

PREGNANCY AND PARENTHOOD - THE DANCER'S PERSPECTIVE

VINCENT DANCE THEATRE / DANCE UK /
CREATIVE AND CULTURAL SKILLS

CONTENTS

Page No.

1. Case Studies:	
Carol Brown	21
Candoco Dance Co.	24
Lucy Moelwyn-Hughes	26
Antonia Grove	28
Janis Claxton Dance	31
English National Ballet	33
2. Questionnaire responses in table format	35
3. Survey questionnaires	38
4. Guidance & information: Legislation, Statutory Entitlement and Requirements	46
Model Maternity Policy	50
Model Paternity Policy	53
Model Risk Assessment Form	55
5. Useful links	57
6. About the partners	59



Photography: Matt Simpson

APPENDICES

vincent dance theatre

APPENDIX 1: Case Studies

Carol Brown



Photography: Robert Cato

Carol Brown is a choreographer, writer, teacher and Artistic Director of Carol Brown Dances. Her work involves collaboration with artists from architecture, music, visual arts and literature, and she also makes middle-scale work for other companies. Carol Brown Dances specialises in the creation of collaborative performance events, focusing on solos and group works for theatre, installation and site-responsive events. Carol has two children, both under the age of three.

Working as a self-employed artist and also regularly engaging artists to work with her company, Carol has an understanding of how issues around pregnancy and parenthood affect both companies and performers. She says “Interestingly, I haven’t yet had to deal with performers and dancers I work with having children themselves as most are still relatively young and not thinking in that direction yet. It’s an issue that I will no doubt have to address, but one that I hope I will be aware of given my own experience.”

Carol acknowledges the pressure to prioritise work and delay having a family, saying “I put off even thinking about having a child until I was 38. The drive to create and to locate my creations within the cultural field overwhelmed any maternal drive. I imagine this is not uncommon. This was a risky strategy as by the time I felt secure enough in my creative work to consider children I was almost 40. I had three miscarriages before the arrival of my first son when I was 42 and my second son was born when I was 44. All of the miscarriages happened during major periods of work when I was performing, two of them whilst touring overseas, so the experience was traumatic. I realise how lucky I am to now have two healthy boys, but also moved by the pain of delaying parenthood to the stage of life where it becomes a lot more uncertain and perilous.”

Since having children, Carol has strived to combine work and parenthood and says “With my first child, I tried to maintain the status quo of my creative practice as much as possible, I have taken him into all the situations I worked in, dance studios, theatres, a building site (for a site responsive work) and on tour. When babies are small they are also quite portable, so it is possible to continue working as a choreographer/director with him in a sling or on a mat on the floor. I have found dance studios are not risky spaces for a baby as there is usually enough room, but now he is now a toddler and needs to run around more, it has become more difficult to have him in the studio. Also, since I have had a second child I have felt a lot more cautious about bringing my children into every work situation as I have felt the need to secure their habitat as a safe and sheltered place more focused on other children and their socialisation. My experience of bringing my first child into the studio was not always positive, some

collaborating artists who do not have children are less tolerant of their presence and this has put a strain on some recent creative processes. And I found my attention was divided. The dancers, however, seem to find it stimulating to see a young baby in its developmental unfurling rolling and reaching on the studio floor, but there is always the concern of knocking into him and it can be distracting for everyone.”

With her second pregnancy, Carol continued to perform until she was five months pregnant. She says “I did feel that this was risky for me, especially given my history of miscarriages, but at the time I had a major solo commission for an international arts festival so I was not able to reduce the amount of work I was doing. As most people don’t know you are pregnant when you are dancing the responsibility was on me to ensure safe practice. I treated these performances more cautiously and felt that I probably didn’t give my best. It was difficult to keep the pregnancy secret from other collaborators, however I thought this was important as otherwise they would be worried for me and this might affect the quality of collaboration and the creative process.”

As far as provision of support in pregnancy and after birth goes, Carol has had to devise her own. “As a self-employed choreographer and dancer I have been responsible for arranging my own maternity provision. This involved employing an assistant to hold my baby son during rehearsals, and I also managed a very large project with 46 performers by relying on the performers themselves to assist with childcare during the rehearsal process. In hindsight and having now worked with professional nannies, this was not an ideal situation as there is no substitute for a carer who really understands the needs of a young baby and who can mother in the mother’s absence. With my first child I was a bit naive about this. I realise also that there weren’t professional women in dance around me as role models managing their family and creative work. I realised that most of the women role models I have had in dance – a generation older than me - have been child-free.”

Long and irregular working hours can be especially challenging, she says “My availability for all the extra time required which arises due to the contingencies of making and touring is much curtailed now. At the end of the day I need to leave on time and get home and I am less interested in working long days. My energy for the artistic process and the duration of rehearsals is much less though I find my focus is very clear when I am in the studio as I have to make the most of the time available. Evening rehearsals and performances are particularly difficult given the rhythms of a young infant and the need to have some childcare in place so that the precious time of their first years can be enjoyed and they can be fed and got to bed in time. I have a very supportive partner who co-parents, but as my partner is also frequently a collaborating artist as a composer, at times I have had to employ an additional person as a child carer on an ad hoc basis. A more satisfactory arrangement would be to have a part-time nanny but this is not affordable.”

For future projects Carol says she will include childcare support in project plans, so that help is at hand during rehearsals and on tour “I would pay for a choreographic assistant with childcare experience to be on hand throughout rehearsals and touring and I have now built the costs of this into funding applications. The ecology of my practice is also shifting as I look to ways to support and sustain a loving family and a creative process without feeling that they are pulling in opposite directions”

Parenthood has a hugely positive impact on creativity, but does also brings multiple challenges, says Carol. “Having children greatly enhances you creatively and need not

interfere with one's ability to choreograph and perform. You learn so much from the dramatic shifts that your body goes through during pregnancy and post-natally, and these re-emerge in movement memories which bring a whole new understanding of embodiment and drives. Having children as a dancer/choreographer does however require a major shift in one's relationship to time. I find myself taking longer to create work, scheduling shorter rehearsal days and not being engaged in thinking the work 24 hours a day. Given that evenings become precious time to be with your child there is also the problem that so much of a performing artist's work can't happen in the evenings. In this way you miss out on many of the networking opportunities that arise due to being available to go and see others work. Also touring becomes very difficult as its tricky to accommodate a child's needs within the long days of a performance schedule."

Carol acknowledges that the challenges of combining a career in dance impact on both individual artists and companies, with choreographers struggling to finance support for performers, and the resulting lack of available support preventing more parents from continuing to work. "It's disturbing that so few women dancers feel able to have children whilst they are working as dancers and I know of very few companies that have the resources to facilitate this. I think there is clearly an implicit pressure on women dancers not to concieve as this would detrimentally affect their chances of working. The economy for dance is simply too under-resourced to provide for maternity leave and provision and many of us are working with short-term project-based contracts for dancers, which also means there is no provision for pregnancy and childbirth. I would not be averse to employing a pregnant dancer, but I also know that I would have problems financing their maternity leave, given existing funding provision."

www.carolbrowndances.com

Candoco Dance Company



Photography: Hugo Glendinning

Candoco Dance Company, the pioneering company of disabled and non-disabled dancers, was founded in 1991 and tours widely in the UK and internationally. Candoco also runs an extensive education programme, led by the dancers and an associate team of artists, and develops and delivers professional training for disabled artists.

In total five Candoco dancers have had children while working with the company and all of them continue to work in dance. Of the five, four are now working freelance and one is working part-time although all have shifted their focus to teaching or artistic leadership rather than performing.

Since 2006 Candoco have worked with two pregnant performers, supporting both to continue performing during their pregnancy by adapting their roles within the company. Candoco has a written maternity policy in place and, like all Candoco's employees, artists are entitled to the appropriate statutory provisions for paid or unpaid leave. In addition the company worked with the performers to find solutions that enabled them to continue dancing during their pregnancies.

Katie Town, Candoco's General Manager says "The first of the two dancers performed until she was four months pregnant, then took on a new role as assistant to the choreographer, which allowed her to work long enough into her pregnancy to qualify for Statutory Maternity Pay (SMP)." The second performer, who was due to tour in Candoco's 2008 double bill **The Stepfather/And Who Shall Go To The Ball?** asked if it would be possible for her to continue dancing in just one of the two pieces until the end of her contract. Katie says "We discussed this and made the decision to bring in an extra dancer to learn Rafael Bonachela's piece **And Who Shall Go To The Ball?** The dancer continued to be paid at the full weekly rate, on the basis that as dancers are often freelance and so rarely receive SMP once on maternity leave, so this was a gesture of support for her financial situation."

After having her baby, the dancer was offered a new contract to perform with the company but decided instead to undertake freelance work, and now works as part of Candoco's Associate Team delivering participation activity.

As an established and Arts Council-funded company, Candoco was able to support the additional cost of engaging another dancer, but as Katie says, the company also saw this as an opportunity to introduce a new performer into the work. "Re-rehearsing a new dancer enabled us to get to know them over a period of time, to see how they would deal with the work and how suitable they would be for full-time employment."

The company also follows best practice in allowing time off for scans and doctors appointments, and allowing additional breaks when needed.

To support all employees who are parents, Candoco aims to be a flexible company and allows time for those returning to work after having children to resettle into work. The company is part of a childcare scheme, which allows parents to purchase childcare in a tax efficient manner. When necessary parents are also able to bring their children into the studio and on tour.

Flexible working time for performers is one area that is hard to accommodate, with the nature of a dancer's job and the logistics of rehearsal schedules meaning that adjustments are more difficult than for office staff, where flexible working is easier to manage. Katie acknowledges this, saying "We would like to be able to offer more flexible working hours to dancers with children, but our studio is only available from 10.30 until 6 and also all of the dancers are needed for rehearsal together." Instead, dancers with small children can leave the studio slightly early when the rehearsal schedules allow, and are able to bring their child into the studio when needed which assists with childcare. Although this can be challenging for other dancers' concentration Katie notes that "this can have a positive outcome in that dancers have to practice keeping their concentration even when disrupted."

Candoco would still like to be able to do more, says Katie. "We would like to make it easier to take children on tour, for instance, offering a nanny service partially funded by the company but at the moment this would be prohibitively expensive. It would only really be feasible if there were enough dancers with children to contribute towards the cost."

The company's success to date in supporting their dancers owes much to Candoco's receptive attitude and Katie's advice to other companies and choreographers is similarly straightforward. "Maintain a flexible approach", she says "and be as open as possible to suggestions from the dancers involved."

www.candoco.co.uk

Lucy
Moelwyn-Hughes



Photography: Matthew Rosenberg

Lucy Moelwyn-Hughes is a dancer and teacher with two children, aged 3 and 6 months. Having previously worked with companies including V-Tol, Lucy was Education Officer, Learning & Access at The Place during her first pregnancy then opted to become self-employed after her son was born. She now works regularly as a teacher and workshop leader for CandoCo, the Dance Touring Partnership and the London Borough of Camden's Department for Children, Schools and Families.

"I think I was fortunate in that all three employers I now work for knew me from before I had children – they know my situation, and I was confident that they knew I wouldn't abuse their trust," says Lucy. "For example I had toured and taught with CandoCo's education company before I had children, so on my first post-baby project for them my son Freddie spent a few hours asleep in his buggy in the corner of the studio. I'd not have had the confidence to do this with a company I had no previous history with, and it was a large-scale community project so the context was also more relaxed."

Now Lucy's current teaching work ranges from one-off sessions to projects lasting several months, and this flexibility makes it much easier to manage the logistics of combining parenthood with work. "I think flexible working hours are easier to access in freelance work, for example the companies I work for only ask me to teach in schools who want afternoon sessions because they know that's better for me because of childcare. Also Candoco only call me for a meeting after 11 am, because they know that's the earliest I can get there."

Regarding working during pregnancy and practical advice about maternity benefits etc, Lucy says "During my first pregnancy I was able to get all the information I needed from The Place, who were incredibly supportive. The Director of Learning & Access allowed me to work flexible hours so I didn't have to travel during rush hour. By the time I went freelance my first child was 9 months old, so the second time around I was already out the other side and had been through the experience before."

Returning to work wasn't all plain sailing, however, Lucy reveals "I lost a lot of confidence in myself as a dancer and teacher after I'd had a baby, so I felt really stressed and upset if the people I was working for didn't appreciate things like not being able to stay late at short notice because of childcare, and that this didn't mean I wasn't committed to the work."

As far as support from employers goes, things that may seem like small details can have the most impact – and also reveal a level of thoughtfulness that is much

appreciated. “Candoco are always brilliant about this” says Lucy, “like arranging a parking space for me at a school, which saves me time and makes it easier to leave in time to collect my son. Small things like that make a BIG difference and generally I find that if I ask, employers will be accommodating.”

When it comes to juggling the logistics of work and family “I have an understanding partner who is usually able to take an emergency day off if childcare falls through, and my son has his own (detailed!) schedule so we’re clear who drops off and picks up, what time, and where my work fits into this. Also I drive more than use the tube now – it is faster and I can stay in school/studio until the last minute. And of course I pack my bag and my sons’ the night before so that mornings are less of a scramble!”

The attitude of employers and an awareness of the need behind parents’ specific requests are the most important factors in making things work, according to Lucy. “What I appreciate most is a level of understanding, so that when I say I have to leave by 4.30pm to pick my child up that is OK and understood.” Her advice to other dance practitioners and companies is to be as open as possible. “Communication is key” she says, “people need to be able to say what they need without worrying that they will be seen as being less committed. The thing about our line of work is that people are very passionate – this can lead to a view that the art is the beginning and the end of everything, but having children just means needing realistic working hours and a proper schedule – parents’ level of commitment isn’t affected, it’s just that they now have limited hours in which to be passionate.”

Antonia Grove



Photography: Chris Nash

Antonia Grove trained at the The Rambert School of Ballet and Contemporary Dance, and then joined Rambert Dance Company, performing with them until 2003. She has performed with Walker Dance Park Music, Random Dance, Bonachela Dance Company, Charles Linehan Company, Fabulous Beast Dance Theatre, The Cholmondeleys and New Art Club. In 2004 Antonia formed Probe with Theo Clinkard, joining forces as dancers to commission choreographers to make new work on them. Probe toured **Have We Met Somewhere Before?** in 2005/6 and **Maggie** in 2008. Antonia's daughter was born in 2007 and her second child during 2009.

Antonia currently works for about 6 months of each year, describing her working periods as "very sporadic". Working freelance and co-running Probe she manages to make working financially viable and can arrange working hours to fit with childcare. Antonia says "I don't work for other companies so frequently at the moment as the logistics of childcare, working hours and touring make it too difficult. The first jobs I did since becoming a mother involved stepping in at the last minute to dance with two different companies, and as I was helping them out of difficult situations they were really good at accommodating my needs. In both instances I devised a working schedule (based on their own) to accommodate childcare, and both times the companies worked around this really well. On tour they made sure I had a family room and a cot for my daughter. In one company the choreographer and both other dancers had children which meant the understanding was already there, but this a very rare situation. Otherwise I have been working for myself, in my own company, as this is the only way I can dictate my working hours to suit my childcare."

Antonia decided not to pursue working with other companies for a while after struggling through rehearsals and tours after her daughter was born. "With Probe I rehearsed close to the nursery and in my home city rather than commuting to London so I was able to do nursery drops and pick-ups easily. When I had to rehearse in London my husband worked from home and looked after our daughter and I would leave her with my husband when I went on tour. The longest I was away was for four nights. My husband used a huge amount of holiday leave and worked at home and flexi hours, and when he had work commitments too we all went to my mum's and travelled to and from there, leaving our daughter with my mum. On long tours my daughter and husband came with me and my husband worked during the day and then had her in the evening when I was performing. I had done more than 40 performances in a 6 month period. Overall it was a technical and financial nightmare so after that tour I decided to stop working and re-evaluate different options."

“Since then I have done one-off gigs and very short contracts with companies, and also made choreography for a youth group and a vocational school. I have been teaching regularly in London a couple of days a week and through this routine I have found that having a ‘part-time job’ three days a week would be ideal. The problem is that at 29 I still want to perform and not to have to move into the teaching sector just yet.”

Working as a choreographer has been much more manageable, says Antonia “I was asked to make a youth piece last year and at first I said no because both my husband and parents were away during that week, but the organisation discussed it and called me back within half an hour to say they had found a place for my daughter at the lovely nursery across the road. I was overwhelmed by the ease with which the problem was solved, and so I did the job. My daughter had a great week and so did I and I only lost a third of my salary to childcare which made it worthwhile to do. Also, more recently I made a piece for a vocational school and was faced with the same problem of having to cope alone. They put me up in a self-catering apartment, which wasn’t unlike their provision for other choreographers, and because I was unable to find a nursery or childminder in such a big city, I decided to find a nanny for my working hours. This worked out brilliantly, and although it was definitely a more expensive option I only lost just over a third to childcare because my choreographic fee was enough to make it work. The working situation was ideal and I felt very well looked after all round. There was another choreographer with a child who would have loved to do a nanny-share had we known in advance, and this would have made it even more financially viable for us both.”

In order to be able to consider work with a company now Antonia says “I would ideally need help with childcare costs or to earn more money than your average contemporary dancer. I would need an open minded approach towards flexible working hours in order to do nursery drops and pick-ups when commuting or when my husband is unable to work from home, and I would want the option to bring them on longer tours. Essentials on tour would be a family room and a fixed working schedule with reasonable working hours on performance days, so we could plan ahead and my husband could fit in some work alongside parenting whilst away from home. Alternatively, a nanny or, even better, a nanny-share like the kind that operate in some European companies would work really well if I could afford this.”

The perception of being seen to offer ‘special treatment’ to some performers is often an obstacle to companies in working with parents, says Antonia. “Most companies have a policy now of not working around any individual dancer, and normally it’s because they have had problems in the past when trying to accommodate freelancers with other work. Issues of special treatment can be problematic and whilst I understand this, it makes it hard to discuss any compromise, and often means that choreographers won’t risk asking a mother because they fear all the logistical problems that could arise.”

Despite this, solutions can sometimes be found, though this often depends on having an established relationship already. “I was working with a company part-time for a month in autumn. I was offered three months full-time work with this company but I couldn’t make the long hours six days a week work. It’s someone I’ve worked with before, which meant there was trust and support already there. I explained that because of extra childcare expenses, as well as my travel costs, I would find it hard to make the job financially viable. Because of that they found some money to contribute to travel which helped.”

Antonia points out that logistical problems are often easily solved with a bit of forward planning. "It would help if choreographers would be aware of scheduling time effectively so that working hours are concise and structured", and suggests also considering flexible hours for some performers. "Part-time hours would be the ideal - either 3 day weeks, or half days. I wonder if companies might benefit financially from having a good dancer who is able to work quickly and well and who might not be involved in everything?"

Working and touring with parents needn't necessarily be costly, says Antonia "Often all that is needed is a room big enough to accommodate a family and a self-catering apartment is often cheaper over the course of a week anyway. I treat every job differently depending on the circumstances, there is never only one solution, once I have all the information on the job I can begin to weigh up all the options. I really believe if there is a will to do it on all sides then there is definitely a way to make it happen. Solutions can be simple and effective, and mothers are often brilliant at scheduling and time-keeping!"

The ultimate answer, says Antonia, is "more mothers working in companies, and therefore shared support and advice. The idea that bringing your family with you when you're away from home is normal. It should be a positive thing, where work time is happy and focused, and the company atmosphere away from home is homely, friendly and fun. For a parent to be seen working and in my case performing regularly, sends out the message that having a family does not hinder your ability to work in the field. I know I've grown and matured as a performer over the last couple of years, and I feel I have a lot more dancing years ahead of me yet. As a family we will find ways to make this work, but this will only be achievable with a little support."

www.probeject.com

Janis Claxton



Photography: Jess Ferrone

Janis Claxton is an independent choreographer, dancer and teacher based in Edinburgh. Artistic Director of Janis Claxton Dance, she directs touring productions and site-specific work and choreographs solo and company works, community projects and children's theatre.

Janis has worked with pregnant women and with parents of young children, and says "I like to work with mature dancers and I work mostly with women so I have had parents in my company, but my company has a history of dancers getting pregnant at crucial moments – it has happened three times in four years and it has been very challenging. If I had a full time company of performers a formal policy to support pregnant dancers and parents would be fundamental, but as it is I try to provide appropriate support depending on each project and who is involved."

In 2008 Janis Claxton Dance projects included:

Sweet Love – a work for fifteen women spanning four generations, which included four mothers and two pregnant women. "**Sweet Love** was originally to be a duet" explains Janis, "but one of the dancers became pregnant, which meant changing plans and turning down a great performance opportunity. It was the dancer's first child and so we were both unsure of what her limits were and we found it very difficult to work in the way we had planned. The result eventually – one year later – was that the work became a piece for fifteen women, which in the end was very positive. The work was made in a Choreographic Development Lab over two weeks so it was not difficult for the parents to arrange childcare. Two women were three and four months pregnant and as the work was not very physically demanding very little adaptation was necessary. The work, which was about women's lives, was greatly enhanced by having pregnant women and mothers involved"

Enclosure 44 – Humans - a site-specific durational project in Edinburgh Zoo, the piece was performed eight hours a day over twelve consecutive days inside an animal enclosure and involved seven performers including two pregnant women. One was ten weeks pregnant and performed for the entire run of the piece and the other was one week before due date and took part for half a day. Janis says "It was amazing how many people gathered when our very pregnant dancer was there! That was our biggest crowd. We definitely had specific rules and guidelines for the pregnant dancers. The policy was that their health was primary – they could leave the enclosure any time they needed, and while performers were generally silent during the performance, pregnant dancers could ask to speak to the director or use the phone if needed. The piece also included two mothers of small children, so for them the policy

was if their child came and they needed to leave the enclosure – especially if the child was stressed by seeing her mother in a cage - that she should leave and take care of the child.”

Falling Light – a new work for seven performers, was made and toured over twelve weeks. “I invited a parent be involved in this production, but she would have had to commute from Bristol to Edinburgh each week and leave her two-year-old at home, so unfortunately it was not possible. A dancer who had previously performed with the company was in the last weeks of pregnancy when we began rehearsals, and she joined in with classes. Another dancer was also given time off to be at the birth with her, and then the new mother came back with her baby to watch rehearsals and give feedback on the work.”

To date, the policy of tailoring support as needed for each project has worked well in some circumstances, but Janis would like to be able to offer more consistent support, to enable dancers to continue working with the company after having children. “I would like to be able to offer help with childcare so that I can continue to work with dancers - often I have worked with them for years and then it suddenly stops because they have children. I do still include three of my past company members who have small children as much as possible, for example as artistic advisors, as assistants in workshops or as performers in work that needs less time or is less physically demanding, but I can’t see how to bring them back into a touring work without being able to help with childcare – especially as two of them live far away. I think this is a real problem when working with freelancers or on a project-by-project basis, as dancers need to take different jobs, such as teaching in schools where they get maternity leave, or they either don’t want to or can’t work as physically in the first years as they are often so tired from early motherhood and their children need them at home more than a dance job can allow.”

“Dancers’ children are often allowed to watch rehearsals or classes and I enjoy having them in the studio. They are included as best as possible without disrupting the work process, but sometimes the child’s mother can get distracted. Generally though I think working with parents has impacted on my creative process in a positive way. I have an 18 year old step-son who spent a lot of his childhood with me from the age of three to thirteen so I have always had children around my work and I find that inspiring. My step-son has been one of my best critics especially when he was younger.”

“Due to my history of dancers getting pregnant at crucial moments, it has become quite a joke in my company - on my last tour I gave them all pregnancy test kits on closing night! But on a serious note – for me it is quite an issue as I really like to work with female dancers over long periods of time and I enjoy dancers who are aged over 30. It’s a real issue for me and one I have no resolution to yet.”

www.janisclaxton.com

English National Ballet



English National Ballet is one of the world's major ballet companies, presenting an extensive annual touring schedule in the UK and internationally. One of the largest companies to take part in this research, English National Ballet employs more than 60 dancers at any one time and has a total staff of almost 200.

English National Ballet has four dancers who are parents among the company, with first artist Adrienne Schulte being the most recent dancer to have a baby, going on maternity leave in May 2009. Like previous dancers with the company, Adrienne was supported to work safely during her pregnancy, performing an adapted role and working with the advice of the medical team.

Philip Maddock, Human Resources Director, says "We have a Maternity Policy and Health and Safety Policy which applies to all employees, and risk assessments are carried out to determine if anything needs to be adapted in order to be safe. We don't have a specific policy for working with pregnant dancers, we work with each individual to assess their needs. We look at their ability to take on a performing role, adapt roles where possible and during the course of the pregnancy would find suitable alternative work from a health and safety perspective and for their own well being. We would make whatever adjustments necessary to the dancer's job to ensure their health and that of their baby was not under threat."

"During her pregnancy Adrienne worked closely with our ballet teachers to determine what she could do and we were actually helped by the fact that one of the ballet teachers had also recently had a baby, so had a good understanding of what she was experiencing. Over Christmas Adrienne played the Governess in the **Nutcracker**, which is a less physically demanding role, but by the spring tour she was not able to perform and so from that point she did some admin and got involved with some other areas of the company's work, while continuing to take class for as long as she could."

On return to work, dancers are offered a range of assistance including extra support from the company's medical department, company physiotherapist, masseur and the weekly General Practitioner service. During maternity leave dancers can also take class, as Philip explains:

"Previously dancers on maternity leave have been keen to take class in order to get back into shape. We felt that if they wanted to take class they should not have to pay to go elsewhere, so we offer the option to come to the studios, which also provides the support of our medical team."

All English National Ballet employees can take up to a year's maternity leave and the company aims to be as flexible as possible regarding working hours and schedules on return to work. Philip says: "Previously dancers have opted not to take their full maternity leave entitlement and come back to work within a year, but to date all those who have had children have been principle dancers, which means their schedules are more flexible than other members of the company anyway"

The company operates a salary sacrifice childcare voucher system, and would like to be able to offer more in terms of childcare support. Philip says "In the future we would really like to do more to support all parents on the team, and at the moment are looking into the possibility of accessing childcare facilities at a local college, aiming to come to an arrangement that will enable staff to use the nursery there."

Even as a large company with good support in place, English National Ballet's experience of working with pregnant dancers and parents has been infrequent, as Philip acknowledges: "Our experience has been somewhat limited as we have not had many pregnant dancers over the years. That said, we will try and accommodate the needs of a parent with a young child and believe it is possible to make most situations work if you try hard enough – although I do recognise the limitations of smaller companies from a resource perspective."

www.ballet.org.uk

Questionnaire
responses in table
format

APPENDIX 2: Questionnaire Responses

QUESTIONNAIRE FOR CHOREOGRAPHERS, ARTISTIC DIRECTORS & MANAGERS Summary of questionnaires completed by 28 UK respondents		
Do you make work as:	An independent Choreographer/ Director	10
	With your own company	24
	Working freelance	2
	Did not answer	1
If you run a company, is it:	As an Arts Council England Regularly Funded Organisation (RFO), or equivalent	19
	Funded through Grants for the Arts or other project funding	11
	Not in receipt of public funding	0
	Did not answer	2
What was your company's annual turnover for 2007/8?	Average	£1,996,122
	Range	£19,000 to £13m
Approximately how many dancers do you work with each year?	Average	20
	Range	3 - 60
Would you describe your work as:	Small-scale	11
	Middle-scale	11
	Large-scale	6
	Other	3
	Did not answer	3
Do you/your company have understudies?	Yes	7
	No	15
	Did not answer	6
Do you/your company have a policy in place for working with pregnant performers or those with young children?	Yes - a written policy	4
	Yes - an informal policy	8
	No policy	15
	Did not answer	1

Have you/your company worked with pregnant performers or those with young children (mothers and fathers)?	Yes – with pregnant dancers	13
	Yes – with parents	17
	No	8
	Did not answer	2
Have any performers returned to work following maternity leave? If so, how many and have they returned to the same job or something different?	Yes – to the same job	8
	Number returned to same job	7
	Yes – to a different role	3
	Number returned to different role	8
	No – none have returned to work	0
	N/A – none have taken maternity leave	6
	N/A – I work only with freelancers so maternity leave does not apply	5
Did not answer	6	
Do you/your company provide any of the following?	Childcare or help with childcare	11
	Flexible working hours	13
	Option of taking child/ren on tour / bringing to work	7
	Physiotherapy or dance-specific health check on return to work	4
	Family leave e.g. if child is ill	12
	The option to adapt job description or return to work in a different role	9
	Other support	9
	No support offered	2
	Did not answer	7

QUESTIONNAIRE FOR DANCERS & DANCE PRACTITIONERS Summary of questionnaires completed by 30 UK respondents		
In your work are you in permanent employment, on fixed-term contracts or working freelance?	Permanent employment	9
	Fixed term contracts	2
	Freelance	22
	Did not answer	0
Do you have children?	Yes	30
	No	0
If yes, number of children	Average	2
	Range	1-3
If yes, ages of children	Average	5 years
	Range	newborn - 17 years
If yes, are you a mother or father?	Mother	28
	Father	1
	Did no answer	1
Did you return to work as a dancer or dance practitioner after having children? If so, did you return to the same kind of work as you were doing before you had your child?	Returned to same job	18
	Returned to different job	7
	Did not return to work	1
	Did not answer	3

APPENDIX 3: Survey Questionnaires

PREGNANCY & PARENTHOOD RESEARCH

Dance UK/ Vincent Dance Theatre/Creative & Cultural Skills

QUESTIONNAIRE FOR CHOREOGRAPHERS, ARTISTIC DIRECTORS & MANAGERS

1. Do you make work as:

- an independent choreographer
- with your own company
- working freelance

2. If you run a company, is it:

- as an Arts Council England Regularly Funded Organisation (RFO)
- funded through Grants for the Arts or other project funding
- not in receipt of public funding

3. What was your company's annual turnover for 2007/8?

4. Approximately how many dancers do you work with each year?

5. Would you describe your work as:

- small scale
- middle scale
- large scale
- none of these - please give details below

6. Do you/your company have understudies?

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

7. Do you/your company have a policy in place for working with pregnant performers or those with young children?

<input type="checkbox"/>	Yes - a written policy is in place
<input type="checkbox"/>	Yes - we have an informal policy
<input type="checkbox"/>	No

If yes, please give details or if possible please send a copy of your policy.

8. Have you/your company worked with pregnant performers or those with young children (mothers and fathers)? (please tick all that apply)

<input type="checkbox"/>	Yes - with pregnant dancers
<input type="checkbox"/>	Yes - with parents
<input type="checkbox"/>	No (please go to question 14)

8. Have any performers returned to work following maternity leave? If so, how many and have they returned to the same job or something different?

<input type="checkbox"/>	Yes - to the same job	No. of returners to the same job	<input type="checkbox"/>
<input type="checkbox"/>	Yes - to a different job	No. of returners to a different job	<input type="checkbox"/>
<input type="checkbox"/>	No - none have returned to work		
<input type="checkbox"/>	N/A - none have taken maternity leave		
<input type="checkbox"/>	N/A - I work only with freelancers so maternity leave does not apply		

10. How do you address working with dancers:
- during pregnancy?
- following maternity leave on their return to work?

11. Do you/your company provide any of the following? Please tick all that apply.

<input type="checkbox"/>	Childcare or help with childcare
<input type="checkbox"/>	Flexible working hours
<input type="checkbox"/>	Option of taking child/ren on tour / bringing to work
<input type="checkbox"/>	Physiotherapy or dance-specific health check on return to work
<input type="checkbox"/>	Family leave e.g. if child is ill
<input type="checkbox"/>	The option to adapt job description or return to work in a different role
<input type="checkbox"/>	Other support – please give details below
<input type="checkbox"/>	No support offered

If other support, please give details.

12. If you/your company has not worked with pregnant performers or those with young children, why do you think this is?

13. How have you found that working with pregnant dancers or those with young children impacts on your work e.g. the creative process, the structure of the devising/rehearsal process and performing/touring? Please detail the positive impact and any challenges this has brought.

14. If you/your company has not worked with pregnant performers or those with young children, why do you think this is?

15. **Anything else you would like to add:**

Thank you for taking part in this research. If you agree to being contacted for further information, please give your details below.

Name			
Telephone		Email	

**Please return to:
Vincent Dance Theatre, The Workstation, 15 Paternoster Row, Sheffield S1 2BX
Or by email to: jane@vincentdt.com**

All information will be treated in confidence.
We will not quote you or identify you in the research report without your permission.

PREGNANCY & PARENTHOOD RESEARCH
Dance UK/ Vincent Dance Theatre/Creative & Cultural Skills

QUESTIONNAIRE FOR DANCERS & DANCE PRACTITIONERS

ABOUT YOU

1. In your work are you in permanent employment, on fixed-term contracts or working freelance?

<input type="checkbox"/>	Permanent employment
<input type="checkbox"/>	Fixed term contracts
<input type="checkbox"/>	Working freelance

If freelance or on fixed term contracts, please give an idea of how long your contracts/jobs tend to be.

2. Do you have children?

<input type="checkbox"/>	Yes	If yes, number of children	<input type="text"/>
		if yes, ages of children	<input type="text"/>
		If yes, are you a mother or father?	<input type="text"/>
<input type="checkbox"/>	No		

RETURNING TO WORK AFTER HAVING CHILDREN

3. Did you return to work as a dancer or dance practitioner after having children? If so, did you return to the same kind of work as you were doing before you had your child?

<input type="checkbox"/>	Yes - to the same kind of work as I was doing before having children
<input type="checkbox"/>	Yes - to a different job
<input type="checkbox"/>	No (please go to question 11)

If you returned to a different job, why was this?

4. What support did the company/choreographer that you work with offer, to help you in returning to work?

5. What other practical support would have been useful to help you in returning to work? e.g. childcare provision, flexible working hours, the option to take your child on tour with you.

6. What information about maternity/paternity pay or other benefits were you given by the company/choreographer that you work with?

7. Having read Dance UK's Pregnancy & The Dancer info sheet, what other kind of practical resources would have been useful to you in returning to work?

CONTINUING TO WORK AS A PARENT

8. How do you manage the logistics of rehearsing and performing with young children?

9. What kind of support do the companies/choreographers that you work with offer to help with this?

10. What other support would make continuing to work easier? e.g. practical or logistical issues or attitude?

IF YOU DID NOT RETURN TO WORK AS A DANCER OR DANCE PRACTITIONER

- 11 What other support would make continuing to work easier? e.g. practical or logistical issues or attitude?

- 12 What other support would make continuing to work easier? e.g. practical or logistical issues or attitude?

Thank you for taking part in this research. If you agree to being contacted for further information, please give your details below.

Name			
Telephone		Email	

**Please return to:
Vincent Dance Theatre, The Workstation, 15 Paternoster Row, Sheffield S1 2BX
Or by email to: jane@vincentdt.com**

All information will be treated in confidence.
We will not quote you or identify you in the research report without your permission.

APPENDIX 3: Survey Questionnaires

PREGNANCY & PARENTHOOD RESEARCH

Dance UK/ Vincent Dance Theatre/Creative & Cultural Skills

QUESTIONNAIRE FOR CHOREOGRAPHERS, ARTISTIC DIRECTORS & MANAGERS

1. Do you make work as:

- | | |
|--------------------------|------------------------------|
| <input type="checkbox"/> | an independent choreographer |
| <input type="checkbox"/> | with your own company |
| <input type="checkbox"/> | working freelance |

2. If you run a company, is it:

- | | |
|--------------------------|--|
| <input type="checkbox"/> | as an Arts Council England Regularly Funded Organisation (RFO) |
| <input type="checkbox"/> | funded through Grants for the Arts or other project funding |
| <input type="checkbox"/> | not in receipt of public funding |

3. What was your company's annual turnover for 2007/8?

--

4. Approximately how many dancers do you work with each year?

--

5. Would you describe your work as:

- | | |
|--------------------------|---|
| <input type="checkbox"/> | small scale |
| <input type="checkbox"/> | middle scale |
| <input type="checkbox"/> | large scale |
| <input type="checkbox"/> | none of these - please give details below |

--

6. Do you/your company have understudies?

<input type="checkbox"/>	Yes
<input type="checkbox"/>	No

7. Do you/your company have a policy in place for working with pregnant performers or those with young children?

<input type="checkbox"/>	Yes - a written policy is in place
<input type="checkbox"/>	Yes - we have an informal policy
<input type="checkbox"/>	No

If yes, please give details or if possible please send a copy of your policy.

8. Have you/your company worked with pregnant performers or those with young children (mothers and fathers)? (please tick all that apply)

<input type="checkbox"/>	Yes - with pregnant dancers
<input type="checkbox"/>	Yes - with parents
<input type="checkbox"/>	No (please go to question 14)

8. Have any performers returned to work following maternity leave? If so, how many and have they returned to the same job or something different?

<input type="checkbox"/>	Yes - to the same job	No. of returners to the same job	<input type="checkbox"/>
<input type="checkbox"/>	Yes - to a different job	No. of returners to a different job	<input type="checkbox"/>
<input type="checkbox"/>	No - none have returned to work		
<input type="checkbox"/>	N/A - none have taken maternity leave		
<input type="checkbox"/>	N/A - I work only with freelancers so maternity leave does not apply		

10. How do you address working with dancers:
- during pregnancy?
- following maternity leave on their return to work?

11. Do you/your company provide any of the following? Please tick all that apply.

<input type="checkbox"/>	Childcare or help with childcare
<input type="checkbox"/>	Flexible working hours
<input type="checkbox"/>	Option of taking child/ren on tour / bringing to work
<input type="checkbox"/>	Physiotherapy or dance-specific health check on return to work
<input type="checkbox"/>	Family leave e.g. if child is ill
<input type="checkbox"/>	The option to adapt job description or return to work in a different role
<input type="checkbox"/>	Other support – please give details below
<input type="checkbox"/>	No support offered

If other support, please give details.

12. If you/your company has not worked with pregnant performers or those with young children, why do you think this is?

13. How have you found that working with pregnant dancers or those with young children impacts on your work e.g. the creative process, the structure of the devising/rehearsal process and performing/touring? Please detail the positive impact and any challenges this has brought.

14. If you/your company has not worked with pregnant performers or those with young children, why do you think this is?

15. **Anything else you would like to add:**

Thank you for taking part in this research. If you agree to being contacted for further information, please give your details below.

Name			
Telephone		Email	

**Please return to:
Vincent Dance Theatre, The Workstation, 15 Paternoster Row, Sheffield S1 2BX
Or by email to: jane@vincentdt.com**

All information will be treated in confidence.
We will not quote you or identify you in the research report without your permission.

PREGNANCY & PARENTHOOD RESEARCH
Dance UK/ Vincent Dance Theatre/Creative & Cultural Skills

QUESTIONNAIRE FOR DANCERS & DANCE PRACTITIONERS

ABOUT YOU

1. In your work are you in permanent employment, on fixed-term contracts or working freelance?

<input type="checkbox"/>	Permanent employment
<input type="checkbox"/>	Fixed term contracts
<input type="checkbox"/>	Working freelance

If freelance or on fixed term contracts, please give an idea of how long your contracts/jobs tend to be.

--

2. Do you have children?

<input type="checkbox"/>	Yes	If yes, number of children	<input type="text"/>
		if yes, ages of children	<input type="text"/>
		If yes, are you a mother or father?	<input type="text"/>
<input type="checkbox"/>	No		

RETURNING TO WORK AFTER HAVING CHILDREN

3. Did you return to work as a dancer or dance practitioner after having children? If so, did you return to the same kind of work as you were doing before you had your child?

<input type="checkbox"/>	Yes - to the same kind of work as I was doing before having children
<input type="checkbox"/>	Yes - to a different job
<input type="checkbox"/>	No (please go to question 11)

If you returned to a different job, why was this?

4. What support did the company/choreographer that you work with offer, to help you in returning to work?

5. What other practical support would have been useful to help you in returning to work? e.g. childcare provision, flexible working hours, the option to take your child on tour with you.

6. What information about maternity/paternity pay or other benefits were you given by the company/choreographer that you work with?

7. Having read Dance UK's Pregnancy & The Dancer info sheet, what other kind of practical resources would have been useful to you in returning to work?

CONTINUING TO WORK AS A PARENT

8. How do you manage the logistics of rehearsing and performing with young children?

9. What kind of support do the companies/choreographers that you work with offer to help with this?

10. What other support would make continuing to work easier? e.g. practical or logistical issues or attitude?

IF YOU DID NOT RETURN TO WORK AS A DANCER OR DANCE PRACTITIONER

- 11 What other support would make continuing to work easier? e.g. practical or logistical issues or attitude?

- 12 What other support would make continuing to work easier? e.g. practical or logistical issues or attitude?

Thank you for taking part in this research. If you agree to being contacted for further information, please give your details below.

Name			
Telephone		Email	

**Please return to:
Vincent Dance Theatre, The Workstation, 15 Paternoster Row, Sheffield S1 2BX
Or by email to: jane@vincentdt.com**

All information will be treated in confidence.
We will not quote you or identify you in the research report without your permission.

APPENDIX 4: Guidance & information

Legislation

This section details Statutory Minimum Rights to leave under current legislation at the time of writing. Employers can offer more generous terms but if so must apply them equally to all staff, so as not to discriminate.

Relevant legislation includes:

- Employment Rights Act 1996
- Employment Act 2002
- Maternity and Parental Leave Regulations 1999 (as amended)
- The Work and Families Act 2006.

Legislation is regularly updated, so elements of the guidance within this document are likely to become out of date within a year, and levels of statutory benefits change with every new financial year. To ensure compliance with current legislation, seek advice from the following bodies (contact information given under Useful Links on page 56)

- Department for Children, Schools and Families
- Health and Safety Executive
- Equality and Human Rights Commission
- Advisory, Conciliation and Arbitration Service (ACAS)

Sample maternity and paternity policies are included as examples of good practice and refer to employers' statutory obligations at the time of writing.

Maternity and paternity leave and pay

Compulsory Maternity Leave (CML)

An employee may not work for her employer immediately after childbirth. This is known as Compulsory Maternity Leave (CML), which lasts for:

- Two weeks from the date of childbirth OR
- Four weeks from the date of childbirth, if the employee works in a factory OR
- A longer period in some cases where there may be some other statutory requirement which means the compulsory maternity leave period will last longer.

If the CML period is later than 26 weeks after the start of Ordinary Maternity Leave (OML), then the OML must be extended to continue until the end of the CML period. All terms and conditions applicable under OML will continue through the CML period.

Dance UK's Pregnancy and The Dancer information sheet gives advice about working physically during pregnancy and after birth.

Statutory Maternity Leave

There are two types of maternity leave:

- Ordinary Maternity Leave (OML)

All pregnant employees, regardless of length of service, are entitled to 26 weeks Ordinary Maternity Leave (OML) at the rate of Statutory Maternity Pay or Maternity Allowance.

In order to qualify for OML, the employee must notify the employer no later than the end of the 15th week before the Expected Week of Childbirth (EWC).

- Additional Maternity Leave (AML) entitlement

Additional Maternity Leave (AML) begins from the end of the OML and is for a period of 26 weeks.

Keeping in Touch Days

Employees may, by agreement with their employer, carry out up to ten day's work, for which they will be paid. These are known as Keeping in Touch Days. Keeping in Touch Days may not be held during the first 2 weeks after the baby is born or during the first 4 weeks, if the employee works in a factory.

Statutory Maternity Pay

An employee will be entitled to Statutory Maternity Pay (SMP) if:

- She has taken maternity leave
- She has given 28 days notice of her maternity leave (unless with good reason)
- She has provided medical evidence with a form (MATB1)
- She has been employed continuously for at least 26 weeks up to and including her qualifying week (the 15th week before the Expected Week of Childbirth)
- Her average weekly earnings are at least equal to the lower earnings limit for National Insurance (NI) purposes in the relevant period.

Eligible employees are entitled to SMP for a period of 39 weeks as follows:

- The first 6 weeks, at 90% of normal weekly earnings
- For the remaining 33 weeks, either 90 per cent of normal weekly earnings or the Prescribed Weekly Rate (from April 2009 this is £123.06), whichever is the lower.

If an employee does not meet the criteria above and so is not entitled SMP, she can apply for Maternity Allowance (MA). MA is paid for 39 weeks at the rate of 90 per cent of normal weekly earnings or the Prescribed Weekly Rate (from April 2009 this is £123.06), whichever is the lower. To claim MA, get a claim form (Form MA1) from Jobcentre Plus on 0800 055 6688 (8.00 am to 6.00 pm Monday to Friday) or download one from the Department for Work and Pensions website.

Paternity Leave and Pay

Men who are a father-to-be or who will be responsible with the mother for bringing up a child, have the right to take one or two weeks paternity leave and also to paternity pay, providing they meet certain conditions.

To qualify for leave, a father must have been with your employer for at least 26 weeks by either:

- the end of the 15th week before the start of the week when the baby is due
- the end of the week that a father is notified he is matched with his child.

To qualify for pay a father must also earn at least the lower earnings limit (LEL) for National Insurance contributions. If earning less than LEL fathers may be entitled to Income Support while on paternity leave, subject to other conditions.

If a father is not an employee, he will not normally have the right to paternity leave, but may be eligible for pay subject to other conditions.

Employees' rights

Pregnant employees have the right to:

- Return to part-time work (unless the employer can justify refusing this)
- Return to the job in which she was employed - with protected rights to pay, conditions and benefits
- Time off to seek medical advice or ante-natal care at the normal rate of pay, on producing proof of the appointment and/or the pregnancy if required by the employee.
- A workplace risk assessment during pregnancy
- Request alternative work where there are risks to the health of the expectant mother and baby that cannot be avoided in the employee's usual job.
- Remuneration on suspension on maternity grounds, if health and safety measures cannot be complied with.

Remember: treating a pregnant employee less favourably than another employee e.g. changing an employee's terms of employment is considered a form of sex discrimination and the employee may make a claim to an Employment Tribunal.

Also, dismissal during OML and AML periods is generally considered automatically unfair if the main reason for dismissal is either that the woman is pregnant (or has any pregnancy-related illness), or that she has asserted her right to maternity leave or other related statutory rights.

Child benefit and tax credit

Child Benefit

Child Benefit is a tax-free payment which can be claimed by anyone who qualifies, whatever their income or savings, currently £20.00 a week for your eldest child and £13.20 a week for each of your other children.

Child Tax Credit

People who are responsible for at least one child or young person who normally lives with you may qualify for Child Tax Credit. Employees earning low wages may also qualify for Working Tax Credit. The amount of tax credit depends on how many children live with you, how much you earn, what you pay for childcare, if you or any child living with you has a disability.

More information and details of how to claim:

Child Benefit is available from the Child Benefit Helpline on 0845 302 1444 or textphone 0845 302 1474.

Tax Credits are available from the Tax Credit Helpline on 0845 300 3900 or textphone 0845 300 3909.

Childcare Voucher Schemes

Childcare Vouchers are a cost-effective way for employers to offer employees assistance with childcare. A government initiative, the scheme can help parents of children aged up to 15 save money on childcare by allowing them to buy vouchers worth up to £243 per month without having to pay tax and National Insurance on that amount.

For employees to benefit, employers need to sign up to a scheme and make it available – many large and small companies are now taking part. Most work on a 'salary sacrifice' scheme, which means that employees agree to give up part of their salary in return for a non-cash benefit such as childcare vouchers. The tax and national insurance relief means that for every £100 a basic rate taxpayer loses from their pay packet, they get approximately £130 worth of vouchers back (and higher rate taxpayers get even more). Employers also save money, because they don't pay Employers' National Insurance on the portion of the salary that is converted into vouchers – so there is an incentive on both sides. Both parents are eligible to get vouchers up to £243 per month.

It is important to note, however, that childcare vouchers limit the amount of childcare tax credits that parents are eligible for and some people, especially those on lower incomes, may be better off only claiming tax credits. There is a calculator on the HM Revenue & Customs website (<http://www.hmrc.gov.uk/calcs/ccin.htm>) which will calculate if you're better or worse off taking the vouchers.

The vouchers are usable by any nursery, playgroup, nanny, childminder or au pair who is registered and regulated by Ofsted.

To check whether childcare providers are registered:

- In England go to www.ofsted.gov.uk or call 0845 601 4771
- In Wales go to the Care Standards Inspectorate, www.csiw.wales.gov.uk or call 01443 848450
- In Scotland go to www.carecommission.com or call 01382 207100
- In Northern Ireland contact your local Health and Social Services Trust via the Department of Health, Social Services and Public Safety (DHSSPS), at www.dhsspsni.gov.uk or call 028 90520500.

ChildcareLink also provides information about local registered childcare.

Providing childcare vouchers should also save employers money. Companies can offer voucher schemes one of two ways, either by operating the scheme themselves or by using one of the many voucher companies to do all the admin for them – usually preferable for small organisations. Voucher companies charge a fee, but this should be less than employers save in National Insurance.

Voucher providers include: Kiddivouchers (which donates a minimum of 5% of all profits to charities) and Employersforchildcare (a not for profit organisation).

Those whose relatives look after a child in the child's own home won't be eligible to receive the vouchers, but vouchers can be claimed for carers that are registered childminders looking after a child in their own home.

Model maternity leave policy

Introduction

XXX is committed to developing people and family friendly employment policies, aiming to allow employees to balance their personal and working lives and help the organisation maintain employees, loyalty and motivation.

XXX recognises that parenthood brings additional responsibilities and seeks to encourage and support women in returning after taking Maternity Leave.

This policy is compliant with the Employment Rights Act 1996, Employment Act 2002, Maternity and Parental Leave Regulations 1999 (as amended) and the Work and Families Act 2006.

Maternity leave and benefits

Maternity Leave Period: Ordinary Maternity Leave (OML)

Female employees are entitled to up to 26 weeks Ordinary Maternity Leave (OML) and a further 26 weeks Additional Maternity Leave (AML). For 39 weeks of this total 52 week period, employees are entitled to receive Statutory Maternity Pay (SMP) or, if they are not entitled to SMP, to Maternity Allowance (MA).

Maternity leave should not normally commence more than 11 weeks before the Expected Week of Childbirth (EWC), and mothers cannot come back to work for at least two weeks after the birth. This period is called Compulsory Maternity Leave (CML).

During Ordinary Maternity Leave the employee will continue receiving all rights under the Terms and Conditions of Employment except for the right to the same remuneration (pay). The whole period of OML counts towards the employee's total length of service (e.g. for pension purposes).

Before going on Maternity Leave, the employee will be informed of, and where possible involved in, arrangements for covering her job in her absence. Employees with management or staff responsibilities will be consulted, where possible, about significant decisions relating to the job which are taken while she is away. If practicable, such decisions will be delayed until the employee returns from Maternity Leave or until later in the maternity leave period. While on Maternity Leave employees will continue to receive relevant internal information by email or by post and to be invited to company social and other events.

Returning to work following (OML)

The employee will be entitled to return to the same job she was employed in before Maternity Leave, and on terms and conditions that are not less favourable than those which would have applied if she had not taken Maternity Leave.

The employee does not have to give notice of her return at the end of the 26-week period of OML unless she wishes to return early, in which case she must give eight weeks' notice to the line manager. If the employee does not give the required notice, her return may be postponed in order to give eight weeks' notice. This notice should be given in writing.

Additional Maternity Leave

Employees are also entitled to 26 weeks of Additional Maternity Leave (AML), which must run immediately and continuously from the end of OML. The whole period of OML counts towards the employee's total length of service (e.g. for pension purposes).

During AML the employee will continue receiving all rights under the Terms and Conditions of Employment except for the right to the same remuneration (pay).

After AML the employee is entitled to return to the same job or, if this is not reasonably practicable, to a job which is both suitable for her and appropriate for her to do in the circumstances. The terms and conditions of such employment will be no less favourable than those of her previous position.

The employee does not have to give notice of her return at the end of the 26-week period of AML unless she wishes to return early, in which case she must give eight weeks' notice to the line manager. If the employee does not give the required notice, her return may be postponed her return in order to give eight weeks' notice. This notice should be given in writing.

Throughout OML and AML, the employee continues to:

- have the right to notice, redundancy pay, access to disciplinary and grievance procedures and the employer's implied obligation of trust and confidence
- be bound by the organisation's code of conduct.

Maintaining contact during Maternity Leave – Keeping in Touch days

XXX recognises the benefits of maintaining contact with the organisation during maternity leave and supports this. The employee may work for up to 10 days during maternity leave without ending her Maternity Leave or losing her SMP. These days are known as Keeping In Touch (KIT) days.

Work on KIT days could include training or attendance at other events and is not limited to doing the employee's usual job.

There is no obligation to work KIT days and it is entirely up to the employee if she wishes to do so. If the employee does wish to work a KIT day this must be agreed with the organisation in advance, along with the pay that the employee will receive for this work. Payment cannot be lower than the weekly rate of SMP to which the employee is entitled.

The total period of Maternity Leave will be unaffected whether the employee works on a KIT day or not.

Statutory Maternity Pay

An employee will be entitled to SMP if:

- She has taken maternity leave
- She has given 28 days notice of her maternity leave (unless with good reason)
- She has provided medical evidence with a form (MATB1)
- She has been employed continuously for at least 26 weeks up to and including her qualifying week (the 15th week before the Expected Week of Childbirth)
- Her average weekly earnings are at least equal to the lower earnings limit for National Insurance (NI) purposes in the relevant period.

Eligible employees are entitled to SMP for a period of 39 weeks as follows:

- The first 6 weeks, at 90% of normal weekly earnings
- For the remaining 33 weeks, either 90% of normal weekly earnings or the Prescribed Weekly Rate (from April 2009 this is £123.06), whichever is the lower.

If an employee does not meet the criteria above and so is not entitled SMP, she will be given a form SMP1 in order to claim Maternity Allowance (MA). MA is paid for 39 weeks at the rate of 90 per cent of normal weekly earnings or the Prescribed Weekly Rate (from April 2009 this is £123.06), whichever is the lower.

Meetings between the employer and employee

Preliminary Meeting

As soon as possible after notifying XXX of her pregnancy, an informal meeting will be arranged between the employee and the line manager (or Human Resources officer), in order to ensure that:

- The employee understands her rights regarding OML and AML, and periods of notice she must give.
- The employee is aware of her entitlements to maternity pay during OML and AML.
- The employee is aware of potential opportunities for flexible working.
- A risk assessment form has been completed and the employee is given an opportunity to discuss any health and safety concerns.

Further Meetings

At least 2 weeks before the employee is due to return to work, an informal meeting will be held between the employee and the line manager (or Human Resources officer), to discuss any issues relevant to her return to work, including:

- Providing an update on work issues and the organisation
- Deciding whether any re-training is necessary
- Providing the employee with the opportunity to state whether she wishes to be considered for flexible working.

Flexible working

XXX recognises that some employees will be interested in reducing their working hours following the return from Maternity Leave and will make every effort to accommodate requests for part-time working and other forms of flexible work arrangements, provided that the duties of the job description can still be effectively carried out on such a basis.

All requests for flexible working will be considered in accordance with statutory guidance and requirements.

Employees who change to working on a part-time or job-share basis will be offered appropriately adjusted contracts of employment containing their new terms and conditions. Their continuity of employment and all related rights will not be affected.

If a job-share is requested but cannot be implemented before the employee returns to work, she will be encouraged to return full-time and offered a job-share as soon as this becomes practicable.

Employees who decide that they would prefer to postpone a return from Maternity Leave for a long-term period may qualify for Parental Leave or request a career break of up to XXX duration (depending on the organisation's policy if this is available). Details of these schemes will be provided on request.

Model paternity leave policy

Introduction

XXX is committed to developing people and family friendly employment policies, aiming to allow employees to balance their personal and working lives and help the organisation maintain employees, loyalty and motivation.

XXX recognises that it is vital for new fathers to support their partners following the birth of their children and have created this policy to facilitate that.

This policy complies with the Employment Rights Act 1996, the Employment Act 2002, the Paternity and Adoption Leave Regulations 2002, and the Statutory Paternity Pay and Statutory Adoption Pay (General) Regulations 2002.

Paternity leave and benefits

Paternity leave period

All male employees are entitled to a maximum of 2 consecutive weeks (they can elect to take one week) of Paternity Leave if they:

- Have or expect to have responsibility for the child's upbringing
- Are the biological father of the child or the mother's husband or partner
- Have worked continuously for XXX for 26 weeks ending with the 15th week before the baby is due
- Can provide a self-certificate as evidence that the above criteria have been met if required

Paternity leave should commence from the date of the baby's birth whether earlier or later than expected, or from a chosen date no later than the first day of the week in which the baby is expected to be born.

Paternity leave can start on any day of the week on or following the birth but must be completed within 56 days of the actual date of the baby's birth or, if the baby is born early, within the period from the actual date of the birth up to 56 days after the first day of the expected week of birth.

Only one Paternity leave period is available to employees irrespective of whether more than one child is born as a result of the same pregnancy.

Rights during Paternity Leave

During Paternity Leave the employee will continue receiving all rights under the Terms and Conditions of Employment except for the right to the same remuneration (pay). The whole period of leave counts towards the employee's total length of service (e.g. for pension purposes).

Before going on Paternity Leave, the employee will be informed of, and where possible involved in, arrangements for covering the job in his absence. Employees with management or staff responsibilities will be consulted, where possible, about significant decisions relating to the job which are taken while she is away. If practicable, such decisions will be delayed until the employee returns from leave.

While on Paternity Leave employees will continue to receive relevant internal information by email or by post and to be invited to company social and other events. Employees will be entitled to return to the same job on the same terms and conditions following Paternity Leave.

Reasonable paid time off will be granted for attendance at antenatal appointments.

Paternity Leave and Pay

Employees eligible for Paternity will also be eligible for Statutory Paternity Pay (SPP). SPP will be paid for up to 2 weeks and will be paid at the Prescribed Weekly Rate (From April 2009 this is £123.06) or 90% of average weekly earnings, whichever is the lower.

Employees who receive average weekly earnings below the lower earnings limit for National Insurance will not qualify for SPP, but may be eligible for income support while on Paternity Leave. Additional financial support may be available through Housing Benefit, Council Tax Benefit, Tax Credits or a Sure Start Maternity Grant. Further Information is available from your local Jobcentre Plus Office or Benefits Agency.

Procedure

Employees must inform their line manager of their intention to take Paternity Leave by the end of the 15th week before the baby is expected, unless this is not reasonably practical. Employees will be required to supply the following information:

- when the baby is due
- whether they wish to take one or two weeks leave
- when they want their leave to start.

Employees can change their mind about the date on which they want their leave to start providing they inform their line manager in writing at least 28 days in advance.

Employees must give their line manager at least 28 days notice in writing of the date they expect Paternity Leave Payments to start. The line manager will reply in writing to confirm the details that have been provided.

The employee does not have to give notice of his return to work unless he wishes to return early, in which case he must give notice to the line manager.

Flexible working

XXX recognises that some employees will be interested in reducing their working hours following the return from Paternity Leave and will make every effort to accommodate requests for part-time working and other forms of flexible work arrangements, provided that the duties of the job description can still be effectively carried out on such a basis.

All requests for flexible working will be considered in accordance with statutory guidance and requirements.

Employees who change to working on a part-time or job-share basis will be offered appropriately adjusted contracts of employment containing their new terms and conditions. Their continuity of employment and all related rights will not be affected.

If a job-share is requested but cannot be implemented before the employee returns to work, he will be encouraged to return full-time and offered a job-share as soon as this becomes practicable.

Employees who decide that they would prefer to postpone a return from Paternity Leave for a long-term period may qualify for Parental Leave or request a career break of up to XXX duration (depending on the organisation's policy if this is available). Details of these schemes will be provided on request.

Model risk assessment form

Once a worker advises their employer they are pregnant they are required to conduct a risk assessment and take any appropriate measures to ensure health and safety.

Name of Employee:

Assessment carried out by:

Date of Risk Assessment:

Date for review:

HAZARD	YES/ NO	GUIDANCE	NOTES/FOLLOW UP REQUIRED
Is the pregnant worker involved in strenuous physical activity?		Adapt the activity to ensure it is manageable and does not endanger the wellbeing of the pregnant worker or unborn child, seeking additional advice if needed.	
Does the pregnant worker handle loads entailing risk?		Ensure the worker has light duties, not requiring excessive physical exertion, and have access to regular breaks.	
Is the worker subject to stress?		Discuss and agree the pace and volume of work and review regularly.	
Is the pregnant worker a 'lone worker'?		Review location and activity.	
Does the pregnant worker work in conditions that require excessive travelling / commuting?		Review location and activity.	
Does the pregnant worker work nights?		Consider flexible working that reduces late working requirements.	

HAZARD	YES/ NO	GUIDANCE	NOTES/FOLLOW UP REQUIRED
Is the pregnant worker exposed to substances or conditions that involve biological or chemical agents/compounds that are known to endanger the health of the pregnant worker or unborn child?		Review exposure and monitor increases in risks. Ensure and monitor safe working practices. Check that good first aid is on hand.	
Is the pregnant worker working in designated hearing protection zones?		Issue appropriate protective equipment. Consider flexible work allocation.	
Does the pregnant worker have access or work with equipment which causes shocks, vibration or movement?		Avoid excessive or repeated exposure.	
Does the pregnant worker work in areas of extreme heat or cold?		Ensure the worker has access to refreshments and can take regular short breaks.	

If you have ticked 'yes' for any of the questions, please give more information below and detail action taken to reduce risk.

Given the information above, do you consider that there is a risk to the health and safety of the employee? If so please give details of the perceived risk.

APPENDIX 5: Useful Links

Pregnancy

NHS Guide to Pregnancy

www.nhs.uk/Pregnancy

Dance UK Pregnancy and the Dancer information sheet £1/free to Dance UK members

www.danceuk.org/metadot/index.pl?id=25355&isa=DBRow&op=show&dbview_id=22586

Dance UK Practitioners Register

This is a database of UK medical practitioners and complementary therapists with experience of working with dancers. It includes physiotherapists, osteopaths, doctors, orthopaedic surgeons, counsellors, nutritionists, massage therapists, body conditioning practitioners and many others. The practitioners on this register have indicated that they have experience of and a particular interest in treating dancers and are fully qualified in their discipline. They have been suggested by, given referees from or have themselves worked in the dance profession.

www.danceuk.org/metadot/index.pl?id=22569&isa=Category&op=show&sort_order=&filter=&dbfilter=&max_rows=15&sort_column=&start_row=75

Childcare

ChildcareLink

The ChildcareLink helpline and website is part of the government's National Childcare Strategy, which aims to help people back into the workplace by removing the childcare barrier. The ChildcareLink service comprises the ChildcareLink web site, a national information line 0800 2 346346, and details of local Children's Information Services (CIS). The CISs provide face-to-face or phone advice on all aspects of childcare.

National information line: 0800 2 346346

www.childcarelink.gov.uk

The Day Care Trust

Includes advice and guidance for parents about finding and help with paying for childcare, and for employers about how to be family-friendly, setting up childcare voucher schemes and supporting childcare.

Information line: 0845 872 6251

www.daycaretrust.org.uk

Government departments

Department for Work and Pensions

www.dwp.gov.uk

Department for Children, Schools and Families

Tel: 0870 000 2288

www.dcsf.gov.uk

Health and Safety Executive

Tel: 0845 345 0055

www.hse.gov.uk

Equality and Human Rights Commission

Telephone helpline:

England 0845 604 6610

Scotland 0845 604 5510

Wales 0845 604 8810

www.equalityhumanrights.com

Advisory, Conciliation and Arbitration Service (ACAS)

Tel: 08457 47 47 47

www.acas.org.uk

Direct.gov.uk

One stop shop with information provided by a variety of UK government departments and agencies, including:

- Having a baby

www.direct.gov.uk/en/Parents/HavingABaby/index.htm

- Work and families

www.direct.gov.uk/en/Parents/Moneyandworkentitlements/WorkAndFamilies/index.htm

- Statutory maternity pay

www.direct.gov.uk/en/MoneyTaxAndBenefits/BenefitsTaxCreditsAndOtherSupport/Expectingorbringingupchildren/DG_10018741

- Paternity Leave and Pay

www.direct.gov.uk/en/Parents/Moneyandworkentitlements/WorkAndFamilies/Paternityrightsintheworkplace/DG_10029398

- Childcare

www.direct.gov.uk/en/Parents/Childcare/index.htm

HM Revenue and Customs

Government department responsible for collecting taxes and National Insurance Contributions (NICs), and for paying Child Benefit, Tax Credits and Child Trust Fund.

www.hmrc.gov.uk

www.hmrc.gov.uk/payee/employees/statutory-pay/

Information about statutory payments including maternity, paternity, adoption and sickness pay.

www.hmrc.gov.uk/childcare/

Information and guidance about the tax and NIC exemptions on childcare or childcare vouchers provided by employers. There are also links to guidance about tax credits

Business Link

Free business advice and support service, available online and through local advisers.

Tel: 0845 600 9 006

www.businesslink.gov.uk

APPENDIX 6: About the Partners



Photography: Hugo Glendinning

Vincent Dance Theatre

Established in 1994 and led by Artistic Director Charlotte Vincent, VDT has built a national and international reputation for creating and touring powerful, engaging dance theatre work and delivering high quality participation work across the UK and abroad.

Pulling together movement, text, choreography, theatre, live music and a strong visual sense of place, VDT's rollercoaster productions challenge conventional values in dance and gender politics.

The company's live work tours to venues across the UK and abroad. Installation and film work is distributed into non-theatre spaces, cross arts venues and festivals across Europe, Canada, Australia and United States. VDT also initiates and engages in research which furthers notions of what dance theatre can be in the contemporary context, and explores current issues within the dance industry.

www.vincentdt.com

Dance UK

As the national voice for dance, Dance UK advocates and lobbies to promote the importance and needs of dance. Dance UK is a membership organization that works to create a diverse, dynamic and healthy future for dance. By working with and on behalf of the dance sector, Dance UK aims to promote sustainable, longer dance careers and to improve the conditions in which dance is created, performed and experienced.

On behalf of its members and the dance sector, Dance UK:

- Lobbies politicians and funders
- Champions healthier dancers and a healthier dance economy
- Advocates for the increased profile of dance in all its diverse and dynamic forms
- Develops and facilitates networks for the profession
- Nurtures and encourages career development
- Provides information and guidance for the public and professionals

Dance UK is also currently in a strategic alliance with the Association of Dance of the African Diaspora.

www.danceuk.org



Photography: Hugo Glendinning

Creative & Cultural Skills

Creative & Cultural Skills is the Sector Skills Council for Advertising, Crafts, Cultural Heritage, Design, Literature, Music, Performing, and Visual Arts. Bridging the gap between industry, education and the government, Creative & Cultural Skills aims to give employers a real influence over education and skills in the UK.

Creative & Cultural Skills is an industry-led body which:

- Campaigns for a more diverse sector and raise ambition
- Helps better inform career choices people make
- Ensures qualifications meet real employment needs
- Develops solutions that upskill the workforce
- Produces high quality industry intelligence.

Founded in May 2004, Creative & Cultural Skills was granted its licence to operate by the Sector Skills Development Agency on 1st June, 2005.

Creative & Cultural Skills
Lafone House
The Leathermarket
Weston St
London
SE1 3HN
Tel: 020 7015 1800
Email: info@ccskills.org.uk

www.ccskills.org.uk

vincent dance theatre

vincent dance theatre



Photography: Charlotte Vincent

