

The Austrian Fairness Codex  
applied in the Independent Performing Arts  
**FAIRNESS CATALOGUE**  
A Toolkit for Implementation

Version 1.0 - June 2023

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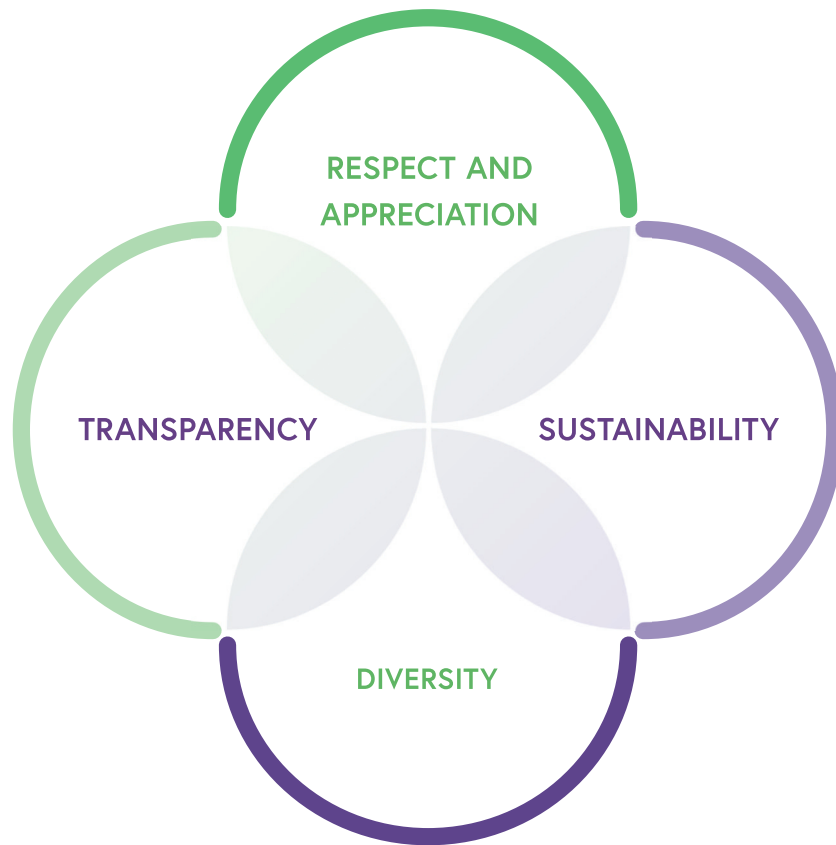
## INTERACTIVE CATALOGUE:

This **digital PDF document** includes **internal linking** as well as many **related links** to the corresponding websites. The **table of contents**, the **chapter sidebar** on the right, and the **info boxes** can be clicked on to go to the relevant section or website. The **bookmarks** can also be used as a convenient navigation in any PDF reader.

## The Process

At the suggestion of IG Freie Theaterarbeit, the Federal Ministry of Arts, Culture, Public Service and Sport (BMKÖS) has, as part of the Fairness Process, invited the federal regions and interest groups to jointly formulate guidelines for improved cooperation between all those involved in the arts and culture in Austria. The result of the one-year-long collaborative text-writing process was the publication of the so-called Austrian "**Fairness Codex**".

Four core values have been identified in this codex:



After the publication of the Fairness Codex, the IG Freie Theaterarbeit organised several open working sessions with **artists and cultural professionals (A&CP)** of the independent performing arts community to develop a catalogue of practical actions independent performing artists and professionals can take to implement more “fairness” in their professional field. Any interested A&CPs from the field were invited to participate in the working sessions. All participants received a financial compensation for their time and input.

The descriptions of the working situation in the independent performing arts community and best practices are based on lived experiences of participants in the working sessions. The information was supplemented by research conducted by the team of IG Freie Theaterarbeit.

The “Fairness Catalogue” is intended as a “living” document of the independent performing arts sector that will continuously be updated. The following guidelines are intended as a “toolkit”, giving concrete examples of how the different aspects of fairness can be implemented in everyday professional and private lives. If, how and to what extent these strategies are applied depends on the individual will and capacity.

## Structure

The four core values are connected and analysing one of them in detail doesn’t go without touching some overlapping topics. In this handbook, each core value has a dedicated chapter, but some of the suggested methods of one chapter might as well be applicable in the context of another.

Each chapter (respect and appreciation, sustainability, diversity, transparency) is divided into four subchapters:

### Mutual Awareness and Understanding

Before we can start taking measures to implement a fairer work environment, we first need to understand what each of the four core values of the fairness codex means in the context of the independent performing arts. We need to understand that the people we interact with might have a very different perception of what is “fair” to them and what isn’t. We each carry the responsibility to create a fairer work environment and the simplest way to start is to recognise in which parts of our lives we have the power to make our environment



fairer for ourselves and for others.

Improvement can only come with awareness - and that includes looking at ourselves with an outside perspective. We need to understand that this process requires patience as it is continuous and might only advance in small steps.

## Defining Areas of possible Errors

Finding imbalances in power and understanding where working practices can be perceived as unfair, helps finding what and where actions are necessary and what methods could be applied in order to avoid or resolve these situations in the future. This subchapter for each core value is therefore dedicated to a description of experienced unfair behaviour at work from different participants of the working sessions.

## Methods, Actions and Codes of Conduct

Finding a common ground and solutions for the needs of each participant in a project can significantly improve the overall work environment. Sitting down with everyone involved in the production before the beginning of a working period to agree on policies and measurable objectives from the onset brings a higher engagement of each individual. Even if some of those steps seem simple or “common sense” - naming them and declaring a commitment to them can already drastically influence a work environment. Sometimes big changes can be achieved with small adjustments of behaviours and routines.

## “A Wish List from the Sector”: Recommendations for Policy Makers, Institutions, Organisations and Structures that interact with the independent Performing Arts Community

To achieve a fair, sustainable, transparent and diverse work environment, the independent performing arts community needs the cooperation of the structures they interact with. Venues, production houses, funders, politicians and educational structures have the ability to change the overall working atmosphere on a scale that is beyond an individual artist’s control. The fourth step in each chapter is therefore dedicated to actions that institutions could take - a “wish list from the sector” directed at institutions and funders to do their part to improve the work environment for the whole community.



### USEFUL INFO:

The proposed recommendations for action are listed with different bullet points:

- + Easy and immediately implementable
- ++ Can be implemented with a little more time or money
- +++ Can be implemented through more intensive and longer-term examination

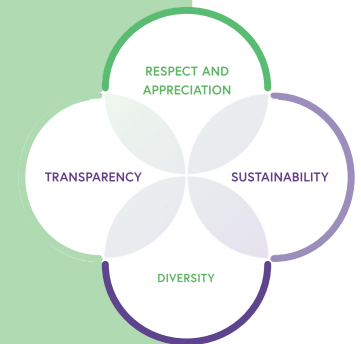
# RESPECT AND APPRECIATION

From the Fairness Codex:

*We stand for a culture of cooperation, mutual respect and mindfulness. Our aim is to strengthen a productive, process-oriented and future-oriented working environment in art and culture, where diverse positions and voices engage in dialogue and controversial debates can take place in an atmosphere of appreciation. Advancing this development is the responsibility of all of us, recognizing that this responsibility takes on different forms, just as the actors in arts and culture are diverse.*

*A culture of respect and appreciation is also reflected in the form of employment and social security, family-friendly working conditions, and fair compensation. However, the realities in these areas vary greatly, and the possibilities are often limited. Within our means, we commit ourselves to advocating for fair working conditions and recognizing the value of artistic and cultural activities. We understand that improvements in these areas can be achieved through multiple steps, taking into account the actual circumstances.*

*Regarding fair compensation, voluntary work holds a special position: Volunteering in arts and culture promotes social cohesion while also increasing individuals' involvement in cultural life. It is important to differentiate this from involuntarily unpaid artistic and cultural work in the professional and semi-professional sectors.*



## Mutual Understanding and Awareness

Respect and appreciation have to go both ways, between employee and employer, in a collective, in a creative or administrative process, between artists, in institutions and organisations.

Respect and appreciation can be shown in various situations:

- + in remuneration
- + in treating people equally, even in hierarchical structures
- + in the form of dialogue (written and in-person)
- + in giving credit where it is due

## Hierarchy and Power Issues

With limited paid work opportunities, the performing arts job market is a highly competitive field. With a strong identification with their art form and in the hopes of gaining “work experiences” and “widening their network”, artists tend to accept sub-par working conditions. The pressure in the field leads to artists putting up with unacceptable behaviour from colleagues and superiors, as they fear losing future job opportunities and more of their already precarious income.

Common issues include:

- Unawareness or feigned ignorance of power dynamics: whether it is in the relationship with an institution or within a production, meaning:
  - individuals in positions of power often don't assume the responsibilities that come with it
- Imbalance in financially dependent situations: how is one supposed to speak up if they fear losing work or future engagements?
- Pressure in salary negotiations: without collective bargaining agreements, independent performing A&CP's wages are not legally protected. Professionals have to negotiate their own pay in a chronically underfunded sector and are often left alone in those negotiations, leading to:
  - Price dumping; (“*other artists would do it for less money*”) and a constant fight for one's own artistic value
  - Disproportionate workload for little pay

- Late or even no contracts at all and unclear working conditions beforehand leading to:
  - no security in planning: artist often pencil in “requests” and “possibilities” in their calendars which then get cancelled without any repercussions for the possible employer
  - unilateral changes of terms and conditions
  - withholding of information necessary for the job
- Uneven respect dynamics when interacting with institutions or persons with more power: *“You should be thankful for what you’ve been given.”*
- Having work as an artist is often still seen as a privilege. (*“You are so lucky to have a job.”*)
  - A&CPs are dependent on (personal) relationships to artistic directors (i.e., directors, choreographers, ...) and leading teams to ensure future engagements
- A general lack of awareness of the different realities of a freelance artist: institutions and funders are often inconsiderate of the fact that artists are not being paid for all the planning, negotiating, communication, writing of applications, meetings etc.
- Sexual harassment and the fear of losing a job if speaking out against experienced or observed incidents
- Institutions are mostly: heteronormative, white, non-disabled
- Pressure when addressing any type of issue: fear of becoming branded as a “difficult” person and consequently losing work opportunities.
- “Artists have to suffer”: a toxic culture of verbal and physical abuse under the pretence of making “true” or “honest” art. (*“If you want to make it in this field, you have to be able to handle that.”*)
  - Inacceptable behaviour is often excused by declaring said individual as “genius” or “enfant terrible”
- Aggressive tone and intimidating demeanour in working situations that can include:
  - mean, mocking or ridiculing words and comments
  - shouting, threatening, pressuring, attacking or bullying



- gossiping or defamation
- humiliation
- persistent criticism of work without justification
- questioning of mental health
- passive aggressive behaviour
- disruptive behaviour
- gaslighting
- (wo)mansplaining

## Methods and Codes of Conduct for more Respect and Appreciation in the independent Performing Arts

### Clear Remuneration

- + Be transparent about offers and fees from the onset
- + Do not ask people to work for free
- + Instate equal pay and transparency of payments within a team
- + Clarify working hours and requirements of what the work entails beforehand: how much work are you expecting for what you pay?
- + Don't pay less than what is recommended as a **minimum**
- + Understand that payment is a way to value a person and artistic work
- + Assign the workload to your team and to yourself equivalent to the payment you offer
- + Track hours during the work process for later evaluation and to estimate the workload in future projects



#### EXPLANATION:

In psychology, **gaslighting** is a form of psychological violence or abuse by which victims are deliberately disoriented, manipulated, and deeply unsettled, and their sense of reality and self-awareness is gradually deformed or destroyed.

**Mansplaining** refers to statements made by a man who assumes he knows more about the subject of conversation than the - usually female - person he is talking to.



#### USEFUL TOOL:

**Minimum Fee Calculator** of the IG Freie Theaterarbeit.

## Plan ahead

- + Have a clear idea of what you want to show in your piece and what the actors / dancers / performers are expected to do, so you can already communicate your requirements during the casting process.
- + Sit down with your team before the beginning of a production and define a working method, guidelines and a code of conduct together with everyone involved, taking individual needs and responsibilities into consideration.
  - Clarify responsibilities and the roles allocated to each individual involved in the process. The artistic process will be more gratifying and fruitful if everyone involved in the project feels respected and appreciated.
  - Anticipate worst-case scenarios: lay down rules for grievances and for sudden vacancies due to illnesses or personal emergencies (e.g., consider budgeting in understudies)
  - Put your agreed-upon guidelines in writing to give them a real base for negotiations.
- + Give enough time to negotiate – hand out **contracts** in a timely manner
- + Offer time and a space for questions and negotiations:
  - Ideally delegate that responsibility to a professional production manager to avoid having financial tensions influence the creative working process
  - Budget in a production manager in the funding applications.
- + Allocate enough time for paperwork!
  - Be aware of funding deadlines and the duration until a project can begin

Depending on your project, you might need to follow additional regulations and / or need special permits etc. that cannot be obtained or changed on short notice. This may include:

- Collaborations with disabled and / or chronically ill artists
- Collaborations with children and / or animals



### USEFUL INFO:

IG Freie Theaterarbeit offers templates for **fair contracts** to members.

- Sight-specific working locations
- International work engagements (touring, residencies, visas / working permits, international taxation and insurance laws etc.)

## Working Hours

- + Be aware that your colleagues might have other obligations outside your work engagement. (e.g., child care, additional jobs, doctors' appointments, application deadlines, etc.) Don't assume their availability if they are not paid for exclusivity. (i.e., if they are not employed long-term, full-time, with a fair wage)
- + Find, if necessary, working hours that coincide with school hours or public child care
- + Plan the rehearsal schedule in advance to give everyone the chance to arrange their private lives and additional work / care obligations accordingly
- + Plan breaks appropriate to the work intensity
- + If you collaborate with disabled and / or chronically ill artists, make sure their needs are met (e.g., some colleagues might need longer / more frequent breaks during the process...). Acknowledge their recovery-times in between rehearsals and shows.
- + "Warm-up" and "preparation time" is working time: Provide payment for the time necessary to get ready for rehearsals and shows (e.g., text learning, classes and / or bodywork for dancers, circus artists, performers...)
- + Respect the agreed-upon working hours: Come and end rehearsals on time.
- + Short-notice changes in working hours cannot come at a disadvantage for the people involved in your project:
  - Going over-time or adding extra rehearsal days require negotiations and extra pay.
  - Deciding to finish rehearsals early or cancelling rehearsal days on short notice for any reason cannot result in a pay-cut. If people have blocked certain hours / days for your project, you must pay them the agreed-upon amount.
  - You cannot simply "save" time from one day and "add" it to another day if this wasn't previously agreed upon



### FAIR PRACTICE:

Claire Lefèvre introduced a "soft arrival time" into her rehearsal practice: For the first hour after opening the rehearsal space, all colleagues have the choice to get ready for rehearsals in whichever way they choose.

- Debriefs and evaluations should happen in the working hours. Not joining in for an “after-work-drink” must not come at a disadvantage - emotional labour during and after work is working time
- + Sick days need to be compensated. Being ill must not come at a disadvantage and non-availability during illness needs to be respected. (more on this topic under: [sustainable working conditions](#))
  - If you don't feel well, communicate it early so there is time to adapt the planning of the rehearsals.
  - There is no need to feel bad about not being able to work if you are ill - on the contrary: staying at home and resting is not only required to get healthy again, but also keeps your co-workers from getting sick too.

## Communication Guidelines

- + Establish a **psychologically safe environment** and keep a clear eye on the rehearsal process and the development of relationships in a team.
  - Use **inclusive language** (more about minding your language under: [diversity](#))
- + Define clear and realistic objectives and deliverables. Meaning: agree on a working method, define what the intended result should be and have a realistic expectation of what you, yourself and your colleagues can accomplish within the given time period and budget
- + Respect and value differences
- + Consider each other's mutual responsibility and validate the fact that the person controlling payments always holds more power
- + Begin the day at work with a brief **check-in** with your team
- + Address conflict proactively and impartially, see how to achieve a mutually desirable outcome (win-win)
  - Replace blame with curiosity: blame and criticism escalate conflict. Instead adapt a learning mindset and approach the person / situation with curiosity
- + Agree in the team that you won't talk about any colleague in their absence
- + Treat others with tact, courtesy and respect



### EXPLANATION:

**Psychological Safety** is the ability to share one's thoughts and feelings without risk of damaging one's reputation or standing.

**Inclusive Language** is the words and phrases you use that avoids biases, slang and expressions that discriminate against groups of people based on race, gender, socioeconomic status and ability.



### FAIR PRACTICE:

Instead of asking “how are you today?”, Tanja Erhart gives every person **two minutes to share** whatever they want to share. If they want to share silence, they share silence.

- + Respect the privacy of others and protect personal information given to you
- + Abstain from and actively discourage discrimination in all forms
- + Avoid offending others by exercising restraint, and be aware that actions that are not intended to be offensive to another person may be perceived as such
  - Refrain from unpleasant or disparaging remarks or actions, in particular on the basis of sex, gender, age, religion, beliefs, nationality, culture, ethnicity, race, sexual orientation, class, status, (dis)ability or family situation.
- + Abstain from and actively discourage all forms of harassment as well as verbal, non-verbal, written or physical abuse.
- + Have regular evaluations in the beginning, during and at the end of a process
- + Hand out regular anonymous forms to receive feedback
  - find ways to give feedback both ways - directors/choreographers should be able to address the groups as well
- + Train your listening skills and alertness to non-verbal cues
- + Develop a “care rider” to ensure your needs and the needs of your colleagues are met
  - Send out your “care riders” to institutions you collaborate with beforehand
  - When working with disabled and chronically ill artists, send out “access and care” riders to institutions beforehand
- + Regularly invite an impartial person as an outside eye to give you a 3rd party perspective on discussions and to encourage you to rethink an argument
- ++ Educate yourself on forms of giving proactive feedback (e.g., take workshops in “the field method”)
- ++ Educate yourself on forms of communication (e.g., “non-violent communication”, “psychological safety”)

## Guidelines for Consent

- + Touch and nudity on stage and during rehearsals require negotiations beforehand
- + Offer preparation and after-care for physically and mentally demanding scenes
- + Invite an “outside – eye” who can impartially observe the climate of the group and introduce this person to the team
- + Always seek consent and if someone says ‘no’ or asks you to stop something, then stop.
- + Keep an awareness and acceptance of different boundaries: asking someone to explain why they find certain scenes or content triggering might mean forcing the person to relive a traumatic experience. Accept their boundaries without questioning it.
- + Create an environment where artists feel safe to say no without having fear about not getting future engagements.
- ++ Find a mediator or professional assistance when dealing with sensitive topics, violent scenes or other possibly traumatising content (e.g., hire an intimacy coach)

## A Grievance Mechanism

All individuals involved in the production need the possibility of **reporting misconduct** – if necessary, anonymously. A grievance mechanism must ensure anonymous reporting and must guarantee no negative consequences for all report a possible misconduct or a reasonable suspicion.

Practical actions for implementing a grievance mechanism may involve:

- + Nominating a contact person if someone feels the need to address some issues and who can set up a complaint process
- + A roadmap for remediation and resolving complaints (e.g., adding an “Anti-Discrimination Clause” in contracts)
- + Timelines for resolving grievances
- + Processes to respond to complaints if agreement is not reached or if its impacts are particularly severe



### ORGANISATIONS YOU CAN TURN TO:

**Vera\*** - The Confidential Office against Harassment and Violence in Arts, Culture and Sport.

**Zara** - Civic courage and anti-racism work

**IG Freie Theaterarbeit** offers free consultations to members.

## Credits and Authorship

Give credit where it is due:

- + Clarify the ownership over the art being created beforehand
- + Credit the performers as co-creators if they have actively contributed to the development of the piece (e.g.; credit dancers who created material for the show for both performance and choreography / movement creation)
- + Make sure that the credits (including the names of the performers, technicians, set and costume designers, assistance, etc.) are also shown in announcements of the show, not only in the evening program
- + Don't pass other people's ideas off as your own

## Recommendations for Institutions, Funders, Venues and Artists running spaces that interact with the independent Performing Arts Community

### General Structure

- + When awarding any posts or funds as well as in programming:
  - Who is being hired / programmed and who makes that decision?
  - Did you assess the possible candidates not solely based on their artistic or professional success, but also look into how people are being treated under their leadership? (e.g., Is there a history of abuse / assault?)
- + Put a clear description or mission statement on your website that informs both your audience as well as artists what your structure stands for (e.g., What type of art and values are being supported by your institution?)
- + Offer anonymous feedback / evaluation options

- for in-house evaluation of leadership: establish feedback from the bottom up
- Define concrete steps how the feedback on your structure and leadership can be implemented and lead to change

## For Daily Practice

- + Set guidelines for the way you interact within your team as well as with outsiders i.e., artists
- + Assess your outside perception:
  - Who is the first person anyone will get in touch with when they contact you and what is the first response to questions or requests?
  - How do you negotiate with artists? (Do you respond to emails?)
  - When entering your building, how are people received?
  - Can people actually enter your building? (e.g., is it wheelchair-accessible?)  
If not, is there information about not being accessible on your website?
  - Are you communicating respectfully within your team and with people outside of your team?
- + Be aware that the artists you plan, communicate and negotiate with are usually not paid for that labour
- + Assume your responsibility: the labour of educating persons in leadership positions and staff on respect and appreciation should not be carried out by outside artists and persons interacting with your structure.
- + Give content warning before shows in case of scenes of violence, strobe lights, high volume, participatory theatre, etc.
- + Offer anonymous feedback / evaluation options:
  - for artists and audiences to learn about your outside perception



## Recommendations specifically for Funding Structures

- + For application processes: set guidelines and reporting requirements regarding **fair remuneration** and the implementation of the fairness codex
- + Involve the independent community in decisions that affect them. (e.g., when awarding the position of an artistic director for an independent co-production or cooperation house)
- + Involve the staff of a structure in decisions that affect them (examples: give an ensemble or a dance company a say in who is going to be their new artistic director - just like an orchestra has the right to vote on their chief conductor)
- + Instate an impartial evaluation system for the structures you are funding (e.g., an annual report written by an impartial person based on anonymous feedback given by both employees and artists who worked with that structure)
  - Make those reviews publicly accessible, so artists can get informed before considering a collaboration

## Recommendations specifically for educational Structures

- + Educate your students on the administrative aspects of their future work including social security, finances, legal rights and political engagement
- + Prepare your students for multiple career options within the field
- + Teach proactive and tactful forms of giving feedback as well as conflict resolving methods
- + Educate your students on consent and encourage them to set boundaries and to assume their rights
- + Promote well-being and actively discourage body shaming and extreme dieting
- + Actively discourage the idea that a successful artistic career is based on extreme self-exploitation



### FAIR PRACTICE:

Since 2020, the city of Vienna has made **minimum fees** a requirement in funding applications.

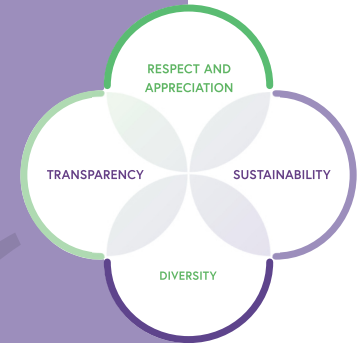
- + Actively discourage the sentiment (both with your faculty and students) that experienced hardships are a “rite of passage” and should therefore be passed onto the next generation. (*“we also had to suffer through this, why should it be any different for them?”*)
- + Teach your students what good leadership entails:
  - Authority is built on a person’s capability and respect, not on a misuse of hierarchy
  - Exercising authority does not mean yelling or using a dismissive tone towards others
  - Performers are not obliged to blindly follow a director’s / choreographer’s bidding: Being very talented or even called a “genius” does not excuse abusive behaviour and can’t be brushed off by explaining that they are simply an “enfant terrible”.

# SUSTAINABILITY

From the Fairness Codex:

*We take part in the shared responsibility for a mindful use of individual and institutional resources - ecologically, economically, and socially. We understand sustainability as anticipatory action. Therefore, we develop long-term strategies that ensure the preservation of valuable aspects while also allowing for innovation.*

*The principle of sustainability entails a critical examination of the use of personal and material resources within arts and culture. In this sense, we actively participate in the development of operational conditions and work processes in arts and culture towards greater sustainability. The focus is not solely on maximizing the number of artistic productions but rather on the high quality of work, its long-term impact on our society, and the responsible use of ecological, economic, and social resources.*



## Mutual Understanding and Awareness

A holistically sustainable work environment is one that addresses all three key pillars of sustainable development: environmental, economic, and social.

To bring sustainability into the independent performing arts field, we need to look at the sector in the context of:

- + the conditions / forms of production and touring and
- + the working conditions.

Sustainable production and touring of performing arts bring many challenges, especially in terms of environment and economy. In order to be able to create sustainable working conditions, social aspects are of primary importance in addition to economic aspects.

## Challenges that come with Ambitions of working more sustainably

- A lack of time:  
Preparing, producing and touring a show in an environmentally sustainable way requires a lot more time for research, coordination and travel. Longer travel times are especially difficult to combine with childcare and personal assistance.
- A lack of funds:  
Investing more time in a production and providing sustainable working conditions can go in hand with higher overall costs of a production. “Green” suppliers (such as energy providers, printers, sets, transportation services, costumes, make up etc.) can come with higher charges.
- Overproduction and no stage for repertoire:  
Productions in the independent performing arts field are usually created in 6 to 8 weeks (circus takes even longer) and are then only shown about 2 to 8 times, on average. There is a desire from the artists to show their work more, over longer periods of time and to different audiences, but there is neither an infrastructure foreseen to make those productions available for a wider audience, nor a noticeable interest from theatres to show work that has already been played in a different venue in the same city. Some theatres/festivals even require exclusivity, meaning they won't play shows if the premiere has been played in a different venue in the same city. Additionally, the focus on premieres in funding requirements makes a sustainable staging of works in different locations more difficult.
- Mental and physical overexertion:  
Intensive rehearsal, performance and touring periods combined with a constant pursuit of future job opportunities leave many professionals drained and with little time to care for their health. Physical performers such as dancers and circus artists need physical care to ensure the longevity of their careers, but also other performers and actors need physical and mental care to not “burn out”. Many performers leave the sector for this reason in their 30s or 40s, leading to:

- Short careers without options for retraining:  
Especially physical performers such as dancers and circus artists are not likely to be able to or want to pursue a career in their field until they retire. Currently, many performers working in these jobs in the independent sector are not employed for their work which means they have no access to courses and retraining offers for employed workers.
- Gaps in the national security network:  
Fees and wages for professionals working in the independent performing arts are not legally protected. The resulting generally low income in the sector leads to low social security contributions which result in low pensions. Also, the Austrian national unemployment benefit system is not adequately adapted to the “atypical” situation of the independent performing arts market.

## Methods and Guidelines

### Environmentally sustainable Production

#### Pre-Production

- + Discuss your sustainable commitments and objectives with your entire team at the outset of the production process
- + Budget in more time for the production and design team to research options for green suppliers, secondhand resources, travel options, coordination and communication.
- + Work closely with the design team to explore creative sustainable solutions during the design phase of the set, costumes and props
  - Reduce, reuse, repurpose, recycle: develop a plan on how to reuse, repurpose and recycle your set, costumes and production materials.
- + Join or establish partnerships and mechanisms with other organisations for sharing production resources.
- + Green your supply chain: find suppliers who offer green energy, printing, office supplies, hardware, textiles, paints, food etc.

- + Contact your suppliers and venues you are working with and require information on their procurement policy and about the actions they are taking to reduce their environmental impacts
- ++ Use a **carbon calculator** to estimate the environmental impact of your production and set limits
- ++ Create an **environmental improvement plan** with targets and timelines for reducing environmental impacts.

### Production, Rehearsals and Shows

- + Be a role model - small actions can make big savings and are also an opportunity to lead by example:
  - Switch off lights, recycle using the correct bins, avoid disposable food and drink containers and use public transportations or bikes where possible
  - Emphasise sustainability as a production priority by ensuring that it remains on the agenda throughout the process and doesn't get mentioned once at the beginning and then forgotten.
  - Ensure that all cast and crew have access to necessary amenities, such as fridge space, a microwave, sink and kettle to make hot drinks so that they can bring their own food and store it safely and / or **cook communally**.
- + Work with **sustainable options for set and costumes**:
  - Use local, re-used and / or sustainably sourced set materials. Consider hiring sets and costumes instead of buying or building / making them.
  - Construct sets so that different constituent parts can be dismantled, recycled and / or reused properly.
- + Reduce paper use:
  - Use electronic-based publicity material as much as possible over printed.
  - Ensure all printed materials have recycled content and / or use FSC paper and are printed using non-toxic and biodegradable inks.
- + Be energy efficient:
  - Support renewable energy sources



#### USEFUL TOOLS:

The **Eco Rider** from the German association BDFK

**Julie's Bicycle** offers free carbon calculator tools on their website.



#### FAIR PRACTICE EXAMPLES:

**Choreographer** Elio Gervasi **cooks lunch** for his dancers. This is a simple way to make sure that his dancers have a break and are fed, plus he saves economic and environmental resources.

Art for Art in Vienna: **Costume fund** for theatres, festivals, small stages and individuals.

- Conduct rehearsals under working lights where possible. Switch off show lighting after the rig check until half an hour before the performance
- Calculate the set power demand by summing the wattage of all lights being used to create the aesthetic effect.
- Minimise show power demand where possible by using technologies with low wattage and design the show to require less lighting.
- Monitor your energy use, ideally once a week.
- + Communicate your sustainable values to your audience:
  - Provide public transport information to your audiences on your website, including a travel carbon calculator so that they can investigate the mode and route with the lowest emissions.
  - Offer a combined performance and public transport ticket.

### Touring and Travel

- + Use digital communications (phone / green video-conferencing) as much as possible as an alternative to international travel when planning the tour.
- + Use a green rider or include sustainability clauses in contracts with venues.
- + Ask venues about their food and drinks procurement policy and about the actions they are taking to reduce their environmental impacts. This could be part of the **green rider**.
- + Contact the venue(s) to find out what equipment they have in-house or can source locally to avoid the need to transport equipment.
- + Share the environmental impacts of the tour and the efforts being taken to reduce those impacts with board, staff, suppliers, and audiences.
- + Keep track of the carbon footprint of your tour at the different planning stages and on completion of the tour to compare results.
- + Ask hotels what efforts they are making to reduce environmental impact.



#### USEFUL TOOL:

Julie's Bicycle offers a template for a "**green rider**" for touring shows.

- + Within Europe, use ground transportation for production equipment rather than airfreighting as much as possible. When doing inter-continental tours, plan enough time to use sea freight rather than airfreight to transport production equipment.
- ++ Optimise the tour itinerary so the total distance travelled is minimised by scheduling performance dates and venues within a reasonable proximity.
- ++ Identify other opportunities in the same geographic region to present work. Ask for support from the festival promoter.

### Post-Production

- + Analyse the success of the productions' sustainability initiatives by comparing the results in your carbon footprint calculation.
- + Celebrate achievements with the team and look at ways you can roll out and/or continue to explore new approaches in practice for future productions.
- + Re-use, donate, re-purpose or recycle set, props, costumes and production materials.
- + Use the production's footprint as a baseline against which to improve your next production's impacts.

### Sustainable working Conditions

- + When being in charge of a creation process, assume your legal duty of care, including engaging people in legally correct work relationships, including correct contracts.
  - Be aware of your duty of informing your colleagues of their rights and legal regulations regarding work environments (i.e., laws that must be posted, fire security, first aid, pregnancy protection, illness and care, emergency numbers, handling of toxic substances etc).
- + Pay people a liveable wage. If no sufficient funds are available, match the working hours to the offered pay, giving people enough time and energy to eke out their income.
- + Keep the professional career perspectives in mind for the people working for you:
  - Are you planning to raise more funds, so you can pay better wages? How high would the pension be for the people working for you if they kept working for you for many years?



#### FAIR PRACTICE EXAMPLE:

Some independent artists in Vienna shared on [willhaben.at](https://www.willhaben.at) the time and date when they had to get their set out of the theatre. Interested people came and picked up props for free. Nothing had to go to waste.



#### USEFUL INFO:

Employers have the option of receiving a **subsidy** for continued **payment** of remuneration after accidents at work, occupational diseases, private accidents and illnesses from the General Accident Insurance Institution (**AUVA**) or the Insurance Institution for Public Servants, Railways and Mining (BVAEB).



#### FAIR PRACTICE EXAMPLE:

The Swedish dance company **Norrdans** pays into a fund for their dancers that they can use to re-train after leaving the company.



→ Are there any mid- or long-term plans? Further education, changes of position, retraining? Are you encouraging them to take further steps in their careers and are you accommodating to their needs for more flexibility when doing so?

- + Create a **psychologically safe** environment for your colleagues.
- + Provide proper warm-up and after care for physical creations and shows (invite a warm-up teacher or **pay for warm-up classes** in a studio, provide for physiotherapist sessions or invite a body practitioner to teach the performers body work they can do themselves or on each other; leave time and space for the performers to do their warm ups and aftercare).
- + Don't over-work your colleagues and **allocate appropriate breaks**:  
Too many run-throughs, long-lasting improvisations and continuous working hours without breaks will leave your performers drained and exhausted, leading to an increase in injuries and illnesses. Even if you stay within the agreed-upon working hours - if the work is especially physical or otherwise demanding, consider ending rehearsals early to give your colleagues a chance to rest.
- + Do not work or ask people to work when they are injured or otherwise unwell (physically or mentally).
- + Anticipate sudden vacancies due to illnesses or personal emergencies by either hiring understudies or allocating money in your budget to pay a person to jump in.
- + Provide a safe work environment and ensure the handling of the set and props is safe (e.g., stable structures on set, taped down cables, heated rehearsal spaces or possibilities to warm up if working in a cold environment, skin-friendly and safe costumes, make-up and theatre effects, no slippery floors or substances that make floors slippery, etc.).
- + Find a mediator or professional assistance when dealing with sensitive topics, violent scenes or other possibly traumatising content.
- + Provide after-care for creations dealing with sensitive topics.
- + Keep an awareness and respect of different boundaries:
  - It is under no circumstance necessary to push your colleagues to a mentally unstable state to achieve a desired artistic outcome.



#### FAIR PRACTICE EXAMPLES:

Luke Baio and Dominik Grünbühel (Pufferfish Kunstverein) **paid** for their dancers' **morning classes** in Tanzquartier Wien.

In the **ballet company** of the **Opera Chemnitz**, dancers in the company have a right to a 15 min break after every 1,5h of rehearsal. These breaks are fixed in collective bargaining agreements and quite common in state theatre structures.

# Recommendations for Institutions, Funders, and Organisations interacting with the independent Performing arts Community

## For sustainable Production and Touring

Performing arts funders have a pivotal role in setting environmental criteria as a key requirement of funding, signposting information, resources and tools as well as providing financing support for innovative practices.

- + Ensure environmental sustainability is a core issue on the agenda for strategy development.
- + Support **organisations that provide and build networks** that improve the coordination between companies and venues to develop environmentally rationalised models (costume / set design funds, collaborative venue or festival networks that enable touring within short distances).
- + Set environmental guidelines and reporting requirements for funded organisations.
- + Provide financial support for sustainable practices:
  - Extend the requirements for procurement in funding from “economic efficiency” to “sustainable quality”.
  - Instate financial incentives as a compensation for additional efforts.
- + Assess the funding support given to organisations on sustainable criteria in addition to artistic and financial criteria.
- + Publicise models of good practice (green award), including outstanding creative achievement using green technology.
- + Question the focus on premieres as a superior and more desired event by funding / supporting projects to be shown at different venues.

## For sustainable working Conditions

- + Set guidelines and reporting requirements for funding processes regarding fair remuneration and work environments



### FAIR PRACTICE EXAMPLE:

**Dansnät Sverige** is a network of stages in Sweden that organises tours for selected dance productions throughout the country.

- + Assess the funding support given to organisations on criteria reflecting the work environment (in addition to artistic and financial criteria).
- + Provide extra financial support for fair pay practices.
- + Provide financing for further education and re-training programs for performing artists.



#### FAIR PRACTICE EXAMPLES:

**Stiftung Tanz** in Germany awards scholarships to dance practitioners in transition to a new profession after their active dance career.

# DIVERSITY

From the Fairness Codex:

*We aspire to give greater visibility to diversity in arts and culture and to strengthen it fundamentally. With the means available to us, we create an environment in which arts and culture can thrive freely and in a pluralistic manner. Diversity in the forms, content, and various perspectives of artistic and cultural work is a valuable asset and a desired goal. Diversity finds expression in a variety of disciplines, interdisciplinary projects, and artistic and cultural innovation..*

*We acknowledge the ongoing need for action regarding the structural discrimination of individuals based on visible and invisible characteristics.*

*Therefore, we aim to actively address the visibility of marginalized perspectives in the cultural sector. Arts and culture should be as diverse as Austrian society is. We strive to enhance awareness of diversity within our respective spheres of influence, foster open discussions about exclusionary mechanisms and discrimination, and, in doing so, initiate necessary impulse.*



## Mutual Understanding and Awareness

In our working sessions we discussed diversity under the aspects of:

- + gender
- + sexual orientation
- + cultural background
- + ethnicity

- + age
- + ability
- + religion / beliefs
- + nationality
- + class and status
- + physical appearance
- + family situation

Diversity has many layers and should be implemented in all aspects of our professional and personal lives. It can also function as a stepping stone to equality and equity. A diverse environment includes understanding, acceptance, respect and consideration of differences, access, transparency and determination.

A full implementation of diversity in the independent performing arts sector requires responsibility and cooperation from political and funding structures, theatres and venues as well as artistic groups and individual artists.

## Discrimination in the independent Performing Arts

The independent performing arts are embedded in societal structures that also suffer from discrimination. These include racism, sexism, ableism, classism, antisemitism and homophobia/queer hostility.

Problem areas in the independent performing arts sector include:

- Language barriers:
  - Information is often only available in German
  - Funding and social security directives require an understanding of legal terms in German language.
  - Performances, talks, workshops etc. are held without sur- / subtitling or sign language

- Usually in funding budgets there are no possibilities foreseen to lower language barriers (e.g., translation of websites, sur- / subtitling, simplified German,...)
- Physical access barriers for both audiences and artists:
  - Working spaces (e.g., theatres, venues, rehearsal spaces etc.) are often not wheelchair-accessible, or not sufficiently equipped for all aspects of the work space (in theatres: accessible in “front of the house” but not accessible in backstage areas, rehearsal spaces accessible, but not toilets...)
- Stereotyping in casting and the allocation of roles
- A superficial understanding what diversity entails (often only referred to in relation to race or gender)
- The term “diversity” is often misused as a PR statement or corporate image without honest implementation
- Working hours are not family friendly or difficult to combine with personal care / assistance if needed
- The fundings for access- & care needs must be drawn from the artistic budgets (e.g., payment of a sign language interpreter for rehearsals and shows) bringing a disadvantage for “accessible” productions in comparison to productions not invested in “access & care” for the collaborators and / or the audience
- Leadership positions are mostly: heteronormative, white, non-disabled, cis-gendered
- Diversity is not implemented / institutionalised in the process of decision making / funding / awarding leadership positions
- The labour of raising awareness is often carried out by individual artists
- Individuals who call out a lack of diversity and demand changes are often brand-marked as “difficult” and face a possible loss of future work engagements
- No financial compensation for diversity and access work
- Difficulties with Artist visas:
  - Non-EU residents have to prove a yearly income that exceeds the average income of independent performing artists

→ Additionally, artist visas hinder “hybrid” work by being issued exclusively for either employed or self-employed work engagements

## Actions, Methods and Codes of Conduct

Creating a diverse work environment includes transparency, respect and appreciation.

- + Assume your responsibility: get informed on diversity issues and help making spaces more accessible to others.
- + Abstain from and actively discourage discrimination in all forms
- + Abstain from and actively discourage all forms of harassment as well as verbal, non-verbal, written or physical abuse.
- + Check your privilege: Be aware of the privileges you bring, and how this perpetuates oppression and discrimination. Think about how you are occupying this space, and the visible and invisible hierarchies that exist.
- + Add an **anti-discrimination** clause into your contracts
- + Preconceptions: Keep an open mind and be patient. Everyone has different life experiences and may be struggling with challenges that are not always visible.
- + Have regular evaluations in the beginning, during and at the end of a process
- + Instate equal pay and transparency on payments within your team
- + Find rehearsal times that coincide with school hours or public child care
- + Offer options for parents who need **childcare** during work hours. (e.g., during evening shows, touring and travel...)
- + Consider **matching performance times** with childcare and school times to reach a wider audience
- + If working with disabled and chronically ill collaborators who have personal (care) assistance, make sure rehearsal and performance times work with the availability of the assistant.



### THE ANTI-DISCRIMINATION CLAUSE:

The German **law firm Laaser** has formulated an anti-racism and anti-discrimination clause that can be found on their website. (German language)

**IG Freie Theaterarbeit** is currently working on a template for an anti-discrimination clause for members.

More information at:  
[antirassismusklausel.de](http://antirassismusklausel.de)



### FAIR PRACTICE EXAMPLES:

When a performer needed to hire a baby sitter to take care of her child during evening shows, viennese **Company Toxic Dreams** paid her a financial compensation, so she wouldn't have to spend her show fee on child care.

The podcast **the guilty feminist** started to plan their public recordings in the mornings, because they learned that this way more mothers could attend. Especially women with a low-income background have a higher chance to attend, because they are not forced to pay for private child care for the evenings. her show fee on child care.

- + Involve and hire experts with lived experience to support you in creating a diverse work environment.
- + Mind your language: Be considerate and treat one another with respect. This includes our use of language:
  - Refrain from unpleasant or disparaging remarks or actions, in particular on the basis of gender, age, religion, beliefs, nationality, culture, ethnicity, sexual orientation, class, status, disability, physical appearance or family situation.
  - Pronouns: Respect the use of pronouns and avoid making assumptions. Ask people how they want to be addressed.
  - Avoid offending others by exercising restraint, and be aware that actions that are not intended to be offensive to another person may be perceived as such.
- + Don't assume you can allocate the work of raising awareness to one of your co-workers, even if they are part of a marginalised group. If they are willing to take over that labour, be aware that this is an extra work load you are adding to their responsibilities and that they should be financially compensated for it.
- + Hand out regular anonymous forms to receive feedback and an outside perspective of your work practice

## Recommendations for Institutions, Funders and Organisations

- + Set diversity guidelines and reporting systems as funding requirements.
- + Translate the information shared on your websites to English and / or in simplified German. Disclose on your website if applications are accepted in English language and / or if the preferred procedure is to have applications handed in German.
- + Instate funding allocated to make productions more accessible for both audiences as well as professionals. These can be extra funds for:
  - Sur- or subtitling
  - Translating
  - Sign language interpreters
  - Childcare for working hours outside the usual daycare hours (e.g., evening shows) and touring



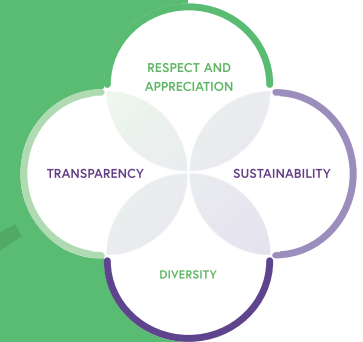
- + Instate funding that allows venues and work spaces to invest in physical structures that lower access barriers for both audiences and professionals, including rehearsal spaces, backstage areas and lavatories.
- + Assess your own work environment and the access to it:
  - Who is addressed?
  - Who has access?
- + When awarding positions:
  - Assemble a committee consisting of persons with diverse backgrounds.
- + Have an in-depth diversity training as a requirement for awarding leadership positions.

# TRANSPARENCY

From the Fairness Codex:

*Transparency in decision-making and action makes the work and impact of artists, artistic directors, cultural event organizers, mediators, institutions, associations, sponsors and politicians easier to understand and thus more accessible. We want to develop art and culture in partnership. Transparent action is an important prerequisite for a joint approach.*

*Transparent action strengthens trust in decision-makers and enhances the effectiveness of art and culture in society. At the same time, transparency expresses appreciation towards partners. Art and culture are largely funded by public resources. This entails in an obligation to transparency towards society, including in the context of personnel matters. In accordance with data protection and necessary confidentiality, we aim to contribute to increased transparency in art and culture. The greater the scope for action, the greater the need for transparency.*



## Mutual Awareness and Understanding

Transparency is key to better overall working conditions. It can help make people feel more respected and appreciated and drive forward equality as well as equity.

Transparency in the field of the independent performing arts is especially needed regarding:

- + Salaries or fees and
- + Decision-making

## Non-transparent Areas in the independent Field

Navigating a career in the independent performing arts means dealing with competitive funding structures that are chronically underfunded. Feeling the need to fend for themselves, both artists and performing arts structures oftentimes don't disclose their budgets, not even to people working on their projects, which can lead to misunderstandings and misinformation and can result in resentment. Additionally, many artists feel frustrated with unsuccessful applications if the process was left untransparent. Especially, if not publicly disclosed how decisions are being reached and on what criteria they are based.

Problem areas and lived experiences include:

- Unclear and untransparent standards with co-production and cooperation venues:
  - theatres and venues do not disclose how much each group performing on their stages gets for their shows, if and why groups are treated differently or what kind of monetary references are being used.
  - Conditions and contracts are often handed out too late in the working process, giving no basis of negotiations beforehand.
- A general secrecy around budgets and salaries: whether it is within a team, a production or funded structures to the public – apart from the project- or annual funding disclosed on funding websites, mostly no further information is being disclosed:
  - Within artist groups: the budget is often not disclosed to co-workers
  - With funded venues: No statistics are publicly shared on what percentage of funds is spent on artistic staff versus administration, production and other running costs.
  - Both within artist groups and venues: No information on salaries and fees is being disclosed, whether it is for general managers, administrative and / or artistic employees or fees paid out to self-employed workers.
- Non-transparent programming decisions: artists trying to get into the program of venues and/or festivals often can not fathom how the decisions were made and based on what criteria.

- Non-transparent artistic decisions: decisions on casting, allocation of parts / roles, but also themes and to pics of productions are mainly decided behind closed doors
- Auditions / calls or offers are being made to professionals without disclosing what the payment would be
- Problems occurring through subsidiary funding practices:
  - Artists applying for funding often receive a positive evaluation, but less than what they applied for. Why, how and by whom these decisions are made is not disclosed to artists.
  - Lack of data: not all funding pots disclose the whole budget available for funding, how many applicants there are per call and how high the success rate is per call and what the average funding is of successful applications.
  - No funding body takes full responsibility for artists and artistic productions – not even up to an agreed-upon percentage or share.

## Methods, Actions and Guidelines for independent Performing Arts Productions

- + Show and explain the process of decision making, both on artistic and financial level.
- + Disclose the budget of your production, at least within your team.
- + Encourage the team to disclose their salaries in the production and exchange information on pay rates from other artist groups.
- + Explain decisions on different heights of fees and salaries (factors can be e.g., different personal situations, age, experience, work load, responsibility).
- + Define rights and duties before the beginning of a project
- + Document the working process - what was planned and what was the lived reality?
- + Define rules for working together / how do you plan to achieve mutual respect?
- + Define a grievance mechanism

- + When publishing calls and auditions or when offering someone a job or collaboration:
  - Always communicate payment upfront
  - Always define the workload (i.e., the time) that you expect to be invested for what you offer.
  - Always communicate clearly the process and circumstances of both the audition and your decision-making.
- + Consider making your rehearsal process transparent by allowing outside and impartial visitors to sit in and to give a fresh perspective
- + Have regular communal team meetings to make sure everybody is aware of the workload and the status of different working processes (e.g., production manager meeting artistic team, updates on the development of future planning incl. tours and guest performances, financial outlooks, necessary papers, artistic team updating set and costume design on necessary changes, etc.)
- + Make unpaid work more transparent by writing down **working hours** in the process of preparation and include them in the evaluation of the project
  - List the real working times and make a plan before the start of the project
  - Calculate true costs and true time
- + Give possibilities for anonymous feedback, share the results and the steps you plan to implement it

## Recommendations for Institutions, Funders and performing Arts Organisations

### Recommendations for Transparency within a Theatre with fixed Ensembles

- + Disclose the choices concerning the cast and artistic choices (including in regards to diversity)
  - In matters of diversity or inclusion: integrate affected persons
- + Define guidelines for working processes:



#### USEFUL TIME-TRACKING TOOLS:

**Toggle:** Estonian online Time-Tracking Tool

**Clockify me:** American online Time-Tracking App

**"Arbeitszeitlisten"** of the IGFT: Members can request a template of an Excel Sheet to document their working hours.

- Openly communicate artist's rights and duties
- + Define amount, content, participants and duration of team meetings:
  - Have regular meetings with the ensemble to explain decisions and show the process
  - Have regular team meetings with other departments or offer other possibilities to stay informed about the ongoing actions
- + Offer possibilities to participate in the process of decision making:
  - Ask co-workers to share their opinions
  - Consider instating pitching days where suggestions can be made

## Recommendations for Transparency in Cooperation and Co-Production Houses

- + Disclose **information on your website**, enabling artists to read about your venue, the types of projects you support, what you can contribute to projects and how artists can get in contact with you. The information shared can include:
  - A mission statement: what do you stand for, what kind of work is played, produced and / or supported by your theatre?
  - A roadmap on how the co-production and/or cooperation works in your venue, what resources you offer and to what extent (e.g., Do you offer spaces for rehearsals and if yes, for how much time per production? Do you support with in-house technicians and for how many hours? FAQ for marketing, etc.)
  - Your budget (statistics, distribution between the different departments) How much money is spent on (artistic) employees in comparison to other parts of a production?
  - Employees should not earn more than **stated in the comparable collective bargaining agreements** of public servants.
  - Your financial distribution key: how do you split revenues from tickets? How do you calculate your financial coproduction, how much can a group expect per project, how much did different groups receive and why?



### GOOD PRACTICE:

Viennese **Theater Drachengasse** have their team and their concept on their website, including their plan for the current year and their conditions for cooperations.

- Your team: who is working in your team and where do the responsibilities and capacities lie?  
How can they be contacted?
- + Publicly share your procurement policy:
  - What steps are you taking to make your production greener? Who are your suppliers?  
What happens to sets and costumes after shows / performances?
- + Publicly share your policies regarding working conditions and diversity:
  - Is your space accessible and equipped for the disabled?
  - Are there formats for visually and / or hearing impaired persons?
  - Are you offering shows on different days and time-slots to make shows more accessible to different people?
  - What kind of contracts are you offering to people working for you? What is the calculation basis, are they full-time positions and they employed or self-employed?

## Transparency with Funding Bodies

- + Offer an easy access to evaluations and the distribution of funding:
  - Disclose statistics, such as success rates, how many applications were handed in and how many of those were successful? How many applications were rejected due to formal errors? Offer the possibility to compare budgets.
- + Improve your communication:
  - Who is the contact person if artists have questions before the application?  
Can the name and contact information be found on the website with the call?
  - Are you answering emails when artists have question?
  - If you do not have the capacity to offer help or infoessions, do you share the contacts information of organisations who can help instead?
- + Share guidelines (FAQs) for the application:

- How much money can normally be calculated with?
- How high is the average amount of successful applications?
- What languages can be used for the application?
- Are there some unofficial practices that are good to know before handing in an application?
  - o Are applicants with previous successful applications more likely to be successful again?
  - o With funding without deadlines: How often does the jury meet to decide on these applications?
  - o Is it recommended that the jury sees an example of the artist's work on stage before the artist gets a funding?
  - o Are applications written in German favored over applications in English?
- How long do artists have to expect to wait until they receive the results?
- + Disclose the evaluation process:
  - Who is elected to be in the jury and why? How are these positions awarded and in what frequency are they changed?
  - If the approved funding amount can deviate from the handed in budget: what was the reason for the amended amount? How was it calculated?
- + Communicate clearly the allocation responsibilities (e.g., Who will have to pay for the fees if a project cannot be realised because of covid?)
- + Being transparent when funding decisions will be communicated (e.g., Arbeitsstipendium by MA7 – there is no clear information anywhere to be found, when this will be communicated).
- + Transparency of hierarchies and decision processes: who is in charge for which part of the decisions? E.g., BMKÖS: names, and contact possibility for the jury online.
- + **Online presentation** with fewer barriers are necessary for an inclusive funding culture. Simple website structure and language, clear listings of ALL necessary documents for each funding help everyone to keep an overview.



#### FAIR PRACTICE:

The Arts Council of Ireland offers an online search engine for funding opportunities.



+ Improve funding criteria:

- consider adding guidelines for plausible remuneration, following the example of the German **“Besserstellungs-Verbot”** (orientation following collective bargaining agreements of public servants)
- add sustainability and diversity criteria

# Useful Links, Reference, Fair Practices and more Information

## Fair Practice Examples for Artists, Groups and Theatres

### Soft Arrival Time

Claire Lefèvre's "soft arrival" time: For the first hour after opening the rehearsal space, all colleagues have the choice to get ready for rehearsals in whichever way they choose. Example: if the paid working time is from 10 h to 16 h, the performers can use the first hour however they wish - whether it is to warm up, take a class, sleep an hour longer, drop off their children at day-care, answer emails or go to a doctor's appointment. Rehearsals begin at 11 h, but the performers are trusted to know best what they need to be ready for rehearsals.

### Daily Check-in Practice with the Team

Instead of asking "how are you today", Tanja Erhart gives every person 2 minutes to share whatever they want to share. If they want to share silence, they share silence.

### Paying for Warm-up

Instead of asking dancers to warm-up for themselves in their rehearsal space, Luke Baio and Dominik Grünbühel (Pufferfish Kunstverein) paid for their dancers' morning classes in Tanzquartier Wien.

### Mandatory Break Times

In the ballet company of the Opera Chemnitz, dancers in the company have a right to a 15 min break after each 1,5 h of rehearsal. This break-time is fixed in the collective bargaining agreement and is a common practice in state theatre houses.

### Communal Lunch

Choreographer Elio Gervasi cooks lunch for his dancers. By doing so, he makes sure that all of his dancers get a proper break, have something to eat and he is saving resources by saving energy and reducing packaging waste.

### Compensation for Baby Sitters

When a performer needed to hire a baby sitter to take care of her child during evening shows, Toxic Dreams paid her a financial compensation, so she wouldn't have to spend her show fee on child care.

### Show Times parallel to Times of Day Care

The podcast "the guilty feminist" started to plan their public recordings in the mornings, because they learned that this way more mothers could attend. Especially women with a low-income background have a higher chance to attend, because they are not forced to pay for private child care for the evenings.

## Fair Practice Examples for funding bodies

### Minimum Pay as a Funding Requirement

The cultural department of the city of Vienna (MA 7) made the minimum fee recommendations a funding requirement for a successful application.

### Funding Support for Touring Network

The "**Dansnät Sverige**" is a network in Sweden that organises tours for dance productions throughout the country. Regular calls are being published and selected productions get the possibility to tour on different stages in Sweden. This system simultaneously lightens the administrative workload for dance companies who don't have to advertise, negotiate and plan a performance with each individual stage and it also creates the possibility for more sustainable touring, as the tour can then be organised with shorter.

### Diversity and Sustainability as cross-cutting Requirements for all Funding

Creative Europe has put two cross-cutting issues into all funding requirements: **inclusion, diversity, gender equality** and **environment and the fight against climate change** need to be included in the design and the implementation of each project. Applicants must describe in the application form how the project will contribute to the cross-cutting issues.

### Mobility Fund with the Option of extra "Top Ups" for more sustainable and inclusive Choices

The touring fund of "**Culture Moves Europe**" offers financial "top ups" in their touring fund. Those "top ups" include:

- + Support for artists and cultural professionals living with a disability
- + Green top-up: all transports except airplane
- + Outermost Regions (ORs) and Overseas Countries and Territories (OCTs) top-up
- + Visa top-up
- + Family support for A&CP with young children below the age of 10

## Funding Portal Ireland

The Irish Arts Council offers an **online search engine** for funding opportunities.

## „Besserstellungsverbot“

The **prohibition of betterment** stipulates that grant recipients may not remunerate their employees better than comparable employees of the grantor, which often corresponds to remuneration according to the collective agreement for the public service.

## Information, useful Links and Tools

### Codes of Ethics / Conduct in the Field of Arts

- **Julie's Bicycle Code of Conduct**
- **Fair Practice Code Netherlands**
- **Fairspec Switzerland**
- **Fair Stage Berlin**
- **Österreichisches Filminstitut**
- **Deutscher Bühnenverein**

- [Nationaltheater Mannheim](#)
- [Institute for Cultural Governance](#)
- [Positionspapier Österreichischer Theatererhalterverband \(TEV\)](#)

## Communication

### Strategies and Guides

- Feedback Training for artists with "[The Field Method](#)"; Information: [Fieldwork Basics](#)
- [DAS Graduate School "A Film About Feedback"](#)
- "[Nonviolent Communication](#)" by Marshall B. Rosenberg, PHD
- One Education: "[The importance of Listening Skills in Communication](#)"
- "[The Five Dysfunctions](#) of a Team" by Patrick Lencioni
- [Liz Lerman's Critical Response Process](#)

## Contracts

### Information

- [antirassismusklausel.de](#)

### Templates

- Musterverträge der IGFT (für Mitglieder auf Anfrage)
- [Anti-Diskriminierungs Musterklausel Kanzlei Laaser](#)
- Anti-Diskriminierungs Musterklausel IGFT (für Mitglieder auf Anfrage)
- [WKO Verträge](#)

## Diversity

## Papers and Studies

- Gender Equality and Diversity in European Theatres; European Theatre Convention
- Österreichischer Film Gender Report
- Positionspapier „AG Zugänge & Transformation“ des Bundesverband Freie Darstellende Künste (BFDK)

## Guides and Toolkits

- Maßnahmenkatalog; Fairstage Berlin
- Diversity and Inclusion Toolkit; Brown University

## Expressions explained

- Psychological Safety
- Inclusive Language

## Fair Pay

- Honoraruntergrenzen Kalkulationstool (IGFT)

## Sustainability

### Handbooks and Information

- Julie's Bicycle
- Sustainable Production Guide (highly recommended)
- On the Move: Green Mobility Guide
- Green Dance Factsheet
- Towards Sustainable Arts; Boekman Foundation
- The Theatre Green Book
- Aktionsnetzwerk Nachhaltigkeit

- **ManifÖST**
- **Schauspielhaus Graz/ Das grüne Theater**
- **Bundesverband für Darstellende Künste: Eco Rider**
- Green Event Guide: **[https://www.bmk.gv.at/themen/klima\\_umwelt/nachhaltigkeit/green\\_events.html](https://www.bmk.gv.at/themen/klima_umwelt/nachhaltigkeit/green_events.html)**

### **Tools, Templates and Contacts:**

- **Creative Green Tools** (= free set of carbon and environmental calculators)
- **Green Riders Template**
- **Art for Art Kostümfundus Wien**
- **„Beratungsstelle Nachhaltigkeit“ des BFDK**

### **Time Tracking**

- **<https://toggl.com/>**
- **<https://clockify.me/>**
- Arbeitszeitlisten der IGFT (für Mitglieder auf Anfrage)

# Imprint

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