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Well-being in Performing Arts Organizations: Unpacking the COVID imprint

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Abstract:

In this research, we ask whether and how Covid-19 pandemics imprinted performing arts organizations and wellbeing at those workplaces. Taking the case of two French performing arts organizations, one large, institutionalized one and a small one, we identify the lasting effects of the pandemic period on well-being in both organizations. We discover two situations: in one case, the covid imprints the organization and wellbeing by serving as a repository to renew practices and couple them with a return to the original structure. In the other, the covid plays as an impetus to essentialize the organizational imprint, leading to (re)focus the initial artistic project.

Key words: Covid-19 pandemics, imprinting, performing arts

Track: Organizational Behavior and Human Resources

Introduction

Traditionally, organizations within the performing arts sector are defined by their purpose, which is "the public presentation of intellectual works through live performances involving the physical presence of at least one artist who receives financial compensation"[1]. However, the raison d'être of these organizations was called into question during the Covid-19 pandemic, with the prohibition on assembling the public in a venue for several months (Report Opale/CRDLA, 2020; PRODISS, 2020, Khlystova et al., 2021). As several governments around the world, the French one provided financial aid to performing arts organizations to help them cope with the economic impact of the pandemic. This assistance included grants, subsidies, and loans to cover operating costs and prevent layoffs.

Demeyère and al. (2021) have highlighted that the institutional support from government has been necessary to prevent job losses in the cultural sector, yet it failed to address extra-financial, social aspects of work and employment. Various type of workers (artists, technicians, administrative, paid or voluntary ones…) used to organize and collaborate ad hoc, around a specific artistic project, experienced cancellation, and working in degraded mode on degraded projects. Professional identities have been questioned (*am I still an artist if I don't perform in front of an audience?*), as well as the meaning of the art and artistic organizations in and beyond the crisis.

A growing body of literature questions organizational resilience in the aftermath of Covid, trying to document how organizations of the creative industry from different countries succeed to go back to their original state (Resario et al., 2023; Burgess et al., 2023, Protogerou et al., 2022). In the present paper we adopt a reverse perspective, relying on imprinting literature. According to Marquis and Tilcsik (2013), imprinting can be defined as "a process whereby, during a brief period of susceptibility, a focal entity develops characteristics that reflect prominent features of the environment, and these characteristics continue to persist despite significant environmental changes in subsequent period". As the Covid stamps on working practices, we aim at unpacking the Covid imprinting on well-being in performing arts organizations, by specifying its mechanisms and respective persistence at the organizational level.

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[1] French law n° 99-198 Amending Ordinance No. 45-2339 of October 13, 1945, regarding performances.

Track: Organizational Behavior and Human Resources

The primary goal of this communication is thus to identify the lasting effects of the pandemic period on well-being in small and large performing arts organizations in France. We know that the impacts of the Covid-19 (Snowball & Gouws, 2023) will be long-term, but what are the mechanisms of imprinting and their respective persistence in the post-pandemic stage, remain an open question. Our goal is thus to catch how organizations and their workers experienced the crisis and how those initiatives survive the crisis context.

Particularly, we focus on an Opera, as large nonprofit organization, and a small nonprofit Orchestra (less than 10 paid workers). This communication is part of two of the authors' engagement as partners in the *PPG7' /Pandemic Preparedness in the Live Performing Arts* project led by Pascale Aebischer (University of Exeter), focusing on the long-term effects of the Covid-crisis on performing arts organizations in the G7 countries. The data collection includes desk research, secondary data from government and non-governmental reports, participant observation and semi-structured interviews with nonprofit and public actors specialized in arts and culture from 2020 to 2024. Using the SLAC analytical grid (Abord de Chatillon & Richard, 2015; Corbett-Etchevers et al, 2019) helps us characterizing well-being before, during and after the Covid period and to capture how Covid imprinting occurs. When interpreted through the lens of imprinting theory, our findings reveal the imprinting processes that result in two forms of Covid imprints on well-being: a sedimented imprint when the organization succeeds to combine its original imprint with practices experienced during the Covid period; an essentialized imprint, when the Covid period plays as an impetus to question the essence of the organization, thus leading to a drastic imprint pivoting around key values.

This communication is structured as follows: first, we present the relevant literature on the impact of Covid-19 pandemics on well-being at work in artistic organizations and motivate our choice to use imprinting lens to examine that question. Then, through our ethnographic study of two French artistic organizations, we examine the Covid-19 imprint. Third, we discuss the implications of these findings for theory and practice.

I. <u>Literature review</u>
1. Covid-19 pandemics and well-being at work in artistic organizations

Well-being at work is a fuzzy concept (Nande and Commeiras, 2022, Nande et al., 2023; Tuzovic et al., 2021), which remains difficult to catch as it relies on the subjective, singular and specific experience of each individual and is largely culture-dependent (Biétry and Creusier,

2015). Two main approaches, built around the divide between two theoretical research streams, coexist in the literature: the hedonic and eudemonic ones (Waterman, 1993). Hedonic wellbeing refers to individuals' reach of happiness through achieving desired life conditions and gaining material pleasures, whereas eudemonic wellbeing denotes achievement of meaning in life through personal growth, belonging, and autonomy, (Kjell et al., 2016; Ryan and Deci, 2001).

Despite this lack of universal conceptualization, wellbeing is viewed as a multidimensional phenomenon. Hence, Abord de Chatillon and Richard (2015) use the SLAC model to characterize situations of well-being at work: a meaningful work (S, for Sense); qualitative social ties (L, for Link); a sense of self-fulfillment through being able to do one's job well (A, for Activity) and comfort in working conditions (C, for comfort).

Objective Dimensions	Link	Link encompasses inclusion in a work group, recognition and support from colleagues and partners.
	Comfort	Comfort refers to the feeling of physical, functional and psychological well-being in terms of the working conditions and the satisfaction of basic needs.
Subjective dimensions	Sense (Meaning at work)	The meaning of work has three dimensions: the subjective dimension of work, the direction that guides the work collectively in its activity and, finally, the coherence between identity, values and the work performed.
	Activity	Activity is characterized by the feeling of being able to "do one's work well" by mobilizing the resources of the group and by deploying one's power to act to achieve a work objective.

Table 1: Four dimensions of wellbeing at work. Based on Abord de Chatillon and Richard (2015), in Demeyere et al., (2021)

Wellbeing has been largely investigated during the Covid period. If most papers conclude that the 2020 lockdown strongly impacted teleworkers' wellbeing at work, it remains difficult to say whether these consequences were positive or negative (Fuhrer et al., 2021), whether Covid stimulated wellbeing and decreased it, probably due to the ambivalent nature of the remote organizational mode (Laborie et al., 2021). A study run on Luxembourg, pinpoints that the decline in well-being at work was lightest among teleworkers than among people who kept working on site during the pandemics (Fuhrer et al., 2021). However, « *as various occupations were differently affected by the coronavirus pandemic (e.g., service sector, gastronomy), and countries introduced different containment measures during the crisis, the results should be interpreted against this background*» p. 11 (Syrek et al., 2022)

Hence, if some countries imposed layoffs to entertainment and artistic organizations (Boiral et al., 2021 documents layoffs of 26,000 employees at AMC Theatres and 2600 employees at Cirque du Soleil), others organizations were able to keep on functioning under strong constraints. To adapt to the pandemic, some theaters and cultural organizations turned to online platforms to offer digital performances and reach audiences virtually. In France, the government supported these initiatives and provided guidance on streaming rights. However, this situation significantly impacted the well-being of performing arts employees, as in many other countries (e.g: Spiro et al., 2021 for the UK). Trying to understand how performing-arts workers endured Covid 19, the AURA-SV study (2020), and its analysis by Demeyère et al. (2021) revealed that the destabilization of employees' meaning at work differ, depending on the size of organizations. In smaller organizations, it was the connection and activities that were adversely affected. Artists received compensatory benefits (unemployment support), but they lacked the means to come together and struggled with a lack of visibility for envisioning future projects. Many of these structures, primarily associative (nonprofit) in their organizational form, came to a standstill. On the other hand, artists and administrative and technical personnel in larger organizations with operational budgets resumed in-person work, but frequently had to cancel or conduct performances virtually. There was a profound decline in the meaning of work, especially in projects that demanded a significant human investment, carried out under highly restrictive working conditions (mask-wearing, physical distancing).

Since then, the environment context of performing arts organizations changed: physical distancing measures disappeared, theatres and festivals reopened and welcome audiences again. However, the issue of well-being in the workplace remains a major concern, as evidenced by the numerous conferences organized by cultural organizations and support structures to boost the attractiveness of the sector, which has been undermined by the pandemic.

If some authors try and identify the most important resources for maintaining workers' well-being, during the COVID-19 pandemic (Straus et al., 2023) the lasting effects of this crisis deserve additional attention. Relying on the imprinting literature provides an insightful analytical grid.

2. Using the imprinting lens to examine the evolution of well-being in performing art organizations

According to the imprinting perspective (Stinchcombe, 1965) organizations created under similar circumstances often share similar structural characteristics, and founders' original

entrepreneurial choices, in terms of design choices and working practices, tend to remain stable (Marquis and Tilcsik, 2013), although they might change over time (Simsek et al. 2015). Hence, "the mechanism by which organizational imprinting initially takes place…may result in isomorphic organizations; it may also result, intentionally or otherwise, in innovative organizations" (Johnson, 2007: 100): founders of the Paris Opera House, succeeded, through the recombination of two structural templates (the one of a "royal academy" and of a "commercial theatre"), to imprint a novel organizational form.

Yet, organizational imprint does not reduce to structural imprint. Simsek et al. (2015) conceptualize the idea of cognitive imprints, ie "how imprinters influence the content, range, and stability of strategic choice; the extent and direction of organizational learning; the formation of memory systems; the development of aspirations; and perceptions" (Simsek et al., 2015: 297). Moreover, organizational imprinters are not reduced to founders: all organizational members may contribute, notably through cognitive imprinting defined as the process through which organizational members assimilate and institutionalize founder practices, the latter becoming deeply cognitively embedded cognition (Snihur et Zott, 2020). The "cognitive employee-level" and "the structural venture-level imprints" relates.

A couple of paper already tackles imprinting on well-being on the one hand (Fritsch et al., 2020 documents how Roman rules dating back to 1700 years ago, still affect German inhabitants' wellbeing; Loon et al., (201ç, relying on Marquis and Tilcsik (2013) explain that newly created firms can imprint and coalesce the well-being of their workforce with organizational performance since the very beginning of their activity), and organizational imprinting in performing art organizations on the other (Johnson, 2007). Yet they mostly focus on the founding period's imprinting (Stinchcombe, 1965). However, according to Marquis and Tilcsik (2013), imprinting can be defined as "a process whereby, during a brief period of susceptibility, a focal entity develops characteristics that reflect prominent features of the environment, and these characteristics continue to persist despite significant environmental changes in subsequent period".

In the present paper, we want shed light on another "period of susceptibility": the Covid-19 pandemic. If, for Sinhur and Zott, (2020), the founders' imprint remains decisive even in novelty imprinting - "founder imprinting of venture members' cognition ensures organizational plasticity to sustain structural novelty"- other authors document how organizations can be reimprinted during sensitive periods beyond the founding phase as they are affected by internal and/or external shocks (Marquis and Tilcsik 2013, Muñoz et al. 2018, De Cuyper et al., 2020).

De Cupyer et al. (2020) distinguish imprint reforming and imprint coupling as two mechanisms of reimprinting, and precise that "re-imprinting is a bounded process, shaped and restricted by the initial imprint of the founders". They reveal how the founders' organizational imprinting may play as an impetus, blueprint or echo in supporting organizational re-imprinting. The authors coin the concept of sedimented imprint to account for the different layers of imprint accumulated through time by an organization.

In the present paper we thus ask: how does the Covid shock imprinted performative arts organizations and their workers' wellbeing? Our goal is to catch how these organizations and their workers experienced the crisis, from its surprising start to its normalization over years. How do they try to maintain and recreate the meaning of work over the period? How did those initiatives survive the crisis context?

II.   **Methods and data**

1. **Context**

Pre-pandemic French context[2]:

The French performing arts sector experienced significant growth between 2000 and 2017, with a 46% increase in the number of paid workers, totaling over 217, 000 people. France developed ambitious cultural policies, aiming at the democratization of culture and cultural diplomacy. To underpin the policy, the Ministry of Culture, its regional directorates and local governments offer substantial financial support based on artistic merit and social impact: public subsidies, funding of infrastructures and production expenses. The unemployment compensation regime for performing arts workers (*intermittents du spectacle*) supports employment and mitigates work precarity. Just before the pandemic, theaters experienced contrasted situations with large institutions (e.g. Comédie française, Théâtre de l'Odéon) concentrating most of public subsidies, enticing patrons, and attracting a large audience, versus smaller organizations facing economic difficulties.

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[2] This paragraph and the next one have been originally written for and published in the French part of the report *PPG7' /Pandemic Preparedness in the Live Performing Arts,* project led by Pascale Aebischer (University of Exeter).

Track: Organizational Behavior and Human Resources

During the pandemic period:

In France, culture has been deemed "non-essential," resulting in the cancellation of numerous performances. Compensation for structures and artists varied, contingent on the size of their establishments:

- Within smaller structures, social cohesion was disrupted, impacting activities significantly. While artists received compensation, they found themselves devoid of projects and frequently lacked the means to convene.
- In larger organizations, operations persisted, often through online broadcasts, leading to a challenging work environment marked by discomfort (due to social distancing and mask-wearing) and a loss of purpose in their work.

During the pandemic, artists and technicians went on strike and occupied theatres (e.g. the Théâtre de l'Odéon in Paris) to demand that the essential nature of culture be recognized and that theatres be reopened for audiences in a manner compatible with public health measures. Cultural workers responded to the clumsy governmental statements about culture being a "non-essential" as a scandal. They expressed their anger at the reopening of theatres not being a priority for the government despite its vaunted cultural exception policy. 'Live performance would soon be dead performance' has been a popular motto, with the strikes by cultural workers receiving a great deal of positive media coverage and popular support. The pandemic has therefore fuelled a broad public debate on the importance of culture in society.

Organizations expressed important worries about their futures beyond their short-term economic survival. For a long time, despite their subsidies depending on the mission to democratize culture, they could not fulfil that mission by, e.g., performing in local schools, social and community centers or, more broadly, in the public space. Investing time, money, and energy in creating new productions was perceived as risky, since nothing could guarantee that they would be able to perform those shows.

After the pandemic

Theatres and auditoriums with seated audiences have been authorized to welcome the public again as of May 19, 2021. Yet, during a first period, this reopening had to comply with a seating capacity of 800 indoors and 1,000 outdoors. Protocols adapted to each location and activity also had to be respected. The cultural venues were authorized to welcome up to 5,000 people with a health pass from June 9. As time went by, all these restrictions have been gradually lifted.

Track: Organizational Behavior and Human Resources

As shown by a series of debates and conferences, such as the one proposed by Artcéna on 01/02/2023, entitled « Cultural professions: crisis of vocation or change of commitment?[3] » the cultural sector still face major recruitment difficulties, mainly regarding human resources that support the work of artists (technical, administrative). These "passion professions" become less attractive, and reconversions are well underway. Questions of recognition, uncertainty and hardship (long days, working week-ends and evenings) undoubtedly have a lot to do with this. The head of Profile Culture's recruitment practice underlines that "there is strong recruitment pressure in the five- to fifteen-year experience bracket". She noticed, more than a doubling in the number of working offers from March 2021 to February 2022, compared to the same period (March 2020 to February 2021), but she can't find enough candidates to fill these positions (Castellan, 2022).

2. Research design, Data collection and analyze

To answer our research question, we relied on two corpuses of secondary data. The reuse of qualitative secondary data is rare in management science, yet one of the most convincing examples of this method is given by Weick (1993) in his work on Man Gulch disaster (Germain and Chabaut, 2006). The reuses of data are part of a process of delegating part of the research project to other researchers, but the present case, one of the authors was involved in the preliminary data collection.

We analyzed these data by conducting a supra-analysis, i.e. going beyond the focus of the primary analysis (Heaton, 2004, p.34). We are interested in new theoretical and empirical questions: not only a static view of the well-being situation, but more an evolutive one to delineate imprint and imprinting.

The first corpus is made of the analysis of more than 100 testimonials (artists, technicians and administrates people) of the AURA-SV enquiry (2020). Theses interviews were made during the lockdown (March to May) with different kind of artists. This corpus is composed by more than 200 pages. Then the second corpus of secondary data is composed by a report "Public management of the Covid-19 crisis in the cultural sector: "Perception of public measures and well-being at work in performing arts associations" (Demeyère C., Havet-Laurent S. & Richard

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[3] Les métiers de la culture : crise de vocation ou changement d'engagement? https://www.artcena.fr/artcena-replay/les-metiers-de-la-culture-crise-de-vocation-ou-changement-dengagement

D; 2021). It is the analytical outcome of national statistics (for a general vision of the situation relative to covid,) and interviews with people representative of one big performing art organization, and one small organization.

Name of the organization	Opera	Chamber music ensemble
Purpose	Organizing opera productions in the opera house, alone or in collaboration with other operas worldwide	Organizing chamber music concerts (self-organized or sold to festivals and concert seasons)
Type of contracts	Mostly permanent contracts	The volunteer managers hire (professional, paid) musicians for the concerts under assignment contracts.

Table 1: Main characteristics of the two cases

Our research is significantly enriched by the AURA-SV, which provides a contextual framework for our study during the COVID-19 pandemic through its comprehensive interviews. These interviews capture individuals' perceptions of well-being both before and during the pandemic. Subsequently, we leveraged data from one of the author's PhD dissertation, focusing on one of her three case studies, to delineate the operational dynamics of a small organization prior to COVID-19. Furthermore, we incorporated "*Preparedness in the Live Performing Arts »* research report on well-being apprehension during the pandemic, encompassing both large and small organizational structures. This multi-faceted approach allows us to juxtapose pre- and post-pandemic conditions, offering a nuanced understanding of well-being across different organizational contexts.

Between September 2020 and November 2021, twelve interviews were specially done to closely observe a retrospective analyze of the performing art people during that time, and the evolutions that occurred. The questions were organized to grab information as "How did you cope with the covid crisis and the compulsory lockdown? To what extent did you reinvent your business and your organization? How did you keep in touch with the outside world? What were your main difficulties? Emergencies? Do you have a method, tool or innovation to share? If there was anything positive to take away from this situation, what would it be? How did you bring live performance to life during a period of confinement? Can you tell us an anecdote from this period?". We first adopted a floating reading of these data. Then, we used the SLAC Model framework (2015) to depict how the multiple dimensions of wellbeing evolved in the context

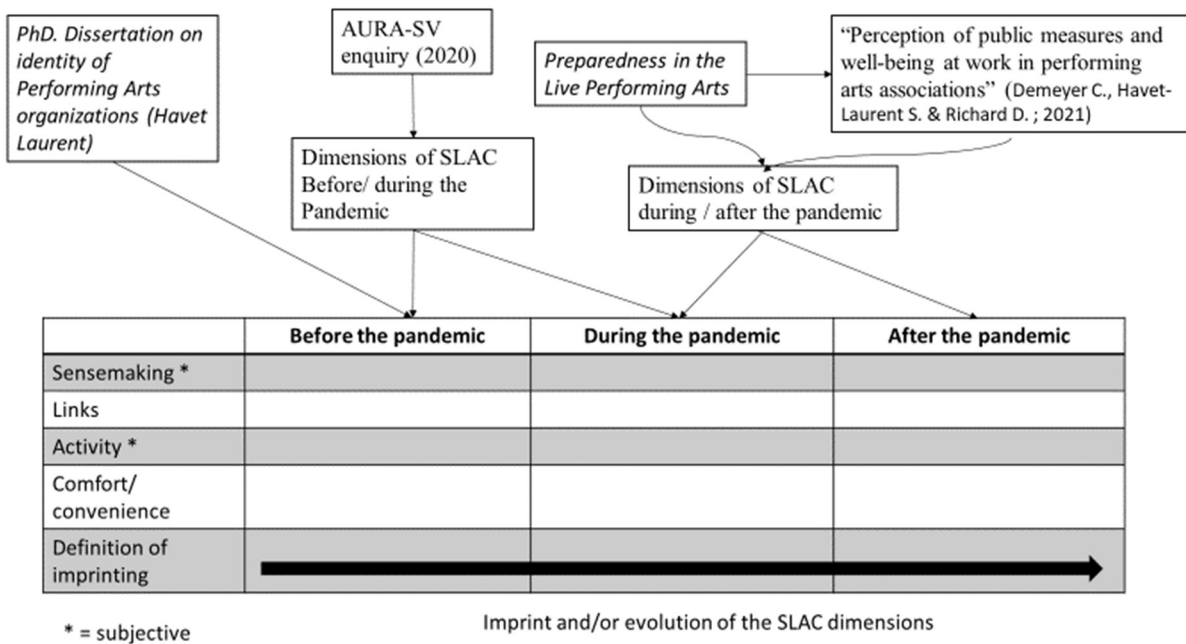of the Covid Pandemic, with an ultimate goal to develop a dynamic analysis, to try and unveil Covid imprint.

Figure 1 : research design

The imprinting notion appeared during our coding, and the combination and analysis of the 3 periods. Literature distinguishes two different types of imprinting: cognitive imprints and structural imprints (Simek et al, 2015). Cognitive imprints are defined as member's thinking, learning, aspirations, and memories (Snihur et Zott, 2020). These two types of imprints echo the two dimensions embedded in the SLAC framework (see Figure 1): 1) subjectivity (sensemaking and activity) and objectivity (links & comfort) (Demeyère C., Havet-Laurent S. & Richard D; 2021). We thus capture cognitive imprint by looking at the subjective dimensions of the SLAC model, and structural imprint when we observe stability in objective dimensions.

3. Results: Covid-19 imprinting on wellbeing in performing arts organizations

	Opera	Chamber music ensemble
Before the Pandemic March, 2020		
Sense:	Artistic projects selected by the artistic direction (not in workers' hands); Pride of belonging to a recognized artistic institution	Artistic direction (programs and repertoire) run by the artists
Link:	Professional and repeated links with the same colleagues, whom you don't choose	Strong, long-term emotional bond between artists, artistic-based and artistic-selected collaborations

Track: Organizational Behavior and Human Resources

Activity:	Regular activity (annual performance season), artists on permanent contracts, technical and artistic expertise	Project-based irregular performance programming, rehearsal time rarely paid
Comfort:	Artists and technicians subject to production schedules and working hours they don't choose, (week-ends, evenings…)	Spartan working conditions, rehearsals in the artists' lounge, sometimes with the children next door
Original imprint:	"Serving the Arts", Quality of work provided, Limited freedom of schedule for permanent staff but guaranteed activity, Strength of intra-organizational links, Flexibility of external links	Strong emotional ties, Passion for the craft, No personal/professional boundary, Irregular programming Artistic excellence
During the Pandemic **= June 2020 to September 2021**		
Sense:	Work in the absence of an audience, Video and audio capture, « non-essential » Cultural activities, some of the scheduled productions definitively canceled	*Raison d'être* of the organizational project put into question
Link:	Maintained but deteriorated conditions	Weakened by compulsory distance, No music together anymore
Activity:	Maintained but transformed due to the absence of any audience (physical distancing)	No group activities because project-funded organization and sanitary-ban on performing arts projet
Comfort:	Degraded (distancing, wearing mask)	
Covid shock:	New working practices: video capture development + distancing, Collective working associated to a (sanitary) danger, discomfort is the norm, hours are reduced (no show at night)	New practices Inactivity as the norm. Disappearance of the collective (isolation) Impossible to perform the *raison d'être*
After the Pandemic **= since September 2021**		
Sense:	Come-back of the audience, maintenance of image-centered artistic productions	More last-minute cancellations (even when tickets are sold), Less commitment from programmers, Request for deposit, Affirmation of a more societal artistic identity (ecological project)
Link:	Pre-covid links re-found	Found but rethought (work-life balance in particular)
Activity:	Habits back	Reinvented (ecological tours)

Comfort:	Found back (but emerging work balance discussions), Remoted work agreement	rudimentary (limited means), no way to go back the previous organization
Covid imprint:	**Covid as a repository of new working practices to support imprint coupling** (combining working conditions experienced during Covid time, with a structure inherited from original imprint) + **Covid as an echo** («I miss when I was working at decent schedules and I remember from the lack of consideration on me ») **calling for imprint reforming** (which doesn't occur) **Leading to a balanced effect on wellbeing**	**Covid as an impetus to imprint pivoting around what ensures wellbeing: the original raison d'être**
Organizational reimprint	**Sedimented one**	**Essentialized one**

Table 3: Covid-19 imprinting on wellbeing in our two cases

The Sense, the Links, the Activities and the Comfort (ie the four components of well-being according to the SLAC model developed by Abord de Châtillon & Richard, 2015), have been differently and more or less deeply transformed, depending on organizational size. Even when an activity was maintained, the original imprint at least partially (Opera) or totally (Orchestra) disappeared during the Covid period, what decreases wellbeing. Workers lost the imprint attraction: most of them work in their respective organization because of their original imprints they are proud of (they self-select their organization based on shared values and qualitative links,) the latter becoming suddenly impossible to enact. In both cases, going back to original imprint (at least part of it) allows to partially restore wellbeing. However, both cases strongly differ in how Covid imprinted the organization and wellbeing.

In the small chamber ensemble, we observe a reorientation toward projects that are deemed more meaningful for workers. They decided to implement bicycle tours, which raises important logistical issues (being able to carry safely big instruments such as a harp from place to place on a bike). It was a pragmatic solution to address the uncertainty (the risk of the cancellation of the concert) and the lack of resources and could be analyzed as a scaling down of the activities. However, it was implemented as a way to revitalize the artistic and associative project around sustainability values and proximity to the local territory and its inhabitants. In this case, discomfort does not seem to be an issue, as soon as members experience a meaningful work. We also observe that both the objective and the subjective dimensions of the SLAC model changed in the aftermath of the covid period, without returning back to the origins. The structure of the organization and its business model drastically evolved. The covid period drives the orchestra to question the essence of its organization. The Covid-imprint mostly consists in an impetus for imprint pivoting around what makes really sense for orchestra members: playing together a musical repertoire they are found of. They succeed to maintain their organizational imprint attraction, by essentializing this imprint and abandoning all other characteristics.

In the Opera, despite more resources have been deployed to digitalize the performance and keep in touch with the public during the Covid period, allowing to maintain workers' activity, there has been a high turnover rate, particularly in technical and administrative professions in the aftermath (interview, Opera, 2023), pointing a balanced effect on wellbeing. In the aftermath of the lockdown, the objective dimensions of wellbeing return to their original, pre-Covid, state, suggesting that the structural original imprint was restored. Yet, in this case, we observe what de Cuyper et al (2020) describe as "sedimented imprint": the post-covid way the Opera is organized and its working practices combine characteristics inherited from the original imprint and some experienced during the Covid period (weight assigned to video performances, possible remote work for instance). The covid imprints the organization and wellbeing by serving as a repository to renew practices and couple them with a return to the original structure. At the same time, the Covid period plays as an echo, as some workers remember that, at the time, they adopted more conventional working hours (life-performances at night being often cancelled) the latter being more compatible with a work-life balance. In this latter case, the choice of imprint coupling instead of taking the opportunity to launch an imprint reforming, is a source of wellbeing decrease.

Conclusion

Our work contributes to the literature on well-being at work in performing arts organizations. By investigating how COVID's influence lingers through time in various organizational contexts, it enriches our understanding of present well-being, by documenting how the past impinges on the present. It is also of relevance for performing arts organizations and their workers, and enables recommendations for adapted institutional support targeting public actors. The next step would consist in conducting additional interviews in Autumn 2024 to gain insights into the lasting of imprints, and in enlarging the scope of analysis to other organizations involving workers whom were on site during the Covid period, to investigate the peculiarity of Covid imprinting mechanisms at stake.

Track: Organizational Behavior and Human Resources

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