



**We take care of
the cultural
ecosystem**



Towards the EU Artists' Charter: A Sector Blueprint

September 2026



Towards the EU Artists' Charter: A Sector Blueprint

Explanatory Note

September 2026

This document is a civil society proposal for the future EU Artists' Charter, which the European Commission is developing and plans to present in the second quarter of 2027. The text that follows is not the Commission's Charter and does not create legal obligations. Rather, it is a Sector Blueprint: an attempt to show what an ambitious Charter could look like from the cultural sector's perspective.

Its purpose is to offer a concrete sector contribution to the Charter's development and to provide a basis for further discussion with the European Commission, Member States, social partners and the cultural sector.

The Blueprint was developed by Culture Action Europe's [Action Group on Working Conditions](#), co-facilitated by [Culture Action Europe](#) and [Platform ACCT](#). The process brought together 40 representatives of cultural organisations and European networks from Culture Action Europe's membership.

The group met online four times: on 30 April, 3 June, 9 July and 15 September 2026. Between meetings, participants worked on a shared draft, proposed edits and commented on successive versions. These contributions were reviewed and, where relevant, incorporated into the text.

The Action Group on Working Conditions was first established in 2023; back then, it contributed to the European Parliament's work on the social and professional situation of artists and cultural workers. It reconvened in 2026 to help shape the forthcoming EU Artists' Charter.

Policy context

The EU debate on working conditions in the cultural and creative sectors has developed gradually through research, political advocacy and exchanges among Member States, social partners and the sector.

A turning point came with the [European Parliament resolution of 21 November 2023](#). Drawing on years of evidence about precarious employment, gaps in social protection and unequal bargaining power, Parliament called for an EU framework covering cultural and creative professionals regardless of their employment status. One of its recommendations included a Directive on decent working conditions in the sector.

In its [response of 21 February 2024](#), the Commission supported the resolution's general objectives but did not take up the proposal for a Directive. It announced 13 actions focused on enforcing existing legislation, identifying regulatory gaps, gathering further evidence, exchanging national practices and supporting dialogue among social partners (including the possibility of an autonomous social partner framework agreement). It also indicated that social conditionality could be strengthened in the next generation of EU funding programmes.

When it comes to working conditions, the EU has limited competence. It can set minimum standards in some areas of working conditions, such as working time and health and safety. It can also support national policies and set conditions for EU funding. However, many decisions on social protection and income taxation remain national. Collective bargaining also requires respect for national systems and the autonomy of social partners. The challenge is to establish meaningful common European standards that strengthen protections while respecting national responsibilities, social partners' autonomy and collective agreements.

That's why the debate has moved towards finding an instrument that could establish a common European direction while recognising the EU's limited competence over labour law, taxation and social protection.

In September 2025, Culture Action Europe and more than 30 European cultural networks published [Towards the Culture Compass: A Sector Blueprint](#). Its chapter on [working conditions](#), developed with Creative FLIP, proposed an EU Charter on Working Conditions in the Cultural Sector. The Charter was conceived as a possible middle ground: more concrete than another set of recommendations, but more feasible in the short term than a Directive.

The European Commission then reflected this idea in the official [Culture Compass for Europe](#), adopted on 12 November 2025. The Commission is supposed to propose an EU Artists' Charter, in consultation with social partners and stakeholders, by the second quarter of 2027. According to the Culture Compass, the Charter should set out principles, guidance and commitments for fair working conditions and strengthen compliance and accountability, particularly among recipients of EU cultural funding.

Following the adoption of the Culture Compass, the Commission convened a High-Level Round Table on Artists' Working Conditions on 8 December 2025, hosted by Commissioner Micallef and Executive Vice-President Roxana Mînzatu. The meeting confirmed the EU Artists' Charter as the Commission's next step and gave stakeholders a first opportunity to shape its direction.

What the Blueprint proposes

The Blueprint outlines the sector's benchmark for the future Charter. It is ambitious by design. After years of evidence describing the same structural problems, a Charter should do more than restate good intentions. By taking the form of a possible Charter rather than another list of recommendations, the Blueprint identifies who should act and what their commitments could involve.

It covers artists and workers in the cultural and creative sectors across different and mixed statuses, including employees, the self-employed, freelancers, intermittent or project-based workers, etc. It recognises that these groups operate under different legal and institutional frameworks and does not seek to replace labour law, collective agreements, social dialogue or existing enforcement bodies.

Structural problems with working conditions cannot be fixed by artists themselves. Public authorities carry responsibility because they decide on labour law, social protection, taxation and cultural funding. But responsibility is shared: funders and organisations across the cultural ecosystem also influence how cultural work is commissioned, paid and carried out. The Blueprint therefore assigns commitments according to each actor's role, competence and capacity.

The future Charter is expected to be non-binding. But non-binding should not mean inconsequential. The Charter's value will depend on what follows endorsement. The Blueprint therefore combines voluntary endorsement with proportionate implementation and accountability.

These choices reflect the many tensions the group faced: between ambition and legal feasibility, accountability and accessibility, common European principles and different national systems, and universal protection and the distinct situations of employees and independent workers.

This text remains an invitation to discussion and further development. It does not anticipate the Commission's final choices or replace negotiations among governments and social partners. It shows what could be possible if the official Charter matched the urgency of the situation and the sector's ambition.

Foundations of the Blueprint

Culture is one of the ways Europe understands itself and speaks to the world. It creates occasions for encounters and keeps public life open to imagination. In all its variety — from artworks and public spaces to the practices of participation and discussion — culture requires work to be created and maintained. Much is done behind the scenes, in a creative working process long before the public sees the final outcome.

Cultural work is work. It demands creativity and innovation, knowledge and skills, resources and sustained commitment; it creates value for society and for the economy. Cultural work should command the same respect and protection as work in any other field.

Yet many of the people who create culture cannot live from their work. Too many are engaged without proper and fair contracts or social protection; their hours of rehearsal and research, needed to create a work, often go unpaid; their careers break at the borders between countries, on differences in status and insurance that no individual can resolve alone. New technologies emerge from artists' unwilling and unpaid contributions, drawing on their art, texts, music, performances, looks, voices and distinctive styles without consent or compensation.

Precarious working conditions are rarely a matter of individual choice or preference, but a systemic policy problem. They stem from the way employment and assignments in the sector have come to be organised and financed, project by project, on terms that usually cover the result and seldom the people behind it, so that the intervals between engagements, and the risks that accumulate in them, are left to the individual. The same insecurity is also present in commercial cultural markets and creative industries, where work is judged by its market return, putting both its broader value and the people who create it under pressure.

Culture is made by artists, yet never by artists alone. Behind and around each artist stands a wider community of workers in the cultural and creative sectors, who bring a work from the rehearsal room or the manuscript to its public, and who care for it long after. They help people discover culture, engage with it, and pass it on to future generations. Their labour sustains the conditions in which art is made and in which, once made, it continues to live.

Artistic freedom requires financial and social security. The most fundamental value of cultural life — artistic freedom, the freedom to question, experiment, and risk failure — grows fragile without a dependable income and basic social protection. Precarity

determines, over time, who can afford to remain in the sector, and by extension which expressions, voices and ideas reach the public.

Working conditions in the cultural sector should rest on three principles: fair pay, fair share, and a fair system. Fair pay is remuneration that reflects the full scope of the work, including the preparation and development that precede any result and the expertise built over years of practice. A fair share follows a work through its life. Value should return to those who created it.

A fair system starts from the recognition that all elements need to be aligned to enable fair working conditions. Public authorities shape the rules and determine what protection is available. Employers decide how contracts are written, including who carries the risks. Funders influence the conditions under which work can happen. Further along, platforms and intermediaries influence where value goes and how much returns to those who created it.

Public investment carries a particular duty. Funding models and procurement practices have direct consequences for working conditions. The standards attached to public money should be visible in the way public support is designed and budgeted, and in the conditions offered to those who benefit from this support.

The organisation of cultural work will continue to change. New forms of production will emerge, careers will become less linear. What changes should not do is weaken protections. No one should lose access to basic rights simply because their work moves more freely across sectors, borders, or different employment statuses than the systems designed to protect those rights.

This Charter Blueprint affirms that fair, safe, inclusive, and decent working conditions are central to the future of culture in Europe, and to the cultural life that European societies share. Such conditions allow artistic freedom to be exercised rather than merely declared, and a career in culture to last. The people who make culture possible should be able to build a life within it: to work with dignity and for fair pay, and to benefit from the value they help create.

Table of Contents

Table of Contents	6
Preamble	7
Chapter I: Scope and Definitions	13
Chapter II: General Principles	19
Pillar 1: Fair Pay	19
Pillar 2: Fair Share	21
Pillar 3: Fair System	23
Chapter III: Implementation	30
Chapter IV: Social Conditionality and EU Funding	34
Annex I: Commitments of Endorsing Parties	37
1. Commitments of National Public Authorities	37
2. Commitments of Regional and Local Public Authorities	42
3. Commitments of Funders	43
4. Commitments of Organisations, Institutions and Other Entities Employing or Engaging Artists and Workers in the Cultural and Creative Sectors	46
5. Commitments of Sector Representative Bodies	50
6. Commitments of Education and Training Bodies in the Cultural and Creative Sectors	51
7. Commitments of Artists and Workers in the Cultural and Creative Sectors	52
Annex II: Endorsement, Accountability, Review	54

Preamble

The endorsing parties of this Charter,

- 1) Recognising the indispensable contribution of artists and workers in the cultural and creative sectors to European society, identity, democracy, social cohesion and economy;
- 2) Recognising that culture has intrinsic value and that the arts and cultural expression are fundamental to human dignity, critical thought, shared meaning, political imagination and democratic life of European societies;
- 3) Recognising the distinct role of artists as creators of artistic works and expressions, often generating intellectual property and exercising copyright and related rights, and acknowledging that their predominantly self-employed, freelance or intermittent working patterns give rise to specific professional and social protection needs, while recognising the essential contribution of other workers in the cultural and creative sectors to the creation, production, dissemination and preservation of culture;
- 4) Acknowledging that cultural employment accounted for 4.3% of total EU employment in 2025 and that, in 2023, cultural enterprises generated around €202 billion in value added, while many workers, including the self-employed, face precarious conditions;
- 5) Noting the prevalence of atypical working patterns, irregular income, self-employment, underpaid or unpaid work, coercive buy-out contracts, weak bargaining power, insufficient social protection and growing pressure linked to digitalisation and AI across the cultural and creative sectors;
- 6) Recognising the need to address the impact of new digital technologies, including generative AI, on creative work, intellectual property and the livelihoods of cultural professionals;
- 7) Affirming that artistic freedom cannot flourish without conditions that make creative work sustainable, and that fair pay, fair participation in the value created by artistic and cultural work and a fair system are conditions that enable artistic freedom and diversity of cultural expression;
- 8) Having regard to Article 3(3) of the Treaty on European Union, which outlines, among the Union's objectives, a highly competitive social market economy aiming at full employment and social progress; respect for cultural and linguistic diversity; and the safeguarding and enhancement of Europe's cultural heritage;

- 9) Having regard to Articles 45, 56, 114 and 167 of the Treaty on the Functioning of the European Union, concerning the free movement of workers, the freedom to provide services, the functioning of the internal market and the Union's action in the field of culture, with a view to removing unjustified barriers to cross-border cultural work and ensuring that cultural aspects are taken into account across Union policies;
- 10) Having regard to Article 349 TFEU and to the Commission Communication of 24 October 2017, A stronger and renewed strategic partnership with the EU's outermost regions ([COM\(2017\) 623 final](#)), and recognising the need to take account of the specific structural, territorial, social, fiscal, mobility and cultural circumstances of the Union's outermost regions in the implementation of this Charter;
- 11) Having regard to [Council Decision \(EU\) 2021/1764](#) on the association of the Overseas Countries and Territories with the European Union, including Greenland, and recognising that, where cultural and creative work connected to Overseas Countries and Territories falls within the scope of a Union funding programme, cooperation framework or legal arrangement, implementation of this Charter should take account of their specific legal status and of the applicable rules on programme eligibility, mobility, social protection, taxation and access to Union support;
- 12) Recalling the European Parliament resolution of 21 November 2023 ([2023/2051\(INL\)](#)) calling for an EU framework for the social and professional situation of artists and workers in the cultural and creative sectors, and noting the Parliament's call for a directive on decent working conditions;
- 13) Building on the [OMC Report on the Status and Working Conditions of Artists and Cultural and Creative Professionals](#) (2023);
- 14) Having regard to the Communication from the Commission of 12 November 2025 '[A Culture Compass for Europe](#)', in particular its strategic direction on empowering artists and cultural professionals, and its role as the strategic direction for culture within the 2028–2034 Multiannual Financial Framework;
- 15) Affirming the principles of the [Charter of Fundamental Rights of the European Union](#), in particular the freedom of expression and information (Article 11), the freedom of the arts and sciences (Article 13), freedom to choose an occupation and the right to engage in work (Article 15), freedom to conduct a business (Article 16), workers' right to information and consultation (Article 27), right of collective bargaining and action (Article 28), right of access to placement

services (Article 29), protection in the event of unjustified dismissal (Article 30), right to fair and just working conditions (Article 31), prohibition of child labour and protection of young people at work (Article 32), family and professional life (Article 33), and right to social security and social assistance (Article 34);

- 16) Affirming the [European Pillar of Social Rights](#) and the [Action Plan](#), including its principles on fair wages, secure and adaptable employment, social protection and working conditions;
- 17) Having regard to the Commission Communication of 4 December 2025 'Quality Jobs Roadmap' ([COM\(2025\) 944 final](#)), and noting the preparation of a Quality Jobs Act;
- 18) Having regard to the Council of Europe [European Social Charter](#), in particular its provisions on the right to fair remuneration, safe and healthy working conditions and social security;
- 19) Having regard to [Directive \(EU\) 2022/2041](#) on adequate minimum wages in the European Union and [Directive 1999/70/EC](#) on fixed-term work, and recalling their relevance to the conditions under which cultural and creative work is performed;
- 20) Having regard to [Directive \(EU\) 2019/1152](#) on transparent and predictable working conditions, [Directive 2003/88/EC](#) concerning certain aspects of the organisation of working time, [Directive \(EU\) 2019/1158](#) on work-life balance for parents and carers, and to the [Framework Directive 89/391/EEC](#) on occupational health and safety;
- 21) Having regard to [Directive \(EU\) 2023/970](#) on pay transparency and equal pay for equal work or work of equal value, acknowledging the need to address pay inequalities, opacity and unequal treatment in the cultural and creative sectors;
- 22) Having regard to the EU anti-discrimination framework, including [Directives 2000/43/EC](#), [2000/78/EC](#) and [2006/54/EC](#) on equal treatment, and to the [Directive \(EU\) 2019/882](#) on the accessibility requirements for products and services;
- 23) Having regard to [Directive 2004/38/EC](#) on the right of Union citizens and their family members to move and reside freely within the territory of the Member States, and to [Regulation \(EU\) No 492/2011](#) on freedom of movement for workers within the Union;
- 24) Having regard to [Regulations \(EC\) 883/2004](#) and [987/2009](#) on the coordination of social security systems, and to [Directive 96/71/EC](#) on the posting of workers as

amended by [Directive \(EU\) 2018/957](#), recognising the high level of cross-border mobility and project-based work in the sector and the need to modernise, digitalise and simplify social security coordination and labour mobility procedures for highly mobile artists and workers in the cultural and creative sectors;

- 25) Having regard to the Communication from the Commission of 15 September 2026 'Fair Labour Mobility Package' ([COM\(2026\) 970 final](#));
- 26) Having regard to the Communication from the Commission on the Guidelines on the application of Union competition law to collective agreements regarding the working conditions of solo self-employed persons ([2022/C 374/02](#)), recognising its relevance for the collective bargaining rights of self-employed artists and cultural and creative professionals;
- 27) Having regard to the Council Recommendation of 12 June 2023 on strengthening social dialogue in the European Union ([C/2023/1389](#)), including its focus on collective bargaining, the autonomy of social partners and respect for national law and practice;
- 28) Having regard to the Union acquis on copyright and related rights, which constitutes an essential part of the legal and economic framework of the cultural and creative sectors, including [Directive 2001/29/EC](#) on copyright and related rights in the information society, [Directive 2001/84/EC](#) on the resale right for the benefit of the author of an original work of art, [Directive 2004/48/EC](#) on the enforcement of intellectual property rights, [Directive 2006/115/EC](#) on rental right and lending right, [Directive 2006/116/EC](#) on the term of protection of copyright and certain related rights, as amended by [Directive 2011/77/EU](#), [Directive 2014/26/EU](#) on the collective management of copyright and related rights, [Council Directive 93/83/EEC](#) on satellite broadcasting and cable retransmission, [Directive 2009/24/EC](#) on the legal protection of computer programs, [Directive 96/9/EC](#) on the legal protection of databases, [Directive 2012/28/EU](#) on certain permitted uses of orphan works, [Directive \(EU\) 2017/1564](#) and [Regulation \(EU\) 2017/1563](#) implementing the Marrakesh Treaty, [Regulation \(EU\) 2017/1128](#) on cross-border portability of online content services, [Directive \(EU\) 2019/789](#) on online transmissions and retransmissions of television and radio programmes, [Directive \(EU\) 2019/790](#) on copyright and related rights in the Digital Single Market;
- 29) Having regard to the Union acquis on industrial property rights and related forms of protection relevant to the cultural and creative sectors, including [Directive](#)

- [2004/48/EC](#) on the enforcement of intellectual property rights, [Regulation \(EU\) 608/2013](#) on customs enforcement of intellectual property rights, [Regulation \(EU\) 2017/1001](#) on the European Union trade mark and [Directive \(EU\) 2015/2436](#) relating to trade marks, [Regulation \(EU\) 2026/715](#) on European Union designs and [Directive \(EU\) 2024/2823](#) on the legal protection of designs, [Regulation \(EU\) 2023/2411](#) on the protection of geographical indications for craft and industrial products and [Regulation \(EU\) 2019/1753](#) concerning Union action following its accession to the Geneva Act of the Lisbon Agreement, and [Directive \(EU\) 2016/943](#) on the protection of trade secrets;
- 30) Having regard to [Regulation \(EU\) 2022/2065](#) on a Single Market for Digital Services (Digital Services Act) and [Regulation \(EU\) 2022/1925](#) on contestable and fair markets in the digital sector (Digital Markets Act);
- 31) Having regard to [Regulation \(EU\) 2024/1689](#) laying down harmonised rules on artificial intelligence, including its provisions concerning transparency, the identification of artificially generated or manipulated content, compliance with Union copyright law and the disclosure of information on content used to train general-purpose AI models;
- 32) Having regard to [Directive 2014/24/EU](#) on public procurement, in particular its provisions on compliance with applicable social and labour obligations and the use of social considerations in procurement, and to the Commission's 'Buying Social' guide, second edition ([2021/C 237/01](#)), and noting the Commission's proposal of 9 September 2026 for a Regulation on public contracts and concessions (Public Procurement Act), [COM\(2026\) 590](#);
- 33) Having regard to [Regulation \(EU, Euratom\) 2024/2509](#), in particular provisions relating to the conditionality of EU funding and to the consequences of beneficiary non-compliance;
- 34) Having regard to [Regulation \(EU\) 2021/818](#) establishing the Creative Europe Programme, in particular its definition of cultural and creative sectors;
- 35) Having regard to the Commission's proposal for a Regulation establishing the AgoraEU programme for the period 2028–2034 ([COM\(2025\) 550 final](#));
- 36) Recalling the [UNESCO Recommendation on the Status of the Artist \(1980\)](#) and the [UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions \(2005\)](#);

- 37) Recalling the standards of the International Labour Organization on social protection, fair wages, freedom of association and the right to collective bargaining, including [ILO Conventions No. 87](#) and [No. 98](#);
- 38) Having regard to the [Council Recommendation of 8 November 2019 on access to social protection for workers and the self-employed](#) (2019/C 387/01), which promotes adequate and effective social protection across different forms of work while recognising that different rules may apply to workers and the self-employed, and to the Council conclusions on [the recovery, resilience and sustainability of the cultural and creative sectors](#) (2021/C 209/03) and on [supporting young artists and cultural and creative professionals in starting their careers](#) (C/2025/3165), which call for measures to improve working conditions, social protection and career opportunities in the cultural and creative sectors;
- 39) Drawing on national fair practice instruments and best practices, including the [Dutch Fair Practice Code](#), [Spain's Statute of the Artist](#), Ireland's Basic Income for the Arts pilot scheme, [Sweden's Agreement on Originators' Right to Participation and Exhibition Fees](#) including a right to an exhibition fee and fair compensation for participation, Austria's Fairness Process, [Belgium's Art Work Allowance](#), [Germany's Künstlersozialkasse model](#), [France's intermittent du spectacle system](#), Denmark's emerging protection for digital likeness against unauthorised digital imitation, Netherlands' portrait right protection, and other models;
- 40) Affirming that the Charter does not replace Union or national law, collective agreements or existing social dialogue structures, but builds on them, bringing together a shared set of principles, commitments and implementation mechanisms;

Hereby adopt the following:

Chapter I: Scope and Definitions

Article 1

Scope

1. The Charter sets shared principles for fair, sustainable and inclusive working conditions for artists and workers in the cultural and creative sectors.
2. The Charter applies to cultural and creative work carried out in EU Member States, including their outermost regions, candidate countries, and countries associated with or participating in Union funding programmes or cooperation frameworks. It may also apply, where relevant, to cultural and creative work carried out in Overseas Countries and Territories associated with the Union, or involving artists, workers or entities established there, where this follows from the relevant Union funding programmes, cooperation frameworks or legal arrangements.
3. The Charter also applies to cross-border activities where an artist or worker in the cultural and creative sectors, or an entity employing, commissioning, funding, hosting or distributing their work, is established or operates in one or more of the countries referred to in paragraph 2 of this Article. Its application does not depend on the nationality or place of residence of the artist or worker concerned, including where they reside or are established in a country other than their country of nationality.
4. The Charter applies at all stages of a professional career, across all cultural and creative sectors and occupations, and irrespective of employment status, the nature of the appointment or contractual arrangement, income pattern, continuity or intensity of activity, or whether the work is carried out individually, collectively, or through or within a legal entity, irrespective of that entity's type, size, governance model or legal form.
5. The Charter covers, among others, employees, self-employed and solo self-employed persons, freelancers, intermittent and project-based workers, those who combine several employment statuses or combine work in the cultural and creative sectors with work in other sectors, and cooperative members. These can be, among others, authors, writers, playwrights, screenwriters, composers, songwriters, performers, actors, musicians, singers, dancers, choreographers, directors, visual artists, photographers, illustrators, craft artists, designers and fashion designers, architects, audiovisual and film professionals, video games creators, publishers and editorial workers, technicians, producers, curators, educators, mediators, facilitators, cultural managers, cultural heritage professionals, conservators, restorers, archivists,

librarians and others whose professional activity contributes to cultural or artistic creation, production, dissemination, distribution, presentation, preservation, transmission, education, participation or access.

Article 2

Definitions

For the purposes of this Charter:

(1) **'artist'** means a natural person who creates, gives artistic expression to, re-creates or performs works or other forms of artistic expression in the course of their professional activity, whether individually or collectively, and irrespective of employment status, contractual arrangement or income pattern, including where that activity is pursued on a full-time, part-time, continuous, intermittent, project or combined basis;

(2) **'worker in the cultural and creative sectors'** means a natural person whose professional activity contributes to, enables or sustains the creation, production, circulation, preservation, transmission or accessibility of cultural or creative expressions, works, goods or services, irrespective of employment status or contractual arrangement. Such activity may be technical, managerial, administrative, curatorial, educational or related to production, mediation, communication or distribution;

(3) **'artists and workers in the cultural and creative sectors'** means the natural persons falling within either or both of the categories defined in points (1) and (2). Where relevant, their status as authors, performers or other holders of copyright or related rights is determined by Union and national law;

(4) **'Charter E-Portal'** means the dedicated, publicly accessible online platform established and maintained to support the implementation, transparency and monitoring of this Charter, through which endorsing parties register their endorsement, submit necessary information and documents related to the commitments they undertake and implementation of the Charter, and submit periodic information on the measures adopted and the progress achieved, and through which the wider public may consult the text of the Charter, the list of endorsing parties and their respective commitments, and the consolidated information on its implementation;

(5) **'cultural and creative sectors'** means the sectors defined in Article 2(1) of Regulation (EU) 2021/818 establishing the Creative Europe Programme;

(6) **‘education and training bodies in the cultural and creative sectors’** means public or private legal entities that provide education, training or professional development for artists or workers in the cultural and creative sectors, including higher education institutions, art schools, conservatoires, vocational training providers and other organisations providing structured learning, skills development or career development in those sectors;

(7) **‘endorsing parties’** means national public authorities; regional and local public authorities; funders; organisations, institutions and other entities employing or engaging artists and workers in the cultural and creative sectors; sector representative bodies; education and training bodies in the cultural and creative sectors; artists and workers in the cultural and creative sectors and other entities that formally endorse this Charter and commit, within their respective competences, to promote, apply and, where relevant, report on its implementation;

(8) **‘funders’** means the Union institutions, bodies, offices and agencies, public funding bodies, public and private foundations, and other public or private entities that provide financial support to cultural or creative activities, organisations or professionals, including through grants, subsidies, prizes, commissions, procurement, sponsorship, guarantees, fellowships, residencies or other financial instruments;

(9) **‘organisations, institutions and other entities employing or engaging artists and workers in the cultural and creative sectors’** means any natural or legal person, whether public or private, that employs, contracts, commissions, engages, represents, hosts, manages or otherwise determines the working conditions under which artists and workers in the cultural and creative sectors carry out their activities, including cultural institutions, heritage institutions, creative enterprises, production companies, venues, festivals, intermediaries and digital platforms;

(10) **‘recipient’** means, for Union funding, a recipient as defined in Article 2(59) of Regulation (EU, Euratom) 2024/2509 and, for other public funding, a person or entity awarded funds or support through a grant, public procurement contract, prize, financial instrument, budgetary guarantee or comparable arrangement;

(11) **‘sector representative bodies’** means not-for-profit organisations that on a collective basis represent the interests of artists and workers in the cultural and creative sectors, or those of organisations, institutions and other entities employing or engaging them, at European, national, regional or local level, including but not limited to trade unions, professional associations, federations, guilds, freelancers’ and self-employed workers’ organisations, civil society networks and platforms, cooperatives,

collective management organisations, and bodies recognised as European or national sectoral social partners within the meaning of [Article 152 TFEU](#);

(12) **‘social conditionality’** means a principle under which the award and continued payment of public funding are conditional on the recipient’s compliance with defined requirements concerning working conditions, fair remuneration, social protection and related obligations, subject to proportionate verification and corrective measures in the event of non-compliance.

Article 3

Application

1. The Charter operates through two forms:

(a) Voluntary endorsement. Endorsing parties commit to the shared principles in Chapter II and to the commitments applicable to their category in Annex I, using the implementation and accountability arrangements in Chapter III and Annex II.

(b) Conditionality of Union support. Chapter IV sets out commitments which become binding on a recipient of Union support only where, and to the extent that, they are incorporated into a grant agreement or other legal commitment under a Union funding programme. These funding obligations apply independently of voluntary endorsement of the Charter.

2. Where the Charter is incorporated into the AgoraEU Model Grant Agreement or other legal commitments under the Union funding programmes, compliance with Article 28 becomes a condition of Union support for the recipients concerned.

3. The principles set out in Chapter II and commitments set out in Annex I of the Charter are to be implemented in accordance with applicable Union and national law, collective agreements, and the competences and mandates of the endorsing parties.

Where Union law sets out requirements on matters addressed in the Charter, that law applies and the Charter supports its application in the cultural and creative sectors. This Charter does not alter or replace the requirements of Union law.

Endorsement of this Charter does not override applicable collective agreements or authorise unilateral changes to their terms. The Charter can encourage additional protections, including on matters or for people an agreement does not cover.

The principles set out in Chapter II and commitments set out in Annex I of the Charter concerning grants, public procurement and other funding or support arrangements

should be applied in ways that reflect the distinct purpose and legal nature of each arrangement, in accordance with the rules governing it.

The Charter complements existing legal frameworks and collective bargaining systems. It may also serve as a reference for legislation, public policy, procurement, funding conditions, model contracts, sector codes and collective bargaining.

4. The principles and commitments of this Charter should be applied across different and mixed employment statuses and working arrangements to ensure comparable protection through mechanisms appropriate to each. This does not require identical treatment, affect the determination of employment status under applicable law, or justify any reduction in protections provided by applicable law or collective agreements.

Implementation should respect professional autonomy, take into account different and mixed employment statuses and working arrangements, and not weaken existing rights, protections or more favourable conditions.

5. The categories of endorsing parties are:

- (a) national public authorities;
- (b) regional and local public authorities;
- (c) funders;
- (d) organisations, institutions and other entities employing or engaging artists and workers in the cultural and creative sectors (differentiated into large, medium-sized, small and micro entities in accordance with Commission Recommendation 2003/361/EC);
- (e) sector representative bodies;
- (f) education and training bodies in the cultural and creative sectors;
- (g) artists and workers in the cultural and creative sectors, who are the bearers of the rights articulated in this Charter and may endorse it in that capacity.

6. Specific commitments applicable to each category of endorsing party are set out in Annex I.

7. Accountability and review processes should be proportionate to the category and size of the endorsing party. They are set out in Annex II.

8. Where an endorsing party could fall within more than one category, it should endorse the Charter under the category that best reflects its main activity, mandate or role in the cultural and creative sector. Where it also performs functions covered by another category, the relevant additional commitments should apply to the extent appropriate to those functions.

9. This Charter is open to endorsement by any other entity whose decisions and activities affect the conditions under which artists and workers in the cultural and creative sectors work, including entities that employ, engage, commission, contract, host, distribute, fund, procure, support, train or otherwise collaborate with them. Endorsing entities commit to applying the Charter's principles within the scope of their powers, activities and contractual relationships.

10. Entities that have not endorsed the Charter are called upon to take its principles into account, insofar as relevant and applicable.

Chapter II: General Principles

Pillar 1: Fair Pay

Article 4

Fair Remuneration

Artists and workers in the cultural and creative sectors should be entitled to fair, appropriate and proportionate remuneration for their work and for the use, exploitation, licensing or transfer of rights in their works or other protected subject matter. Such remuneration should reflect the nature, duration, scope, complexity and quality of the work or service provided, the actual cost of producing and circulating work, the qualifications, experience and responsibilities involved, the time required for research, preparation, creation, rehearsal, production, delivery, and other activities essential to the work, and the extent of any rights transferred, licensed or exploited. Fair remuneration should enable artists and workers in the cultural and creative sectors to secure an adequate and sustainable livelihood from their professional activity.

Where remuneration standards are set by applicable Union or national law, collective agreements, collectively negotiated frameworks, or binding sectoral scales, those standards should be respected. In the absence of such standards, remuneration should be determined by transparent and objective criteria, taking into account comparable sectoral benchmarks, collectively agreed guidance, rate calculators, sector-specific fee frameworks and other relevant reference tools, to ensure fair compensation.

Article 5

Prohibition of Unpaid Professional Work

Artists and workers in the cultural and creative sectors should not be required to provide professional work without fair, appropriate and proportionate remuneration.

Internships, traineeships, residencies, apprenticeships, training positions and similar arrangements should be organised in a manner that respects the rights of participants, provides fair and transparent compensation where professional work is performed, and prevents the substitution of paid work, the disguising of employment relationships, or the extraction of unpaid economic value.

Where such arrangements are primarily educational or voluntary in nature, they should be clearly defined, limited in duration, governed by transparent conditions and

by applicable Union and national frameworks where they exist, and should not be used to circumvent labour, social or remuneration standards.

Article 6

Collective Bargaining and Representation

The right of artists and workers in the cultural and creative sectors to organise, to be represented, to bargain collectively and to take collective action, should be respected and promoted.

Particular attention should be given to artists and workers in the cultural and creative sectors who are self-employed, solo self-employed, freelance, intermittent, engaged through project-based or non-standard contractual arrangements or combine several statuses, to ensure that such forms of work do not prevent effective collective representation or bargaining. Collective bargaining by solo self-employed persons should be supported in accordance with applicable Union and national law, including the Guidelines on the application of Union competition law to collective agreements regarding the working conditions of solo self-employed persons 2022/C 374/02.

Artists and workers in the cultural and creative sectors and their sector representative bodies should be entitled to timely, meaningful and good-faith engagement with public authorities, funders and entities employing or engaging them on matters affecting working conditions, remuneration, contractual practices, social protection, technological change and sectoral reforms.

The autonomy of social partners and the mandates of representatives entitled to negotiate and conclude collective agreements under applicable national and Union law should be respected.

Article 7

Transparency in Remuneration and Budgeting

Artists and workers in the cultural and creative sectors should be entitled to transparency on the pay, fees and other financial conditions of their engagement, from the moment it is offered, including in vacancies, open calls and commissioning notices, and throughout its duration.

Where remuneration is determined through employment, commissioning, contracting, licensing or other professional arrangements, the applicable pay scales, fee structures, rights-related payments, and the main financial terms affecting remuneration should be communicated in a clear, accessible and timely manner, in

accordance with applicable Union and national law, collective agreements and relevant sectoral standards.

Public funders should require funding recipients to demonstrate, in a transparent and verifiable manner, that project budgets include adequate provision for fair remuneration and, where applicable, for related social, tax and labour obligations.

Pillar 2: Fair Share

Article 8

Fair Participation in Value

Artists and workers in the cultural and creative sectors should be entitled to fair participation in the value generated by their work, including through remuneration, fees, rights-related payments and other forms of compensation linked to the use or exploitation of their works, performances or services.

Where their work generates value through commissioning, production, distribution, licensing or other forms of exploitation, artists and workers in the cultural and creative sectors should be entitled to financial arrangements that are fair, transparent and proportionate to the contribution made, the rights granted and the revenues derived.

Article 9

Copyright, Related Rights and Fair Contractual Practices

The copyright and related rights of authors and performers among artists and workers in the cultural and creative sectors should be respected and effectively protected, in accordance with applicable Union and national law.

Where authors and performers license or transfer their exclusive rights for the exploitation of their works or other protected subject matter, they should be entitled to receive appropriate and proportionate remuneration, in accordance with applicable Union and national law, including Article 18 of Directive (EU) 2019/790.

Contractual practices concerning the licence or transfer of rights should respect the rights of authors and performers and other rightholders under applicable Union and national law, including the transparency obligation, the contract adjustment mechanism, alternative dispute resolution procedures, the right of revocation and the common provisions laid down in Articles 19 to 23 of Directive (EU) 2019/790.

Buy-out contracts and other contractual arrangements should not be used in a manner that circumvents or renders ineffective the rights referred to in this Article or other protections available under Union or national law.

Article 10

Rights in the Context of Artificial Intelligence and Other Emerging Technologies

Content generated entirely by artificial intelligence, without the human creative contribution that makes a work its author's own intellectual creation, does not qualify for copyright protection. Such content should not be treated, presented or remunerated as if it were the work of human creators. Any legal protection arising in connection with such content should not be used to present, fund or reward it as human-authored work.

Human-authored works should not be placed in competition with such content in funding schemes, prizes, commissions, programmes or other forms of cultural support, unless the use of AI is an explicit and relevant part of the purpose of the support measure.

The voice, image, likeness, performance and other identifying personal attributes of artists and workers in the cultural and creative sectors should not be reproduced, simulated or generated by AI without their prior, free, specific and informed consent, given for clearly defined purposes, modes of exploitation and duration, on the basis of fair contractual terms providing for adequate remuneration and the right to revoke consent.

AI systems should not be developed, deployed or used in ways that are designed to reproduce or simulate the identifiable voice, likeness, performance or artistic persona of a specific artist without that artist's authorisation, where such use is likely to mislead the public, substitute for that artist's work or unfairly exploit their professional identity.

Artists and workers in the cultural and creative sectors should have the right to be informed where AI systems are used to assess their applications for funding, residencies, awards, employment, commissions or other professional opportunities, and where the materials they submit are processed by AI systems.

Where AI makes decisions affecting artists and workers in the cultural and creative sectors, including in relation to the moderation, distribution, recommendation, monetisation, removal or evaluation of their work, those concerned should be entitled

to meaningful information about the decision, appropriate human review where available or required, and accessible means of contestation or redress.

The introduction of artificial intelligence and other emerging technologies in workplaces and professional engagements in the cultural and creative sectors should be designed to support, rather than substitute, human creativity. Such introduction should be the subject of timely and meaningful information and consultation with workers and their representatives, and should fall within the scope of collective bargaining where applicable, including in respect of working conditions, remuneration, training, redeployment and the use of contributions made by artists and workers in machine learning processes.

Artists and workers in the cultural and creative sectors should have the right not to use AI in their work. They should not be required to use AI, nor disadvantaged for choosing not to, in any professional engagement, unless the use of AI is an integral and stated purpose of the engagement (e.g. a residency or commission focused on AI in creative work).

Pillar 3: Fair System

Article 11

Social Protection

Artists and workers in the cultural and creative sectors should have access to adequate, comprehensive and effective social protection, regardless of the type, duration or formal classification of their working relationship, and regardless of whether they are employees, self-employed, solo self-employed, freelance, intermittent, or engaged through project-based or other non-standard arrangements. For cross-border careers, periods of insurance, employment, self-employment or residence completed in different countries should be taken into account, in accordance with applicable social security coordination rules.

Social protection should cover sickness and healthcare; maternity, paternity and parenthood-related support; unemployment, including comparable periods of involuntary loss or substantial interruption of professional activity for self-employed persons; invalidity; old age; occupational accidents and diseases, and survivors' benefits, in accordance with the European Pillar of Social Rights and applicable Union and national law.

Social protection may take different forms depending on employment status and national social protection systems, but should ensure that artists and workers across different and mixed employment statuses and working arrangements have access to adequate and effective protection against the relevant risks.

Social protection schemes should be designed and applied in a manner that recognises the intermittent, project-based and often solo self-employed or multi-employer character of work in the cultural and creative sectors, including the periods of research, preparation, creation, rehearsal, production, delivery and other activities essential to artistic and cultural work. Eligibility rules and contribution requirements should take account of low and fluctuating incomes, ensuring that contributions are proportionate to their capacity to pay and that protection remains adequate. They should also allow for sector-specific adaptations where the nature of the work creates particular risks or needs, including during pregnancy, maternity, parenthood, illness, injury or periods of professional transition.

Artists and workers in the cultural and creative sectors regardless of their nationality should not be excluded from social protection, nor placed at a practical disadvantage because schemes are designed around stable employment, continuous income or business models that do not reflect the realities of intermittent, project-based, solo self-employed or multi-employer cultural work.

Article 12

Occupational Health and Safety

Artists and workers in the cultural and creative sectors should be entitled to a healthy and safe working environment, encompassing both physical and mental health, regardless of the type, duration or formal classification of their working relationship and regardless of the setting in which their professional activity is performed.

Occupational health and safety should extend to risks specific to artistic and cultural activity, including those arising from live performance, artistic production processes, technical and stage work, touring, exposure to noise, and psychosocial risks such as stress, burnout and isolation, in accordance with the European Pillar of Social Rights, the Council Framework Directive on safety and health at work, and other applicable Union and national law.

Artists and workers in the cultural and creative sectors should be protected against violence and harassment in the world of work, including sexual harassment, in any

setting in which their professional activity is performed, such as touring, residencies, auditions, rehearsals and online interactions.

Artists and workers in the cultural and creative sectors should benefit from working conditions that allow adequate rest and a sustainable balance between work and personal life.

Article 13

Combating Undeclared and Hidden Work

Artists and workers in the cultural and creative sectors should be entitled to have their professional activity properly declared, contractually recognised and accompanied by the corresponding labour, social security, tax and remuneration entitlements.

Practices by which work performed by artists and workers in the cultural and creative sectors is partially or fully concealed, including undeclared payments, the misclassification of employment relationships, the use of volunteer, internship, amateur or similar arrangements to substitute paid professional work, and the under-recording of working time and remuneration, should be prevented and addressed in accordance with applicable Union and national law.

Artists and workers in the cultural and creative sectors who report or seek to regularise such situations should be protected against retaliation.

Article 14

Fair Taxation

The taxation of artists and workers in the cultural and creative sectors should be fair, proportionate and adapted to the irregular and project-based nature of their professional income, including income derived from artistic and cultural activities, the exploitation of works and performances, and the licensing or transfer of rights. Tax rules should take due account of the professional expenses necessary to the performance of artistic and cultural work, of the multi-year patterns characteristic of artistic and cultural careers, and of the interaction between tax and social security obligations.

Where artists and workers in the cultural and creative sectors pursue their professional activity in more than one country, taxation arrangements, including withholding taxes on income from performances and from the exploitation of works, should not result in double taxation, disproportionate administrative burden or de facto barriers to

mobility, and should be administered in a manner consistent with the fundamental freedoms guaranteed by the Treaties.

Article 15

Mobility

Within the European Union, artists and workers in the cultural and creative sectors benefiting from the freedom of movement under Union law should be able to pursue their professional activity across borders without unjustified or disproportionate legal, administrative, fiscal or practical barriers.

Mobility of artists and workers in the cultural and creative sectors between the Union and third countries should be facilitated without unjustified or disproportionate legal, administrative, fiscal or practical barriers.

The specific characteristics of artistic and cultural mobility, including short-term and intermittent engagements, multi-country tours, the transport and cross-border movement of artworks, instruments, materials and equipment, and the participation in residencies and international collaborations, should be reflected in the design and application of rules governing residence and work authorisations, the posting of workers, social security coordination, customs and other administrative procedures.

Artists and workers in the cultural and creative sectors from outside the European Union who are invited to work within it, including those at risk or in exile, should benefit from accessible, predictable, timely and proportionate visa and work authorisation procedures, taking into account the often short-term, mobile and project-based nature of their engagements.

Artists and workers in the cultural and creative sectors should have access to clear, accessible and up-to-date information on the rules and procedures applicable to their cross-border mobility and activity, including in relation to residence and work authorisations, social security, taxation and the movement of works, instruments, materials and equipment, through publicly funded and supported information services, Mobility Information Points or equivalent free and accessible services for artists, workers and entities involved in cross-border cultural and creative work.

Article 16

Artistic Freedom

Artists and workers in the cultural and creative sectors should enjoy the freedom to create, perform, exhibit, publish and disseminate artistic and cultural expressions, including expressions that are critical, dissenting, or experimental, in accordance with the Charter of Fundamental Rights of the European Union, the European Convention on Human Rights, the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, and other applicable Union, national and international law.

Artistic freedom should be respected and protected against undue interference, whether by public authorities, private actors, funders, employers, online platforms or others, including but not limited to, in the form of censorship, retaliation, abusive legal proceedings and SLAPPs, smear campaigns, politically motivated dismissal of cultural leaders or restructuring of cultural institutions, withdrawal or reduction of funding of artistic expression, targeted removal or suppression of artistic content. The protection of artistic freedom against such interference is distinct from the legitimate exercise by audiences, peers, communities and the public of their own freedoms of expression, association and choice, including through criticism, debate, boycott or refusal to engage, in response to artistic expression that has entered public discourse.

Artistic freedom does not prevent legitimate editorial or curatorial choices, including decisions about which works to commission, fund, programme, publish or present. These choices should respect applicable law, contractual commitments and artists' and workers' rights. They should not be used to discriminate, retaliate or unjustifiably restrict artistic expression.

The autonomy of cultural institutions and organisations and the freedom of artistic decision-making should be respected in the design of public cultural funding, programming, regulation and oversight.

Attention should be given to the protection of artists and workers in the cultural and creative sectors who are at risk because of their artistic expression, including those facing persecution or forced into exile.

Article 17

Non-Discrimination, Diversity and Inclusion

Artists and workers in the cultural and creative sectors should be entitled to equal treatment and protection from discrimination on grounds of sex, gender identity, sexual orientation, racial or ethnic origin, nationality, religion or belief, disability, age, social or economic background, language, family status, parenthood or caring responsibilities, or any other ground protected under the Charter of Fundamental Rights of the European Union and applicable Union and national law. This protection should extend to all dimensions of professional activity, including access to the profession, training, employment, contracting, commissioning, remuneration, working conditions, leadership, governance, funding, exhibition and distribution.

Artists and workers in the cultural and creative sectors should have the right to equal and meaningful participation in consultation, funding, programming and selection processes in the places where they live or work, regardless of nationality, origin, language or migration status. Artists and workers in the cultural and creative sectors who are EU citizens living or working in another Member State should benefit fully from the equal treatment with nationals guaranteed by Union law.

The diversity of artists, workers, repertoires, traditions, languages, aesthetic approaches and forms of cultural expression in the cultural and creative sectors should be respected, supported and actively promoted, in accordance with the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the cultural and linguistic objectives of the Treaties.

Article 18

Artists and Workers with Disabilities

Artists and workers in the cultural and creative sectors who have disabilities have the right to develop and exercise their creative and professional capacities on an equal basis with others, in accordance with the United Nations Convention on the Rights of Persons with Disabilities and other applicable Union and national law.

Working conditions, schedules, environments and the practical organisation of production, rehearsal, performance, exhibition and touring should be designed to be accessible to artists and workers with disabilities, including those with physical, sensory, cognitive, neurological or psychosocial conditions and chronic illness. No artist or worker should be required to work in conditions that cause them pain,

exhaustion or loss of dignity, or that they cannot undertake because of their disability. Adjustments to working conditions should be made together with the people concerned, and should not result in lower pay, lower status or reduced artistic responsibility.

Article 19

Training, Skills and Career Development

Artists and workers in the cultural and creative sectors have the right to access education and training for their profession, to continuing learning throughout their working life, and to support for career development and transitions.

Training and career support should be designed to fit the realities of artistic and cultural careers, including their irregular and project-based character, the importance of non-formal and informal learning, the prevalence of self-employment and freelance work, and the need to adapt to technological, environmental and structural change. Self-employed, freelance, intermittent and project-based artists and workers should have effective access to training on terms comparable to those available to employees.

Artists and workers in physically demanding disciplines, such as dance, other performance or production work, whose careers may by their nature be shorter, should have access to retraining and transition support that enables continuity of their professional life. The same right applies to those facing involuntary professional transition for reasons of injury, illness, displacement or exile, restructuring or technological change, including where artificial intelligence and other emerging technologies displace or reduce their work. Support in career transitions should reflect a sense of trust and solidarity across the sector.

Chapter III: Implementation

Article 20

Endorsement Process

The general framework for endorsement is set out in Annex II.

The Commission should facilitate and oversee the endorsement process at Union level. It should make publicly available and keep up to date a list of endorsing parties.

Article 21

Accountability and Review

Where required under Annex II, endorsing parties should provide periodic information on the measures taken to implement this Charter, on the results achieved, and on any obstacles encountered in its application, in a manner proportionate to their category and size.

Accountability follows an apply-or-explain approach, applied in a proportionate manner by reference to the commitments or main areas relevant to the endorsing party. Annex II sets out the applicable accountability framework.

The Commission should develop and maintain the instruments necessary for the implementation of this Charter, including:

- (a) templates for the Charter Implementation Statement, the Charter checklist, and review templates;
- (b) a common methodology for external evaluation and peer review, including safeguards against conflicts of interest;
- (c) training methodology for reviewers;
- (d) other documents necessary for the implementation of the Charter.

The Commission should establish and coordinate a monitoring framework for the implementation of this Charter, in consultation with national public authorities, regional and local public authorities, funders, organisations, institutions and other entities employing or engaging artists and workers in the cultural and creative sectors, sector representative bodies, artists and workers in the cultural and creative sectors and other relevant stakeholders. Civil society organisations and sector representative bodies should be consulted on the monitoring of the implementation of the Charter.

The monitoring framework should include: indicators, reporting templates, qualitative assessments, peer-learning mechanisms and thematic exchanges. It may be supported through thematic workshops with national public authorities and through the Open Method of Coordination or other cooperation mechanisms established under the relevant Union framework for culture.

In designing and operating the monitoring framework, the Commission should, where possible, build on and align with information already collected under existing Union reporting obligations to avoid administrative burden on endorsing parties.

The Commission should make publicly available reports on the implementation of this Charter, drawing on the information provided by endorsing parties and on relevant Union and national data.

Article 22

Implementation Support

The Commission should provide guidance, templates, and self-assessment tools through the Charter E-Portal to support endorsing parties in implementing this Charter.

Union funding, including under the AgoraEU programme, should support the implementation of this Charter.

Union funding programmes supporting the cultural and creative sectors should be designed and budgeted so that recipients can pay artists and workers fairly and meet the commitments arising from this Charter, including in relation to social protection, safe and inclusive working conditions, accessibility, reporting and cross-border compliance.

Article 23

EU Artists' Charter E-Portal

1. The Commission should establish, maintain and operate an electronic portal for this Charter (the 'Charter E-Portal').

2. The Charter E-Portal should in particular:

(a) publish the list of endorsing parties and the text of their endorsement declarations, subject to the protection of personal data and confidential information;

- (b) publish the Charter Implementation Statements and Charter checklists submitted by endorsing parties, subject to the protection of personal data and confidential information;
- (c) publish external evaluation reports, peer review statements and self-assessment reports submitted by endorsing parties, subject to the protection of personal data and confidential information;
- (d) publish Charter Implementation Plans and Charter Implementation Reports under Article 27, subject to the protection of personal data and confidential information;
- (e) host the templates, methodologies, guidance and training resources developed by the Commission;
- (f) publish the periodic reports of the Commission on the implementation of this Charter;
- (g) provide artists and workers in the cultural and creative sectors with accessible information on this Charter, on the national competent bodies designated and the Charter notification mechanism under Article 26.

3. The Commission should ensure that the Charter E-Portal is interoperable with relevant existing Union platforms and data infrastructures, including the Funding & Tenders Portal, digital infrastructure of Eurostat and the Cultural Data Hub.

Article 24

EU Artists' Charter Forum

The Commission should convene and coordinate an EU Artists' Charter Forum to support the implementation, monitoring and periodic review of this Charter. The Forum should build on existing Union cooperation mechanisms in the field of culture, including structured dialogue and the Open Method of Coordination, and should bring together endorsing parties and other relevant stakeholders. It should facilitate the exchange of good practices, mutual learning and discussion of the Charter implementation. The Commission should determine the format of the Forum, which should meet at least once every two years and allow for online participation in order to support accessibility.

Between meetings, the Commission should facilitate continuous exchange of good practices among endorsing parties through thematic exchanges, online meetings and peer learning via the Charter E-Portal.

Article 25

Review

The Charter should be reviewed periodically (every five years) to ensure its continued relevance in light of technological, economic and social developments.

Article 26

Charter Notification Mechanism

1. Artists and workers in the cultural and creative sectors should have safe and accessible ways to raise concerns where the principles of this Charter are not respected.
2. The Commission should establish a Charter notification mechanism to receive concerns related to the implementation of this Charter. This mechanism does not replace existing complaint or redress procedures under Union or national law or dispute resolution procedures established under collective agreements. It does not rule on individual cases.
3. Where a concern falls within the responsibility of another body, the Commission should, where appropriate, direct the person concerned to the relevant body. This may include labour authorities, ombudspersons, social partners, collective management organisations, courts or other competent authorities.
4. National public authorities that endorse this Charter should identify, where applicable, the bodies or contact points able to receive or handle concerns related to its implementation.
5. The Commission, national public authorities and, where applicable and within its mandate, the European Labour Authority should cooperate on concerns with a cross-border dimension. Where a concern falls within the European Labour Authority's mandate under Regulation (EU) 2019/1149, the competent national authorities may refer it to the Authority in accordance with that Regulation.
6. No person should suffer retaliation, disadvantage or exclusion for raising a concern, submitting a notification or seeking redress in relation to the implementation of this Charter.

Chapter IV: Social Conditionality and EU Funding

Article 27

Principle and Scope

1. The AgoraEU programme and other Union programmes supporting the cultural and creative sectors should integrate social conditionality aligned with this Charter. The award, signature and continued payment or disbursement of Union support should be conditional on recipients respecting the commitments set out in Article 28.
2. The Commission should integrate these obligations into the Model Grant Agreement and other legal commitments used under AgoraEU and, if appropriate, other relevant Union programmes.
3. Where relevant, selected applicants should submit a Charter Implementation Plan after the award decision and upon signature of the relevant funding or support arrangement. Upon completion of the supported action, recipients should submit a Charter Implementation Report. Both should be integrated into existing funding preparation and reporting documents, without requiring separate deliverables. The level of detail should be proportionate to the nature and scale of the support and the recipient's capacity.
4. The Charter Implementation Plan and the Charter Implementation Report should form part of the Grant Agreement and other relevant legal commitments and should be published on the Charter E-Portal, subject to the protection of personal data and confidential information.
5. The Commission should make available guidance and templates for the Charter Implementation Plan and the Charter Implementation Report.

Article 28

Commitments of Recipients of Union Support

For the duration of the supported action, recipients of Union support under AgoraEU and other relevant Union programmes commit, where relevant and proportionate to the form, size and nature of the support and to the size and capacity of the recipient, to:

1. Budget and pay fair remuneration for all artists and workers in the cultural and creative sectors engaged in the action, including for research, preparation, creation, rehearsal, production, delivery and other activities essential to the work, in accordance with applicable law, applicable collective agreements and, where they exist, published sectoral scales or fee guidelines.
2. Not rely on unpaid professional work in the action; internships, volunteering and participatory formats should not be used to replace paid work.
3. Engage all persons working on the action under declared and correctly classified arrangements, with access to the social protection applicable to their status.
4. Comply with applicable obligations on taxation, social security contributions, occupational health and safety, equal treatment, non-discrimination and accessibility.
5. Where the action involves cross-border activity, comply with applicable rules on posting of workers, social security coordination, taxation and rights clearance, and plan in advance for the administrative costs of such compliance, including Portable Document A1 procedures where relevant.
6. Apply fair contractual practices and refrain in particular from abusive buy-outs and from presuming authorisation for AI-related uses of works, performances, voices, images or likeness.
7. Respect the artistic freedom and creative autonomy of those engaged in the action.
8. Inform the artists and workers engaged in the action about this Charter and about the Charter notification mechanism referred to in Article 26.
9. Report on these commitments through the Charter Implementation Report for the action.
10. Ensure that these commitments are reflected, where relevant, in arrangements with co-beneficiaries, affiliated entities, subcontractors and other partners carrying out parts of the supported action.

Article 29

Verification and Measures

1. The Commission should verify recipients' compliance with the applicable commitments set out in Article 28 and their Charter Implementation Plan as part of standard project monitoring. Verification should be risk-based.
2. Where the Commission finds, following appropriate checks, that a recipient fails to meet the commitments set out in Article 28, measures should be proportionate and apply in a graduated manner, in accordance with Regulation (EU, Euratom) 2024/2509 and a relevant legal commitment. They may include a written warning and a corrective action plan agreed with the recipient; suspension of payments under the action; reduction of the Union contribution, proportionate to the seriousness and duration of the non-compliance; termination of the legal commitment and, where appropriate, recovery of amounts unduly paid. In cases meeting the conditions laid down in Regulation (EU, Euratom) 2024/2509, serious or repeated non-compliance may also give rise to measures under the Early Detection and Exclusion System.
3. Measures should be proportionate to the seriousness, duration and recurrence of the non-compliance, and should take into account the size and capacity of the recipient.
4. The recipient should have the right to be heard, to submit remedial information, and to appeal against any decision in accordance with applicable law, including the Financial Regulation.

Annex I: Commitments of Endorsing Parties

1. Commitments of National Public Authorities

1. Support adequate, stable and sustained public investment in culture, recognising that chronic underfunding is a structural driver of unfair working conditions throughout the sector.
2. Implement, strengthen or establish national frameworks for the professional and social status of artists and workers in the cultural and creative sectors, including legal recognition, registration or status mechanisms that facilitate access to labour rights, social protection and fair taxation across different forms of work.
3. Ensure effective transposition, implementation and enforcement of relevant Union legislation affecting artists and workers in the cultural and creative sectors, including legislation on adequate minimum wages, transparent and predictable working conditions, fixed-term work, occupational health and safety, posting of workers, anti-discrimination, accessibility, copyright and related rights.
4. Ensure that national legal frameworks support the effective application of fair remuneration principles for artists and workers in the cultural and creative sectors, including through the enforcement of minimum wage legislation, the promotion of sectoral fee guidelines and the facilitation of collectively agreed remuneration standards.
5. In addition to fair remuneration, promote the application of transparency and decent working conditions in public procurement, commissioning and contracting practices involving artists and workers in the cultural and creative sectors.
6. Review the coverage of national social protection systems for artists and workers in the cultural and creative sectors across different and mixed employment statuses, identify the gaps and take measures to close them. Coverage should provide adequate and effective social protection, including healthcare, survivors' benefits and protection in cases of sickness, maternity, paternity and parenthood, unemployment, including comparable periods of involuntary loss or substantial interruption of professional activity for self-employed persons, invalidity, old age, and occupational accidents and

diseases. Coverage may take different forms appropriate to each status and national system, provided that no category is left without adequate protection.

7. Where national social protection systems are not adapted to intermittent, project-based, freelance or mixed, often solo self-employed careers, establish dedicated mechanisms to close coverage gaps.
8. Ensure that national tax systems take account of the realities of artistic, cultural and creative work, including irregular and in many cases comparatively low income, mixed employment statuses, income derived from intellectual property rights and cross-border activity, and remove fiscal rules that structurally disadvantage artists and workers in the cultural and creative sectors compared with workers in more standard forms of employment.
9. Address tax rules and administrative practices that penalise artists and workers in the cultural and creative sectors because of irregular income, multiple statuses, or cross-border activity.
10. Improve the portability and coordination of social protection rights, taxation rules and professional status across borders, taking account of the highly mobile, intermittent and project-based nature of work in the sector, including under Regulations (EC) No 883/2004 and 987/2009 and the Posting of Workers framework.
11. Address the disproportionate impact of withholding taxes on mobile artists and workers in the cultural and creative sectors performing across borders, including by introducing or raising national de minimis thresholds below which withholding tax is not applied, reducing withholding tax rates on artistic income, and simplifying exemption and refund procedures. When negotiating or revising bilateral tax treaties, consider whether provisions based on Article 17 of the OECD Model Tax Convention remain justified for artistic and cultural work.
12. Work towards clearer rules, simpler procedures and better coordination in relation to cross-border taxation, visa and residence arrangements, and the recognition of artistic and professional status, with criteria that are easier to compare across countries and that take account of recognition systems already used in other countries.
13. Simplify and accelerate the issuance of Portable Document A1 for artists and workers in the cultural and creative sectors who undertake cross-border activity, including self-employed and part-time workers and those combining work with studies, recognising that current application procedures are often too

slow and complex for the very short-term, multi-country engagements typical of touring artists, ensembles and production crews; ensure that national social security administrations provide accessible, multilingual information and digital application channels for AI requests.

14. Introduce or expand proportionate arrangements for very short-term postings in the cultural and creative sectors, acknowledging that the administrative burden of complying with posting of workers rules (including the determination of applicable remuneration, working conditions and notification obligations in each receiving country) can be disproportionate for engagements lasting only a few days, and can function as a barrier to cross-border cultural cooperation.
15. Support the full implementation and uptake of the digitalisation of social security coordination systems, including the Electronic Exchange of Social Security Information (EESSI) and the European Social Security Pass (ESSPASS), to reduce the administrative burden on mobile artists and workers in the cultural and creative sectors and their employers and to improve compliance with coordination rules.
16. Ensure the effective and consistent implementation of existing Schengen visa rules as they apply to third-country national artists and cultural professionals performing or working temporarily in the EU, including through better training of consular staff on the specificities of cultural work, faster processing times, reduced documentation burdens, harmonised application of multi-entry and long-validity visa provisions, and improved coordination between consulates in cases of multi-country touring; the priority is not to create a separate cultural visa category but to remove the inconsistencies and disproportionate obstacles that arise from uneven application of the existing framework across Member States and consular posts.
17. Provide or support free, accessible and up-to-date information and advice services on professional status, labour and contractual rights, social protection, taxation and mobility, including adequately funded Mobility Information Points or equivalent services for cross-border issues.
18. Ensure that national occupational health and safety frameworks are effectively applied to all artists and workers in the cultural and creative sectors, including those in atypical, project-based or non-standard working arrangements, and that inspection and enforcement cover the specific physical, psychological and environmental risks of artistic and creative work.

19. Ensure effective implementation and enforcement of equal treatment, non-discrimination and accessibility legislation as applied to artists and workers in the cultural and creative sectors, including equal treatment guaranteed by Union law to EU citizens from other Member States. Support independent and confidential counselling and support services for artists and workers affected by harassment, discrimination, abuse of power or other harmful conduct, and make these services visible and accessible across the sector. Actively promote gender equality, inclusion of persons with disabilities, and participation of under-represented groups across the sector, and the inclusion of artists and workers who live or work in the country, regardless of nationality, origin, language or migration status.
20. Ensure that national and Union frameworks on the development and use of AI and digital technologies are applied to the cultural and creative sectors, with particular attention to the protection of authorship, performers' rights, personality rights, consent, transparency, labelling and fair remuneration.
21. Encourage and enable social dialogue and collective bargaining at national, regional and sectoral level for artists and workers in the cultural and creative sectors, including mechanisms adapted to the realities of freelancers, solo self-employed workers and workers in fragmented or informal parts of the sector.
22. Remove legal, contractual and administrative barriers that prevent effective collective representation and bargaining for artists and workers in the cultural and creative sectors, in particular for solo self-employed persons, in line with the Commission's guidance on collective agreements for solo self-employed persons.
23. Consult sector representative bodies through regular, at least annual, structured dialogue on the design, implementation and evaluation of cultural, labour, social, tax, digital, copyright, and other policies affecting artists and workers in the cultural and creative sectors.
24. Support and improve data collection, transparency and evidence on incomes, contract types, working time, social protection coverage, career sustainability, gender and diversity patterns, and the impact of digital technologies on cultural work, while respecting data-protection and confidentiality obligations.
25. Support regular, comparable and disaggregated data collection at national and Union level in order to enable evidence-based policymaking and monitoring of Charter implementation.

26. Protect and guarantee artistic freedom in law and in practice, in accordance with Article 13 of the Charter of Fundamental Rights of the European Union. Ensure that public funding, institutional governance and regulatory frameworks do not impose political, ideological or undue commercial constraints on artistic creation, and that the conditions for artistic experimentation, cultural dissent and independent expression are actively safeguarded.
27. Ensure effective implementation and enforcement of Union and national law on copyright and related rights as they apply to artists and workers in the cultural and creative sectors, including the protection of exclusive rights, related rights, resale rights, collective management, licensing, enforcement and fair contractual practices. Particular attention should be given to the fair remuneration, transparency and contract-adjustment rights of authors and performers under Articles 18 to 20 of Directive (EU) 2019/790, and to contractual practices that allow right holders to participate fairly in the value generated by their work over time.
28. Ensure effective enforcement of labour law, social protection legislation, tax obligations, and equal treatment rules as they apply to artists and workers in the cultural and creative sectors.
29. Ensure access to accessible, affordable and sector-appropriate dispute resolution mechanisms, including mediation and specialised advisory services, for artists and workers in the cultural and creative sectors.
30. Take active measures to prevent and combat undeclared and hidden work in the cultural and creative sectors, in cooperation with relevant competent national authorities, social partners and the European Labour Authority.
31. Report regularly on progress in implementing the Charter at national level, using agreed indicators and contributing to peer review, mutual learning and exchange of best practices.
32. Participate actively in European peer-learning, open method of coordination and best-practice exchange processes concerning the status and working conditions of artists and workers in the cultural and creative sectors.

2. Commitments of Regional and Local Public Authorities

1. Invest in culture at regional and local level in a stable and sustained manner and promote long-term artistic, cultural and creative practice in the territory through core or operating support, multi-year support, and the recognition of social value and community impact created by cultural work.
2. Apply the principles of this Charter in the cultural institutions, entities, venues, companies and services they own, control or govern, including through their representatives on governing boards.
3. Apply fair remuneration and fair, safe and inclusive working conditions in their own commissioning, procurement and contracting of artistic and cultural work, including through social clauses in public procurement, in accordance with applicable Union and national law.
4. Set grant budgets and funding conditions in regional and local funding schemes at a level that makes fair pay and compliance with applicable social obligations possible.
5. Use regional and local urban and rural policies, cultural infrastructure, planning and property policies to support access to affordable and suitable venues, workspaces, workshops, studios and rehearsal spaces for artists and workers in the cultural and creative sectors.
6. Promote cultural spaces that are safe, inclusive and accessible, and take into account health and safety, disability accessibility requirements, caring responsibilities and protection from harassment or abuse of power.
7. Give fair consideration, in regional and local funding, commissioning, and programming, to artists and workers who are resident or professionally established in their territory, irrespective of nationality, where this is compatible with the purpose and eligibility rules of the scheme.
8. Ensure that regional and local funding, commissioning, and programming are transparent, accessible and proportionate, with clear criteria, timelines, and feedback opportunities.
9. Provide or support accessible local information and advice services on professional status, rights, social protection, taxation and mobility.

10. Consult regional and local sector representative bodies and artists and workers in the cultural and creative sectors regularly in the design, implementation and evaluation of cultural policies and budgets.
11. Contribute to the collection of data on working conditions in their territory, in cooperation with national authorities and the monitoring framework of this Charter.
12. Respect and protect artistic freedom in regional and local cultural governance, programming and funding decisions, refraining from political, ideological or undue commercial constraints on artistic content.

3. Commitments of Funders

1. Design funding programmes, co-financing rules, timelines and eligibility criteria in a way that enables recipients to pay workers fairly, comply with applicable labour and social obligations, and organise work under fair, safe and inclusive conditions in practice, including for parents, carers, and people with disabilities.
2. Ensure that funding programmes provide for fair remuneration of all work involved, including research, preparation, creation, rehearsal, production and delivery, alongside professional expenses, insurance and adequate social protection. Provision for rest, sickness, parenthood and caring responsibilities should be reflected in employment costs or, for self-employed persons, in their fees.
3. Ensure that funding frameworks do not directly or indirectly reward underpayment, unpaid professional labour, disguised employment, excessive buy-outs, or the transfer of disproportionate risk onto smaller operators or individual workers.
4. Design funding programmes that support long-term artistic, cultural and creative practice, research, and experimentation, and help organisations and initiatives in the cultural and creative sectors last beyond a single project cycle, including through core or operating support, multi-year support, opportunities to continue or reapply, and recognition of the lasting relationships, social value and community impact created by cultural work.
5. Ensure that funding conditions support diverse, experimental, critical and risk-taking cultural expression and do not systematically privilege established

institutions, conservative programming logics or dominant market actors at the expense of emerging, independent or under-represented practices.

6. Ensure that funding programmes are designed and implemented in line with principles of equal treatment, non-discrimination, accessibility and inclusion. Ensure that eligibility criteria linked to residence, establishment, nationality or territory are clear, proportionate and justified by the purpose of the funding programme.
7. Include social conditionality in funding programmes, requiring recipients, where relevant and proportionate, to comply with applicable Union and national legal frameworks and collective agreements on labour rights, remuneration, occupational health and safety, social security and social protection, taxation, mobility and posting of workers, copyright and related rights, equal treatment, non-discrimination, accessibility, and the responsible use of digital and AI technologies.
8. Require recipients, where relevant and proportionate, to indicate how the supported action will take account of this Charter, with particular attention to fair remuneration, working conditions and artistic freedom.
9. Where non-compliance is established following appropriate checks, take proportionate and graduated corrective measures, starting with requests for remedial action, and escalating only where non-compliance persists or is serious, including suspension of payments, reduction of the funder's contribution, or termination of the legal commitment, in accordance with the applicable funding rules, including Regulation (EU, Euratom) 2024/2509 where relevant. Corrective measures should not be used punitively or be politically motivated.
10. Publish guidance, checklists, self-assessment tools and practical resources to help recipients implement fair practice and social conditionality effectively.
11. Ensure that application, assessment, contracting and reporting procedures are accessible, proportionate and adapted to the diversity of applicants, including people with disabilities, small organisations and artists. Where funders require applicants to demonstrate artistic status, accept several forms of evidence and use criteria that reflect different artistic careers, intermittent, self-employed, and cross-border practices.

12. Ensure transparent and accountable funding assessment and selection processes by publishing clear evaluation criteria, providing information on decision-making procedures, and offering applicants feedback where feasible.
13. Ensure proportionality in monitoring and reporting requirements so that social conditionality is enforceable without creating excessive administrative burden, particularly for small organisations, grassroots structures and independent operators.
14. Ensure that impact assessment does not become an excessive burden on applicants or recipients. Funders should provide clear, sector-sensitive guidance and proportionate support for defining, measuring and learning from the results of artistic, cultural and creative work.
15. Ensure that mobility and cross-border cultural cooperation funding schemes are designed in a way that is compatible with fair pay and social protection obligations, and that such support covers not only travel and subsistence but also the administrative costs of cross-border compliance, including visa and work authorisation application costs and necessary travel and accommodation for consular appointments, social security declarations, AI applications, withholding tax procedures, copyright clearance, childcare and other caring costs, and disability support.
16. Support access to continuous professional development, lifelong learning, skills upgrading, digital literacy and rights literacy for artists and workers in the cultural and creative sectors.
17. Support initiatives that strengthen legal literacy, contract literacy and understanding of labour, social security, taxation, copyright and AI-related rights among artists and workers in the cultural and creative sectors.
18. Support social dialogue, collective bargaining and representative organisations in the cultural and creative sectors, including mechanisms adapted to the realities of freelancers, solo self-employed workers and those in fragmented or informal parts of the sector.
19. Consult representative organisations in the design, implementation and evaluation of funding programmes.
20. Involve sector representative bodies in the development of guidance, monitoring frameworks and standards of fair practice associated with funding programmes.

21. Provide aggregated information (data) on incomes, fee levels, contract types, working time, social protection coverage, and gender balance, while respecting data protection and confidentiality obligations.
22. Support regular, comparable and disaggregated data collection at national and Union level in order to enable monitoring of Charter implementation.
23. Protect artistic freedom in funding design, evaluation criteria, programme management and institutional governance. Funding decisions should respect the autonomy of artistic creation. Public funders should uphold arm's-length decision-making and should not impose political, ideological or undue commercial conditions on content. Private funders should make the purposes of their support and any conditions affecting artistic content clear in advance and apply them fairly, in accordance with applicable law and without abusive interference or retaliation.
24. Support and cooperate with labour authorities, social partners and the European Labour Authority in preventing and combating undeclared and hidden work in the cultural and creative sectors.

4. Commitments of Organisations, Institutions and Other Entities Employing or Engaging Artists and Workers in the Cultural and Creative Sectors

1. Engage artists and workers in the cultural and creative sectors under clear, written and accessible contracts specifying, where relevant, remuneration, working time or expected workload, preparation and rehearsal time, rights transferred or licensed, duration, permitted uses, territorial scope, cancellation terms, liability, and the respective responsibilities of the parties.
2. Ensure that contractual arrangements contain fair and proportionate provisions governing cancellation, postponement and force majeure situations, including compensation for work already undertaken.
3. Ensure declared work and comply with all applicable obligations relating to taxation, social security contributions, occupational health and safety, equal treatment, non-discrimination, accessibility and data protection.
4. Respect applicable law, collective agreements, sectoral scales and standard rates where they exist. Where they do not exist, set remuneration on the basis of transparent and objective criteria that reflect the time, skill, responsibility,

complexity and value involved, drawing on relevant sectoral benchmarks, fee guidelines and collectively developed reference tools (e.g. rate calculators).

5. Refrain from abusive contractual practices, including unjustified buy-out clauses, blanket transfers of rights, vague future-use clauses, unilateral changes to terms, or provisions that shift disproportionate legal, financial or reputational risk onto the weaker party. Licensing, royalty-based and revenue-sharing models should be used wherever they provide a fairer and more proportionate basis for remuneration.
6. Refrain from imposing exclusivity obligations that are not objectively justified by the nature of the engagement or that unreasonably restrict the ability of artists and workers to pursue other professional activities.
7. Ensure that all persons they engage work under lawful and correctly classified working arrangements, with access to the social protection coverage applicable to their status under Union and national law and collective agreements.
8. Pay artists and workers in the cultural and creative sectors in full and on time, in accordance with contractual terms and applicable law.
9. Ensure predictable payment schedules and reimbursement procedures, so that artists and workers in the cultural and creative sectors are not required to bear financial risk arising from extended payment and reimbursement periods.
10. Do not rely on unpaid professional labour as a normal business, institutional or programming practice. Internships, traineeships, residencies, volunteering and participatory projects should not be used to replace paid work, disguise employment relationships or extract professional services without fair compensation.
11. Provide transparency on remuneration, project budgets, rights-related payments and, where relevant, the allocation of revenues and downstream value across the production, exploitation and distribution chain, drawing on the transparency logic reflected in Article 19 of Directive (EU) 2019/790.
12. Ensure, through remuneration, licensing, royalty, revenue-sharing and contract-adjustment mechanisms appropriate to the contribution, employment status and rights of the persons concerned, that artists and workers in the cultural and creative sectors participate fairly in the value generated by their work over time, including where that value emerges after the

initial engagement or payment. Articles 18 to 20 of Directive (EU) 2019/790 should serve as a minimum point of reference for authors and performers who license or transfer their rights.

13. Ensure proper copyright clearance for cross-border performances, including timely contact with relevant collecting societies in the receiving country, and ensure that contractual arrangements with mobile artists clearly specify what rights are being licensed, in which territories and for what duration.
14. Ensure that workers engaged in their activities are covered by the social protection arrangements that apply to their status under national law, including by making the required contributions, avoiding misclassification and giving workers the information they need to access their rights.
15. When engaging artists or workers from another country, ensure compliance with applicable posting rules, including requirements on pay and working conditions in the receiving country. Ensure that any required notifications and applications for Portable Documents A1 are submitted in good time. Where tax is withheld from payments to a non-resident artist or worker, ensure that they receive a tax deduction certificate or equivalent documentation confirming the remuneration paid and the tax withheld.
16. When engaging third-country national artists or workers in the cultural and creative sectors, ensure that visa, work permit and social security obligations are properly addressed, and that the administrative burden of cross-border compliance is not shifted disproportionately onto the individual artist or worker.
17. Create working environments that are safe, respectful and free from discrimination, harassment, abuse, coercion, retaliation and psychosocial risks.
18. Implement occupational health and safety measures in line with Directive 89/391/EEC and relevant national law, adapting them to the specific physical, psychological, ergonomic and environmental risks of artistic and creative work and, where relevant, drawing on sector-specific guidance and tools.
19. Apply equal treatment and non-discrimination obligations, including throughout recruitment, selection, commissioning, engagement and working conditions, in line with applicable Union and national law, including Directives 2000/43/EC, 2000/78/EC and 2006/54/EC, and comply with accessibility requirements under applicable accessibility legislation, including Directive (EU) 2019/882 where relevant.

20. Ensure that no transfer or licence of rights relating to AI training, text and data mining, cloning, synthetic reproduction, simulation or future technological use is presumed through generic, implied or bundled contractual language. Authorisation for such uses should be specific, informed, and fairly remunerated.
21. Do not introduce artificial intelligence or other new technologies in ways that obscure authorship, evade rights clearance, weaken contractual safeguards, suppress remuneration, or substitute paid labour without prior safeguards, dialogue and accountability.
22. Do not use, reproduce, transform, simulate, train on or commercially exploit the works, performances, voice, image, likeness or other identifiable professional outputs of artists and workers in the cultural and creative sectors without clear information, authorisation and consent, as well as fair contractual terms, including fair remuneration.
23. Do not adopt or deploy new technologies, including AI, in ways that affect work organisation, remuneration, rights, creative processes or employment opportunities without prior information and consultation of workers and their representatives, so that such technologies support human creativity and fair working conditions rather than displacing labour or weakening rights.
24. Clearly identify AI-generated or AI-manipulated content in line with the transparency logic of the AI Act and related implementing guidance.
25. Support continuous professional development, lifelong learning, skills upgrading, digital literacy, rights literacy and career guidance, and recognise the specificities of cultural and creative careers, including portfolio careers, non-linear careers and career transitions.
26. Collect and periodically review aggregated information on pay, contracts, workforce composition and working conditions, where proportionate to the organisation's size and capacity and in compliance with the rules on data protection, in order to identify and address patterns of unfairness or exclusion.
27. Recognise and engage constructively with social partners, trade unions, artists' organisations, professional associations and other representative bodies.
28. Respect the right of artists and workers in the cultural and creative sectors to organise, to be represented, to bargain collectively and, in accordance with applicable law, to take collective action. Particular attention should be paid to

freelancers, solo self-employed workers and others in non-standard work arrangements.

29. Consult representative organisations in a timely and meaningful manner before introducing significant changes to working practices, contractual models, technological tools, or institutional policies affecting working conditions, artistic activity or professional opportunities.
30. Respect the artistic and creative autonomy of artists and workers engaged in their activities. Commissioning, programming and production decisions should not impose unjustified constraints on artistic content or expression. Where an engagement involves editorial direction or approval of the final work, the responsibilities and scope of creative discretion should be clear in advance and reflected in fair contractual terms that respect applicable law.

5. Commitments of Sector Representative Bodies

1. Promote this Charter among their constituencies and support its application, within their mandate and capacity, through guidance, training, peer exchange and advocacy towards public authorities.
2. Where appropriate to their role, develop, maintain or disseminate sectoral fee guidelines, rate calculators, model contracts and other collectively developed reference tools that support fair remuneration and fair contractual practice.
3. Engage in collective bargaining and social dialogue within their mandate, including through mechanisms adapted to the realities of freelancers and solo self-employed workers, in line with the Guidelines on the application of Union competition law to collective agreements regarding the working conditions of solo self-employed persons (2022/C 374/02).
4. Where they provide services (information, advice, representation, etc.) to artists and workers in the cultural and creative sectors, ensure that those who live or work in the territory where the representative body operates can access such services under fair and transparent conditions, without discrimination on grounds of nationality, residence, origin or migration status.
5. Where appropriate to their role, provide accessible information and advice on rights, contracts, remuneration, social protection, taxation, mobility and the implications of AI and other new technologies.

6. Where appropriate and within their mandate and capacity, help artists and workers in the cultural and creative sectors prevent, address or resolve disputes, including those with a cross-border or multi-country dimension, by providing information, guidance, or other relevant support.
7. Support access to confidential counselling, reporting and support mechanisms for artists and workers affected by harassment, discrimination, abuse of power, rights violations or other harmful conduct, where this falls within their mandate.
8. Contribute to data collection, monitoring and evidence on working conditions in their sectors, while respecting data protection and the confidentiality of information.
9. Safeguard their independence when participating in the implementation, monitoring and review of this Charter.

6. Commitments of Education and Training Bodies in the Cultural and Creative Sectors

1. Include training on fair pay, fair contracts, social protection, taxation, copyright and related rights, collective representation, artistic freedom, equality, accessibility and safe working environments in curricula, training programmes and professional development activities.
2. Ensure that students, trainees and emerging professionals receive clear and practical information on their rights and responsibilities as artists and workers in the cultural and creative sectors, including where they work as freelancers, self-employed and solo self-employed persons or in projects.
3. Provide training on digital literacy, AI literacy and rights literacy, including the responsible use of artificial intelligence, transparency about AI use, consent, authorship, attribution and the protection of works, performances, voice, image and likeness.
4. Create inclusive and accessible learning environments that recognise different needs and pathways into the profession, including disability accessibility requirements, caring responsibilities, language and financial barriers, and migration status.

5. Support career development and transition through mentoring, peer learning, alumni networks, lifelong learning opportunities and cooperation with sector representative bodies, employers, funders and public authorities.
6. Encourage collective awareness and solidarity among students, trainees and emerging artists and workers, including through information on advocacy and sector representative bodies.
7. Cooperate with artists, workers, sector representative bodies and employers in designing and updating curricula and training programmes and in supporting the transition into professional practice in the cultural and creative sectors.
8. Collect and review, where proportionate and in compliance with the rules on data protection, information on access, participation, progression and working conditions linked to their programmes, in order to identify and address barriers, inequalities or harmful practices.
9. Safeguard academic and artistic freedom in education and training, and ensure that learning environments support experimentation, critical thinking and diverse forms of cultural and artistic expression.

7. Commitments of Artists and Workers in the Cultural and Creative Sectors

1. Be informed about their rights under applicable Union and national law, collective agreements and this Charter, and seek out available support mechanisms, advisory services, representative organisations and complaint channels.
2. Where possible, avoid accepting unpaid or manifestly unfairly paid professional work, and support collective efforts to challenge such practices as a structural problem.
3. Respect contractual commitments and professional standards, and act honestly and transparently towards employers, funders, and other engaging entities.
4. Be transparent and fair about the time their work requires, including research, preparation, development, creation, rehearsal, production and delivery, so that this time can be properly reflected in budgets and contracts.

5. Apply the principles of the Charter in their own professional relationships, including when engaging collaborators, assistants or other artists.
6. Participate in collective representation wherever possible, including by joining or supporting trade unions, professional associations, artists' organisations, collectives or other representative bodies, and by contributing to collective bargaining, social dialogue and sector advocacy.
7. Develop their professional skills, including digital literacy and rights literacy, by using available training, mentoring and guidance opportunities.
8. Use available complaint, reporting and redress mechanisms to challenge abusive practices, undeclared work, harassment, rights violations and contractual breaches, where it is safe and feasible to do so, and support others who choose to do the same.
9. Be transparent about the use of artificial intelligence in their work.

Annex II: Endorsement, Accountability, Review

This Annex sets out the practical framework for endorsement, accountability and review under Chapter III. It does not apply to social conditionality under Chapter IV, which is governed by the relevant Union funding rules and legal commitments.

1. Endorsement

Each endorsing party should endorse the Charter through an act appropriate to its nature, mandate and governance.

National public authorities may endorse through a government declaration, decree, decision of the competent authority or other appropriate documents. Regional and local public authorities may endorse through a decision of the competent executive, council or other responsible body or other appropriate documents.

Funders, organisations, institutions and other entities employing or engaging artists and workers in the cultural and creative sectors, sector representative bodies, and education and training bodies may endorse through a declaration adopted by their governing body, general assembly, senior management or other competent decision-making body.

Artists and workers in the cultural and creative sectors may endorse the Charter through an individual declaration of support. They may choose whether their individual endorsement is displayed publicly.

Endorsement declarations should be submitted through the Charter E-Portal and published there, except where an individual artist or worker chooses not to have their endorsement displayed publicly.

2. Accountability

The accountability instruments should be proportionate to the category and size of the endorsing party.

The classification of organisations, institutions and other entities employing or engaging artists and workers in the cultural and creative sectors by size should refer to the Commission Recommendation 2003/361/EC. Thresholds and simplified

procedures should be confirmed in Commission guidance under Article 21 of the Charter.

A Charter Implementation Statement is the main accountability instrument under this Annex. It explains, in a proportionate manner, how the endorsing party applies the Charter in practice, any relevant adaptations or limitations linked to its role, and any further steps it intends to take.

Large entities may be required to submit a fuller Charter Implementation Statement.

Medium-sized entities may submit a standard Charter Implementation Statement.

Small and micro entities may complete a simplified Charter checklist, confirmed by the responsible person, senior management or governing body.

Artists and workers in the cultural and creative sectors are not required to demonstrate compliance with the Charter. Their endorsement is a declaration of support for its principles.

Endorsing parties should review and update their Charter Implementation Statements and Charter checklists periodically, in accordance with the timelines developed by the Commission under Article 21.

3. Review

Review should be proportionate to the endorsing party concerned.

Large entities may be subject to external evaluation at intervals set by Commission guidance. External evaluation should be conducted by independent, appropriately remunerated evaluators, in accordance with the methodology and safeguards against conflicts of interest developed by the Commission under Article 21.

External evaluation may, where appropriate, be aligned with existing audits or organisational review and assurance processes.

Medium-sized entities may review their implementation through a Charter Implementation Statement and, where appropriate, self-assessment or peer review by a comparable body. Such review may also be aligned, where appropriate, with existing audits or organisational review and assurance processes.

Small and micro entities may review their implementation through self-assessment using the Charter checklist.

4. Public authorities

National, regional and local public authorities should report periodically on their implementation of the Charter, in relation to the principles and commitments relevant to their competences.

The Commission should invite civil society organisations, sector representative bodies, artists and workers in the cultural and creative sectors and other relevant stakeholders to contribute evidence and observations.

Where relevant, information collected through reporting under this Charter should feed into Union level cultural evidence and data infrastructures, including the Cultural Data Hub and State of Culture report, to support evidence-based policymaking.

5. Use of existing reporting

To avoid unnecessary administrative burden, reporting under the Charter should, where possible, build on information already collected under existing Union, national, regional, local or sectoral reporting frameworks.

Endorsing parties should not be required to duplicate information that is already available through existing reporting.

6. Development of instruments

The Commission should develop and update the templates, timelines, indicators, review methods, peer-review methodology, reviewer training and other instruments necessary to operate this Annex.

These instruments should be developed in consultation with endorsing parties and other relevant stakeholders, including through the EU Artists' Charter Forum.

The instruments should be published on the Charter E-Portal and designed to be accessible, proportionate and adapted to the diversity of endorsing parties.

7. Review of this Annex

The endorsement, accountability and review framework set out in this Annex should be reviewed periodically in light of experience gained through implementation.

**We take care of
the cultural
ecosystem**



Developed by: Culture Action Europe's Action Group on Working Conditions

Editorial coordination: Luiza Moroz, Sjoerd Feitsma, Joost Heinsius

Design: Lulù Soto 2024

Find out more about us and stay informed subscribing to
our newsletter at: cultureactioneurope.org

IG [culture_action_europe](#)

LI [Culture Action Europe](#)

contact@cultureactioneurope.org
www.cultureactioneurope.org



**Co-funded by
the European Union**

Co-funded by the European Union and the European Cultural Foundation.
Views and opinions expressed are however those of the author(s) only and
do not necessarily reflect those of the funders. Neither the European Union
nor the European Cultural Foundation can be held responsible for them.