

A FREELANCE SUPPORTERS MENU - (ORGANISATION SPONSOR EDITION) VERSION ONE - AUGUST 2020

The Freelance Task Force was set up to strengthen the influence of freelancers, amplifying the voice of this majority workforce and creating better, more sustainable, more equitable relationships between freelancers and organisations in the theatre industry.

This menu has been designed for organisations to choose ways that they will commit to supporting freelancers and the wider sector in the long and short term. It provides a series of provocations, collated from some of the research emerging from individuals on the Freelance Task Force and will be offered for consideration to the Freelance Task Force sponsors first, before being disseminated nationwide. As a Freelance Task Force sponsor, you have already signalled your commitment to the majority workforce. This menu offers a series of thought exercises to direct your action following your commitment.

It is a living document that will point to some of the work being undertaken by members of the Freelance Task Force throughout summer 2020. [This is version one.](#)

There are “**big ticket items**” which offer provocations to support you in making purposeful decisions to lead your organisation with imagination for the long term improvement of working conditions for everyone.

There are also “**small ticket items**” which will enable you to proactively participate in change with some short term improvements. These will incrementally enable fairer practices across the sector.

You might also choose a pick and mix of some or all of these menu options. **We recommend that you consider at least one big ticket item, and at least three small ticket items to get you started.** For example you might choose “Access” as a big ticket item, and then “Anti-racism”, “Management” and “Redistributing Organisational Funds” as small ticket items. Consider each of the provocations within these sections, refer to the further reading, and source some extra reading of your own.

We encourage you to put aside some time to work with the freelancer you have been sponsoring to discuss these ideas in depth. This time may need further remuneration if the person you are sponsoring does not have capacity within the 13 or less for which they have already been paid. They can act as your expert, a critical friend, who can then signpost you to others who can support you in particular areas that will

strengthen your business with the majority workforce at its core. Those who are conducting this research within the Freelance Task Force want to support your exploration and implementation of this organisational development. They need to be paid to do so.

All of these options are anchored in kindness and freelancers are watching your moves with compassion. Some of these menu options will be difficult to work through, but we encourage you to think through why some of them might make you feel uncomfortable and push into that. In this world-shifting time, place everything on the table without assumptions and rigorously critique your practice. Ask others in your organisation to contemplate this menu, ask peers who can support you in making brilliant albeit difficult decisions. Consider what it will mean for you to make bold and radical moves for the benefit of more people as you are part of shaping the next practice of theatre.

This document has been compiled by Ashleigh Bowmott and Laura Sweeney of The Uncultured with input from Beccy D'Souza, Lily Einhorn, Victor Esses, Daisy Hale, Gillie Kleiman, Polly Jerrold, Lora Kristeva, Kate O'Connor, Rachel Mars, Emma Jayne Park, Beth Sitek, Leo Wan and Paula Varjack of the "Radical Working Group". It mentions the work of a plurality of voices from the Freelance Task Force.



MENU ITEMS ON OFFER

EACH CATEGORY INCLUDES BOTH BIG TICKET AND SMALL TICKET ITEMS.

- 1. ACCESS**
- 2. ANTI-RACIST PRACTICES**
- 3. ARTIST/ ARTS WORKER DEVELOPMENT PROGRAMME**
- 4. BETTER REPRESENTATION**
- 5. COMMUNICATING WITH FREELANCERS**
- 6. GOVERNANCE**
- 7. MANAGEMENT**
- 8. OFFER FREELANCERS A HOME**
- 9. OPPORTUNITIES AND DECISION MAKING**
- 10. REDISTRIBUTING ORGANISATIONAL FUNDS**

- 11. FURTHER READING**

ACCESS

Does your organisation enact or encourage physical or attitudinal barriers to freelance participation? Do you consider, at every level, how decisions and actions that take place within your organisation are of the benefit to those most disabled by society? This approach can be of universal benefit and so placing ease of access at the centre of your organisation is fundamental. Art should be accessible to everyone and so should working in the arts in whichever way a person chooses.

During Covid, many practices that were considered “impossible” to support access requirements have become the norm, for example BSL interpreters and captioners at all meetings. As it has been proven to be possible, can you think about the ways in which your organisation can be more accessible, without simply assuming it might be too complex to implement? Adapting your practices for one person will have long term benefits.

BIG TICKET ITEMS || LONG TERM

- **Can you employ an access or support worker who is dedicated to ensuring ease of access for individual freelancers?** Having an on-site or remote support worker could ensure that access requirements can be facilitated. This person would be a specialist in their field and so better able to more quickly support the full diversity of access requirements of those you work with.
- **Do you have areas of your building that could be dedicated breakout spaces/ calm rooms?** Having a dedicated room within your building, which is well signposted and is equipped with some tranquil lighting, comfortable seating, water and sound options could be of enormous benefit to neurodivergent freelancers. This dedicated space should never be multipurpose.

SMALL TICKET ITEMS || SHORT TERM

- **Have you checked whether freelancers working with you have any communication related access needs?** Sending dense, information heavy emails at the beginning of a working relationship might not be accessible for everyone. Can you check in with people's requirements before assuming they can receive information in the same way that you can?
- **Are your online meetings accessible?** While we cannot be together are all of your online meetings or updates to freelancers accessible to the broadest possible audience? How can you replicate this post-Covid?
- **Can people always easily access free water in your building?** Access to drinking water is a human right, don't make people ask for it.
- **Do you advertise your access adjustments?** If potential freelance colleagues know your set up they will know if your organisation is a place they might feel comfortable working, or they might be able advise you on the different requirements they would need to work with you.

*Freelance Task Force members working on this:
Regarding neurodivergent freelancers: Rachael Young, Vijay Patel*

Extra reading

FTF: Making Better Conditions for Neurodivergent Freelancers - An Open Letter to Arts Organisations/Venues by Rachael Young and Vijay Patel - Document Available Soon

Deaf/Hard of Hearing Technology Rehabilitation Engineering Center - Accessibility Tips for a Better Zoom/Virtual Meeting Experience. Comprehensive list of tips for different sized groups
<https://www.deafhhtech.org/lerc/accessible-virtual-meeting-tips/#h.1juwwmtra7jl>

Drake Music - Accessibility in Video Conferencing and Remote Meetings. Includes further links and advice on captioning on different platforms <https://www.drakemusic.org/blog/becky-morris-knight/accessibility-in-video-conferencing-and-remote-meetings/>

ANTI-RACIST PRACTICES

All organisations need to make a commitment to eradicating systemic anti-Black and racist practices. Organisations must ensure that all communication with and employment of Black and non-Black people of colour is never traumatic.

Organisational focused support targets the 82% white identifying permanent workforce and away from freelancers which contains 86% of all people of colour working for NPOs.

For significant change to happen, there must be clear and transparent communication both internally and externally, and new systems must be adopted to ensure equity is achievable. This work is continuous - it is a necessary long-term commitment, so although these suggestions are broken down into long and short term, ensuring your organisation is working on anti-racist practices must always be on the agenda.

BIG TICKET ITEMS || LONG TERM

- **What would it mean for all organisations to pay for a third party anti-racist accountability network?** This would support freelancers and employees to speak out and would help organisations to find rigorous methods to understand, respond and change to ensure anti-racist practices stop.
- **What are the consequences?** If organisational policies are put in place and conditions are not met, should organisations be given a funding cut? A transparent public statement about the organisational failings? Without such consequences, change isn't happening.
- **What progress can be made if all organisations pressure large funding bodies to change as well?** Arts Council and other large funders are staffed by predominantly white workers - think about how this impacts the grants that are given out, the organisations that are forced to fold when funding is cut. Lack of representation with the gatekeepers will always have a trickle down effect.

SMALL TICKET ITEMS || SHORT TERM

- **Have you made your data declaration yet?** - share your data on Black representation for the #PullUpOrShutUp campaign and make public your commitments with timelines for future change.
- **Is your anti-racism policy a piece of paper or an embedded way of working?** Create a clear policy and share this on your website, with all of your staff, Board and freelance workers. Ensure that it is embedded in your working practices. Complete a quarterly review of this policy to ensure you are achieving what you stated and ask everyone in your organisation to sign up to this change.
- **Do you have a transparent and just reporting system for complaints?** Ensure your organisation has a clear and meaningful reporting system that will take complaints seriously. Invite paid feedback on how this can be improved.

- **Have you researched the demographics of your community?** What is the representation of the organisation's local community? Reflect on how the organisation sits within that community. Are all of the organisation's Black staff working on FOH, on zero hour contracts? Or are the only Black people you work with freelancers? Use this information to create a clear plan of action to increase representation within your organisation.

Freelance Task Force members working on this: Awaiting confirmation of names

Extra reading

FTF: Theatre Action Against Racism: Document Available Soon.

Inc Arts - Culture Needs Diversity campaign. Includes a charter, a provocation of 1% budget allocation, and links to more external resources <https://incarts.uk/%23cultureneedsdiversity>

We See You WAT - BIPOC Demands for White American Theatre. Full breakdown of changes organisations can make to eradicate unjust behaviour for economic gain. Specifically for US theatres but most points are relevant to the UK. <https://static1.squarespace.com/static/5ede42fd6cb927448d9d0525/t/5f064e63f21dd43ad6ab3162/1594248809279/Tier2.pdf>

ARTIST / ARTS WORKER DEVELOPMENT PROGRAMME

Support for freelance artists and arts workers to understand how to create more sustainable practices is of benefit to the whole sector. As freelancers are 70% of the workforce, ensuring their sustainability will impact the organisations they work with and the work they are able to make. Development programmes should be at the heart of your organisation, ensuring that the least resourced in the sector are able to grow, build confidence and feel supported in making the work that your organisation is built upon.

BIG TICKET ITEMS || LONG TERM

- **Could you outsource your artist and arts worker development programmes to be created and led by freelancers who are doing the work every day?** Most organisational staff are working full-time in their position, meaning their information and skill set is often more reflective of organisational working, or even outdated. Freelancers are doing this every day, noticing the shifts and needs of the majority workforce, so would be better placed to design and deliver this work.
- **How can your organisation support less people, better?** A bursary of £1,000 is nice, but a bursary of £5,000 can be a gamechanger. Instead of assuming this larger investment is a bigger risk, could it be viewed through the prism of developing the workforce through more time focused on their work rather than chasing money for their work.
- **How can your organisation drastically limit the expectation of unpaid labour freelancers to engage with opportunities, including commissions and touring?** Endless tour booking conversations, marketing shows to audiences we have no connection with and unanswered organisational emails are draining. What can you do to ensure all of the risk doesn't sit with freelancers who are not on a salary?
- **Could your organisation be part of a central artist development hub?** Could your team create a development hub where you and other organisations could hear pitches from artists and arts workers and offer support based on your capacity. Together you can see who is missing and how you can encourage diversity. This could be ideal for mid-career and established artists whose excellence you might already be aware of.

SMALL TICKET ITEMS || SHORT TERM

- **Can you offer permanent funding application support?** Do you have capacity to commit to supporting first time applicants or for those who have been unsuccessful, to prevent them repeating their mistakes without support? This work is often done by freelancers for free, helping each other to get a foot on the funding ladder. If you can't commit to this, pay a freelancer to do this work on behalf of your organisation.

- **Can you expand your organisational training?** Commit to opening up all of your organisational training opportunities to at least 2 freelancers each session to ensure access to these resources are shared throughout the sector.
- **Are the artist/arts worker development programmes your organisation offers accessible, diverse and sustainable?** Ensure any offers of support are focused on supporting those with the most need and are delivered by a plurality of voices. There is no one way to practice in our sector, diversity is key to sustainability.

Freelance Task Force members working on this: Ashleigh Bowmott, Laura Sweeney.

BETTER REPRESENTATION

Freelancers represent broader society. They are all different in their upbringing, educational experience and perceived societal positioning. They have each faced their own barriers. Do the freelancers you employ reflect this? What do you have in place to support the different needs of intersectionally different freelancers?

51% of D/deaf or disabled artists/arts workers were ineligible and 92% of early career artists/arts workers were ineligible for the government's Self Employment Income Support Scheme (SEISS). Early career workers are the most ethnically diverse group and also the most likely to leave the industry.

BIG TICKET ITEMS || LONG TERM

- **Have you defined what representation means for your organisation?** How does it manifest beyond the stage, but also into the staff, audiences, freelancers and communities? Better representation is more than box ticking and data - it is an embedded ideology that must sit at the core of organisations.
- **Is your organisation lifting one singular voice to represent a whole community?** This can be more damaging than helpful and often becomes tokenistic. How can you make sure your organisation doesn't fall into this trap?
- **Are freelancers excluded from working with you because there are barriers to their participation?** Could you take on a registered child-carer, an access specialist, an immigration lawyer, as part of your bank/freelance staff who can be made available to support people working in and with your theatre.

SMALL TICKET ITEMS || SHORT TERM

- **Do the freelancers you work with represent the intersectional society?** Are you collecting intersectional data on those you employ as freelancers? If not, what is preventing you from doing this? If you are, are there voices who are not being represented within your freelance workforce?
- **Do you have a gender pay gap or a race pay gap?** Look at your data and eliminate this immediately.
- **Why share residential and immigration data with the Home Office?** - You can refuse to share this data, as it is already not compulsory for the Departments of Education, Health and Social Care and Work and Pensions. By refusing to share the data you refuse to act as a border agent.
- **Is the language you are using flexible and inclusive?** Caregivers have an immense responsibility and they are not being 'awkward' or 'difficult' if they ask for flexibility in scheduling.
- **Can your working patterns better accommodate freelancers?** This might mean scheduling occasional meetings outside of your typical working hours to ensure freelancers can attend around other responsibilities and projects.

Freelance Task Force members working on this:

Regarding intersectional data collection: Ashleigh Bowmott, Laura Sweeney.

Regarding migrant workers: Lora Kristeva.

Regarding representation: Paula Varjack, Victor Esses.

Extra reading

Migrants in Culture - A Culture Sector Recovery for Migrants - Document Available Soon

The Uncultured - The Importance of Intersectional Data Collection. Document Available Soon

COMMUNICATING WITH FREELANCERS

The ways in which an organisation communicates with the freelancers it works with, can impact the relationship greatly. Although we all work in the same sector, some people choose to be freelance to better accommodate their personal needs, meaning working to expected organisational structures is not possible. Organisations can support better communication by asking freelancers needs at the start of any conversation and adjusting expectations to best support them and their work.

BIG TICKET ITEMS || LONG TERM

- **Can you establish a freelance working group to understand the best way to communicate with the type of freelancers you work with?** Each organisation needs to communicate with those they work with differently by their very nature, so why not establish a rolling working group who can help you to ascertain the best way for thinking about your work whilst centering freelancers. As with every instance that you're asking for someone to give up their time, this would need to be paid.
- **How transparent can you be?** Consider the real reasons why you might feel uncomfortable sharing some of your organisational information. If the answer is that the public knowing this information would be detrimental to your organisation, consider if you are making the best spend of public money. If there are other legal issues, consider if there is a way you could share this information whilst protecting the organisations legal interests. Creating an area of your website, where you place your budget headlines each quarter or year as a percentage could be a great start.

SMALL TICKET ITEMS || SHORT TERM

- **Have you replied to all emails from freelancers?** If your organisation is inundated with emails asking about programming, jobs, opportunities, it is likely that you have not been transparent enough about how freelancers can interact with your organisation. Share this information and cut down on all of our workloads.
- **Why must freelancers always travel to you?** Your working day is paid for, but freelancer travel time during that working day is not. Costs to get to and from meetings is not covered, and recently we have proven this is all possible on Zoom. Check in on what the freelancers would prefer and be flexible to ensure access is at the core of your communication.
- **Is that tight turnaround vital or fair?** Freelancers might be juggling many projects in a way that one organisation will not be by its nature of being one unified organisation. Be flexible and ask if the deadlines you have suggested are reasonable.
- **Have you been clear about what you can and cannot offer?** This will save a lot of hassle for both parties and will manage expectations. If you know a staff member will not be able to offer mentoring to an artist, do not offer it. If you think that the marketing you are offering will not entirely fill a show, explain that so artists and arts workers can build extra capacity into budgets. Freelancers should be transparent about their expectations also. It's always better to under-promise and over-deliver.

- **Are you kind about cancellations and postponements?** This shouldn't need to be said but tell your freelancers if projects need to be moved or cancelled before you post it publicly. Are you offering freelancers a fair buyout and ensuring the loss is shared?

Freelance Task Force members working on this: Ashleigh Bowmott, Laura Sweeney.

GOVERNANCE

Freelance theatre workers average 3.6% of board membership across the ACE portfolio. An organisation's governance structures and Board need to be reflective of the work they do and the communities they serve. Anything less is gross negligence and will make it impossible for the organisation to meet its purpose.

BIG TICKET ITEMS || LONG TERM

- **Are you supporting freelancers to join your board?** Can you find a way to offer financial support for low income and freelancers marginalised within the current structures we choose to perpetuate to allow them to join your Board? Remuneration for Board membership is not illegal, it is just that voluntary participation is the way it has historically been done. Look back at your governing documents and see what you could do here to support a more diverse and representative Board.
- **Are you conducting Board meetings in the way you want to?** Most Board meetings are structured in ways that are inherited practices rather than best practices. How can you change this? What would be the best way of working with your Board to interrogate the organisational aims and actions? Redesign what being on your Board means and find a new way of working that reflects the needs of the diverse group, ensuring that they all have an equal voice.
- **Is training regular and compulsory for your Board members?** New Board members who don't come from orthodox board member backgrounds will need training and support so they can thrive. Boards need to be motivated and aware of change that needs to be made. By ensuring that training is diverse, the Board will become healthier, more inclusive in practice and will better meet the needs of the communities the organisation serves.

SMALL TICKET ITEMS || SHORT TERM

- **How do you recruit your Board members?** Audit your Board now by collecting intersectional monitoring information and identifying where your Board is not reflective of your local community. Create a detailed plan of action, including the exiting of current Board members and reassess your progress at every Board meeting.
- **Why haven't you included freelancers yet?** Employ a group of freelance theatre workers to work directly with your senior leadership team (SLT) on the development of your working practices with freelancers. This group will feed into board and SLT decision-making, advise you on improving your board recruitment and ensure artists are part of decisions throughout your organisation.
- **More broadly, are freelancers even on your agenda?** Add an agenda point every Board meeting to talk about freelancer conditions, to understand the way they work and to decide how your organisation can support them better. Invite a freelancer on your Board to lead this agenda point, or pay a freelancer to join you to talk about their experiences.

Freelance Task Force members working on this: Emma Jayne Park, Leo Wan.

Extra reading

FTF: Emma Jayne Park - Board Bank pilot: Document Available Soon.

Non-Profit AF - The Default Non-Profit Board Model is Archaic and toxic - let's try some new models <https://nonprofitaf.com/2020/07/the-default-nonprofit-board-model-is-archaic-and-toxic-lets-try-some-new-models/>

Stellar Quines - Board Pioneers Scheme. Case study of how one organisation is supporting early career individuals to join a Board.
<https://www.stellarquines.com/2019/04/03/join-us-applications-now-open-for-our-next-board-pioneer/>

Young Vic - Ambassador Trustee. New programme for a freelance director to join the Board
http://tracking.wordfly.com/view/?sid=MjE4XzEwNDMxXzM2OTI4MF83MTQx&l=5457afe5-a2d8-ea11-a829-0050569dd3d9&utm_source=wordfly&utm_medium=email&utm_campaign=DP2020-YVAmbassadorTrustee&utm_content=version_A&sourceNumber=0

MANAGEMENT

Ultimately real change can only happen if people in positions of power step aside. This can't and shouldn't happen overnight, but no salaried position, in a sector built upon a freelance workforce should be seen as a ride to retirement.

BIG TICKET ITEMS || LONG TERM

- **What would it mean for you as AD/CEO/SMT to step aside?** To job share? To make the roles redundant by devolving power to your communities? Create an exit strategy that allows you to sensitively vacate your seats.
- **What would your budgets look like to cap salaries to ensure the highest earner is not paid more than 7x the lowest paid member of staff?** If people want to be paid more than this, could you question why they want to work in the arts? Do you really believe that you need to pay more to attract the best talent - this doesn't happen with artists so why should it happen in organisations?
- **What would it mean for your organisation to implement fixed term employment contracts?** If everyone was offered a job for a 3-year term (with an option to extend to a second term if absolutely vital), there would be a higher turnover of voices. Can you trial this with other organisations in your geographical area to ensure there will be regular vacancies?
- **What would it mean for your organisation to lovingly close, to make space for new ventures that more directly respond to current needs?** Not everything has to last forever to be successful and there is only a limited amount of resource. As freelancers are being advised to retrain and step away from the sector because of a lack of funds, could it be time that organisations considered this position also?

SMALL TICKET ITEMS || SHORT TERM

- **Are you planning to make redundancies?** If you have casual workers that you might need to make redundant in the coming months how can you do this with kindness? How long of a lead in time can you give them, and can you support them with an exit strategy from the industry? Have you done everything you can to ensure the top tiers within your organisation can financially support those earning less?
- **Can you be more transparent about when you might begin programming again and how?** Freelancers want to be considerate that you are experiencing difficult times, but they also need to know whether they should be planning for work or retraining to exit the industry. Can you tell them as much as you can as often as you can?
- **Does every staff member have access to a training budget?** Each of your staff members should be well trained to support freelancers. They should receive continuous basic training that is pertinent to the people they work with, not just the role they have - for example training in the social model of disability, mental health first aid and unconscious bias, not just how to get more interaction on social media.

Freelance Task Force members working on this: Ashleigh Bowmott, Beccy D'Souza, Lily Einhorn, Victor Esses, Gillie Kleiman, Lora Kristeva, Kate O'Connor, Emma Jayne Park, Beth Sitek, Laura Sweeney, Leo Wan, Paula Varjack.

OFFER FREELANCERS A HOME

In a recent survey of over 300 freelancers conducted by Freelance Task Force member Lily Einhorn, 87% of people said they do not have their own work space, studio or co-working space outside of their home. 94% of those surveyed would be interested in using a free dedicated work space in a theatre or arts centre.

Over a third of freelancers do not have a dedicated space with a desk or bench to work from inside their home. More than half of these people are working from their kitchen table, with the other half divided between their bed, their sofa or elsewhere in their house.

Even those who typically work in an office have had a taste of working from home during Covid-19, and many have realised it can be incredibly challenging. Freelancers are usually always working in this way, either making their home multipurpose or spending money in coffee shops for somewhere to reside.

BIG TICKET ITEMS || LONG TERM

- **Can you use the physical space your organisation has to offer a consistent space for freelancers to work from?** Can you offer a desk residency for 1 or 2 freelancers in your office? Do you have a room that you can rent out at a very low cost to a group of freelancers who would like to co-work together? Can you offer longer-term studio residencies to artists in a flexible way to support their practice?
- **Could some of your future opportunities be investments in an individual to work with you longer term?** If you are always working with the same costume designers, photographers and producers have you considered supporting these people with machines, cameras and laptops so that they can be more sustainable in their practices?
- **Associate programmes are a helpful way to make freelancers feel like they belong somewhere.** Association with an organisation can be the difference between a marginalised voice getting funding or not. Use this programme to co-sign quality of freelancers work.
- **Can you think outside of the 'associate artist' box?** Could you have associate producers, lighting designers, PR - if you're working with a freelancer in these roles often then you clearly have an affinity. You are in many ways outsourcing some work to them, so how could they receive parity in security and working conditions with some of your salaried staff? Can you offer them a basic income, desk space and a platform to talk about their practice? Would you consider a Creative Associateship model?
- **Think about how you can use this programme to extend your organisational reach** - connecting with more diverse communities and ensuring that resource goes to those who need it the most.

SMALL TICKET ITEMS || SHORT TERM

- **Equipment** - do you have a procurement procedure that could be opened out to your freelance community? If you have access to cheaper equipment and stationary through bulk buying, could you arrange a mutually beneficial purchasing scheme.
- **Printing** - Could you offer cheap or free access to your printer one day a week?
- **Rehearsals** - If one of your spaces is empty could it be offered for free as a last-minute rehearsal or working space?

Freelance Task Force members working on this:

Regarding physical space: Lily Einhorn

Regarding creative associateships: Polly Jerrold

Extra Reading

FTF: Creative associateship model by Polly Jerrold - Document Available Soon

OPPORTUNITIES AND DECISION MAKING

Freelancers work for free every single time they seek out a new project or opportunity. Finding opportunities, making enquiries, writing applications, attending interviews, and reviewing contracts takes time. Typically none of these processes are remunerated for freelancers. We might do these processes multiple times a month and many of them will be unsuccessful resulting in no work and no pay at all. How can you change the way you offer opportunities and make decisions to ensure

BIG TICKET ITEMS || LONG TERM

- **Is the agency with those the opportunity is for?** Completing a simple “agency check” throughout a project or process can ensure that if you claim an opportunity is for the benefit of a particular group that they are the ones with the most agency. Can you record this and publish the data to champion transparency? A tool for completing this is in the resources list.
- **How can you drastically cut down the ask on freelancer time to apply for opportunities?** Can your organisation commit to implementing a 2-stage application process for all artist opportunities, first inviting an expression of interest and then a fuller application from shortlisted candidates? Look at the Unlimited model <https://weareunlimited.org.uk/apply-to-unlimited/>
- **What would it mean for your organisation to allow freelancers into the decision-making process?** Transparency around your programming processes is great, but can you take this one step further and bring together panels of representative freelancers, plus local community members maybe, to make decisions.

SMALL TICKET ITEMS || SHORT TERM

- **Do you focus opportunities for those freelancers who need it most?** Freelancers have been hit the hardest by Covid-19, so how can your opportunities reflect the need in the sector. Many were excluded from SEISS payments and emergency funding opportunities, due to being early career, mixed income, in receipt of benefits, and more. Make sure no one is being left behind.
- **Are your applications asks relative to the opportunity?** Don't ask for more than the opportunity offers. A scratch performance of £200 should not require anywhere near as much information as one for a £5,000 commission.
- **Can everyone who wants to, apply?** Any call out information should be posted with video and audio versions alongside the text version to ensure the widest access possible. Applicants should also be offered alternative application modes, whether that is video or audio recordings, or a recorded conversation with a member of staff. Ensure the questions are visible in the call out too, not just in the multi-page form that requires completion to get to the next page.

- **What sort of feedback are you offering?** Ensure that feedback is given, whether to all candidates or to the shortlisted candidates in a 2-stage process, to allow for future development. Build time into your recruitment process for this. If you can't commit to this, your organisation is not in a position to offer this opportunity.
- **Who are you asking?** If you ask candidates why they might like to be involved with an opportunity consider who you might be asking this question to. A person with marginalised characteristics might not want to share with you, as a person of relative privilege in this instance, their personal circumstances.

Freelance Task Force member working on this:

Regarding early career artists and practitioners: Mimi Doulton, Phillip Harland, Zorazelda King and Beth Sitek.

Regarding neurodivergent freelancers: Rachael Young, Vijay Patel.

Regarding recruitment: Paula Varjack, Rachel Mars and Beth Sitek.

Regarding agency scales: Daisy Hale.

Extra reading

FTF: Open letter for Early Career Artists and Practitioners. Includes short and long-term ways organisations can support those in the early stages of their career - Document Available Soon

FTF: Training and Opportunities for Emerging Artists and Practitioners Survey - Responses. 199 responses.

https://docs.google.com/forms/d/1ZtT_K7YzhTm0PKZq4ycjQc9c6o5nbT8ZfGjyHWw7D_8/edit#responses

FTF: Agency Scale for co-creation document by Dais Hale - Document Available Soon

REDISTRIBUTING ORGANISATIONAL FUNDS

In the best case scenario, only a tiny amount of government recovery money is going to trickle down to small-mid scale organisations and this model looks set to continue into the future. This means that freelancers who work with these organisations are unlikely to see any of this money. So with the resources that you currently have, how can you de-prioritise some spending, to allow financial support for the freelancers in your community to survive?

BIG TICKET ITEMS || LONG TERM

- **Can you take some money from your programming budget to offer artists a salary to *be artists* for a sustained period of time.** Look at Strike A Light's new programme - <https://strikealight.org.uk/2020/07/09/let-artists-be-artists/> Could this be trialled with arts workers too? Do you often work with the same producers and designers? How might they achieve the same level of social security as the people you continually work with in an administrative capacity?
- **Can some of your staff drop down to part-time to release some budget to support freelancers on a more sustained basis?**
- **Can all roles within your organisation receive the same pay or could you implement social justice pay grades?** The money you could save from this can then be used to employ more freelancers.
- **If you gave up running your building and became a nomadic organisation, how much money could you now give to people instead?** How could you work in partnerships to cut building and maintenance costs which would better serve payment to freelancers?

SMALL TICKET ITEMS || SHORT TERM

- **Could you remodel your commissioning budget?** Are you able to offer bursaries rather than commissions right now and in the next period of time so that artists and arts workers are not pressured to create, but rather enabled through creative freedom?
- **Could the highest earners in your organisation give up a percentage of their wage to support others right now?** If you could survive on 80% of your wage for a few (more) months, how many freelancers that you have a long-term working relationship with could be supported? How can this impact designers, technicians and producers who have less recourse to funding streams.

Freelance Task Force members working on this: Gillie Kleiman

Extra reading

Platform London - Staff, Structure and Policies. Includes breakdown of Social Justice Waging System.

<https://platformlondon.org/about-us/staff-structure-policies/>

The Cost of Doing Business - A Year at The Holbeck. Includes pay transparency and key principles of operation. <https://alanlaneblog.wordpress.com/2020/01/06/blogpost-the-cost-of-doing-business-a-year-at-the-holbeck/>

RESOURCES FOR EXTRA READING

Data and statistics throughout this document have been collated by members of the Freelance Task Force, or through Freelancers Make Theatre Work's 'The Big Freelancer Survey'.

Access

FTF: Making Better Conditions for Neurodivergent Freelancers - An Open Letter to Arts Organisations/Venues by Rachael Young and Vijay Patel - Document Available Soon

Deaf/Hard of Hearing Technology Rehabilitation Engineering Center - Accessibility Tips for a Better Zoom/Virtual Meeting Experience Comprehensive list of tips for different sized groups <https://www.deafhhtech.org/rerc/accessible-virtual-meeting-tips/#h.1juwwmtra7jl>

Drake Music - Accessibility in Video Conferencing and Remote Meetings - Includes further links and advice on captioning on different platforms <https://www.drakemusic.org/blog/becky-morris-knight/accessibility-in-video-conferencing-and-remote-meetings/>

Anti-racist practices

FTF: Theatre Action Against Racism - Document Available Soon

Inc Arts - Culture Needs Diversity campaign. Includes a charter, a provocation of 1% budget allocation, and links to more external resources <https://incarts.uk/%23cultureneedsdiversity>

We See You WAT - BIPOC Demands for White American Theatre. Full breakdown of changes organisations can make to eradicate unjust behaviour for economic gain.

Specifically for US theatres but most points are relevant to the UK. [https://](https://static1.squarespace.com/static/5ede42fd6cb927448d9d0525/t/5f064e63f21dd43ad6ab3162/1594248809279/Tier2.pdf)

[static1.squarespace.com/static/5ede42fd6cb927448d9d0525/t/](https://static1.squarespace.com/static/5ede42fd6cb927448d9d0525/t/5f064e63f21dd43ad6ab3162/1594248809279/Tier2.pdf)

[5f064e63f21dd43ad6ab3162/1594248809279/Tier2.pdf](https://static1.squarespace.com/static/5ede42fd6cb927448d9d0525/t/5f064e63f21dd43ad6ab3162/1594248809279/Tier2.pdf)

Better Representation

Migrants in Culture - A Culture Sector Recovery for Migrants. Document Available Soon

The Uncultured - The Importance of Intersectional Data Collection. Document Available Soon

Governance

FTF: Emma Jayne Park - Board Bank pilot - Available soon

Non-Profit AF - The Default Non-Profit Board Model is Archaic and toxic - let's try some new models <https://nonprofitaf.com/2020/07/the-default-nonprofit-board-model-is-archaic-and-toxic-lets-try-some-new-models/>

Stellar Quines - Board Pioneers Scheme. Case study of how one organisation is support early career individuals to joining a Board.

<https://www.stellarquines.com/2019/04/03/join-us-applications-now-open-for-our-next-board-pioneer/>

Young Vic - Ambassador Trustee. New programme for a freelance director to join the Board
http://tracking.wordfly.com/view/?sid=MjE4XzEwNDMxXzM2OTI4MF83MTQx&l=5457afe5-a2d8-ea11-a829-0050569dd3d9&utm_source=wordfly&utm_medium=email&utm_campaign=DP2020-YVAmbassadorTrustee&utm_content=version_A&sourceNumber=0

Offering freelancers a home

FTF: Creative associateship model by Polly Jerrold - Document Available Soon

Opportunities and decision-making

FTF: Open letter for Early Career Artists and Practitioners. Includes short and long-term ways organisations can support those in the early stages of their career - Document Available Soon

FTF: Training and Opportunities for Emerging Artists and Practitioners Survey - Responses. 199 responses.

https://docs.google.com/forms/d/1ZtT_K7YzhTm0PKZq4ycjQc9c6o5nbT8ZfGjyHWw7D_8/edit#responses

FTF: Agency Scale for co-creation document by Dais Hale - Document Available Soon

Redistributing organisational funds

Platform London - Staff, Structure and Policies. Includes breakdown of Social Justice Waging System.

<https://platformlondon.org/about-us/staff-structure-policies/>

The Cost of Doing Business - A Year at The Holbeck. Includes pay transparency and key principles of operation. <https://alanlaneblog.wordpress.com/2020/01/06/blogpost-the-cost-of-doing-business-a-year-at-the-holbeck/>

General about freelancers

Freelancers Make Theatre Work - Routes to Recovery. Includes thinking on how we can recover together. <https://freelancersmaketheatrework.com/wp-content/uploads/2020/07/Routes-To-Recovery.pdf>

Arts Wellbeing Collective - Designing a Psychosocial Safety Framework: Covid-19. Includes guidelines for a parallel policy to ensure positive mental health for freelancers, alongside the physical safety in a Covid-19 landscape. <https://www.artswellbeingcollective.com.au/resources/designing-a-psychosocial-safety-framework-covid-19/>