

VI. LABOUR RELATIONS MANAGEMENT

Labor relations management is an essential component for the development of a cohesive staff involved in the organization of a festival. The festival's administrative staff is an important internal stakeholder groups since a large part of sustainable core of the organization next to the art direction. It plays a significant role in coordinating tasks by forming a binder between the technical staff and welcomed artistic teams.

Questioning first focus on factors affecting the feeling of well-being at work to define the sources of resistance to change and how to reduce them. Work Contract management and the necessary precautions to respect the rules of labor law will then be developed in a context where the flexibility of labor relations developed and international traffic rules of labor have strongly differentiated between the European economic Area, Switzerland, Andorra, Monaco, San Marino one hand, and third countries on the other.

A. The welfare to work

1. Job satisfaction

Many psychology studies on organizations converge to highlight the positive effects of job satisfaction on employee performance, including more sustained engagement in work effort and increased involvement in improving the quality of technical tasks¹⁷.

A breakdown commonly accepted by researchers on job satisfaction distinguishes internal and external causes¹⁸. The internal attributes from the tasks entrusted through the hand of independence and responsibility in their realization, and the feeling of self-fulfillment. They contribute to the formation of a degree of job satisfaction within the meaning given to the tasks involved and the recognition came from the internal team and the partners associated with the production process. External sources of satisfaction derived from the work environment, including the amount of wages, conditions and organization of work. The perceived fairness of pay, in a proportional relationship between the efforts made and the levels of wages paid, is a driving force. These internal and external elements act on the feeling of recognition, basic needs with that of self-fulfillment for the well-being at work. Several studies focused on an approach to social exchanges converge to highlight the prevalence of

¹⁷ W. Organ, A restatement of the satisfaction-performance hypothesis, *Journal of Management*, vol.14, n°4, 1988, p. 547-557;

TA Judge, CJ Thoresen, JE Bono and CR Patton, The job satisfaction-job performance relationship: A qualitative and quantitative analysis, *Psychological Bulletin*, vol. 127, n°3, 2001, p. 376-407;

RD Edwards, ST Bell, W. Arthur, AD Decuir, Relationships between facets of job satisfaction and task and contextual performance, *Applied psychology: An international review*, vol. 57, n°3, 2008, p. 447-483;

YP Peng, Job satisfaction and job performance of university librarians: A disaggregated examination, *Library and Information Science Research*, n°36, 2014, p. 74-82.

¹⁸ P. Spector, *Job Satisfaction: Application, Assessment, Causes and Consequences*, Thousand Oaks, CA Sage Publications, 1997;

Robert R. Hirschfeld, "Does revising the intrinsic and extrinsic subscales of the Minnesota Satisfaction Questionnaire short form make a difference?", *Educational and Psychological Measurement*, vol. 60, n°2, 2000, p. 255-270.

internal satisfaction factors on external conditions. These act on emotional engagement through enjoyment¹⁹, the feeling of freedom of choice in the organization of missions²⁰.

The meaning given to missions, a prerequisite for job satisfaction depends on adherence to the culture of the organization, in particular through an appropriation of the idealized vision of the structure in its environment and identifying its main objectives .

The motivation of employees related to a sense of accomplishment in service missions whose meaning is valued by their grid cultural references, provide the conditions favoring the exercise more adaptive and creative intelligence that the conduct induced automatic²¹intelligence. Encouraging curiosity of mind, of reflexive logic, the expression of opinions can stimulate engagement of people in a process of continuous improvement of work processes, following for example the principle of Deming²².

The Deming Wheel

W. Edwards Deming is an American statistician who participated in the renewal of business management methods in Japan. The wheel he schematized articulates in a feedback loop the four phases of conducting a cycle of actions: Plan (plan what to do) Do (implement the chosen solution) Check (check the results by measuring the differences between the predictions and the realizations) Act (act on the points of improvement after understanding the sources of discrepancy between the expected results and those obtained). This iterative process of continuous improvement of the effectiveness of actions can enable all concerned to participate in the rescue of malfunctions by acting on their causes after an examination of the facts.

The encouragement given to continuous improvement procedures can thus question the effectiveness of organizational routines, reproduced by force of habit, relying on a more complex organizational vision for the coordination of tasks.

The marks of attention of superiors provided to team members participate in a recognition of the qualities deployed during missions, including highlighting the individual and collective successes or exchanging the obstacles encountered in a constructive spirit. The development of listening balanced relations between staff members and between management and employees is a way to stimulate participatory engagement within the team.

2. Resistance to change and autonomy

Personnel resistance phenomena are expressed by passive defensive behavior related insecurity in the face of changes proposed by management of the organization. Without provoking a conflict with the affirmation of a refusal, the attitude of resistance usually results

¹⁹ JR Hackman, JR Oldman, 1980, *Working redesigned*, Reading, MA, Addison-Wesley, 1980.

²⁰ R. Kanfer, "Motivation theory and industrial and organizational psychology". In MD Dunette & LM Houghs (Eds.), *Handbook of industrial and organizational psychology*, vol.1, Palo Alto, CA, Consulting Psychologists Press, 1991, p. 75-170.

²¹ Jean-Claude Herry, *Le management responsable du spectacle. Comment intégrer les principes du développement durable à son activité*, Paris, Irma, 2014, p. 68.

²² Vincent Drecq, *Pratiques de management de projet*, Paris, Dunod, 2014, p. 140-142.

in a loss of confidence in the hierarchy and disengagement in the fulfillment of tasks under different forms of passivity.

Factors favoring resistance to change

Following econometric tests of the scale of individual resistance to change applied to seven situations Shaul Oreg²³ broadly confirmed the decisive influence of taste for routines, emotional sensitivity under stress, the focus on the short term and to a lesser degree of cognitive rigidity. Key factors of resistance to change of work organization are thus linked to a focusing of employees on fears of short-term destabilization of their professional lifestyle without projecting the possible benefits of new organizational configurations on their future .

The usual confinement in a position without a solicitation of the initiative in the work chain accentuates the phenomena of passive resistance, even hostility to the facilities when their central objective is perceived as a desire to strengthen the exploitation of the labor force. In a study of members of NAHRO (National Association of Housing and Redevelopment Officials) in the United States Connie Wanberg and Joseph Banas²⁴ highlighted the degree of participation as a contextual variable that can foster openness to organizational change as the level of information received and perceived efficacy in individual care of new tasks.

Autonomy against force

The empowerment of employees in the workplace is a force against resistance to change. The feeling of accomplishment is fostered by the delegation of responsibilities and opportunities to speak and act on developments in work organization. Self-esteem, and energy are essential for personal commitment and are likely to be reinforced by a sense of simultaneous engineering. This is to overcome the separation of design and execution of tasks according to the position in the hierarchy. This logic is likely to mobilize collective intelligence and to jointly reflect on the evolution of the division of labor and facilitate their ownership by all staff. The development of a culture of participation in professional work teams can be a horizon can strengthen employee involvement in creating conditions for a more shared control of changes required to adapt to changing environment and try to improve the quality of services rendered. Participatory culture is likely to strengthen solidarity within the team because of the association of people in decision-making and enhancing the awareness of the interdependence of individual actions to move towards a common goal.

This personal empowerment can be experienced however ambivalently or anxiety, if the objective assigned to the frame is to spread a sense of individual responsibility for faults resulting from the collective interactions in a workflow. Delegation of tasks should be in areas that can employees can master so that they can develop a sense of self-realization and of belonging to a community of work.

3. The autonomy of working in the organization of festivals

The desired empowerment

²³ Shaul Oreg, "Resistance to change: Developing an individual differences measure", *Journal of Applied Psychology*, Vol 88, n°4, Aug 2003, p. 680-693.

²⁴ Connie R. Wanberg, Joseph T. Banas. "Predictors and Outcomes of Openness to Change in a Reorganizing Place". *Journal of Applied Psychology*, vol. 35, n°1, 2000, p. 136 (132-142).

Of the 51 respondents to the survey question about the independence of people favored or not by the organization of work, 86.3% of festivals gave a positive response. The open question on ways to improve coordination between facility staff and stagings received some answers:

Assigning specific tasks, increasing the complexity step by step (3 festival).

Involving in the whole organization in the festival (Festival 16).

Give them some freedom to give opinions and get involved with the artists they see (Festival 29).

Each one is responsible of a specific task or sector and at the same time is always involved in meetings to update and inform everyone about the overall situation (festival 37).

The partners' staff members responsible for programming, communication, public relations, ticketing, administration, etc ... - work together in cooperative working groups. In thesis groups, they work on the common festival and learn from Each Other's expertise and methods (Festival 41).

By defining clear areas of responsibility and having a flat organizational structure (Festival 62).

The administrative management of both MigrActions and VolterraTeatro also indicate that their organizations promote independence for people in their work by the empowerment of each person on the tasks entrusted to them. The modulation of working time is a dimension indicated by MigrActions while Carte Blanche highlights the vocational training of their staff. Three people were trained in 2015 and four during the previous three years (for a team of five people with permanent contracts and two people with a fixed term contract part-time throughout the year). For MigrActions, two people followed vocational skills training in 2015 (for a team of five permanent job). Empowering staff seems useful to adapt to any unforeseen issues during the duration of the festival. Risk management, which is difficult to predict in its entirety, can be improved by empowering employees and internal communication to think about possible remediation.

The sources of tension

Resistance to change in work organization changes are limited. For VolterraTeatro, the main coordination problem indicated by the administrative team lay in the reluctance of technical staff to use new communication technologies such as digital platforms for the submission of written information, modifiable by the stakeholders according to advanced tasks. Their reservations were related to the perception of transaction costs related to written transcription work instructions and had trouble with the reduction and clarification of information. At the festival in 2016, the technical director said that using these digital tools in its relations with the administrative team as he communicates with his technical team mainly by phone, SMS or face to face. The statement indicates a recognition of the potential value of sharing written information but the administrative coordinator believes that the methodological reservations remained just as strong. A social desirability bias vis-à-vis the festival organizational standards and has guided the response of the technical director.

For both festivals, potential sources of tensions reside in difficulties faced by teams in a matrix organization in the final preparation and operation of the festival. The balance between personal life and involvement in professional missions is destabilized at this time and can be a source of anxiety. Fatigue caused by overactivity is thus signaled repeatedly in interviews as a disadvantage for the quality of the commitment in the missions necessary for the organization

of the festival. This source of motivation is counterbalanced by joining the artistic and ideological values of the festival project. The aforementioned study of Sinapius and Juno-Delgado²⁵ has highlighted the significance of this factor on the longevity of artistic business combinations. Beliefs in the civic, aesthetic and social virtues of the festival project justify efforts to excel and thus transcend the barriers to a relative lack of human resources dedicated to the organization of the festival. Intensification of interactions between members of the administrative team and their relationship with the artistic and technical teams received during the festival can reinforce feelings of solidarity and internal cohesion of the team (Administrative). The confidence and enthusiasm in the service of a transcendent project are put forward explicitly by the team Carte Blanche to overcome the sources of tension in labor relations.

Beyond the ideological motivations that primarily concern the management team, attention must be paid to the development of employees' working time limits to avoid excessive fatigue. For *MigrActions*, the 35 hour French workweek was increased to 40 hours during the festival's duration. *Carte Blanche* applies the Italian 40 hour work week for preparing the festival staff outside the core decision while the weekend is worked during the operation of the festival. The management team is paid a flat rate without taking into account working hours.

B. Work Contract management

1. General principles

Legal procedures concerning labor contracts vary between European countries. It is important to know the legal rules governing the contracts to secure the relations between employers and employees.

The rules of employment

In France, the Category 2 show contractor's license is required for any non-casual employer. It requires compliance with employment regulations and social obligations. Before employment, the employer must declare their business with the work inspectors and connect with various social organizations. Article L. 1131-2 of the Labor Code prohibits discrimination based on sociodemographic characteristics, except for the specification of gender roles, as well as political opinions, religious beliefs, trade union activities, sexual orientation, health, last name, physical appearance, marital status, and genetic features.

When hiring, the employer must ensure that the employee has been examined by a doctor working there less than a year, submit a statement prior to hiring (DASP) from the URSSAF²⁶, a copy of this document to the employee, civil register contact information, employment, qualifications, dates of entry and exit of the employee in the single registry staff. DPAE should be performed no earlier than eight days before hiring the employee.

The transmission of the employment contract

²⁵ Christine Sinapi, Edward Juno-Delgado, "Motivations for establishing cooperative companies in the performing arts: an European perspective", *Advances in the Economic Analysis of Participatory & Labor-Managed Firms*, vol. 16, 2015, p. 67-103.

²⁶ Union de Recouvrement des Cotisations Sociales et d'Allocations Familiales.

Unlike the UK where the commitment is oral, a written employment contract shall be issued in France to the employee within two business days at the latest after taking effect. That deadline shall be the first day of the commitment to fixed-term contracts of less than 48 hours depending on the CCNEAC (national collective agreement for artistic and cultural enterprises regard the live subsidized). In CCNSVP (private sector collective agreement of performing arts), the employment contract must be delivered the day of the engagement of artists while a 15-day period is accepted for technical and administrative staff when exchanges signatures are done by correspondence. The belated transmission of a fixed-term contract (CDD) is considered by the courts to be a lack of writing, which may justify a reclassification by permanent contract (CDI). Indeed, this is the normal form of employment and fixed-term contracts must be justified by an overriding condition: the substitution of an employee or business leader temporarily absent; a temporary increase in activity, economic or related to the occasional support of a secondary activity as a practical workshop; seasonal jobs; jobs for which it is customary not to use a CDI due to the nature of the activities in certain sectors, including the show, and "character by temporary nature of the jobs" (Article L. 1242-1 of the labor Code).

Labor risk prevention

Some documents are required for organizations to formalize risk prevention approaches work. The employer has an obligation in terms of work safety and civil and criminal liability is primarily engaged in the event of personal accident.

In France, the single document transcribes internal risk assessment on all workstations of the structure. This document is mandatory for all companies, even the smallest, indicating the measures already taken and those planned to improve employee safety. If an outside company involved in the production process for more than 400 hours per year or hazardous work listed by the Ministry of Employment are run as work in high altitude, a risk prevention plan is made mandatory.

2. The flexibility of contractual relationships

CDD use

Performances fixed-term use (CDDU) concern *a priori* all arts jobs while their use for technical or administrative functions is framed by a nomenclature of jobs²⁷ and can apply only temporary by nature occupations such as mounting and operation of entertainment (and not the structural operation of the employer's business). Unlike CSD, the CDDU can be renewed without limit or waiting period, has no maximum, does not provide for precarious bonuses at the end of the contract and the employer contributes to performance leave for compensation in lieu of paid leave.

In France, a 1969 law introduced a presumption of salaried status for hiring artists. If they are not registered as entrepreneurs in the commercial register and societies, they must be subject to an employment contract for any services. This rule was amended in 2009 excluding artists residing in other countries of the European Economic Area, if they have the quality of service providers in their country of habitual work, following a Court judgment of Justice of the

²⁷ Voir l'annexe C de l'accord interbranche du 24 juin 2008 sur la politique contractuelle dans le spectacle vivant public et privé.

European communities on 15 June 2006 for obstructing the freedom to provide services, prescribed by Article 49 of the Treaty on the European Community.

The model of "flexicurity"

The evolution of the rules of labor law in the European Union went in the direction of a merger with an idealized model of "flexicurity", based on a development of flexible contractual labor relations based employers adjustment needs to order flow, and a career security with the unemployment benefit scheme, an active policy of training. In the case of France, the compensation scheme of unemployment show intermittent accompanied a significant increase in flexible contractual labor relations. For artists, the average duration of contracts was reduced from 10 days to three days and the number of intermittent increased by 7 to 15 between 1990 and 2009. For managers, technicians and workers, the average duration of contracts rose on the same period from 14 to 6 days and the number of intermittent 6 to 14. Meanwhile, for intermitents, the average annual volume of work fell by 24% and annual earnings by 22% between 1990 and 1999 and then are rather stabilized in the 2000s²⁸. Aid to return to work here play a key role in maintaining a highly skilled labor pool available and representing on average about the equivalent of labor income for intermittent compensated. Specific rules for artists unemployment insurance will also apply in Belgium and Luxembourg.

European borders between self-employment and wage employment have become more porous with the development of auto-entrepreneurs in France, creating a category of "economically dependent self-employed" in Spain in 2007, the status of "para subordinate worker" in Italy, while the status of "*worker*", established in the UK since *the Industrial Undertaking Act* in 1971, applies to many intermittent providing a positioning between the rights of the employee and those of the self-employed to people "who provide services to a third party entity that is neither a customer nor a consumer"²⁹.

Flexibility and recurring commitments

As contractual flexibility tends to take precedence over securing, festival organizers should consider this potentially anxiety provoking changes in the management of human resources. The flexibility of contractual relationships do not translate, however to a mechanical development of professional insecurity and economic insecurity. Employers and employees can converge in their interest to retain committed relationships, reducing uncertainty for employees and improves the effectiveness of artistic and technical work by the consolidated share of verbal and gestural codes and incorporation aesthetic universe of artistic directors.

From the data of the Caisse des spectacles holidays in France on a sample of 8,342 intermittent actors between 1987 and 2000, Olivier Pilmis showed that the only "hard core" of the largest employers has achieved the threshold compensation of specific unemployment insurance scheme (507 hours) in 70.9% of cases³⁰. Although employers renewal rate is high

²⁸ Marie Gouyon, Frédérique Patureau. « Tendances de l'emploi dans le spectacle ». *Cultures Chiffres* 2014-2, 2014, p. 4.

²⁹ Emmanuelle Mazuyer. « Les mutations des droits du travail sous influence européenne », *Revue de la régulation* [En ligne], 13 | 1er semestre / Spring 2013, mis en ligne le 31 mai 2013, consulté le 22 décembre 2016. URL : <http://regulation.revues.org/10117>.

³⁰ Olivier Pilmis. « Des 'employeurs multiples' au 'noyau dur' d'employeurs : relations d'emploi et concurrence sur le marché des comédiens intermittents », *Sociologie du travail*, 49 (3), 2007, p. 297-315.

on average from one year to another³¹, the contractual relationships are not as ephemeral as interchangeable with employers in the ideal type of perfect competition.

3. The reception of artists and foreign technicians

International festivals welcome by definition teams, artists and foreign technicians. The organizers must respect the regulations in force and anticipating possible obstacles to their coming. In the case of programming a foreign company, the festival may decide to play the role of producer being the employer of the artistic stage if the company does not seem sufficiently structured administratively to defray respect to national regulations.

The parts of the host file

Working Freedom is available to nationals artists and technicians of the European Economic Area, Switzerland, Andorra, San Marino and Monaco in the European zone. In France, third country nationals must obtain a work permit from the Aliens Department of the prefecture or Direccte (Regional Directorate of Enterprises, Competition, Consumption, Labor and Employment). One exception is employees seconded by their company for the provision of international service when they already have a work permit in the country where they are employed. The record for the work permit must be submitted by the employer to the competent body within one to three months before the start date of the service. The administration's response time is two months after the receipt of the dossier; no response is interpreted as a tacit rejection of the request.

For fixed term contracts of more than 12 months, a temporary residence permit for the "employee" is necessary while a residence permit "temporary worker" refers to CSD foreign employees for a period less than 12 months, including technicians. A temporary "artistic and cultural profession" residence permit is intended for foreign artists with a contract of more than three months. A provisional authorization of the work must be requested for foreign employees who can not benefit from any of these three titles. Hiring an employee of a third country without a work permit is punishable by a prison sentence of 5 years and € 15,000 fine for the employer; the fine can be increased fivefold for legal persons, which may be dissolved at that time.

The Code of entry and residence of foreigners and asylum defines the rules concerning reception in France of third countries in the European Economic Area, Switzerland, Andorra, Monaco and San Marino. In addition to the work permit requested by the employer, a C visa is required for stays of less than three months for certain nationalities. This is valid in all countries of the Schengen area for a maximum period of 90 days during six months. In principle, the visa requires prior possession of a medical insurance repatriation. Beyond a period of three months, obtaining a temporary residence permit is required by first asking a long-term visa at the French consulate of the country of residence and then presenting a case to the prefecture of Home department. For entertainment workers, a specific residence permit for a maximum of one year may be granted.

The tours of companies composed of national and foreign workers were particularly penalized when they left the Schengen area temporarily in order to then come back because of

³¹ Entre 50% et 75% des employeurs ont été renouvelés pour 48,6% des comédiens intermittents sur la période 1987-2000 (*Ibid.*, p. 304).

fluctuating rules in the allocation of short-term visas by state³². To partly remedy this lack of coordination, the states of the Schengen area of the EU have agreed to harmonize the rules for issuing short stay in the Community code renewed on April 5, 2010. The grounds for a refusal must be provided to applicants who have a right to appeal against this decision.

The national labor law with its social obligations should apply to foreign employees directly hired by a French employer. For employees of the European Economic Area or Switzerland, payment of social security contributions is done in the usual country of employment except for Afdas³³ and Caisse des spectacles leave. For other nationals, payment is made in France. The Generalized Social Contribution (CSG) and the Contribution to the Repayment of Social Debt (CRDS) are not due to workers not resident in France for tax.

Finally a withholding on the compensation paid must be performed up to 15% of the gross amount charged for artists and at a progressive rate ranging from 0 to 20% depending on the level of salary paid to the technical applications.

The use of seconded employees

Employees seconded by their foreign employer Employment is regulated by the law of 10 July 2014, which is intended to protect against unfair social competition. Foreign employers must make a prior declaration of posting to the Labor Inspectorate on the Internet and designate a representative in the country to make the link with the labor inspectorate for the duration of the benefit. When the producer is resident in a country of the European Economic Area, Andorra, Monaco, San Marino, Switzerland or a State which has concluded a bilateral social security agreement with France, payment of social security contributions is in the country usual job.

The counting of employees seconded to appear in the social balance sheets. National social obligations must be respected by the foreign employer. The festival is held to summon it to comply with these rules within 24 hours after the information (s) defect (s) and the foreign employer within two weeks to indicate the provisions that will implemented, except for the minimum wage where the period is reduced to one week. The information received by the festival must be sent to the agent who operated the reporting of the illegal situation. In case of a breach of its obligations and information injunction, the festival is made jointly liable with the foreign employer payment of wages and social security contributions due.

The rules for payment of social contributions of workers posted by a foreign employer are similar to those for foreign employees directly hired by a French employer. In the case of France, the foreign employer having no establishment in France is liable to pay social contributions to the URSSAF of Bas-Rhin for the general scheme of Social Security, employment center, and Novalis Taitbout group for supplementary pensions.

4. Contract Management and Training

Management of contracts and payslips therefore requires legal and accounting skills. Some organizations may make the choice of the administrative work if internal skills are missing or

³² Richard Poláček, *Study on impediments to mobility in the EU live performance sector and on possible solutions*. Bruxelles, Mobile.Home, 2006, p. 21-24.

³³ Fonds d'Assurance Formation des Activités du Spectacle, des loisirs, du cinéma, de l'audiovisuel et de la publicité

if the cost of using outside expertise is lower than hiring. Unlike the Center of the Theater of the Oppressed, Carte Blanche outsources the management of pay slips and the drafting of certain employment contracts to a sales office. The director of the company participates in the drafting of all employment contracts for MigrActions and part of these for the VolterraTeatro festival.

Director education should be strengthened to maintain independence in daily management of labor contracts. Standard contracts can constitute an editorial basis starting. The management of payslips is a technical operation that outsourcing is less problematic for arts organizations lacking effective over their activities. The administrative staff of the Centre of the Theatre of the Oppressed receives training in payroll and social obligations to respect.

Legal advice is necessary to complex situations. African festivals interviewed by the network Afrifestnet thus seem to converge in their time need to check (on) a lawyer for contract negotiations³⁴. For VolterraTeatro, the festival team can use in case of need the services of a legal consultation agency. The team of the Centre for the Theatre of the Oppressed has not felt the need to play a network of legal advice for the organization of the festival MigrActions.

The answers to the open question of the most often expressed by administrative staff on the training needs survey indicate applications in the field of contract management while showing communication needs, accounting or first aid:

Rights of author, hiring foreigners and English artists (festival 1).

Training on contracts / administrative management, desktop publishing, foreign languages and first aid training (festival 7).

Labor Law, Salaries, Broadcast, Home (festival 9).

Labor law - Communication tools (Festival 17).

Training on the website or administration (Festival 21).

Legislative update, update in communication activities (Festival 28).

Book-keeping, process development (Festival 45).

Foreign taxes, legislation (Festival 46).

Accounting, public / ticket Relations (Festival 48).

Safety demonstrations, contract management (Festival 50).

D. Internships and volunteering

In the survey sample, the estimated average number of trainees is 2.3 and is logically correlated with the festival's size (1.4 to 3.7 small festivals for large). The share of labor provided by volunteers is even more significant by being estimated at 36% of average. It is negatively correlated with the size of the festival (50% when the budget is less than € 50,000 24% when the budget exceeds € 250,000). Their involvement is based on a logic of non-monetary exchange, based on a contribution to the school and university training courses for trainees and a source of personal fulfillment for volunteers. Recruitment and management of

³⁴ Afrifestnet, *Festival Manuel des Meilleures Pratiques. 1^{ère} partie montage / Festivals Best Practice Toolkit: Part one – setting up*, 2013, p. 37. <http://www.racines.ma/node/104>, p. consultée le 15 octobre 2016.

their collaboration with the administrative staff, technical, artistic and spectators therefore pose specific adjustment problems.

1. Internships and Civic Service

Regulations

Collective Precarious Generation was formed in France in 2005 to denounce the abusive excesses of many courses around two figures foil: the course "photocopies and coffee machines" where the student is confined to junior logistics tasks that require no qualifications and the course "disguised employment" by which the trainee is given the responsibilities of a real job but without compensation and related social protection. It results in a vicious cycle of persistent insecurity and loss of self-confidence in young people, who are kept permanently on the edge of the job market through internships³⁵.

Feelings of ambivalence still prevail. According to a survey in November 2016³⁶, the lack of educational support during the course arouses feelings of worthlessness within the company, the more shared by women (52%) than men (25%). A minority of people received compensation during their internship (49% for men and 38% for women) and it is located below 550 euros per month in 70% of cases (as the legal minimum for a full-time internship was € 557.4). However a majority (60%) believes that the internship is an experience closer to the preparation to obtain a job precariousness. The feeling of having professional experience in their (s) course (s) is paradoxically shared by women (90%) than men³⁷(75%).

The regulations in France have evolved since 2006 to limit misuse of internships. A trainee can not be used to supplement a permanent job or needs listed to justify the use of a fixed-term contract. Internships are strictly confined to educational curriculum teaching high school or higher. An internship agreement oversees specifying in particular the names of the supervisor and educational referent, the assigned missions, the hourly rate of the bonus and benefits, the welfare regime affiliate particular accident of job. Their annual duration may not exceed six months and a minimum waiting period of one third of the length of the previous course was introduced before a possible renewal of a course on this post. The maximum number of interns hosted simultaneously is limited to three companies with fewer than 20 employees and 15% of employees above the threshold. The minimum bonus for a course of more than two months corresponds to 12.5% of the time limit for Social Security, or 3 euros per hour in 2017 (corresponding to 30.7% of the gross minimum wage for a contract). There are social contribution payment that above this threshold, which is not often exceeded in the field of performing arts subsidized.

Civic service allows young people between 18 and 25 to embark on a mission of general interest with a duration of 6 to 12 months, during a weekly period of at least 24 hours in the field of culture and recreation, or for persons over 25 years to go volunteer on one of these

³⁵ Collectif Génération Précaire. *Sois stage et tais-toi ! Pour en finir avec l'exploitation des stagiaires*. Paris, La Découverte, 2006.

³⁶ Ce sondage a été effectué sur un échantillon de 16 302 personnes, sollicitées par courriel et les réseaux sociaux entre le 31 octobre et le 4 novembre 2016.

³⁷ Jean-Marc De Jaeger, « Les stages ne suffisent pas à décrocher un emploi », *Le Figaro.fr Étudiant*, 8/11 2016, http://etudiant.lefigaro.fr/article/les-stages-ne-suffisent-pas-a-decrocher-un-emploi_8730d94e-a4cf-11e6-aad8-47ec5024dfe7 (p. consultée le 31/12/16)

missions for a period of 6 to 24 months. This is to promote access to culture for all and put "at the service of republican values", for example by participating in the creation of events that include unfamiliar with cultural institutions or playing a role of information and facilitating access for the cultural events taking place on territory³⁸. Just as the trainee, the engaged or voluntary civic service is not a substitute for an employee. The minimum allowance, which can be completed by the host structure and the welfare system are supported by the state for committed and the organization signing the contract for the volunteers. The acquisition of professional skills is *a priori* less central in the context of courses by offering a lifetime experience to constitute a "citizen education step by action"³⁹.

Recruitment roles

Trainee recruitment procedure commits a meeting process between vocational demands of pupils or students in connection with their studies monitoring and providing opportunities for collaboration in artistic and cultural project led by festival. It makes sense that recruitment pays attention to adherence to artistic and ideological values complement the existing skills to facilitate the involvement of trainees in cooperation with the permanent staff of the structure. For commitments or voluntary civic service, the process is quite similar even if the emphasis is placed on expectations for civic education as vocational skills.

Recruiting also means identifying professionals who can generate sufficient time to participate in the support of students in the appropriation of knowledge. The goal is to welcome young people who will question the organizational routines with an outside view, built partly by the school and university curricula followed, and potentially make suggestions for improvement. It is important that the decision-making core of the structure is associated in the selection of candidates.

It is desirable that the tasks assigned during the course allow students and students to develop their professional skills without placing excessive accountability in position that could destabilize. They must be followed by a professional to help them capture a methodology of action in line with the objectives set in the assigned missions. The borders with activities under a real job, however, are porous. Especially since a preference for long-term placements can be shared by the trainees and their trainers in the company to promote the scalability of the intern's skills and the impact of new operational capabilities in the development of activities of the structure.

Examples of VolterraTeatro and MigrActions

For VolterraTeatro, the executive director and general coordinator of the association Carte Blanche was involved in the recruitment of trainees of the festival. The procedure is initiated four months before the start of the festival when the pre-program is stopped before the filing of the response to the call for projects of the municipality. The processing time by the local authority can destabilize the recruitment process. Indeed, the prospective trainees respond *a priori* favorably to affirm proposals made to them during the time interval. This was the case during the festival in 2016.

The number of trainees has been reduced to a girl under the supervision of the person recruited as head of the home of artists and spectators to the Municipal Theater, who had

³⁸ <http://www.service-civique.gouv.fr/page/culture-et-loisirs> , p. consultée le 31/12/2016.

³⁹ *Ibid.*

recommended to the administrative team. Her role has included communicating with artists programmed by transmitting the documents for their accommodation and putting them in touch with the technical staff for rehearsals at the scene. Moreover, she provided the linkage with the audience seeking information on programming and welcoming participants to the practical workshops. Another intern was hired to perform work under the control of the general coordinator without being exposed to the public on request. He was particularly responsible for the distribution of communications equipment or live accompaniment of some journalists from the cities of Florence and Pisa, Volterra distant about 70 kilometers away. Finally five trainees were recruited to participate in the production of the show directed by Armando Punzo with the prisoners of Volterra.

The internship can be a gateway to employment. A first making contact with the association Carte Blanche through an internship to get to know the professional potential of people involved. The playwright, the general coordinator and the head of hosting companies and communication thus started with an internship at a previous festival.

For MigrActions, a person engaged in civic service and a trainee are usually recruited to work on measures to promote programmed shows and cultural mediation under the main supervision of the director of the company and the secondary charge of development projects.

In the edition of 2016, the trainee directed interactive work on the socio-digital networks, including the website and the Facebook page of the company. The person engaged in civic service has been responsible for collecting synthetic blurbs shows, written by the companies to collaborate in the construction of the model of the program brochure.

A presentation of suggestion of this brochure in a format 594 x 210 fold in four parts was retained with a two devoted to images and practical information and back to shows blurbs. An annotation rates with different color chips allowed to easily identify six free performances, both performances at single price of 10 euros and the other seven with variable pricing. Deposits written communication documents were supported by both people and involved about 25 places nearby, including the town hall, not dedicated to performing arts cultural institutions, restaurants and bars.

The trainee and the person engaged in civic service have finally shared with the rest of the administrative team hosting companies, sharing convivial lunch with guest artists, and the audience participating in the holding of the ticket and bar, networking opportunities conversations with some of them. The benevolent listening in an atmosphere of mutual respect marked the exchanges and thereby rendered mutually beneficial.

2. Volunteering

Relational prudence

The principle of volunteering is voluntary for to serve the development of activities of an organization without asking a salary compensation. Only travel expenses, catering or accommodation can be supported in the form of stipends. Invoices must be preserved so that the repayments will not be treated as benefits in kind that can provide an employment relationship.

Legally, volunteering must be organized in a hierarchical subordination without reporting framework to avoid requalification of the working relationship in permanent contract in case of dispute. The hierarchical subordination is characterized by a power command and

employer sanctions. The definition of the tasks entrusted to volunteers must be based on consent and management of their involvement should anticipate volatility commitments. Possible breaches of volunteers should not be subject to penalties or actions that may be interpreted as such.

The Social Security business court of Puy-de-Dôme in 2010 was decisive in France to secure relationships with their volunteers festivals. The Association Sauve qui peut short film of Clermont-Ferrand was rectified by Urssaf July 25, 2008 amounting to EUR 58 000 for the years 2005 to 2007. An Urssaf inspector interpreted the absence of payment of a meal allowance for absent volunteers during their vacations as an employer penalty. Once the 230 volunteers of the festival should be considered employees concealed. The court annulled the decision of 11 February 2010 Urssaf believing, with good sense, that the non-payment of meal allowances was justified by the absence of volunteering for volunteers approached and absent during their scheduled service.

Relations between professionals and volunteers can lead to misunderstandings, sources of tension. If volunteers are left to themselves by entrusting rotating off missions in collaboration with different people every day, it is a source of motivation for them. It can even produce harmful confusion if a programmed artistic team receives occasional support from a volunteer into thinking he is a professional with proven expertise. It is important to organize at least one open house for volunteers to explain the vision of the festival, its strategic objectives and tasks to be distributed. This allows people to begin to know while interacting with the festival team. Thereafter, it is desirable that a professional be present regularly to serve as a reference, at least at the beginning of each day before taking office. Professionals must therefore be involved in supervising volunteers paying them enough attention in order to maintain the desire to work with the structure. What may paradoxically delay the progression of the organization's activities by reducing available working time of the professional team of the festival.

The porosity problems between tasks performed by professionals and those which can be by volunteers are quite similar to those placements. A major risk is creating feelings of frustration and even rebellion, if volunteers feel they perform activities similar to those paid professionals. During the debate on cultural rights in the Senate in November 2016, Ferdinand Richard, director of the Assistance to Innovative Music of Marseille, gave the example of creating a participatory artwork at events organized in the part of Marseille European Capital of culture. Young people in the North district of Marseille associated with creating wished to receive compensation as a result of the awareness of the importance of the budget devoted to this artistic event. The end of inadmissibility persistent in negotiations led to a revolt with the implementation of cremation⁴⁰.

Finally, volunteers can continue to made different specific personal goals to those of the structure. This is the case for example when they are seeking artistic recognition of their personal activities while the festival has turned to the valuation of the participation of the population in the return of a local memory.

⁴⁰ Intervention in the public Ferdinand Richard, Symposium *Cultural rights are in law ... So what?*, Paris, Senate, November 14, 2016.

Volunteer recruitment must seek to identify specific motivations of volunteers to limit misunderstandings and skills to their appropriate allocation functions to hold the festival. A collective moment of awareness of the vision and goals of the festival should be provided to facilitate the tuning of the volunteers on the objectives of their missions. The festival image projection-identification reports play an important role in building a community of volunteers affinity with the structure. The use of volunteers requires good coordination on the part of the administrative team of volunteer assignments and internships

The objectives volunteering

Volunteers can play a positive role in hosting companies by distributing documents concerning their stay and the schedule of rehearsals and performances, and especially constitute their referent. They may include ensuring reception conditions by helping them discover the festival venues and accommodation to attend the artistic and technical team in the editing of the show and rehearsals, to interface with the administrative team festival to best meet the needs of the company. This contribution in the customization of hosting companies and helps to stimulate an emotional attachment artists and technicians invited to the team that organizes the festival and facilitate their involvement in the performances.

In their reports to the spectators, the volunteers bring attention to their requests for guidance, advice on the nature of programmed shows. They participate in the conviviality in the home spectators and participants in the proposed cultural events (practical workshops and debates in particular). Volunteers can also get involved in communication operations around a journalistic coverage or internal digital arts and cultural events of the festival. They also provide support for the distribution of flyers and discussions with potential viewers, as well as for display, relay with documents deposits with which an exchange time is likely to stimulate their desire to pass on information from people of their area of influence. Volunteers can also support operations to densify and improve the visibility of the rating of the festival, making inventive proposals in this area.

Table 7.1 - Average rating of the importance of volunteering roles

	Current status (note 4 to 0)	desired state within three years (score 4-0)
Reception and accompanying artists	2.78	3.00
The hosting artists home	1.24	1.49
participation in the collective kitchen	1.29	1.54
orientation viewer	2.89	3.20
welcoming spectators at performances	3.00	3.05
the animation of social spaces	2.00	2.07
mounting and dismounting performances	1.67	1.68
organization of debates	1.07	1.18
the display, distribution flyers	2.36	2.61
the organization of the rating of the festival	1.98	2.20

MigrActions the festival does not resort to volunteering. For VolterraTeatro, volunteers do not participate in the collective kitchen, play a secondary role in the organization of debates, which are handled by the dramatist of the company, and an important role in assembling and disassembling shows. Their role is considered essential for other functions. For the desired

state at a horizon of three years, the role of volunteers is hoped essential for all functions, including collective cooking and organizing debates.

Of the 45 respondents to the question of the relative importance of the roles of volunteer activities supported by volunteers primarily concern the relationship with the audience and the artists. A second group with an average weight is about logistics (display and distribution of flyers, organization of signage, assembly and disassembly of the shows) and animation of social spaces. The least common functions include organizing debates, participation in collective food and accommodations of home artists (Table 7.1). The average scores are negatively correlated with the size of the festival, with the exception of the organization of debates, the welcome artists and spectators.

On the horizon of three years, the highest rate of change are shelter homes to artists and participation in the community kitchen. The lowest rate of change relate to the assembly and disassembly of the shows, welcoming spectators and artists, as well as the animation of social spaces. Major festivals have the highest rate of change for all of the roles of volunteers except for the reception of spectators for whom the highest planned increase was announced by the festival with a budget of 50 000 to 250 000 € .

An example of collaboration with the Association Vaioltre!

The 2016 edition of VolterraTeatro was marked by an unprecedented collaboration with a local youth art association, which illustrates an interesting approach to gift-contredon. It is necessary to balance the relationship between professionals and volunteers involved in the conduct of a festival.

The association Vai oltre! was born in 2015 in Volterra with the will of pupils and students to share their desires for artistic creation as amateurs. The leaders of this group are rather involved in musical activities but members are also interested in the scenic drama and writing. An artistic collaboration began with the acceptance by the artistic director of the Compagnia della Fortezza ensure the staging of performances that the group had prepared on the subject of experiments openness to otherness. The company's spaces have been made available for this group of young enthusiasts practicing music and theater. The show *Oltre Vai! The città ideali* was presented to the Municipal Theater during the three days of the event group (from 21 to 23 April). According to a logic of gift-contredon, student government readily agreed to become involved in supporting the festival by deploying their organizational capabilities that complement their artistic sensitivity with provisions.

The guiding principle has been to establish the distribution of tasks on self-determination based on the skills and desires of members. Most have invested in communication operations and contacts with visiting professionals. They took part in the layout and distribution of home folders for artists and journalists invited to the Communication on the festival website including adding videos to their event recordings, animations, the life festival goes. Articles on their collection were written and published in the local press. Some of them have accompanied the general coordinator of the festival in the logistics of the show Armando Punzo in Volterra prison in playing an interface with prisoners, invited journalists, spectators. One of them also accompanied the general coordinator in its efforts to obtain legal permits from the city hall, the police concerning the occupation of spaces, and prison staff to get permission to enter the prison spectators, who were pre-registered after the provision of a criminal record and a copy of an identity document.

The voluntary participation of young people for life in the logistics and festival promotion was accompanied by their commitment in assembling a performance *ad-hoc* under the coordination of an author and journalist, Graziano Graziani . The theme of *principle I fondamentali. Una costituzione ideal* was to first provide a preamble with the principles of the Italian Constitution, intersected with poetic quotations, philosophical or political read and commented on by professional artists. Then, the articles of the constitution for an ideal city, written by the members led by Graziano Graziani were read one by one with a musical accompaniment. Article 1 put forward the principle of association through volunteerism. A ball was also organized by the association at a party after the last performance of the day.

This mobilization of artistic and organizational skills of the members of the student association has been able to mark the festival by creating a multifaceted and friendly original commitment of these young people the benefit of the organization and enhancement of the programmed events.