

ATELIER FOR FESTIVAL MANAGERS

TOOLKIT

CARING FOR ARTISTS AND TECHNICAL CREW

Compiled by Lily Hughes, Mauricio Lomelin & Adel Abdelwahab

About our Toolkits Series

Since September 2019, The Festival Academy and its community have been developing the series of toolkits of which this volume is part within the framework of the [Act for Global Change: A Global Conversation from the Arts to the World \(ACT\)](#) project supported by [Creative Europe](#) (Cooperation Projects 2019-21).

The aim of this series is to **provide festival experts and sector practitioners with information on current trends and inspiring examples** from the industry, as well as relevant contextual information on their specific issues. With this, the toolkits are developed with the intention of enabling readers to get insights and inspiration for current and future challenges in their own practice. They include **knowledge gathered in the series of activities (Ateliers, keynotes and working sessions) promoted by The Festival Academy** since September 2019, as well as information from a variety of existing research resources and sources produced and brought by our community of Alumni, mentors, experts, speakers and festival practitioners.

The series covers **six topics**, within the scope of their relevance to festival and cultural practitioners:

1. Digital Technology
2. Programming and Curating a Festival
3. Caring for Artists and Technical Crew
4. Sustainable Business Practices
5. Audience Development and Retention
6. Festivals, Climate Change and Environmental Sustainability

The content of each topic-based toolkit includes theoretical knowledge and relevant case studies that can be used as reference and as a basis for the practice of festival making. For such, each toolkit is divided into **two parts**: the first one compiling the **pertinent theoretical background** on its specific topic and the respective links and sources for additional information; and the second part gathering **best practices and examples** related to the specific Toolkit theme which can serve as inspirational guides for festival-makers worldwide.

These Toolkits are not meant to provide ‘one-size-fits-all’ templates as conditions in which festivals take place vary substantially across the globe depending on political and social contexts, access to resources, and a range of other factors. We have attempted to glean case studies from as many different contexts as possible. It is up to readers and festival managers to interpret and apply the principles contained in the Toolkits to their respective conditions.

Readers are welcome to **navigate these toolkits by clicking through their interactive summaries** and being redirected thus to the parts that most interest them.

These toolkits were developed by teams of alumni with The Festival Academy staff and Atelier facilitator also contributing. The alumni team comprised:

Adel Abdelwahab (artistic director of Hewar Theater Group, theater and performing arts curator – Egypt)

Ángela Delgado Valdivia (director of Hay Festival Arequipa – Peru)



Koe Gaik Cheng (art administrator, manager of Little Door Festival, Malaysia)

Glyn Roberts (festival director and CEO of Castlemaine State Festival – Australia)

Lily Hughes (UK/Australia season programme manager at Australian Department of Foreign Affairs and Trade, Scotland)

Mauricio Lomelin (former producer at the Lincoln Centre New York, associate producer at Por Piedad Teatro – USA/Mexico)

Samantha Nampuntha (event producer, public relations and communications expert – Malawi)

Please refer to each toolkit for the names of its specific authors.

Anaïz Dessartre Mendonça, Inge Ceustermans and Mike van Graan of The Festival Academy contributed too.

The toolkits are **open-sourced, continuously developed tools**. Therefore, festival and cultural practitioners from all backgrounds and levels of experience are **invited to expand these materials** by adding their own contributions, building on the gathering of knowledge and insights shared with the whole festival-making community worldwide.

Contents

1	Introduction	6
1.1	<i>General Introduction.....</i>	<i>6</i>
1.2	<i>How to provide feedback, amendments, and additions.....</i>	<i>6</i>
2	Different models for Festivals to invite artists and crew to participate in their Festivals.....	7
2.1	<i>Curated festival.....</i>	<i>7</i>
2.2	<i>Open call.....</i>	<i>7</i>
2.3	<i>Festival main, festival fringe.....</i>	<i>7</i>
2.4	<i>Audience selection.....</i>	<i>8</i>
2.5	<i>Other.....</i>	<i>8</i>
3	Case Study I: Processes through which artists apply/are invited to participate in festivals	9
3.1	<i>Upintheair Theatre / rEvolver Festival.....</i>	<i>9</i>
3.2	<i>CULTURESCAPES.....</i>	<i>10</i>
4	How can festivals take care of artists and their concerns?	11
4.1	<i>Application process.....</i>	<i>11</i>
4.2	<i>Rehearsal time and space.....</i>	<i>11</i>
4.3	<i>Adequate funding</i>	<i>12</i>
4.4	<i>Marketing</i>	<i>12</i>
4.5	<i>Support for artists and technical staff at the festival.....</i>	<i>12</i>
4.6	<i>Festival passes for artists.....</i>	<i>13</i>
4.7	<i>Artist awards.....</i>	<i>13</i>
4.8	<i>Rooms/venues for artists to meet</i>	<i>13</i>
4.9	<i>Catering for artists.....</i>	<i>14</i>
4.10	<i>Other.....</i>	<i>14</i>
5	Caring for artists during a time of COVID-19	15
5.1	<i>Make a comprehensive list of all the challenges encountered by Festivals in a time of COVID-19 (e.g., lockdown restrictions, physical distancing, loss of funders, cancellations, etc).</i>	<i>15</i>
5.2	<i>What have been the impacts of lockdown restrictions on artists and technical crew?</i>	<i>15</i>
5.3	<i>Example of COVID Safety Guidelines by the IATSE (International Alliance of Theatrical Stage Employees).....</i>	<i>15</i>



6	Case Study II: Best practices	17
6.1	<i>Which learnings and strategies undertaken by Festivals during the COVID-19 era may be taken forward beyond these times, and be integrated into Festivals in the future?</i>	<i>17</i>
6.2	<i>How festivals have provided funding for artists who lost work opportunities.....</i>	<i>17</i>
6.2.1	Small Grants & Online Master Classes for TYA Practitioners by ThinkArts, India	17
6.2.2	Short Film Grants by The Little Art, Pakistan	17
6.2.3	Commission Fund by Jazz Coalition, United States	17
6.2.4	Trickle Up NYC, United States.....	18
6.2.5	Round House Theatre (Bethesda, MD) United States	18
6.2.6	Play at Home, United States	18
6.2.7	Giving Back Proposal by Clarice Smith Performing Arts Center at University of Maryland, United States	18
6.2.8	Artist showcase in “Tanzmesse” 2020 by Baobab, Japan.....	19
6.3	<i>How festivals have provided relief funds and mental health resources for artist/technical crews... ..</i>	<i>19</i>
6.3.1	Mental Wellbeing with Prakriti, India.....	19
6.3.2	Unidxs por la Música, Argentina.....	19
6.3.3	Conexão Música Fundo Emergencial, Brazil	19
6.3.4	Cherry Orchard Initiative, China	20
7	Conclusion.....	21
8	Resources.....	22
8.1	<i>Recommended reading:.....</i>	<i>22</i>
8.2	<i>Mental health resources</i>	<i>22</i>

1 Introduction

1.1 General Introduction

The toolkit is based on information gathered from a series of Ateliers and activities promoted by The Festival Academy, existing resources by academics and experts, and knowledge produced by our network of alumni, mentors, experts & festival practitioners. This toolkit is a constant work in progress, which is why it is intended that to be developed and updated over time as it is built upon the experience and insights generated through future activities.

The aim of this toolkit is to provide festival experts and sector practitioners access to information on current trends related with providing artists and technical crews with support, as well as relevant contextual information on the topic. This toolkit should enable readers to get insights and inspiration for addressing challenges related with caring for the artists and technical crews that take part of each festival.

The toolkit provides the reader with a set of issues and relevant examples that can guide future Festivals. The first part compiles relevant information about programming models and how each takes into consideration artists during the selection process. The second part gathers best practices and examples which can serve as inspirational guides for festival-makers worldwide. It provides insights into what questions should we keep in mind before, during, and after our festivals regarding artists/technical crews wellbeing and participation.

1.2 How to provide feedback, amendments, and additions

We are always looking for ways to improve and are open to presenting new ideas. Please email: info@festivalacademy.eu for feedback, amendments, and contributions especially if you want to share an unusual approach to caring about artists and technical crews or provide your festival's approach as a case study.

2 Different models for Festivals to invite artists and crew to participate in their Festivals

Providing constant work and creative opportunities to our artists is one of the most important things we can do as festival managers and curators. There are advantages and disadvantages to each model for programming a festival. However, it is extremely important to remember that our festivals exist because of the work our artists provide and not the other way around. We must always keep in mind the needs and goals of our artists.

Here are some models that can shape how you can approach and invite artists to participate in your festival. For more in-depth information regarding programming and curation, we invite you to consult our toolkit focused programming and curatorial practices linked to festival-making.

2.1 Curated festival

A **curated festival** is usually lead by an artistic director and a group of programmers who select the specific programs and acts that will be part of the main festival. There are different ways on how a festival can choose the programming, from attending other festivals, attending conferences and pitching sessions, or by commissioning and co-producing new works.

As Festival Managers, one of the key components and responsibilities we have towards taking care of artists is to develop long-term relationships with them and continue to promote the development of their work. Simultaneously, it is also our responsibility to allow new voices to enter a festival, and not only the renowned names within our field.

2.2 Open call

Another format to source new works is an **open call**, where all artists can submit their proposal to exhibit their work and, subsequently, the artistic directors from the festival make a final decision regarding the selected works. There are websites such as ArtsJobs.com that list different open calls for Festivals, from different fields in the arts.

Link: <https://www.artjobs.com/open-calls/festivals>

Some organizations have a **hybrid programming system** with a curated season and an open call. An example of such type of festival is [RedCat](#) in Downtown Los Angeles. Aside from their main series, which includes theatre, music, film/video, visual art, multimedia, and family programming, they have an open call process. It has been deemed as an “open call series” called NOW Festival (New Original Works Festival), where artists can submit a sample of their work for consideration.

2.3 Festival main, festival fringe

While a **main festival** usually invites established/reowned artists, a **fringe festival** is an alternative where a wider range of artists can participate exhibiting their work. A fringe festival is a wonderful way for artists to exhibit and sell their work to potential presenters. One of the main challenges is that, because of the high number of participants, there is a lot of competition

for both the main and the fringe version of the festival. Also, in most fringe festivals, the financial support provided by festival organizers is minimum, or non-existent.

The application of this model can vary a lot. Some fringe festivals provide support on finding a venue and help with marketing. Some do have a selection team which chooses the works to participate in the fringe, while others allow for everyone to participate if they can do so through finding their own resources. In terms of income, models can change a lot as well, from box-office income being shared with the venue to a small stipend provided by Festival organizers.

2.4 Audience selection

An **audience selection** festival can be a great way for artists and festivals to interact with their audience. Sometimes it can be presented in form of a contest, or also by market research, where Festival organizers can apply surveys to obtain input from their audiences regarding the type of work they would like to see in the future.

A great way to understand our audiences is by organizing post-performance events where audiences can share their thoughts of the event in an informal way. In the age of social media, we also need to be conscious of what audiences are saying about our festival and use their feedback for future programming.

2.5 Other

Creating a new work can be a real challenge for artists in terms of time and resources (financial, mental, physical, etc.) in an already challenging arts world where budgets are usually tight. One way how we can help our artists and each other to develop new work is by co-producing and co-commissioning works between similar fields.

3 Case Study I: Processes through which artists apply/are invited to participate in festivals

3.1 Upintheair Theatre / rEvolver Festival

Vancouver, Canada

by Daniel Martin, Artistic Producer Upintheair Theatre (Atelier Gothenburg)

Upintheair Theatre, under the artistic leadership of myself and David Mott, has been producing festivals since 2003. At the time, the community in Vancouver was divided by training institution – people tended to work only with others who had trained at the same one as they had. There was a Fringe festival (curated by lottery), and a few smaller festivals which were curated by invitation. Neither of us had trained somewhere that gave us access to the existing communities or opportunities, so when we launched our first festival, Walking Fish, it was important to us that it be by submission, so that we would see the work of any artist who was interested, whether we knew them or not.

Walking Fish has grown and morphed over the years into the rEvolver (or, during COVID, the online e-Volver) Festival. Emerging, early, and mid-career artists from across Canada are invited to submit their work each fall for the spring festival. We are still committed to an open submission process, but our understanding of how barriers can work and the ways that submissions can themselves hinder access has evolved greatly. We have engaged artists from diverse backgrounds and communities to provide input on our submission processes, and we see the process in its entirety – from the forms and documents required, through to the curatorial decision making – as always in flux. A good friend advised us many years ago that you can only do “the next right thing”, and as we are far from perfect when it comes to access, we know we have to invite continuing change. This year for the first time we added an option for artists for whom submitting written proposals is a barrier to work with us on other forms of submission, such as verbal, visual, or digital. No one has taken us up on that yet, but we are excited by the possibility.

Our curatorial team consists of our two Artistic Producers and two emerging Resident Curators, who join the company on overlapping two-year terms. The Resident Curator program has been developing slowly over the last 6 years, initially only involving the RC (at that time called the Guest Curator) in choosing the shows to be programmed. We tend to develop things slowly at Upintheair – constant tweaking of programs followed by big “evolutionary” jumps.

Our Resident Curators are vital to the company and festival as they represent the community of artists that we serve. The Residents bring knowledge from “the front lines” – who is doing vital and important work, how younger artists are working – that we used to have when we were young artists ourselves. They also are often able to reach out into under-represented communities and help us build bridges to ensure we are able to use our resources to support artists who might not otherwise access the opportunities we offer. The “big jump” executed in this program was its recent expansion from one curator on a single year term, to two curators serving overlapping terms, so there is always a “first year” resident, and a “second year”. This is vital for the transmission of knowledge as individuals move through the roles, and also allows the residents a year to learn the organization and the festival, and a year to implement the kinds of changes they would like to see us making. It empowers them to really take ownership of the

festival in a way that they couldn't when it was only a one-year term, provides more time for growth and learning, and, for both parties, it serves to strengthen our relationships and allow us to benefit from each-others knowledge.

3.2 CULTURESCAPES

Basel, Switzerland

By Jurrian Cooman

Artists are invited to participate in [CULTURESCAPES](#) instead of going through the open call. Artists' engagement and programming take most of the time in the planning stage of the festival.

Normally, the research will start 2 years (or more) in advanced before the festival. The research process includes doing a lot of readings and following the media to understand the context of the chosen destination (which it could be a country, city, or region). Fellow international festival organizers and practitioners are a good source to discover and understand more about the chosen destination. All these information will prepare the ground base of topic lines to throw out during the conversation with locals.

Follow by the research, the team will travel to the chosen destination to understand and find out the most burning issues that the majority are facing, and artists could resonate with. The issues could be from the talks with local curators, artists, and cultural institutes, such as environmental issue, colonial/post-colonial, and power distributions.

Attending local theatre festival is one of the most effective ways to understand the current situations of the society. Performing arts always react fast to current topics and reflects what the society is going through.

After the intense research, a group meet up with the artists will be held through the assistance of the local curators and programmers. Artists from different background will be given 5-10 minutes to present their works.

The process is rather intense and unusual for a festival to work on the programming. Therefore, the Festival need to formulate the narrative of the topics with the matric of keywords in the context Swedish can understand. However, this creative process has created stronger commitment and involvement from every party, from Festival, institutions, artists, and audience.

4 How can festivals take care of artists and their concerns?

4.1 Application process

Open call is one of the common methods for festival to receive proposals from a wider base of international and local artists. However, sometimes the application process can be a barrier to stop artists from submitting their works as every festival has their own format and channels for the application.

As festival managers, we must ensure that the application process is as accessible and simple as possible while collecting the necessary information and material for the artistic director to proceed with the decision-making process.

For example, if the application process will take place on an online platform, the flow of application process should be designed in a way that the applicants/artists could save their data step by step or have an offline guideline available.

There are the methods to consider easing the application process:

- Creating a guideline for the application form to ensure that the artists know the required material and supporting documents before the submission. It is good to include the timeline of the application process and highlight the important dates, i.e., deadline for submissions, and notifications, so that the artists could plan their schedule as well.
- Organise briefing sessions for the artists to meet up with the festival's team. It can be physical meet ups for local artists and/or virtual meetings for international artists. The sessions can be a briefing on how to fill up the form and the programme's criteria that the festival organisers have determined for that specific edition, or it can be a session for the artists to present their works.
- Provide a channel to communicate with the festival organisers, i.e., email or social media for enquiries.

Notification of the application status is important for the applicants/artists to know the application status. The applicants should be notified whether the application is success or not. This communication process is important for the festival to keep the relationship with the artists.

4.2 Rehearsal time and space

Due to differences regarding working culture, the expectation will be different when it comes to the usage of rehearsal space. We need to prepare both artists and technical crew by highlighting the terms/rules that they need to take note of. On the other hand, the festival must be willing to meet in the middle if the artists or technical crew need more time for the rehearsal or site-specific needs.

It is important to communicate with the artists if there will be invited guests, i.e., press and/or volunteers with the purpose of publicity/sponsorship, attending the full-dress rehearsal. The festival should get the permission from the artists before they could extend their invitation.

4.3 Adequate funding

It is always ideal if festivals are able to pay the adequate funding to the artists and for the works they bring to the festival. However, this is not always the case when the festivals are struggling with tight budgets and financial planning.

Therefore, it is important for the festival to understand the artists' need and requirement. Both parties need to negotiate how to best meet each party halfway by presenting the work within the festivals' budget while not underpaying the artists and technical crew.

4.4 Marketing

Some questions to ask ourselves in terms of our marketing strategy while taking care of the artists are:

- Does our marketing strategy consider the audience and type of event that will be presented?
- Are we including all the information required by the artists, including acknowledgement of donors or grants they received, to create the work?
- How can we create synergy with the artist and their followers in terms of social media to benefit each other and create loyalty?

4.5 Support for artists and technical staff at the festival

Artists and technical staff will usually submit their required hospitality/technical rider for the rehearsals and performances. As festival organizers, it is important to be prepared to meet their needs as much as possible and to be in constant communication before the performances, so they know and understand what to expect. Some questions we must consider are:

- Can we provide the number of dressing rooms assigned? If not, what is our proposed plan for backstage areas?
- Regarding technicians: can we meet all the technical requirements, labour needs, and proposed schedule submitted on the technical rider? If we cannot source a specific lighting or sound unit, what options can we provide to them?
- What are the rules of the technical crew and how can we adapt the schedule to meet the load-in, rehearsal, performance, and load-out needs?
- Preparing a Welcome Packet is very important for the artists and technical crew to feel welcomed. Some of the items to include are:

- Welcome letter signed by the curator/festival organizers
- Backstage badge with essential information (phones for the hotel and management staff in case of emergency)
- How to get around guide, including general instructions for public transportation
- Venue information
- List of grocery stores, pharmacies, hospitals, physical therapy, and other site-specific needs
- Brochures with information about the city, where to eat, etc.

4.6 Festival passes for artists

As festival managers and producers it is important to understand that, for an artist who will be participating in our festival, this represents an opportunity of connecting with other presenters and could open the possibility for exhibiting their work elsewhere. From the negotiation stage of the agreement with the artist, we should make clear how many complimentary tickets we will be providing to the artist, and, if possible, how many tickets can we hold from sale for their purchase (ideally at a special pricing).

While our income depends heavily on ticket sales, it is understandable the number of complimentary tickets or discounted tickets is limited. However, we could figure out if there are any other ways on how we can support our artist with their possible presenters, donors, and other stakeholders. Or if we can offer an open dress rehearsal for these purposes?

4.7 Artist awards

Festival is a good platform to present artists awards considering the considerable amount of artists coming together in a city. Awards can be a motivation for artists, teams, and technical crews to continue producing good works. It is a recognition and acknowledgement to the artists' effort and talent as well. Certain awards in fringe festivals could be organised by third parties or sponsored by certain organisations that express the interest in sponsorship or support for the festival's activities.

Links:

- [Adelaide Fringe Festival](#)
- [Edinburgh Fringe Festival](#)
- [UK Festival Awards](#) (This award is for Festivals)

4.8 Rooms/venues for artists to meet

As mentioned above, our festival can be a very important opportunity for an artist to network and obtain future work, by having presenters, donors, and stakeholders come to the performance and meet with them.

When programming and scheduling our festival, we should be mindful of these needs and have spaces ready for this to happen. Can we provide a Green Room for the artist to meet his/hers/their guests after the performance? Can we reserve rooms for meetings to happen during rehearsals and the run of the performances?

4.9 Catering for artists

Providing hospitality for our artists and technicians is a crucial thing to do during the run of the load-in / rehearsals / performances.

While some artists will provide a hospitality rider before arrival, we should make sure we make our best efforts to meet up to their requests. If there is something we cannot arrange, or do not have the resources to provide it, we should communicate this before their arrival and offer a solution to their needs.

If no rider is provided, we should also indicate the hospitality to be provided, so they know what to expect. At the minimum, we should always offer water, coffee, tea, and some snacks (always consider any restrictions the artists might have, such as vegan, vegetarian, gluten free, allergies, etc.).

It is also easy to forget about the technical crew during load-in/load-out shifts, who work very long shifts under stressful conditions. Providing coffee/tea/snacks during coffee break is a wonderful way to make them feel welcome and create positive energy from the beginning. Sometimes, because of tight schedules, they might have to work during meal-breaks or have meetings during that time. In these situations, we should make sure they are well fed and well taken care of.

4.10 Other

- Always be around or reachable and ready to communicate when the artists are in the festival.
- Permit Application:
 - Festivals must provide sufficient information to artists and technical crew to enter the country i.e., documents to prepare, procedure upon their arrival in airport, person to contact in case of emergency at immigration, amongst other vital information.
- International Travel during Covid-19:
 - Brief artist and technical crew with the local conditions and things to prepare if quarantine is required.
 - Brief artists and technical crews on all matters regarding local restrictions and mobility regulations.

5 Caring for artists during a time of COVID-19

5.1 Make a comprehensive list of all the challenges encountered by Festivals in a time of COVID-19 (e.g., lockdown restrictions, physical distancing, loss of funders, cancellations, etc).

- Financial insecurity
- Limited digital resources (applying for grants without internet, etc)
- Loss of opportunity to present work
- Advocating for payment of partial fees
- Advocating for re-booking of shows
- Online content
- Creative conversations
- Rehearsals with smaller groups
- Providing mental health resources
- Providing food baskets
- Commissioning works
- Online residencies between artists
- Connecting artists with other players of the industry

5.2 What have been the impacts of lockdown restrictions on artists and technical crew?

- Loss of income
- Loss of physical space (and/or structure) to practice or perform
- Struggle to create new works because of stress / mental health
- Struggle to create new works with limited resources and limitations with technology
- Designers (sound, lighting, costume, scenic) depend on physical spaces and productions to develop their work
- Health risks for some of the technical crew that need to continue working to maintain venues

5.3 Example of COVID Safety Guidelines by the IATSE (International Alliance of Theatrical Stage Employees)

Link: https://iatse.net/wp-content/uploads/2021/08/stagecraft_reopening_guidelines_final.pdf

The IATSE has placed forward the Safety Recovery Plan for all crews working on productions as well as stage and live performances. Regarding live performances, the guidelines take into consideration the safety of crews while also being mindful of how audiences interact with live performances throughout all the stages of the presentation. Here are some of the guidelines they have placed forward.

- Venues must have a written COVID-19 safety plan that is tailored for the needs of the crews and staff working in them. This includes coordinating activities related to prevention and control of COVID-19 amongst co-workers.
- Local public health authorities should be notified and establish a proper liaison regarding the opening-reopening of any setting to make sure all COVID-19 prevention and control measures are consistent with federal state and local public healthcare guidelines.
- There should be at least one or more COVID-19 Compliance Officers, who are specifically trained and hold responsibility/authority regarding COVID-19 safety compliance and enforcement in venues, as well as respond in case issues should arise.
- All required PPE will be provided and maintained by the employer as part of safety measures.
- Assurance of paid leave and income retention if the worker has fallen sick and needs time off.
- Venues must be continually assessed for the adequacy of their preventive efforts and adjust their operations modified based on changing circumstances.
- Effective communication, training, and support programmes should be established for successful application of a COVID-19 safety plan.

6 Case Study II: Best practices

6.1 Which learnings and strategies undertaken by Festivals during the COVID-19 era may be taken forward beyond these times, and be integrated into Festivals in the future?

Independent sector or arts foundations create crowdfunding system to support freelance artists and staff in Japan. Dance artists start online lessons and get income from it. Some artists gather other artists and create online platform of lessons. Others create funding opportunities amongst each other. Here are some ways that presenters have continued to employ and support artists across the globe. Additionally, in the following subsection, you can find an example from the International Association of Theatrical Stage Employees (IATSE) guidelines for safe return to live performances in Brooklyn as an example of what could be done to better mind our frontstage workers and technical crews.

6.2 How festivals have provided funding for artists who lost work opportunities

6.2.1 Small Grants & Online Master Classes for TYA Practitioners by ThinkArts, India

Link: <https://www.thinkarts.co.in/>

ThinkArts organised online capacity building masterclasses that were conducted by colleagues around the world (educators and theatre practitioners). This helped to break the boundaries as more international conversations happened. ThinkArts also raised funds for artists to create content.

6.2.2 Short Film Grants by The Little Art, Pakistan

Link: <https://zerommfest.com/funding/>

The Little Art, through their initiative “Zero mm Youth Film Festival Southasia”, offer small production grants for Pakistani filmmakers. Proposals can be sent by anyone above 18 years old, and they must engage young people under 25 years old in key roles during the production. Projects should align with the following themes: gender-based discrimination, women and girls’ education, violence against women and girls, child abuse, and harassment. The grant is available for production and post-production stages and the ceiling of the grant is 100,000 PKR for each project.

6.2.3 Commission Fund by Jazz Coalition, United States

Link: <https://www.jazzcoalition.org>

Jazz Coalition was established during the Covid-19 pandemic as a response to the lack of opportunities for jazz musicians to perform live. The coalition funding comes from membership contributions from anyone that joins as a member. All industry professionals, musicians, and supporters from across the globe are invited to join and they are directly involved in the commission funds' distribution through voting. Members are invited to nominate fellow members for the fund and a jury of their peers will decide who are the final recipients. All selected recipients receive \$1000 in commission grants to create new work. Once live performance is available, recipients will get the possibility of premiering at Jazz Coalition member venues.

6.2.4 Trickle Up NYC, United States

Link: <https://trickleupnyc.org/>

Inspired by the artist-on-behalf-of-artists activism of Elizabeth Swados, a coalition of over 50 New York City artists established a membership-based network for presenting and distributing content made by artists affected from the Covid-19 shutdown. Subscribers pay a monthly fee of \$10 for getting access to the platform. In return, every time the organisation reaches \$10,000, they hire a new artist to produce content for the platform through a commission system.

6.2.5 Round House Theatre (Bethesda, MD) United States

Link: <https://www.roundhousetheatre.org/On-Stage/Homebound/Homebound>

Homebound is an original web series that explores life under Stay-At-Home orders in Washington, D.C. Local playwrights, actors, and designers were hired to create this series of 10-minute episodes.

6.2.6 Play at Home, United States

Link: <https://www.playathome.org/>

Theaters from around the U.S. - Baltimore Center Stage, Long Wharf Theatre, The Public Theater, Repertory Theater of St. Louis, and Woolly Mammoth Theatre Company - commissioned short plays that are meant to be read and enjoyed at home.

Giving Back Proposal by Clarice Smith Performing Arts Center at University of Maryland, United States

Link: <https://theclarice.umd.edu/>

The Clarice Smith Performing Arts Center at University of Maryland, College Park was able to give a portion of the original fee for artists whose Spring 2020 performances were canceled. Artists instead provided online content for university students and the local community.

6.2.7 Artist showcase in “Tanzmesse” 2020 by Baobab, Japan

Link: <https://www.tanzmesse.com/en/programme/2020/>

Fukuyo’s dance company Baobab offered showcasing opportunities for local dancers by sharing videos with an international platform during Tanzmesse 2020. Tanzmesse is a German Performing Arts festival that takes place in Köln, and, through the previous link, it is possible to access their activity’s archive.

6.3 How festivals have provided relief funds and mental health resources for artist/technical crews

6.3.1 Mental Wellbeing with Prakriti, India

Link: <https://www.facebook.com/MentalwellbeingwithPF/>

Started with calling 5 artists per day to check out on the artists, followed by digital pages on Facebook and Instagram and getting a free counselling session for the artists. However, due to the society stigma on seeing a psychiatrist, the Foundation started to conduct monthly workshops for fellow artists to be peer support. Amongst the topics worked upon is suicide prevention.

6.3.2 Unidxs por la Música, Argentina

Link: <https://www.instagram.com/unidxsporlamusica/?hl=en>

Unidxs por la Música Jazz Coalition was established during the Covid-19 pandemic as a unique opportunity for participating on an auction with donated articles from musicians and artists. The goal was to raise funds to support 500 performing art workers and families given the impact of live performance cancellation and limitation. The initiative was up for 210 days and managed to distribute 500 families with basic meal kits in 30 cities across Argentina. A total of 34.689 kg of food were donated divided in 3.500 deliveries all throughout 2020.

6.3.3 Conexão Música Fundo Emergencial, Brazil

Link: <https://conexaomusica.com.br/>

Given the uncertainty surrounding the suspension of live music performances due to Covid-19, all professionals who work in said events experimented a precarious situation regarding income security. As such, the platform created a questionnaire where those who had resources could offer a collaboration and those who were in need of help could sign up as beneficiaries. Throughout its short active period (2020-2021), the organisation raised a total of Rs. 89.927,25 that benefited 348 music professionals through two actions. The first action was emergency fund distribution and gave 173 professionals a collaboration of Rs. 450 per professional throughout the months of April 2020 and March 2021. The second action included 175 beneficiaries of a basic needs basket which contained food and personal hygiene items.



6.3.4 Cherry Orchard Initiative, China

Link: http://global.chinadaily.com.cn/a/202005/09/WS5eb61161a310a8b2411546ea_1.html

A producer, Li Ge who stuck in his hometown in China helped the villagers to create an online platform to sell their products - cherry when we can't have Cherry Orchard on the stage. This bridged the gap between the city and marginalized community. This was later joined by Beijing Gu Lou Xi Theatre

7 Conclusion

The role of artists in festivals is crucial and takes an important part of the own purpose of creating and idealizing a festival. Supporting artists' creativity and providing well conditions for them to work, as well as for the technical crew involved, should be an essential part to be considered when developing a festival.

This toolkit focused on providing programming models in which festival managers can learn and get insights for working on the care and wellbeing of artists and technical crew. It also provided questions to be taken into account by festival managers to ask themselves, from the idealization of a festival to its post-production, regard caring and participation for their artists and crew.

We trust that some of the ideas in this Toolkit and the experience of other festivals with regard to caring for artists and the technical crew will resonate with readers and will encourage and inspire them for future editions of their festivals.

8 Resources

This section has a compilation of several sources that could be relevant for your festival's relationship with artists and technical crews and their wellbeing. It is in constant development as new resources regarding how to be mindful of our participants, especially in the aftermath of the COVID-19, are coming out. If you wish to contribute with content for the Resources section, whether that is a tool you use amongst the members of your team, or a practical guide on how your festival handles post-pandemic challenges, please email: info@festivalacademy.eu for feedback, amendments, and contributions.

8.1 Recommended reading:

- Mental Health Through the Arts: A Proposal by Prakriti Foundations
Link: <https://drive.google.com/file/d/1A2SEfnjeIWqR4vensE4pAPeavhV-4Snd/view>
- The Barcelona Guidelines on Wellbeing and Temporary International Relocation of Human Rights Defenders at Risk
Link: <https://www.justiceandpeace.nl/wp-content/uploads/2020/01/TheBarcelonaGuidelines-ENFinal.pdf>

*Useful tool for coordinators who work with artists who have fled conflict zones (stress, trauma, depression when you are far from home)
- Brian Eno and Art Therapy within Hospitals
Link: <https://www.bbc.com/news/health-22189774>

* Artist Brian Eno has partnered with hospitals to develop interactive experiences for people who are recovering in hospitals. It presents an unorthodox approach to bridging the gap between audiences and artists outside of live events.
- COVID-19 Safety Guidelines for Live Performances and Film Sets by IATSE (International Alliance of Theatrical Stage Employees)
Link: https://iatse.net/wp-content/uploads/2021/08/stagecraft_reopening_guidelines_final.pdf

8.2 Mental health resources

- Black Mental Health Alliance, United States
Link: <https://blackmentalhealth.com/connect-with-a-therapist/>
- 16 Directories for Therapists of Color, United States
Link: <https://www.justdavia.com/blog/directories-for-therapists-of-color>
- ZenCare, United States
Link: <https://zencare.co/>

- Better Help (Online Therapy Resources), Global
Link: <https://www.betterhelp.com/>
- TalkSpace (Online Therapy Resources) United States
Link: <https://www.talkspace.com/>
- NYCWell, United States
Link: <https://nycwell.cityofnewyork.us/en/>
- Help for Mental Illness, National Institute of Mental Health, United Kingdom
Link: <https://www.nimh.nih.gov/health/find-help>
- Mental Health Resources in Belgium
Link: <https://www.thebulletin.be/mental-health-care-belgium-useful-links-support>
- Multilingual Resources for Diverse Communities, Ottawa, Canada
Link: <https://www.ottawapublichealth.ca/en/public-health-topics/multilingual-resources.aspx>
- MH Resource Overview by Centre for Clinical Interventions, Australia
Link: <https://www.cci.health.wa.gov.au/Resources/Overview>
- Mental Health Resources by Head to Health, Australia
Link: <https://www.headtohealth.gov.au/search-resources>
- Recursos de Salud Mental y COVID-19, Organización Panamericana de la Salud
Link: <https://www.paho.org/es/salud-mental-covid-19>
- Recursos de Salud Mental, Peru
Link: <https://www.minsa.gob.pe/salud-mental/>
- Confederación de Salud Mental, España
Link: <https://consaludmental.org/>