

**BEHIND  
THE STAGE**



**Pearle**  
**2018**  
**Awards**

**22 November 2018**  
**Bozar, Brussels**

## **PROGRAMME**

Opening with the Vocal Folktrio "Sevdena"

Welcome speech by Géza Kovács, President of Pearle\*

Presentation of the Awards Ceremony, Katrijn Van Bouwel

Speech by Barbara Kaufmann, DG Employment and Social Inclusion

Presentation of the **Cooperation Award**

Presentation of the **Social Dialogue & Collective Bargaining Award**

Musical intermezzo with Jonathan Westhorpe and Jasper De Roeck, jazz guitar and double bass

A few words from Walter Zampieri, DG Culture and Education

Presentation of the **Diversity & Equal Opportunities Award**

Performance by Samira Saleh, slam poet

Presentation of the **Skills, Training & Lifelong Learning Award**

Musical intermezzo with Julie Rivest & Teresa Madeira, violin and basso continuo

A few words from Paul Dujardin, BOZAR

Presentation of the **Spotlight on Heritage in Culture and the Arts Award**

Final words

Closing song by the Vocal Folktrio "Sevdena"

Guests are invited to attend the Gala Cocktail and Walking Dinner

## **GUESTS OF HONOUR**

**Ms Barbara Kauffmann**, Director for Employment and Social Governance at the Directorate General of Employment Social Affairs and Inclusion, European Commission

Her current responsibilities include analysis and coordination of employment and social aspects of the European semester, social dialogue, as well as Greece and Cyprus. She studied economics at the University of Heidelberg and the University of Florida (Ph.D.). After working for four years in Germany (Kiel Institute of World Economics and Ministry of Finance), Barbara Kauffmann joined the Commission (DG Economic and Financial Affairs) in 1991.

**Mr Walter Zampieri**, Head of Unit for Cultural Policy at the Directorate General of Education and Culture, European Commission

Before taking up his current post, he was deputy Head of the coordination unit and assistant to the Director General for Education and Culture. Among his previous positions, there is also the secretariat of the Social Protection Committee. Before joining the European Commission, Walter Zampieri was Assistant Professor at the University of Central Florida and Visiting Professor and Lecturer at the College of the Holy Cross, Worcester, MA. He holds a PhD in Comparative Literature from the University of Connecticut, and attended the University of Padua in Italy.

**Paul Dujardin**, Chief Executive Officer and Artistic Director, BOZAR Centre for Fine Arts

General Director as well as Artistic Director of the Centre for Fine Arts (BOZAR) since 2002, Paul Dujardin has served as the Chairman of the Board of the Philharmonic Society of Brussels since 2009. From 1992 to 2002, he was the Director of the Philharmonic Society of Brussels, also Co-Artistic Director and Director of Programming at the National Orchestra of Belgium. From 1987 to 1993, he served as Assistant to the Secretary General, "Fédération Internationale des Jeunesses musicales" (1987–1993). As the director of BOZAR, Dujardin's efforts have strived towards an institution for the contemporary arts, engaging with issues beyond art, dealing with major societal issues, through seminars, conferences, workshops, etc. Dujardin has also founded and co-founded a number of foundations and festivals,

## PRESENTER



**Katrijn Van Bouwel** (1981) is an author and actress who has been reading, presenting and joking on stage for ten years and can be seen regularly on Flemish television. In an equally vain and bitter attempt to analyze both life and death, she studied philosophy, communication sciences and taxidermy. In addition to the publication of columns and articles, she recently published a successful debut novel, 'The muse and the girl'.

## ARTISTS

In support of the European Commission goals (also stated in the European Pillar of Social rights) to increase the employability of young people, the artistic programme is fully developed by and for young and emerging artists who will demonstrate their talents and artistic excellence in a carefully composed programme. The programme is a glimpse of the immense wealth and diversity in live performance, ranging from ancient folklore traditions in Bulgaria, through baroque music when churches and noblemen were the main supporters of culture and the arts, to jazz and blues which started from the African-American communities in late 19<sup>th</sup> century, up to contemporary art forms as slam poetry, a form of performance poetry that combines the elements of performance, writing, competition, and audience participation.

In order of appearance on the programme

### Vocal Folktrio "Sevdena"



**Kalina Ivanova** - alto. Performs songs from the Shop Folklore Region. She graduated from the "Lyubomir Pipkov" National Music School in Sofia having specialised in "Folk Singing" with Svetla Tsvetkova. She later studied Music Management at the New Bulgarian University. At the moment she is studying a Master's degree at "St. Kliment Ohridski" Sofia University, specialising in "Journalism and Media". She was a member of the University Mixed Choir "Folk-Jazz Formation" at NBU, conducted by Assoc. Prof. Georgi Petkov. She is a member of the Vanya Moneva Choir (Cosmic Voices). She has won a number of **awards** and

competitions such as "Orpheus Darba", "Orpheus Spring", International Folklore Competition "Pautalia", among others.

**Monika Bozhichkova** - alto. Performs songs from the Pazardzhik-Ihtiman Folklore Region. She is a graduate of the "Lyubomir Pipkov" National Music School in Sofia where she studied "Folk Singing" with Svetla Tsvetkova. Later, she continued her education at NBU, Department of Music, specializing in "Folk Singing" with Nelka Petkova. In addition to her work with the vocal trio, Eurydice also takes part in international music projects such as "Estrada" along with world-famous musicians such as Antonio Fortune, Arcanachel, Agustin Diassera and Dani de Moron. She participated in the University Mixed Choir "Folk-Jazz Formation" at NBU conducted by Georgi Petkov. She has won Prizes for solo performances in competitions such as "Orpheus Darba", "Orpheus Spring", "Folklore Spring" and others.

**Vanessa Blazheva** - mezzosoprano. Graduated from the Mathematical High School in her native town of Pleven. She studied folk singing with Elka Nedyalkova until she finished her secondary education, and then studied pop and jazz singing at the NBU with Kamelia Todorova. She participated in the University Mixed Choir "Folk-Jazz Formation" at NBU with conductor Georgi Petkov. She has received a number of awards such as "Avliga Pee", "The Songs of the Northwest", "World Folk" and others.

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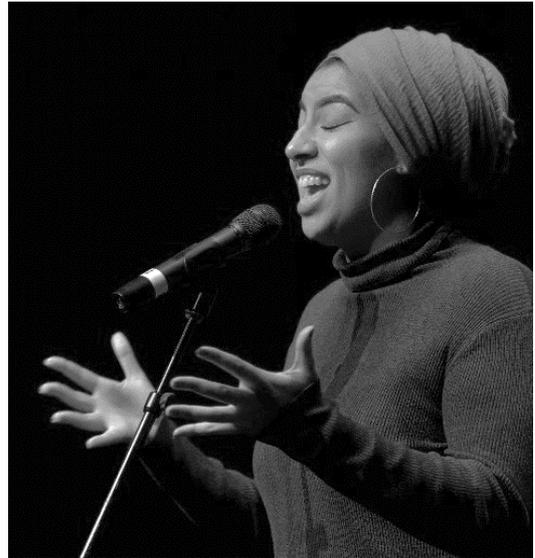


The **Jonathan Westhorp Trio** brings unique and soulful arrangements of jazz standards, traditionals and own compositions with a strong taste of blues, gospel, folk music thrown in for good measure. Influenced by current American guitarists Julian Lage and Peter Beterstein, Jonathan also takes inspiration from both his UK origins and further afield producing an international sound that tips the hat to Latin and Afro-American traditional music.

This is a jazz trio based in Brussels. After the 3 musicians met in the Royal Conservatory of Antwerp, they began to perform and work together in 2016. Tonight this special duo performance featuring Jasper De Roeck modifies existing repertoire to this intimate and interactive format.

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**Samira Saleh** has been using the important outlet that is spoken word as a tool for self-empowerment since she first stumbled upon the phenomenon online. She switches between serious poems and funnier work without a problem, all this without compromising the will to share a heartfelt message. However light the poem may seem, Samira's work will always carry a deeper meaning for the listening ear. She won the 2016 BILL Award for speaking and the Slam 't Stad - Team Zuid slam poetry tournament. Previous performances have taken place all around Belgium and the Netherlands for different projects like the Female Takeover in a Man's World show hosted by Navitas, the 44th Women's Day, Stand & Deliver and Urban Worden's Jazz n' Words session.



In 2016 she was appointed Slambassador for Belgium in the International exchange project, Next Generation Speaks for which she travelled to San Francisco. Keep an eye out for this badass upcoming poet! The revolution will not be televised, she will be heard!

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**Teresa Madeira** was born in Coimbra, Portugal in 1991, where she began her musical studies at the age of 10. She studied in Lisbon with Paulo Gaio Lima at the Metropolitan Orchestra National Academy, where she concluded her Bachelor's degree in 2014. In the same year she went to Belgium for her Master's performance degree with Justus Grimm at the Royal Conservatory in Antwerp, which she finished with distinction in 2017. She also worked privately with Raphael Bell, Cello Solo of the Antwerp Symphony Orchestra. Teresa has participated over the years in masterclasses with cellists such as Peter Bruns, Konstantin Heidrich, Dmitri Ferschtman, Kyril Zlotnikov, Márcio Carneiro, Karine Georgian or Pavel Gomziakov. In Portugal she participated in several youth orchestras such as the Gulbenkian Youth Orchestra, and currently she is a backup cellist in the Gulbenkian Orchestra and the

Orquestra Sinfónica Portuguesa (Opera) in Lisbon.

In September 2018 Teresa started her studies in baroque cello at the Conservatoire Royal de Bruxelles, in the class of Hervé Douchy.

**Julie Rivest** has completed a Master's degree at the University of Montreal (Canada) with Claude Richard and Jean-François Rivest. After one year at the Academy of Music and Performing Arts in Vienna with Prof. Michael Frischenschlager, she is now studying baroque violin with Mira Glodeanu at the Royal Conservatory of Brussels, while pursuing modern and classical violin lessons with Aki Saulière. Appreciated for her great qualities of orchestra player, she is often invited to play with La Monnaie Symphony Orchestra (Alain Altinoglu) and Les Musiciens du Louvre (Marc Minkowski), and has also worked with conductors such as Philippe Herreweghe, Kent Nagano and Franz Welser-Möst. As a chamber musician, in addition to a collaboration for many years with the French pianist Tancredi Emerat, Julie is a founding member of Achille Quartet, as well as a new early music ensemble, the Consort Laurentien. She plays a baroque violin Mathias Albanus 1685, and a violin Francesco Ruggeri 1697 graciously provided by Mr. Roger Dubois of Canimex Group.



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## THE AWARDS

### The Jury

#### Chair:

Dearbhal Murphy, Deputy General Secretary International Federation of Actors (FIA)

#### Members:

Anita Debaere, Director Pearle\*Live Performance Europe

Karine Duquesnoy, Directrice régionale adjointe des affaires culturelles d'Île-de-France

Rupert Rhymes, former Chief Executive of the Society of London Theatres (SOLT) and a founding member of Pearle\*

Jeroen Vanacker, Artistic Director Brugge Concertgebouw

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### Cooperation

An award that pays specific attention to the way in which employers associations have developed forms of collaboration to address challenges identified by members within their association or with other associations and/or social partners, in the live performance sector or within other sectors.

Candidates:

The **Association of British Orchestras (ABO)** is the representative body for the UK's professional orchestras and youth ensembles. Its mission is to enable and support an innovative, collaborative and sustainable orchestral sector.

*and*

**UK Theatre** is the UK's leading theatre and performing arts membership organisation. It promotes excellence and professional development, and campaigns to improve resilience and increase audiences across the sector.

*present:*

**The Family Arts Campaign (FAC)** is a national, cross-artform collaborative project to increase access to arts and culture for families of all ages throughout the United Kingdom. Building collaboration and capacity across the Culture sector, the FAC aims to increase the amount and range of artistic work available to families; increase the quality of experience for families and improve marketing to reach more families

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**A.R.T.E. (Spanish Association of Music Managers and Promoters)** is a nationwide professional organization made up of 270 professionals including managers, agents, artists' representatives, promoters and festival directors.

*and*

**FAETEDA (Federation of Associations of Theatre & Dance companies)** is formed by 15 associations representing nearly 400 enterprises and companies from the private sector producing theatre and dance all over Spain.

*and*

**AEOS (Spanish Association of Symphony Orchestras)** is made up of 28 professional and 2 youth orchestras. Its mission is to identify and carry out initiatives that lead to greater cooperation and coordination among its members.

*present:*

The increase in 2012 of the VAT on cultural goods and services from 8 or 10% to 21% in Spain led to the creation of the **Union of Creative Industries' Associations** formed by 16 associations from the film, performing arts and music sectors. Its principle aims were to raise awareness among the public about the negative effects of the rise and to lobby government to reconsider the measure.

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The **Bulgarian Association of Employers in Culture (BAROK)** is a non-profit organisation, created in 2008 in order to represent and defend the rights of employers in the field of culture. It undertakes collective bargaining, legal services and collaborative projects.

*presents:*

From 2016 to 2019 the **Live Skills Europe project**, created to implement new professional education in the performing arts and audiovisual sectors, is taking place in 4 European countries including Bulgaria. On behalf of the Employers Associations from the countries involved BAROK has prepared an Exploitation and Sustainability strategy, Beneficiary Mapping Plan, Creative Commons License guide and organized infodays, workshops, meetings, etc.

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The **Estonian Association of Performing Arts Institutions (Eesti Etendusasutuste Liit /EETEAL)** is an employers association representing 21 Estonian theatres and production houses. Its main goals are to encourage the development of the sector and to represent its members' common interests.

*presents:*

To mark the centennial of the Republic of Estonia in 2018, EETEAL created and coordinated the theatre series **Tale of the Century**. It consisted of 14 productions created in cooperation between two theatre companies – one big and one small – bringing together 24 organisations from all over the country to take part in the project. EETEAL involved all members and invited a few more theatres to collaborate on the project.

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The **Nederlandse Associatie voor Podiumkunsten (NAPK)** is the Dutch umbrella organization & employers association for theatre, dance and music companies. Its mission is to support its members' goals inside and outside the country and act as a collective lobby for the arts.

*presents:*

Together with its sister organization VVTP (commercial performing arts employers organization), and in reaction to the #metoo campaign, NAPK initiated and developed **a contact point / website** to report graceless behaviour within the performing arts, music and audiovisual sectors. Endorsed by more than 30 employers-, employees-, and art education organisations, the project received funds from the government and the sector itself.

★

**UK Theatre** is the UK's leading theatre and performing arts membership organisation. It promotes excellence and professional development, and campaigns to improve resilience and increase audiences. It supports organisations and individuals in the performing arts at any stage of their career, through training, events and other professional services.

*presents:*

**Inspiring the Future of Theatre** (IFT) is a collaboration between UK Theatre, Society of London Theatre, Education and Employers, the theatre sector and UK primary schools. IFT's main objectives are to showcase the range of careers available to young people in theatre and to help build the future workforce, to encourage and strengthen connections between schools and their local theatres and to build the audiences of the future.

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## **Social Dialogue & Collective Bargaining**

This Award is in acknowledgment of examples of best practises and successful outcomes of social dialogue processes, empowering social partners to introduce changes that lead to the achievement of economic and social goals and the improvement of the working environment.

Candidates:

**AEOS (Spanish Association of Symphony Orchestras)** is made up of 28 professional and 2 youth orchestras. Its mission is to identify and carry out initiatives that lead to greater cooperation and coordination among its members.

*presents:*

AEOS and AMPOS, the Association of Professional Musicians of Symphony Orchestras, have been working together to achieve **official recognition by the Ministry of Health** of some of musicians' physical ailments (related directly with the physical and psychological effort of playing and instrument) as **occupational diseases**. As well as jointly lobbying Government, AEOS and AMPOS have also launched prevention and educational programmes and awareness-raising initiatives.

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The **oKo-network (overleg Kunstenorganisaties)** consists of more than 200 members, all professional arts organizations in Flanders and Brussels, engaged in the creation,

production, distribution, participation and/or the support of arts. They are working in various disciplines: audiovisual arts, visual arts, education, music, performing arts and social-artistic work.

*presents:*

**The creation of a single collective agreement for the performing arts and music sector**, for which oKo led on negotiations and elaborated the texts. Following on from two separate collective agreements for the subsidized performing arts sector and for the music sector, since 2017 artists, workers and employers have to consult only one collective agreement if they want to be informed about conditions like minimum wages, labour time, part time work, annual leave, touring conditions, education etc.

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Created in December 1997 at the initiative of several circus artists and stage directors, the **Syndicat des Cirques et Compagnies de Création (SCC)** is a grouping of professional companies that work for the defense and recognition of the rights and interests of creative companies, particularly circus companies.

*presents:*

**Creation of a "Circus Artist" title in the National Collective Agreement for Artistic and Cultural Enterprises.** Prior to this SCC-led work, there was no conventional coverage of circus artists and their employers in France. After 3 years of work and negotiation the final text was signed in 2018. Now circus artists in France are recognized in French Labour Law and have a conventional coverage throughout live performing arts with a specific text in each of the relevant collective agreements.

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The **Dutch Werkgeversvereniging Nederlandse Podia (WNP)** was established in 1999, as a result of the request from the members of the Association of Theater and Concert Hall Directors (VSCD) to conduct a study into the desirability of a separate employment conditions package for the stages.

*presents:*

In the Dutch cultural sector there is an increasing number of freelancers without basic social certainty, low and falling incomes and a weak negotiating position. In 2016, WNP and the trade union 'Kunstenbond' opted for a fundamental protection of self-employed workers in their branch and agreed **minimum rates for self-employed persons in their collective labour agreement**, in order to create a more equal playing field for freelancers and employees.

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## **Diversity & Equal Opportunities**

An award rewarding an association that upholds diversity and equality on a daily basis, with initiatives that demonstrate a culture of diversity and equality applied inside and/or outside the organisation.

Candidates:

L' **Association Française des Orchestres – AFO** is a non-profit making organisation, created in 2000 following on from other organizations created in the 80's. Made up of 43 professional permanent orchestras AFO is an observatory, resource centre and mouthpiece for the profession.

*and*

**Les Forces Musicales** is the French employers organisation of orchestras, opera houses and opera festivals, created in 2015 when CPDO (Professional Chamber of Operas Directions) and SYNOLYR (French Employers Organisation of National Orchestras and Opera Houses) decided to join forces to create a new and unique employers organisation.

*presents:*

In answer to an AFO survey on the subject, AFO & LFM issued the **Charter for Gender Equality within Orchestras and Opera Houses**, concerned with defending diversity and fighting against all forms of discrimination. Running from 2018 to 2022, it will be managed in stages for better efficiency and foresees multiple actions during the running period, with a primary focus on gender equality in the musical sector.

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The **Associação dos Amigos da Artes Inclusiva Dançando com a Diferença** emerged in 2001 from a pilot project in Madeira with the aim of implementing activities in Inclusive Dance. This led to the creation of a professional dance company made up of people with and without disabilities.

*presents:*

**+INCLUSAO**, a 3-year project aimed at getting closer to more diverse audiences, began in 2016 by taking Inclusive Dance practices to public school students in Madeira. In 2017 a similar initiative was developed with people from social housing neighbourhoods near the company offices, while in 2018 a collaboration was established with a local public school for students with special needs.

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**Svensk Scenkonst (Swedish Performing Arts Association)** is an employers and industry association representing over 100 cultural organisations across Sweden within the fields of theatre, music, and dance. It supports its member organisations in their professional artistic activities and assists them towards being responsible employers.

*presents:*

In November 2017, as a consequence of the #metoo campaign, in collaboration with the Swedish Union for Performing Arts and Film Svensk Scenkonst appointed a **Commission against sexual harassment in the performing arts**. The Commission's work, concluded in April 2018, will continue with the unions on a regular basis via a Joint Council for Equality and Equal Treatment formed by employers and union representatives.

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## Skills, Training & Lifelong Learning

Awarding an association for its achievement in the encouragement and/or implementation of initiatives focused on providing new opportunities for the workforce in the fields of skills, training and life-long learning.

Candidates:

The **Association of British Orchestras (ABO)** is the representative body for the UK's professional orchestras and youth ensembles. Its mission is to enable and support an innovative, collaborative and sustainable orchestral sector.

*presents:*

**Find your Way** is an annual programme of sector-specific mentoring and placements for emerging leaders in orchestras, that makes use of existing resources of the ABO and its members. Now recruiting its fourth year of participants, it offers future leaders the opportunity to discover their long-term potential through mentoring from high level current leaders. In return the sector is taking a step towards creating a resilient leadership training culture.

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The **Association of Professional Theatres in the Czech Republic (APD ČR)** is a non-profit employers association with 30 members. It was created in 1998 in order to collaborate with other Czech Republic organisations such as the Ministries of Culture and Finance, trade unions in the cultural sector, state administration authorities etc.

*presents:*

The **Dance Career Endowment Fund** was founded by 2 professional associations in collaboration with APD ČR, with the aim of improving work conditions and professional prospects of performers in the fields of dance, physical theatre and circus. The Fund focuses on providing information and mediating services facilitating career change and development, as well as promoting the establishment of a saving product designed for dancers and professionals working in associated fields.

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**DEOO** is the **Danish employers association of Ensembles, Orchestras and Opera institutions**. Its aims include dealing with matters of mutual interest for members, strengthening the position of members in relation to decision makers, authorities and other organisations and promoting cooperation among members.

*presents:*

**MECLA, Music Exchange and Cultural Learning Alliance – an ERASMUS+ Project**. Running from September 2017 to August 2020, the priorities of the MECLA project cover encouraging musicians and teachers to work together in order to acquire and develop new skills in the delivery of Music education for school children. It will focus mainly on creating teaching communities and partnerships between primary school teachers, music-school teachers and orchestra musicians.

★

**Les Forces Musicales** is the French employers organisation of orchestras, opera houses and opera festivals, created in 2015 when CPDO (Professional Chamber of Operas Directions) and SYNOLYR (French Employers Organisation of National Orchestras and Opera Houses) decided to join forces to create a new and unique employers organisation.

*presents:*

**An experimental training based on action-research methodology.** The aim of this project was to raise awareness within the workforce of cultural organisations about the importance of Cultural Rights, with the aim of applying them to the running of institutions, projects and cultural policies. Taking place from June 2017 to June 2018 in two separate organisations, the project is currently in the final phase of drawing up a synthesis and recommendations for the cultural sector.

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**Svensk Scenkonst (Swedish Performing Arts Association)** is an employers and industry association representing over 100 cultural organisations across Sweden within the fields of theatre, music, and dance. It supports its member organisations in their professional artistic activities and assists them towards being responsible employers.

*presents:*

Based on an agreement between Svensk Scenkonst and the unions for performing arts, film and professional musicians in 2016, the **Swedish Performing Arts Career Transition Foundation “SOKstiftelsen”** supports voluntary career transition for a defined group of artists who are or have been employed by publicly funded performing arts institutions. The aim of the project is to meet the individuals’ need for career adjustment in order to maintain high artistic standards at performing arts institutions.

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## **Spotlight on Heritage in Culture and the Arts: a special Award for an individual organisation’s outstanding achievement**

2018 is the European Year of Cultural Heritage in which a series of initiatives and events across Europe take place, enabling people to become closer and more involved with their cultural heritage, be it tangible heritage or intangible heritage in the arts and culture. On this special occasion an individual member of an employers association will be the recipient of this special award.

Candidates:

**CRIT Companyia de Teatre**, a renowned theatre company with a stable artistic and economic structure, is based in Valencia, Spain. Since its foundation in 2009 it has staged eleven theatre productions and run three different projects. In 2010 the company developed and created the European theatre project “Escena Erasmus”.

*presents:*

The participants of “**Escena Erasmus**” are mainly Erasmus students on their year abroad. Through the creation of theatre, the project’s principal objective is to encourage the growth of the “Escena Erasmus network” among European universities/cities, permitting

the creation and exchange between Erasmus and local students. It is currently being run in Valencia, Marburg (Germany) and Padova and Cagliari (Italy). Since 2016 local refugees and immigrants also participate in the project.



The **European Theatre Convention (ETC)** is a network of European public theatres. Representing over 40 member theatres in 25 countries it was founded in 1988 to promote contemporary drama, to support the mobility of artists and to develop artistic exchange throughout Europe and beyond.

*presents:*

**The European Theatre Lab: Drama goes digital:** Europe's first think tank devoted to researching a digital strategy for major European state-funded theatrical institutions with the goal of expanding access to the arts via new technology. Led by ETC, from October 2016 to September 2018 three teams of theatres tested new methods to use technology in creative work and outreach, produced creative co-productions based on this research and shared these activities with wider audiences in reports and at events.



The **Mérida Roman Theatre International Classical Drama Festival** is a non-profit organization formed by the Spanish Ministry of Culture, the Extremadura Regional Government, the Badajoz and Cáceres Provincial Governments and Mérida City Hall. Taking place in the summer, the festival has celebrated 64 editions.

*presents:*

The **International Classical Drama Festival** takes place in the unique Roman Amphitheatre of Mérida and presents contemporary versions of Greek and Latin works with the aim of preserving Graeco-Latin culture, making it, together with culture as a whole, more attractive to young people and disseminating the festival to other European professionals and audiences. It is also an important stimulus for tourism in the Region.



Founded in 1920, **Ugala Theatre** is one of Estonia's oldest professional theatre companies. In 1981 it received a new building that was one of the Baltic's most modern venues at the time. Ugala offers a varied repertoire including children's stories, musical plays, world classics, contemporary repertoire and Estonian drama.

*presents:*

**Ugala theatre building** was listed as a remarkable building of 20<sup>th</sup> century architecture and therefore under heritage protection in 2016, fully renovated between 2016 and 2017 and newly opened in March 2017. The works respected all the rules set by the National Heritage Board. The now accessible building houses a cafeteria and exhibition space, educational programmes for children and allows study access to students.

## A SPECIAL FOCUS ON THE AWARD AND CERTIFICATES

To express Pearle's commitment to sustainability, the Award trophies are made in wood and uniquely designed and produced for the purpose of this event by the Bruges Academy of Arts. The academy offers education to anyone between "6 and 106 years old" interested in visual and audio-visual arts. In 2017, the Academy celebrated 300 years of activity.

The certificates are printed on high quality etching paper at Tipozero. Tipozero aims to minimize the span between the concept and manufacturing, and welcomes experiment and collaboration with designers and artists.

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## SPECIAL THANKS

To the Behind the Stage Steering Committee: Alexandra Bobes (Les Forces Musicales, France), Liesbeth Dejonghe (oKo, Belgium), Momchil Georgiev (BAROK, Bulgaria), Monika Larini (EETEAL, Estonia), Ilka Schmalbauch (Deutscher Bühnenverein, Germany) and Ana Vicente (PERFORMART, Portugal).

To all the members of Pearle\* for their commitment, engagement and enthusiasm.