

**Stellar
••Quines**



Previously on

HACK THE PATRIARCHY

A Zine

HtP events 2019–2020



Welcome,

Hack the Patriarchy is a series of events that aim to create more meaningful conversations around gender inequality in Scottish theatre. This zine gives brief notes on the first three events that took place in 2019–2020 and also includes some of the workshops activities. Maybe you want to try them yourself at home? The sessions were designed to share experiences, discuss potential action and understand the collective power of those seeking to create change.

This project came from my own often frustration with industry events, mostly in the form of panel discussions, that felt like they were tokenistic and made no attempt to change things. HtP doesn't have a planned outcome, but I hope it will connect people and create opportunities for folks to organise around these topics in a more meaningful way.

This zine captures some of what went on in the first three events but its not a full or accurate record. Hopefully it gives you a bit of context as I pass the baton for HtP to facilitator Julia Taudevin and we pick up the conversation again.

Thanks for reading

Caitlin
Artistic Director and CEO
Stellar Quines

HTP 1 - OPEN SPACE

July 2019 – supported by NTS

This was an open space session where participants called sessions based on their own questions.

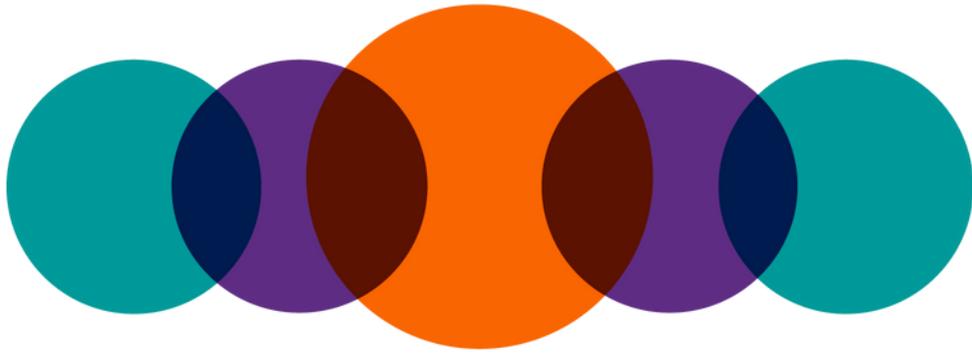
Because it was our first event we didn't have a great note taking thing happening yet-sorry. But here is some of what was explored.

TOPICS EXPLORED

WHAT IS THE MOST RADICAL ACT NEEDED TOWARDS PROGRESS/
ACCELERATED PROGRESS?

HOW DO I GET PAID MORE AND CONSISTENTLY?

HOW DO WE CALL OUT / IDENTIFY UNCONSCIOUS BIAS & ENABLING OF
PATRIARCHY IN OURSELVES & OTHERS?



WHAT IS THE MOST RADICAL ACT NEEDED TOWARDS PROGRESS/ ACCELERATED PROGRESS?

Using your privilege to speak for those who cannot yet ask themselves

Taking aggression out of communication as it is not the only power: use confidence

Check your frailty, your privilege, your needs and politics.

On being called out to listen and knowing you must do the work to change it – to see: it is about (equitable) labour

Keep on, keep on, hold ground, gather numbers

Keep changing the language, keep the fire burning

Unconscious bias, systems

What is radical when it's 'trending'?

Beyond the 'me' privilege

Not going away, holding the ground on making feminist theatre

Calling out publicly multiple-index discrimination

Acknowledging that through redistribution of wealth based on merit can no longer be binary (infrastructure)

I know I can survive multiple forces majeures and through that can let go of being institutionalised and be true to my radical values

Give thanks to those who held the door open for me

Becoming a board member whilst still being an artist

Negotiation: asking for what I need contractually

Power: acknowledgement of self as a gatekeeper

Body as Power: giving up saying sorry and saying thank you

Power: setting up a theatre company stating in its constitution for 50:50 gender balance

Values: being clear of mind to say what I thought to powerful gatekeepers

Legacy: founding an agency for change

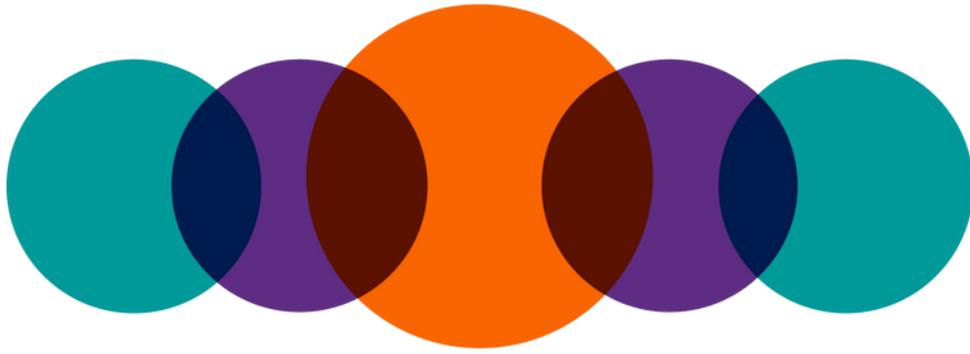
Educator and advocate, collaborative ideology and mindset

Self-immolation in the car park. What / when do I stand in the face of apocalypse. Next wave of political theatre and performance – NOW.

Make female heroes; manifesting female heroes

In claiming being radical, being a 'gobby' woman

Being a strong ally of 'gobby' women (+learn + embrace stubborn)



HOW DO I GET PAID MORE AND CONSISTENTLY?

Legislation – Unlocking power of data – publish a rate card and budget to evidence

Legislation – policy / work & labour – contractual capitalism, cost centers, consequence and accountability, systematic redistribution of wealth

Sectoral change of infrastructure – financing of establish 'soloists' (?) – radical change – CS

Leave the industry!

Example: each human today holds power equitably – index of expertise, lived experience, intersectional identity / ies

So... each human today will invoice the most most patriarchal fully misogynistic human for the cost of giving their (word?) for change that benefits Scotland. Approx 25 humans, day global of £500 = £12500

Soloist model?

One year running cost – budget

The hustle: example 12 x press (word?) or similar hand/palm pressing @£500 a day – £6,000

Professional Development. Mentor / mentee 50 days @£750 – £37500

Advocacy where it is private and public 200 days @ hours rate of £75 -
£15000

Prospecting global index £0,000

Budget for freelance team £30,000

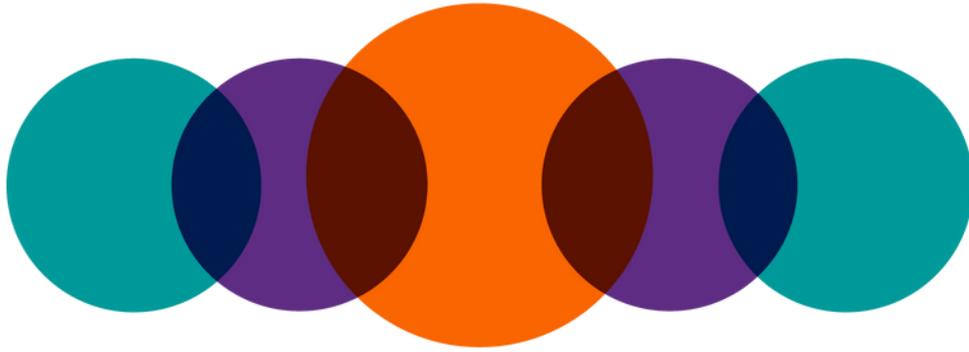
Salary £45,000 £93,000 of soloist

Pay in the sector

Review the distribution of wealth

Collect the data on programmes pledged but no paid

Interrogate CS policy and commitment to re imagination of RFOs to evolve
environment to include soloist model



HOW DO WE CALL OUT / IDENTIFY UNCONSCIOUS BIAS & ENABLING OF PATRIARCHY IN OURSELVES & OTHERS?

How do we detail the E & D stats to show artistic dev / output?

Should it be UK based or just Scotland? Scotland could be sector leading

Keeping training dynamic – transparency

Then what?

How do we keep companies accountable – Scrutiny of policy?

Public money – CS NTS FST – certification needed for funding

Accreditation time limited

Reviewable but also contingent on funding

Training – FST could manage – problem here, members only

No public shaming / policing?

Helping people in power understand the concessions needed to make a space welcoming

Focus on self – interrogate your process equity

Fact sheet – check list

Podcast – nuanced

Holding boards accountable

Some RFOs not taking it seriously – scrutiny of biases – smart testing existing @CS

Make E&D plans of RFO transparent

Lobbying CS and expecting answers

Petition. Open letter

Leadership – who is driving the change. Board. Chief executive

A sounding board – a board of representative people – paid consultant freelancers – esp for recruitment

Explicit inclusivity – especially for people in power, whether creating opportunity or a platform.



HTP 2 - IF YOU WANT CHANGE YOU NEED POWER

September 2019 – supported by NTS

This was a workshop where participants took part in activities linked to gaining greater understanding about how they could individually and collectively create change in the sector.

TOPICS EXPLORED

SELF REFLECTION – What is driving us to create change? How can we use this to influence others? How can we speak to the self interest of others in order to create change?

POWER ANALYSIS – Where is the power in the theatre sector? What connections are there in the room that can get us to people in power?

ACTIVITY: STICK PERSON

Take a piece of paper.
Draw a stick person the height of the paper.
This is you.
Write around the figure answering these questions:

WHO ARE THE PEOPLE MOST IMPORTANT TO YOU?

WHAT ARE THE INSTITUTIONS AND PLACES MOST IMPORTANT TO YOU?

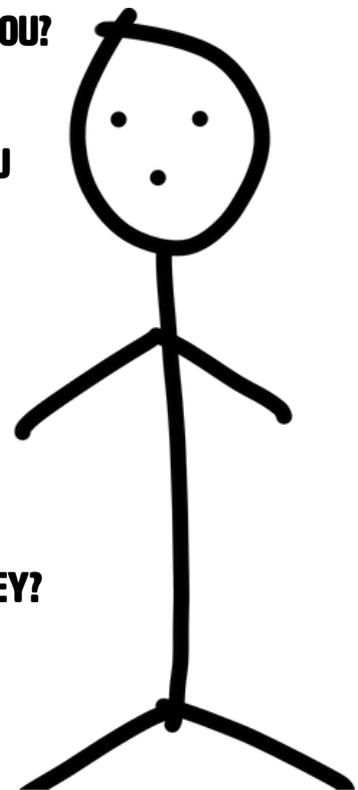
WHAT ARE THE MOMENTS AND STORIES THAT MAKE YOU WHO YOU ARE?

WHAT ARE YOUR CORE VALUES?

WHAT ARE YOUR CENTRAL CONCERNS?

HOW DO YOU SPEND: 1) YOUR TIME 2) YOUR ENERGY 3) YOUR MONEY?

WHAT ARE THE THINGS YOU WISH YOU COULD CHANGE IF YOU HAD THE POWER?



REFLECTIONS FROM STICK PERSON ACTIVITY

Below are fragments of things that came up for participants doing this activity.

Am I an artist or a
sandwich artist?

Energy on worrying

MIGHT BE MORE POWER OUT OF THESE STRUCTURES.

How do we change this life cycle?
It's been a long time.

I want abundance. Not capitalism and
not scarcity of space for women
onstage.

How do we strike the balance between pursuing your own interest without pushing people
out the way?

Balance with trying to get ourselves ahead and what we need for other people

Theatre as indulgence? absolutely vital? when
everything else is getting ripped apart how do I feel
I deserve to have part of it.

ORGANISATION SUPPORTIVE OF WOMAN? I WOULD SAY THEY ARE SUPPORTIVE OF THE SAME THREE WOMEN.

We are taught- please like me.

Men are taught- you'll like me because I am great.



ACTIVITY: POWER ANALYSIS

Chose an organisation you have a connection to or an 'in' with
Write down answers to these questions:

Who are the five most important people?

Who controls the money?

Who are the leaders with the strongest relationships?

Which important sub-groups are there and who leads them?

How do decisions get made? How do they really get made?

Who are the most senior people accountable to?

Do you have formal decision making power?

Do you know the people you just listed? What influence do you have with them?

How many people do you know? How strong are your relationships?

If you wanted to change something small or big, could you do so? Who would you need on board?

How can you gradually build up your influence in that setting? Who do you need to build relationships with in order to gain power?

REFLECTIONS FROM POWER ANALYSIS

ACTIVITY

sometimes when you
have the power still
hard to make the
change

POWER WITH SMALL INFLUENCE

Not a lot of information
available on how the
org works.

Change is not
happening because
of a lack of capacity

POWER CAN COME FROM A BIT LOWER IN HIERARCHY

Shouting about some things. Not
shouting about other things.

now there (org) is an
organisation that can speak
for you!

How do organisations
grow influence and
reach?

Socialising, making grass roots
connections can help build power.

You have to prove you
can make money for
them
Worth putting time into the
personal relationship

I HAVE POWER FROM OUTSIDE

Work with the people
you like and respect

HTP 3 - STRATEGY NOW!

August 2020– Pandemic Edition

TOPICS EXPLORED

The Parent Trap: Childcare and parenting during and after COVID-19

Sexual Harassment in Scottish Theatre

Power Plays: Identifying & dismantling power inequalities in our rehearsal rooms

What could be the new Artistic Director?

Eliminating the Training Gap

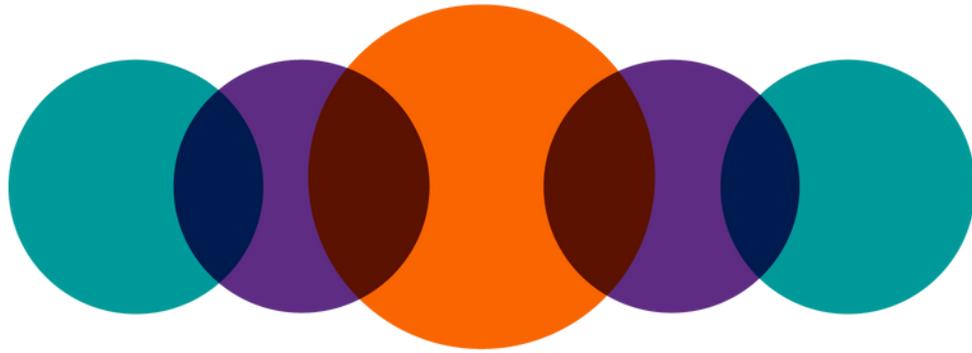
Say Hello, Wave Goodbye: Visioning post covid theatre

Dismantling the Fear: creating a safer space for speaking truth to power

#weshallnotberemoved: D/deaf and disabled performers post COVID

'Hack The Data: what does the Playwrights' Studio Scotland's survey tell us about systemic misogyny in (theatre) culture?'

Success, deconstructing whiteness and the other benefits of Lockdown



THE PARENT TRAP: CHILDCARE AND PARENTING DURING AND AFTER COVID-19

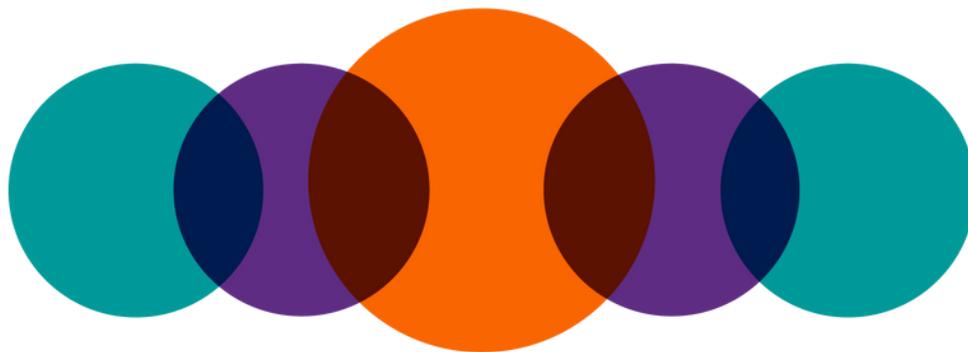
This moment has forced increased recognition of the reckoning with family life, and how much has been given up for this industry and how it all balances.

Flexible working and the working day – in comparison desk based workers have more flexible working. People should be trusted to manage their workflow.

When get back in rooms together, hope to carry understanding of the efficiency of time better (shorter sessions that are more productive). A shorter rehearsal day is possible.

Caring approach to company management is needed: agreed terms of working together and what is needed. Example: including on staff forms space to write caring responsibilities.

Clearer demands needed as lots of companies are still lagging behind.



SEXUAL HARASSMENT IN SCOTTISH THEATRE

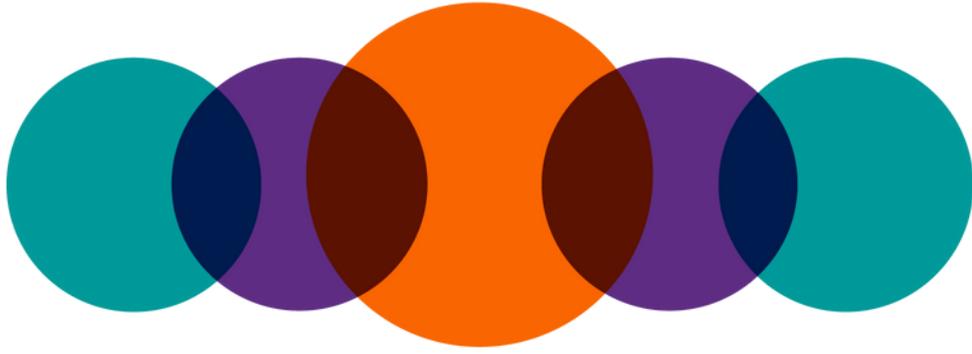
Survivors have/ are being asked to work in rooms where there are known perpetrators. How can this be solved?
Examples shared of good practice.

Structures needed to be put in place: discussions on how to rely on the criminal justice system, and when the sexual harassment is not of a criminal level the structures in place are crucial.

More transparent processes, policies and protocols are needed. Many people and specifically freelancers don't know their rights on asking to see these upfront.

Awareness campaign: what sexual harassment is, how to recognise it, how to get support

Accountability: who is checking these processes are being upheld and what has been actioned.

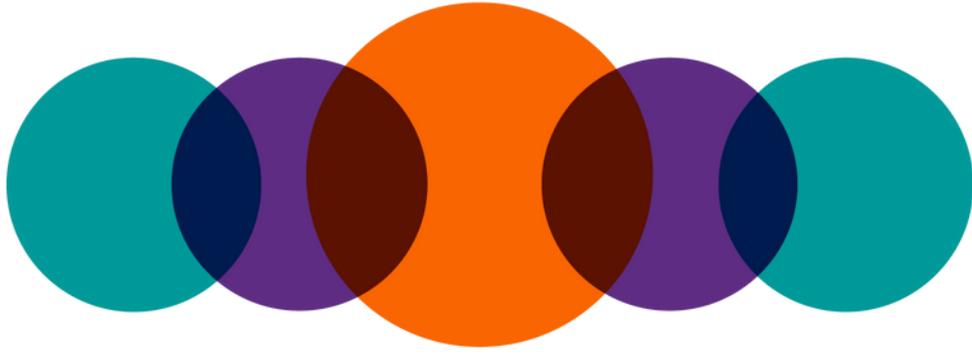


POWER PLAYS: IDENTIFYING & DISMANTLING POWER INEQUALITIES IN OUR REHEARSAL ROOMS

Establish the culture you want to have in the room from the beginning: ask people how they need to be supported

Collaborative way of working: Move away from a hierarchical approach, running a room which is more open.

You make your own choice but being in that room: amplifying voices, and identifying those that might need your support in the room that maybe have the least agency.



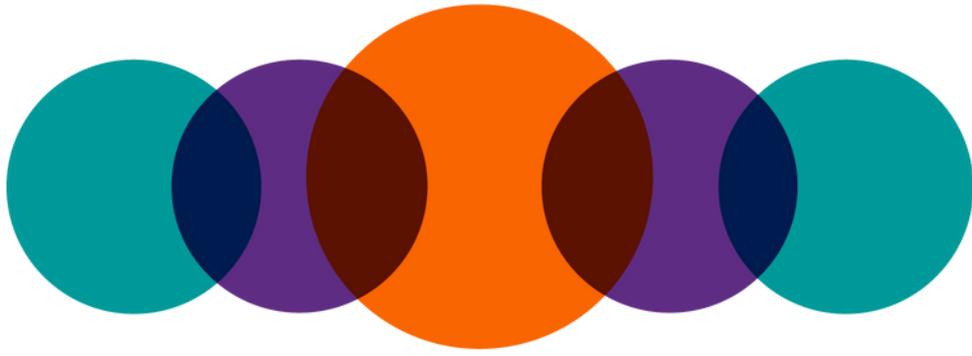
WHAT COULD BE THE NEW ARTISTIC DIRECTOR?

There's an appetite for the remodeling of what the role of artistic director could be: for example a lighting designer and playwright coming together

Role of boards: importance of appointing positions and how are they held to account

Accountability: An independent whistleblowing service and the value of being able to safely call out. The dismantling of a colonial and imperialist system.

Recruitment process: needs to be independent and include artists

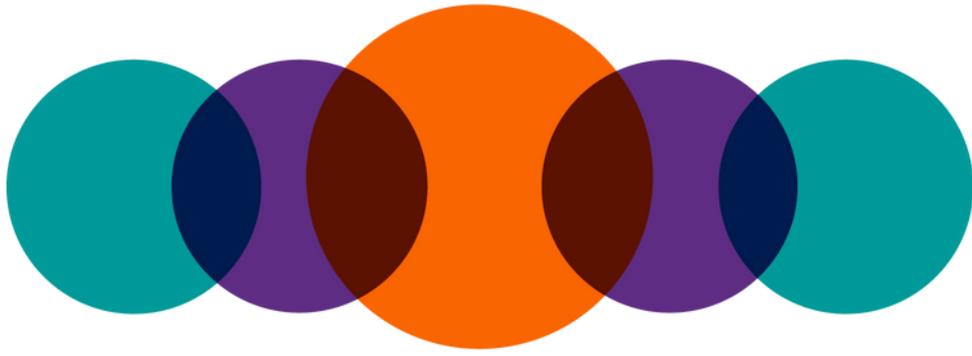


ELIMINATING THE TRAINING GAP

We are already doing this work as we are training ourselves.

Language: how to use empowering language rather than language that belittles expertise and training “I’ve been really lucky”

Need funding and support to create a space: bringing together and building up confidence, practical sessions and workshops such as applying for grants, how to craft letters to invite artistic directors to see your work, ultimately being empowered in a space.



SAY HELLO, WAVE GOODBYE: VISIONING POST COVID THEATRE

Power and Financial Power: how effective can we
be if we don't have the power

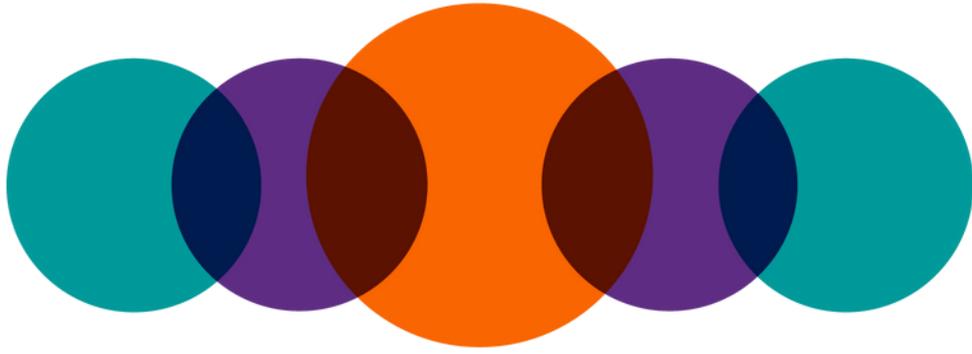
Change happening at the top and at the bottom

Importance of network building and uniting across
art forms

Desire for more democratic processes

Discussions on if we really need buildings, and how
we can make theatre in more flexible ways

Necessity for fair pay national living wage



DISMANTLING THE FEAR: CREATING A SAFER SPACE FOR SPEAKING TRUTH TO POWER

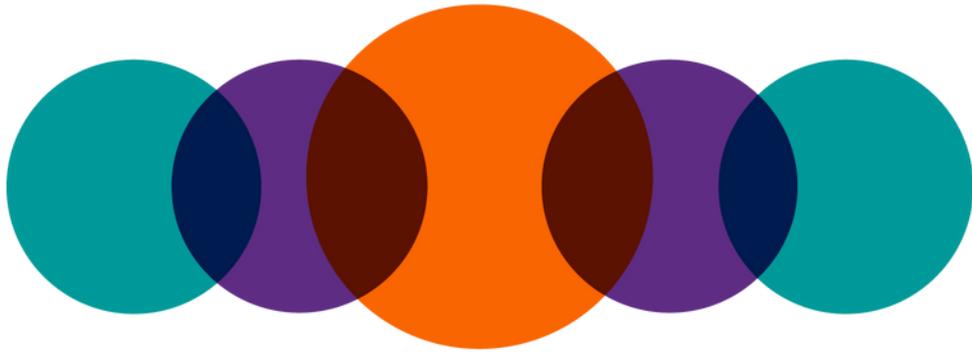
Worry of being blacklisted and how this affects employment

Independent whistleblowing service

How to support existing grassroots movements with resource (including financially)

Coming together: joining up of the smaller groups who are already doing the important work

Reframing and reclaiming the power by having organisations needing to actively “opt in”

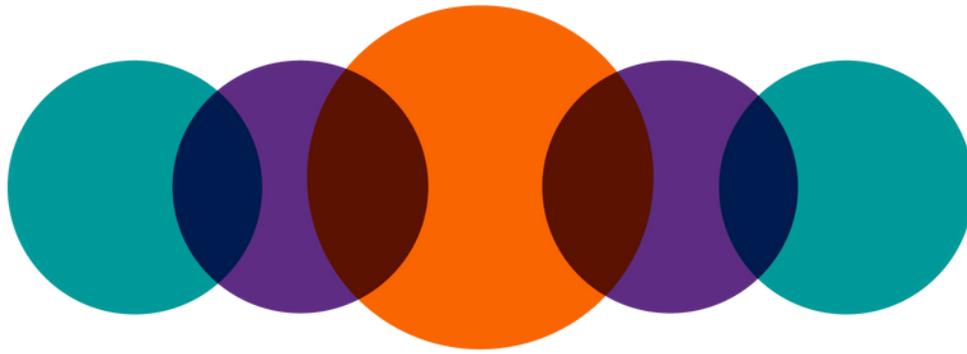


#WESHALLNOTBEREMOVED: D/DEAF AND DISABLED PERFORMERS POST COVID

Lack of opportunities in Scotland for deaf and disabled actors

Discussions on impact of COVID to disabled people, cuts to benefits and cuts to access to work

Self promotion as an action: contact directors, companies to say that we are here.



'HACK THE DATA: WHAT DOES THE PLAYWRIGHTS' STUDIO SCOTLAND'S SURVEY TELL US ABOUT SYSTEMIC MISOGYNY IN (THEATRE) CULTURE?'

Survey demonstrates misogyny in the system

Evidence gap – many won't have completed

Not enough plays being commissioned in general which therefore makes it even harder for womxn and non binary playwrights

Creative Scotland need to make data available and what money is actually being spent on commissions

Womxn only spaces being huge source of power for playwrights