληθεί να συμμετάσχετε και σε τι θα αφορά η συμμετοχή σας. Σας παρακαλούμε να αφιερώσετε όσο χρόνο χρειάζεστε για να το διαβάσετε, να το σκεφτείτε και να κάνετε όποιες ερωτήσεις θέλετε είτε τώρα είτε κάποια άλλη στιγμή. Αν αποφασίσετε να συμμετάσχετε, θα σας ζητηθεί να υπογράψετε το έντυπο ενήμερης συναίνεσης και θα λάβετε ένα αντίγραφο.

### 1. ΠΟΙΟΣ ΕΊΝΑΙ Ο ΣΚΟΠΟΣ ΤΗΣ ΕΡΕΥΝΑΣ;

Ο σκοπός αυτής της έρευνας είναι η βαθύτερη προσέγγιση και κατανόηση των γενικότερων συνθηκών που πλαισιώνουν την εργασία στις Πολιτιστικές και Δημιουργικές Βιομηχανίες (ΠΔΒ). Στην προσπάθεια αυτή, θα αναζητηθούν τα ιδιαίτερα χαρακτηριστικά της εργασιακής επισφάλειας και ευαλωτότητας αλλά και των ανισοτήτων σε εξαιρετικά αρρύθμιστα εργασιακά περιβάλλοντα στις ΠΔΒ. Επίσης θα αναζητηθούν οι συνθήκες που οδηγούν αφενός στον κοινωνικό αποκλεισμό και την υπονόμηση της κοινωνικής συνοχής στις ΠΔΒ και αφετέρου στη δημιουργία νέων πρακτικών και δράσεων «από τα κάτω» οι οποίες καταδεικνύουν την ανάγκη για μέτρα πολιτικής με στόχο την αντιμετώπιση της επιδείνωσης των συνθηκών εργασίας.

### 2. ΠΟΙΟΣ ΣΥΜΜΕΤΕΧΕΙ ΣΤΗΝ ΕΡΕΥΝΑ; ΓΙΑΤΙ ΕΧΩ ΠΡΟΣΚΛΗΘΕΙ;

Σας καλέσαμε να συμμετάσχετε σε αυτήν την έρευνα επειδή οι απόψεις σας, οι γνώσεις σας και οι εμπειρίες σας ως εργαζόμενου/ης (ή γενικά εμπλεκόμενου) στις ΠΔΒ είναι απαραίτητες για την έρευνά μας και την ανάλυση που στοχεύει να παρουσιάσει τα ζητήματα που προκύπτουν από την εργασία στις ΠΔΒ.

### 3. ΜΕ ΠΟΙΟ ΤΡΟΠΟ ΘΑ ΣΥΜΜΕΤΕΧΩ ΣΤΗΝ ΕΡΕΥΝΑ; ΤΙ ΘΑ ΜΟΥ ΖΗΤΗΘΕΙ ΝΑ ΚΑΝΩ;

Εάν συμφωνείτε να συμμετάσχετε σε αυτή την έρευνα, θα σας ζητηθεί να υπογράψετε τη δήλωση Ενήμερης Συναίνεσης που ακολουθεί. Εάν συμμετέχετε στην έρευνα με ατομική ή ομαδική συνέντευξη (ομάδα εστιασμένης συζήτησης) θα απαντήσετε σε ερωτήματα που θα σας θέσουν οι ερευνητές/τριες για την εμπειρία και τη γνώμη σας για την εργασία στις ΠΔΒ. Αναμένεται πως η συζήτηση-συνέντευξη θα έχει μέγιστη διάρκεια περίπου 1-1,5 ώρα και μπορεί να διεξαχθεί σε χώρο που θα επιλέξει ο/η συνεντευξιαζόμενος/η. Η επιλογή των συμμετεχόντων θα γίνει έπειτα από συνεργασία με πρόσωπα κλειδιά που γνωρίζουμε και εμπλέκονται στις ΠΔΒ και στη συνέχεια μέσω της μεθόδου της χιονοστιβάδας θα διαμορφωθεί ο κύκλος όλων των συμμετεχόντων.

#### 4. ΠΟΙΟΣ ΩΦΕΛΕΙΤΑΙ ΑΠΟ ΤΗΝ ΕΡΕΥΝΑ; Ή ΕΧΩ ΚΑΠΟΙΟ ΟΦΕΛΟΣ ΑΠΟ ΤΗ ΣΥΜΜΕΤΟΧΗ ΜΟΥ ΣΤΗΝ ΕΡΕΥΝΑ;

Δεν υπάρχουν άμεσα οφέλη για τους συμμετέχοντες σε αυτήν την έρευνα. Ωστόσο, η συμβολή σας είναι σημαντική διότι από τα δεδομένα που θα συλλεχθούν και θα αναλυθούν θα προκύψουν πληροφορίες οι οποίες στόχο έχουν να παράγουν τεκμηριωμένες συστάσεις πολιτικής για τη βελτίωση των εργασιακών σχέσεων και την αντιμετώπιση της επισφάλειας και του αποκλεισμού στις ΠΔΒ.

#### 5. ΥΠΑΡΧΟΥΝ ΚΙΝΔΥΝΟΙ (Η ΚΟΣΤΟΣ/ΕΠΙΒΑΡΥΝΣΗ) ΑΠΟ ΤΗ ΣΥΜΜΕΤΟΧΗ ΜΟΥ ΣΤΗΝ ΕΡΕΥΝΑ;

Η συμμετοχή σας στην έρευνα δεν συνεπάγεται κάποιο κόστος ή επιβάρυνση για σας (εκτός ίσως από το κόστος της μετακίνησής σας προς τον τόπο της συνάντησης/διεξαγωγής της συνέντευξης σε περίπτωση συμμετοχής στην ποιοτική έρευνα των ατομικών ή ομαδικών συνεντεύξεων) και το χρόνο που θα διαθέσετε για τη συμμετοχή σας σε αυτή.

#### 6. ΥΠΟΧΡΕΟΥΜΑΙ ΝΑ ΣΥΜΜΕΤΑΣΧΩ;

Η συμμετοχή σας στην έρευνα είναι απολύτως εθελοντική. Μπορείτε να αρνηθείτε να συμμετάσχετε χωρίς καμία αιτιολόγηση ή δικαιολογία. Αν όμως δεχτείτε να συμμετάσχετε σας παρακαλούμε να διαβάσετε προσεκτικά το έντυπο που έχετε στα χέρια σας, να το κρατήσετε και να υπογράψετε το έντυπο συναίνεσης. Ακόμη και αφού δεχτείτε να συμμετάσχετε μπορείτε να αλλάξετε γνώμη ανά πάσα στιγμή και να αποχωρήσετε από την έρευνα χωρίς καμία αιτιολόγηση ή δικαιολογία και χωρίς καμία συνέπεια για σας. Σε αυτή την περίπτωση μπορείτε να ζητήσετε να διαγραφούν τα δεδομένα και οι πληροφορίες που έχουν συλλεχθεί για σας. Το αίτημα για διαγραφή των πληροφοριών που μας δώσατε μπορεί να ικανοποιηθεί μέσα σε διάστημα 15 ημερών από την ημέρα που θα διεξαχθεί η έρευνα (συνέντευξη/εθνογραφία). Στην περίπτωση που επιθυμείτε να διαγραφούν τα προσωπικά σας δεδομένα ή οι πληροφορίες που συλλέξαμε εντός του παραπάνω χρονικού διαστήματος μπορείτε να επικοινωνήσετε με την Επιστημονικά Υπεύθυνη του Ερευνητικού Προγράμματος Αναπληρώτρια Καθηγήτρια τους Τμήματος Κοινωνιολογίας στο Πανεπιστήμιο Κρήτης Χριστίνα Καρακιουλάφη (6978 096514, 28310-77479, [karakichr@uoc.gr](mailto:karakichr@uoc.gr)).

#### 7. ΠΩΣ ΘΑ ΔΙΑΦΥΛΑΧΘΕΙ Η ΙΔΙΩΤΙΚΟΤΗΤΑ ΜΟΥ;

Στο πλαίσιο της έρευνας στην οποία καλείστε να λάβετε μέρος θα συγκεντρωθούν τα παρακάτω δεδομένα που αφορούν το πρόσωπό σας: όνομα, στοιχεία επικοινωνίας, τηλέφωνο, e-mail. Πρόσβαση στα δεδομένα αυτά θα έχουν μόνο οι ερευνητές που συμμετέχουν στο πρόγραμμα. Τα δεδομένα αυτά είναι απαραίτητα προκειμένου να γνωρίζουμε την ταυτότητα του συμμετέχοντα και να έχουμε πρόσβαση στην επικοινωνία μαζί του και δεν θα αξιοποιηθούν για κανένα άλλο σκοπό, σε καμία δημοσίευση/παρουσίαση ή σε κανένα άλλο έγγραφο και αναφορά που θα παραχθεί κατά τη διάρκεια του προγράμματος. Αν συμμετέχετε με συνέντευξη οι πληροφορίες που θα μας δώσετε θα καταγραφούν σε αρχεία ήχου. Αν

συμμετέχετε στην εθνογραφική έρευνα οι πληροφορίες/παρατηρήσεις θα καταγραφούν με τη μορφή χειρόγραφων σημειώσεων. Οι πληροφορίες αυτές θα αξιοποιηθούν για τη συγγραφή επιστημονικών κειμένων/ συστάσεων πολιτικής και για συμμετοχή σε παρουσιάσεις/ συνέδρια. Σε οποιαδήποτε μορφή παρουσίασης των αποτελεσμάτων δεν θα γίνει ρητή αναφορά στο όνομα και σε άλλα στοιχεία που μπορούν να παραπέμψουν στην ταυτότητά σας. Αναλυτικότερα όλες οι πληροφορίες που θα προκύψουν θα παραμείνουν ψευδωνυμοποιημένες σύμφωνα με την κείμενη Εθνική και Ευρωπαϊκή Νομοθεσία, σχετικά με την τήρηση του απορρήτου, ώστε να μην καθίσταται δυνατή η ταυτοποίησή σας. Σε αυτό το πλαίσιο όλα τα στοιχεία τα οποία μπορούν αμέσως ή εμμέσως να δηλώσουν και να αποκαλύψουν την ταυτότητά σας θα αντικατασταθούν με άλλα φανταστικά. Μετά την ψευδωνυμοποίηση τα αρχικά μετάγραφα θα καταστραφούν με τρόπο μη αναστρέψιμο (καταστροφείας εγγράφων). Σε κάθε περίπτωση πάντως, θα σας ζητηθεί η ρητή συναίνεσή σας για τον τρόπο διαχείρισης των προσωπικών δεδομένων σας και των πληροφοριών που θα δώσετε.

Στην περίπτωση που συμμετέχετε σε ομάδες εστιασμένης συζήτησης (focus group) ή σε εθνογραφική επιτόπια έρευνα μαζί με άλλα άτομα, τα μέλη της ερευνητικής ομάδας δεσμεύονται ότι θα τηρήσουν την εμπιστευτικότητα όλων των πληροφοριών που θα συλλεχθούν. Αν και θα ζητήσουμε από τους συμμετέχοντες στην *ομαδική συνέντευξη/εθνογραφική έρευνα* να μην αποκαλύψουν πληροφορίες που θα έρθουν σε γνώση τους στο πλαίσιο της έρευνας δεν μπορούμε να εγγυηθούμε την τήρηση της εμπιστευτικότητας από όλους. Προκειμένου όμως να διασφαλίσουμε κατά το δυνατόν την τήρηση της εμπιστευτικότητας εκ μέρους όλων σας καλούμε να δεσμευτείτε α) ότι δεν θα αποκαλύψετε πληροφορίες που ήρθαν σε γνώση σας στο πλαίσιο της συγκεκριμένης έρευνας β) ακόμη κι αν κοινοποιήσετε ή χρησιμοποιήσετε πληροφορίες που ήρθαν σε γνώση σας στο πλαίσιο της συγκεκριμένης έρευνας δεν θα αναφέρετε ούτε το όνομα ούτε άλλα στοιχεία της ταυτότητας των άλλων προσώπων που συμμετείχαν στην έρευνα και γ) δεν θα αναφέρετε ότι λάβατε αυτές τις πληροφορίες κατά τη συμμετοχή σας στην εν λόγω έρευνα.

Στην περίπτωση που συμμετέχετε σε ατομική ή ομαδική συνέντευξη ή επεξεργασία (απομαγνητοφώνηση) των συνεντεύξεων (την οποία θα αναλάβουν αποκλειστικά οι ερευνητές που συμμετέχουν στο πρόγραμμα) θα διεξαχθεί σε ηλεκτρονικό υπολογιστή που δεν θα είναι συνδεδεμένος στο διαδίκτυο. Τα αρχεία (φυσικά και ηλεκτρονικά) που περιλαμβάνουν τα δεδομένα θα φυλάσσονται στο γραφείο της επιστημονικά υπεύθυνης του προγράμματος. Συγκεκριμένα, τα ηλεκτρονικά αρχεία θα φυλαχθούν σε ειδική αφαιρούμενη συσκευή (usb stick) η οποία θα προστατεύεται με κωδικό πρόσβασης. Οποιοσδήποτε υπολογιστής φιλοξενεί τέτοια αρχεία θα έχει επίσης προστασία με κωδικό πρόσβασης για να εμποδίσει την πρόσβαση από μη εξουσιοδοτημένους χρήστες. Τα φυσικά αρχεία θα φυλαχθούν σε κλειδωμένο συρτάρι του γραφείου της επιστημονικά υπεύθυνης. Δικαίωμα πρόσβασης στα δεδομένα έχουν μόνο τα μέλη της ομάδας έργου. Μετά την ολοκλήρωση του

ερευνητικού έργου (τον έλεγχο του και για χρόνο μέχρι 5 έτη) το ερευνητικό υλικό θα καταστραφεί με μη αναστρέψιμο τρόπο (μόνιμη διαγραφή ηλεκτρονικών αρχείων και καταστροφείας εντύπων για φυσικά αρχεία).

Τα δεδομένα και οι πληροφορίες που θα συλλεχθούν από τη συμμετοχή σας στην έρευνα μπορεί να χρησιμοποιηθούν στο μέλλον σε παρόμοια έρευνα που αφορά τις ΠΔΒ. Αποτελέσματα επόμενων ενδεχόμενων ερευνών πρόκειται να χρησιμοποιηθούν σε επιστημονικές δημοσιεύσεις, ανακοινώσεις σε συνέδρια, συγγραφή άρθρων/βιβλίων. Τα αποτελέσματα θα παρουσιαστούν σε συνοπτική μορφή και το όνομα ή η ταυτότητά σας δεν θα μπορούν να προσδιοριστούν σε καμία δημοσίευση, συνεδριακή ανακοίνωση.

#### **8. ΠΟΙΟΣ ΧΡΗΜΑΤΟΔΟΤΕΙ ΤΗΝ ΕΡΕΥΝΑ**

Το ερευνητικό έργο υλοποιείται στο πλαίσιο της δράσης «Ενίσχυση Βασικής και Εφαρμοσμένης Έρευνας» του Εθνικού Σχεδίου Ανάκαμψης και Ανθεκτικότητας «Ελλάδα 2.0», με τη χρηματοδότηση της Ευρωπαϊκής Ένωσης – NextGenerationEU (Φορέας Υλοποίησης: ΕΛ.ΙΔ.Ε.Κ. - Αριθμός Έργου 16313).

#### **9. ΠΟΙΟΣ ΕΧΕΙ ΕΓΚΡΙΝΕΙ ΑΥΤΗ ΤΗΝ ΕΡΕΥΝΑ;**

Η έρευνα ενεκρίθη από την Επιτροπή Ηθικής και Δεοντολογίας του Πανεπιστημίου Κρήτης (ΕΗΔΕ) με αριθμό Πρωτοκόλλου Έγκρισης **106/01.09.2023 και 148/11.12.2023**

#### **10. ΜΕ ΠΟΙΟΝ ΜΠΟΡΩ ΝΑ ΕΠΙΚΟΙΝΩΝΗΣΩ ΓΙΑ ΠΕΡΙΣΣΟΤΕΡΕΣ ΠΛΗΡΟΦΟΡΙΕΣ ΓΙΑ ΤΗΝ ΕΡΕΥΝΑ**

Για περισσότερες πληροφορίες σχετικά με την έρευνα μπορείτε να επικοινωνήσετε με την Επιστημονικά Υπεύθυνη του Προγράμματος Αναπληρώτρια Καθηγήτρια τους Τμήματος Κοινωνιολογίας στο Πανεπιστήμιο Κρήτης Χριστίνα Καρακιουλάφη (6978 096514, 28310-77479, [karakichr@uoc.gr](mailto:karakichr@uoc.gr)).

#### **11. ΠΟΥ ΜΠΟΡΩ ΝΑ ΥΠΟΒΑΛΩ ΠΑΡΑΠΟΝΑ Ή ΚΑΤΑΓΓΕΛΙΕΣ;**

Για οποιαδήποτε παράπονα ή καταγγελίες σχετικά με τη διεξαγωγή της έρευνας μπορείτε να προσφύγετε στην Επιτροπή Ηθικής και Δεοντολογίας του Πανεπιστημίου Κρήτης [ehde@uoc.gr](mailto:ehde@uoc.gr) Για οποιαδήποτε καταγγελία σχετικά με τη διαχείριση των προσωπικών σας δεδομένων μπορείτε να απευθύνεστε στην Υπεύθυνη Επεξεργασίας Προσωπικών Δεδομένων του Πανεπιστημίου Κρήτης ([dpo@uoc.gr](mailto:dpo@uoc.gr)) και σε κάθε περίπτωση στην Αρχή Προστασίας Δεδομένων Προσωπικού Χαρακτήρα ([complaints@dpa.gr](mailto:complaints@dpa.gr))

## B. Informed consent form for qualitative research participants (approved by Ethics Committee)

### Ερευνητική Ομάδα:

**Χριστίνα Καρακιουλάφη** Αναπληρώτρια Καθηγήτρια Τμήματος Κοινωνιολογίας Πανεπιστημίου Κρήτης, Επιστημονικά Υπεύθυνη Έργου

**Βασίλης Αυδίκος** Αναπληρωτής Καθηγητής Τμήματος Οικονομικής και Περιφερειακής Ανάπτυξης Παντείου Πανεπιστημίου Κοινωνικών και Πολιτικών Επιστημών

**Ασπασία Θεοδοσίου** Αναπληρώτρια Καθηγήτρια Τμήματος Μουσικών Σπουδών Πανεπιστημίου Ιωαννίνων

**Μάρθα Μιχαηλίδου** Επίκουρη Καθηγήτρια Τμήματος Επικοινωνίας, Μέσων και Πολιτισμού Παντείου Πανεπιστημίου Κοινωνικών και Πολιτικών Επιστημών

**Αλέξανδρος Μπαλτζής** Αναπληρωτής Καθηγητής Τμήματος Δημοσιογραφίας και ΜΜΕ Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης

**Ιωάννης Τσιουλάκης** Αναπληρωτής Καθηγητής Σχολής Ιστορίας, Ανθρωπολογίας, Φιλοσοφίας και Πολιτικής Πανεπιστημίου Queen's Belfast

**Αδελφότητα-Αντιγόνη Παπαγεωργίου** Μεταδιδακτορική ερευνήτρια Τμήματος Οικονομικής και Περιφερειακής Ανάπτυξης Παντείου Πανεπιστημίου Κοινωνικών και Πολιτικών Επιστημών

**Χαρούλα Κόκκινου** Υποψήφια Διδάκτωρ Τμήματος Κοινωνιολογίας Πανεπιστημίου Κρήτης

**Παναγιώτα (Πένυ) Παπαγεωργοπούλου** Υποψήφια Διδάκτωρ Τμήματος Επικοινωνίας και ΜΜΕ Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών

**Γεώργιος-Κωνσταντίνος Σώρος** Υποψήφιος Διδάκτωρ Τμήματος Κοινωνιολογίας Πανεπιστημίου Κρήτης

**Αχιλλέας Πηλιούσης** Υποψήφιος Διδάκτωρ Τμήματος Δημοσιογραφίας και ΜΜΕ Αριστοτελείου Πανεπιστημίου Θεσσαλονίκης

**Δικαιούχος:** Πανεπιστήμιο Κρήτης, Τμήμα Κοινωνιολογίας

**Παρακαλούμε συμπληρώστε τα αντίστοιχα τετραγωνίδια για να δηλώσετε συναίνεση.**

Έχω διαβάσει και έχω κατανοήσει το περιεχόμενο του Εντύπου Πληροφόρησης	NAI	OXI
Μου δόθηκε αρκετός χρόνος για να αποφασίσω αν θέλω να συμμετέχω σε αυτήν την έρευνα	NAI	OXI
Έχω λάβει ικανοποιητικές εξηγήσεις για τη διαχείριση των προσωπικών μου δεδομένων	NAI	OXI

Καταλαβαίνω ότι η συμμετοχή μου είναι εθελοντική και μπορώ να αποχωρήσω οποιαδήποτε στιγμή χωρίς να δώσω εξηγήσεις και χωρίς καμία συνέπεια	NAI	OXI
Συμφωνώ να ηχογραφηθεί η συνέντευξη στην οποία θα συμμετάσχω (για συμμετοχή σε ατομική ή ομαδική συνέντευξη)	NAI	OXI
Κατανοώ ότι αν αποχωρήσω από την έρευνα τα δεδομένα μου θα καταστραφούν	NAI	OXI
Κατανοώ ότι μπορώ να ζητήσω να καταστραφούν τα προσωπικά μου δεδομένα ανά πάση στιγμή	NAI	OXI
Κατανοώ ότι μπορώ να ζητήσω να καταστραφούν οι πληροφορίες/δεδομένα που συλλέχθηκαν στο πλαίσιο της συνέντευξης ή εθνογραφικής έρευνας στην οποία συμμετείχα μέχρι 15 ημέρες μετά τη διεξαγωγή της	NAI	OXI
Γνωρίζω με ποιόν μπορώ να επικοινωνήσω αν επιθυμώ περισσότερες πληροφορίες για την έρευνα	NAI	OXI
Γνωρίζω σε ποιον μπορώ να απευθυνθώ για παράπονα ή καταγγελίες	NAI	OXI
Γνωρίζω σε ποιον μπορώ να απευθυνθώ για να ασκήσω τα δικαιώματά μου	NAI	OXI
Σε περίπτωση συμμετοχής σε ομάδα εστιασμένης συζήτησης/εθνογραφική έρευνα δεσμεύομαι ότι δεν θα αποκαλύψω πληροφορίες που ήρθαν στη γνώση μου στο πλαίσιο της συγκεκριμένης έρευνας	NAI	OXI
Σε περίπτωση συμμετοχής σε ομάδα εστιασμένης συζήτησης/εθνογραφική έρευνα δεσμεύομαι ότι ακόμη κι αν κοινοποιήσω ή χρησιμοποιήσω πληροφορίες που ήρθαν σε γνώση μου στο πλαίσιο της συγκεκριμένης έρευνας δεν θα αναφέρω ούτε το όνομα ούτε άλλα στοιχεία της ταυτότητας των άλλων προσώπων που συμμετείχαν στην έρευνα	NAI	OXI
Συμφωνώ να αποκαλυφθεί η θεσμική μου ιδιότητα και να χρησιμοποιηθεί για αποκλειστικά επιστημονικούς σκοπούς όπως: δημοσιεύσεις, ανακοινώσεις σε συνέδρια, μελλοντικές έρευνες κοκ	NAI	OXI

<b>Ονοματεπώνυμο Συμμετέχοντος:</b>	
<b>Υπογραφή</b>	<b>Ημερομηνία</b>
<b>Ονοματεπώνυμο Ερευνητή/τριας:</b>	

<b>Υπογραφή</b>	<b>Ημερομηνία</b>

## Annex II: INTERVIEW GUIDE I-WORKERS

	THEMATIC AXES	INTERVIEW TOPICS
<i>Biographical background</i>	<i>Biographical data</i>	<ul style="list-style-type: none"> <li>• age</li> <li>• parents' occupation/education level</li> <li>• ethnic origin</li> <li>• marital status</li> <li>• place of origin/residence</li> </ul>
	<i>Studies</i>	Studies in the profession <ul style="list-style-type: none"> <li>• formal education/apprenticeship</li> <li>• informal education/apprenticeship (non-accredited education)</li> <li>• learning by practice/self-learning</li> </ul> Other studies
<i>Employment/ occupation labour market</i>	<i>Motivation to enter the profession</i>	<ul style="list-style-type: none"> <li>• response to a "calling"</li> <li>• internal need for self-expression, etc.</li> <li>• professional prestige/reputation</li> <li>• other circumstances</li> </ul>
	<i>Professional status-identity</i>	<ul style="list-style-type: none"> <li>• Main professional activity</li> <li>• Secondary occupational activity/other occupational activities (degree of multi-employment/employment mismatching)</li> <li>• How does the employment structure affect the work-life balance and career potential in the cultural and creative industries?</li> <li>• In the case of multi-employment: how do they perceive their professional identity (self-definition)?</li> <li>• What criteria do they use to define professionalism in their occupation?</li> <li>• How do they perceive what it means to be a good professional (what skills, characteristics, etc. does this imply and how these have changed during time)?</li> </ul>
	<i>Work biography</i>	<ul style="list-style-type: none"> <li>• Description of work experience: Milestones on the work path</li> </ul>
	<i>Job research strategies</i>	<ul style="list-style-type: none"> <li>• Ways/mechanisms of job-finding: main channels (formal/unofficial)               <ul style="list-style-type: none"> <li>◦ on the basis of a CV</li> <li>◦ based on social networking</li> </ul> </li> <li>• Impact of gender/residence place on job finding</li> </ul>
	<i>Quality of employment/ working conditions</i>	<ul style="list-style-type: none"> <li>• Forms of employment (seasonal employee/self-employment)</li> <li>• Terms and conditions of employment: working hours, pays (and how they are determined), insurance,</li> </ul>

		<p>individual/collective employment contracts, undeclared work, rehearsals, etc.</p> <ul style="list-style-type: none"> <li>• Working environment: relations with employer, relations with colleagues, general behaviour in the workplace</li> <li>• Pace/intensity of work</li> <li>• Multi-employment/employment mismatching</li> <li>• Income/living</li> <li>• Legislative changes and their impact on working conditions (retreat of collective agreements, non-recognition of degrees beyond higher education, etc.)</li> <li>• Other problems in the sector (highly fragmented/heterogeneous/ weak collective protection, etc.)</li> <li>• Feeling of security/ insecurity and its impact on life planning/ expectations for the future (professional and other), etc.</li> <li>• Possible compensation for difficult working conditions by gaining recognition/social prestige</li> <li>• Impact of the economic crisis on working conditions</li> </ul>
	<i>Other work-related issues</i>	<ul style="list-style-type: none"> <li>• Problems related to the place of residence</li> <li>• Problems related to age</li> <li>• Digitalisation/platformisation</li> <li>• Gender-related issues</li> </ul>
<i>Strategies</i>	<i>Individual</i>	<ul style="list-style-type: none"> <li>• Accessibility to economic/social capital (support from family, availability of other non-work income, strengthening of social capital through continuous networking etc.)</li> <li>• Investment in learning/skills acquisition?</li> <li>• Leaving the profession and reorientation?</li> <li>• Turning to self-employment?</li> <li>• (New/other) business activity?</li> <li>• Search for funding?</li> <li>• Geographical relocations based on professional opportunities</li> <li>• Hesitancy to starting a family due to inability to support it</li> </ul>
	<i>Collective</i>	<ul style="list-style-type: none"> <li>• Creation/ participation in cooperative schemes, social economy enterprises, civil non-profit companies etc.</li> <li>• Networking in the sector to gain professional recognition</li> </ul>

<i>Trade unionism/collective action</i>	<i>Engagement with trade unionism</i>	<ul style="list-style-type: none"> <li>• More general attitude towards unions/traditional trade unionism</li> <li>• Attitude towards grassroots representation/collectives</li> <li>• Joining/or not a union or collective (reasons)</li> <li>• Active/or non-active membership</li> <li>• Did they address the union? (complaints, ect.)</li> <li>• Participation/or not in mobilisations (Reasons)</li> <li>• Whether the nature of the work (heterogeneity/expectation of individual recognition and promotion/competition) has a negative impact on trade union/ collective activation and action</li> </ul>
<i>Pandemic/ Covid 19</i>	<i>Direct effects on employment/income</i>	<ul style="list-style-type: none"> <li>• Wider implications for CCIs/performing arts workers</li> <li>• In what working condition did the pandemic find them?</li> <li>• What was the impact of the lockdown in terms of job/income losses?</li> <li>• Did they receive allowance/benefits? If not, why?</li> </ul>
	<i>Transformations in the organisation of work</i>	<ul style="list-style-type: none"> <li>• Digitilisation/platformisation</li> <li>• Impact of new technologies during/after the pandemic</li> <li>• Evaluation of digitilisation (facilitation of work-communication/ labour intensification/ alteration of artistic product)</li> </ul>
	<i>Collective action</i>	<ul style="list-style-type: none"> <li>• Were they more active within unions?</li> <li>• Participation in mobilisations during the pandemic period</li> <li>• Role of trade unions in their sector</li> <li>• Evaluation of Support Art Workers</li> </ul>
	<i>Policy</i>	<ul style="list-style-type: none"> <li>• Evaluation of state policy for CCIs/performing arts workers</li> </ul>
	<i>Post-pandemic working conditions</i>	<ul style="list-style-type: none"> <li>• Return to "normality"? In what terms?</li> <li>• What has changed in working conditions since the pandemic?</li> <li>• How do they perceive their post-covid working conditions?</li> </ul>

## Annex III: INTERVIEW GUIDE II-UNION REPRESENTATIVES

### A. UNION DATA

Union name		
Type of union	Primary-level	
	Federation	
Sector/Occupation		
Year of establishment		

### B. INFORMANT

Age	
Educational level	
Occupation/ employment status	
Position in the union (Board)	
Responsibilities in the union	
Years of trade union involvement	
Reasons/ motives for union involvement	

### C. THEMATIC AXES

#### General description of the union:

- Union organisation (composition of the Board, sectors, sections, local branches, etc.)
- Areas of action-intervention
- Specific institutional provisions/legislative framework/ collective labour agreements
- Possible changes in the statutes/organisation
- Change in the possibility of collective protection following institutional changes (collective agreements before and after 2012/ experience of participation in mediation and arbitration procedures through OMED)

#### Main labour problems in the sector

- Brief description

#### Members

- Membership requirements
- Number of members and degree of coverage of workers in the sector(s) represented
- Satisfaction with the number of members (decrease/increase)
- Recruitment strategies
- Membership activation (are members active or passive/ what does the union do to activate members/ What strategies does the union adopt, if any?)
- To what extent do the diverse “labour” regimes of performing arts workers affect union representation?

- Conditions for membership for primary-level unions (in the case of a federation)

Power, legitimacy, recognition, effectiveness etc.

- How strong/effective is the union?
- Resources: financial/ material (space/ infrastructure/ digital tools) and human
- In case of lack of resources: To what extent does their lack affect a) the sustainability of the union and b) its capacity for collective action and claim?
- Is it (is it not) sufficiently recognised as a representative interlocutor by employers/State?
- Possible changes in the possibility of social dialogue/collective bargaining following changes in the institutional framework
- Effectiveness of collective agreements in terms of the extent of workers' coverage/collective protection
- Employers' collective representation and issues related to consultation/negotiation with employer representatives

Trade union strategies/union action

- What strategies does the union follow in order to be more effective? Have these strategies changed over time?
- What are the main mobilisation mechanisms (lobbying, protests, strikes, etc.)?
- Cooperation with other unions (primary-level/federations)?
- Position towards grassroots initiatives (do they reinforce the power of the workers in the sector or lead to fragmentation)?
- Strategies on critical issues/problems of the sector/CCIs? (e.g. precariousness, unemployment, uninsured work, wages, collective agreements, professional recognition)
- Impact of the economic crisis on union strength/ways of action/strategies
- Impact of the pandemic crisis on unions
  - o Has union power strengthened/weakened?
  - o Did recognition/legitimacy by members increase/decrease?
  - o Did the number of members increase?
  - o Did members become more active?
  - o New problems- new demands/claims
  - o New forms of action (e.g. online action, greater use of ICT, radicalisation of action) (+ what is their view of these forms of action)
  - o New ways of articulating demands
- Position towards government policies
  - o Advantages-disadvantages (problems) of the Register for Artists created during the pandemic and the Register of Employed in CCIs that is being established
  - o Problems of the Presidential Decree 85/2022 on the artists professional rights/education
  - o What do they think about the announced University of Performing Arts

- What is their general position on policies in the field of arts education
- Obstacles and challenges of institutional (re) regulation during the post-pandemic period
  - Union efforts to depict the diverse “labour” regimes
  - Union efforts to (re)regulate working conditions through collective labour agreements and mechanisms to ensure decent working conditions.

## Annex IV: INDIVIDUAL INTERVIEWS- WORKERS

### Actors/ Actresses

	Pseudonym	Age	Gender	Place of residence	Interview (in-person/online)	Duration (minutes)
1	Vasilis	35	M	Athens	online	80
2	Nikitas	48	M	Athens	online	59
3	Nadia	36	F	Athens	online	76
4	Miltos (A)	37	M	Athens	in-person	86
5	Martha	50	F	Athens	in-person	184
6	Erato	38	F	Athens	in-person	87
7	Vlasis	47	M	Athens	in-person	67
8	Rena	33	F	Athens	in-person	87
9	Nikos	45	M	Regional city	in-person	98
10	Anna	56	F	Regional city	in-person	117
11	Gerasimos	45	M	Athens	online	43
12	Miltos (B)	37	M	Athens	online	64
13	Aggelos	52	M	Athens	online	74

### Musicians/ Singers

	Pseudonym	Age	Gender	Place of residence	Interview (in-person/online)	Duration (minutes)
1	Lefteris	54	M	Regional city	online	93
2	Harris	60+	M	Athens	online	80
3	Anastasia	37	F	Athens	in-person	60
4	Dinos	40	M	Athens	online	96
5	Dina	34	F	Regional city	online	95
6	Stathis	60+	M	Regional city	online	61
7	Hara	35	F	Regional city	online	106
8	Alexandra	36	F	Athens	online	47
9	Apostolos	65	M	Athens	online	103

### Dancers

	Pseudonym	Age	Gender	Place of residence	Interview (in-person/online)	Duration (minutes)
1	Efthymis	35	M	Athens	in-person	49
2	Pinelopi	45	F	Athens	in-person	62
3	Eleni	34	F	Athens	in-person	67
4	Gogo	47	F	Regional city	in-person	215
5	Alexandros	38	M	Athens	in-person	29
6	Clairi	38	F	Athens	online	32
7	Mania	32	F	Athens	online	80
8	Yannis	48	M	Regional city	in-person	71
9	Mirsini	40	F	Athens	online	120
10	Kaiti	59	F	Athens	online	78

### Backstage Creators/ Technicians

	Pseudonym	Occupation	Age	Gender	Place of residence	Interview (in-person/online)	Duration (minutes)
1	Natalia	Stage Designer	38	F	Athens	in-person	66
2	Xeni	Stage/ Costume Designer	49	A	Regional city	online	61
3	Victoras	Theatre Technician	36	M	Athens	online	41
4	Aris	Theatre Technician	47	M	Athens	online	33
5	Dimitra	Lighting Designer	40	F	Athens	in-person	148
6	Alkisti	Assistant Director/ Production Organisation	37	F	Athens	in-person	63
7	Elly	Director/ Theatrolgist	37	F	Regional city	in-person	136
8	Sarah	Stage Designer/ Visual Artis	37	F	Athens	online	45
9	Eugenia	Stage / Costume Designer	33	F	Athens	online	50
10	Zoe	Director	50	F	Regional city	online	92
11	Lena	Production Organisation	53	F	Athens	online	60
12	Periklis	Film/Television Technician/Sound Engineer	58	M	Athens	online	70
13	Dimos	Cinema/Television Technician/Director of Photography	57	M	Athens	online	136
14	Haris	Theatre and Live Events Technician/Sound Engineer	28	M	Athens	online	54
15	Chloi	Live Events/ Sound and Lighting Technician	32	F	Athens	online	62
16	Christoforos	Live Events/Stage Technician	38	M	Athens	in-person	63
17	Rafail	Live Events/ Rigger	46	M	Athens	in-person	70
18	Stratos	Stage Technician	57	M	Athens	in-person	136

## Annex V: INDIVIDUAL INTERVIEWS-UNION REPRESENTATIVES

	Union name (in English)	Union name (in Greek)	Type of union (primary-level/ federation)	Sector	Union position	Interview (in-person/ online)	Duration/ in minutes
1	Panhellenic Federation of Audiovisual Sector	ΠΟΘΑ/ Πανελλήνια Ομοσπονδία Θεάματος και Ακροάματος	federation	Inter-sectoral	President	in-person	98
2	Panhellenic Federation of Audiovisual Sector	ΠΟΘΑ/ Πανελλήνια Ομοσπονδία Θεάματος και Ακροάματος	federation	Inter-sectoral	General Secretary	in-person	54
3	Hellenic Actors' Union	ΣΕΗ/ Σωματείο Ελλήνων Ηθοποιών	primary level	Acting	Member of the Board	in-person	77
4	Panhellenic Musician Union	ΠΜΣ/ Πανελλήνιος Μουσικός Σύλλογος	primary level	Music	General Secretary	online	62
5	Singers' Union of Greece	ΕΤΕ/ Ένωση Τραγουδιστών Ελλάδας	primary level	Singing	President	online	94
6	Greek Opera Singers' Union	ΕΛΠΕ/ Ένωση Λυρικών Πρωταγωνιστών Ελλάδας	primary level	Singing	General Secretary	online	118
7	Dancers' Union of Greece	ΣΕΧΩΧΟ/ Σωματείο Εργαζομένων στο Χώρο του Χορού	primary level	Dancing	President	online	120
8	Dance Teachers' Union	ΣΩΚΑΧΟ/ Σωματείο Καθηγητών Χορού	primary level	Dancing	President	online	57
9	Union of Performing Arts Practitioners - Beneath the Stage/	Ένωση Επαγγελματιών Συντελεστών Παραστατικών Τεχνών «Κάτω από τη Σκηνή»	primary level	Backstage Creators	President Vice-president	online	65
10	Greek Directors' Guild	ΕΕΣ/Εταιρεία Ελλήνων Σκηνοθετών	primary level	Backstage Creators	Member of the Board	online	69
11	Greek Directors' Guild	ΕΕΣ/Εταιρεία Ελλήνων Σκηνοθετών	primary level	Backstage Creators	President	in-person	54
12	Directors Creators' Union	ΕΣΔ/ Ένωση Σκηνοθετών Δημιουργών Οπτικοακουστικών	primary level	Backstage Creators	Member of the Board	in-person	95

		και Παραστατικών Τεχνών					
13	Greek Dubbing Union	ENEM/ Ένωση Ελλήνων Μεταγλωττιστών	primary level	Acting	Member of the Board	online	76
14	Panhellenic Association of Shadow Puppetry/ Greek Union of Magicians	Πανελλήνιο Σωματείο Θεάτρου Σκιών/ Πανελλήνιο Σωματείο Ταχυδακτυλουργών	primary level	Acting	President	in-person	48
15	Greek Theatre Technicians' Union/	ΣΕΤΘ/ Σωματείο Ελλήνων Τεχνικών Θεάτρου	primary level	Technicians	President	in-person	25
16	Greek Union of Film, Television and Audiovisual Technicians	ΕΤΕΚΤ-ΟΤ/ Ένωση Τεχνικών Ελληνικού Κινηματογράφου και Τηλεόρασης Οπτικοακουστικού Τομέα	primary level	Technicians	President	online	69
17	Greek Union of Film, Television and Audiovisual Technicians	ΕΤΕΚΤ-ΟΤ/ Ένωση Τεχνικών Ελληνικού Κινηματογράφου και Τηλεόρασης Οπτικοακουστικού Τομέα	primary level	Technicians	General Secretary	online	49
18	Live Audiovisual Events Technicians' Union	ΣΤΑΖΟΕ/ Σωματείο Τεχνικών Απασχολουμένων σε Ζωντανές Οπτικοακουστικές Εκδηλώσεις	primary level	Technicians	General Secretary	online	136
19	North Greece Film Union/	EKBE/ Ένωση Κινηματογραφιστών ν Βόρειας Ελλάδας	primary level	Backstage Creators	President	online	47
20	Greek National Theatre Employees' Union	ΣΕΕΘ/ Σωματείο Εργαζομένων Εθνικού Θεάτρου	primary level	Technicians	General Secretary	in-person	62
21	Panhellenic Association of Conservatories and Music Schools' Graduates	ΠΣΑΩΜΟΥΣ/ Πανελλήνιος Σύλλογος Αποφοίτων Ωδείων και Μουσικών Σχολών	primary level	Music	President	online	79
22	Panhellenic Union of Traditional Dance Teachers	ΠΕΔΔΗΧ/ Πανελλήνιο Ένωση Δασκάλων Δημοτικού Χορού	primary level	Dance	President	online	62
23	Greek Union of	ΣΕΠΑΦΙ/ Σωματείο Επαγγελματιών	primary level	Performing	President	online	90

	Professional Narrator	Αφήγησης Ιστορίας					
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## Annex VI: FOCUS GROUPS PARTICIPANTS

	Topic/ Thematic Area	Participants	(in-person/ online)	Coordinators	Duration (minutes)
1	Northern Greece Musicians' Union	Union Board (6 members)	in-person	Aspasia Theodosiou	112
2	Collective bargaining and Collective Labour Agreements in the Performing Arts sectors	<ul style="list-style-type: none"> <li>Panhellenic Federation of Audiovisual Sector representative (ΠΙΟΘΑ)</li> <li>Hellenic Actors' Union representative (ΣΕΗ)</li> <li>Dancers' Union of Greece representative (ΣΕΧΩΧΟ)</li> <li>Lawyer, university professor, specialising in collective bargaining</li> </ul>	online	Christina Karakioulafi  Chara Kokkinou	117
3	Working in the field of performing arts and the role of arts education in Greece	<ul style="list-style-type: none"> <li>Two representatives of the Hellenic Actors' Union (ΣΕΗ)</li> <li>Union of Performing Arts Practitioners - Beneath the Stage representative («Κάτω από τη Σκηνή»)</li> <li>Researcher of INE-GSEE Labour Institute</li> <li>Assistant Professor of theater studies, actor and director of a theatre group and Festival</li> <li>University lecturer, composer, performer and sound artist</li> <li>Assistant Professor Department of Music Studies</li> </ul>	online	Christina Karakioulafi  Antigoni Papageorgiou	120
4	Protection of Intellectual Property and Neighbouring Rights in the Performing Arts sectors	<ul style="list-style-type: none"> <li>Representative of Greek Musicians' Royalties Collection Society for Neighbouring Rights/ Musician</li> <li>Legal Adviser, Civil Non-Profit Organisation for the Collective Management and Collection of Neighboring Rights of Producers, Singers and Musicians GEA</li> <li>Music Composer, Arranger, Producer</li> <li>Representative of the Collective Management of Singers' Neighbouring Rights ERATO, music composer, singer</li> <li>Lawyer/actress, former member of Hellenic Actors' Union (ΣΕΗ)</li> <li>Greek Dubbing Union representative (ENEM)</li> </ul>	online	Aspasia Theodosiou  Ioannis Tsioulakis	140

5	Evaluation and improvement of the pilot questionnaire for the quantitative survey	<ul style="list-style-type: none"> <li>• Two representatives of the Hellenic Actors' Union (ΣΕΗ)</li> <li>• Union of Performing Arts Practitioners - Beneath the Stage representative («Κάτω από τη Σκηνή»)</li> <li>• Northern Greece Musicians' Union representative (SMVE)</li> <li>• Dance Teachers' Union (ΣΩΚΑΧΟ)</li> </ul>	online	Alexandros Baltzis  Achilleas Piliouisis	120
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## Annex VII: FOCUS GROUPS INVITATIONS

### Focus Group A: Σύλλογος Μουσικών Βορείου Ελλάδος (ΣΜΒΕ). Η καλλιτεχνική εργασία σε μετάβαση: Μουσικοί, επισφάλεια και νέες μορφές οργάνωσης

Η «κλειστή» δια ζώσης συζήτηση (focus group) με μέλη και εκπροσώπους του Συλλόγου Μουσικών Βόρειας Ελλάδας (ΣΜΒΕ) έχει ως στόχο να αναδείξει τις εμπειρίες, στρατηγικές και θέσεις των ίδιων των μελών του Συλλόγου σχετικά με τις μεταβαλλόμενες συνθήκες του επαγγέλματος.

Αν και η συζήτηση θα είναι «ανοιχτή», σχηματικά τίθενται οι παρακάτω ενδεικτικές θεματικές ενότητες:

- Η επισφάλεια και οι νέες μορφές καλλιτεχνικής εργασίας: αμοιβές, ωράρια, πολλαπλή απασχόληση, «μαύρη» εργασία
- Ζητήματα επισφάλειας, αμοιβών και κοινωνικής προστασίας
- Η εμπειρία της καλλιτεχνικής δημιουργίας μέσα σε συνθήκες πολλαπλών κρίσεων
- Οι μορφές συλλογικής οργάνωσης και αλληλεγγύης και ο ρόλος της εκπροσώπησης στο επάγγελμα

Η συνάντηση αυτή φιλοδοξεί να λειτουργήσει ως χώρος ανταλλαγής εμπειριών, αναστοχασμού και καταγραφής των προκλήσεων που αντιμετωπίζουν οι μουσικοί συνδικαλιστικοί φορείς σήμερα, συμβάλλοντας σε έναν ευρύτερο διάλογο για το μέλλον της μουσικής εργασίας στην Ελλάδα.

## Focus Group B: Συλλογική Διαπραγμάτευση και Συλλογικές Συμβάσεις Εργασίας

Στον Πολιτιστικό και Δημιουργικό Τομέα (ΠΔΤ) και κυρίως στον κλάδο των παραστατικών τεχνών συνάπτονται Συλλογικές Συμβάσεις Εργασίας (ΣΣΕ) και εκδίδονται Διαιτητικές Αποφάσεις (ΔΑ) και στα τρία επίπεδα διαπραγμάτευσης, κλαδικό, ομοιοεπαγγελματικό, επιχειρησιακό, ήδη από τη δεκαετία του 1980 και κυρίως τις δεκαετίες που ακολούθησαν. Ωστόσο, παράλληλα, ο κλάδος φαίνεται να συγκεντρώνει ιδιαιτερότητες (απουσία ενιαίας εργοδοτικής εκπροσώπησης σε τριτοβάθμιο επίπεδο, διαφορετικοί όροι και ανάγκες των επιμέρους καλλιτεχνικών επαγγελμάτων κ.ά.) που ενδεχομένως δυσχεραίνουν την προσπάθεια για συλλογική διαπραγμάτευση.

Σε αυτό το πλαίσιο, και κυρίως λόγω των νομοθετικών ρυθμίσεων των τελευταίων δυο δεκαετιών που ανέκοψαν την πορεία προς τη θεσμική αυτονομία των κοινωνικών εταίρων θελήσαμε να διοργανώσουμε μια «κλειστή» διαδικτυακή συζήτηση (focus group) με εκπροσώπους των εργασιακών σωματείων που αποτέλεσαν τους βασικούς δρώντες της συλλογικής διαπραγμάτευσης στον χώρο των παραστατικών τεχνών. Αν και η συζήτηση θα είναι «ανοιχτή», θέτουμε σχηματικά κάποιες θεματικές ενότητες με στόχο να καλυφθούν όλα τα ζητήματα που άπτονται της συλλογικής διαπραγμάτευσης:

### *A. Εποχή Προ Οικονομικής Κρίσης/ Μνημονιακών Μέτρων*

Δυνατότητα συλλογικής κάλυψης όλων των καλλιτεχνών/ συντελεστών στις παραστατικές τέχνες.

### *B. Μνημονιακά Μέτρα και Αντίκτυπος στη Συλλογική Διαπραγμάτευση*

- Αποκέντρωση της συλλογικής κάλυψης με μετατόπιση ισχύος από το κλαδικό/ ομοιοεπαγγελματικό επίπεδο στο επίπεδο της επιχείρησης
- Κατάργηση επεκτασιμότητας και αρχής ευνοϊκότερης ρύθμισης
- Λήξη ισχύος κλαδικών/ ομοιοεπαγγελματικών ΣΣΕ και οριοθέτηση χρόνου ισχύος
- Δυνατότητα προσφυγής σε ΟΜΕΔ

### *Γ. Επαναφορά Ρυθμίσεων μετά από Έξοδο Επιτήρησης. Τι ισχύει σήμερα*

- Σε επεκτασιμότητα κλαδικών /ομοιοεπαγγελματικών ΣΣΕ (βλ. ΣΣΕ ΣΕΗ με Ελεύθερο Θέατρο), σε αρχή ευνοϊκότερης ρύθμισης, σε δυνατότητα προσφυγής ΟΜΕΔ, σε δέσμευση εγγραφής σωματείων στο ΓΕΜΗΣΟΕ για δυνατότητα σύναψης ΣΣΕ

*Δ. Σύγκριση πριν και μετά τις μνημονιακές αλλαγές/ Τι άφησε αυτή η περίοδος.*

Αν και ορισμένες ρυθμίσεις επανήλθαν, το πλαίσιο αποκαταστάθηκε στην πρότερη μορφή του:

- Στο επίπεδο της διάθεσης/ προθυμίας των εργοδοτών να καθίσουν στο τραπέζι των διαπραγματεύσεων;
- Στον βαθμό παρέμβασης του κράτους (πχ σε επικύρωση των ΣΣΕ κ.ά.);
- Στη στάση των εργαζομένων (δημιουργία νέων σωματείων/ μεγαλύτερη συμμετοχή σε ήδη υπάρχοντα ή και νομιμοποίηση στη νέα γενιά καλλιτεχνών της ατομικής προστασίας/ διαπραγμάτευσης);

*Ε. ΣΣΕ που έχουν υπογραφεί στο παρελθόν/ που βρισκόμαστε σήμερα*

## Focus Group C: Εργασία στις παραστατικές τέχνες και ο ρόλος της καλλιτεχνικής εκπαίδευσης στην Ελλάδα

*Α. Ιστορικές παθογένειες της καλλιτεχνικής εκπαίδευσης στην Ελλάδα: (παρ)ελλείψεις, ελλείψεις, και νομοθετικές αστοχίες.*

Η εκπαίδευση των καλλιτεχνών παραστατικών τεχνών στην Ελλάδα παρέχεται από κρατικές, δημοτικές και ιδιωτικές σχολές θεάτρου (σχολές δραματικής τέχνης), χορού (σχολές χορού) και μουσικής (μουσικές σχολές και ωδεία), η λειτουργία των οποίων εποπτεύεται από το υπουργείο Πολιτισμού. Πέραν των καλλιτεχνικών σχολών, υπάρχουν πανεπιστημιακά τμήματα ΑΕΙ, τα οποία ειδικεύονται στον τομέα των παραστατικών τεχνών: Θεατρικών Σπουδών, Μουσικών Σπουδών, Κινηματογράφου, Παραστατικών και Ψηφιακών Τεχνών κ.ο.κ. Ταυτόχρονα, υπάρχουν δημόσια και ιδιωτικά ΙΕΚ κυρίως με εξειδίκευση στην υποκριτική, που υπάγονται στο θεσμικό πλαίσιο των ΙΕΚ και η εποπτεία τους ανήκει στο υπουργείο Παιδείας. Στα παραπάνω μπορούν να προστεθούν τα διάφορα προγράμματα/ σεμινάρια μάθησης/απόκτησης και βελτίωσης γνώσεων στο εκάστοτε καλλιτεχνικό πεδίο. Στην Ελλάδα, οι καλλιτεχνικές σπουδές αντιμετωπίστηκαν διαχρονικά ιδιαίτερα αποσπασματικά και παρέμειναν σχετικά ασύνδετες με τις υπόλοιπες πανεπιστημιακές σπουδές. Παρά τα βήματα που έχουν γίνει, αποτελεί ένα πεδίο το οποίο παραμένει αρρύθμιστο στον ευρύτερο εκπαιδευτικό χάρτη της χώρας. Το κανονιστικό πλαίσιο που τις διέπει δεν είναι ενιαίο αλλά διαφέρει ανά πεδίο, και εξίσου προβληματικό είναι το ζήτημα των επαγγελματικών/εκπαιδευτικών δικαιωμάτων (με όρους ακαδημαϊκής εξέλιξης/ επιπέδου στο Εθνικό Πλαίσιο Προσόντων) που κατοχυρώνουν. Αυτό έχει ως συνέπεια να διαμορφώνεται μια εκπαιδευτική αγορά δύο ταχυτήτων: οι μεν απόφοιτοι/ες καλλιτεχνικών τμημάτων ΑΕΙ έχουν δικαίωμα διορισμού στο Δημόσιο σε κλάδους/ ειδικότητες ΠΕ και δυνατότητα ακαδημαϊκής εξέλιξης στη βάση του πτυχίου, τα δε πτυχία καλλιτεχνικών σχολών εξισώνονται με απολυτήρια Λυκείου και οι απόφοιτοι/ες τους δεν μπορούν να προχωρήσουν σε μεταπτυχιακές σπουδές (στην Ελλάδα ή το εξωτερικό) παρά μονάχα εάν διαθέτουν άλλο αναγνωρισμένο πτυχίο πανεπιστημίου.

*Β. Το προεδρικό διάταγμα 85/2022 και η υπό ίδρυση Ανώτατη Σχολή Παραστατικών Τεχνών (ΑΣΠΤ)*

Η συζήτηση για την καλλιτεχνική εκπαίδευση στη χώρα μας άνοιξε με το προεδρικό διάταγμα 85/2022 που έφερε στο προσκήνιο το διαχρονικό αίτημα για αναβάθμιση της καλλιτεχνικής εκπαίδευσης. Οι κινητοποιήσεις των καλλιτεχνών, του εκπαιδευτικού προσωπικού, καθώς και των σπουδαστών των καλλιτεχνικών σχολών, κ.ο.κ. έθεσαν κεντρικά στην πολιτική ατζέντα τη χρόνια έλλειψη πολιτικής πρωτοβουλίας και μέριμνας, φανερώνοντας μια σειρά από κενά και παραλείψεις. Η εξαγγελθείσα ίδρυση Ανώτατης Σχολής Παραστατικών Τεχνών (ΑΣΠΤ) που θα υπάγεται πλέον στο Υπουργείο Παιδείας και όχι στο ΥΠΠΟ, αν και προβάλλεται ως λύση

στα προβλήματα της καλλιτεχνικής εκπαίδευσης, εντούτοις εγείρει προβληματισμούς στους καλλιτέχνες και στα σωματεία ως προς το πλαίσιο λειτουργίας της, το πρόγραμμα σπουδών, τους όρους εισαγωγής, τη στελέχωση και τη σχέση με τις υπάρχουσες δομές, κ.ο.κ.

#### *Γ. Διαστάσεις του μη-δημόσιου χαρακτήρα της καλλιτεχνικής εκπαίδευσης.*

Λόγω του επί το πλείστο ιδιωτικού χαρακτήρα τους, οι καλλιτεχνικές σπουδές αλλά και η ενασχόληση σε ένα καλλιτεχνικό επάγγελμα απαιτούν ανεξάντλητους οικονομικούς πόρους κάτι το οποίο συνεπάγεται την ταξικότητα καθώς και την παραγωγή/αναπαραγωγή ανισοτήτων που λειτουργούν ως εμπόδια πρόσβασης/ παραμονής στο πεδίο. Η σύναψη συμφωνιών καλλιτεχνικών σχολών με ξένα κολλέγια, ώστε οι τίτλοι σπουδών που παρέχουν να εξισώνονται με πανεπιστημιακά πτυχία ως προς τα επαγγελματικά δικαιώματα, αλλά και η αναμενόμενη ίδρυση «καλλιτεχνικών τμημάτων» στα νέα «ιδιωτικά ΑΕΙ» διαμορφώνουν συνθήκες για μια ανώτατη καλλιτεχνική εκπαίδευση πλήρως ιδιωτικοποιημένη, που εντείνει την ταξικότητα και τις ανισότητες στο πεδίο.

#### *Δ. Η διασύνδεση της καλλιτεχνικής εκπαίδευσης με την αγορά εργασίας*

Η καλλιτεχνική εκπαίδευση στη χώρα μας γίνεται αντιληπτή περισσότερο ως «έργο τέχνης» παρά ως διαδικασία παραγωγής που αντιπροσωπεύει τη μεγαλύτερη πρόκληση στη δημιουργία αλλά και στην κατανόηση της καλλιτεχνικής εργασίας. Με αυτό τον τρόπο, διαιωνίζονται αναχρονιστικά ιστορικά δίπολα όπως αυτό μεταξύ βιομηχανίας (αρά και εμπορικότητας), και τέχνης. Παράλληλα, οι φοιτητές/ φοιτήτριες των εγχώριων καλλιτεχνικών σχολών έρχονται αντιμέτωποι/ες με τις δυσμενείς εργασιακές συνθήκες που επικρατούν στο πεδίο, καθώς και με μια σειρά από προκλήσεις (ενδεικτικά):

- Το μοντέλο του επιχειρηματία - καλλιτέχνη αποτελεί πλέον κανόνα και ο τρόπος που λειτουργεί η αγορά ορίζει την εργασία αλλά και τη ζωή συνολικότερα.
- Οι προσωπικοί πόροι -οικονομικοί αλλά και φυσικοί- θεωρούνται αστείρευτοι και η εκμετάλλευσή τους στο έπακρο κρίνεται επιβεβλημένη και ως το μόνο μέσο για την επίτευξη των επαγγελματικών καλλιτεχνικών στόχων.
- Η δημιουργία μιας καλλιτεχνικής καριέρας περνά από τη συνεχή διαχείριση της εικόνας και τη δόμηση ενός προσωπικού brand.
- Μέσα από τη διαρκή υποβολή καλλιτεχνικών προτάσεων σε ιδιωτικά ιδρύματα, δημόσιους θεσμούς, καθώς και σε ευρωπαϊκά προγράμματα κινητικότητας καλλιτεχνών με σκοπό τη χρηματοδότηση και τη δημιουργία συνθηκών ορατότητας, δημιουργείται ένα σύγχρονο καλλιτεχνικό προεκαριάτο διαρκώς σε κίνηση.

Ταυτόχρονα, η καλλιτεχνική τους πορεία δομείται σε μια ενιαία ευρωπαϊκή αγορά που αντιμετωπίζει τους εργαζόμενους στις Πολιτιστικές Δημιουργικές Βιομηχανίες ως ιδανικούς εφόσον διαθέτουν υψηλή κατάρτιση και εξειδίκευση, ως πολυμήχανους εφόσον είναι

διατεθειμένοι να κάνουν πολλά με λίγους πόρους, ως αυτόνομους, εφόσον οι περισσότεροι εργάζονται είτε ως ελεύθεροι επαγγελματίες είτε σε μικρά ευέλικτα επιχειρηματικά σχήματα.

Στο πλαίσιο αυτό, η ερευνητική ομάδα του LaPreSc καλεί σε διαβούλευση ανθρώπους του χορού, του θεάτρου, και της μουσικής (από την καλλιτεχνική και την εκπαιδευτική κοινότητα) για να συζητήσουμε:

- Τις ιστορικές παθογένειες και την παρούσα κατάσταση της καλλιτεχνικής εκπαίδευσης στην Ελλάδα
- Τη διασύνδεση της καλλιτεχνικής εκπαίδευσης με την αγορά εργασίας και την προετοιμασία των αποφοίτων καλλιτεχνικών σχολών για τους μετασχηματισμούς της «καλλιτεχνικής δραστηριότητας»
- Τις εξελίξεις στην καλλιτεχνική εκπαίδευση ενόψει της λειτουργίας της Ανώτατης Σχολής Παραστατικών Τεχνών,
- Την ιδιωτικοποίηση της καλλιτεχνικής εκπαίδευσης
- Προτάσεις για μεταρρυθμίσεις

## Focus Group D: Η προστασία της Πνευματικής Ιδιοκτησίας και των Συγγενικών Δικαιωμάτων στον τομέα των Παραστατικών Τεχνών

Πρωτοβουλίες, όπως η ευρωπαϊκή εκστρατεία για Δίκαιο Διαδίκτυο για τους Καλλιτέχνες (#FairInternet4Performers), ανοικτές επιστολές και δραματικές εκκλήσεις από διεθνείς και ευρωπαϊκές οργανώσεις και συνομοσπονδίες για την προστασία της ανθρώπινης δημιουργικότητας και των πνευματικών και συγγενικών δικαιωμάτων απέναντι στην «αχαλίνωτη επέλαση της δημιουργικής τεχνητής νοημοσύνης» (<https://www.cisac.org/Newsroom/articles/global-creators-and-performers-demand-creative-rights-ai-proliferation>), αλλά και οι πρόσφατες απεργίες στο Hollywood και οι καταγγελίες μεταγλωττιστών για κλωνοποίηση των φωνών τους είναι μερικές μόνο από τις σημαντικότερες ενδείξεις ότι η βιομηχανία ψυχαγωγίας στην Ευρώπη, αλλά και ευρύτερα αντιμετωπίζει εξαιρετικά σημαντικές προκλήσεις. Αυτές σχετίζονται με την προστασία και την ενίσχυση των πνευματικών και συγγενικών δικαιωμάτων, τον αντίκτυπο των ψηφιακών τεχνολογιών, αλλά και την εξεύρεση της σωστής ισορροπίας μεταξύ της προστασίας των δικαιωμάτων των δημιουργών και ερμηνευτών και της εξασφάλισης της πρόσβασης του κοινού στο πολιτιστικό περιεχόμενο.

Σε αυτό το πλαίσιο, και με αφορμή ειδικότερα τις εξελίξεις και στο ελληνικό πλαίσιο, αδειοδοτήσεις οργανισμών διαχείρισης πνευματικών και συγγενικών δικαιωμάτων, νέος νόμος 5103/2024 (Α'57) του Υπουργείου Πολιτισμού για την προστασία και την ενίσχυση του ελληνόφωνου τραγουδιού και της ορχηστρικής μουσικής του απόδοσης θελήσαμε να διοργανώσουμε μια «κλειστή» διαδικτυακή συζήτηση (focus group) με εκπροσώπους των οργανισμών συλλογικής διαχείρισης αλλά και ανεξάρτητους ειδικούς. Αν και η συζήτηση θα είναι «ανοιχτή», θέτουμε σχηματικά κάποιες ενδεικτικές θεματικές ενότητες

*Ενίσχυση των πνευματικών και συγγενικών δικαιωμάτων και ο ρόλος των οργανισμών συλλογικής διαχείρισης στην Ελλάδα*

*Οι προκλήσεις από τον ψηφιακό μετασχηματισμό, την τεχνητή νοημοσύνη, και τις ψηφιακές πλατφόρμες streaming*

*Διεθνής συνεργασία και εναρμόνιση νόμων και κανονισμών - η εφαρμογή της Οδηγίας για την Ψηφιακή Ενιαία Αγορά (ΕΕ Οδηγίες 789-790)*

*Ο νέος νόμος 5103/2024 (Α'57) του Υπουργείου Πολιτισμού*

## Focus Group E: Αξιολόγηση και βελτίωση του πιλοτικού ερωτηματολογίου για την ποσοτική έρευνα

Αγαπητέ κύριε/ Αγαπητή κυρία

Είμαστε στην ευχάριστη θέση να σας προσκαλέσουμε να συμβάλετε σε μία ομαδική συζήτηση, ως μέρος μιας έρευνας για την **εργασιακή επισφάλεια και την κοινωνική συνοχή**. Η συζήτηση έχει σχεδιαστεί με στόχο να αξιολογηθεί και να βελτιωθεί ένα πιλοτικό ερωτηματολόγιο με το οποίο επιδιώκουμε να διερευνήσουμε τις εμπειρίες και τις προοπτικές των συναδέλφων σας σε συνθήκες επισφαλούς απασχόλησης και τις κοινωνικές συνέπειες που μπορεί να έχουν για τις σχέσεις μεταξύ των ανθρώπων και τη δυναμική της κοινότητας.

Η συμμετοχή στη συζήτηση αυτή, θα σας δώσει την ευκαιρία να εκφράσετε σημαντικά σχόλια σχετικά με τη σαφήνεια, την καταλληλότητα και την αποτελεσματικότητα των μεμονωμένων ερωτήσεων, αλλά και του ερωτηματολογίου γενικά, αφού βέβαια το δείτε και κρατήσετε σχετικές σημειώσεις. Γι' αυτό παρακαλούμε να διαβάσετε τις **οδηγίες** στο τέλος της πρόσκλησης. Τα σχόλια και οι επισημάνσεις σας θα έχουν κομβικό ρόλο στη διαμόρφωση του τελικού ερωτηματολογίου, ώστε να διασφαλιστεί η συλλογή έγκυρων και αξιόπιστων δεδομένων σχετικά με αυτό το σημαντικό θέμα.

Το διάγραμμα της ερευνητικής δραστηριότητας στην οποία προσκαλείστε να συμμετέχετε έχει ως εξής:

### Πριν τη συνεδρία

- Συμπλήρωση του ερωτηματολογίου και καταγραφή σχολίων και επισημάνσεων (βλ. **οδηγίες**)

### Κατά τη διάρκεια της συνεδρίας

- Εισαγωγή-επισκόπηση των στόχων του ερωτηματολογίου
- Συζήτηση για το ερωτηματολόγιο με βάση τα σχόλια και τις επισημάνσεις σας
- Σύνοψη βασικών σημείων

Επισημαίνεται ότι η συζήτηση είναι άτυπη και η συμμετοχή σας θα παραμείνει εμπιστευτική. Πιστεύουμε ότι η εμπειρία και οι γνώσεις σας θα ενισχύσουν την ποιότητα και την εγκυρότητα της έρευνας. Ελπίζουμε ειλικρινά να μπορέσετε να λάβετε μέρος μαζί με εμάς στην τελική διαμόρφωση του ερωτηματολογίου και να συμβάλετε κι εσείς στην καλύτερη κατανόηση της εργασιακής επισφάλειας και των κοινωνικών συνεπειών της στους κλάδους του πολιτισμού και της δημιουργικότητας.

### **Οδηγίες**

Αφού αποδεχθείτε τη συμμετοχή σας, θα λάβετε στο e-mail σας εξατομικευμένο προσωπικό σύνδεσμο πρόσβασης στο ερωτηματολόγιο και θα έχετε περίπου μία εβδομάδα μέχρι τη συζήτηση για να το εξετάσετε. Θα μπορείτε να μείνετε στο ερωτηματολόγιο όποτε θέλετε και

όσες φορές θέλετε, να αλλάξετε τις απαντήσεις σας και να το συμπληρώσετε όσες φορές σας βολεύει, ακόμη και τμηματικά, ώστε να έχετε τη δυνατότητα σχολιασμού και επισημάνσεων.

Δεν χρειάζεται να σχολιάσετε ή να κάνετε επισημάνσεις για όλες τις ερωτήσεις, αλλά μόνο για εκείνες που θεωρείτε ότι χρειάζεται να συζητηθούν. Παρακαλείστε να καταγράψετε τα σχόλια και τις επισημάνσεις σας (για διευκόλυνση, βλ. τις πιθανές επισημάνσεις).

### Πιθανές επισημάνσεις

Κατά τη συμπλήρωση του ερωτηματολογίου, παρακαλείστε να επισημάνετε οτιδήποτε από τα παρακάτω ισχύει **μόνο για τις ερωτήσεις που θεωρείτε ότι χρειάζεται**, αναφέροντας και τον κωδικό της αντίστοιχης ερώτησης ο οποίος εμφανίζεται με γκριζα γραμματοσειρά δίπλα στην εκφώνησή της (βλ. [Εικόνα 1](#)). Εννοείται ότι μπορείτε να σημειώσετε και όποια πρόσθετη επεξήγηση ή όποιον επιπλέον χαρακτηρισμό θεωρείτε κατάλληλο, προκειμένου κατά τη συζήτηση να μπορείτε να εξηγήσετε καλύτερα την άποψή σας.

Οποιαδήποτε από τις ερωτήσεις μπορεί να είναι:

Ασαφής	(π.χ. δεν είναι ξεκάθαρο τι ακριβώς ρωτάει)
Δυσνόητη	(π.χ. χρησιμοποιεί ορολογία ή έννοιες που δεν είναι σαφείς, έχει περίπλοκη διατύπωση, κ.λπ.)
Αβολη	(πιθανά θα φέρει σε δύσκολή θέση τους ερωτώμενους και ίσως θα προτιμήσουν να μην απαντήσουν)
Προβληματική	(π.χ. ίσως οι ερωτώμενοι να μην γνωρίζουν πώς ή τι να απαντήσουν, μπορεί να είναι ακατάλληλη η διατύπωση ή να υπάρχει συντακτικό πρόβλημα)
Δύσκολη	(π.χ. η απάντηση μπορεί να χρειάζεται περισσότερο χρόνο για σκέψη ή και υπολογισμούς)
Περιοριστική	(π.χ. δεν εμφανίζονται όλες οι πιθανές απαντήσεις, οπότε μπορεί κάποιοι/ες να μην μπορούν να δώσουν καμία από τις προτεινόμενες απαντήσεις)
Περίεργη	(π.χ. ξενίζει η διατύπωση της ερώτησης)
Άσχετη	(π.χ. εκείνο που ερωτάται δεν έχει καμία εφαρμογή στους εργαζόμενους για τους οποίους γίνεται η έρευνα ή δεν αφορά ορισμένες κατηγορίες)

Εικόνα 1. Παράδειγμα ερώτησης

EconPre2 Με βάση τα προσόντα και την εμπειρία που έχω, αισθάνομαι ότι από την εργασία μου ως :

📍 Βαθμολογήστε πόσο κοντά βρίσκεται η άποψή σας στο ένα ή το άλλο άκρο της κλίμακας.

πληρώνομαι αρκετά	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	δεν πληρώνομαι αρκετά
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Τέλος, κατά τη διάρκεια της συζήτησης θα είναι ιδιαίτερα χρήσιμο να πείτε τη γνώμη σας για το ερωτηματολόγιο στο σύνολό του:

- Πιστεύετε ότι οι ερωτήσεις καλύπτουν όλα τα σχετικά θέματα; Θεωρείτε ότι υπάρχουν ερωτήσεις που θα ήταν καλό να προστεθούν;
- Πώς σας φαίνονται η έκταση και η διάρκεια του ερωτηματολογίου;
- Έχετε κάποιες παρατηρήσεις για τη γενική εμφάνιση του ερωτηματολογίου; Για παράδειγμα, μήπως θα ήταν καλύτερα να εμφανίζονται λιγότερες ή περισσότερες ερωτήσεις σε κάθε «σελίδα»; Είναι ικανοποιητικός ο εικαστικός σχεδιασμός;

Επισημαίνεται ότι **δεν υπάρχουν σωστές, ούτε λανθασμένες απαντήσεις**, καθώς εκείνο που ζητείται είναι η άποψή σας για το ερωτηματολόγιο και τις πιθανότητες να το συμπληρώσουν οι συνάδελφοί σας.

## Annex VIII: UNION FACTSHEETS

### → Panhellenic Federation of Audiovisual Sector [POTHA/ Panelinia Omospondia Theamatos & Akroamatos]

General Description	
Union level	Secondary-level/ Federation
Year of Establishment	1965 (new statutes 2000)
Member-Unions	Unions of workers in theatre, cinema, radio, television, shadow theatre, lyrical theatre, music, dance, singing
No of member-unions (approx.)	30

Main Findings
<p>POTHA is a Federation of unions representing workers in the entertainment and performing arts sector, i.e. theatre, cinema, radio, television, shadow theatre, lyric theatre, music, dance and singing. It consists of around 30 unions at sectoral, occupational, local or national level. In recent years there have been significant changes in membership: unions have been dissolved, others are inactive or have not held elections, while at the same time new unions have joined or are about to join, and mergers are underway. Due to the wide range of professions represented by POTHA unions and the particular employment status of workers in the industry (many of whom are self-employed), a number of labour, tax and insurance issues arise.</p> <p><u>The main problems/ issues</u> that the Federation faces and needs to address are:</p> <ul style="list-style-type: none"> <li>• Unemployment, underemployment and uninsured work (which also affects insurance coverage, health care and pensions)</li> <li>• Neighbouring and related rights of creative workers</li> <li>• The insurance and tax status of creative professionals working in the grey area between self-employment and dependent employment</li> <li>• Income criteria and tax burden</li> <li>• Unemployment benefits</li> <li>• The impact of Presidential Decree 85/2022 on the professional rights/ education of performers and the appeal of the POTHA and its members to the Council of State</li> <li>• The difficulty of its members to conclude CLAs due to the absence, in many cases, of institutional interlocutors (employers' organisations) and/or the unwillingness of employers to enter into negotiations</li> </ul>

→ Hellenic Actors' Union [SEI/ Somatio Elinon Ithopion] \* POTHΑ member

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	1917
Membership/prerequisites (Resolutions 2022-23 of the Board of Directors of the SEH, in derogation of the Statutes)	Actors /Actresses <ul style="list-style-type: none"> <li>• Either with a 3-year degree in drama (Greek or foreign, regardless of certification by the Ministry of Culture) or a degree in theatre studies from a higher education institution specialising in drama plus 50 working days</li> <li>• Without a degree or with a two-year degree but with 100 working days</li> </ul>
No of members (approx.)	-Registered: 5,500 members (not all in good standing) -Voters (in good standing) 2020: 1500 members, 2022: 1383 members, 2024: 1127 members

Main Findings
<p>SEH has a long unionisation tradition, as it is one of the oldest unions in the arts sector. During the pandemic, actors and SEH came to the fore, mainly because they were at the forefront of the Support Art Workers and #MeToo movements in the performing arts. This led to an increase in membership and a number of efforts by the union to regulate actors' working conditions. The SEI also played a leading role in mobilising against Presidential Decree 85/2022, which equated graduates of "higher" drama schools with high school graduates. At the same time, it was one of the first artists' unions to sign a considerable number of CLAs in the post-memoranda period.</p> <p><u>The main problems/ issues</u> SEH has to deal with are the following:</p> <ul style="list-style-type: none"> <li>• Uninsured labour and issues related to unemployment benefits</li> <li>• The impact of Presidential Decree 85/2022 on professional rights and training</li> <li>• The difficulty of concluding an occupational CLA with the associations of independent/private theatre producers. This is overpassed by the conclusion of CLAs at firm- level, which (if the conditions are met) are to be converted into an occupational CLA covering all actors in independent/private theatres</li> <li>• Efforts to conclude CLAs with municipal theatres, the audiovisual sector and with the association of AMKEs (civil non-profit companies)</li> </ul> <p>The arbitrary and abusive behaviours in the sector for which the SEI has activated the Disciplinary Council</p>

→ Panhellenic Musician Union (PMS/ Panelinios Musikos Silogos) \*POTHA

Member

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	1913
Membership /prerequisites	<ul style="list-style-type: none"> <li>• Musicians/singers with dependent employment relationship</li> <li>• Mainly representing musicians/singers in independent venues/scenes (in nightclubs, live events and studios)</li> <li>• Members of the union can also be: <ul style="list-style-type: none"> <li>a) Permanent employees of state-affiliated institutions/music ensembles (concert bands/orchestras)</li> <li>b) Freelancers, as their work hides dependent work</li> </ul> </li> </ul>
No of members (approx.)	1.230 (November 2023 elections' voting members)

Main Findings

PMS was founded in 1913 by the teachers of the Athens Conservatory and the musicians of the orchestra of the Conservatory's Concert Association. In 1915, the union began its activities aimed at the cultivation of music and the defence of musicians' professional rights. PMS is a member of the POTHA federation and has many local branches throughout Greece. The strong fragmentation of musicians' representation (existence of another federation (POEME)/ numerous local occupational unions) is characterised as a historical phenomenon and is mainly due to the differentiation of musical genres (classical, traditional, etc.). Today, the diversification of the labour landscape and the simultaneous participation of musicians in many musical genres requires the recognition that musicians' problems are common and require a unified strategy. During the pandemic, PMS participation and union activity has increased both quantitatively and qualitatively: namely the realisation that individual action cannot guarantee as much as collective action.

The main labour problems that PMS has to address are the following:

- Intensification of work (especially in the post-covid period), greater uncertainty and insecurity (chasing survival wages and inability to plan for the long term)
- Creation of a low-demand workforce (reducing demands and focusing on job security and basic working conditions)
- Unpaid work and especially unpaid rehearsals
- Expropriation of intellectual and industrial property rights
- Absence of collective agreements and attempts to conclude them (in TV studios/productions, live events, independent/private theatres, supervised/ state-affiliated institutions)

In this context, PMS focuses on:

- the active involvement of workers to increase pressure on employers and the state

- joint action (by all trade unions/associations) against a strategy that treats culture as a commodity (increasing investment without guaranteeing working conditions)

→ Singers' Union of Greece (ETE/ Enosi Tragudiston Eladas) \*POTHA member

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	1980
Membership/prerequisites	<p>Greek singers of all song genres working in any region of Greece or abroad, either:</p> <ul style="list-style-type: none"> <li>a) for the production of records, tapes or other phonograms (existing today or to be invented in the future)</li> <li>b) for a night-venue, a theatre, a concert programme, etc.</li> <li>c) for cinema, television or radio</li> </ul> <p>* Foreigners may also become members of the union by decision of the Board of Directors, provided they meet the legal requirements for employment in Greece</p> <p>To register in the union:</p> <ul style="list-style-type: none"> <li>• they must not have been convicted of a crime or mismanagement against a trade union</li> <li>• If they have not been professionally active for at least two years, two other union members must confirm in writing their status as singers. Proof of professional employment should be provided by a legal means (national security stamps, employment contracts, etc.)</li> </ul> <p>*The Board of Directors may exceptionally recommend to the General Assembly that singers who do not meet the above requirements be accepted after an interview if it determines that they are an exceptional case (talents).</p> <p><b>Honorary members (non-voting):</b> Singers who are no longer active in the profession and have rendered valuable service to the sector</p>
No of members (approx.)	420 (80-85% in Attica)

**Main Findings**

ETE was founded in 1980 with the aim of demanding a Collective Labour Agreement, a different calculation of social security contributions/stamps to ensure long-term pension rights, and the regulation of the labour framework in the workplace. While the ETE was the only union representing singers for 40 years, in 2022, in the midst of a pandemic, the Panhellenic Union of Greek Singers (PSET) was founded by members of the ETE (some of

the most active members in song production nowadays) as they demanded a greater share of royalties for the broadcasting of songs on the radio.

The main labour problems of ETE are:

- The high unemployment rates in the sector (due to lockouts and reduced operation of entertainment venues and the oversupply of singers) as well as the significant drop in daily wages
- The difficulty in obtaining the necessary social security stamps for the seasonal allowance (50 per year) and for the pension, combined with the change in category (no longer for heavy and unhealthy work, but only for working hours after 12 noon)
- The need to simplify the procedure of the labour stamp (ergosimo) and the demand for the inclusion of night venues/concerts in this type of insurance (in the 12th class of insurance)
- The need to support a large number of singers through the solidarity fund, the distribution of food and intervention in immediate health problems
- The great loss of members (once 1470) due to the abandonment of the profession to earn a living (employment in taxis, catering, etc.)
- The inability to conclude a new collective labour agreement due to a) the lack of employer representation [dissolution of Methexis to avoid negotiations] b) the lack of political will
- The fragmentation of the collection of royalties resulting in users not paying

The underfunding of culture and the organisation of concerts mainly by Municipalities / Regions with low fees (high fees only for a few well-known singers)

### → Greek Opera Singers' Union (ELPE/ Enosi Lirikon Protagoniston Eladas)

**\*POTHA member**

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	-
Membership/prerequisites	To become a member of the union, one must have a recognised diploma in lyric/opera singing and have worked at least once as a lyric/opera singer in a theatre or opera stage in Greece or abroad
No of members (approx.)	150

### Main Findings

The Greek Opera Singers' Union began as a firm-level union and became a primary-level occupational union representing all Greek opera singers  
The main problems of Greek opera singers are:

- The different forms of employment at the Greek National Opera: some (very few) work on fixed-term annual contracts that are constantly renewed, most on fixed-term contracts (lasting a few weeks) and some as freelancers. A standing demand of the ELPE is that all work in a dependent employment relationship
- The main form of employment, which is temporary and offers no job security, as work alternates with long periods of unemployment
- The invitation of opera singers from abroad to sing in Greek performances, which harms the job opportunities of Greek opera singers
- Working in state-affiliated institutions/stages entails many restrictions in terms of wages (the restrictions are overcome by contracts for freelancers as they fall under the cost of supplies and not labour costs)
- The difficulty of concluding CLAs in workplaces where private-law and public-law employees coexist. The ELPE's most important ongoing demands are a) the disengagement of CCI workers/professionals from the single-wage scale of the civil servants and the conclusion of a sectoral CLA applicable to all workers/professionals in the private performing arts sector
- The difficulty of concluding a CLA with the Municipality of Athens (at the Municipal Theatre of Olympia) due to the very low existing wages/pays, that cannot be accepted by the union
- The high number of multiple job-holding for Greek opera singers
- The inability of Greek opera singers to collect social security stamps (due to their often- unpaid work (for artistic expression and to maintain visibility)
- The increase in the number of AKME/civil non-profit companies (due to their eligibility for funding from the Ministry of Culture), which has a negative impact on the work identity of artists and the power of trade unions
- Presidential Decree 85/2022, which equates artists with secondary school graduates and has both moral and practical (wage) implications
- The oversupply of artists due to the unregulated educational framework (a plethora of unrecognised schools and lack of university education opportunities)

→ Dancers' Union of Greece (SECHOCO/ Somatio Ergazomenon ston Choro tu Choru) \* POTH member

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	2009
Membership/prerequisites	Professional dancers, choreographers, dance teachers and persons engaged in promoting dance, regardless of age and nationality, provided their employment is dependent and meet one of the following conditions: <ul style="list-style-type: none"> <li>• Graduates of a state-recognised higher professional dance school</li> </ul>

	<ul style="list-style-type: none"> <li>• Graduates or postgraduates of a higher professional dance school of abroad, provided they have a recognition of equivalence</li> <li>• Graduates of the R.A.D.C. B.T.S. (Certificate for Ballet Teaching) &amp; I.S.T.D. Fellowship.</li> <li>• Fifty insured working days at places where dancers are employed</li> </ul> <p>*For dancers who do not meet the above criteria but can provide evidence of their experience, a special committee will be appointed to assess their artistic activity</p> <p>*If dancers who are members of the union employ other dancers, regardless of whether they are union members. their membership will be inactivated for as long as the employment relationship lasts</p>
No of members (approx.)	550-600

### Main Findings

SECHOCO was founded in 2009 and is the most numerous and inclusive union in the dance sector. It is a member of the POTHΑ Federation and has not signed a CLA so far. However, SECHOCO has issued a Framework for Working Conditions which is intended to form the basis for both the working conditions of dancers, choreographers and dance teachers and the conclusion of CLAs. The union has more than doubled its membership since 2020, mainly in the context of the demand for compensation during the pandemic, but also later due to the response to Presidential Decree 85/2022.

The main issues that SECHOCO has to address are the following:

- The insurance/pension issue (and the non-inclusion of dancers' badges in the heavy and unhealthy category), as the physical strain does not allow dancers to work until the age of 67
- The drop in the hourly wage of dancers/dance teachers in public/municipal institutions due to the downgrading of their degrees (Presidential Decree 85/2022)
- The non-inclusion of freelance dancers (and all artists) in unemployment benefits although they are insured as employees
- The absence of CLAs in the dance sector
- The fragmentation of employers and the need to negotiate in different sectors (dance schools, municipalities, independent theatres, state-affiliated institutions)

SECHOCO's main demands include the "State Dance House" and a quota/fixed percentage of dance productions in state-affiliated scenes/institutions. They are also part of the consultation for the establishment of the Higher School of Performing Arts

→ Dance Teachers' Union (SOKACHO/ Somatio Kathigiton Choru) \* POTHΑ  
member

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	2004
Membership/prerequisites	<ul style="list-style-type: none"> <li>• All dance teachers who work for any employer with an employment contract and either hold a state-recognised degree (Greek or foreign) or have a proven record of working as a dancer for at least 15 years and unconditionally accept the provisions of the statutes</li> <li>• AMKE (civil non-profit companies) owners are also accepted, but not dance school owners</li> <li>• SOKACHO focuses on teachers of classical and contemporary dance (teachers of folk dances and ethnic/multicultural dances are not accepted)</li> </ul>
No of members (approx.)	100 (30 with voting rights)

Main Findings
<p>SOKACHO was founded in 2004 mainly because there was no workers' representation in the dance sector and, at the same time, there was a need to demand a) the equivalence of degrees with those of the Higher Schools b) the regulation of dance teachers' working framework and c) the protection of their labour/professional rights. It is a member of the POTHΑ Federation and cooperates only with SECHOCHO and not with other unions in the dance sector. SEKACHO has not yet signed a CLA. However, in the past it had reached an informal verbal agreement with the owners of dance schools in Thessaloniki, which was respected by some of them, but not by all.</p> <p><u>The main labour issues</u> that SEKACHO has to deal with are the following:</p> <ul style="list-style-type: none"> <li>• The insurance/pension system (the non-inclusion of dancers in the heavy and unhealthy labour sector), as the physical strain does not allow dance teachers to work until 67 [teaching is practical and not theoretical]</li> <li>• Health insurance (no possibility of sick leave for several months). However, injuries and physical strain can force teachers to take long periods of time off work</li> <li>• Uninsured/undeclared work (not reported by the workers themselves)</li> <li>• Unemployment due to the oversupply of graduates who cannot be absorbed by the labour market</li> <li>• The identification of dance with creative/artistic rather than professional/working activity</li> <li>• The drop in the hourly wage of dance teachers due to Presidential Decree 85/2022</li> <li>• Multiple-activity / multiple-employment with exhausting working hours</li> <li>• The absence of CLAs in dance schools (mainly due to the reluctance of the owners to commit themselves)</li> </ul>

- The absence of CLAs for dancers in theatres (including state-affiliated ones) that employ dancers on actors' contracts
- The wage/pay differences in Athens and the province (the framework on working conditions of SECHOCHO is characterised as Athens-centric)

The union's strategies include:

- Resorting to the courts to resolve labour issues
- Focusing on dance/physical protest actions to which union members are most responsive

→ Greek Union of Film, Television and Audiovisual Technicians/ (ETEKT-OT/ Enosi Technikon Eliniku Kinimatografu & Tileorasis Optikoakustiku Tomea) \*POTHA

Member

General Description	
Union level	Primary-level Sectoral Union
Year of Establishment	1948
Membership/ prerequisites	<p>Persons whose main occupation and livelihood is the audiovisual technical profession, with a fixed-term dependent employment relationship</p> <p><b>Ordinary members</b> may be graduates of film studies who:</p> <ul style="list-style-type: none"> <li>• if they have 50 social security stamps in their field of activity in the last year, they are classified in category B of the specialisation (assistants)</li> <li>• if they have 300 social security stamps as assistant technicians, they can be upgraded to the A' specialisation category</li> </ul> <p><b>Only with professional experience:</b> Those who have:</p> <ul style="list-style-type: none"> <li>• 900 daily wages (stamps), of which 50 in the last year in specialisation A until the enactment of Law 4254/2014 on 30/3/2014</li> <li>• 300 daily wages (stamps) of which 50 in the last year in the assistant category B until the enactment of Law 4254/2014 on 30/3/2014</li> </ul> <p>If no social security stamps can be provided, proof may be submitted showing the technician's involvement in the specialisation in which he/she worked, the type and title of the film/project, and the actual specialisation in which he/she was employed, with a minimum of:</p> <ul style="list-style-type: none"> <li>• <b>For specialisation A:</b> 4 feature-length fiction films or 25 episodes of 45-minute television series</li> <li>• <b>For category B (assistants):</b> 3 feature-length fiction films or 15 episodes of 45-minute television series</li> </ul>

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	<p>Those belonging to the following categories are excluded from the above conditions:</p> <p><b>Δ. Electrician Department:</b> Chief Electrician, Electrician, Assistant Lighting Technician, Dimmer Board Operator, Generator Operator</p> <p><b>ΙΑ. Special effect sector:</b> (special effects technician, 1st assistant special effects technician, 2nd assistant special effects technician)</p> <p><b>ΙΓ. Television sector:</b> RF Engineer, Radio Link-Uplink Engineer</p>
No of members (approx.)	1.000 technicians and 220 other occupations

### Main Findings

ETEKT-OT was founded in 1948 by a group of filmmakers of the time, such as Lykourgos Stavrakos, Filopoimin Finos etc. Its long history (with the exception of the period 1967-1974, which was forcibly dissolved by the dictatorship of the colonels) marks a rich trade union and cultural activity, reflecting the struggles of working technicians. The ETEKT-OT is not affiliated to any political party and includes film technicians and non-permanent television technicians (series and not news/broadcasting). Its members are technicians from 13 sectors and 81 specialisations in the film and audiovisual sector.

The main work issues and specialties of film/television technicians are:

- The abolition of professional licensing which, in combination with Presidential Decree 85/2002 equates them with unskilled workers
- The absence of CLAs after their mandatory expiry during the memoranda (which they try to respect in terms of pay)
- The difficulty of reintroducing CLAs as they are now only binding on the contracting parties
- The nature of employment, which is temporary (fixed-term contracts) and offers no job security, as work alternates with long periods of unemployment
- The over-intensification of work and the daily exceeding of the 8-hour limit (up to 13-14 working hours)
- The constant change of workplace (shooting outdoors and not in studios)
- The risk of unilateral termination of employment contracts on television if the viewing figures of the series do not meet expectations

The general issues they raise are:

- The closure of EKOME (National Centre of Audiovisual Media and Communication) and its merger with the Greek Film Centre, which is expected to have a negative impact on Greek film production and television series (with fears of an explosion of unemployment among technicians)
- The lack of a cultural policy and unilateral policy-making without consulting of the sectors/ workers concerned

- The entry into trade unions of new persons who have no experience or knowledge of the customary law underlying labour relations

→ **Union of Performing Arts Practitioners – Beneath the Stage (KATS) [Enosi Epangelmaton Sinteleston Parastatikon Technon “Kato apo ti Skini”] \* POTHA member**

General Description	
Union level	Primary-level Sectoral Union
Year of Establishment	2022
Membership/ prerequisites	<ul style="list-style-type: none"> <li>• Directors, set designers, costume designers, lighting designers, choreographers, kinesiologists, composers, music editors/ supervisors and/or sound designers, dramaturgs, dramatists, video and new media designers, curators of performing arts activities, communication and promotion managers for performances and artistic activities, creative producers, and assistants for all of the above professions.</li> <li>• In general, all professionals providing artistic services and work in any form of performing arts.</li> </ul> <p>Proven practice of the above professions, or of professions related to live performance or performing arts, or proven employment/participation in at least five professional theatre productions or other live performances or artistic works in performing arts in Greece or abroad during the last five years.</p>
No of members (approx.)	80-100

### Main Findings

KATS is a new union that was founded during the pandemic. Despite the existence of other unions/associations of creative workers, the need to create an umbrella union covering all professions involved in the performing arts productions arose for the following reasons:

- a) some professionals were not adequately represented despite the existing associations/ unions (e.g. the Greek Directors Guild [EES] mainly represents film and television directors; only a small number of performing arts directors are members of the Guild)
- b) some professionals cannot form autonomous unions due to their small numbers (e.g. lighting designers)

c) a more comprehensive/inclusive representation of all professionals involved in the creation, i.e. the preparation and execution of performances was considered more effective, especially on labour issues

The main problems/issues faced by KATS that need to be addressed are as follows:

- To map the needs/demands by professional group to identify commonalities, develop joint initiatives and make recommendations to meet the needs of the creative workers as a whole.
- To address, both horizontally/vertically and by sector/profession, labour issues in relation to the State, producers and work in state-affiliated institutions.
- To develop a proposal for artistic education.
- To protect creators' neighbouring rights.
- To publish a booklet on labour rights, remuneration, etc.

In addition to the above, the following were pointed out: a) the difficulties of collective representation, both because of the diversity of interests (e.g. some professionals often have both employee and employer status) and because of the specificities of each profession; b) the difficulties in concluding CLAs, since most of the professionals represented by the union lose their employee status once they deliver their work/services and the project is completed (project-based work)

→ **Greek Directors' Guild [EES/ Eteria Elinon Skinotheton] \* POTH member**

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	1973
Membership/ prerequisites	<ul style="list-style-type: none"> <li>• Employed/directors, i.e. creators of an audiovisual work, individual or collective, over which they have full control in terms of content, form and meaning (final cut), regardless of the recording medium (film, video, digital disc or any other invention), or curators of theatrical performances, or instructors of all contributors for the best performance result, regardless of whether they intervene in terms of interpretation or editing</li> <li>• Retired directors remain members of the Guild as, by law, they do not lose their professional artistic status and can continue to work as directors</li> </ul> <p><i>* Since the main activity of the Greek Directors' Guild is trade union work, its members are employees/directors, but they may also work as producers/directors or maintain a production company, provided that their employer interests remain outside the activities of the EES, in which they participate only on the basis of their employee/worker status. [Amendment of the Statute 2021-2022].</i></p>
No of members (approx.)	1.300

## Main Findings

The Greek Directors' Guild (EES) was founded in 1973 and was one of the founding members of the POTHΑ federation, from which it withdrew in the early 2000s. After 2019, rejoining POTHΑ came up again, mainly for two reasons that emerged during the pandemic: to be in solidarity with the other artists' unions; to integrate a more collective body. To achieve this, in 2021/2022 the EES changed its statutes (regarding membership) and rejoined the POTHΑ. With the core issue of whether directors are ultimately employees or employers, this change emphasised the employment/working status of EES members. Those who disagreed left the EES and formed the Directors Creators' Union (EDS).

The EES is a relatively strong union in terms of resources. However, their negotiating and lobbying power is relatively low (unlike technicians, for example). In terms of its strategies, it focuses mainly on conventional actions (intervention texts, lobbying ministries, etc.) rather than more controversial actions (e.g. strikes, demonstrations).

The main problems/issues that the EES faces and has to deal with are the following:

- The absence of CLAs and attempts to enter into negotiations (with state television, state-affiliated theatres, independent/private theatres and television production companies)
- Labour precarity and livelihood problems of directors
- Insurance coverage
- Film production financing

\*Another long-standing demand of the EES is the creation of an Audiovisual Arts Academy

## → Directors Creators' Union [ESD/ Enosi Skinotheton Dimiurgon Optikoakustikon & Parastatikon Technon]

General Description	
Union level	Professional association
Year of Establishment	2023
Membership/ prerequisites	•Directors, i.e. creators of an audiovisual work, individual or collective, over which they have full control in terms of content, form and meaning (final cut), regardless of the recording medium (film, video, digital disc), or curators of performances, or instructors of all contributors for the best performance result, regardless of whether they intervene in terms of interpretation or editing
No of members (approx.)	100-200

## Main Findings

The Directors Creators' Union (ESD) is a relatively new association, but its members have a long tradition of unionisation, as they were members of the Greek Directors' Guild (EES), from which they left in 2022. Their withdrawal is linked to the EES's decision to join the POTHΑ Federation, as well as the changes to its statutes, which emphasise the worker/employee status of its members. The ESD, on the other hand, underlines that it is a professional association and not a labour/trade union. However, on issues such as the reintroduction of collective bargaining, the repeal of Presidential Decree 85/2022, etc., it is in line with other trade unions.

The main problems/issues ESD faces and needs to address are the following:

- Work precarity, lack of professional opportunities and livelihood problems of directors
- The protection of directors' intellectual property rights vis-à-vis production companies, platforms, etc.
- The protection of the rights of young directors working in sectors other than film/cinematography
- Issues of neighbouring rights arising from the merger of the Greek Film Centre (EKK) with the National Centre of Audiovisual Media and Communication (EKOME) and the establishment of "Creative Greece"
- The conclusion of a CLA with the Hellenic Broadcasting Corporation (ERT) to guarantee the rights and remuneration of directors (who are also employed by external audiovisual production companies)
- Film production financing

## → Greek Dubbing Union (ENEM/ Enosi Elinon Metaglotiston) \*POTHΑ Member

### General Description

Union level	Primary-level Occupational Union
Year of Establishment	2022
Membership/prerequisites	<ul style="list-style-type: none"> <li>• All natural persons working in the field of dubbing, in any legal form company, regardless of age, gender, religion and nationality and regardless of their specialisation, insurance carrier, place where they perform their work, nature of their remuneration (monthly salary, flat-rate remuneration, hourly wage, payment by receipts/invoices for services, etc.) and nature of their contract, provided they have worked as a dubbing artist for at least two (2) years in the year preceding their application</li> <li>• Excluded from membership are members of the management of employers, managers and generally persons who exercise management or supervisory rights at employers</li> </ul>
No of members (approx.)	130

## Main Findings

ENEM was created during the pandemic, although discussions had already started in 2018-19. Although most dubbing artists are actors and could be represented by the Hellenic Actors Unions (SEI), it was deemed necessary to establish a separate union to better defend their rights, as at that time (2018-19) the conditions for such representation in SEI were not met. The main labour problems of dubbing artists/voice actors in Greece, for which ENEM is called upon to manage, arise mainly from the fact that their main employers are, on the one hand, large foreign production companies and platforms and, on the other hand, a small number of studios that collaborate with these companies and essentially "control the market." This particular situation not only determines their pay and working conditions, but also complicates any collective bargaining and demands.

In this context, the main problems/issues that ENEM has to deal with are the following:

- Negotiations with both foreign companies (Disney, Netflix...) and domestic studios on the conditions for the payment and work of dubbing artists
- The terms/clauses of contracts for the granting of dubbing rights
- Low wages, high taxes and payment methods (invoices for self-employed)
- The delay of payments, which in turn creates a livelihood problem
- The deterioration of the quality of the product produced, mainly due to budget cuts
- The limited supply of jobs (since in Greece, unlike in other countries, only children's series/movies are dubbed)
- the impact of AI

Despite the fact that ENEM is a new and relatively small union, it has carried out important actions:

- Organising an 8-month strike of voice actors with demands against major foreign platforms (Disney, Netflix) over wages and related rights
- Setting an informal minimum wage level (fixed pays/wages) in consultation with domestic studios/production companies. → All ENEM members adhere to it to the letter/none have fallen below this pay/wage limit

## → Greek Union of Magicians (Panelinio Somatio Tachidaktilurgon)

General Description	
Union level	Primary-level Occupational Union/ Cultural Union
Year of Establishment	2021
Membership /prerequisites	<ul style="list-style-type: none"> <li>• Ordinary members (with voting rights): clowns and magicians who are either self-employed (with the corresponding Activity Code /KAD) or employed (with dependent contracts)</li> <li>• Honorary members (without voting rights): may be declared, by decision of the General Assembly, those who are engaged in this art (amateurs), i.e. persons who, by virtue of their status, can or have supported the Union morally or materially in the realisation of its objectives. In this case, they should submit a dossier proving evidence on</li> </ul>

	their relevant activity (e.g. audiovisual material of performances in which they have participated, relevant certificates, letters of recommendation, etc.).
No of members (approx.)	45

### Main Findings

The Greek Union of Magicians is a new union, founded during the pandemic (2021). The main reason for its creation was the institutional response to the reactions (extrajudicial lawsuit) of an animal protection organisation for the use of animals (rabbits and pigeons). At the same time, the aim of the union is to protect the rights of those involved in the art of magicians/clowns (whether professionally or not), to encourage young people to engage in it professionally, to strengthen and promote its educational importance and to respect the art and its history. In addition to Attica, the association also has members in the region (Thessaloniki, Crete, Rhodes, Pyrgos, Igoumenitsa).

\*The union is in the process of changing its statutes (to exclude amateur magicians) with the ultimate goal of joining the POTHA Federation

The main problems/ issues the union faces and has to deal with are the following:

1. Maintaining (exceptionally) the use of rabbits and pigeons/doves necessary for the artistic performances of magicians, emphasising that there is no abusive treatment of animals "We respect the new social concerns and trends of the time and only ask for the exception for pigeons and rabbits"
2. The lack of salaried jobs in the sector and the need to take up economic activity as freelancers. However, the activity code (KAD) under which they fall is general and includes not only magicians and clowns, but also acrobats, jugglers, balancers, mimes, hypnotists, circus performers and [karagiozi] puppeteers. This leads to objections from professionals who emphasise their professional self-identification and object to the common categorisation
3. The lack of a union/collective consciousness of magicians: "It's easier to unite the Pope with the Taliban than the magicians with each other"
4. The absence of institutional, formal training in the sector and the need for apprenticeships in the field (alongside experienced professionals in the sector)

### → Panhellenic Association of Shadow Puppetry [PSTS/ Panelinio Somatio Theatru Skion] \*POTHA member

General Description	
Union level	Primary-level Occupational Union
Year of Establishment	1925
Membership/prerequisites	<ul style="list-style-type: none"> <li>Those who have so far acquired the status of Karagiozi puppeteer by successfully passing the examinations before the Karagiozi</li> </ul>

	<p>Puppeteer Examination Committee (membership identity status: Karagiozi Puppeteer)</p> <ul style="list-style-type: none"> <li>• Those assisting or having assisted Karagiozi Puppeteers (membership identity status: Karagiozi Puppeteer Assistant)</li> <li>• The veterans of Karagiozi Puppetry (veterans of shadow puppetry) who have been members of the Panhellenic Association of Shadow Puppetry in the past and have not been expelled for anti-union activities (membership identity status: Karagiozi Puppeteer Retired/ Veteran)</li> <li>• Those who have demonstrably contributed to the rise of the art of shadow theatre, friends of our folk tradition, folk painters, shadow theatre musicians, writers with a literary work on the art of shadow theatre (membership identity status: Friends of Shadow Theatre)</li> </ul> <p>* The Karagiozi Puppeteer Examination Committee (EDK) consists of respected Karagiozi puppeteers and influential people from the wider theatre sector</p>
No of members (approx.)	120

### Main Findings

The Panhellenic Association of Shadow Puppetry is one of the oldest performing arts unions (founded in 1925). Historically, it has functioned as both a labour/trade union and a cultural association: until the mid-1980s it was purely a trade union and from 1985-86 it expanded its activities in supporting the art of shadow theatre. Its reactivation as a member of the POTHΑ federation in recent years confirms its role as a labour union. However, many of its demands relate to the tax and insurance status of Karagiozi Puppeteers as self-employed.

The main problems/ issues that the Panhellenic Association of Shadow Puppetry faces and has to deal with are the following:

- Their hybrid employment status, as Karagiozi Puppeteers are considered freelancers/ entrepreneurs in terms of taxation, but employees/ workers in terms of insurance
- The unfair competition, mainly from young Karagiozi Puppeteers who lower their wage/pay demands in an attempt to establish themselves in the job market
- Pension deficits due to uninsured work
- Accounting and insurance problems arising from the Karagiozi Puppeteers' Activity Code (KAD) as specified by the state

### → Greek National Theatre Employees' Union (SEETH)

#### General Description

Union level	Primary-level trade union of employees at the National Theater
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Year of Establishment	2005
Specialities covered	All employees of the National Theater (artistic, technical, administrative staff)
Membership/prerequisites	Every employee of the National Theater, regardless of their specialty and employment contract (fixed-term or permanent, part-time or full-time, hourly wage, etc.).
No of members (approx.)	250-300 members  'As the employment relationships established by the National Union are seasonal but also have a more permanent basis, approximately 250 members participate in the elections. Over time, this number fluctuates between 250 and 300, which is significant because a large number of ticket collectors are employed during the winter months. Ticket collectors are considered seasonal staff and are the only category of hourly-paid workers at the National Theatre, with approximately 30–50 employees per season.'

### Main Findings

SEETH is made up of National Theatre employees. Although the National Theatre is a central institution, the interview highlights that its employees face a number of problems related to safety, wages and a lack of institutional care for critical aspects of their work.

#### Key problems facing the sector

- **Insurance issues:** difficulty in covering social security contributions and constant changes to the insurance system
- **Wage inequalities** between categories of employees in the same theater
- **Insecurity for fixed-term staff:** contracts are often temporary and renewed without a stable framework
- **Lack of a collective agreement** covering all employees
- **Work intensification:** high production demands with limited staff
- **Delayed payments** for certain categories of employees

#### General problems

- **Lack of a comprehensive cultural policy** that sets stable working and financial frameworks for the National Theater
- **Risk of undermining the public character** of the National Theater due to fragmented regulations and inadequate funding

→ North Greece Film Union (EKVE)

General Description	
Union level	Primary-level sector
Year of Establishment	2017
Specialities covered	Audiovisual creation workers (technicians and directors)
Membership/prerequisites	Any employee in the field of audiovisual creation of any specialty who has worked on at least one production in the last three years and is professionally active in northern Greece. Permanent public sector employees are not eligible.
No of members (approx.)	85 members

Main Findings
<p>EKVE was established to counteract the Athenian-centric approach to the cultural sector and address the specific needs of northern Greece. Its main objective is to bring together professionals, raise awareness of regional issues, and direct them to the relevant authorities. EKVE joined POTHA in 2021 as an 'umbrella' organisation to coordinate mobilisations and communication with central bodies. EKVE collaborates with other associations (ETEKT and EES) and regional bodies (KTHVE, musicians and dance clubs) on joint initiatives.</p> <p><u>The main problems highlighted are:</u></p> <ul style="list-style-type: none"> <li>• Low member participation: 20-25 active members out of 85. Absence of collective consciousness, fear of being "blacklisted" by employers</li> <li>• Lack of collective agreements: Inability to enforce sectoral collective agreements SSE, especially in independent theater and with DIPETE/AMKE</li> <li>• Educational issues: Degradation of degrees, lack of recognition of professional rights</li> <li>• Regional inequalities:             <ul style="list-style-type: none"> <li>○ Lack of funding with quotas for regions</li> <li>○ Scarcity of job opportunities outside Athens</li> </ul> </li> </ul>

→ Panhellenic Association of Conservatories and Music Schools' Graduates (PSAOMOUS)

General Description	
Union level	Primary-level professional association
Year of Establishment	2019
Specialties covered	Graduate musicians, mainly classical music, teaching music education

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Membership/prerequisites	Graduates/degree holders from conservatories and music schools whose main professional activity is teaching
No of members (approx.)	300 active members

### Main Findings

PSAOMOUS is a relatively new association, established in 2019 with the primary goal of securing the professional rights of conservatory graduates and recognising their qualifications. The association's establishment is linked to the long-standing demand for grading and institutional recognition of music studies. During the pandemic, it played an active role in matters relating to contracts and insurance for its members. While PSAOMOUS cooperates with the Panhellenic Music Association, it maintains its independence in order to focus on issues specific to conservatory education. At the same time, it participates in broader mobilisations of artistic associations (e.g., against PD 85/2022).

#### The main problems highlighted are:

- Non-recognition of music conservatory degrees and unequal treatment compared to university graduates
- **Job insecurity:** widespread use of substitute/hourly contracts, seasonality, wage cuts due to holidays
- The ploy of the **six-month contract**, which deprives workers of their rights to permanent employment
- **Low wages**, often below the decent living wage (e.g., €6/hour in municipal conservatories)
- Use of **service provision forms (notebooks)** instead of dependent employment
- Absence of a **collective agreement** that uniformly regulates wages and working conditions

### → Live Audiovisual Events Technicians' Union (STAZOE)

General Description	
Union level	Primary-level Sectoral Union
Year of Establishment	2003
Membership/prerequisites	Live audiovisual event technicians (sound, lighting, image, stage, etc.)
No of members (approx.)	628 members

### Main Findings

STAZOE represents technicians working at live audiovisual events, such as concerts, festivals, shows and corporate events. This is an industry characterised by intense workloads, irregular hours and frequent job insecurity.

Key problems facing the sector

**Unstable and seasonal employment:** work depends on events that are periodic and intermittent

**Undeclared work** and lack of permanent contracts

**Delayed or non-payment of wages**

**Lack of a collective agreement** covering all event technicians

**Intense work stress:** overtime, night shifts, heavy work without adequate health and safety measures

**Difficulty obtaining insurance coverage** and completing social security contributions

**Uncertainty about career prospects:** the profession remains informal, without institutional recognition

General problems

**Lack of a regulatory framework** for live events, resulting in the burden falling on the workers themselves

**Wider deterioration of the cultural sector** and absence of public policies that support stable employment in the field

→ Greek Theatre Technicians' Union (SETTH)

General Description	
Union level	Primary-level Sectoral Union
Year of Establishment	2017
Specialties covered	All employees of the Theater are registered as regular members, including Stage Engineers, Stage Electricians, Stage Attendants, Sound Operators (stage sound equipment) with a degree in electronics or a related field, Sculptors, Set Painters, Costume Designers, Dressers, Wigmakers, Cashiers, Inspectors and Assistants to Stage Engineers, Electricians and Stage Attendants
Membership/prerequisites	All Theater employees are registered as regular members, provided their specialisation is certified by presenting either a relevant professional licence or a certificate stating that the member has acquired the relevant specialisation by practising it for at least one year (two theatre seasons) at the Theatre. Those who have worked as technicians specialising in electrician, stage engineering, caretaking and operation for one year (two theatre seasons) are registered as assistants in their

	respective specialities. The above certificate must specify the specialty and the employment in specific theatre companies for at least one year.
No of members (approx.)	200 members

### Main Findings

SETTH covers theater technicians, a sector that often remains invisible despite its fundamental contribution to the production of theatrical performances. The union operates within the framework of the POTHΑ, with the aim of securing labor rights and addressing widespread job insecurity.

#### Basic labor problems

- Informal work and lack of contracts.
- Contracts only for the duration of the performance
- Abolition of labour rights due to memoranda (e.g. abolition of days off, reduction of bonuses).
- Low wages and late payments
- Lack of collective bargaining agreements
- Job insecurity and flexible employment relationships
- Lack of institutional recognition of specialisations
- Difficulties in obtaining insurance and recognition of social security contributions

### → Panhellenic Union of Traditional Dance Teachers (PEDDICH)

General Description	
Union level	Primary-level professional association
Year of Establishment	2021
Specialties covered	Teachers of all types of folk dance
Membership/prerequisites	Regular members can be anyone who: <ul style="list-style-type: none"> <li>• is at least 21 years old and</li> <li>• have proven three years of teaching experience in folk dance <b>or</b> are graduates of SEFAA with a specialization in traditional dance <b>or</b> are graduates of SEFAA or Professional Dance Schools with three years of dance experience in traditional dance.</li> </ul>
No of members (approx.)	220 members

### Main Findings

The PEDDICH association was formed in 2021, at a time when elementary school dance teachers had no collective voice or institutional representation. The association aims to address this issue and raise awareness of the challenges faced by the sector, which remain 'invisible' within the realm of arts education and cultural policy.

#### Key problems in the sector

- **Lack of professional recognition:** primary school dance teachers do not have an institutional professional profile
- **Absence of collective agreements** and fixed terms of remuneration; teachers are often paid on a casual basis and receive low wages
- **Heterogeneity of qualifications and training:** there is no uniform certification or training framework for the profession
- **Job insecurity:** they are often employed in precarious forms of work (part-time, hourly wages, private contracts)
- **Lack of insurance coverage** and problems with social security contributions
- **Downgrading of the sector** in the broader cultural field, with low social recognition of their work

#### General problems

- **Absence of a national cultural policy** for dance; the field relies almost exclusively on private initiatives or local actions
- **Underfunding of culture**, especially education in traditional and folk dance

### → Northern Greece Musicians' Union (SMVE)

General Description	
Union level	Primary-level professional association
Year of Establishment	1922
Specialties covered	Professional musicians (instruments, singing, composers, arrangers, etc.)
Membership/prerequisites	Professional musicians (instrumentalists, singers, composers, arrangers, etc.) who are active in Northern Greece. Prospective members must prove their status as musicians by providing either:  a) by providing the testimony of two existing members of the Association; or (b) by making a solemn declaration under Law 1599/86 and submitting documents proving their musical background.
No of members (approx.)	670 members

#### Main Findings

SMVE is one of the largest musicians' associations in northern Greece. After the economic crisis and especially during the pandemic, when musicians found themselves completely immobile, it strengthened its extroversion and presence, doubling its membership.

#### Key problems in the sector

- **Unstable and precarious work:** musicians mainly work in bars, events, and small venues without fixed contracts
- **Undeclared work:** fees are often paid "under the table," without social security contributions
- **Social security gaps:** difficulty in registering and recognizing social security contributions, lack of clarity regarding coverage
- **Low wages** that often do not cover actual living expenses
- **Lack of a collective agreement** that guarantees minimum working conditions
- **Delayed payments** or even non-payment
- **Multiple jobs/other employment:** most musicians are forced to have other jobs in order to survive
- **Unclear institutional representation:** the Ministry of Labor and the Ministry of Culture have overlapping responsibilities (e.g., the Artists' Registry), which confuses workers

#### General problems

- **Insecurity due to crises:** the COVID-19 pandemic revealed the industry's complete inability to survive without state support
- **Absence of cultural policy for live music:** lack of stable institutions and support for music venues and professionals
- **Division and lack of communication** among musicians themselves, which hinders collective problem-solving

### → Greek Union of Professional Narrators (SEPAFI)

General Description	
Union level	Primary-level professional association
Year of Establishment	2021
Membership/prerequisites	Regular members can be individuals who practise storytelling as their main or significant livelihood. While a formal degree is not required, professional activity in storytelling must be documented. Both salaried and self-employed storytellers are accepted.
No of members (approx.)	60 registered members (38 active in the last elections)

#### Main Findings

SEPAFI was founded in 2021, in the midst of the pandemic, due to a total lack of institutional recognition of the storyteller/historian profession. Without a KAD and professional profile, storytellers had no insurance or employment coverage, a problem that was exacerbated during the pandemic. The association chose to join POTHΑ and adopt a trade union approach.

The main problems highlighted are:

- Lack of institutional recognition of the profession and professional rights
- Lack of a KAD for storytellers (resulting in them being insured under other codes, such as actors or educators)
- Absence of collective agreements and reliance solely on individual contracts
- Dependence on self-employment, AMKE or KOINSEP for access to funding
- Absence of an institutional framework defining minimum remuneration or working conditions
- Uncertainty and lack of stable career prospects
- Risk of losing intellectual property rights through contracts with municipalities/bodies that demand full transfer of rights