

# BEHIND THE STAGE



## Dance + Career + Czech Republic = DCEF!

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**The Dance Career Endowment Fund (DCEF) draws attention to aspects specific to the dance profession**



Launched in 2015, the Dance Career Endowment Fund is the only initiative that actively supports professionals in the field of dance, physical theatre and circus before and during their career transition process in the Czech Republic. Its small team is dedicated to supporting artists who are active in the performing arts – dancers, physical theatre actors and new circus artists.

Radim Vizváry, mime, choreographer, physical actor. ©Roman Dietrich

The original intention to focus primarily on the situation and conditions of *change* related to the transition of artists from an active stage career to another profession, and to operate solely in the role of a *transition centre*, was subsequently reconsidered by the Fund, who also decided to support performers during the first stage of their *artistic career*, i.e. their *artistic career*. This was mainly in response to the common situation of contemporary dance dancers as well as new circus artists who have faced difficulties in being professionally active on a continuous basis in the Czech Republic, and thus covering their economic needs and ensuring a social stability. A *second career* presupposes the existence of the first. Therefore the Dance Career Endowment Fund will organize practical seminars and workshops that help, for example, guide independent artists through fundraising, PR, and strategic project planning and management, thus supporting the success of their projects.

Another successful activity of the Dance Career Endowment Fund is the dissemination of information about specific aspects of artists' activities related to the fact that their main work tool is their body. These aspects also need to be explained to the dance professionals themselves, so that they are aware of their own professional context and are able to make the right decisions at each stage of their career. Representatives from the Fund talk to students at conservatories and organize practical workshops on specific topics with the support of active professionals. They promote the topic on social media, publish articles on the Fund's blog through traditional media channels and at various professional events. Recently, there was a shared practice program at the international Summer Letná Festival in Prague in dance and circus which was attended by acrobats from France and Canada.



A moment of "Mothers and Fathers in Dance and Cirque", an open discussion with dancers, acrobats and performers about parenthood and career. © Adela Vosickova

However, it is necessary to create public awareness of these topics and also in the context of politics and public administrations. Discussions about the social status of artists are almost non-existent in the Czech environment. Unfortunately, the public shows no interest in the topic, and ideas about the life of artists are full of misinformation and stereotypes. The DCEF reaches out to the public through a variety of activities such as fund-raiser dance performances in Czech theatres. The proceeds from these events are used by the DCEF to finance services it offers to dancers, performers, mime artists and acrobats which include coaching or personal and psychological counselling.

The Dance Career Endowment Fund is the only organization in the Czech Republic that pays constant attention to the situation of artists from the dance, physical theatre and new circus sectors. In 2018 it received the PEARLE\* Award in the category of Skills/ Training/Lifelong Learning.

Post by Jana Návrátová, Chair of the director board Dance Career Endowment Fund



## Family Arts Campaign – connecting families with arts and culture

In November 2018, Pearle\* members [Association of British Orchestras \(ABO\)](#) and [Society of London Theatre \(SOLT\)](#) received a Special Mention in the Collaboration category for Family Arts Campaign.

The Family Arts Campaign (FAC) began in 2012 when ABO, SOLT and other membership bodies came together to form a national consortium of partners to address the problem of low family engagement in arts and culture in the UK.

A truly collaborative project, FAC is the largest, fully cross-art form initiative to support cultural engagement amongst families, and the consortium represents all types of organisations across the performing and visual arts sectors.

In order to support the sector to reach more families, FAC developed the Family Arts Standards which are a set of guidelines to codify best practice when engaging families. These Standards were developed in collaboration with the Family Childcare Trust and representatives from the sector and act as an accreditation for organisations who strive to better engage family audiences. They address effective family programming, communication and provide advice on best ways to cater for family needs.

We aim to share best practice and enable organisations and practitioners to make connections. This year's national Family Arts Conference brought together 300 delegates at Liverpool's Everyman Theatre, and the Fantastic for Families Awards celebrated success by recognising 10 outstanding organisations in the field of family arts. We also support a number of regional Family Arts Networks across the country, who are working to programme, promote and deliver a joined-up cultural offering for families across their local area.

Next, FAC aims to further develop its intergenerational offer to support those working with older family members. A new set of Age-Friendly Standards provide guidance on age-specific barriers to engagement and tackle the recognised drop-off in cultural engagement

amongst older people. Displaying the Age-Friendly Standards logo affirms that an organisation has considered the often more complex needs of older visitors, either in their own building, or venues in which they present their work.

There are now 750 organisations pledging to meet the Family Arts Standards, 265 the Age-Friendly Standards, and a growing community of arts professionals committed to providing an excellent welcome to family audiences. The Campaign relies on cooperation from and collaboration with the cultural sector in order to shape the intended outcomes for activity strands and inspire content for resources and event programming. We will continue to work via our consortium and a range of strategic partners to engage the widest cross-section of the cultural sector with our work and make families a sustained shared priority.

*MORE INFO >> [WWW.FAMILYARTS.CO.UK](http://WWW.FAMILYARTS.CO.UK)*

*IMAGE CREDIT – [DISCOVER CHILDREN'S STORY CENTRE](#)*

Post by Clair Donnelly, Family Arts Campaign Project Manager





## Charter for Gender Equality Within the Orchestras and Opera Houses

Gender equality appears to be a natural thing for many of us as well as the respect, the promotion and even the advocacy of diversity. We all need to make sure that what seems obvious to us becomes a shared opinion by all the professionals and, ideally, one day, by all the members of our society.

That's why, during a joint seminar in July 2018 the members of [Les Forces Musicales](#) and [Association Française des Orchestres](#) committed to stepping up their action in favour of gender equality in their respective organisation. At this occasion, "The charter for gender equality within orchestras and opera houses" was approved and all the members decided to implement locally its recommendations by developing the necessary partnerships (Ministry of Culture, conservatories, local authorities, artistic agents...)

Based on two surveys on gender equality realised by AFO (2010 and 2017) and a Legal analysis of salaries and recruitment rules realised by Les Forces Musicales, this charter propose 6 main axes:

1. Observation / Collecting data
2. Artistic integration and career
3. Communication / Symbolic representation of the professional world
4. Collective bargaining / Support mechanisms
5. Network partnerships
6. A monitoring commission

A steering and follow-up committee will draw up a five years action plan, create a toolkit for orchestras and opera houses, analyse the actions of implementation of the charter and validate or amend its terms every year.

This is a long-term effort, for which orchestras and opera houses, their executive managements and staffs, AFO and Les Forces Musicales will act by fostering the dialogue among all parties involved.

Read the [Charter for gender equality](#)

Post by Alexandra Bobes, Secretary General, Les Forces Musicales



## **Find Your Way – a special programme in skills and lifelong learning**

On 22 November, during the Pearle\* 2018 Awards Ceremony, the Association of British Orchestras has won a Jury Special Mention in the category Skills & Lifelong Learning for the project “Find Your Way”. Fiona Harvey, Education Expert, tells us more about it.

[Find Your Way](#) is a transformative professional development programme for senior and emerging managers in ABO member orchestras and music organisations such as Concert Halls and Conservatoires, who have aspirations for leadership. We learnt many lessons by running a pilot programme in 2015, and since then Find Your Way has developed into a 10 month programme running from October to July. It evolves each year, as it is shaped around the needs of the six participants who are selected to be in each year’s cohort.

At the core of Find Your Way is an ethos of coaching, mentoring and reflection. The six participants benefit from initial coaching and psychometric testing, followed by three leadership focussed group meetings. The ABO very carefully matches the six participants with a CEO-level mentor from ABO member organisations, and they commit to up to six meetings during the year – physically or by phone or online. The participants are also able to take placements with the mentor’s organisation.

Two other key elements of Find Your Way include a session at the ABO Annual Conference which is planned and led by the cohort, which addresses that year’s overall Conference theme.

The second is an intensive 3-day residential leadership training course at Snape Maltings in Suffolk, where they are joined by an additional six participants. The Programme finishes with a final cohort meeting which includes reflection and forward planning. In 2015 the ABO applied for Creative Europe funding with Pearle\* partners in France, Hungary and Sweden to run a European scheme, called Future Leaders of Orchestras in Europe, FLOE. We were unsuccessful but decided to continue working with our European partners. Each

year we allow for two places on the residential course to be applied for by Pearle\* members or their member orchestras. To date, the following have participated in the residential course: Kristian Knudsen, Chief Executive and Artistic Director, Aarhus Symphony Orchestra, Denmark – Alice Nissim, Concerts and Artists Manager, Orchestre national d'Ile-de-France – Nathaly Ossa Alzate, Coordinator, Asociación Española de Orquestas Sinfónicas AEOS

In 2018 we ran an introductory 1.5 day course, the Essentials of Find Your Way, for those who were interested in find out out more about the principles of Find Your Way. Two of the eleven participants were selected to be on the 2018/19 programme. There are now 40 people who are Alumni of Find Your Way.

Post by Fiona Harvey, Education Expert, Association of British Orchestras





## Throw back to... BtS Academy II

It was on 23 and 24 November that a second capacity-building meeting took place, organised by Pearle, in the framework of the Behind the Stage. Tapping on the expertise of co-partner OKO, who also hosted the meeting in Antwerp, the meeting allowed for a great variety of topics and input from experts. In the programme we again tried to address issues raised in the European pillar of social rights, whilst attention was also paid to specific challenges for employers in an ever-changing environment. Following on from the debates started in May in Tallinn during the first capacity building meeting, a few of the workshops or working groups built further on the discussions held then.



The result was a rich exchange between participants and experts, allowing to launch a reflection or provide a starting basis for initiatives, whether in their own organisations or countries or cross-border.

The topics that were covered included exchanges on skills for musicians in training or recently graduated, skills for offstage occupations in the theatre and how to campaign for them, integrating diversity into an artistic organisation from staff and volunteers to programming and audiences, developing an environment in an organisation where there is a respectful interaction between people, rethinking working time and work life balance in

an artistic organisation, rebalancing the organisations model with more evenly shared levels of importance between the artistic and management/administrative parts.

The meeting also provided a platform to present all the projects that had been presented to the Pearle 2018 Awards the evening before at the Bozar centre for fine arts in Brussels.

The quality of the experts, the discussions and the active participation of delegates all contributed to making the second capacity building a successful one, which overall was evaluated as rich, interesting and worthwhile.

In accordance with the spirit of Pearle, participants attending for the first time experienced its 'family' character; the trust and mutual understanding that is the basis upon which one can hold discussions and work together on a daily basis, with the aim of putting culture and the arts into the spotlight.

Post by Anita Debaere, Director, Pearle Live Performance Europe



## Inspiring the Future of Theatre

Earlier this year [UK Theatre](#) and the [Society of London Theatre \(SOLT\)](#) along with [Inspiring the Future](#) (part of the charity [Education and Employers](#)), launched “Inspiring the Future of Theatre”, an initiative to showcase the range of careers available in theatre to young people in schools.

The project has come about as a direct result of [UK Theatre and SOLT's 2017 review of the theatre workforce](#). This report, based on conversations with employers and workers in the industry, found that many employers were frustrated by a shortage of people with the skills for off stage roles. It recommended that more should be done to show young people that there were exciting, rewarding roles within the industry that don't involve performing.

*The industry must connect with young people from across all areas of the country and society as they are beginning to think about their future careers*

The report also gave very clear evidence that the theatre industry in the UK must improve the diversity of its workforce, to become more representative of the population as a whole, if it is to remain relevant and resilient in the future. To do this, the report recommended, the industry must connect with young people from across all areas of the country and society as they are beginning to think about their future careers.

At the same time theatre organisations in the UK have been finding it ever harder to maintain connections with schools, which are finding budgets challenging and are also being asked to concentrate on subjects not related to arts or culture. As we know that many young people have their first or only experience of theatre through their school, we were also looking for a way to improve the connections between schools and theatres across the country.

So “Inspiring the Future of Theatre” aims to nurture new generations of theatre-makers and audiences from school age, and connect schools with local theatres.



Inspiring the Future of Theatre was officially launched on 11 July 2018 with an event at Northstead Community Primary School in Scarborough and a social media campaign which trended all day in the UK.

“Inspiring the Future of Theatre” shows young people that there are a huge range of job roles in theatre, just as they’re starting to think about what they might do in the future. People from our industry, from a wide range of off stage roles, are going into local schools to talk with children about what they do day to day, and what helps them to succeed in their role. Talking with the Inspiring the Future Ambassadors helps young people to see that every lesson and every day of school is a building block to their future success. Talking with people who are working in theatre helps make careers in the industry realistic and attainable.

SOLT President Kenny Wax mentioned the call for ambassadors at this year’s Olivier Awards on 8 April:

*‘Our goal is to sign up 1000 Ambassadors from across the industry, to include technicians, designers, actors, creatives and administrators – with particular emphasis on roles behind the curtain – to commit to visit a local school once a year to talk about what they do – to open the eyes of children and inspire them to consider a role in the theatre.’*

Over 700 professionals from all areas of the industry have already signed up to be Inspiring the Future of Theatre ambassadors, and to talk with young people about their career path.

Most volunteers will take part in individual Inspiring the Future sessions, organised between the school and ambassadors themselves. We are also holding 15 flagship Inspiring the Future of Theatre events, focusing on areas of the UK prioritised for social mobility and cultural development.

Theatres participating include Stephen Joseph Theatre in Scarborough, Oldham Coliseum Theatre, Hastings White Rock Theatre, Staffordshire’s New Vic, Cast in Doncaster, Peterborough’s Key Theatre, Ipswich’s New Wolsey Theatre, Glasgow’s Citizens Theatre and Cardiff’s Sherman Theatre – with more to be announced in different regions of the UK.

A social media campaign took place on 11 July, with #InspiringFutureTheatre one of the top UK Twitter trends as many of the country's theatres and arts organisations and industry professionals shared their own inspirations, education work and career success stories.

Any theatre professional in the UK can sign up to be an Inspiring the Future of Theatre ambassador. Visit the [Inspiring the Future website](#).

Post by Cassandra Chadderton, Head of UK Theatre, Society of London Theatre/UK Theatre





## Engaging with your members

“Aren’t you afraid your audience will decrease?”, I was asked in May. The whole world was getting ready for [General Data Protection Regulation \(GDPR\)](#). At **oKo**, we had prepped our members for the new legislation and were busy setting up everything to be GDPR-compliant ourselves. “Not really,” I said, knowing that an audience that’s just waiting for an ‘unsubscribe’ button on a golden platter might not be very interested in what you have to say anyway. But apart from that, I had learned that oKo members are very engaged readers and listeners. Coming from a job in a communication agency in a more technical area, I know that this is not always the case. oKo has built up this loyalty over the course of many years.

It’s my job to keep engagement high, with or without GDPR, and inform our members about everything that affects their professional life in the arts sector. In a field that’s notoriously understaffed and under financed, I aim to keep things at the same time accurate and to the point, covering the whole spectrum from legislation to the role of the arts in our society. And that’s not all: I wish to raise more awareness exactly about these themes with policy makers, journalists and societal thinkers. Helped by more than 200 of our wonderful members, I’m positive that we can make our voices be heard.

Post by Esther De Soomer, Communication at Overleg Kunstenorganisaties



## Action & Reaction: #metoo in Belgium

The #metoo experiences also shook the arts sector in Belgium.

We wanted to explore and analyse the situation we suddenly found ourselves in. A recent online survey conducted by the University of Ghent shows that most cases of cross-border behaviour are mainly communicative in nature. This means unwanted sexual or sexist allusions. Nevertheless, 1 in 4 of the female respondents also underwent unwanted physical advances, while 4% were forced or blackmailed.

These are figures that challenge us to further reflect on the issue.



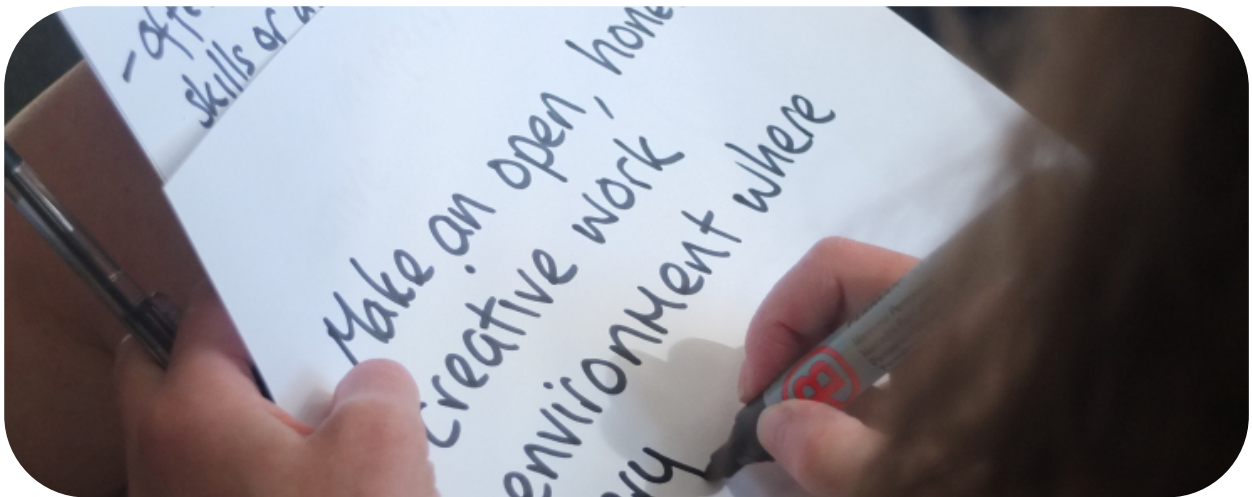
At the same time we suspect that the people who are not drawn to this issue because they were never victims, will not be likely to fill in an online survey asking them about it, meaning that those who responded are mainly people who have already seen or experienced cross-border behaviour.

Apart from this observation of the study, our position has always been that 1 case is too many. Therefore the actions you undertake are independent of the number of cases of cross-border behaviour.

What is striking about the study is that most people experiencing cross-border behavior report this to their supervisors. It is also our analysis that the role of managers must not be overestimated when developing an integrity policy.

That is why [OKo](#) intends to assist its members as from Autumn 2018 and throughout 2019 **in introducing an integrity policy** into their organisations and, in cooperation with the social fund for the performing arts, developing a **training course on ethical leadership**.

Post by Liesbeth Dejonghe, Legal and social affairs at Overleg Kunstenorganisaties



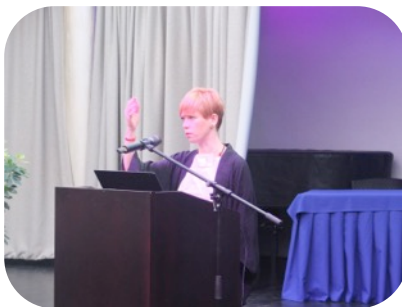
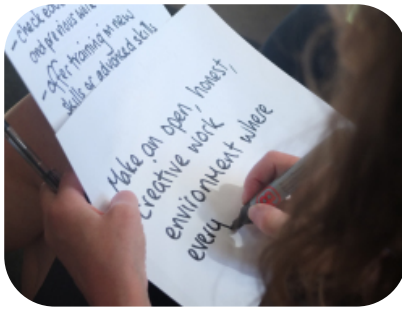
## What's next?

A month has now gone past since our first Capacity Building meeting took place in Tallinn and there's been a lot to think about since then.

The enriching and varied discussions held throughout the meeting have given us much food for thought. It's been useful to take a little time since then to digest and reflect upon the many topics, initiatives, future proposals and action plans that emerged from the two days that the meeting lasted (eighteen hours of daylight a day gives plenty of time for exchange and debate!).

Despite the huge variety of backgrounds that is a permanent feature when [Pearle\\* members](#) are gathered together, the number of common concerns as always outweighed specifically local issues. The changes in the way in which the workforce is employed and how to tackle the move towards alternative open-ended forms of employment (specifically contemplated by the [European Pillar of Social Rights](#)); the need to provide adequate training in order to equip the workforce with the relevant skills that our digital/technological society now demands; the firm belief that gender equality is a relic from the past and must be genuinely addressed; or the urgent need to deal with and eradicate sexual harassment from the live performance sector at all levels were just some of the serious topics discussed at the meeting. As well as learning about initiatives being undertaken at national level, the overriding conclusion was that there is a need to continue trying to identify ways of bringing live performance employers even closer together to work on common causes that ultimately lead to an improvement in the work/life balance and conditions provided by live performance organisations across Europe.









With all these topics in mind the Behind the Stage steering committee and the Pearle\* team are already preparing the ground for the next capacity building meeting taking place in November in Antwerp, where we anticipate significant next steps will be taken to tackle many of the issues mentioned above and new ones will be addressed.

And while preparing the next Capacity Building meeting in Antwerp, we're currently very much looking forward to the upcoming Pearle\* 2018 Awards event taking place in Brussels on 22<sup>nd</sup> November. Although we're aware that employers associations need to continuously renew and refresh their role and the services they provide (the very reason behind this project itself), at the same time we believe it's important to recognise and highlight their many achievements in the sector. And what better way than by organizing an event designed with the intention of acknowledging and celebrating just that.

We hope you'll join us, so please save the date!

Post by Cristina Ward, Behind the Stage Project Officer

As I write the first activity of the “**Behind the Stage**” project is just a couple of days away, taking place in Tallinn in the context of the 55<sup>th</sup> Pearle members conference, and as with any live performance we’ll be feeling a few butterflies in anticipation of the moment in which we’ll see how the results of several months of preparation and planning finally come together. We’re hopeful (and confident!) that the workshops, conferences and seminars that make up this first capacity building meeting will be useful and enjoyable for those taking part and will also provide them with tools and ideas to assist them in a professional capacity once they’re back home. We’re already looking forward to shaping future meetings according to many of the outcomes and conclusions reached in Tallinn.

Hopefully this project will provide **a fresh platform for debate and reflection** that will continue to grow and develop over the forthcoming months, not just in the context of a conference or meeting but also by taking advantage of the digital devices now at our disposal, such as this blog space. Keep your eye on it as we’ll be using it to share news or developments related to the project which we think could be of interest to you. We’ll also be inviting some of our Pearle members to write here on a monthly basis with examples of best practices or areas in which they have special knowledge or expertise which they’d like to share with the rest of the “Behind the Stage” community. We hope these posts lead into on-line discussion and debate where everyone who’d like to take part will have the opportunity to do so with their opinions or comments.

Above all and on a wide scope we’d like to encourage all our Pearle members and other participants in the “Behind the Stage” project to **consider this blog as their own megaphone, a place where they can share experiences and present new initiatives, discuss issues or ask their peers for advice in an informal and direct way**. All together and with all the input we hope to receive from the diversity of backgrounds and realities that characterize our Live Performance community, we look forward to building up a veritable goldmine of first-hand experiences and information which we hope will make a rich contribution to the project’s relevance and usefulness both now and in the future.

Looking forward to seeing you here soon... curtain up!

Post by Cristina Ward, Behind the Stage Project Officer

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