



Time for change

A summary of the outputs of the
Creative Freelancers: Shaping
London's Recovery programme

May 2022

Time for change

Executive Summary 3

Summary table of projects 7

Individual project summaries 12

Creative Freelancers: Shaping London's Recovery was a six-month action **research programme** that brought together 50 freelancers from May to November 2021, **funded** by the **Greater London Authority** and **enabled by Fuel**.

This report collates and summarises the **key insights** and **recommendations** that emerged from 23 research projects conducted by working groups amongst the **cohort of freelancers** as part of the programme.

The purpose of this report is to **celebrate**, widely disseminate and ensure **maximum impact** of these recommendations.

This report was produced by Morris Hargreaves McIntyre in March 2022, for the Greater London Authority.

The views contained in this report are those of the freelancer cohort and do not necessarily reflect the views of the Greater London Authority or Fuel.

The 23 projects summarised in this report:

- Disability research & knowledge
- Fair Freelance Employer Stamp
- Tackling practical barriers
- Dismantling classism
- Developing a resource platform
- An online resource hub
- Nightlife and LGBTQ+ working conditions
- Basic income for creative freelancers
- A state subsidy for creative freelancers
- Money and wellbeing
- Competitions Guidelines
- Reducing unpaid labour
- Working internationally
- Job juggling and improving lives
- Sustainable and progressive careers
- Publishing relatable stories
- Defining freelancer career levels
- Ensuring fair fees for freelancers
- Equitable, inclusive hiring practices
- Contract language imbalance
- Freelance parents and carers
- Retaining and applying skills
- Migrant creative freelancers

1. Executive summary

A programme for change

Creative Freelancers: Shaping London's Recovery was a six-month action research programme that brought together up to 50 diverse freelancers to **make recommendations to improve conditions** for London freelancers working in the creative sector.

A London-wide action research project

Creative Freelancers: Shaping London's Recovery (CF:SLR) was a city-wide research project, supporting the future of freelancing in the capital.

Creative freelancers, particularly those in the performing arts were hugely affected by the COVID-19 pandemic. Research led by the Centre for London highlighted that in the first 12 months of the pandemic, up to 60% of the city's freelancers lost all their income and it is estimated that at least 200,000 Londoners were excluded from any Government support.

The pandemic also highlighted existing inequalities facing creative freelancers, including a lack of security at work, unequal access to freelance opportunities, and a lack of a basic safety net.

Funded by the Greater London Authority

The programme was funded by the Greater London Authority in response to the Centre for London's research and recommendations to improve conditions for London's low-paid self-employed workers.

It provided immediate employment for a group of 50 creative freelancers and enabled them to create recommendations to help remove some of these inequalities.

Bringing a diverse cohort together

The programme brought together 50 performing arts freelancers across a range of creative disciplines and roles.

The group selected were also diverse across different demographic factors (such as ethnicity, disability and career stage) in order to ensure that a range of experiences and perspectives were represented within the cohort.

The programme ran between May and November 2021. Each freelancer received a fee of £4,000. A full list of freelancers who took part is included as Appendix 1.

Supported by wider network

Building on their experience of initiating and enabling the Freelance Task Force in 2020, the Greater London Authority approached Fuel to produce the programme. This included recruiting a freelance Facilitation Team to support the cohort, who would then run the programme and guide the creation of the working groups.

An Advisory Board of creative industry experts was also created to provide advice and support to the programme. Each freelancer was also paired with a cultural organisation.

To work towards three strategic aims

The Greater London Authority set three overarching strategic aims for the programme to explore:

- 1** Improving job conditions, creation and retention for creative freelancers;
- 2** Advocating for an improved statutory position for creative freelancers;
- 3** Establishing skills and training opportunities for creative freelancers.

The cohort of freelancers were given freedom to choose what to focus on within these main aims and they could also choose how to address these issues within their groups.

Actionable recommendations

Throughout the program, **23 working groups** explored a range of topics and each developed a set of **recommendations** that contributed to at least one of the three strategic aims.

These recommendations range from **short-term achievements** to longer-term investments, aimed at a **range of audiences** including funders, policy-makers, cultural organisations and advocacy organisations.

Identifying the pressing issues

The three strategic aims of the programme addressed big, vital issues: improving job conditions; advocacy for an improved statutory position and establishing skills and training opportunities on behalf of freelancers.

To address these large aims, there was a need to break each down into a more detailed set of pressing issues that could be more effectively tackled, whilst still contributing to the bigger picture.

These issues were crowd-sourced across the freelancers taking part in the programme.

23 projects with extensive recommendations for change

These topics then became the basis for a working group to address, contributing to at least one of the strategic aims. 23 working groups (of varying sizes) were formed amongst the cohort.

These groups conducted research into their topic across a range of methods (including surveys, focus groups, informal consultation, digesting and synthesising existing resources and reflecting on their own experiences) in order to draw conclusions and identify next steps in addressing the issue.

The result was an extensive set of actionable recommendations (brought together in this report).

It's worth noting that, in most instances, the freelancers didn't have a research background themselves and there were differing approaches to the methodology. There were no pre-defined terms across the different projects, so some groups have used terminology and descriptors differently to others.

From short-term achievements to long-term investment planning

The recommendations range from short-term achievements that can be actioned swiftly to make immediate progress, to longer-term strategies that will require further exploration, discussion and investment.

As the strategic aims are multi-faceted with sector-wide implications, the recommendations are aimed at a range of audiences including funders, policy-makers, cultural organisations and advocacy organisations.

Full list of projects

Project name	Project purpose	Strategic aims	Recommendations	Short	Med	Long	Pages
Disability research & knowledge	To collate up-to-date disability research and knowledge (from the lived experiences of disabled freelancers in the sector), to produce a resource that will outline how to work with disabled freelancers within the creative industries.	Job conditions Statutory position Skills and training	Five short term and three longer term recommendations.				13-14
Fair Freelance Employer Stamp	To explore the creation and delivery of an accreditation/stamp. This would be awarded to organisations and producers who commit to a set of good practice guidelines, that would benefit the employment prospects for creative freelancers.	Job conditions	A recommendation for the development of an industry stamp of good practice, with five focus areas.				15-16
Tackling practical barriers	To identify and address the key barriers artists face when making work. Initial exploration narrowed this down to two key issues: lack of affordable space and support and a lack of funding.	Job conditions	Six key short, medium and long term recommendations.				17-18
Dismantling classism	To challenge why class disparity has remained unchanged for over 30 years within the creative sector. To create a campaign that focuses on including working class people in the creative industry and stops class discrimination. To campaign to include class as a protected characteristic under the Equality Act.	Job conditions Statutory position Skills and training	Short term recommendations already in progress and a longer term recommendation for change at government level.				19-20

Full list of projects

Project name	Project purpose	Strategic aims	Recommendations	Short	Med	Long	Pages
Developing a resource platform	To develop a simple, easy to access platform of resources, to signpost key information that freelancers might need at any stage of their career. To ensure that all freelancers are aware of this platform and understand how to access it.	Job conditions Skills and training	One medium term recommendation for an open access database with a breakdown of next steps.				21-22
An online resource hub	To create an online hub that can be used to advertise support resources and communication for arts companies and freelancers.	Skills and training	One medium term recommendation for the development of an online hub, with three areas of focus.				23-24
Nightlife and LGBTQ+ working conditions	To examine working conditions for creative freelancers at the intersection between LGBTQ+ identity and the nightlife and cabaret sectors of the creative industries.	Job conditions Statutory position	An extensive list of short term recommendations and some key longer term considerations.				25-26
Basic income for creative freelancers	To establish how to support London creative freelancers to recover financially and socially from the Covid-19 pandemic. To explore and learn from successful basic income models which already exist and consider how these could be implemented in London.	Job conditions Statutory position	One short term recommendation for a Creative Freelancer Basic Income pilot.				27-28
State subsidy for Creative Freelancers	To explore frameworks which address the unique problems which creative freelancers face, such as the intermittent nature of creative freelance work. To put together a set of guidelines for how a system, such as subsidy, could be put implemented in the UK.	Statutory position	One medium term recommendation and a longer term strategy recommendation.				29-30

Full list of projects

Money and wellbeing	To explore the intersection between money and health, with the overall aim of turning the research into something practical and useful for freelancers.	Skills and training	A short term recommendation for a Tax Townhall.				31-32
Competitions Guideline	To compile a structured resource for organisations looking to hold competition and to raise awareness of the consequences of not following best practice.	Job conditions Statutory position Skills and training	A series of short term recommendations.				33-34
Reducing unpaid labour	To address the prevalence of unpaid labour amongst creative freelancers. The main question we sought to answer through this research was: How can we recognise, reduce and eventually eliminate unpaid labour for freelancers?	Job conditions	An extensive list of long term recommendations for change.				35-37
Working internationally	To research how we can obtain and improve information for freelancers impacted by restrictions to working internationally, due to Brexit, Covid and environmental breakdown. Who is best positioned to provide knowledge, information and training?	Job conditions Statutory position Skills and training	A series of short, medium and long term recommendations.				38-39
Job juggling and improving lives	To understand and put forward recommendations to improve the lives of Creative Freelancers in the Performing Arts, who are juggling several jobs, due to the current climate.	Job conditions Statutory position Skills and training	An overall recommendation for funding and a series of longer term recommendations.				40-41
Sustainable and progressive careers	To examine the progression of freelancers' careers at all stages, acknowledging that training is an important part of allowing an individual to develop within their career and understanding that it is largely unavailable or inaccessible to freelancers.	Skills and training	A detailed list of medium term recommendations.				42-43

Full list of projects

Project name	Project purpose	Strategic aims	Recommendations	Short	Med	Long	Pages
Publishing relatable stories	To establish and run a self-sustaining project that provides real-life relatable stories and quotes, published in local and national media. These stories aim to build public understanding, influence local and national decision-makers, whilst upskilling creatives in media and press management, so that their voices are heard.	Job conditions Statutory position	A list of short to long term recommendations (some in progress) with a three phased approach.				44-45
Defining freelancer career levels	To understand how freelancers and organisations define career levels and where gaps in those definitions may exist. This is to determine a better language and communal understanding for discussing and defining career levels across the creative industries.	Skills and training	Four key medium term recommendations.				46-47
Ensuring fair fees for freelancers	To explore how to ensure 'fairness' in terms of freelancers' fees. Could we devise a test to apply at the budget-creation phase, to shift thinking away from 'minimum' targets, and boost understanding of what a freelancers' fee actually covers, to ensure freelancers can thrive in sustainable careers?	Job conditions Statutory position	One short term and two medium term recommendations and a series of longer term recommendation for change.				48-50
Equitable, inclusive hiring practices	To explore how we can create more equitable, inclusive and fair hiring practices for freelancers in the performing arts.	Job conditions Statutory position Skills and training	One key recommendation and a series of short and longer term recommendations.				51-53

Full list of projects

Project name	Project purpose	Strategic aims	Recommendations	Short	Med	Long	Pages
Contract language imbalance	To explore the different ways that contract structures and language create a power imbalance between freelancers and employers. How can a redesign of standard contract clauses reshape the industry culture?	Job conditions Statutory position	Detailed longer term recommendations for change.				54-55
Freelance parents and carers	To explore the specific needs of creative freelance parents and carers and to address the question: How can institutions, employers and government better meet these needs?	Job conditions Statutory position Skills and training	15 short, medium and long term recommendations.				56-57
Retraining and applying skills	To interview freelancers in the creative sector about their experiences of retraining mid-career and applying existing skills and experience elsewhere within the industry. The research focussed on those who were denied support because they did not fit into the category of self-employed.	Job conditions Skills and training	Three key long term recommendations for change.				58-59
Migrant Creative Freelancers	To identify commonalities between the unique circumstances of migrant creative freelancers living and working in the UK. The resulting report presents a series of issues and options for support, based on lived experience, discussion and research.	Statutory position	A series of long term recommendations, under five key headings.				60-62

2. Summary of individual projects

Disability research & knowledge

Purpose: To collate up-to-date disability research and knowledge (from the lived experiences of disabled freelancers in the sector), to produce a resource that will outline how to support and work with disabled freelancers within the creative industries.

Credits: Chloe Kennedy & Lauren Silver
Mary Paterson, Tanja Erhart, Sara Doctors,
Jessica Carter and Nancy May Roberts
(Additional Research, Support and
References)

Addressing the issues caused by a lack of awareness of disability access

The questions this project aims to address are:

- What are the causes and impacts of a lack of awareness of disability access in the arts industry?
- What preventative care processes and provisions are available?
- How can support be embedded within the industry?
- What training and support can be provided by organisations while working with freelancers?
- How can an access & care rider become a shared practice that truly supports *disabled freelancers in the performing arts industry?

Six issues that need addressing

- 1 There is a challenge in developing an ethical practice of recruitment when institutions do not have funding for access support or mental health support. In general, funding for access needs is considered an optional extra by both institutions and funders; it is often the first thing to be omitted if budgets are tight.
- 2 Knowledge of access is available; however, it is difficult to find. Available resources on access support need to be regularly updated to correlate with changes in disability knowledge.
- 3 Focus is primarily on responsive action for mental health support, not preventative care. For example, Mental Health First Aiders and Employee Assistance Programmes only come into action when a worker is unwell.
- 4 There is a lack of representation of disabled people in senior roles.
- 5 Discrimination of disability and mental illness is present even after disclosure.
- 6 Disabled artists are at high risk of burnout and being forced to leave the sector. Freelance pay conditions may have a negative impact on those receiving benefits or other financial support.

SHORT TERM RECOMMENDATIONS	Audience	Methodology
Raising awareness towards how ableism affects senior management, including Boards and Trustees, and their leading roles within the organization; how to increase support for their individual access and care needs and how to accumulate knowledge to dismantle inherent (and internalized) ableist structures.	PlayWell, specialists within the field of disability, venues and organisations, funding bodies	<ul style="list-style-type: none">• Preventative Mental Health Care Survey with 157 responses (PlayWell 2021)• Pre-emptive access disclosure form (<10 responses due to difficulties presented in obtaining information)• Surveys and questionnaires with partner arts organisations. Main organisations included: Young Vic, Turtle Key Arts, Sound and Music, Bush Theatre, Spare Tyre• Analysis of access riders and budgeting protocols for access, collected from organisations• Interviews and audit processes conducted with partner organisations• Narrative interviews and informal discussions with disabled freelance artists• Analysis of own lived experiences of working in the performing arts industries as disabled freelance artists• Academic research on performing arts disability processes and practices
Intervention into Project Planning: Funding for access to be included in all project plans, as standard – e.g. 20% on top of all project budgets.	Fair Freelancers Agreement, venues and organisations, funding bodies	
Contracts to include clauses that enable artists to postpone work instead of cancelling or receive compensatory payment if they are affected by health issues and/or failure of implementing access requirements for the artist.		
Preventative Mental Health Care Consultancy and training for organisations.	PlayWell, specialists within the field of disability, venues and organisations, funding bodies	
Access consultancy and disability awareness training.		
LONGER TERM RECOMMENDATIONS	Audience	<p>*We want to point out the existence of a huge spectrum of disabilities and identities around those disabilities, such as Crip, D/deaf, blind, chronically ill, neurodiverse etc. and in the course of this report, we will use the term ‘disabled’ as a collective term for the spectrum of disabilities and specify disabilities if needed.</p>
A funded research project, collating and aggregating knowledge, to create a comprehensive and accessible resource to help outline how to develop intersectional access and care within the creative industries.	Arts Organisations, Greater London Authority, Arts Council, funding bodies and Government (Department for Work And Pensions)	
Revising ways in which arts companies are able to work with the benefits system for disabled freelancers. Acknowledging reports from the cohort which highlighted that the benefits system does not support disabled freelancer project-based processes and is orientated towards full-time employment or limited/controlled hours of working.		
Ring-fenced budget pot in funding applications for access (including mental health support provision).	Arts Organisations, Greater London Authority, Arts Council, funding bodies and Government (Department for Work And Pensions)	

Fair Freelance Employer Stamp

Purpose: To explore the creation and delivery of an accreditation/ stamp. This would be awarded to organisations and producers who commit to a set of good practice guidelines, that would benefit the employment prospects for creative freelancers.

Credits: Sarah Farnsley & Jonathan Glew

The rest of the CF:SLR cohort whose recommendations and research are reflected in the stamp.

Addressing the challenges facing London's freelancers

The *Centre for London's March 2021 report 'Supporting London's Self-Employed Workers'* concluded that the best way to address the four main challenges facing London's freelancers was for the Greater London Authority to encourage the adoption of a Client Charter of good practice by employers who contract self-employed workers, and investigate the potential for an accreditation scheme.

It called on any organisation that hires self-employed workers to sign up to the charter and for Trade Unions to encourage the adoption of such a charter. Further, the report identified the lack of recourse for freelancers when their rights are being violated, and recommended that the UK government establish and fund a single body to improve the enforcement of labour market rights for self-employed workers.

The CFL 2021 report concluded that self-employed people have less power in the working relationship than their client, leaving them especially vulnerable to poor, and sometimes even exploitative, working practices. They note that even when protections do exist equally among employees and freelancers, they often lack enforcement. There is not a single enforcement body to uphold employment rights for employees or self-employed workers.

The *Big Freelancer Report* underscores the need for an ethical industry standard like the FFE stamp because with no single voice to speak for the workforce, no invitation to participate in national policy conversations, no representation within organisations and no access to mechanisms of influence, freelancers are powerless to make the change they seek. The Fair Freelance Employer Stamp aims to be that voice.

Methodology

The research for this working group comprises discussions, collating of prior research and reports, and learning from examples of similar accreditation schemes in other industries. The initial draft of the stamp was created after a callout to the entire CF:SLR cohort for submissions of recommendations each working group thought would fit well within this scheme. Focus group style meetings were then held with members from the cohort to discuss, edit, and develop the final prototype we now present.

Our supporting research document highlights relevant work from The Big Freelancer Report and the Centre for London's 2021 'Supporting London's Self-Employed Workers' report. It also references similar schemes from which we took inspiration and examples of successful implementation, such as the Living Wage Foundation, Considerate Constructors, the Fairtrade Foundation, ITC Ethical Manager, and the Five Guiding Principles (a product of the Freelance Task Force).

We have also solicited input and advice from multiple partner organisations within CF:SLR, many of whom have already expressed interest in signing on to such a stamp, including: Turtle Key Arts, Siobhan Davies Studios, Camden People's Theatre, Boundless Theatre, and Vital Xposure.

LONG TERM RECOMMENDATION	Audience
<p>The goal was to create a list of actionable recommendations generated by the cohort that producers and organisations could look to adopt straight away. They are simple shifts in the sand as well as broad changes that can be enacted across the performing arts regardless of discipline and organisation size.</p> <p>We recommend the development of an industry stamp of good practice which we are calling the Fair Freelance Employer Stamp. The stamp will require a team of freelancers, employers, union representatives, industry leaders, and employment lawyers to develop and it will be maintained and conferred by an accreditation team.</p> <p>We have created a prototype for the stamp, amalgamating a number of recommendations which emerged from the CF:SLR cohort, as a starting place for future development. Five focus areas have been identified, along with the main requirements under each for an employer to be considered compliant and a Fair Freelance Employer.</p> <p>1. Freelancer Policy Employer must develop and publish their own policy to include the following: Access & Inclusion Policy – outlines employer strategy for ensuring the wellbeing of all of those in their employ (e.g. parents & carers, varying access needs, diversity policy); Mental Health Policy; A statement of intention on how they shall employ, nurture and safeguard their freelance workforce and maintain relationships with past freelancers.</p> <p>2. Hiring Employer must use Open Hire guidelines. Hiring must specify: information about the job and pay, about the process, about the profile of those who applied. All job postings or opportunity callouts must be posted on employer’s own website and a minimum of three free and accessible sites (e.g. Arts Jobs, Disability Arts Online, Stage Sight, Inc Arts, Dancing Opportunities, Twitter), and must include details on flexible working options (or specify that none are available).</p> <p>3. Training & Opportunities Employers must publish all training and mentorship opportunities in a public and accessible way. When advertising training and opportunities: any restrictions to eligibility should be minimised and fully explained; terms like “early”, “mid”, or “established” should be well-defined and should not be determined by age; applicants should be free to self-identify their career stage and determine their own suitability.</p> <p>4. Payment & Contracts Employer must be an accredited Living Wage Employer. Employer must follow HMRC Guidance on employment status and offer fixed-term or PAYE contracts where appropriate. Employer must adhere to industry standard fees and contract structures as negotiated by union bodies relevant to their industry (e.g. Equity, SOLT, BECTU, The Musicians’ Union, ITC, Stage Management Association, SDUK, etc.). Employment contracts must provide a fee breakdown based on responsibilities and days of work, including allowances for commonly unpaid hours such as prep time and admin.</p> <p>5. Transparency & Access Employer must publish Equal Opportunity data they obtain (or commit to start collecting and publishing it). Employer must facilitate mid- and end-point check-ins with freelancers during every contract, focusing on a regular audit of fees and working conditions. Employer must include regularly employed freelance positions on their organisational chart(s).</p>	<p>Greater London Authority Creative Industries Federation</p>

Tackling practical barriers

Purpose: To identify and address the key barriers artists face when making work. Initial exploration narrowed this down to two key issues: lack of affordable space and support and a lack of funding. Further discussion and research identified the practical barriers that artists face and led to the suggested recommendations to fix these issues.

Credits: Emily Collins

Nathalie Alison, Sarah Poekert, Cory Anne Shipp, Beth Sitek, Shamira Turner and Beth Watson

Tackling unaffordable space and a lack of funding

A lack of affordable space and support and a lack of funding are two key issues that act as practical barriers for freelancers working in London. The more detailed findings which led to the recommendations include:

Space and Support In Kind

- Creative freelancers can feel uncertain about what requests are appropriate or achievable to approach venues for.
- Venues can be overwhelmed by requests for support, and new systems are needed to make the lives of venues and freelancers easier.
- Venues do not benefit from having all the power in the relationship. It leads to a large workload and little room to act equitably.
- Allocation of free space is often done through artist networks, and on a first-come first-serve basis.
- Solutions for empty space allocation are often last minute, which is not beneficial for freelancers planning projects in advance.
- Those working outside the norms using lease or co-ops are often taking on lots of unpaid labour to do so.
- Workspace is something artists often cannot afford to pay for because of low fees in the sector. Space branded as 'affordable' by government initiatives is still too expensive for freelancers to use, and findings from the 'Supporting London's self-employed workers' report in March 2021 showed that adequate workspace in London is hard to obtain, and often unaffordable for many self-employed workers.

Funding

- A number of NPOs are paying under living wage for freelance and contract roles (currently set at £11.05 an hour for London).
- Despite advertising Living Wage, hidden hours can bring the rate of pay well below. Freelancers anecdotally report their work requiring unpaid but essential prep hours to do their jobs, as well as increased workloads due to 'missing creep' (when the envisioned job and tasks expands as the project becomes more ambitious, is reimaged, or shifts direction).
- Investment from private donors is a funding avenue with a lot of potential to stop freelancers being solely reliant on Arts Council Funding, but the majority of freelancers have limited knowledge and experience of how this sphere of fundraising works.
- For many people, Arts Council is seen as the only feasible way of making a project happen.
- Financial barriers play a huge role in obstructing freelancers from gaining public funding: those with more access to wealth can pay others to write their applications for them and obtain match funding through private means.

SHORT TERM RECOMMENDATION	Audience
All venues should have a resources page that details what they can offer freelancers to support their work in development. This should detail what they can and can't offer, who specifically the offer is for, any criteria, and how freelancers can contact them to access it. This resources page is recommended to be on an organisation's website and proactively disseminated with their freelance community.	Organisations
Rehearsal space should be affordable, costing less than it would cost to hire another person at London Living Wage. If you're branding rehearsal space as 'Affordable', it should not cost more than it would cost to hire another person at London Living Wage (~£10.85 p/h).	Greater London Authority / British Land
MEDIUM TERM RECOMMENDATION	Audience
More networking should be facilitated between freelancers, investors and venues to foster potential partnerships and alternative types of funding and ways of working.	Greater London Authority
Applications for individuals should be restructured so freelancers aren't committing to paying for people and resources before they have funding in place in order to encourage transparent hiring practices on project grants.	ACE
Public funding should prioritise those from lower socio-economic backgrounds , and those with access to wealth should be asked to declare it in their funding applications. Equally, ACE should be collecting data on who has had paid help to complete applications.	ACE
LONG TERM RECOMMENDATION	Audience
Public funding bodies should sign up to a Fair Freelance Agreement, created by freelancers. Meeting this agreement should be a requirement of gaining public funding for an arts organisation/ACE. There should be a robust system to ensure standards are met.	Greater London Authority / ACE
Organisations should work with local authorities to create a network of local spaces (studios, theatres, village halls, outdoor spaces, meanwhile spaces, empty shops etc) in order to connect more spaces with artists near them. This could sit within and be facilitated by a digital Hub connecting independent freelancers with space city-wide, supported by the Greater London Authority.	Organisations/ local authorities/ Greater London Authority

Methodology: Space and Support in Kind - Interviews/Discussion with: Rising Sun Collective (an artist co-op in Peckham); Bold Elephant Theatre (a company with a meanwhile lease leasing space to artists for £18 a day or on an Artist Exchange Scheme); David Byrne, NDT Broadgate; Partner Organisations including: Old Diorama, Bush Theatre, Artsdepot, Siobhan Davies, Wayne McGregor; Chisenhale Dance Space; Freelance Cohort Members; STAMP.

Funding - Interviews/Discussion with: Arts Council England - Erica Champayne and Michelle Dickson; Partner Organisations including: Old Diorama, Bush Theatre, Artsdepot and their Relationship Manager Justin Hunt; Freelance Cohort Members; Yemisi Mokoulu from Hatch Ideas; Ameena Hamid, Producer.

Dismantling classism

Purpose: To challenge why class disparity has remained unchanged for over 30 years within the creative sector. To create a campaign that focuses on including working class people in the creative industry and stops class discrimination. To campaign to include class as a protected characteristic under the Equality Act.

A campaign to stop classism in the creative industry

Classism in the creative industry, and within the UK as a whole, is rife. Social inequality is detrimental to the economy and prevents London's economic recovery. ¹The state often pays to subsidise a lower wage or gives income where income is not provided by the private sector, due to classism. Classism is real and classism needs to stop now.

¹ <https://www.theguardian.com/sustainable-business/2015/apr/20/taxpayers-spend-11bn-to-top-up-low-wages-paid-by-uk-companies>

The picture is complex

The group concluded that classism is a significant issue within the Arts and cultural sector. There are many issues and complexities as to why this is the case.

'We believe that now needs to be the golden age for working class creatives to push through and invigorate the arts and cultural sector, creating new fusion art with the other classes.'

The key question: *Why has class disparity remained unchanged for over 30 years within the creative sector?*

The group aimed to create a campaign that:

- Focuses on including working class people in the creative industry and stops class discrimination.
- Results in the inclusion of class as a protected characteristic under the Equality Act.

Supporting research

Pre-existing research shows that:

- Currently, a key characteristic of the British cultural and creative workforce is the absence of those from working class social origins. There was no 'golden age' for social mobility and equality in cultural occupations.

- Hiring can be a form of 'cultural matching', excluding those who do not have the shared tastes of specific social groups.
- Unpaid work is a significant barrier to some for getting in and getting on in the cultural sector.

A key report which fed into the research is: *Panic! Social Class, Taste and Inequalities in the Creative Sector, 2018*. What emerges from this report is an account of creative class quite distinct from the rest of society. The report strongly suggests that:

- Meritocracy is a myth. Women, people from working-class backgrounds, and Black, Asian and Minority Ethnic (BAME) workers all face significant exclusions from an industry which is over-represented by upper middle-class white men.
- Just 2.7% of workers in museums, galleries and libraries are of BAME backgrounds (compared to nearly 10% of the UK workforce overall) while just 12.6% of workers in publishing are of working-class origins (compared to 35% of the workforce overall).

Credits: Ellese Elliott

Chloe Kennedy, Sarah Meadows. Meg Prescott, Emily Collins

SHORT TERM RECOMMENDATIONS	Audience
<p>The working group have already taken steps to push these issues forward. They have developed a website, which includes a petition for including class as a protected characteristic in the Equality Act; a blog; a critical friend service and a very succinct tool kit, which makes it accessible for time-poor business operatives to digest.</p> <p>They hope to gain funding to continue this work, including:</p> <ul style="list-style-type: none"> • Continue to increase awareness about classism through a campaign, backed by the Greater London Authority • Train business on classism and specific issues which prevent the working classes from being able to succeed in the arts and culture sector, using the toolkit already designed. 	<p>Freelancers Creative organisations Greater London Authority Public and private funding bodies</p>
LONG TERM RECOMMENDATIONS	Audience
<p>We can do the ground work, but for long-term solutions, a radical change is needed at a national government level in order to create a fairer, democratic economical system.</p>	<p>Government</p>

Methodology

The methodology for this research included:

- Online desk research
- Discussion with Partner Organisations
- Interviews with creative freelancers

References:

Brook, O'Brien and Taylor, Panic! Social Class, Taste and Inequalities in the Creative Sector, 2018

Independent Theatre Council report

Developing a resource platform

Purpose: To develop a simple, easy to access platform of resources, to signpost key information that a freelancer might need at any stage of their career.

To ensure that all freelancers are aware of this platform and understand how to access it

Credits: Shaniqua Benjamin
Rob Drummer; Valerie Synmoie

Navigating information can be a challenge for early stage freelancers

It can be difficult for freelancers, especially when first starting out, to navigate and access information. Examples of this include: awareness of self-assessment, relevant funding opportunities and finding freelance opportunities.

Not having the contacts or not knowing where to start looking to connect up the dots can slow down progress and prevent further career progression.

Being unaware of important financial and legal stipulations related to freelancing (e.g. tax returns, invoicing and insurance) is a risk and these issues can be difficult for creatives to navigate.

Key insights from the research

- Conversations with freelancers, creatives and partners demonstrated that there are many questions that freelancers need answers to.
- A recommendation from the previous Freelancer Task Force was to create an independent hub where people can go for support.
- Research concluded that there are some useful platforms which already exist. For example, STAMP London (for those interested in theatre) and ScreenSkills.
- Therefore, there is no need to reinvent the wheel, but instead develop a one-stop database that will signpost freelancers to what is already out there.
- Promoting the platform is key. All freelancers need to know how to access it.

A platform to signpost information

We concluded that the development of a simple platform was needed, which would signpost all of the information that a freelancer in any stage of their career would need.

The information and resources need to be easy to access, preventing freelancers from getting lost in a maze and missing out on what might be lesser known opportunities.

Methodology:

Ongoing consultation with partners (Boundless Theatre and Tamasha Theatre Company) and colleagues.

Desk research into existing resources and platforms.

121 conversations with freelancers and creatives, exploring what they wanted to know about freelancing when they started and how they think opportunities should be shared.

Consultation with artists / creatives via social media on how they find out about creative opportunities.

MEDIUM TERM RECOMMENDATION	Audience
<p>The creation of an easy to use, regularly updated, open access database, signposting creative freelancers to resources and support. The database will be broken down into creative industries/art forms; funding; mentoring; networking; job opportunities; career management; training and skills; legal and statutory support.</p> <p><i>Initial next steps:</i></p> <ul style="list-style-type: none"> • Freelancers work with web developers to build the website and ensure that it is clear, accessible and simple to use, with an easy posting form that organisations can fill in. • Establish worthwhile and effective partnerships that will help ensure the resource is well-funded, well-marketed, well-resourced and well supported. • Decide on the name and branding of the resource, then create all of the social media platforms. • Carefully consider where the resource will be initially shared and how it will be most effectively accessed by freelancers. Develop a marketing campaign that will ensure the resource is widely shared. • Resource comes under its own official umbrella body/organisation that has a small group of freelancers overseeing it, all of them on a part-time basis. <p><i>Ongoing operation:</i></p> <ul style="list-style-type: none"> • A group of creative organisations partner with the Greater London Authority to develop, test and oversee the running of the database. Funding could be put in by the organisations and the Greater London Authority could hire a freelancer(s) to run the resource for 12 months initially, on part-time contracts – up to three days a week on London Living Wage. The Greater London Authority and/or a group of organisations could contribute c. £5,000 in start-up costs to contribute to the development of the website and then to market the database. • To lower costs, The Greater London Authority and organisations could partner with a tech organisation to develop the website/ coding; partnering with DWP to increase the outreach to freelancers and/or individuals who need further support in certain stages of their career; partnering with job and career based platforms (e.g. LinkedIn), which can support funding of the platform, help with marketing and also make job posting opportunities more cohesive. • Develop a simple form for organisations/platforms/networks to fill in to upload their name, description and relevant links. • Ensure the database is highly visible and thoroughly marketed through: A social media campaign via the new website and dedicated social media platforms; the Greater London Authority and partners websites and social media; engaging creative influencers/schools/colleges/universities/training academies; DWP sharing the resource with those who may be interested in freelancing and/or developing creative careers; an external marketing campaign, advertising at bus stops, buses, billboards. 	<p>Freelancers; Organisations; Greater London Authority; Public funding bodies (e.g. Arts Council England); Other funders (e.g. private, commercial); Corporate organisations; DWP; Web developers; Marketing organisations.</p>
<p>Initial next steps to achieve the above: Freelancers work with web developers to build the website and ensure that it is clear, accessible and simple to use, with an easy posting form that organisations can fill in. Establish worthwhile and effective partnerships that will help ensure the resource is well-funded, well-marketed, well-resourced and well-supported.</p> <p>Decide on the name and branding of the resource, then create all of the social media platforms. Carefully consider where the resource will be initially shared and how it will be most effectively accessed by freelancers. Develop a marketing campaign that will ensure the resource is widely shared. Resource comes under its own official umbrella body/organisation that has a small group of freelancers overseeing it, all of them on a part-time basis.</p>	

An online resource hub

Purpose: To create an online hub that can be used to advertise support resources and communication for arts companies and freelancers.

Credits: Chloe Kennedy (Report writer)
Hannah Tookey, Shaniqua Benjamin
Further recommendations provided by Del Mak, Laura Caldow, Richard Evans and partner companies.
Thanks to Sofi Berenger, Ali King, Emma Rees and all companies who provided support, named in the document.

A valuable online resource

A large number of arts companies and freelancers are interested in the development of a website/hub that can be used to advertise resources such as free rehearsal/desk space, mentoring opportunities, training opportunities, etc.

This resource could:

- contribute to growth for small to mid-sized performing arts companies

- cross-sharing of performance approaches thorough sharing of resources between arts companies
- enable fairer access, particularly to those entering the industry or without prior knowledge or connections.

Further development of such a hub could also:

- point towards resources such as information for legal support
- offer a more universal/standard job application process (to reduce the amount of time freelancers are expected to work on applications for employment)
- provide aids for working in the industry (Get into Theatre was a particularly important resource with offers of support)
- share knowledge and guides for industry development such as information on disability/access budgeting, support of immigration, support of working class artists etc. (in addition to topics not explicitly covered by the cohort).

This project focused largely on the ability to set up a resource.

Methodology:

4 x focus groups.

1 x survey to gain a better understanding of provision not extensively cited.

Further discussions reported via the work of via Hannah Tookey, Shaniqua Benjamin, Laura Caldow, Richard Evans (who also spoke on behalf of Emily Beecher).

Research Report: Shaniqua Benjamin.

Independent Reports: Hannah Tookey, Lyric Hammersmith

Further research gifted from members of the cohort.

RECOMMENDATIONS	Audience
<p>Funding Body Resource:</p> <p>Funding Body Resource: funding resource should be committed to a long-term development of a hub such as this. A diverse range of freelancers should be involved in the development of the hub. Further study is needed to explore and make recommendations on next steps to ensure it is a sustainable model. This should be funded as long-term maintenance of industry infrastructure rather than a short-term project. An individual or team would be required to manage the ongoing resource and therefore the cost would be significant.</p>	Public bodies
LONG TERM RECOMMENDATIONS	Audience
<p>Discussion surrounding means to develop infrastructure support in the arts also covered initiatives that could be undertaken by companies and freelancers themselves.</p> <p>This analysis was split into three key areas:</p> <p>a. Company Funded Resource: When asked about a shared responsibility model, small to mid sized companies fed back that they would be able to contribute approximately within the region of £100 towards the development of a resource. They would only be able to contribute a small amount towards the continued use of one, but were very interested in the opportunity to do so.</p> <p>The ability to collate around 30 partner companies to fund a website/resource was an option cited. This was generally believed to be obtainable from cohort and wider interest.</p> <p>b. Spider-Network Association: exploring the option for individual networks run by arts companies to be better connected through a Spider-Network Association. I.e., a group of arts companies promising to connect their social media and website networks up. This process would likely be relatively cheap to organise and this website was cited as a source: https://www.lookbeyondthelist.com/inclusivity-toolkits.</p> <p>c. Expansion of current resources: expanding the resources for an existing networks (such as STAMP's resources and tools).</p>	Sector-wide

Note on the recommendations: There are steps that the industry can take in and of itself to improve modes of communication outlined in the recommendations along with anticipated costs within each process. This group started with the preferred approach and moved backwards from that via analysis of the cost of resources. It should be noted that whilst following different paths, it is expected that each approach would likely lead to a very different resource. And, whilst known costs have been anticipated, a resource of the level that members of the cohort were citing interest in, would likely contain further costs.

Nightlife and LGBTQ+ working conditions

Purpose: To examine working conditions for creative freelancers at the intersection between LGBTQ+ identity and the nightlife and cabaret sectors of the creative industries.

Credits: Rhys Cook and Ashleigh Wheeler

Discussion Contributors: George Williamson, Nathalie Alison, Jack Prideaux, Stefano Di Renzo, Sofi Berenger, Beth Sitek, Seif Abdel Salam, Fauzia Habib, Mark McCormack, Lolo Brow

Two key aims

The research aimed to:

- Examine the commonalities and specificities of current working conditions in this sector compared to the broader creative industries.
- Ensure that these perspectives and conditions are represented within the work of the CF:SLR programme.

Headlines findings

- Between 2006-16, the number of LGBTQ+ venues in London fell from 121 to 51, a net loss of 58% of venues (<https://www.ucl.ac.uk/urban-lab/research/research-projects/lgbtq-nightlife-spaces-london>).
- The sector was brutally affected by COVID-19. Many venues were able to stay afloat with the Culture Recovery Fund, but many closed for good. The cabaret sector was one of the earliest places where live performance was on offer again, in sometimes unsafe environments.
- There has been a 37% increase in transphobic hate crimes, and a 25% increase in homophobic and biphobic hate crimes since last year.

(<https://www.stonewall.org.uk/about-us/media-statements/stonewall-response-increase-anti-lgbt-hate-crime-figures>) and (<https://www.gov.uk/government/statistics/hate-crime-england-and-wales-2018-to-2019>)

Additional research which led to the recommendations

- Think Night Report (https://www.london.gov.uk/sites/default/files/ntc_report_online.pdf).
- The Big Freelancer Report (<https://freelancersmaketheatrework.com/bigfreelancerreport>).

Reports due for publication:

- The London Queer Nightlife Research Study: QUAC / Raze Collective (<https://www.razecollective.com/research>).
- A New Queer London Research Study (London LGBTQ+ Community Centre).

Methodology:


Analysis of the lived experience and expertise of Rhys Cook (freelancer) and Ashleigh Wheeler from The Yard (partner organisation)

Consultation and group discussion with the following individuals: George Williamson, Nathalie Alison, Jack Prideaux, Stefano Di Renzo, Sofi Berenger, Beth Sitek, Seif Abdel Salam, Fauzia Habib, Mark McCormack, Lolo Brow

Reading of existing research and reports

SHORT TERM RECOMMENDATIONS	Audience
<p>Nightlife freelancers need safe, affordable travel</p> <ul style="list-style-type: none"> • Organisations provide higher pay for late-night work • Implement the recommendations of the 2019 Think Night Report • More attention is given to the existing Greater London Authority anti-hate crime campaigns - specifically looking at anti-trans/ LGBTQ hate crime • Industry standard training for venue teams and security working with LGBTQ+ creative freelancers • Increased disability access in nightlife (e.g. audio description, modifications to physical buildings) • More sober events and education around drug and alcohol use, harm reduction stations etc. • Consideration is given to cabaret/nightlife artists when devising artist development projects/programmes within performance, theatre and other live artforms. A joined-up approach between organisations is needed. • Consistent, clear support from ACE (via Project Grants & DYCP), including providing creatives (not previously considered fundable artists) with better access support • Training and education for theatres and programmers to learn more about nuances of working with late night & LGBTQ+ artists 	<p>Organisations; Greater London Authority; Public funding bodies; (e.g. Arts Council England); Other funders (e.g. private, commercial)</p>
LONG TERM RECOMMENDATIONS	
<p>Key considerations for future action:</p> <p>Provision for safe travel for LGBTQ+ artists (and audiences) will require: a full reopening of the night tube as a point of urgency, addressing the current taxi shortage crisis, consideration for travel expenses and unsociable working hours reflected in freelancers' fees.</p> <p>Provocations for the Greater London Authority: Is it successfully implementing the recommendations of the 'Think Night' report? Can the Greater London Authority do more to support the most marginalised queer people? Is there enough action and attention given to trans¹ and queer² people in its anti hate crime work and campaigns?</p> <p>Increased funding for the cabaret, clubbing and live music aspects of nightlife. Extra funding can pay for:</p> <ul style="list-style-type: none"> • LGBTQ awareness/sensitivity training for venue security and staff • Disability access and modifications • Training and support for freelance artists <p>Increased statutory position for nightlife venues as cultural institutions on par with theatres, galleries etc. as has happened in Berlin (https://www.weraveyou.com/2021/05/berlin-clubs-are-officially-recognized-as-cultural-institutions/).</p> <p>Inclusion for these sectors of the creative industries in any programmes put forwards by the CF:SLR programme and in funding opportunities from ACE and other funders.</p>	

¹ Trans: An umbrella term to describe people whose gender is not the same as, or does not sit comfortably with, the sex they were assigned at birth.

26 Time for change May 2022 report 

Basic income for creative freelancers

Purpose: To establish how to support London creative freelancers to recover financially and socially from the COVID-19 pandemic. To explore and learn from successful basic income models which already exist and consider how these could be implemented in London.

Credits: Gaël Le Cornec
Stefano Di Renzo, Seeta Patel, Anne Langford

Phase 1: How to support London creative freelancers to recover financially and socially from the COVID-19 pandemic?

Key conclusions from the research:

- London is the most expensive city in the UK to live in as a creative freelancer.
- In London, 40% of freelancers had declared earning less than £15,000 in 2019.
- During the COVID-19 pandemic, 70% of creative freelancers have been negatively impacted, had contracts cancelled and no prospect of future jobs.

- 39% of creative freelancers were not eligible for the SEISS scheme¹.
- There has been an increase in inequality in the workforce across race, gender and social class, and significant numbers of creative freelancers leaving the creative sector.

A Creative Freelancer Basic Income would address the above, support creatives who have been negatively impacted by the pandemic as well as support the creative industries' sustainable and equitable recovery.

Phase 2: What other successful basic income models already exist and how could we learn from these and implement in London?

We researched models in other countries (France, Belgium, Italy, Finland, Kenya and Ireland); how those models operated and benefited creatives and concluded:

- The recently implemented Irish basic income model for artists is a viable model to reference when researching a CFBI model for London.

Phase 3: Researching the social and economic benefits of a CFBI model in London

- It guarantees financial stability, allowing freelancers to cover basic expenses.

- Promotes equality; gives the opportunity to every creative freelancer (regardless of gender, class, ethnicity) to have the minimum they need to live, work and enjoy their jobs.
- Having financial stability will allow creative freelancers to have the time to improve their mental and physical health (which will reduce the load on the NHS). It will give them the opportunity to develop their careers by pursuing professional training.
- It improves job conditions – freelancers will have the freedom to choose jobs and negotiate contracts from a position of power.
- It contributes to the recovery of the creative sector. Creative freelancers will give back to the economy by reaching the threshold to pay taxes. It will support the Creative Freelancers to do their work in their best condition and it will provide the circumstances for innovation to happen. It will make London a thriving, equitable creative hub.

Further reading: Reducing unpaid labour: A summary of research into reducing unpaid labour for creative freelancers

¹ The Self-employment Income Support Scheme (SEISS) was set up by the government to provide support during the Covid-19 pandemic for the self-employed.

SHORT TERM RECOMMENDATIONS	Audience
<p>Phase 4: Finally, we looked at how to make it happen by proposing a Creative Freelancer Basic Income pilot as a recommendation to the Greater London Authority.</p> <ul style="list-style-type: none"> • We recommend a Creative Freelancer Basic Income Pilot with 3,000 creative freelancers first. • The participants in the pilot scheme should reflect the diversity of London and have a net income of less than →£15,000 per year. • The Pilot should run for at least one year with the aim to test and develop the CFBI. • Based on the pilot results, the CFBI should be improved, then, after a brief period, offered to every creative freelancer that meets the eligibility criteria. • Creative freelancers should be part of the design and delivery team, to advocate and ensure that these recommendations are delivered. Otherwise there is a risk of reverting to previous models where people will fall once more through the cracks. 	<p>Freelancers; Organisations; Greater London Authority; Government; Public funding bodies (e.g. Arts Council England); Other funders (e.g. private, commercial); Other industry bodies</p>

Methodology

- Extensive reading about similar Basic Income and creative worker support schemes that are already in place in other countries.
- Reading materials included articles by Think Tank and research organisations (e.g. Action for London and King's College) and reports (e.g. European Reports: Study on the status and working conditions of artists and creative professionals / Final report, Status of Artist in Europe; The Big Freelancers Report; Supporting a freelance creative workforce by Stage Directors UK).
- We then created a preliminary research document to share our findings with the cohort, followed by a progress report shared with the freelancers; partner organisations and the Greater London Authority.
- Discussions and Interviews: with creative professionals living in the UK and abroad; with partner organisations, including LIFT Festival, with the department of Political Economy at King's College and with members of the Green Party, currently proposing a UBI at the London Assembly.
- Working Group discussions which helped us to understand the research, discuss ideas and shape the next steps.

State subsidy for creative freelancers

Purpose: To explore frameworks which address the unique problems which creative freelancers face, such as the intermittent nature of creative freelance work. To put together a set of guidelines for how a system, such as subsidy, could be implemented in the UK.

Credits: Alex Fernandes

Joanna Pidcock, PJ Stanley, Emma Clark

Exploring frameworks to address unique issues

The problems creative freelancers face are relatively unique given the nature of their work; a problem which numerous other nations and local authorities have acknowledged and implemented frameworks for.

Those frameworks look at and seek to address both the intermittent nature of creative

freelance work and how they can better integrate into the existing unemployment system.

In looking at frameworks abroad, this project aimed to put together a set of guidelines for how one such system could be implemented in the UK.

Three key research findings:

- The underlying principle of each system is that creative freelancers are subsidised during periods of downtime, receiving money directly from the state.
- There has been a tendency across Europe not to phase out such systems, where they exist, but to implement them where they are absent (see Ireland, Portugal), indicating that the problems faced by creative freelancers are universal, and the solutions might be as well.
- Each of the existing systems, while better than the absence of such a system, is inevitably laden with its own flaws and bureaucratic hoops, each unique to the authorities implementing them.

Further reading: A State Subsidy for Creative Freelancers

It is as a result of primarily the third point that our recommendations come, not as a detailed roadmap, but as a set of expected minimum criteria: **what it would take for something like this to be truly equitable, successful, groundbreaking here in the UK?**

Methodology

The recommendations came largely out of multiple discussions within the Advocacy working group as to what an improved statutory position might mean and look like. On the face of it, an improved statutory position starts from the basis of a status, i.e. a separate status within law, for creative freelancers. This is something numerous other states have either implemented or are in the process of implementing. The classic example of this is the French “Intermittents du Spectacle” system, research into which formed part of the basis of the recommendations.

Alongside the French system we looked into a brand new set of proposals on similar grounds being implemented in Portugal. Other groups’ work contributed to this research in bringing in interviews and data from the upcoming Irish system, interviews with Swedish and Belgian artists, etc. to help build a picture of what is either already working or being proposed abroad.

MEDIUM TERM RECOMMENDATIONS	Audience
<p>The Greater London Authority should campaign for a separate track within the existing benefits system that registers creative freelancers as such, and provides a state subsidy for them in periods of unemployment or underemployment. Contained within this should be a method of registering as a creative freelancer, and provision for access to funds as and when they are required. Additionally, we recommend the following minimum criteria for the framework of this system (this is explained in more detail in the supporting document):</p> <ul style="list-style-type: none"> • The barriers to access should be as low and as generous as possible. • It must be accessible to every resident, regardless of nationality or status. • Must offer, at minimum, a Living Wage. • Should be accessible with a minimum of delay. • Should not be means tested. • Should be a grant and not a loan. • Should not be contingent on ‘doing art’ or any other outcome. 	<p>Freelancers; Greater London Authority; Government; Other industry bodies; Trade Unions</p>
LONG TERM RECOMMENDATIONS	
<p>As a longer-term strategy, the Greater London Authority should adopt and campaign for a complete restructuring of the existing benefits system, in such a way that the funds received are immediate, dignified and liveable, and provide a better system, not just for creative freelancers, but for UK society as a whole.</p>	<p>Greater London Authority</p>

Money and wellbeing

Purpose: To explore the intersection between money and health, with the overall aim of turning the research into something practical and useful for freelancers.

Credits: Kyley Thomas Clifford Winfield
Chinonyerem Odimba (Partner organisation:
Tiata Fahodzi)

Creating a tangible, practical resource

We started by exploring the intersection between money and mental health, particularly for those that identify as black and/or global majority¹.

Within the working group we wanted to make something tangible that would be useful for freelancers after the Cohort concludes. Could a workshop for freelancers to attend after the cohort concludes be a good outcome?

¹ global majority refers to people who identify as Black, Asian, Mixed and/or have been racialised as 'ethnic minorities' but represent over 80% of the world's population.

A challenge would be being able to turn our research into something practical and useful to participants.

The early objective was set at creating a workshop/series of workshops which would have a life after the cohort, with Kyley Winfield tasked with creating the materials.

Key findings

Chinonyerem Odimba (Artistic Director & CEO of tiata fadhozi) has expressed that there is an immediate need for transparency, support and advice on how to accurately file tax returns; particularly given that many freelancers will have received taxable SEISS Covid Relief Grants during the most recent financial years.

Kyley Winfield has created a training presentation which encompasses all the most pressing issues.

Resources available:
Training presentation slides

Methodology

Step 1: Reading

Step 2: Interviews

Step 3: Live Discussions (with partner organisation)

Step 4: Further Reading

Step 5: Further Interviews

Step 6: Live Discussion (with partner organisation)

Step 7: Further Reading

Step 8: Further Interviews

SHORT TERM RECOMMENDATIONS	Audience
<p>The Townhall will support freelancers with filling in their 21/22 tax returns, with a particular focus on how to report SEISS grants. Kyley Winfield has created the training presentation for this first Town Hall.</p> <p>We recommend that the Greater London Authority supports this initiative through aiding in the marketing of the Tax Townhall, along with the hiring of freelance tax experts to act as keynote speakers. We recommend that September 2022's Townhall will be the first in a regular series which aims to demystify tax, personal finance, whilst also boosting well-being.</p> <p>We further recommend that the Greater London Authority works with Kyley Winfield (creative freelancer) and tiata fahozì (partner organisation) to develop and deliver future workshops.</p>	<p>Organisations; Greater London Authority; Government; Public funding bodies</p>

Competitions Guideline

Job conditions

Statutory position

Skills and training

Purpose: To compile a structured resource for organisations looking to hold competition and to raise awareness of the consequences of not following best practice.

Credits: Carole Edrich

Neil Jonnston, Paddington Development Trust (partner organisation representative)
Ben White (external consultant)

The consequences of competition bad practice

Winning a competition is a great way to get social traction, more commissions and become more known in a creative area of specialism. This often comes at great cost, because competition rules frequently involve unreasonable rights grabs, inequitable treatment and abuse of moral rights.¹

¹ An explanation of moral rights can be found here: <https://www.gov.uk/guidance/the-rights-granted-by-copyright#moral-rights>

Such behaviours set the scene for future rights grabs. They encourage early-career creatives to accept such things as normal practice, lead internal staff and PRs to believe that such behaviours are acceptable, replace commissioned work and can lead to huge gain on the part of the competition host, while competitors receive little or nothing at all.

Research, personal and professional experience indicates that such abuses are more often than not a result of lack of thought, or of ignorance of the impact on the freelancers being exploited. It is hard for small organisations to comply with the same level of best practice as larger organisations. There simply are not the resources.

The Challenge:

- To create a statement of best practice for anyone creating new competitions
- To ensure that the best practice is scalable, and that users are explicitly aware of the consequences of not following best practice
- To communicate best practice to the greater community.

An intent to inform and encourage organisations to subscribe to kitemarks

No kitemark² or approval process has been created because there are several good ones already extant (different for photography, videography, written word and other content).

The intent of this work is to make explicit and specific the consequences to encourage more organisations to subscribe to these kitemarks and set out a series of actions that could make knowledge of the challenges and needs of creative freelancers in competitions more widely understood.

Competitions Guideline resource produced

‘Competitions Guideline’ is a structured resource for organisations looking to hold competitions and gives both best practice and the consequences of not following the guidelines.

² A kitemark in the UK is a symbol used on goods and services that have been officially said to be of high quality and safe to use.

SHORT TERM RECOMMENDATIONS	Audience
<ul style="list-style-type: none"> • A structured resource for organisations looking to hold competitions, that gives both best practice and the consequences of not undertaking it. This has been compiled and is in draft form. • Publicity from the Greater London Authority and/or Creative England relating to best practice, consequences and the excellent existing kitemarks that already exist, as part of any Creative Freelancers Rights pilot that is undertaken. • Access to the excellent kitemarks and standards that already exist by hyperlink, through whatever hub or umbrella organisation is created for the overlapping CF:SLR recommendations and linked to from Greater London Authority and/or Creative England sites. • An easily available, easy-read document on intellectual property with regards to competitions, creators and distributors for inclusion in whatever hub or umbrella organisation is created for the overlapping CF:SLR recommendations and linked to from Greater London Authority and/or Creative England sites. <p>This ensures that organisations are cognisant of the inequities, allowing them to make to make informed choices and understand the risks involved in inequitable treatment.</p> <p>No kitemark or approval process has been created because there are several good ones already extant (different for photography, videography, written word and other content). However the take-up of these kitemarks is low.</p> <p>The intent of this work is to make explicit and specific the consequences to encourage more organisations to subscribe to these kitemarks (which could be linked to from the Freelancers Hub and supported by Creatives of London and SocialGRIST).</p>	<p>Freelancers; Organisations; Greater London Authority; Public funding bodies (e.g. Arts Council England); Other funders (e.g. private, commercial); Other industry bodies; PR and marketing organisations</p>

Methodology

Discussion the CF:SLR cohort and document share with the cohort and partners for feedback

Draft reviews and consultations with Ben White (ex Head of IP for the British Library)

Professional experience: Carole Edrich represented photographers and videographers in the NUJ Photographers Council, British Photographers Council and Guild of Travel Writers, where she led or was part of IP negotiations with the British Library, Hyman Archives and CLA. During this time, the extent of the problem became clear. She has also arranged several photography competitions which gave her the opportunity to understand the challenge from competition organisers' perspectives.

Reference documents included: Artist Bill of Rights, Swan Turton on photo commissions, Competition Guidelines on a variety of websites, BAPLA Guidelines, CLA guidelines, and a number of photography, videography and competition blogs.

Reducing unpaid labour

Purpose: To address the prevalence of unpaid labour amongst creative freelancers. The main question we sought to answer through this research was: *How can we recognise and reduce (or eliminate) unpaid labour for freelancers?*

Credits: Jessica Carter

With input from Sarah Farnsley and Del Mak

Recognising and reducing unpaid labour for freelancers

This project sought to address the prevalence of unpaid labour amongst creative freelancers. The key objectives were:

- To establish an understanding of where freelancers are commonly undertaking unpaid labour, and what forms this may take
- To gain a thorough understanding of the wealth of existing research into unpaid labour in the creative arts, as well as understanding why this research has failed to significantly reduce the prevalence of unpaid labour
- To examine previous interventions and initiatives surrounding unpaid labour in the creative arts, and establish in what ways these have been effective, as well as how they could have been more effective
- To attempt to discover the root causes as to why unpaid labour is so deeply embedded in freelance creative culture, and the ways in which it is perpetuated
- Based on these understandings, to establish recommendations to reduce and eliminate some forms of unpaid labour, and/ or to make suggestions for further work and research that may need to take place in order for this to happen.

Key findings:

A key finding for this research is that the practice of unpaid labour, particularly at the outset of a creative career, but also once established within it, creates and perpetuates social inequalities in the arts, by favouring those from affluent backgrounds with access to financial support from their families.

Another key finding is that unpaid labour in the creative industries seems to have three root causes: the role of passion in creative work; the project-based model of production central to the creative industries; and the imbalance of power in the working relationship inherent to self-employment.

The full report details the issues stemming from unpaid labour, and how they are connected to the three root causes.

Methodology

Anecdotal experiences of the cohort; wider communities and freelance creative peers

Review of existing literature

Research references are detailed in the full report

LONG TERM RECOMMENDATIONS	Audience
<p>An important – and very actionable – step towards addressing the imbalance of power which creates suffering for self-employed workers is appointing a body to uphold and enforce employment rights for self-employed workers. There ought to be an ombudsman to whom freelancers can report mistreatment, and a body with the power to oversee practices and enforce the rights of freelance workers.</p> <ul style="list-style-type: none"> • We call upon those with the power to do so to advocate for provision for self-employed workers to have access to employment and income rights such as the Minimum Wage, sick pay, maternity pay, and holiday pay. • Government bodies must do more to oversee internships, and related work arrangements that may be resulting in unpaid or very low-paid labour, to ensure that employers are not illegally underpaying interns or taking advantage of voluntary workers. 	Government and official bodies
<p>We recommend that funding bodies immediately seek to simplify application processes for applying for funding, and provide unsuccessful applicants with useful feedback and further advice.</p> <ul style="list-style-type: none"> • Funding bodies must consider whether applications seem to have made appropriate budget provisions to pay all workers involved in a project fairly, for the true amount of work likely to be needed, and to take this into account when deciding which proposals are accepted. • We recommend that funding bodies publish guidelines around fair pay, and stand against exploitative payment practices. • Funding bodies need to do more to oversee the fair treatment, and appropriate payment, of freelancers working on the projects that they have funded. • Funding bodies may consider offering a new funding option expressly for freelancers to access professional training and development, covering the cost of the course as well as the time away from paid work needed to complete the training. • Funding bodies may consider offering incentives to regularly funded organisations to partner with training institutions and universities to offer work experience and mentorship schemes, in order to reduce the need for unpaid labour at the start of career. 	Funding bodies

LONG TERM RECOMMENDATIONS	
<ul style="list-style-type: none"> • Organisations are implored to make changes to their hiring practices, to reduce the unpaid labour inherent in freelancers applying for work. • Organisations may consider the benefits of providing training and professional development opportunities to the freelancers with whom they work. • Organisations must invite applications from graduates and emerging artists with less experience, to reduce the inevitability of those entering the field needing to take on unpaid work, and pay these workers fairly for work undertaken. • Interns should be paid a living wage, including paying the London Living Wage for organisations in London. • Organisations may consider partnering with training institutions and universities to offer opportunities for work experience, mentoring and networking. • When making funding applications, organisations are implored to cost work hours accurately. • As the party with more power in the working relationship, we call on organisations to initiate open and honest conversations with freelancers about all the work required to deliver a contract, and negotiate on the fee when appropriate. • We advise organisations to streamline the communications and administration needed from their freelancers during a project or contract, and be mindful that freelance work might necessitate ‘office hours’ that vary to those of your organisation. • Freelancers should be remunerated for all work time spent on-site, as well as on preparation and planning, and post-activity work. 	Organisations
<ul style="list-style-type: none"> • Where such avenues exist, freelancers are encouraged to report instances where organisations are advertising unpaid roles. • Freelancers may like to request feedback from unsuccessful applications and bids for work, contracts or funding, in the hope to regain some value from the time and effort that has been invested. • When freelancers are creating their own work and projects, or are otherwise responsible for hiring other freelancers, they ought to abide by as many of the above recommendations (for organisations) as possible to demonstrate good practice. • Where there is a choice to do so without risking loss of income or other consequences, freelancers should decline working unpaid overtime, and endeavour not to do this as part of their regular practice, so that it does not become a widespread expectation of workers. • Freelancers are encouraged to have an open and honest conversation at the time of hiring about the true amount of work likely to be involved in a project, and negotiate for a higher fee if the initial offer does not match the amount of work. They should ensure that they have all these details in a contract or letter of agreement, which they can create themselves if the client does not provide one. • Freelancers should insist on payment for all work time spent on-site, as well as time spent on preparation and planning, and on post-activity work. • We encourage freelancers to reject the expectation to be constantly available, and if desired to put in place any ‘office hours’ which suit their schedule. 	Freelancers

Working internationally

Purpose: To research how we can obtain and improve information for freelancers impacted by restrictions to working internationally, due to Brexit, COVID-19 and environmental breakdown. Who is best positioned to provide knowledge, information and training?

Credits: Natasha Davis

Key findings and Questions:

- 1 Rules around international travel are extremely complicated and there is no existing system for freelancers to access updates to constantly changing rules arriving from various sources. Freelancers often work solo and struggle to find the time needed to research this thoroughly. Large amounts of unpaid labour go towards this research.
- 2 Organisations receive updates from DCMS, SOLT and other sources and are kept on board of constant changes. How can a system be implemented for freelancers to receive this information in a timely fashion?

Who can provide advice and interpretation? The information is often difficult to interpret and subject to change. Information available on HMRC website is mixed with vast amounts of irrelevant information.

- 3 With much stricter rules in place since Brexit and COVID-19, freelancers do not have the power to bring international collaborators easily. Even powerful large venues struggle with this, but they have teams, experience and stronger standing with the powers who decide who can enter the UK to work and who cannot. How can this be addressed?
- 4 What are the procedures and systems for dealing with crisis (e.g. when the team is stuck at the border and not allowed in the country just before a UK performance)?
- 5 What does mobility justice mean in our times in terms of the right to travel and work, but also in terms of green travel, and what are the obstacles for freelancers?
- 6 Disabled artists may experience further challenges when touring: additional costs for assistance, mobility, sign-language interpretation, and reduced self-isolation times among other factors.
- 7 Artists' imagination and their ability to collaborate across borders is needed more than ever today in order to look beyond

Job conditions

Statutory position

Skills and training

national borders, strengthen the unity and diversity of Europe in the critical times when many countries are grappling with so many issues.

- 8 Solidarity and the ability to network internationally are crucial in our times, considering that the huge challenges we are facing cannot be resolved only by political, economic and financial solutions. We need art and artistic collaborations across borders and divides to help foster understanding, communication and diverse perspectives. Whilst artists of course cannot solve every problem, international collaborations are critical to creating relevant debates.

Methodology

Conversations with Barbican (partner organisation): artists and other organisations (e.g. Counterpoints Arts).

Personal experience as an international artist and producer for 30 years.

Documents available online or shared by organisations.

Note: this report was produced during a time of restrictions due to the pandemic (such as the legal requirement to self-isolate if testing positive for Covid-19). The recommendations should be considered to apply to any similar situation that may arise in the future.

SHORT TERM RECOMMENDATIONS	Audience
<ul style="list-style-type: none"> • Exemption from self-isolating when performing on tour (currently being implemented across Europe but still needed to be made easier regarding the heavy administrative workload involved). • More international collaboration grants to become available in the UK and the existing ones to be considerably more accessible to individual artists and producers. For example, British Council has announced a range of fantastic new international collaborations, unfortunately often excluding independent artists and/or producers from applying directly. • When offering grants, recognise the time and space needed to organise cross-borders work and allow sufficient time for building international partnerships and sustainable relationships with audiences and communities. 	Government; Public funding bodies; Other funders
MEDIUM TERM RECOMMENDATIONS	
<ul style="list-style-type: none"> • Establish a central body/a hub for providing up-to-date information on international collaborations, accessible to individuals and freelancers (for international artists visiting the UK and for UK-based artists touring & collaborating internationally, as well as exchange, collaboration, innovation). • Address the issue of how difficult it is for resident artists and freelancers who do not have citizenship status to obtain visas for international collaborations. I.e. it is infinitely more difficult for a Syrian or Iranian or Chinese artist living in Europe to obtain a visa to bring a project to the UK, or similar artist living in the UK to obtain a visa to take a project to other European countries. • NPOs who work across borders, as well as Arts Council and British Council to run seminars and webinars and when possible provide 1:1 online advisory sessions about working internationally, free of charge to artists and freelancers. • Examples of international touring and collaboration strategies adopted by NPOs to be available to artists & freelancers to read. • Simplify rules around international touring/adopt international examples such as the Canadian system where for a certain small number of performances no (working) visa is required (for up to five performance dates). 	Freelancers; Organisations; Greater London Authority; Government; Public funding bodies; Other industry bodies
LONG TERM RECOMMENDATIONS	
<ul style="list-style-type: none"> • Provide reliable systems for dealing with crises emerging at UK borders regarding the artists and artistic teams not always being granted entry to the UK at the last minute. • Create a reliable insurance system to cover all European countries including emergencies related to the difficulty of working during the pandemic. • Lobby for the UK to (continue to) be included in European programmes that we may not be able to participate in any longer due to Brexit. • Establish and agree (in the UK and with EU countries) clear guidance and principles around taxation for the work delivered internationally and agree a universal EU work visa agreement across all EU countries. • Lobby for train travel to become much more affordable to enable green travel and reduce flying for international projects. 	Freelancers; Organisations; Greater London Authority; Government; Public funding bodies; Other industry bodies

Job juggling and improving lives

Job conditions

Statutory position

Skills and training

Purpose: To understand and put forward recommendations for how we can improve the lives of Creative Freelancers in the Performing Arts, who are juggling several jobs, due to the current climate.

Credits: Beth Watson and Tash Hyman

Economic and political circumstances require job juggling

The overall aim of this research and resulting recommendations is to improve the immediate experiences of Creative Freelancers in the Performing Arts (CFPA) within current economic, political, and sector-specific circumstances, whilst also working to change those circumstances.

Current circumstances mean that for at least a decade, most CFPA have required multiple forms of income in order to cover their basic living costs.

These circumstances are:

- Economic (the cost of living in the UK, e.g. price of housing, energy and groceries)
- Political (living in a system where trade and industry are controlled by private owners for profit; a government that prioritises private business interests over access to publicly subsidised resources, e.g. social housing and affordable/free childcare).

Advocating for a Universal Basic Income

Freelancing is not always a choice: for many creative workers in the performing arts, it's simply often the only option available to workers with their specialist skillset.

In the long term we advocate for a Universal Basic Income (UBI) and/or a new legal status to better reflect the requirements and reality of our relationship to employers under the current economic and political system.

Key findings

- 98% of respondents have at some point in their career, been dependent on non-CFPA work or other income (benefits, grants, family, etc.) to cover their costs.

- 88% of freelancers have another source of income outside of CFPA earnings.
- 27% need financial support to cover their living costs.
- 48% said the balance of their income from CFPA and non-CFPA jobs has fluctuated over time.
- 38% said that they have more CFPA jobs than they did in the past.
- Three quarters of respondents have been working in the performing arts in a creative role for over four years.

Methodology:

Survey of 144 people

Interviews and conversations with staff at arts organisations (including management, freelancers, staff, and casual workers)

Lived experiences as freelancers with multiple jobs

Research by other projects, including Freelance Taskforce, Freelancers Make Theatre Work, PiPA, and trade unions

Reading articles by and about freelancers juggling several different jobs.

LONG TERM RECOMMENDATIONS	Audience
<p>Our top recommendation is for more funding to go towards developing and implementing CF:SLR's recommendations, and investment into other similar projects advocating for freelancers and precarious workers in arts & culture.</p> <p>We'd like to see support for pilot-focussed projects to further test, grow, and advocate for the significant structural changes that are urgently needed to sustainably improve the lives of arts workers within and beyond the performing arts.</p> <p>Key recommendations:</p> <ul style="list-style-type: none"> • Part-time & Job Share options for CFPA jobs and non-CFPA roles commonly done by CFPA. • More cross-sector research into creating genuinely flexible and secure contracts for non-CFPA roles often done by CFPA (e.g. FOH, arts admin, hospitality and education) • The Fair Freelance Employer Stamp should go hand-in-hand with being an accredited Living Wage employer – organisations should commit to both. • Funders should monitor fees and pay-gaps across arts organisations as a whole. • Social pay to be included in every contract and any prep or admin time paid on top of hours 'in the room' for all jobs – CFPA & non-CFPA. • Use open and accessible hiring practices for all jobs. • Recognise CFPA's rights as workers wherever applicable. • Open access to resources & networks (formal & informal) to all workers – CFPA & non-CFPA. • Support Career & Professional Development for all workers across all departments – CFPA & non-CFPA. • Workers at all levels should have a say in how organisations are run and be paid to attend regular decision-making meetings. 	<p>Aimed at three main groups:</p> <ol style="list-style-type: none"> 1. Employers of Creative Freelancers in Performing Arts (CFPA). 2. Employers of CFPA in common 'non-CFPA' roles. <p>Most often these are:</p> <p>Arts Organisations employing workers in front of house, admin and casual tech jobs; Hospitality employers, e.g. restaurants, bars, tourist attractions; Education employers e.g. teaching, tutoring, lecturing, academia; Unions representing CFPA in CFPA & non-CFPA jobs/workplaces.</p> <p>The full report should also be considered by funders, industry bodies and policy-makers who should use their power and influence to practically enable employers and unions to implement recommendations.</p>

Sustainable and progressive careers

Purpose: To examine the progression of freelancers' careers at every stage, acknowledging that training and mentoring opportunities, which are particularly important for career professional development, are largely unavailable or inaccessible to freelancers.

Participants in Research:

Emily Beecher, Laura Caldow, Natasha Davis, Stefano Di Renzo, Ali Hunter, Caroline Jeyaratnam-Joyner, Olivia Munk, Kunal Singhal, Beth Sitek, Krista Vuori, George Williamson.

Partner Organisations:

Polka Theatre, Theatre Centre, Little Angel, Barbican, Vault Festival, UK music, Theatre Royal Stratford, The Old Vic, Studio Wayne McGregor, A New Direction

Addressing the challenges

Our aim was to discover how to leverage any training undertaken in order to create a direct link to new jobs or roles that allow freelancers to move up the career ladder rather than stagnating in mid-career.

The working group identified the following barriers and challenges that we aimed to address:

- The diversity of individual training requirements, which varied depending on experience
- Lack of consensus approach amongst organisations
- Lack of capacity in organisations to deliver training for freelancers alongside their own employees
- Lack of awareness of freelancers' needs, including by those responsible for training
- Lack of compensation for freelancers' time to attend training

- Difficulty in committing training expenditure to freelancers who have no obligation to pay that back into an organisation.

The main questions we addressed were:

- 1 How do we maximize support for creative freelancers' development at any career stage to allow freelancers to have more sustainable and progressive careers?
- 2 How can more formalised/targeted training for freelancers have a direct link to sustainable and progressive careers?

Methodology:

Consultation with partner organisations, cohort members and peers (lived experience)

14 interviews/discussions with freelance theatre practitioners, at all levels

Interviews with 21 independent freelancers in the creative sector

Surveys sent to organisations and freelancers

Twitter Poll

Extensive reading

Further reading: 1. Mid-Career CPD for creative freelancers report. 2. Defining career levels report. 3. A menu of more transparent and accessible recruitment processes for organisations and freelancers. 4. Sustainable and progressive careers final report. 5. Examples of good practice across the industry, supporting sustainable careers amongst freelancers and artists.

RECOMMENDATIONS	
<p>1. TRAINING OPPORTUNITIES SHOULD NOT HAVE AN AGE LIMIT [Reference: Mid-Career Development Report]</p> <ul style="list-style-type: none"> • There should be targeted opportunities for mid-career Creative Freelancers. • Paid Apprenticeships, internships, shadowing and mentoring should be available at all experience levels. • The Kickstarter scheme should be expanded to include those at mid-career level or spare funds from the scheme should be re-purposed to create an additional scheme which allows mid-career freelancers to take up paid positions in stretch roles. <p>2. ORGANISATIONS SHOULD OFFER ANY TRAINING/PROFESSIONAL DEVELOPMENT THEY ARRANGE TO THEIR CURRENT FREELANCE NETWORK [Organisations]</p> <ul style="list-style-type: none"> • Organisations should make publicly available any existing in-house training and/or regulations documents on their websites. For example: GDPR, Invoicing, Best Practice, VAT, Companies House, Diversity, Safeguarding, Access, First Aid and Technical Equipment training. • Freelancers attending training should be paid their regular day rate. • Organisations should pay for freelance places at conferences and away days. • Organisations should influence manufacturers and distributors to fund places for freelancers to learn about new updates and releases of purchased equipment and software. • Facilitate and convene tailor-made skills sharing and masterclasses between freelancers in their network. • Ensure a budget line for the strategic professional and artistic development of freelancers. <p>3. AN UMBRELLA ('HUB') ORGANISATION SHOULD BE FORMED TO OVERSEE/LEGITIMIZE TRAINING [Greater London Authority]</p> <ul style="list-style-type: none"> • Convene a consortium of organisations to offer training to registered candidates and share resources and knowledge more efficiently. • This umbrella organisation can issue certification/qualification/assurance of candidate quality. • Lobby for government funded training for freelancers: an annual sum to be allocated to any freelancer as per years of service, starting with minimum £500 annually for the first 5 years of service and rising accordingly. • This is essential for ensuring those from less privileged backgrounds can access appropriate training and develop lasting careers. <p>4. ARTS COUNCIL NPO SUPPORT FOR THE FREELANCE SECTOR SHOULD OFFER SUSTAINED CAREER GROWTH AND EMPLOYMENT OPPORTUNITIES [NPO, Arts Council]</p> <ul style="list-style-type: none"> • NPOs should earmark 1-3% of annual budget for freelancer career professional development. • NPO funding should be directly related to the development of freelancers at all career levels. • A detailed breakdown of freelance CPD offer to be included in annual evaluation and reporting. • Support should reach beyond lead artists to include freelancers from all fields who collaborate on projects, irrespective of the number of days they are contracted for annually. • Requirement for NPOs to commit to working with a minimum of 15% new freelancers they haven't worked with previously across all career levels (emerging/mid-career/established). 	<p>Organisations; Government; Fundors</p>

Publishing relatable stories

Purpose: To establish and run a self-sustaining project that provides real-life relatable qualitative stories and quotes, published in local and national media. These stories aim to build public understanding, influence local and national decision-makers, whilst upskilling creatives in media and press management, so that their voices are also heard.

Credits: Carole Edrich (lead)

CF:SLR cohort: Alex Fernandes; Cole Morrison; Eleesha Drennan; Emma Clark; Gael LeCornec; Mary Paterson; PJ Stanley.

June Gamble (FTF cohort); Dr Dave O'Brien (University of Edinburgh); Andrew Hurst (One Dance UK); Tom Keihl (UK Music); Neil Johnston (Paddington Development Trust).

Challenges to address:

- 1 How can we use our existing expertise, upskill freelancers and support the Greater London Authority in its advocacy for a city-wide pilot mechanism to protect and nurture freelancers, and Creative England where appropriate?
- 2 How can we do this in accessible ways, ones that are easy for decision makers, influencers, permanent staff and the public to engage with and understand?
- 3 Once established, how can we celebrate the success and add relatable stories to prove the case on the national scale that other cities can relate to?
- 4 We need more real, relatable stories and good quality quotes that can be attributed to boroughs or other areas of London, for advocacy, to support the Greater London Authority, CF:SLR group, Freelance Task Force and Creative England in their campaigns.
- 5 How can we upskill creatives and make this financially viable, since providing content that humanises creative freelancers and highlights that their hardships is a long game, requiring sustained finance?
- 6 How can we reinforce our message through the creative freelancers themselves?
- 7 Given that a collective of freelancers are creating DanceGRiST (a larger social sharing project that is expected to bring participating freelance creatives a small sustainable income), and that DanceGRiST is running to different timescales and is not part of the CF:SLR recommendations, how can we create something that could benefit from an alliance with this project as a result of economies of scale?

Methodology:

Consultation with the CF:SLR cohort and senior representatives of: One Dance UK; Music UK; What Next? East London; Perform Europe; Dr Dave O'Brien Chancellor's Fellow, Cultural and Creative Industries University of Edinburgh;

Social media engagement with creative networks and cohort survey;

Analysing how Migrants In Culture, NOE and MCT train, upskill and work with people to help them get their stories out;

Discussing the ideas with 7 borough and city-wide media/publications/sites;

Reading industry, sector-wide and academic reports.

SHORT TO LONG TERM RECOMMENDATIONS/ACTIONS	Audience
<p>Phase 1: Startup</p> <p>Complete and get the four interviews already undertaken published, as well as three more; confirm estimates, establish processes and get funding for Phase 2; blog successes.</p> <p>Phase 2: Run to break even</p> <p>Establish scalable infrastructure; start training interested creative freelancers in print, online and social media communications; create minimal website (we want stories out through existing media, our website should simply have pointers and help with training); demonstrate diversity, transparency, equitable access.</p> <p>Phase 3: Run as self-sustaining project</p> <p>We are already investigating what is required to fund pilot projects, and the grants, loans and other possibilities to make this happen. We have also applied for a small grant as a test case.</p> <p>Proposed Approach</p> <p>1 Regularly publish real-life, relatable stories in local and national press alongside great quotes Qualitative human stories to support advocacy and bring life to the dry, quantitative/statistical work. Do so regularly, working closely with appropriate groups to ensure that stories supporting advocacy are regularly in local and national media, partly to influence those who influence local and national decision-makers, and partly to directly influence the decision makers themselves.</p> <p>2 Celebrate freelancers' challenges and struggles alongside successes and examples of best practice Constant publication of stories about London's creative freelancers develop their own momentum whilst increasing the pressure on local and national politicians alongside public understanding and hunger for change. This creates a shareable body of work that people who influence local government and their advisers can access, and that the general public can share. Examples that other cities might look to.</p> <p>3 Where appropriate link stories to specific geographic/borough/theme areas for more effective advocacy Use our experience in journalism, PR and online marketing to sell stories into local and national media and train interested freelancers (15% of the cohort indicated an immediate interest).</p> <p>4 Train creative freelancers in how to pitch and write/photograph/podcast their own stories and get them published Provide ongoing support to those trained, pointing to the resulting stories.</p> <p>5 Expand the reach from existing CF:SLR and FTF networks through What Next? East London, DanceGRiST, Valut Festival, MusicUK and One Dance UK. The latter four have given explicit messages of support and offers of in-kind resources to support this project.</p> <p>6 Create a project that becomes sustainable in its own right We have created a Social Enterprise model to facilitate this, based on the British Council's Social Enterprise model (similar to that of BrewGooder, UnLtd).</p>	<p>Freelancers; Funders</p>

Defining freelancer career levels

Purpose: To understand how freelancers and organisations define career levels and where gaps in those definitions may exist. This is to determine a better language, and therefore a more rounded communal understanding when it comes to discussing and defining career levels across the creative industries.

Credits: Olivia Munk and Beth Sitek: A New Direction and Barbican Centre

Questions we aimed to address:

- 1 In what ways are career levels defined amongst both creative freelancers and organisations and how do these respective understandings intersect with one another within training and recruitment contexts?
- 2 How do career level definitions differentiate within different types of arts organisations?
- 3 How do freelancers define their own careers? How do freelancers feel their careers have been defined by others?

- 4 How do freelancers wish their careers were perceived by arts organisations? With what kind of language can they best express their journey in one or more creative freelance roles?
- 5 How do arts organisations currently consider freelancer career levels within their own contexts/across the whole company?
- 6 Should career levels even be defined? If not, how can we establish better practice within these subjective and ever-changing terms to benefit freelancers and artists?

The challenges

- Different languages/terms used for similar contexts/call outs/advertisements, i.e. organisations who don't explicitly use 'early-career', 'mid-career' when referring to artists/freelancers.
- Trying to encompass 'a rounded freelancer experience' when writing the survey. Ensuring it's accessible for all types of freelancers to feel heard and considers that their career levels may vary for different roles worked across the creative industries.
- Working with the understanding that every arts organisation is different and there is an element of nuance which should be expressed when defining these terms.

- i.e. these terms are not set markers and nor should they be treated as such.

Methodology:

Discussion within the working groups; the wider CF:SLR and creative networks.

Surveys for Creative Freelancers (sample 50) and Arts Organisations (sample 11).

Note: The low organisational to freelancer respondent ratio is not an indication of organisational resistance to engaging in these conversations, but rather what we theorise may be a combination of stretched resources and limited time within arts organisations, alongside a surge of information and survey requests for partner organisations within CF:SLR. There is a stronger need from freelance arts workers to engage in conversations about their career levels, as this affects them/their work the most. This reveals that freelancers are very passionate about discussing career levels and how industry usage impacts their opportunities, but many organisations do not feel these definitions or this language has any impact on their methods of considering or offering opportunities.

MEDIUM TERM RECOMMENDATIONS	AUDIENCE
<p>1 When using terms ‘early-career’ or ‘emerging’, ‘mid-career’ and ‘established’, clear definitions and context should be given by organisations alongside an acknowledgement that these definitions are indicators and descriptors, not set markers on a freelancer’s career.</p> <p>This recommendation asks organisations to be more accountable for the definitions they use and urges them to describe what they mean when using these terms – be explicit. This provides freelancers with an understanding as to whether they are eligible for an opportunity and a clear idea of what the organisation is looking for.</p>	Organisations
<p>2 Allow the applicant/freelancer to self-define their career level in relation to being considered for training and development opportunities.</p> <p>Conversations with partner organisations revealed a desire not to define career levels on behalf of freelancers. This recommendation offers a space for freelancers to self-identify, offering them a chance to explain their career progression in relation to specific opportunities. This aims to encourage organisations to look less at fulfilling a set of criteria and more actively listen to the freelancer who has taken time to apply. A positive way of doing this could be via this framing: ‘Why is this opportunity relevant to you in your career now?’ and ‘How would you describe where you’re at within your career now?’ Always bringing it back to what is most beneficial to the artist in relation to training/development.</p> <p>If an organisation is not using these specific career level definitions (early-career, mid-career etc.), they are committed to explaining what kind of artist and the relevant experience they are looking for, bespoke for each training/development opportunity.</p> <p>Where organisations don’t use these terms, we ask organisations to commit to using indicators based upon experience and skill sets as opposed to set markers like ‘years worked’ (which often corresponds to age). This offers freelancers clarity around what artist/ career level the organisation is looking for, whilst acknowledging that time in particular is not an obvious indicator to a career level nor can it encompass the experience amassed by an individual.</p>	Freelancers; Organisations
<p>3 Recruitment for training and development opportunities for early career artists in particular; if a ‘professional credit’ is requested, a disclaimer that this doesn’t have to be paid, given the realities of working unpaid on a voluntary position to achieve credits/experience.</p> <p>This recommendation is particularly important to ensure open-calls are inclusive to those from specific heritages and backgrounds as paid work, particularly within early career years, is only often available to a small minority of applicants.</p>	Freelancers; Organisations;
<p>4 NPO organisations report back to Arts Council England stating how many freelancers worked with and career level definitions each year.</p> <p>This would be a survey circulated and completed by freelancers working with/alongside an organisation, allowing them to self define their career level. This would be submitted to Arts Council England/relevant funding bodies as part of their annual report to give better insight into who organisations are working with and how they recruit freelancers/artists.</p>	Freelancers; Public funding bodies
<p>References: Defining Career Levels Individual Report: Created by Olivia Munk & Beth Sitek as part of ‘Emerging & Mid-Career Artist Development Opportunities’, within ‘Sustainable and Progressive Careers’ working group.</p>	

Ensuring fair fees for freelancers

Purpose: To explore how to ensure ‘fairness’ in terms of freelancers’ fees. Could we devise a test to apply at the budget-creation phase, to shift thinking away from ‘minimum’ targets, and boost understanding of what a freelancer’s fee actually covers, to ensure freelancers can thrive in sustainable careers?

Credits: Shamaira Turner (lead)

Core working group: Eleesha Drennan, Jon Glew, Ali Hunter, Chloe Kennedy, Anne Langford, Del Mak, Cory-Anne Shipp, PJ Stanley, Eve Veglio-Hüner

Advisory: Sarah Meadows, Beth Watson

The complexities of ensuring fair pay

Calculating ‘fairness’ of freelancers’ fees is important in order to:

- Protect people and make the industry more inclusive (so creative freelancers can ‘afford’ to continue in their career)
- Enable dialogue and transparency about what work ‘really’ entails (incl. unpaid hours; recovery time)
- To support a freelancer’s autonomy to set their own standards and rates;
- Ensure the viability of a sector that relies on a freelance workforce.

Through our research we came to the conclusion that the simple answer to the question – could we devise a test to ensure fair pay – is no. Ensuring fair pay is a more complex and nuanced process, with a wide range of variables. The **full report** explores these issues further.

Methodology:

Primary research: CF:SLR cohort meetings with representation from Theatre and Dance; Input from the CF:SLR Advisory Group (Lily Einhorn; Jeannefer Jean-Charles; James Hodgson).

Research interviews and meetings with CF:SLR Partner Organisations (Bush Exec Director & Producer & Literary Manager; Turtle Key Arts, Chief Executive; The Old Vic, General Manager and Producer; Akademi - Artistic Director and Exec Director; The Place - Senior producer, HR, Artistic Director, Creative learning team; Stratford Circus, Interim CEO; Sadler’s Wells - Executive Producer, Producer/programmer, People (HR) Dept.

Additional interviews with 2 x commercial producers; Belgium Theatre maker; Swedish designer; Dance Freelance Task Force; Lewisham ‘Creative Enterprise Zone’ project leader.

Extensive secondary research sources.

Resources created: High Earner/Living Wage Reporting: Pay analysis of Arts charities using Charity Commission reporting and High Earner Conclusions report; Pay Problems’ Miro Board: sharing examples of issues faced by freelancers; Freelancer Feedback Form (for organisations and companies to tailor and use to collect ongoing data and feedback from their ‘freelance community’). This was crafted with reference to existing feedback forms devised by Camden People’s Theatre, and Extant, and developed by CF:SLR Cohort members (Shamira Turner and Eleesha Drennan) and the Bush.

SHORT TERM RECOMMENDATIONS	AUDIENCE
<p>Recommendation 1: Ethical budget checklist to ensure Fair Freelancer Fees</p> <p>For: Anyone who makes or funds work, including arts organisations, independent producers and artists, funders and freelancers advocating for their own fees.</p> <p>10 Questions to apply to your budget to ensure Fair Freelancer Fees:</p> <ol style="list-style-type: none"> 1. Does your budget invest in people more than materials? 2. Does your budget consider the freelancer's level of experience, skills and knowledge to support sustainable practice? 3. Does your budget account for all work to be undertaken (planning, prep/off-site time, travel, evaluation) as well as duration and frequency of engagement? 4. Does your budget use figures informed by freelancer quotes? 5. Does your budget consider and cover the needs & 'hidden, essential costs' (incl. equipment, resources and other overheads) for each freelancer to execute their work, where freelancers have been consulted about what their needs are? 6. Does your project succeed without leaning on or encouraging unpaid or voluntary labour? 7. Does your budget's fees to freelancers include appropriate 'social pay' integrated into the fee or as additional payment where appropriate? (Definition of social pay in the next recommendation.) 8. Does your budget and schedule protect the sector by enabling the individuals within it to afford rest within a contract and recovery time afterwards? 9. Does your budget contain contingency including for new ideas and/or 'mission creep'? 10. Does your budget cater for expected and unexpected access costs? 	<p>Freelancers; Organisations; Greater London Authority; Government; Public funding bodies; Other funders; Other industry bodies</p>
MEDIUM TERM RECOMMENDATIONS	
<p>Recommendation 2: Shifting Definitions to ensure Fair Freelancer Fees</p> <p>For: Anyone who makes or funds work, including arts organisations, independent producers and artists, funders and anyone advising on fee structures including unions, sector representative and development organisations and freelancers advocating for their own fees.</p> <ul style="list-style-type: none"> • 'Minimum rates' shifts to 'Entry level fees': Shift expectation towards increasing freelancers' fees above minimum rates with career experience, skill and knowledge level. • 'Holiday pay' shifts to 'Social pay': Expand understanding of what this essential inclusion to fee calculation is. • Often must be attributed towards care, social and health duties; sickness and/or disability recovery; rest; pension contributions, savings; personal development, training, voluntary work or mentoring – with autonomy on the freelancer to designate what the 'social pay' affords for them individually. • Inclusion of 'social pay' allowance in budget lines for freelancer fees to become standard practice. 	<p>Freelancers; Organisations; Greater London Authority; Government; Public funding bodies; Other funders; Other industry bodies</p>

MEDIUM TERM RECOMMENDATIONS	AUDIENCE
<p>Recommendation 3: Normalise negotiations to support Fair Freelancer fees</p> <p>For: Anyone who makes or funds work, including arts organisations, independent producers and artists, funders and anyone advising on fee structures including unions, sector representative and development organisations and freelancers advocating for their own fees.</p> <p>Normalise healthy discussion of role expectation and fee in advance of project.</p> <p>Actions: Organisations: what are you doing to signal freelancers can negotiate fee/contract/terms/working preferences? Offer support in explaining contract terminology for early-career creatives; Orgs and producers: upfront transparency about the job offer. Length of contract, scale of project and level of experience need to be taken into account as a negotiation tool for freelancers. Freelancers: clarify preferences and expectations through creating a ‘how I prefer to work’ document or rider; Unions: Need for union support or renegotiation tools for a freelancer to access when a buy-out fee is offered. Greater London Authority: Support the creation of a freelancers’ hub including information, resources and tools on contract language and fair fee negotiation.</p>	<p>Freelancers; organisations; Greater London Authority; Government; Public funding bodies; Other funders; Other industry bodies</p>
<p>Recommendation 4: Continue to catch and reduce pay problems</p> <p>For: Anyone who makes work, including arts organisations, independent producers and freelancers advocating for their own fees.</p> <ul style="list-style-type: none"> • Mid and end-point check-ins become standard practice, to assess how the project is matching expectations. • Feedback and evaluation forms at the culmination of each project, tailored so organisations can: check working conditions and fees continue to be fair, and catch recurring pay problems. • Build paid contingency time into your project planning: to avoid unpaid labour and burn-out. [e.g. 2 hrs unallocated paid time per week to account for unforeseen required additional work. • Organisations commit to the Fair Freelancer’s Stamp. 	
LONG TERM RECOMMENDATIONS	
<p>Recommendation 5: How Arts Council England, and other funders, can support Fair Freelancer Fees</p> <p>For: Arts Council England, other funders of arts work and freelancers advocating for their own fees.</p> <ul style="list-style-type: none"> • Support shifting the tone and expectation towards including ‘social pay’ add-on to fees becoming standard practice through application processes. Require organisations to report in more detail on freelancer fees. • Collect data, analyse and report on pay levels / bands and number of employees earning at each level, to highlight bad practice and drive strategic infrastructure change within the industry. • Encourage fees to reflect prestige: Where Band 3 NPOs ‘require’ the highest skilled talent, fees should reflect this. • Review and clarify how to detail ‘childcare’ expenses in project budget. • Extra funding to enable any successful project to detail and request additional money for access requirements after the bid is successful. • Collect data on whether the person writing the funding application has been paid for their time (in full, part, not at all) to tackle patterns of unpaid fundraising. 	<p>Freelancers; Organisations; Greater London Authority; Government; Public funding bodies; Other funders; Other industry bodies</p>

Equitable, inclusive hiring practices

Purpose: To explore how we can create more equitable, inclusive and fair hiring practices for freelancers in the performing arts.

Credits: Ali Hunter; Krista Vuori; Sarah Farnsley; Anne Langford

The challenges we aimed to address:

- Closed recruitment practices are commonplace – work is often not advertised. **How can we encourage anyone hiring to advertise more work?**
 - Lack of transparency around recruitment processes, including the widespread use of informal coffee meetings that are actually part of a recruitment process. **How can we encourage anyone hiring to be more transparent about how they hire?**
 - Unpaid labour looking for and applying for work, often out of proportion to the fee/scale of work being offered. **How can we support anyone who is hiring to create a process that minimises unpaid labour while still enabling them to make decisions?**
 - Short timeframes have a negative impact on access and equity, if you need support to apply, have caring responsibilities or work out of the sector. **How can we encourage the sector to plan recruitment in a more timely way?**
 - Lack of feedback becomes a barrier to progression and is an access and equity issue – those without pre-existing networks don't get offered work, and don't get feedback on how to improve when they apply for work. **How can we create a culture change so that feedback becomes standard practice?**
 - Prevalence of poor practices relating to availability checking freelancers, asking people to pencil dates and then not releasing them. **What culture change is needed to value and respect freelancers' time?**
 - How can we raise freelancer awareness that they are also 'employers'? For example, the independent producer bringing together a creative team or the freelance costume supervisor hiring a costume assistant.
 - How do we address knowledge and resource gaps in the sector at all levels?
- About the needs and functions of different roles, about how to hire fairly, resource allocation.
- **How do we combat resistance to change** from those who benefit from the closed hiring system, and are themselves in precarious freelance employment?
 - **How can funding processes change** so that there is no longer a requirement to have teams in place before applications are submitted? The current processes limit the ability to open hire for roles.
 - Most creative freelancers do not have the option of doing their work through a salaried job. Freelance working conditions often more closely resemble employment, even if the contract is for services. **Hiring practices need to acknowledge this.**
 - This project also acknowledges that long term creative collaborations should be valued and nurtured.

SHORT TERMS RECOMMENDATIONS	Audience
<p>Definition of employer: Anyone who hires anyone</p> <p>This includes organisations, freelance producers and freelancers employing other freelancers, e.g. assistants.</p> <p>As a minimum, all organisations, and anyone who hires a freelancer, should adopt the #OpenHire guidelines:</p> <ol style="list-style-type: none"> 1 Tell us about the job: What is the job? What is the fee? No other info required, but include more if you can. 2 Tell us about the process: No process is 100% fair, but they're all better than no process. 3 Tell us who applied: Publish the equal opportunities data when you announce who you hired: From https://www.openhire.uk/ <p>Additional recommendations:</p> <p>Any jobs or callouts must be posted on free and accessible sites, including your own website. Job postings and callouts should be made available as far in advance as possible and allow an appropriate length of time for application submission. Do not charge for auditions, interviews, audition 'workshops' or open calls</p> <p>Ensure the application process is appropriate for the job:</p> <ul style="list-style-type: none"> • Audit the process for time and expense to the applicant. Is the effort required to apply in keeping with the length of contract and fee? • Questions and tasks should reflect the scope of the project and respect the level of applicant required. • Avoid duplication of work. Is this information already available in the form of a CV or link to a portfolio or show reel? <p>Ensure accessibility in application processes and adverts:</p> <ul style="list-style-type: none"> • Facilitate different formats: video, audio, flexible word counts, links to portfolios. • Make information available in clear and accessible ways. • Budget for access and travel costs. • Make it easy for applicants to ask for what they need to best present themselves. <p>Ensure clarity in job descriptions and expectations:</p> <ul style="list-style-type: none"> • Provide fee breakdowns per role. • Include dates and schedules when available or approximate number of days if not. • State any certifications required, including DBS checks. • Include details on flexible working options (or specify that none are available). <p>Clear feedback should be provided to all shortlisted applicants & unsuccessful applicants should be notified as soon as possible, before any public hiring announcements are made. For support and resources see Reject Better: https://rejectbetter.mystrikingly.com/</p>	Organisations

MEDIUM TO LONG TERM RECOMMENDATIONS	
<p>Ensure anyone involved in the hiring process has undergone unconscious bias training and commits to not discriminating on the basis of:</p> <ul style="list-style-type: none"> • Any protected characteristic – including race, sex, gender, disability and sexuality • Class • Formal education • Work history or employment gaps <p>Develop the skills, infrastructure and policies to support an open hire process:</p> <ul style="list-style-type: none"> • Budget for additional skills and expertise for hiring processes e.g. readers, interview panels. • Consider phased approaches, e.g. one role per project over a year through Open Hire so that over a year you have one hire to every regular freelance role. • Normalise longer lead times to support equitable hiring. <p>Push for a culture change and embrace calculated risks</p> <ul style="list-style-type: none"> • It's not possible to see everyone's work, how can you open your pool to people when you haven't seen work? • If you are only asking agents who are you missing? E.g., lots of creatives don't get agents until they have a certain type of show on their CV. • Organisations should invite feedback from freelancers about their hiring practices and reassure them that this will not adversely affect their relationship with the organisation. • Funders should explore a percentage of project teams recruited through Open Hire as a condition of funding. <p>Create a transparent, visible and accessible platform that all job postings should go through:</p> <ul style="list-style-type: none"> • Provide templates and resources to enable organisations and freelancers to improve their hiring practices. • Eventual goal to include only jobs that have the Fair Freelance Employer stamp. • Avoid spending hours looking for job opportunities and trust that opportunities are all accessible, visible and transparent. 	Organisations

Methodology:

Primary research: CF:SLR cohort meetings with representation from Theatre and Dance.

Research interviews and meetings with CF:SLR Partner Organisations: The Old Vic, General Manager and Producer; Stratford Circus, Interim CEO; Theatre Royal Stratford East, Planning Manager, Georgina Easterbrook-Mathews; Executive Director Eleanor Lang; Deputy Producer, Lauren Hamilton; Head of Production, Jess Harwood; Siobhan Davies Dance. Additional interview with: #OpenHire founder, David Bond;

Testimonials (using a Miro Board) created with the 'Finding Fairness in Freelancers' Fees' working group; CF:SLR survey on job juggling survey (140 responses); Extensive secondary research sources.

Contract language imbalance

Purpose: To explore the different ways that contract structures and language create a power imbalance between freelancers and employers. How can a redesign of standard contract clauses reshape the industry culture?

Credits: Sarah Farnsley (lead)

Shaniqua Benjamin, Cory Shipp, Nancy May Roberts, James Hodgson, Emma Rees

Addressing a power imbalance between employers and freelancers

Freelancers in the creative sector are systematically disadvantaged by the power imbalance present in contracts available to them. A radical shift in industry culture is required to enact change.

This research highlights, through quantitative studies and qualitative accounts, repeated examples of the ways in which freelance employment contracts protect the employer over the artist, institutionalise precarity, and establish freelance creative workers as expendable commodities.

Further, it acknowledges the ableism and exclusion present in a system that makes no allowance for illness, injury, caring responsibilities, bereavement leave, or accessibility needs.

Issues the research aimed to address:

The specific issues affecting freelance contracts that this group aimed to address are: termination/cancellation clauses and the risk shouldered by freelancers; holiday pay; pension contributions; bereavement/compassionate leave; illness leave and pay; lack of contingency allowances in contracts and project planning; lasting effects of COVID-19 on creative contracts; accessibility and understandability of contracts; lack of clarity around fees and the expectation of unpaid time.

A few of the challenges discussed:

- Many freelancers are hired as such, but are actually expected to work much more like fixed-term employees. In many instances, a fixed-term contract would be a more appropriate working agreement, but employers fail to offer this.

- Many organisations are not part of a union and therefore have little incentive to offer the more equitable contract terms they promote.
- How can the work that unions are already doing to address some of these issues be magnified, promoted, and reinforced industry-wide?

Methodology:

Discussions and conversations which revealed shared experiences of exploitative contracts across a range of disciplines, including examples of contracts received.

Meetings and consultations with CF:SLR partner organisations as well as representatives from ITC.

Analysis of personal experiences from the Job Juggling groups survey and the personal account of a freelance ballet dancer.

Reading and referencing a number of reports (e.g. The Big Freelancers Report; Supporting London's Self-Employed Workforce.)

LONG TERM RECOMMENDATIONS	Audience
<p>It is the conclusion of this report that a funded and supported body of professionals should be assembled to address the systemic inequalities enumerated in this research and to advocate on behalf of self-employed freelancers in the creative industries. This body would likely work well as part of the Resource Hub recommended by other groups in CF:SLR and could be one of the branches recommended by the Fair Freelance Employer stamp report (Enforcement & Advocacy Team).</p> <p>We echo the recommendation made in The Big Freelancer Report that:</p> <p>‘..working parties made up of specialists from within organisations, freelancers and expert consultants are convened to:</p> <ul style="list-style-type: none"> • Lobby government for the legislation and guidance change necessary to ensure that the self-employed are granted more protections • Make representation to HM Treasury on benefits and social security’ 	Government; Funders
<p>We recommend that the Greater London Authority promote and support the development of a funded group composed of legal experts, artists, and industry leaders to advocate for contract reform, particularly for freelancers in the creative sector. Specifically important to address is the issue of artists being misclassified as freelancers when they are actually fixed-term casual workers or employees, thereby denying them the rights and protections they should be afforded. This will need to be a cooperative effort between the Greater London Authority, the Creative Industries Federation, Arts Council England, and organisations like Equity, SOLT, BECTU, The Musicians’ Union, and ITC, among others. A relatively simple and achievable change would be if Arts Council England restricted its funding to organisations who adhere to basic industry minimums as set out by the relevant unions. ACE would then need to be empowered to follow up with those who receive funding and ensure that those minimum requirements, like fees and equitable contracts, are being met. This change would already go a long way to remedying some of the major issues enumerated in this research.</p> <p>In order to ensure adequate funding and support, we propose trying to enlist large UK law firms as partners in this project. Being a core sponsor and partner in an initiative of this kind would be appealing for a firm as an opportunity to positively brand itself as the driver of a long-overdue social shift toward ethical, modern employment practices for freelancers in the gig economy.</p>	Greater London Authority
<p>This research has identified the following key issues, and recommends that the funded body works to address them as its priority:</p> <ul style="list-style-type: none"> • Power imbalance between freelancers and employers, highlighted by exploitative contracts • Instances of freelance contracts being offered instead of fixed-term PAYE contracts, incongruent with HMRC Employment status Guidance • Holiday pay/Social pay and pension contributions for freelancers • Freelancers shouldering the burden of risk, especially in cases of cancellation • Contingency Allowances • Accessibility. 	Future funded body

Freelance parents and carers

Purpose: To explore the specific needs of creative freelance parents and carers and to address the question: How can institutions, employers and government better meet these needs?

Credits: Sarah Meadows (lead)

Background to the research

The day I found out I was pregnant with my first child was the beginning of my realisation that being a parent is political. I felt immediately and starkly that society and our industry's treatment of parenting and caring, particularly of women in these roles, is suspicious and oppressive. I felt the sadly classic panic of every mum I've spoken to in our industry that the career you have sacrificed so much for begins to slip from your loose grasp.

When pregnant with my second child, in the midst of the pandemic, I was keenly aware of the droves of parents (especially women) leaving the industry completely exhausted and beaten.

Establishing a support group for parents and carers within the industry

I therefore set up a support group to gather these individuals from positions across the industry to identify emotional and practical support, mentoring and skill sharing. A focused combination of parent and industry knowledge to bridge ages and experience and to organise and build wider solutions.

Two children down, I now have endless messages from parents to be/planning to be, who are all so aware of this and panicking at what decision to make. They look to me for hope that things are finally changing.

The ongoing battle for fundamental rights

However, in 2021 we are still battling for fundamental rights for freelance parents/carers. Parenting and caring is not a niche section of society, so why are we still here?

In formalising this thinking and collaborating with others, I wanted to fully understand:

- the personal challenges freelancers experience when trying to maintain a career in the performing arts;

Further reading: Parents and carers full report and Parent and Carer survey results.

- the professional challenges freelancers experience when trying to manage work and caring responsibilities;
- the support freelancers desire to be provided by employers;
- the legislative changes freelance parents and carers would like to see and why.

Methodology:

The beginning of this research began with both my personal experience and utilising my own sphere of influence on social media and professional networks to talk to people who cared about the same issues. These personal stories formed the initial bedrock of my investigation, which I was later able to build on more quantitatively.

Partnered with and working alongside PiPA, we built on their years of experience campaigning and researching within the industry to conduct a survey of 185 freelance parents and carers working in the performing arts, with 50% of these respondents living in London.

We also ran several focus groups, listening to people's personal stories and experiences which greatly enhanced our research. In later stages, we fed back to these groups to consolidate and hone our recommendations.

SHORT TERM RECOMMENDATIONS

Venues and Organisations - Visibility Campaign:

- Create and/or publish clear parent/carer policy/guidelines openly to all staff and so it's accessible to potential employees, i.e clearly signposted on your website.
- Review and share the guidelines at regular intervals.
- Offer flexible working models as standard across your organisation. Establish clearly what flexibility is possible per project and/or role. Build this language into your standard communication templates.
- Communicate existing parental and caring related practices in job adverts, including explicitly the flexible working models available for that project/ role when advertising.
- Align/ integrate with access guidelines.

MID TERM RECOMMENDATIONS

Venues/ Organisations, Funding/ Trade Bodies & Unions

- Listen to freelancers. Make space for freelancers in decision-making rooms. Put them on your board, include them in staff meetings. Build your organisation in a way that allows for your freelancers' voices to be heard.
- Fund and develop training to practically educate organisations and employers on the specific concerns and needs of freelance parent/ carers (through the work of PiPA via their Charter Programme).
- Offer support networks and engagement opportunities for parents/ carers and allow freelancers to access existing structures.
- Include caring responsibilities in demographics data for funding and employment.
- Evaluate the data and examine what else might need to change.

LONG TERM RECOMMENDATIONS

Longer Term - Funding Bodies and Government

- Create a clear budget line for childcare in Arts Council/ similar funding pots and/or a separate ring-fenced budget pot for caring costs.
- Acknowledge the differences between parent and carer financial needs within this. (Smaller grants with separate caring costs budgets would enable smaller scale employers to offer the same structure as larger organisations).
- Campaign for subsidised / affordable / free & flexible childcare.
- Promote and support parental leave, increased child support and maternity allowance and include London weighting. For example, applying the same ratio to maternity allowance as the London Living Wage, would boost monthly maternity allowance by 24% – that's approx £145 per month!
- To extend parental leave to parents of all genders, in order to ensure that caring responsibilities can be more evenly distributed.

Retraining and applying skills

Purpose: To interview freelancers in the creative sector about retraining mid-career and learning how to apply existing skills and experience elsewhere within the industry. The research focussed on those who were denied support because they did not neatly fit into the category of self-employed.

Credits: Kunal Singhal (lead)

Contributors: Agathe Max; Barbera Donner, Charlie Cawood; Emily Bailey; Jo Quial; Kate Arnold; Wayne Adams.

Focussing on the perceptions of self-taught freelancers

For this research project I interviewed freelancers who responded to callouts that I made via my promotion Chaos Theory Music's social media outlets, as well as some from other working networks.

I decided to focus more on this approach during the initial weeks of the programme. As I observed other cohort members, I saw that many were focusing on researching existing organisations and courses available.

Rather than double up, I decided to continue to focus on the perceptions of self-taught freelancers who have had to find their own opportunities and learned through experience, with no industry support.

I recorded and transcribed the interviews, assuring interviewees that they would remain private, allowing them to speak freely about their experiences of employment practices.

Understanding the support needed

Through these interviews, I was aiming to understand the lack of awareness of the life of self-employed freelancers who may still have one PAYE part-time job, and how that affected them before and during the pandemic.

I wanted to find out what they felt that they needed help with the most. I was expecting them to say that they needed industry-specific training, but most seemed aware of how to source those resources themselves.

Financial support, free training courses and a Universal Basic Income

The most common recommendations were in fact relating to financial support to allow them to take the time to train and retrain; free training courses available on general legal and administrative procedures when self-employed; and a universal basic income to allow people to develop their creative practices and make their businesses financially viable much more quickly.

Methodology:

Interviews with 18 freelancers (in person) who qualified for the purpose of this research; recorded and transcribed their interviews. I went through each interview, noting down common trends, key priorities and recommendations.

It was a challenge to arrange interviews in Covid-safe environments with so many busy freelancers. Initially 48 expressed an interest in being interviewed, of which I managed to interview 21 people. 18 of those qualified as freelancers in the creative sector, who had been freelancing for at least three years.

A summary of these interviews is available.

LONG TERM RECOMMENDATIONS	Audience
<p>Key recommendations</p> <ul style="list-style-type: none"> 1 Universal Basic Income - to allow anyone entering a new stage of their practice/career to dedicate the time needed to develop) 2 Government-provided workshops in general freelance necessities (eg. Tax returns, VAT, registering brands at Companies House etc) 3 Annual grant for training opportunities (selected by freelancers according to their specific career needs) 	Government; Funders

Migrant creative freelancers

Purpose: To identify commonalities between the unique circumstances of migrant creative freelancers living and working in the UK. The resulting report presents a series of issues and options for support, based on lived experience, discussion and research.

Credits: Emma Clark (lead)

Olivia Munk; Joanna Pidcock; Seif Abdel Salam

The challenges to address:

The following issues were researched and discussed by the working group, resulting in the recommendations overleaf.

NO RECOURSE TO PUBLIC FUNDS (NRPF):

The majority of visas under the UK's Hostile Environment immigration strategy bar migrants from accessing public funds, including Universal Credit, Child Tax Credit, Council Tax Reduction, Local Council Welfare Assistance, Disability Living Allowance, Housing Benefit, and much more. The policy also affects British nationals who are partners or co-habitants with migrants, preventing them from accessing Universal Credit and

unemployment benefits. This policy puts many migrants at a very real risk of mental health crises, homelessness and destitution.

VISAS:

The process for obtaining a visa is long, complex, expensive, and requires the applicant to have access to money for large lump-sum payments with no leniency, extensions or payment plans. Given that visas need to be renewed regularly (anywhere between one and five years), migrants are largely unable to meaningfully save money in the UK.

At the time of writing, a five-year Global Talent Visa, the primary visa for cultural workers that allows for self-employment, has a base cost of £3,744. Alongside the expense of applying for a visa, applicants require organisational support and backing, and highly regulated 'evidence' of artistic achievement that makes immigration inaccessible for emerging artists, or those without industry access and connections.

LEGAL AND ACCOUNTANCY SUPPORT:

The Hostile Environment policy means that the UK's immigration system is intentionally labyrinthine and difficult to navigate. Applicants are unable to receive any advice from the Home Office or visa endorsement bodies such as Arts Council England beyond minimal published guidance, and it is a criminal offence to provide immigration

advice outside of very strict regulations and qualifications, meaning that applicants need to seek expensive private legal advice. This adds several thousand pounds of additional fees to every visa renewal, and means that migration to the UK as a creative freelancer is reserved for the wealthy and privileged.

EMPLOYMENT DISCRIMINATION:

Migrant creative freelancers face discrimination in hiring, commissioning, and programming processes, and have no specific protection on the basis of immigration status under the Equality Act 2010. Refugees and asylum seekers in the creative industries face more intensive legal and financial barriers, including being legally barred from accessing paid work during the period of application consideration, which can last years.

MENTAL HEALTH:

The cumulative effect of the above issues and processes contributes to immense stress for migrant creative freelancers, beyond the already considerable instability of a freelance career in the arts. Being a non-UK national can also make it difficult to access housing, open a bank account, get a phone contract, and so on. Without the support and understanding of the sector, migrant creative freelancers face conditions that put immense strain on mental and physical health.

Further reading: Creative Freelancers: Improving the statutory position of migrant workers in the UK's cultural industries.

LONG TERM RECOMMENDATIONS	AUDIENCE
<p>NRPF:</p> <ul style="list-style-type: none"> • Abolish NRPF. For national policymakers – one of the most beneficial actions you can take right now to support the recovery of migrant creative freelancers is to scrap this policy. • Be aware of NRPF and what it entails. For cultural organisations and employers – unlock resources and opportunities to support migrant freelancers in the next few years and beyond. • Pay migrant creative freelancers efficiently and on time. This is true for every freelancer but is even more crucial when there’s no safety net available. • Support us to access Arts Council funding. Importantly, ACE grants do not count as public funds in the eyes of this policy. Clearly signpost to migrant freelancers that this funding is available and partner with them to improve their chances at accessing it. Offer advice and resources including application reading, match funding, rehearsal space, mentorship, or other support-in-kind. <p>VISAS:</p> <ul style="list-style-type: none"> • Be proactive in offering opportunities to migrant creative freelancers - the requirements of the Global Talent Visa would be difficult for any emerging freelancer to obtain let alone one whose immigration status depends on it (including letters of recommendation, evidence of productions and press coverage, and nomination or receipt of industry awards). • Offer grant money to offset visa costs. A diverse, international cultural sector benefits us all – help migrant creative freelancers secure their status. • Sponsor a migrant creative freelancer for a Skilled Worker Visa. The Global Talent Visa is not accessible to everyone; cultural organisations have agency in being able to help a migrant creative freelancer secure their status in the UK. Put your solidarity into action and help shoulder the burden of these processes. <p>LEGAL AND ACCOUNTANCY SUPPORT:</p> <ul style="list-style-type: none"> • Engage immigration lawyers in your organisation’s networks and liaise with them to offer pro bono consultation and/or open office hours to migrant creative freelancers. • Subsidise the work above and set up the infrastructure for it to be offered more widely to the sector. If this is not currently within your organisation’s means, provide grants to migrant creative freelancers to access time with specialist immigration lawyers. • Connect migrant creative freelancers to accountancy services with specialist knowledge on the creative industries. Subsidise this cost for them wherever possible. 	<p>Organisations; Greater London Authority; Government; Public funding bodies; Other funders (e.g. private, commercial)</p>

LONG TERM RECOMMENDATIONS	AUDIENCE
<p>EMPLOYMENT DISCRIMINATION:</p> <ul style="list-style-type: none"> • Resist the Hostile Environment and refuse to act as a border agent. Organisations are not legally required to conduct Right to Work checks for self-employed contractors. • Work with artists/creative freelancers who are under asylum seeking and refugee status. When an artist seeks asylum, they are not allowed to work under UK law. Offer them voluntary placements across various skill sets (writing, directing, design, dance, producing, etc). When an artist secures refugee status, they are legally allowed to work – offer them paid placements and jobs within the sector. Be sensitive and patient about cultural differences and linguistic barriers, and proactive and generous in offering up networks and resources. Challenge Anglo- or Eurocentric assumptions and defaults in your programming and operations. • Budget to sponsor at least one refugee artist to create work within your company/building, in the form of sustained residencies and associateships. Include them in your annual programme and on your main stages. Avoid silo-ing this work only into migrant/international/refugee ‘themed’ programmes and be aware of covert (and overt) tokenism. • Examine your organisational track record with respect to migrant contractors and employees and be honest about where you can improve representation and working conditions. <p>MENTAL HEALTH:</p> <ul style="list-style-type: none"> • Be proactive! Signal your support and the resources you have available to help. • Make information about your offers to freelancers clear and easy to find. There are many reasons a migrant creative freelancer may not feel confident or connected enough to ask for support, especially from larger/more established organisations. This support is crucially needed early on in our time in the UK. • Take a chance on freelancers you aren’t as familiar with – it could make a huge difference in their life and career trajectory. • Invest in longer-term working relationships with migrant creative freelancers, taking an interest in the development of our work and careers over time. These relationships are critical to building a portfolio that can help secure our immigration status. <p>* We acknowledge that there is complexity in the usage of the term ‘migrant’, with respect to different immigration statuses, backgrounds, and levels of privilege. We nevertheless believe that there is a useful solidarity in the term for the purpose of these recommendations. We reference previous research conducted by Migrants in Culture in their 2019 report ‘What is the impact of the Hostile Environment on the Cultural Sector?’ by defining a ‘migrant’ as ‘anyone who changes their country of residence, irrespective of the reason for migration or legal status.’</p>	<p>Organisations; Greater London Authority; Government Public funding bodies; Other funders (e.g. private, commercial)</p>
<p>Methodology: As a working group made up entirely of migrant creative freelancers, these findings were informed by our considerable lived experience, as well as discussion with our peers and partner organisations. We also reacquainted ourselves with visa and immigration regulations and attended a discussion group hosted by Migrants in Culture.</p>	

Appendix 1

List of freelancers involved in the CF: SLR programme:

Seifeldin Abdel Salam	Ellese Elliott	Gaël Le Cornec	Cory Shipp
Emily Beecher	Tanja Erhart	Del Mak	Lauren Silver
Shaniqua Benjamin	Richard Evans	Sarah Meadows	Kunal Singhal
Laura Caldow	Sarah Farnsley	Cole Morrison	Beth Sitek
Jessica Carter	Alex Fernandes	Olivia Munk	PJ Stanley
Emma Clark	Jonathan Glew	Aston New	Hannah Tookey
Emily Collins	Fauzia Habib	Seeta Patel	Shamira Turner
Rhys Cook	Ali Hunter	Mary Paterson	Eve Veglio-Hüner
Natasha Davis	Tash Hyman	Joanna Pidcock	Krista Vuori
Stefano Di Renzo	Caroline Jeyaratnam-Joyner	Sarah Poekert	Beth Watson
Sara Doctors	Chloe Kennedy	Megan Prescott	George Williamson
Eleesha Drennan	Anne Langford	Nancy May Roberts	Kyley Winfield
Carole Edrich	Nathalie Alison		

For more information on any of these projects, please contact Fuel or the Greater London Authority Culture and Creative Industries Unit.

Contact Fuel: fueltheatre.com / info@fueltheatre / @FuelTheatre

Contact GLA: www.london.gov.uk/contact-us-form

Morris Hargreaves McIntyre is an international consultancy. We work with charities, heritage and cultural organisations of all sizes.

We're fascinated by what makes people and organisations tick. Our strategic thinking, insight and creativity transform how our clients see their world.

Our clients use our work to connect more people, more deeply with their causes, fuelling their success.