

Review of Fair Work

in the creative and cultural sectors in Scotland

A report commissioned by Creative Scotland on behalf of the Scottish Government, as an action from A Culture Strategy for Scotland.

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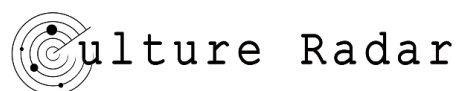
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Contents

Executive Summary	5
Introduction	15
Objectives of the Review.....	15
Approach and methodology	15
Findings from Phase 1 of the Fair Work Review	19
Fair Work policy and progress.....	19
Comparison with other sectors in Scotland	23
Learning from international models	23
The creative and cultural sector landscape	25
Current employer experience of Fair Work.....	28
Workforce findings relevant for Fair Work implementation	32
Findings from Phase 2 of the Fair Work Review.....	39
Benefits and opportunities.....	39
Priorities.....	39
Challenges.....	41
Leadership.....	49
Implementing Fair Work	52
Key challenges	52
Implementation solutions.....	55
Recommendations.....	59
Fair Work Implementation Route Map (2022 – 2025)	59
Appendices.....	63
Appendix 1: Sector contributors.....	63
Appendix 2: Consulted research.....	65
Appendix 3: Consulted sector initiatives	71

Executive Summary

Fair Work was launched by the Scottish Government in 2015. Its vision is for Scotland to be a leading Fair Work Nation by 2025 with its people having a world-leading working life where Fair Work drives success, wellbeing and prosperity for individuals, businesses, organisations and society.

*A Culture Strategy for Scotland*¹ highlights strengthening culture as one of its key ambitions. To achieve this, Scottish Government committed to considering ways to support the cultural workforce, and continue work on making the culture sector part of Scotland as a Fair Work Nation. One of the actions underpinning this commitment was to undertake a status review of the cultural workforce.

To guide this process Creative Scotland commissioned Culture Radar to consider Fair Work, leadership, workforce, and skills development across the creative and cultural sectors. This work reviews the current status, with baseline findings from which further work and research can develop.

Methodology and reporting

The Review took place between August 2021 and March 2022, and comprised:

- Sector surveys completed by 159 employers and 189 freelancers.
- Desk research to review around 200 documents including relevant recent policy, research and initiatives.
- Mapping of 150 training and development opportunities.
- In-depth interviews with 28 individuals representing 22 organisations including Scottish Government Fair Work and culture teams, funders, unions and sector support organisations.
- Seven themed online consultation sessions:
 - Session 1: Creative Scotland Sector Support Organisations
 - Session 2: Leadership
 - Session 3: Festivals and Live Events
 - Session 4: Venues and Studios
 - Session 5: Media Production
 - Session 6: Community and Place
 - Session 7: Creative Scotland External EDI Advisory Group
- Presentation and testing with:
 - Creative Scotland Senior Leadership Team
 - Creative Scotland Board
 - Scottish Government Culture and Fair Work Directorates

Despite the broad profile of respondents and consultees achieved, we recognise this Review may not reflect the full breadth of the creative industries. For example, the sample of organisations suggests that those contributing are more likely to be ones that access public funding than those with a more commercial focus (such as architecture firms, design agencies or some types of publishers).

This final report summarises the findings, conclusions and recommendations collated across the Review, and proposes an evidence-based route map for future action. Links to this and interim reports relating to each phase of the Review have been made available.

¹ [A Culture Strategy for Scotland](#), February 2020, Scottish Government

Key findings of the Review

Fair Work policy landscape

Fair Work is embedded in Scottish Government policy, programmes and ambitions for Scotland and presents a mandate for change. Immediate Fair Work concerns for the creative and cultural sectors in Scotland include an urgency to resolve 'low pay and precarious work', and to reskill the workforce of Scotland following the COVID-19 pandemic.

Existing Fair Work support and initiatives have been made available by the Scottish Government, including a range of tools and frameworks (such as Fair Work First) to assist and guide employers in its implementation. Best practice guidance and advice is also readily available from many unions and sector support bodies which reflect Fair Work principles.

There is an abundance of recent research providing up-to-date data in relation to sector equality, diversity and inclusion and there are a broad range of training and development initiatives on offer to the sector that can support Fair Work implementation, however there is a gap in objective evaluation of these.

The literature also illustrates strong alignment for Scotland's leading Fair Work policy and research with activities in Europe, Scandinavia, Australia and New Zealand. Post-Brexit it could be useful for Scotland politically and economically to be aligned with this global and European thinking.

Fair Work baseline

Overall, our survey of employers showed a reasonable level of awareness of Fair Work within the sector, with 62% having heard of the Scottish Government's Fair Work First initiative, rising to 70% feeling they were 'familiar' with the Fair Work principles when prompted with a description. A substantial minority however (30% of employers), told us they were unfamiliar with the Fair Work principles. In comparison, freelance survey participants were less familiar with Fair Work (only 36% said they were familiar with the Fair Work principles), but when prompted with more information a higher 66% felt Fair Work was *relevant* to them as a freelancer in the sector.

Overall, 86% of employers told us they felt confident that their organisation is currently doing what is required to adopt Fair Work First principles. However, it is notable that a much lower proportion (44-64% varying by principle) felt that they had adequate support to do this, 14% said they were lacking in confidence in how to implement them, and almost all of the employers (93%) indicated their organisation faced challenges in implementing the Fair Work principles.

Comparing how employers have assessed their existing practice to what the Scottish Government expects employers to deliver as part of Fair Work First, suggests there may be an understanding gap. We can speculate that employers have responded to the baseline survey from a place of believing they are doing the best that they can *in the circumstances they find themselves in*. If circumstances could be improved, and if targeted guidance is given, tangible actions around Fair Work may expand beyond the current understanding of what is possible to achieve.

Emerging issues

While the impact of COVID-19, and post-COVID-19 uncertainty was evident across the Review there was a clear willingness through the consultations for positive change to happen around Fair Work and wellbeing. There was also an expressed desire for action *now* - with an ask that sector capacity, resource and wellbeing be taken into account to enable realistic and proportionate timeframes and targets for its implementation.

Pressing priorities across consultation sessions have almost universally been around low pay and precarious work which is acknowledged as a huge, difficult and long-term issue, and which has been a significant contributing factor to skills loss during COVID-19.

On the whole, it was difficult to separate questions around implementation of Fair Work from funding. Employers in the sector have already been facing financial squeeze and instability over many years, and many wonder how they might be expected to fund and resource Fair Work on top of this. Several mentioned that implementing Fair Work must involve “doing less” or employing fewer people.

It has also been difficult to separate Fair Work from the structure of the sector and the systemic barriers, inequalities and challenges related to this. There is a concern that Fair Work planning must consider the nuances of the sector and what can realistically be achieved. A practical concern is around implementing Fair Work when the varied scope of employment includes very small organisations, casual workers, and a high proportion of freelancers and entrepreneurs, where freelancers are often contracting freelancers.

Resolving the long-term systemic issues noted above go beyond the capacity of Creative Scotland alone however, particularly as Creative Scotland is not the majority funder in the sector, nor are all stakeholders publicly funded. Therefore, while there were general assumptions that leadership for Fair Work might come from the Scottish Government, Creative Scotland or the unions, a collective leadership model to drive Fair Work and act to resolve these issues was favoured. This collective model (surfaced through consultation) should include representation from the Scottish Government, funders, employers, unions and skills agencies as well as freelancers and diverse voices. This approach has been adopted in other sectors.

Support and umbrella organisations face a double challenge to both implement Fair Work within their own organisations, and support and model best practice for their members and networks which include a broad range of freelancers and organisations of different sizes and business models. It was notable that sector support organisations do not feel that they are the bodies that should lead Fair Work, but they do want to support it, if they have additional resource to do so.

In addition, the Review has surfaced a consistent trend in the desire for broad cultural change in how people work, practice and lead across the creative and cultural sectors in Scotland. Driven in part by COVID-19 and wider social/political change, those participating in the Review saw Fair Work as a driver to shift behaviours, mindsets and (longer term) the structures which many feel have held the sector back, particularly in terms of sustainability, equality, diversity and inclusion. It was also important for people that sector leadership embodied the principles of transparency (particularly around decision-making, conditions and monitoring of Fair Work) and shared values with culture at its heart.

Finally, there was a broad understanding that Fair Work is an opportunity to dramatically shift who is included, valued and supported in the creative and cultural sectors workforce, and who will lead its development long term.

Priorities for action

In Phase 2 of the Review participants were asked to indicate which elements of Fair Work should be prioritised. Almost universally across interviews and consultation sessions the biggest priority was that of resolving low pay and precarious work, closely followed by prioritising investment in skills across the sector.

Participants were asked to consider which priorities they felt were 'short term' and which were 'longer term'. When compared across all groups there was strong convergence around issues people felt were both most urgent and most complex to resolve, which can be seen as key priorities for future action.

Short term: There was a strong desire to see urgent action around issues exacerbated by the pandemic, including resolving low pay and precarious work, reskilling the workforce, and support for those most impacted by COVID-19. For many the experience of having 'worked together' and finding solidarity through the pandemic increased importance for wellbeing and stakeholder collaboration.

Long term: There was a strong desire to fix to the complex, systemic problems which pre-dated the pandemic and which people recognised would take time. These included low pay and precarious work, investment in skills and collaboration but also a review of the structures and models surrounding funding, leadership and development which many felt had "held the sector back".

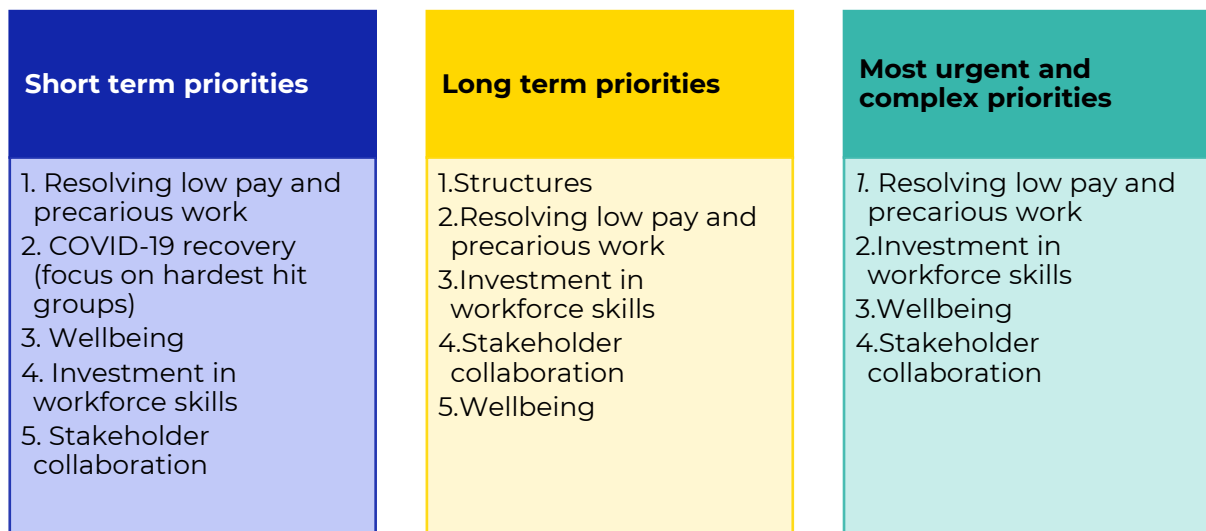


Figure 1: Priorities for Fair Work in the creative and cultural sectors, 2022

The relative consensus reflects findings from earlier stages of the research, and confirms:

- The strong desire for urgent action to tackle the areas that matter and impact the workforce most.
- That implementing change around systemic issues such as pay and sector structure is complex and will take time, but needs to be started now.

Many felt strongly that implementation of Fair Work should consider both the nuances and the capacity of the sector (what can realistically be achieved), and that values, and cultural value particularly, should be central to any framework. A “vision for all things, for all people” was not welcome.

Implementing Fair Work

The Review concludes there are clear, concrete challenges to implementation of Fair Work which are consistent across the creative and cultural sectors in Scotland. Some of these relate to systemic issues which long pre-date COVID-19 such as precarious working, unsustainable business models and limited career progression. Others are new or are issues that have been exacerbated by COVID-19 and other external factors.

Key challenges

While the benefit of public funding, and the agility of the sector and its entrepreneurial approach are regularly cited in the literature, 93% of employers taking part in our Fair Work survey indicated they would face challenges implementing Fair Work. The key challenges can be summarised as:

Competition: The creative and cultural sectors are, and always have been, naturally competitive and fragmented. This fragmentation and competition is at odds with what the Government sees as the most effective approach to implementing Fair Work – which is collaboration and aligned delivery to maximise existing resources and rapidly deliver Fair Work change.

Freelance and casual work: The sector has always relied heavily on freelance and casual work, but this has seen an upward trend in the last two decades. It has many advantages (for individuals and employers) but COVID-19 has further exposed its vulnerabilities. There is a fear voiced through the Review that implementing Fair Work now in such an uncertain economy may have unintended consequences. To save costs employers may have to either employ fewer people, or programme less creative output – either action could disproportionately impact existing freelance opportunities (or create even more impermanence) perpetuating and increasing a problem that Fair Work aims to resolve. And for many small organisations in the sector employing fewer or doing less is not an option - it would simply make their business models unviable. Further research to evidence and inform advocacy, legal and policy change longer term is a key requirement.

Structures: Across the Review it was difficult to separate Fair Work from challenges posed by prevalent business and funding structures, and the systemic barriers and inequalities relating to these which employers feel restrict their capacity to implement it. Development support, proportionality around conditions set, realistic timeframes for change and additional resource are required in the short term. Longer term it will be necessary to consider how funding and support should be structured to remove these barriers if Fair Work is to be sustained across the creative and cultural sectors in Scotland.

Market conditions: There are many market forces which are outwith the individual control of employers in the sector which ultimately affect budgets, resource and capacity to implement Fair Work. The full impact of COVID-19 and Brexit is becoming apparent in rising costs, however the biggest challenge for employers in delivering Fair Work now is the UK economy. The need to increase salaries and fees relative to the cost of living to resolve low pay and precarious work raises a

fundamental question - "How is this to be resourced?". Continued evidence building and learning from international approaches must inform lobbying for policy change, increased rights and protections longer term.

Competition	Legitimate freelance and casual work	Restructure	Market conditions
<ul style="list-style-type: none"> • Reduce fragmentation • Funding and recruitment practices incentivise collaboration • Levelling up 	<ul style="list-style-type: none"> • Vulnerabilities for both individuals and employers exposed • Long term - question validity of funding, business models, regulation 	<ul style="list-style-type: none"> • Capacity, scale, imbalance of power • Improve wellbeing • Increase opportunities for progression and leadership diversity 	<ul style="list-style-type: none"> • Communicate and navigate what can be controlled • Inform and generate evidence for lobbying • Learning from European and global counterparts

Figure 2: Key challenges to implementation of Fair Work in the creative and cultural sectors, 2022

Key solutions

For employers to implement Fair Work, strategic solutions and practical support need to be in place to assist integration of the policy whilst addressing the challenges and priorities identified. The key solutions can be summarised as:

Leadership: There are a complex range of issues to resolve in implementing Fair Work, and many factors are outwith the control of funders, employers, or Scottish Government powers (such as changes to employment law). The favoured leadership option emerging from the Review is for a collective group including representatives from the Scottish Government, unions, funders and employers who together reflect the sector, but who crucially also have capacity to lead change and take action. In defining a memorandum of understanding for this group, guiding principles for good partnership should be written into the agreement with emphasis on transparency in actions and decision-making, diversity of voices, and protection of the inherent value of culture and creativity. In considering longer term priorities for Fair Work in the sector this 'task force' should, by 2025, be able to challenge government on continuing complex issues, particularly around those which relate to legislation, social benefits and market forces.

Sector standards and conditions: Employers must take responsibility for Fair Work, but to do so they need clarity about the terms and conditions they are expected to meet and 'sign up to'. The Scottish Government's Fair Work First and Fair Work Evaluation Framework provide an overall structure. Development of a creative and cultural sector Fair Work Charter (with union, employer and funder input) could set out statutory obligations, minimum standards and Fair Work best practice in a way that reflects its employment and contracting nuances, provides clarity around expectations and requirements and, importantly, ensures the priorities of transparency and cultural value are written into the sector's implementation approach. Greater promotion and distribution of Fair Work and existing guidance, support and tools from sector unions, support and membership bodies is required to further increase awareness and understanding of best practice

in the workplace. There is also potential for unions to be more engaged and active with employers and workers in improving standards and conditions.

Funding and investment conditions: There is a clear request for realistic milestones and proportionate measures to be agreed with and communicated by sector funders in conditions relating to Fair Work. These should reflect the scale and variety of employment and contracting across the sector, the capacity of employers to implement new policy at this time and allow room for incremental change. Employers also wish to see Fair Work demonstrated in the actions and behaviours of their funders, as well as provision of relevant support, training and tools to help them put Fair Work into practice. While implementation of Fair Work can be incentivised to some degree through regular core funding over longer timeframes for some employers, the broader question of “How is this to be resourced?” has to be addressed for the whole sector. This Fair Work Review is a baseline study providing largely qualitative evidence. Building quantitative evidence to fully investigate and mitigate the financial challenges employers will face in resolving low pay and precarious work in the current economic climate is a critical next step. This should be addressed clearly by funders following financial settlement from the Scottish Government for 2023 onwards.

Sector support: A coordinated, sector-wide Fair Work support strategy is required if implementation of Fair Work is to be stepped up over the short term. Key objectives and milestones could include:

- Establishing a Fair Work Resource Hub and service.
- Commissioning of new resources and guidance specifically addressing how to interpret and implement Fair Work when working with freelancers, creative projects and budgets, internships and volunteers, and how to work better with unions.
- Board and leadership development.
- Sector-wide research initiatives and pilots to evidence ‘what works’ covering a range of challenge areas identified by the Review.
- Sector skills, training and career pathways.

Leadership	Sector standards and conditions	Funding & investment conditions	Sector Support
<ul style="list-style-type: none"> • Collective leadership • Capacity to influence and take action • Guiding principles • Implementation schedule • Monitoring and benchmarking 	<ul style="list-style-type: none"> • Employer responsibility (Fair Work First) • Clear sector standards (Fair Work Charter) • Best practice guidance and policies • Increased union and employer engagement 	<ul style="list-style-type: none"> • Clear monitoring & evaluation criteria • Realistic timeframes and proportionate measures • Regular funding and additional resource 	<ul style="list-style-type: none"> • Fair Work Resource Hub • New resources and guidance • Board and leadership development • Sector-wide initiatives and pilots • Skills, training and career pathways

Figure 3: Key solutions for Fair Work implementation in the creative and cultural sectors, 2022

Recommendations

Our recommendations are presented to help the sector act now in response to the priorities identified by the Review and reflect the Scottish Government's ambition to be a Fair Work Nation by 2025.

The recommendations are summarised here and explored in more detail in the report:

1. Establish a creative and cultural sectors Fair Work Task Force

With a remit to 2025, the creative and cultural sectors Task Force will set the direction of travel around Fair Work, agree sector standards and compliance, and respond to large-scale systemic issues and long-term priorities through research, advocacy, planning and incentivising sector activity.

2. Clear public funding requirements and conditions for Fair Work

All public funders in the creative and cultural sectors in Scotland are in the process of developing their own Fair Work strategies. These should include how they will use their regular and strategic resources to support funded organisations and individuals in realising Fair Work objectives. These should give priority to low pay and precarious work, investment in skills, wellbeing and stakeholder collaboration.

3. Incentivise and resource a Fair Work sector support strategy

Sector funders should incentivise key sector support organisations and networks within their portfolios to support Fair Work implementation rapidly and effectively through collaboration and aligned delivery to maximise resources and impact.

4. Develop a sector skills, training and career pathways action plan

Research, design and implement a clear Fair Work career pathway action plan that links Higher and Further Education graduates to employers and employment in the creative and cultural sectors in Scotland, and presents an approach to supported, flexible professional development for sector employees and freelancers at all career stages.

5. Fair Work sector stakeholder communications strategy

All of these recommendations (and subsequent actions to be derived from them) should be viewed as an opportunity for behavioural and culture change that address the sector challenges identified through the Review, but also go beyond the mechanics of implementing Fair Work. There is a positive story to be told by the sector as a whole in how it reviews and improves its working practices over the coming three years, and in how it demonstrates support for creative careers and livelihoods and the value of creative output for society.

Summary of recommendations (2022 – 2025)

1. Establish a creative and cultural sector Fair Work Task Force

- Collaborative leadership group with remit to 2025
- Sets direction of travel for Fair Work
- With employers and unions, agree sector standards (Fair Work Charter)
- Investigate, evidence and mitigate the financial challenges employers will face in resolving low pay and precarious work in the current economic climate
- Incentivise aligned sector support (via targeted funds)
- Responsibility for sector monitoring, regulation, arbitration
- By 2025 – can challenge Government on long term/systemic issues needing resolution (e.g. policies, rights, legislation, tax, competition)

2. Clear public funding criteria and conditions for Fair Work

- Sector funders publish strategic responses and action plans for Fair Work, reflecting their remits and budgets
- Clarity where funder strategies align, particularly around Fair Work support
- Clear funding and investment guidance and conditions
- Support and development tools to aid implementation
- Monitoring and evaluation frameworks

3. Incentivise and resource a Fair Work sector support strategy

- Sector funders incentivise and align sector support organisations around Fair Work support strategy with additional funding
- Focus on aligned delivery and maximising resource
- Guidance, training, tools, Fair Work initiatives and research pilots
- Fair Work support distributed rapidly to networks

4. Sector skills, training and career pathway action plan

- Clear Fair Work pathways that link HE/FE graduates with sector employers and unions
- Fair Work integrated into HE/FE professional practice modules
- Increase potential for apprenticeship programmes
- Supported, flexible professional development for employees and freelancers at all career stages

5. Fair Work sector stakeholder communications strategy

- Sector Fair Work learning and best practice disseminated widely and proactively
- Supports sector monitoring and evaluation of Fair Work
- Hosts accessible and regular open dialogue across sector on Fair Work progress
- Fair Work agenda promoted to and better understood by businesses working in the commercially focussed creative industries
- Best practice recognised by funders, government and future workforce

Introduction

*A Culture Strategy for Scotland*² highlights strengthening culture as one of its key ambitions. To achieve this, Scottish Government committed to considering ways to support the cultural workforce, and continue work on making the culture sector part of Scotland as a Fair Work Nation. One of the actions underpinning this commitment was to undertake a status review of the cultural workforce.

To guide this process Creative Scotland commissioned Culture Radar to consider Fair Work, leadership, workforce, and skills development across the creative and cultural sectors. This work reviews the current status, with baseline findings from which further work and research can develop.

This report summarises findings across all elements of the Review and proposes an evidence-based route map for future action.

Objectives of the Review

The aim of this Review was to consider Fair Work, leadership, workforce and skills development across the creative and cultural sectors in Scotland.

To inform planning around Fair Work, the Review sought to understand:

- The initiatives and research available for the creative and cultural sectors around Fair Work and leadership, workforce and skills development in the UK and internationally.
- The main challenges for the creative and cultural sectors in Scotland in implementing Fair Work First, including providing leadership, workforce and skills development.
- The specific challenges and opportunities as a result of the impact of COVID-19 and who has been most impacted by the pandemic.
- How the picture for Fair Work and leadership, workforce and skills development vary between the different areas of the creative and cultural sectors in Scotland.
- To what extent current leadership, workforce and skills development programmes in the creative and cultural sectors in Scotland support workforce diversity.
- Opportunities and models on offer in other sectors to develop a skilled, diverse and resilient workforce.

Approach and methodology

Approach

Between August 2021 and March 2022 Culture Radar undertook primary and secondary research to explore issues relating to the objectives of the review. The work was commissioned with the expectation that it would have a wide scope and would deliver a broad baseline as a first step towards understanding Fair Work in the sector and planning future actions.

² [A Culture Strategy for Scotland](#), February 2020, Scottish Government

For shorthand in our reporting we use 'the sector' as a coverall term for the creative and cultural sectors which we understand to include:

Architecture	Puppetry
Arts and film festivals	Representative bodies, development agencies
Craft	Screen and scriptwriting
Creative tech and network culture	Sector support organisations
Cultural cinema venues	Site-specific, immersive work
Dance	Street, circus, physical performance
Design	Studios and workshops
Digital	Talent development organisations and programmes
Fashion and Textiles	Theatre, playwriting
Filmmaking, artist moving image and presentation	Touring and international presentation
Galleries	Traditional culture
Literature and writing	TV
Music	Unions
Participatory / socially engaged practice	Venues
Photography	Visual Arts
Publishing	

Methodology

Review activity was conducted between August 2021 and March 2022 using a mixed methods approach of both primary and secondary research as follows:

Sector survey

Web surveys were conducted with 1) employers (salaried employees or volunteers with decision-making responsibility around workforce or leadership or skills development in the arts, screen or creative industries in Scotland) and 2) freelancers (freelancers or self-employed individuals working in the creative and cultural sectors) to explore their awareness and experience of Fair Work, and their needs relating to its implementation. The surveys were available online between 6 September and 11 October 2021, and they were completed by 159 employers and 189 freelancers.

Output: *Fair Work Review Survey Report*, Nov, 2021

Desk research

Desk research was undertaken between September and November 2021 to review research and initiatives that were dated within the last two years and could directly inform the research objectives. Over 100 policy documents, research reports and sector strategies were reviewed, along with around 100 active (or recently active) sector initiatives.

Output: *Fair Work Review Desk Research*, Nov, 2021

Mapping of training and development opportunities

Stakeholders were invited to complete an online form to tell us about training and development opportunities available to the creative and cultural sectors in Scotland. Culture Radar supplemented this process with information about opportunities identified via desk research. Entries included training workshops and courses, along with online resources such as guidance, toolkits and best practice. In total 150 eligible training and development opportunities were collated and analysed with the

exercise providing a snapshot of opportunities available to the sector in Scotland, rather than an exhaustive list. This initial mapping database can be built on for future resource development, with potential to draw relevant content from Creative Scotland's *Jobs and Opportunities* archive.

Output: *Fair Work Review Mapping Report*, Nov, 2021

Qualitative research

In-depth interviews were undertaken to explore experiences of Fair Work in more detail. 28 individuals were interviewed during September and October 2021, representing 22 organisations including Scottish Government Fair Work and culture teams, unions and sector support organisations.

Output: *Fair Work Review Qualitative Report*, Nov, 2022

Consultation sessions

Gathering together findings from all other methodologies, a series of seven online consultation sessions were held in early 2022 to discuss and review emerging issues with the sector. In total 65 individuals including freelancers and employees representing over 48 organisations (from unions and membership bodies, to national performing companies, producing companies, regular funded, non-regular funded and commercial organisations) attended the following sessions:

- Creative Scotland Sector Support Organisations (14 January 2022)
- Leadership (18 January 2022)
- Festivals and Live Events (19 January 2022)
- Venues and Studios (20 January 2022)
- Media Production (25 January 2022)
- Community and Place (26 January 2022)
- Creative Scotland External EDI Advisory Group (3 March 2022)

The sessions comprised an agenda of information-sharing, group discussions and breakout rooms. Freelance participants were able to claim a bursary for their time.

Output: *Fair Work Review Consultation Report*, Jan, 2022

Testing

Key findings, conclusions and recommendations were presented to senior stakeholders for discussion prior to final reporting:

- Creative Scotland Senior Leadership Team (16 March 2022)
- Creative Scotland Board (24 March 2022)
- Scottish Government Culture and Fair Work Directorates (7 April 2022)

Research context

The timeframe for the Review coincided with some competing activity, such as Creative Scotland's annual reporting for regularly funded organisations, a workforce review for the performing arts led by the Federation of Scottish Theatre (which incorporated Fair Work) and it followed recent consultation by the National Partnership for Culture into Fair Work with sector stakeholders in April 2021. These led to some individuals feeling over-researched and "survey fatigued" which no doubt influenced levels of engagement with the Review's initial survey and should be taken into consideration when interpreting its findings. Substantial and targeted in-depth interviews and consultations were subsequently undertaken to test initial findings and analysis as a result.

And of course, the Review was conducted during the COVID-19 pandemic, at a point following national lockdowns where the sector was still affected by restrictions putting considerable strain on both organisations and freelancers. As a result, many of those taking part in the process were feeling understandably frustrated and disheartened. Despite this, individuals and organisations from Shetland to the Borders engaged with the Review, with both employers and freelancers representing a broad range of experience, practice and skills.

A note on the data set

Despite the broad profile of respondents and consultees achieved, we recognise this Review may not reflect the full breadth of the creative industries. For example, the sample of organisations suggests that those contributing are more likely to be ones that access public funding than those with a more commercial focus (such as architecture firms, design agencies or some types of publishers).

A list of the organisations and individuals who took part in interviews and consultation can be found in the Appendices, and we would like to extend our thanks and appreciation to all of them for their candid responses, generosity and openness to the process.

This report

This report summarises findings, conclusions and recommendations collated across the Review process and proposes an evidence-based route map for future action.

Findings from Phase 1 of the Fair Work Review

The following sections summarise key findings from the desk research activity undertaken between August and December 2021 in response to the aims of the Review. Full findings can be found in the related Desk Research report.

Fair Work policy and progress

Fair Work³ was launched by the Scottish Government in 2015, followed by an action plan. Its vision is for Scotland to be a leading Fair Work Nation by 2025 with people in Scotland having a world-leading working life where fair work drives success, wellbeing and prosperity for individuals, businesses, organisations and society.

Enhancing job quality and promoting work that is good, fair and decent is now an explicit priority in each UK nation, as set out in the UK Government's 2018 *Good Work Plan*⁴ and in Programmes of Government in Wales and Northern Ireland.

Fair Work plays a strategically important role in the Scottish Government's plans for economic prosperity, inclusive growth and COVID-19 recovery and is increasingly visible in its programme of work and principal strategies, including the national *Culture Strategy for Scotland*.

To date the Scottish Government has made significant investment to support Fair Work implementation through the Fair Work Convention, measurement frameworks, employer and business tools, targeted funds and initiatives. Fair Work is a key development policy that is relevant to all sectors.

Fair Work aims

The aim of Fair Work is to see progressive workplace policies which improve productivity and innovation, promote greater workplace democracy, deliver opportunities and best practice, and see adoption of the Real Living Wage and fair remuneration through its implementation.

It aims to see enhanced discussion between unions, employers, public bodies and Government departments, and increased focus on workplace equality across the private, public and third sectors.

The Fair Work Convention⁵ sets out the five dimensions of Fair Work:

- Effective Voice
- Opportunity
- Respect
- Fulfilment
- Security

The dimensions (summarised in Figure 4) are deliberately broad in their scope as implementation has to be contextual. The Convention acknowledges the wide variety of employment types, workplaces and business models across sectors and recognises that no one workplace is like another.

³ [Fair Work Action Plan, 2019, Scottish Government](#)

⁴ [The Good Work Plan](#), 2018, HM Government. Since the *Creative Scotland Fair Work Review Desk Research* was completed in 2021, Nesta and the Creative Industries Policy & Evidence Centre (PEC) has begun a *Good Work Review* to assess job quality and working practices in the Creative Industries across the UK reflecting on HM Government's Good Work Plan. It aims to develop a roadmap for advancing Good Work over the long-term. Publication of this Review with national recommendations is expected summer 2022.

⁵ [The Fair Work Convention, Scottish Government](#)

Opportunity	Respect	Security	Fulfilment	Effective Voice
<ul style="list-style-type: none"> • Everyone should have equal access to work and no one should face barriers progressing in work due to age, race, gender, sexual orientation or disability. • Progression should also not be dependent on job role or contract type. 	<ul style="list-style-type: none"> • Work should always be conducted in a way that offers respect and dignity. • It should be safe and it should promote well-being and work-life balance. 	<ul style="list-style-type: none"> • Job security means contracts should be fair- not one sided. • Wages should be stable and predictable. • Hours should be agreed and predicable and should allow you to earn a decent living. 	<ul style="list-style-type: none"> • Having a level of autonomy at work. • Having roles that are well designed, which use people's skills and talents and recognises their contribution. 	<ul style="list-style-type: none"> • Having effective voice means that all workers should be able to have a say in how work is organised and run. • Having an effective voice is critical to delivering the other dimensions of Fair Work.

Figure 4: The Fair Work Dimensions, derived from the [Fair Work Convention](#)

The Fair Work Convention emphasises to employers that each Fair Work dimension is as important as the other – it is their combination in the workplace that results in rapid implementation and benefit.

The benefits and drivers for Fair Work commonly include increasing potential to attract and retain employees, reducing absenteeism, a positive response to sector skills shortages and the levelling up agenda, managing the increasing need for flexible working, and helping to shift the focus to wellbeing economics.

Fair Work First

One of the ways the Scottish Government and trade unions are driving implementation of Fair Work with employers is through *Fair Work First*. This gives employers some hard measures against which to evaluate and demonstrate how they are performing. It asks that employers adopt specific employment practices, including:

1. Appropriate channels for effective voice (e.g., trade union recognition).
2. Investment in workforce development.
3. No inappropriate use of zero-hours contracts.
4. Action to tackle the gender pay gap and create a more diverse and inclusive workplace.
5. Payment of the Real Living Wage.
6. Offering flexible and family friendly working practices for all workers from day one of employment, and
7. Opposing the use of fire and rehire practice.

Fair Work progress

The *Fair Work in Scotland Report*⁶ (2020) provides an overview of Scotland's progress towards becoming a Fair Work Nation. A key finding is that, even before the pandemic, limited progress was being made against Fair Work aims across all sectors. COVID-19 has both exacerbated implementation challenges and further highlighted unfairness in terms of access to benefits, support and job security. It

⁶ [Fair Work in Scotland Report, 2020-21, Fair Work Convention](#)

states that *"If Scotland is to achieve its ambition of being a Fair Work Nation by 2025, faster action is needed"*.

The *Fair Work in Scotland Report* scores the progress of the Arts, Entertainment and Recreation sectors as 'middling' against each dimension, with a particularly low score for Security. Persistent systemic inequalities and challenges in the sector are noted as barriers for Fair Work, but also that these challenges are not wholly unique to the creative and cultural sectors.

Working in collaboration, aligning sector delivery, closer working between unions and employers and evidencing a 'what works' approach are recommended actions. There is also a commitment in the Scottish Government's 2021/22 Programme of Work to ensure the *"sector has the skills, infrastructure and opportunities it needs"* to do this.

The *Fair Work in Scotland Report* also presents the *Fair Work Measurement Framework* used to benchmark Fair Work progress across all sectors, which can also be seen as a framework for broader monitoring and evaluation (Figure 5).

Fair Work Measurement Framework

Opportunity	Respect	Security		Fulfilment	Effective Voice
Disability and ethnicity Employment gaps	Work-related ill health and disease	Secure employment	Hours of unpaid overtime	Employer provided training	Trade union membership
Youth unemployment rate	Working days lost due to ill health and disease	Permanent employment	Median gross weekly earning	Workplace learning	Trade union presence
Gender economic inactivity gap	Stress, anxiety or depression caused by work	Underemployment (hours insufficiency)	Real Living Wage	Type of training	Collective bargaining (reported by employees)
Economic inactivity	Working days lost due to stress, depression or anxiety	Involuntary non-permanent work	Gender, disability and ethnicity pay gaps	Training duration	Collective bargaining (reported by employers)
Access to flexible working	Workplace injury	Involuntary part-time work	Zero-hours contracts	Skills underutilisation	
Vertical and horizontal occupational segregation	Working days lost as a result of workplace injury	Involuntary self-employment	Average tenure	Skill shortage vacancies	
	Fatal injuries				
Gaps in data					
Career progression	Discrimination, Harassment & Bullying	Sick pay entitlement		Autonomy, Problem solving, Work intensity	Adequate channels for employees to communicate, influence and negotiate

Figure 5: [Fair Work Convention Measurement Framework](#), 2020

Comparison with other sectors in Scotland

The pandemic has impacted the work, output and resilience of all business sectors in both similar and different ways. The creative and cultural sectors is one of the hardest hit by COVID-19. Construction has been impacted by COVID-19 and is also facing significant change driven by net zero objectives. Brexit and COVID-19 have caused significant disruption to Tourism and Hospitality. At this time, an additional Fair Work 'ask' is seen by many employers as adding pressure to already stretched workforces and resources.

There is also an understanding that Fair Work provides a framework and mandate for change around a number of critical issues which will improve business prosperity, wellbeing and workforce resilience longer term.

As a result, many sectors, such as Health and Social Care, Tourism, Food and Drink, have or are developing approaches to Fair Work that both raise awareness and understanding of Fair Work and its benefits, and show collaborative approaches to implementing it.

These include key public bodies leading change through publication of their own Fair Work research, aims and investment criteria; establishing collaborative leadership task forces (with involvement from unions) to agree sector-wide minimum standards; and setting realistic timescales for implementation of Fair Work taking COVID-19 recovery and Brexit into consideration.

Learning from international models

There are common global standards for Fair Work set by the International Labour Organisation and the United Nations whose *Decent Work Agenda* has been in place since 1999, and is also written into the United Nations Sustainable Development Goals. In summary, *Decent Work* is about ensuring:

- An income which allows working individuals a good life
- Ensures everybody at work has an equal chance to develop themselves
- Working conditions are safe
- There is no instance of child and forced/bonded labour
- Discrimination does not occur
- The state has created a social safety net for all especially for the sick, weak, elderly and expecting women
- Trade unions are allowed a say in work related matters

Scotland is one of the leading countries in terms of developing wellbeing and fair work policies. It is a member of the *Wellbeing Economy Government Alliance* (WEGO) and its National Performance Framework⁷ has Fair Work and wellbeing at its heart. As well as reflecting HM Government's foundational principles of quality work (satisfaction, fair pay, participation and progression, well-being, safety and security, voice and autonomy)⁸, its Fair Work policy can also be seen to be aligning with current global and European thinking and practice.

Common European approaches to industry working practices are coordinated by the European Parliament, European Commission and the Council of Europe. Research shows that the issues, challenges and priorities for the creative and cultural sector

⁷ [Scottish Government National Performance Framework](#)

⁸ [Good Work Plan](#), 2018, HM Government, Industrial Strategy

workforce across Europe post-COVID-19 mirror those facing the sector in Scotland and the UK.

The European Expert Network on Culture and Audio-Visual⁹ explored the status and working conditions of artists and creative entrepreneurs across Europe in 2021, including an examination of career paths across the industry, the nature of income and influence of the market, access to finance, social security and cross-border mobility (the latter identified as central to creating opportunities for professional career development).

The study notes that across Europe creative professionals and entrepreneurs are likely to be self-employed, working part-time, combining two or more jobs (which reduces time devoted to creative practice), and are often excluded or only partially covered by social security protection. This creative freelance 'model' is mirrored in the UK and, as it does in Europe, it poses challenges for talent development, job security, career opportunity and fulfilment. The report supports a call made in 2020 by the European Parliament's Culture and Education Committee¹⁰ for the creation of an EU-wide framework on working conditions and minimum standards for all artists to aid cultural recovery. This asks for the coordination of EU policies on competition, the internal market, social policy, fundamental rights and equality and copyright.

There are many international case studies demonstrating approaches to implementing fair and decent work, including national frameworks, ombudsman bodies to enforce compliance, and establishing a special status for artists and creative workers to guarantee them access to social security benefits, tax incentives, flexible and fair work practices. These require government legislative powers to enact.

Comparable sector approaches worldwide include incorporating conditions into public funding agreements to drive fair work conditions, developing national artist remuneration policies, sector-led policies (for example in working with freelancers or in relation to fair pay), and targeted funding programmes with a focus on improving working conditions, workforce skills, diversity and inclusion or COVID-19 recovery. These are within the power of national bodies and agencies to develop, most usually in consultation and partnership with sector stakeholders.

The research shows strong alignment for Scotland's Fair Work policy with developments in Europe, Scandinavia, Australia and New Zealand, and there are many case studies that successfully evidence approaches where the complexity of workforce types map onto the models and structures in evidence in Scotland.

Post-Brexit it is important to consider how alignment with this global and European experience can be of benefit in terms of benchmarking best practice. Learning from other countries who may be further on in their implementation of fair work practices, and in turn to be contributing to the learning of that 'bigger pool', is useful for Scotland culturally, politically and economically.

⁹ *The Status and Working Conditions of Artists and Cultural and Creative Professionals*, 2021, European Expert Network on Culture and Audio-visual (EENCA)

¹⁰ *Draft Report on the situation of artists and the cultural recovery in the EU*, European Parliament, 2020, EPCEC

The creative and cultural sector landscape

The Scottish Government's *Culture Strategy for Scotland* outlines actions to support the cultural workforce through advocating for Fair Work practices and principles, and a Real Living Wage for the workforce.¹¹ It also seeks to ensure the cultural and heritage sector plays its part in Scotland becoming a Fair Work Nation by 2025, for instance through considering the potential of Fair Work criteria being part of public sector funding grants schemes, with reporting and monitoring through the National Performance Framework.¹²

The National Partnership for Culture (NPC) (an advisory group to Scottish Ministers on issues affecting the cultural sector) published an independent report¹³ with recommendations for Scottish Ministers around Fair Work which include:

- A national network of free support should be available for freelance artists and creative practitioners, providing training opportunities and HR support comparable to what would be available to those in salaried employment.
- The Scottish Government must commit to enforcing and monitoring the Fair Work practices of any organisation in receipt of public funding.

The NPC report also makes recommendations in relation to Education and Learning, Community and Place, Health and Wellbeing and Data and Evidence which are relevant to Fair Work:

- Greater support and guidance should be provided to education professionals and young people to help demonstrate accessible pathways into careers in culture.
- The primary generators and users of cultural data should be asked to standardise, manage, and share current, ongoing and future data sets so that cultural organisations and artists are not required to provide the same data repeatedly and a wide range of cultural organisations and bodies can easily access, use and contribute to them.

There is an expectation from the Scottish Government that all publicly funded agencies support its vision by adopting Fair Work as employers and integrate it into their programmes of work with their sectors. The NPC notes that "Many of the large organisations in the culture sector are working towards the Fair Work Nation target and work effectively in partnership with Trade Unions, developing employee networks, partnership meetings and surveys" and underlines the importance of this 'top-down' approach:

"Each of these organisations invest in workforce development, support learning and development and provide employees with training and progression opportunities. Resource and lessons learned from these practices should be harnessed to support the development of equivalent provision for freelance and self-employed professionals."

The NPC report also identifies a tension in the culture sector between salaried employment and freelance and self-employed working, with an inherent inequity emerging when rights afforded to salaried employees are not extended to freelance or self-employed workers. For a sector dependent on freelance and self-employed

¹¹ [A Culture Strategy for Scotland, 2020, Scottish Government](#)

¹² [Scottish Government National Performance Framework](#)

¹³ [National Partnership for Culture Independent Report](#), March 2022

professionals, the NPC recommends a greater sharing of opportunity across the sector to impact workforce development and Fair Work.

Fair Work and skills

Fair Work is central to the Scottish Government's *Enterprise and Skills Board Strategic Plan*¹⁴ which provides direction to its enterprise and skills agencies.

The Government's *Future Skills Action Plan*¹⁵ highlights the importance of collective investment in Scotland's workforce, both through public investment, and the investment of employers in employees, to create more capacity for leadership and management. In line with ambitions around Fair Work the *Future Skills Action Plan* aims to ensure the views and needs of workers are recognised and emphasises the need to equip young people with the skills they need to fulfil their potential, and those of the future workforce. Essential to this is:

"...collaboration and aligned delivery across all elements of the skills system, to ensure they support our ambitions to improve Scotland's productivity, equality, wellbeing and sustainability."

The Scottish Government's enterprise and skills agencies (Scottish Enterprise, Highlands and Islands Enterprise, South of Scotland Enterprise, Skills Development Scotland and the Scottish Funding Council) are central to its delivery at a strategic level.

Creative and Cultural Skills, Screen Skills, Creative Entrepreneurs Club, unions and the many Sector Support and Area Development Networks also play an important role in supporting leadership, workforce and skills development across the creative and cultural sectors in Scotland.

The impact of COVID-19

Prior to the pandemic, the creative and cultural sectors were making a significant contribution to the Scottish economy and social capital. Sector research and impact reports published 2020-2021 however evidence that they are among the business sectors most disrupted by COVID-19, disproportionately affecting women in the workforce, workers under the age of 25 years, those with disability and those from minority ethnic communities and freelance workers "who will struggle to find or maintain jobs in the post-crisis period".¹⁶

Statistics show that 70% of the arts and entertainment sector had reported a decrease in turnover (as of July 2021) compared to 31% of the economy overall, with a high percentage of workers leaving the sector in search of more stable employment, resulting in knowledge drain and skills shortages. An immediate need to resolve low pay and precarious work and invest in workforce skills were clear early in the pandemic.

¹⁴ *Working Collaboratively for a Better Scotland: Enterprise & Skills Board Strategic Plan*, 2019

¹⁵ *Scottish Government Future Skills Action Plan*, 2021, Scottish Government

¹⁶ *Towards a Robust, Resilient Wellbeing Economy for Scotland*, 2020, Economic Advisory Group

- Fair Work is embedded across Scottish Government policy, programmes and initiatives supporting inclusive growth, wellbeing economics and COVID-19 recovery. The Scottish Government has invested in tools, resources and guidance which is readily available to inform sector and employer implementation of Fair Work.
- Fair Work provides a framework and a mandate for change around a number of critical issues which will improve business prosperity, wellbeing and workforce resilience longer term.
- National evaluation of Fair Work shows progress across all sectors to date has been slow, with the Arts, Entertainment and Recreation sectors scoring particularly low for job security.
- A starting point for the creative and cultural sectors is that public funders, enterprise and skills agencies are now required to demonstrate Fair Work as employers, and to support its implementation through sector strategies and investment priorities. Advisory groups to the Scottish Government request this must be enforced and monitored in organisations in receipt of public funding.
- The Scottish Government's recommendation is for Fair Work and skills to be supported through increased sector collaboration, aligned delivery and closer working between unions and employers.
- Advisory groups to the Scottish Government recommend a national network of free support for freelance artists including training opportunities and HR support.
- The challenges faced by the sector in Scotland are mirrored in international workforces. There are many global approaches (with a focus on sector standards, legal protections and support for creative freelancers) which can be drawn on for action planning and benchmarking in Scotland.
- Other business sectors in Scotland have adopted models and approaches to Fair Work which provide 'what works' learning for the creative and cultural sectors in Scotland. These include key public bodies working together with unions and employers, leading change through collaborative task forces, agreeing sector-wide minimum standards, and setting realistic timescales for sector implementation.
- The sector is suffering high exposure to disruption as a result of COVID-19, with severe skills shortages and those hardest hit in the workforce including women, workers under 25years, those with disability, minority ethnic communities and freelancers.
- Longer term opportunities for the sector arising from its COVID-19 experience include delivering against the Scottish Government's wellbeing agenda and radical restructure of sector support, business models and sustainability strategies.

Current employer experience of Fair Work

The following sections summarise key findings from initial research activity (surveys, mapping) undertaken between August and December 2021 in response to the aims of the Review. Full findings can be found in the related Fair Work Survey, Mapping and Qualitative Reports.

Awareness and understanding of Fair Work

Baseline levels of sectoral awareness and understanding of Fair Work were clarified through a sector survey.

Overall, the survey showed a reasonable level of awareness of Fair Work within the sector, with 62% of employers having heard of the Scottish Government's Fair Work First initiative, rising to 70% feeling they were 'familiar' with the Fair Work principles when prompted with a description.¹⁷

When considering each of the Fair Work First principles in turn, at least two thirds of employers told us their organisation understands what is expected of them in relation to each, but some of the principles were understood by a greater proportion of organisations than others. *Investment in workforce development* and *Appropriate channels for effective voice* were understood by fewer organisations, relative to the other principles. When employers had been provided with more detail about each Fair Work First principle, 86% told us they felt confident that their organisation is already doing what is required to adopt Fair Work practices.

The gap recorded between levels of awareness of Fair Work First and familiarity with the principles (or confidence in their delivery) demonstrates that a minority of employers are functionally familiar with good employment practice but are actually unfamiliar with the Scottish Government Fair Work First initiative. It is also notable that a substantial minority (30%) told us they were unfamiliar with Fair Work principles and were lacking in confidence in how to implement them (14%).

Freelancer survey participants were less familiar with Fair Work than employers (only 36% said they were familiar with the Fair Work principles), however, when prompted with more information, a higher 66% felt that the Fair Work First initiative was *relevant* to them as a freelancer in the sector.

Fair Work in practice

Our survey showed that around nine in ten employers felt their organisation was committed to the spirit of the Fair Work First principles, and at least three quarters of employers told us they felt their organisation currently addressed each element of Fair Work well.

90% felt they addressed *Providing a decent standard of living and income well* and 84% felt they were taking *Action to create a more diverse and inclusive workplace*. Employers felt that they addressed *Investment in workforce development* (77%) and *Appropriate channels for effective voice* (79%) relatively less well overall.

¹⁷ At the time the survey was undertaken Fair Work First comprised five principles: *Appropriate channels for effective voice*; *Investment in workforce development*; *No inappropriate use of zero-hours contracts*; *Action to tackle the gender pay gap and create a more diverse and inclusive workplace*; and *Payment of the Real Living Wage*. These are the principles referenced by survey participants. Two additional Fair Work First principles (*Offering flexible and family friendly working practices for all workers from day one of employment*, and *Oppose the use of fire and rehire practice*) were added by the Scottish Government in October 2021, after the survey had taken place.

Overall, 86% of the employers told us they felt confident that their organisation is currently doing what is required to adopt Fair Work practices. Levels of confidence around Fair Work adoption were similar amongst Arts (86%) and other Creative Industries (84%) respondents, and highest amongst Screen (100%) – although this should be treated with caution as sub-group sizes are low.

It is notable that a much lower proportion (44-64% varying by principle) felt that they had adequate support around implementation. And almost all of the employers (93%) indicated their organisation faced challenges in implementing the Fair Work principles, and these challenges were most often in relation to a lack of money, a lack of time, knowing how to apply the principles to freelance roles, and not knowing where to look for support.

Comparing how employers have assessed their existing practice to what the Scottish Government expects employers to deliver as part of Fair Work First, suggests there may be an understanding gap. It is likely employers believe they are doing the best they can *in the circumstances they find themselves in*. If circumstances could be improved, and if clear and targeted guidance is given, greater progress towards Fair Work could be made.

In terms of practical delivery there was no clear overall pattern in variation by sector other than:

- Employers in the Arts were more likely to have a board diversity sub-group, and less likely to use zero-hours contracts, compared to the other sectors.
- Employers in Screen were less likely to feel supported around Fair Work, and less likely to offer 5+ days of training and development to their staff members, compared to the other sectors.
- Employers in other Creative Industries were relatively less likely to be engaging well with the *Appropriate channels for effective voice* principle, and more likely to offer apprenticeships, compared to the other sectors.

While some variations do exist, in critical terms they are slight. The fundamental challenges seem to be the same (these are discussed in more detail later in this report) with main differences reflecting business and contracting models.

Existing Fair Work support

Our mapping exercise identified 150 providers of training opportunities relevant to the Review. The providers were most often Sector support and development organisations (55%), followed by Training/skills development (third sector) (26%) and Creative producing organisations who also provide some training (23%).

Support was also recorded to a lesser degree from freelance and commercial training consultants, studios and workshops, unions, area development networks and academic institutions.

The providers were generally located in major cities, providing opportunities across Scotland, the UK or online.

The type of opportunities that these providers most often offered were:

Base: All entries (150)	%
Creative practice opportunities	67
Fair work opportunities	63

Leadership opportunities	59
Business opportunities	46
Technical opportunities	33

The majority of the providers offered multiple and varied opportunities and the type of opportunities available were most often related to creative practice, followed by Fair Work, and leadership opportunities.

The artforms these opportunities were offered to are as follows:

Base: All entries (150)	%
Arts only	27
Screen only	27
Other Creative Industries only	7
Multiple artforms	39

27% of the opportunities were only available to the Arts, 27% were only available to the Screen, and 7% were only available to other Creative Industries. However, the greatest proportion of opportunities (39%) were available across multiple artforms, sometimes including sectors beyond the cultural sector.

Compared to the other artforms there were proportionally more technical, business and Fair Work opportunities aimed at Screen, and proportionally more leadership opportunities aimed at the Arts.

Fair Work opportunities were categorised as including resources, training or development around: Access, disability, ableism, Anti-racism, Bullying and harassment, Equality, diversity and inclusion, Fair recruitment, Paid internships, Guidance on fair payment, Guidance on fair contracting, Guidance on flexible working, Gender equality, Mental health and wellbeing in the workplace, Re-entering the workplace, Unconscious bias, Work / life balance, Workplace policies (EDI, fair pay, contracting).

In total 63% of the providers mapped offered at least one type of Fair Work opportunity. The 'Fair Work' opportunities most often offered by providers were in relation to equality, diversity and inclusion (offered by 45% of providers), followed by Access, disability, ableism (27%) and Workplace policies (which included EDI, fair pay, contracting policies) (17%).

In addition, the desk research identified many examples of policies and guidance readily available online, indicating that substantive materials and resource is available for organisations to read and use independently.

- In general, there is broad work to be done in raising awareness and understanding of Fair Work, in particular in relation to *Investment in workforce development* and *Appropriate channels for effective voice*.
- Employers told us they are committed to the spirit of Fair Work, and when prompted the vast majority were able to provide examples of action they had taken that reflected Fair Work principles. However, comparing how employers have assessed their existing practice to what the Scottish Government expects employers to deliver as part of Fair Work First, suggests there may be an understanding gap. It is likely employers believe they are doing the best they can *in the circumstances they find themselves in*. If circumstances could be improved, and if clear and targeted guidance is given, greater progress towards Fair Work could be made.
- Training and development are highly relevant issues and the survey shows demand for Fair Work-related training.
- Mapping provides a snapshot of opportunities already available to the sector in Scotland supporting creative practice, Fair Work, leadership and workforce skills and there is evidence of a broad range of skills development opportunities on offer covering a range of topics, artforms and locations. These should be promoted as part of a communications strategy supporting implementation of Fair Work.
- Mapping data provides a baseline for learning opportunities available, where there are gaps in provision and suggests further research is needed to identify where there may be either duplication of provision across providers, or opportunities where collaborative approaches could be effective (particularly in relation to Fair Work, leadership and business training and development).
- Overall, there is a marked gap in both opportunities and uptake in relation to organisational development, governance, finance, employment and resilience training and support, all of which are critical to recovery and Fair Work implementation.
- It is important to note that the mapping and survey could not provide an assessment of the content or quality of the opportunities recorded, nor the extent to which any learning is actually applied. In addition, desk research identified a gap in independent evaluation of existing opportunities on offer. An independent quality assessment of publicly funded sector support should be considered.

Workforce findings relevant for Fair Work implementation

Leadership

A 2020 Clore Leadership COVID-19 impact survey shows that while 99% of respondents see leadership development as critical for creative sector recovery, the uncertainty and turbulence caused by the pandemic saw "...many organisations struggling to invest in, or prioritise, leadership development and training when confronted by crisis and rapidly cut budgets."¹⁸

In our survey just over half (54%) of employers told us that members of their staff had undertaken leadership development activities in the last 12 months.

59% of the providers identified through our mapping offered at least one type of leadership opportunity. These were most often peer learning and networking (offered by 34%), mentoring (27%) and advocacy and lobbying (16%). Therefore, the highest proportion of identified leadership opportunities were delivered peer-to-peer or one-to-one. Formal leadership opportunities (intensive and short courses) were far fewer, and again we were unable to evaluate the quality or accessibility of these opportunities.

The data suggests that while leadership opportunities are relatively accessible, it is unclear whether what is on offer is providing the level of leadership development required to support COVID-19 recovery and implementation of Fair Work.

The desk research found that governance, leadership and leadership development activity across the creative and cultural sectors is in relatively short supply, and that the range of skills required by leaders today is changing and complex. Recent pre-COVID-19 reports note key trends:¹⁹

- While a range of leadership development opportunities are available, their effectiveness seems to be reliant on host organisations being flexible, committed to learning and open to change.
- There is increasing convergence in the skills and competencies required of leaders across the sector. As a result, leaders and future leaders will benefit most from development opportunities with cross-sectoral exchange and shared learning in a mixed network.
- There is some evidence that leaders (both freelance and employed) prior to the pandemic were reporting a retreat from innovation, risk-taking and sustained talent development.²⁰ This is at odds with the leadership skills that the pandemic has since demanded of them, and the leadership skills that Fair Work looks towards.

Skills and career development

Our survey showed that almost all (96%) organisations offer staff training or development each year, most frequently *2 to less than 5 days* per staff member per year. Learning and development for staff is written into organisational planning at 79% of organisations, and 70% of organisations support their staff to keep their professional qualifications up to date. More specifically:

¹⁸ Clore COVID-19 Market Research Report, 2020, Clore Leadership

¹⁹ *Changing Cultures: Transforming leadership in the arts, museums and libraries*, 2018, Arts Council England & King's College London

²⁰ *Let's Create 2020-2030*, Arts Council England

- According to our survey, 69% of employers offer staff creative practice / talent development opportunities. The majority (67%) of providers identified through the mapping exercise offered at least one type of creative practice opportunity, most often peer learning and support (offered by 34% of providers) and artform mentoring (33%) which suggests that for creative practice one-to-one approaches are most common. Workshops (27%) and Masterclasses (21%) were the next most often available creative practice opportunities.
- According to the survey, 60% of employers offer technical training. A third (33%) of the providers identified through the mapping exercise offered at least one type of technical opportunity. The technical opportunities that were most often available were production (offered by 19% of providers), digital (8%) and technical production (7%). It is likely there are more providers and a greater range of technical opportunities operating in Scotland.
- According to the survey, 48% of employers offer staff business skills opportunities. The majority (46%) of providers identified through the mapping exercise offered at least one type of business opportunity, most often networking (offered by 19% of providers), finance (17%) and marketing and communications (15%). However, critical business and operational skills that would most improve business sustainability, digital capacity and employment compliance were much less prevalent.

A number of studies into sector skills have been conducted over the last ten years. Most pre-date COVID-19 however, which has significantly shifted need and urgency due to an unprecedented knowledge and expertise drain. As a result, there is an immediate challenge for the sector in terms of re-skilling and up-skilling its workforce and finding and attracting new skilled workers.

Dating back to 2017 sector challenges to skills development (which are still relevant) were seen to include:²¹

- The need for a wider range of business, management, planning, entrepreneurial skills and digital skills.
- Smaller organisations not prioritising or being able to resource skills development.
- A lack of awareness of available skills development opportunities.
- Inability to attract and recruit required skills.
- Limited career progression for employees, and reduced opportunity to host apprenticeships and interns due to the prevalent small scale of creative businesses and organisations.

Analysis of Higher and Further Education graduate numbers suggest that while there may be a large potential labour pool there is a need for industry, stakeholders, educators and government to work together to coordinate support and resources to attract them into the sector and retain them. Building bridges for graduates from education into employment, providing a more coherent, responsive skills infrastructure with input from employers, and increasing professional development opportunities (particularly in relation to professional, business and leadership skills) are recommended.

²¹ *Leadership, workforce, development and skills in the arts, creative and cultural sector, 2017*, Consilium / Arts Council England; *Skills Audit of the UK Film and Screen Industries: A Report for the British Film Institute, 2017*, Work Foundation; *Future of Work, 2021*, McKinsey

Desk research also suggests there is not currently a consistent approach across Higher and Further Education to professional practice modules, which are likely to be the most effective route for educating students around Fair Work principles and practices. Anecdotal evidence suggests that "...it's entirely possible what is being covered in any level of detail is in the hands of the person running the individual module"²² which is problematic if rapid awareness-raising around Fair Work is to be achieved.

A recent study by Skills Development Scotland²³ anticipates there will be job growth in the mid-term (2021-2024) as the sector begins to replace workers who have left through retirement, the pandemic or other reasons – but it also notes these jobs could be highly competitive. Employers actively promoting Fair Work as part of their recruitment strategies may increase their competitive advantage in securing the talent they need.

An opportunity arising from the pandemic has been the shift to flexible, online learning - from webinars, podcasts and videos, to workshops, conferences and intensive learning programmes. The cost-effectiveness and accessibility provided by digital platforms has the potential to support the rapid dissemination of information and training around Fair Work, but further research is needed. While homeworking brought many advantages during COVID-19 lockdown, it also identified that employers need to audit workforce skills and training needs for digital working, particularly in relation to access needs, caring responsibilities and digital poverty to avoid unintended exclusion of those workers from learning and workplace opportunities.²⁴

Equality, diversity and inclusion

In our survey, 68% of employers told us that their organisation has a plan in place to understand and address under/representation in their workplace. However, several employers noted it was difficult to ensure diversity was achieved meaningfully in micro-businesses.

Our mapping exercise identified a variety of opportunities relating to workforce diversity, with 'Equality, diversity and inclusion' training opportunities offered by 45% of providers, and 'Access, disability, ableism' training offered by 27% of providers.

There were far fewer opportunities recorded however offering training around 'Mental health and wellbeing' (16%), 'Anti-racism' (15%), 'Gender equality' (13%), 'Bullying and harassment' (8%) and 'Unconscious bias' (5%), which suggests room for more nuanced and targeted training or initiatives addressing these areas of particular concern both to the sector and Fair Work.

In considering Fair Work implementation, the findings suggest a variation between how and what employers may be doing to understand and address representation in their workplaces, and what the lived experience of (and opportunities for) diverse workers are. The survey findings also suggest that investment in a range of development opportunities and initiatives related to increasing understanding and practice of Effective Voice and Respect should be prioritised.

²² From email correspondence with Creative Scotland Creative Industries personnel, 21 Sept 2021.

²³ *Skills Assessment: Creative Industries*, June 2021, Skills Development Scotland.

²⁴ [Digital Poverty Alliance](#) notes that 53% of people offline can't afford an average monthly broadband bill, and with each new development in technology, more people are left behind, making existing inequities around race, gender, age, ability and income worse.

The relatively low number of graduate and dedicated apprenticeship opportunities gathered through the mapping is symptomatic of a sector with a high proportion of small or micro-businesses with limited resource to host or manage them. It also indicates an area of targeted development if the sector is to deliver against Fair Work and the Government's Future Skills objectives. Desk research identified recent successful sector pilots and initiatives (for example led by Skills Development Scotland working in partnership with sector stakeholders) from which learning can be drawn.

A number of recent critical studies also reveal important findings for the sector in relation to equality, diversity and inclusion which provide extensive and compelling evidence of specific barriers to employment, skills and workforce development. Key findings include that mandatory policies are far more effective than voluntary ones in creating change, and that better monitoring and evaluation is essential to evidence 'what works' to efficiently disseminate learning and embed change.

These studies evidence that, despite existing policy attempts to drive diversity in the workforce, women, people of colour and those from working class backgrounds are still systematically blocked from it from an early career stage.²⁵

Surveys undertaken to assess the impact of the pandemic evidence the significant impact on disabled groups and others facing barriers in the sector:²⁶

- A half of disabled workers have suffered from less or no work as a result of the pandemic, a third describe themselves as precariously employed or on a zero-hour contracts, and a further third had experienced homelessness.
- 60% of women across all roles in UK theatre considered leaving the industry during the pandemic and 98% had experienced increased challenges including a decrease in freelance work (74%) and unemployment (32%).
- Exclusionary funding and commissioning structures are embedded across Scotland's cultural and creative institutions which do not address ongoing inequities or bend to change, with recommendations that more varied and engaged approaches to inclusion and diversity need to be embedded.
- Gender stereotyping, sexual harassment and racial barriers are experienced in accessing work and leadership opportunities. Mainstreaming equality targets into policies and frameworks, diversity budgeting and supporting data collection and research that supports transformative change are recommended.

The importance of workforce wellbeing

Recent workforce studies look at 'Good Work'²⁷ from the perspective of new social contracts and the need for greater fairness in the workplace. Research indicates that sustaining employment and improving job quality are key to ensuring work contributes to wellbeing.

²⁵ *Creative Majority Report*, APPG Creative Diversity, 2021; *Culture is Bad for You*, Orian Brook, Dave O'Brien, Mark Taylor, MUP, 2021; *Panic! Social Class, Taste and Inequalities in the Creative Industries*, Dr Orian Brook, Dr David O'Brien, and Dr Mark Taylor, 2018.

²⁶ *UK Disability Arts Alliance 2021 Survey Report: The Impact of the Pandemic on Disabled People and organisations in Arts & Culture*, UK Disability Arts Alliance, 2021; *Women in Theatre Survey (2021)*, Arts Council England with Sphinx Theatre; *Perspective(s)*, 2021, The Freelance Task Force sponsored by National Theatre of Scotland; *Towards gender equality in the cultural and creative sectors, 2021*, European Agenda for Culture OMC Working Group; *Gender Inequality in the Creative Arts*, 2021, One Scotland.

²⁷ *A New Blueprint for Good Work: Eight ideas for a new social contract*, 2020, Royal Society of Arts; *Good Work for Wellbeing in the Coronavirus Economy*, 2020, The Carnegie UK Trust.

The pandemic has severely impacted jobs and livelihoods, but has also raised awareness of the benefits of, and links between, positive mental and physical health and productivity. It has seen positive workforce interventions that were previously unimaginable, many of which are likely to remain such as flexible and family friendly working practices, and virtual and online working which also has a positive impact on environmental sustainability.

International research and trials show direct economic benefit from interventions such as capping working hours and a reduced working week. For example, Icelandic trials which ran 2015-2019 resulted in 86% of the country working shorter hours with no negative impact on services, productivity or public expenditure while worker wellbeing improved.²⁸

Further workforce wellbeing recommendations include the need for employers to work more closely with unions, and for government to explore Universal Basic Income and personal learning accounts.²⁹

The role of freelancers

Our survey showed that only two thirds (66%) of freelancers felt the Fair Work First initiative felt *relevant* to them as a freelance or self-employed individual.

While our survey identified that 83% of employers referred to available sector guidance on appropriate rates of pay in negotiating work with freelancers, fair pay was a key concern with 27% feeling they were not paid fairly, 24% said they had worked in the industry under a zero-hour contract, and only 33% said they were *always* paid at least the Living Wage.³⁰

There is a good range of recent research profiling the freelance creative workforce in the UK, and the contribution freelancers make to the economic success story of the cultural and creative industries.

There is significant data to demonstrate the situation of freelancers in the visual arts. Our findings reflect key issues in European and international studies which evidence artists juggling a portfolio of low paid, precarious jobs, often being asked to work for free, poor contracting practices and recommendations for workers at the forefront of the gig economy to be supported by Universal Basic Income.³¹

A number of reports evidence key issues for theatre and broadcasting freelancers including long working hours which negatively impact wellbeing and business productivity, poor payment (or non-payment) and poor contracting practices, as well as lack of talent development, training or support for practitioners further on in their careers. Also noted is an 'inclusivity emergency', and that the pandemic has further shifted the balance of power in favour of employers and away from freelancers.³²

In the creative industries, studies have examined the wider roles of freelancers, the value they generate for the economy and the need for them to have greater recognition and support. Recommendations include social security and income

²⁸ *Going Public – Iceland's Journey to a Shorter Working Week*, 2021; *Eyes Half Shut: A Report on Long Hours and Productivity in the UK Film and TV Industry*, BECTU, 2017.

²⁹ *Putting Artists in The Picture: A Sustainable Arts Funding System for Scotland*, Culture, Tourism, Europe and External Affairs Committee, 2020

³⁰ Of the employers who referred to available sector guidance, this was most often: Scottish Artists Union (40%), Equity (24%), Musicians Union (18%), ITC (17%) and BECTU (15%) (from 131 employer responses).

³¹ *Artists' Safety Net Survey 2020* (SAU), *Livelihoods of Visual Artists Report 2018* (Arts Council England), *Visual Arts Workforce Survey 2021* (SAU/SCAN); *Universal Basic Income Survey 2020* (SAU), *Artists as Workers*, 2021, Autonomy.

³² *Eyes Half Shut*, 2017, BECTU; *Free is Not an Option*, Writers' Guild of Great Britain; *The Big Freelancer Report, Freelancers Make Theatre Work*, 2021

support, more accessible professional development, better business practices in relation to contracting, appropriate business support and funding. In addition, policies that actively recognise, value and invest in freelancers as a proactive measure in place-based economic outcomes is highlighted.³³

A recent report to the Scottish Government includes recommendations for greater transparency in public funding for all artists and cultural freelancers, and a feasibility study for a basic citizens' income. This also urges greater emphasis on business skills in Further and Higher Education to support graduates in building sustainable careers and recommends a new indicator to measure the extent to which self-employed artists and cultural freelancers working in the arts and wider creative sector are paid a fair wage.³⁴

³³ *Mind the Understanding Gap: The Value of Creative Freelancers*, 2021, Creative United

³⁴ *Putting Artists in The Picture: A Sustainable Arts Funding System for Scotland*, Culture, Tourism, Europe and External Affairs Committee, 2020

- Detailed research and compelling evidence are already available around the issues and needs of the sector's workforce, including equality, diversity and inclusion. Freelancers, disabled workers, under 25-year-olds, women, parents, and workers from low socio-economic backgrounds are highlighted as a priority for Fair Work and COVID-19 recovery - the existing findings and recommendations must be acted upon, and rapidly incorporated into sector initiatives and development support in the short term.
- There are a broad range and number of development initiatives accessible to the sector, but a lack of initiatives or resources around organisational development, change, resilience or financial planning. It is also unknown how well the initiatives that do exist are known to the workforce, or how well they match actual skills need.
- There is a gap in focused research into the benefits and impact of leadership development training and initiatives for boards, organisations and individuals in the sector. Of the leadership opportunities available there is little evaluation of their reach, quality or impact on individual participants, their networks or the broader sector.
- There is a gap in evaluation or assessment of the existing publicly funded development opportunities available to employers or freelancers in terms of quality, content, reach or impact.
- Further research is required to determine the extent to which opportunities for cross-sector partnerships between existing providers of training and development opportunities could be accelerated to support implementation of Fair Work, maximising resources and increasing access.
- There is little recent research or case study examples to evidence use and impact of organisational development, collective and partnership working approaches in the sector. This is a gap considering the drive towards collaboration and aligned delivery for Fair Work, leadership and workforce development.
- The pandemic saw new agile, accessible, digitally enabled approaches to workforce and leadership development. Learning from these models should be explored to consider where and how investment could be made to support Fair Work implementation.
- There appears to be a lack of consistency in Higher and Further Education approaches to professional practice modules through which Fair Work principles might otherwise be rapidly introduced to students pre-graduation. Research does however recommend building bridges for graduates from education into employment, providing a more coherent, responsive skills infrastructure with input from employers.

Findings from Phase 2 of the Fair Work Review

Introduction

After collating baseline data collected through Phase 1, in-depth interviews and sector consultations were undertaken. These introduced learning from the Review and allowed us to question, test and clarify findings.

Phase 2 surfaced consensus of opinion around benefits and opportunities and priorities for Fair Work, as well as the key challenges, solutions and support needs of implementing it across the creative and cultural sectors. The findings are summarised here. Full findings can be found in the related Qualitative Research and Consultation reports.

Benefits and opportunities

In interviews and consultation there was general support for Fair Work from both employers and freelancers, with perceived benefits understood to include:

- Increased transparency across sector communications and decision-making ensuring shared understanding around the real impact and requirements around implementing Fair Work across the creative and cultural sectors.
- An opportunity for more and positive collaboration between unions, employers and funders.
- Increased investment and funding for developing skills and creating positive and supportive work environments resulting in less stress and improved health and wellbeing.
- Embedding best practice in relation to fair payment, contracting and working practices that positively impact creative output and productivity.
- Increased opportunities for work in general, and increased representation across those opportunities in terms of diversity and inclusion.
- Increased promotion of the sector as a viable career option across the education system, and for universities to work more closely with unions and employers to support final year students in acquiring the skills and knowledge needed to find and secure Fair Work following graduation.
- Increased development opportunities for those more established in their careers.
- A coordinated approach to collecting and sharing benchmarking data across the sector in relation to salaries and pay, and equality, diversity and inclusion measures.

Priorities

Almost universally across interviews and consultation sessions the biggest priority was that of resolving low pay and precarious work, closely followed by prioritising investment in skills across the sector.

Freelancers and organisational leaders tended to place wellbeing as a higher priority than others, although wellbeing was a consistent concern in all discussions, which is unsurprising considering the timing of the Review.

Overall, those with a specific interest in progressing equality, diversity and inclusion in the sector rated stakeholder collaboration as a higher priority than others.

“The relationship between fair pay and diversity needs to be addressed, as well as the ongoing loss of skilled people due to the precarity of the sector.”

Participants were asked to consider which priorities they felt were ‘short term’ and which were ‘longer term’. When compared across all groups there is strong convergence around issues people felt were both most urgent and most complex to resolve, which can be seen as key priorities for future action:



Figure 6: Priorities for Fair Work in the creative and cultural sectors, 2022

Short term, there was a strong desire to see urgent action around issues exacerbated by the pandemic, including resolving low pay and precarious work, reskilling the workforce and support for those most impacted by COVID-19. For many the experience of having ‘worked together’ and found solidarity through the pandemic increased importance for wellbeing and stakeholder collaboration.

There was also a strong desire to fix to the complex, systemic problems which predated the pandemic which people recognised would need longer term, sustainable solutions. These included low pay and precarious work, investment in skills and collaboration, but also a review of the structures and models surrounding funding, leadership and development which many felt had “held the sector back”.

“Why haven't we as a sector addressed low pay and inequalities when it's been on the agenda for years?”

The relative consensus reflects findings from earlier stages of the research, and confirms:

- The strong desire for urgent action to tackle the areas that matter and impact the workforce most.
- That implementing change around systemic issues such as pay and sector structure is complex and will take time, but needs to be started now.

“We've had lots of statements of nice things for years – we need action NOW.”

Many felt strongly that implementation of Fair Work should consider both the nuances and the capacity of the sector (what can realistically be achieved) and that values, and cultural value particularly, should be central to any framework. A “vision for all things, for all people” was not welcome.

Challenges

Funding and investment

Across the Review it was difficult to separate successful implementation of Fair Work from funding and investment.

Most frequently raised was the reality of implementing Fair Work in a landscape wrought by COVID-19. Reductions in earned income and fundraising, and rising inflation on top of years of standstill funding were raised, with assurances sought that regular, sustainable core funding and targeted investment would be made available to support it. Several noted that implementing Fair Work must involve ‘doing less’ or employing fewer people.

“We need a really honest conversation about the economic model this is based on. Sustainable core funding is fine, but a standstill budget is effectively a cut. We are drastically underpaying people. The money will have to come from somewhere at some point.”

Most advocated for longer-term funding agreements in order for employers to be able to offer job security and opportunities for employees, whilst also noting that even longer-term agreements wouldn’t necessarily address current inflation issues.

“Annual funding just contributes to the lack of job security and poor practice. Longer term funding supports job security. But if you don't know what you're funding is going to be, you can't commit to pay increases or permanent contracts.”

Some employers noted their business models falling “between the cracks” in support offered by different funders, and that for those who:

“...fail to squeeze themselves through the Creative Scotland funding sieve, there is very little for them to fall back on as most are too small to qualify for Scottish Enterprise support.”

Funding application processes were seen as barriers which perpetuated inequalities, particularly for applicants with disability, from different social or ethnic backgrounds, or with caring responsibilities where the language or inflexibility of the application process put them at a disadvantage. Freelancers also noted the “unpaid time” required to complete applications and work up treatments and proposals for investment as a challenge.

“If you're freelance and neurodivergent it takes even longer to create proposals or complete applications – you're doubly penalised.”

While it was noted that most employers have good intentions, it was felt those intentions had not succeeded in changing low pay and precarious work in the sector.

“Conditionality and reporting – historically this has been a major failure,

and the lack of it has held the sector and artists livelihoods back a lot. There needs to be zero tolerance around this now.”

The word “policing” was used in relation to enforcing fair payment, contracting and employment practices, however it was also felt that any new funding conditions must come with a realistic timeframes, resources and support to help employers put them into practice.

While Fair Work was viewed positively overall, simply increasing conditions without increasing sector capacity or resource raised concerns that Fair Work implementation might have unintended consequences of pushing smaller companies out of business, or “doing less to pay more”.

“How do you impose conditionality on shoestring companies?”

In addition, sector support organisations face a double challenge to both implement Fair Work within their own organisations, and support and model best practice for those in their networks who might include a broad range of freelancers and organisations of different sizes. Without additional resource to “mainstream” Fair Work across their networks they felt this would be a significant challenge on their own sustainability.

“If we’re now being seen as instruments of social change, then we need to be properly funded.”

It was noted that not all organisations in the creative and cultural sectors (or in their supply chains) are publicly funded, and that many creative business transactions are made between freelancers (or ‘business to business’) which raised questions about the validity and practicality of implementing Fair Work in the sector.

The challenges of accountability however were often linked to not always having a clear understanding of what funding requirements are, with “woolly guidance” or a “lack of clarity” from funders being cited as unhelpful.

Terms and conditions

Examples of both good and poor practice were noted as happening across the sector, and at all levels. The most common issues unions are called upon to support however are disputes in relation to contracts, pay, rights and licensing.

Employers noted that not having regular funding, a lack of consistent guidance or accessible, affordable legal or HR advice impacted their ability to forward plan, budget, increase pay or offer longer term contracts.

“Legal advice is expensive, and generic advice isn’t tailored enough.”

Concerns were raised about how to follow best practice when delivering time-limited contracts and creative projects where changing outputs, timeframes and costs affect budgets.

“We’re a biennial so you’re working on 24-month projects with artists. You often accommodate open-ended conversations about the work to be able to respond to creative changes. How do you accommodate Fair Work in that?”

Some employers voiced concern around the fear of being "called out", getting into disputes and not knowing where to appeal for help. Many freelancers were concerned that poor practice often went unseen or unchallenged, and for those who did not want to join a union there was felt to be limited options for appeal.

It was recognised that some cultural business models rely on unpaid volunteers, which in some contexts have both community, social and place benefits (although some employers were concerned that their legitimate use of volunteering could be looked upon unfavourably in relation to Fair Work). In other contexts (such as unpaid internships) a steady stream of unpaid labour was seen as detrimental to the sector overall undermining Fair Work and the quality of creative output.

Situations where temporary or zero-hours contracts with no security are offered for roles which had previously been full time or employed were raised, more than once in relation to local authorities and cultural trusts who some complained sometimes failed to meet industry standards in terms of the Real Living Wage for front of house and casual staff.

While fair payment was important to everyone ("you fix that, all the other [Fair Work] dimensions fall into place") there was consistency of opinion that better transparency (including access to benchmarked salaries and payment data across the sector) and improved practice around terms and conditions would increase sustainability and diversity in the workforce.

Market forces

Brexit and COVID-19 were thought to be impacting organisational sustainability, but there are different pressures for different employers. For those in performance and live events recovery is dependent on getting back into venues and having access to audiences. For those concerned with design, production and retail, recovery is about managing the impact to assets, stocks and supply chains affected by global trade and international barriers.

"Many of [our members] have stopped selling to Europe because the costs and duties are too high. There are issues with supply chains, distribution costs have increased, delays of stock and materials coming in from international suppliers as lorries are stuck at ports."

Participants note some market challenges pre-date COVID and Brexit but are biting hard as the marketplace becomes more globally competitive. In the publishing and music industries for example, many employers feel:

"...we are at the mercy of the rapacious discounting expected from trade and online retail giants like Amazon."

"English Language is the most competitive market in the world, but without better conditions and legal protections around sale and rights, the balance of power lies outside the sector which hinders sustainability."

As some employers' budgets were squeezed by loss of earnings, an increase in reports of poor practice were noted by unions, and some employees noted being asked to work more hours for less, or for free. In addition, ongoing trading uncertainty was viewed by all as a major challenge:

"There are still so many unknowns, it feels too early to know what the landscape for implementing Fair Work is going to look like in six months,

far less twelve. The impact of COVID is ongoing. The impact of Brexit is still unclear. How do we go about recommending and making change in this context?"

"Sector-wide there is a sense of everything teetering - on low salaries, little opportunity to progress, creative livelihoods bolstered by part time jobs but often in other sectors where zero-hour contracts are the norm, so there's no security."

Skills and recruitment

Skills investment, development and recruitment challenges were articulated across discussions, with many painting a bleak picture in terms of career progression and sustainability.

"We bring them in young, flog them to death, give them low pay and then kick them out when they are in their 30s. Why would you join an industry that looks so decimated?"

"How do we create organisations that diverse people want to work in?"

Some noted a "severe disconnect" between the reality of creative livelihoods and the knowledge and experience of the "hundreds of graduates" leaving further education each year. There was concern that young people emerging from Further and Higher Education did not have sufficient understanding of Fair work and best practice, and are entering workplaces where employers will still be getting to grips with the policy, and where there are limited opportunities for progression and apprenticeships. The need to improve the "career funnel" into the sector was noted if young, diverse workers were not just to be attracted, but also retained in the sector.

"More preparation with students as to the range of creative opportunities and in-depth courses to support this. Graduates are still coming out not knowing a lot about how to make a living."

While our survey shows that 67% of existing training and support to the sector is in relation to creative practice, concern was expressed by participants in consultation that this support often seems to be directed at emerging artists or target groups, with a perceived gap in support for more established artists and creatives (often freelancers) seeking to develop and strengthen their practice.

Career pathways were thought to be clearer for some artforms than others, but it was noted that positive development opportunities need to be "visible" not just to support the existing workforce, but also to articulate desirable and accessible career paths for young and diverse entrants for the sector's sustainability longer term.

The loss of skilled workers and casual staff as a result of COVID-19 was frequently raised. Some venue employers noted not having enough staff to meet production needs or basic safety standards, while others were finding it increasingly difficult to replace specialist skills lost during the pandemic.

While *Investment in workforce skills* was an agreed priority, participants noted that "the pace at which people progress is different", and that in developing teams post-pandemic managers must place greater emphasis on mental health and wellbeing. This would require managers to feel more confident in their understanding of how to support and develop teams without "overstretching" them.

Examples of some well-meaning but under-resourced skills development initiatives were mentioned where participants were offered an “opportunity” but not enough support around it which resulted in drop out, or “burn out”.

The challenge of finding, resourcing and accessing development opportunities for freelancers was raised. This was particularly the case in contexts where organisational teams might comprise a high number of freelance workers.

“It’s challenging for project-based, time-limited initiatives - including those of scale - to afford or offer professional development to a generally freelance team.”

“I’m not finding existing training that equips people to work with a freelance workforce.”

Workforce challenges

Freelance perspective

Low levels of Security, Effective Voice and Opportunity were highlighted as key challenges for freelance workers.

Many freelancers felt an imbalance of power, both in how they were treated when gaining work and delivering projects, and in accessing career and professional development opportunities. Many felt they were valued less than employed colleagues, or that the cultural workplace and economy was “rigged” towards those employed by organisations who were perceived to have more influence with, or access to, funders and employers.

“Freelancers are not in one workplace or even in one industry - they might work across a few - and many supplement earnings in other sectors like hospitality, which is also dependent on zero-hours contracts.”

“The things you’re not in control of as a freelancer are many, such as wider influence. Conversations with Creative Scotland or the Government feel far away from me.”

Some felt that competition between freelancers for work also meant this balance of power could be exploited by employers with a ready supply of young, less experienced workers willing to work for less, or for longer hours, resulting in a “race to the bottom”. Isolated working conditions and the issue of non-payment or being expected to work for free was a recurring theme.

Freelancers often saw funding or budget cuts being “pushed down the line” to them, and a lack of understanding by employers of the actual costs and time needed to create new work meant some freelancers felt they were regularly being asked to fit their work and time into unrealistic budgets. Together these were seen as detrimental to sector mental health and wellbeing, and practices that would “hold back change for everyone in the end”.

“They’re poorly equipped to fight their corner in terms of negotiating contracts or terms. There’s no line-manager, they’re not supported by an HR manager. Nothing is secure.”

While freelance work brings flexibility, the lack of job security, benefits, or access to HR support or professional development opportunities were all seen to contribute to a feeling of “powerlessness” for freelancers.

“You can only rock the boat if you have a boat – and a secure one at that.”

Equality, diversity and inclusion perspective

Participants regularly identified a relationship between fair pay and achieving greater diversity right across the sector and at all levels.

While participants acknowledged some organisations wanting to diversify their boards and workforce to increase representation across the sector, it was felt this had to be achieved broadly and at all levels (from boards to new entrants). It was felt that existing reporting metrics simply encouraged “tick boxing” rather than genuine culture shift, with “organisational tokenism” the result.

“Fair Pay is part of it. But how to deliver it meaningfully, genuinely, is more important to me. That is the big cultural shift that needs to happen.”

“You can be ticking the boxes by having these schemes, but not getting the results. You have to dig into what’s happening beneath the tick box – deeper monitoring and evaluation.”

Discussions surfaced positive movement towards gender representation in some sub-sectors (more female-led organisations, a higher percentage of diverse role models) which some felt had been driven by #MeToo and workplace practices being increasingly challenged (such as all male selection and judging panels for funding and awards). However, while LGBTQI+, ethnic and socio-economic diversity were thought to be well represented in the sector’s creative output, this was not felt to be reflected in its employed workforce.

“Socio-economic diversity is very poor in our sector - it’s a middle-class industry over-supplied with willing graduates who can afford to work for nothing or very little to ‘get their foot in the door’.”

There was a perception of organisational gatekeeping holding back diversity and inclusion, with work seen to go to “the same faces”. Some felt that paying trustees would help to increase board diversity across the sector.

“The decision-makers are the people that green-light decisions. The old boys network! Some people continuously get the work.”

“I’ve sat on boards that have a lot of retirees. We need to pay trustees or advisors if you want to have genuinely more diverse representation.”

The scale or location of organisations was also seen to affect their ability to be more diverse or inclusive, with smaller organisations or those in rural locations finding it more difficult. That said, best practice was also recognised as happening in companies of all sizes.

“Some of the best practice comes from the larger companies because they generally have diversity and profiling and flexible working.”

“Best practice is coming from the margins and the marginalised. From small organisations and activists. Leadership is not coming from the top.”

Wellbeing perspective

The sector-wide experience of COVID-19 was voiced in terms of “over-production”, “overload”, “exhaustion”, stress and burnout across employees and freelancers in all consultation sessions.

The significant loss of staff and skills from the workforce has increased pressure on reduced core teams (who may themselves be underpaid and over-stretched) and there was some frustration in relation to the scale of the challenge presented by Fair Work, and the need to implement it now, whilst coping with recovery. This was particularly felt by participants from festivals and live events.

“Our workload is too much – exhaustion everywhere – and this requires huge systemic change.”

“People already feel they’ve been through a lot – this feels like another ‘big thing’ to consider, even if it is positive.”

Structures

It was difficult to separate Fair Work challenges from existing structures in the sector with scale and capacity seen as barriers to Fair Work, sustainability, career progression and opportunity.

In particular, concerns were raised around the practicalities of implementing Fair Work when the varied scope of employment includes very small organisations, casual workers, freelancers, and freelancers contracting freelancers.

While in general there was support for Fair Work, and a desire for increased opportunities (such as apprenticeships), the scale of most cultural businesses was felt to be a limiting factor for implementing it, particularly in relation to fair payment, opportunity, security and fulfilment. In addition, participants noted many in the sector having secondary jobs to supplement their incomes.

There were concerns from smaller organisations that Fair Work principles were “outwith our capacity”, did not reflect their reality, or called for skills and expertise that they or their boards did not have (such as making large-scale workforce or employment changes). Some employers noted they had taken advice from unions, but many perceived their organisations were too small to engage with them.

For some, there was a feeling of mistrust that the change Fair Work was seeking to make would not be applied equally across the sector, but was rather being imposed.

“The superstructure this is happening in hasn’t changed – but those in it are having to change. We need to know those above are going to change too.”

It was noted that innovation and radical change often comes from grassroots from smaller organisations “working at the margins”, but that this work can be patchy, issue-driven, or is often not repeat funded (or not funded sufficiently) resulting in a loss of impact or opportunity for meaningful change. Grassroots can therefore simultaneously offer opportunities for talent development and present challenges for Fair Work Security, Fulfilment and Opportunity.

“Many of our members work on a shoestring. Very few (if any) have employees and a fifth of them don’t pay themselves a salary. They support what they do through other jobs, or their spouse. Most of them are struggling themselves, and they struggle to pay fees as a result. But

the industry as a whole relies on them. They are the nurseries for talent. They bring new voices to audiences, and to the attention of the 'big fish'. [Creatives] don't want to be exploited, but they do want their work to be seen and picked up."

Some questioned how the high proportion of sole traders and small/micro-businesses in the sector (often run from people's homes) and business models that relied on networks of freelancers rather than employees, would be viewed in relation to Fair Work, raising concerns of some employers potentially being penalised by funders.

"We have a tiny staff, but we employ 150 freelancers. How does that reflect on us in relation to Fair Work? Badly?"

Place was also raised in a number of sessions as a challenge for implementing Fair Work, particularly in relation to being able to offer job security and opportunities. For employers in rural locations finding and retaining skilled workers has become increasingly difficult as a result of COVID-19, with some festivals noting significant losses and finding it difficult to replace skills locally.

"There's a lack of opportunity for those not near major communities ... We can't recruit the staff we need now, and we can't afford to train up the staff we have."

Finding and being able to access good quality development opportunities outside of the central belt was also seen to be a significant challenge, as was the ability to increase workforce diversity and inclusion.

"There's a conversation to be had around economies of scale and location of cultural output. The idea that an emerging arts company in the highlands has a very different capacity and opportunities to implement Fair Work than an international festival in the central belt."

"Rural areas have specific challenges to do with low wages and rural economies. Infrastructure, training, technology and supply chain are critical issues for COVID recovery in rural areas."

For Area Development Networks there was a challenge in how best to support both employed and freelance networks across areas which may or may not have an accessible 'centre'. Some of these also noted having to draw on initiatives or opportunities coming out of the central belt which might not be as flexible, accessible or appropriate to local needs. It was also noted that where a local 'leadership' organisation or venue is consistently not demonstrating best practice (e.g., in how they contract or what they pay) this can exert a negative influence in terms of making change.

Leadership

Leadership was explored both from a sector and organisational perspective in relation to Fair Work.

Sector leadership for Fair Work

At a sector level, understanding around who should lead Fair Work implementation was unclear. In consultations there were general initial assumptions that either Creative Scotland, the Scottish Government or the unions would take this role. While these were frequently referenced, it was also regularly acknowledged that the leadership challenges around implementing Fair Work across the creative and cultural sectors went beyond just one organisation's control or remit, and beyond the public sector.

"It's important to get a structure in place for Fair Work that can start to deal with these issues holistically. In other sectors that structure has included unions, umbrella bodies, employers and public funders."

Others felt broader representation and more diverse voices needed to be involved, citing local authorities and cultural trusts, sector support organisations, skills agencies and Higher and Further Education, but also listing national performing companies, sector employers, freelancers and grassroots organisations.

"To make radical change, you need both grassroots and strategic people – because they're the ones with power to make the change happen."

"Effective leadership is about being informed, it has to be co-leadership that gathers perspectives, and makes informed decisions."

In addition, there were references to the importance of a leadership model for Fair Work embodying both transparency (around decision-making, conditions, monitoring of Fair Work), and core values with culture at the heart of them.

The consensus opinion therefore was that leadership for Fair Work across the creative and cultural sectors could not be the role of just one organisation. A collective advisory group or task force - "of, by and for all of the sector"- was generally favoured.

It was notable that sector support organisations did not appear to feel they are the bodies that should take responsibility for Fair Work. They are keen to support their members, and support change, but not to lead on this.

Organisational leadership and development

There was a shared understanding that employers need to be informed and take responsibility for Fair Work at board and management levels.

For some parts of the sector the prevalence of voluntary, charitable boards means leadership structures which may, or may not have the legal and employment expertise to implement Fair Work best practice. If this expertise is not recruited to the board, or there is insufficient financial resource to buy it in, it presents a significant development challenge around Fair Work. This will require targeted awareness raising and resource for training and development if Fair Work is to be fully understood and realised.

“Boards are concerned with financial management and strategic decision-making, but it can be very difficult for a trustee (whose professional background might be quite different) to understand what is ‘fair’ in terms of pay or other criteria. For Fair Work to work, boards have to understand it, and be behind it.”

“The difference between a good organisation and a bad organisation can be as simple as senior management. Who is overseeing senior management’s delivery of Fair Work?”

Employers felt there was a lack of clarity about how leadership is understood, promoted or acted upon in the sector. Most employers said they did not have a formalised approach to leadership development in their organisations, and of those who had sought leadership training for themselves or employees many had found it difficult to find or access the right level of support.

“It starts with the Board, but we also have an Advisory Group who inform our programming and artistic development opportunities, we host a sector Network that looks at specific sector development needs and issues that impact sustainability. And we’re part of a cross-sector committee that looks at sector development, but from grassroots perspective. Leadership is happening at many different levels.”

It was noted the pandemic had greatly exacerbated leadership challenges for both boards and management, and many had felt ill-equipped to deal with the levels of change and crisis they had faced. Others queried the capacity of many employers in the sector to offer genuine leadership development.

“Organisations have either been using lockdown to reflect and tune up, or are having to face situations they never imagined, like redundancies or closure. They just aren’t equipped.”

“Career progression or leadership development in a company of three is difficult to achieve.”

In addition, senior leaders noted carrying significant stress as a result of the pandemic and a lack of leadership support. Peer-networks were noted as having been particularly useful during lockdown, but there was an identified gap in networks for leaders to confidently express and explore the organisational or cultural change needed to implement Fair Work safely, without fear or recrimination.

“There is no safe space where [sector leaders] can genuinely ask questions and share experience without fear of reputational damage or loss of funding”.

- Among employed and freelance participants to the Review there was general support for Fair Work, with a range of perceived benefits understood and, despite identified challenges for implementation, evidence that employers are keen to 'do the right thing'.
- Pressing priorities have almost universally been around resolving low pay and precarious work, increasing investment in workforce skills and wellbeing, and increasing stakeholder collaboration. These are consistent with the findings of Phase 1 and are recognised as being both urgent (for recovery post-COVID-19) and complex (systemic issues).
- It was difficult to separate Fair Work challenges from existing funding and business models in the sector. In particular concerns were raised around the practicalities of implementing Fair Work considering the varied scope of employment (including very small organisations, freelance and casual workers, and freelancers contracting freelancers) in a volatile economy with high and rising inflation. Proportionality, realistic timeframes, understanding from funders of the sector's capacity, and market forces outwith some employers control, were seen as imperative.
- There was consistency of opinion that better guidance and best practice in relation to terms and conditions, and greater transparency around fair payment (such as through salary and payment benchmarking) would increase sustainability and diversity in the workforce.
- Skills investment, development and recruitment challenges were clearly articulated. The need to improve the "career funnel" into the sector from Higher and Further Education, provide additional resources to upskill and attract new and replace lost skills, and to resource and increase access to development opportunities for freelancers were critical issues.
- While freelance work brings flexibility, its inherent lack of security, benefits, or access to HR support or professional development opportunities contribute to a feeling of "powerlessness" for freelancers in the sector.
- Participants regularly identified a relationship between fair pay and achieving greater diversity across the sector. A need to replace "tick boxing" with genuine culture shift, and to see real action in relation to diversity in the employed workforce and on sector boards was raised.
- Wellbeing concerns were voiced in terms of "over-production", "overload", "exhaustion" and burnout. Wellbeing was recognised as a substantial issue to be addressed both in short term recovery and long-term planning.
- The consensus opinion was that leadership for Fair Work across the creative and cultural sectors could not be the role of just one organisation. A collective advisory group or task force (including but not limited to the Scottish Government, unions, sector funders and employers) was generally favoured.
- There was a shared understanding that employers need to be informed and take responsibility for Fair Work at board and management levels, supported by targeted awareness raising, training and development to ensure responsibility for Fair Work is fully understood.

Implementing Fair Work

Introduction

Analysis of all previous stages of the research, including stakeholder input at consultation show where there is consensus around key issues, despite the sector's inherent complexity. These drivers for change, solutions, support and leadership needs will affect implementation of Fair Work across the creative and cultural sectors in the short term are reviewed here in turn.

Key challenges

The research concludes there are clear, concrete challenges to implementation of Fair Work which are consistent across the creative and cultural sectors in Scotland.

While the benefit of public funding, and the agility of the sector and its entrepreneurial approach are regularly cited in the literature, 93% of employers taking part in our Fair Work survey indicated they would face challenges implementing Fair Work.

As has been established, some of these challenges are related to systemic issues which long pre-date COVID-19 such as precarious working, unsustainable business models and limited career progression. Others are new or are issues that have been exacerbated by COVID-19 and other external factors. These are summarised and explored below.

Competition

The creative and cultural sectors are, and always have been, naturally competitive and fragmented. Artforms have traditionally been defined and funded in isolation, and to a great extent still are. There is endemic competition both for available public funding and private investment, and in an increasingly competitive and digital marketplace there is competition to attract both the best creative talent and win audiences.

Employers in rural locations often find themselves competing with more 'stable' local employment options, or a more competitive recruitment and retention offer from the central belt, a challenge which has become increasingly difficult as a result of COVID-19.

This fragmentation and competition is at odds with what the Government sees as the most effective approach to implementing Fair Work – which is collaboration and aligned delivery to maximise existing resources and rapidly deliver Fair Work change.

Freelance and casual work

The sector has always relied heavily on freelance and casual work, but it has seen an upward trend in the last two decades. It has many advantages: for individuals it offers greater freedom and flexibility; for employers (public and private) it offers a flexible and controllable solution to overheads in response to declining public funds and an increasingly competitive marketplace.

COVID-19 has exposed the many vulnerabilities and disadvantages of freelance working however, and we know a high proportion of freelancers are from groups

hardest hit by the pandemic – women, the under 25yrs, and workers with disability or from ethnic minority groups.

We know there are unsustainable business models in the sector that currently only survive on freelance or casual work. Some of these are agile models which benefit those involved in different ways. Some cultural business models rely heavily on unpaid volunteer opportunities, which in some contexts have both community, social and place benefits. In other situations however, the exploitation of a steady stream of low or unpaid labour (such as unpaid internships), or the use of temporary or zero-hours contracts for roles which previously have been or should be employed, are practices detrimental to the aims of Fair Work.

There is a fear voiced through the Review, from both employers and freelancers, that implementing Fair Work now in such an uncertain economy may have unintended consequences. To save costs employers may have to either employ fewer people, or programme less creative output – either action could disproportionately impact existing freelance opportunities (or create even more impermanence) perpetuating and increasing a problem that Fair Work aims to resolve. And for many small organisations in the sector, employing fewer or doing less is not an option - it would simply make their business models unviable.

While several actions can be taken to improve freelance employment practices short term, there are questions to be answered in relation to Security and resolving low pay in long term:

- The sector will always need and have creative freelance workers, but they will not always be 'under contract'. What are the 'safety nets' (rights and benefits) these workers need and how can they be secured?
- If resolving low pay and precarious work means creating more sustainable business models with greater employment opportunities, how is this to be supported and over what timeframe?
- In a sector where work is often commissioned, made and presented through 'business to business' relationships, how can Fair Work best practice be monitored and regulated?

Further research to evidence and inform advocacy, legal and policy change longer term is a key requirement.

Structures

Across the Review it was difficult to separate Fair Work from challenges posed by prevalent business and funding structures, and the systemic barriers and inequalities relating to these which employers feel restrict their capacity to implement it.

The scale of most cultural businesses across the sector was felt to be a key limiting factor for Fair Work in relation to achieving job Security, but also in terms of Opportunity, Fulfilment and Effective Voice.

This lack of capacity has also had a direct effect on wellbeing, stress and burnout in the sector. For those that have survived the pandemic, taking on Fair Work implementation - "another big thing" – without additional resource or clear timeframes and requirements was seen as a challenge.

Development support, proportionality around conditions, realistic timeframes for change and additional resource are required in the short term. Longer term it will be necessary to consider how existing funding and support should be restructured to resolve existing issues, and where stakeholder collaboration can be maximised if Fair Work is to be sustained across the creative and cultural sectors.

Market conditions

Depending on which part of the creative marketplace employers operate in, delivery of cultural output may be subject to commercial supply chains, partners or legal terms and conditions which they are unable to influence, and which may squeeze available budgets and their capacity to offer Fair Work. The research suggests this 'squeeze' was often passed on as cuts or limits to budgets and programmes which effect pay rates, terms and security of employees and freelancers alike.

The full impact of COVID-19 and Brexit is becoming apparent in the rising costs of materials, services, travel and transport which in turn impact budgets, fees, programming, contracting and in some cases the passing on of costs to freelancers in relation to insurances or expenses.

At time of writing, the biggest challenge for employers in delivering the Fair Work agenda however is the UK economy. Showing little to no growth, and with the potential of inflation increasing to double digits, there are fundamental issues for employers in how to raise salaries and fees to meet the cost of living, and to recruit and retain staff fairly. Short term the significant question employers need a response to from the Scottish Government and funders is "How is this to be resourced?".

There is little that can be affected by individual employers in relation to these. Continued evidence building, learning from international approaches to the same market forces, and recommendations emerging from the Good Work Review (expected summer 2022) could help to inform sector lobbying for policy change and increased rights and protections longer term.

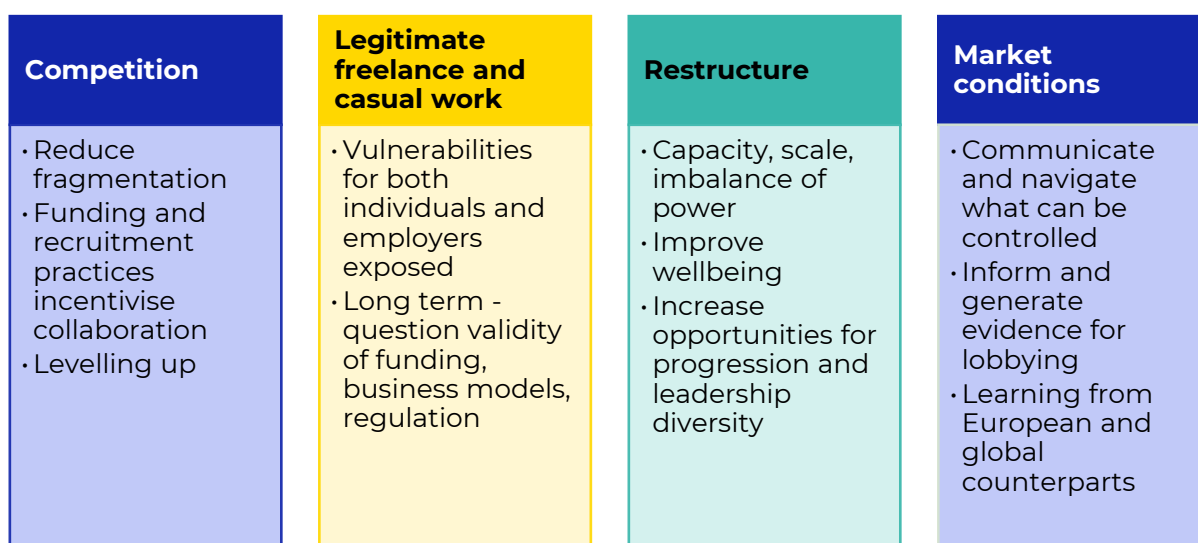


Figure 7: Summary of key challenges for Fair Work implementation, 2022

Implementation solutions

For employers to implement Fair Work, strategic solutions need to be in place to support the first, broad implementation of the policy across the sector, addressing the challenges and priorities identified.

Leadership

There are a complex range of issues to resolve in implementing Fair Work, and many factors are outwith the control of funders and employers, or Scottish Government powers (such as changes to employment law).

In defining and designing what leadership should look like for the sector, the favoured option emerged for a collective leadership advisory group, or 'task force', to include representatives from the Scottish Government, sector unions, funders and employers which together reflect the sector, but crucially also have capacity to lead change and take action.

Increased collaboration at this level will support the rapid change needed to affect short term Fair Work priorities, and carry the authority and influence to effectively advocate in relation to longer term Fair Work priorities. This collective approach has been an effective Fair Work leadership model in other sectors.

In defining a memorandum of understanding for this group, guiding principles for good partnership should be written into the agreement, with emphasis on transparency in actions and decision-making, diversity of voices, and protection of the inherent value of culture and creativity.

The Scottish Government's ambition to be a leading Fair Work Nation by 2025 provides a clear three-year timeframe within which such a task force can operate and begin to lead Fair Work change. It is also a timeframe that will map onto many employers planning schedules and public funding timescales.

Policing of Fair Work has been a contentious topic during the Review surfacing differences of opinion, but Fair Work is a key policy development and sector monitoring and benchmarking (particularly of publicly funded activity) must be led by someone.

While the Scottish Government conducts its own evaluation and benchmarking of Fair Work nationally (through the Fair Work Measurement Framework), oversight and informed reporting on progress of the creative and cultural sectors must be coordinated, with mechanisms and powers to mitigate where poor practice is regularly identified. This activity could usefully incorporate sector-wide benchmarking in relation to salaries and day rates to inform continual improvements and realistic goal setting for employers going forward.

In considering longer term priorities for Fair Work in the sector, this task force should, by 2025, be able to challenge government on continuing, shared complex issues, particularly those which relate to legislation, social benefits and market forces.

Sector standards and conditions

Employers must take responsibility for Fair Work, but to do so they need clarity about the terms and conditions they are expected to meet and 'sign up to'.

The Scottish Government's Fair Work First and Fair Work Evaluation Framework provide an overall structure, but other sectors (such as Hospitality, Tourism and Construction) have, or are in the process of developing their own Fair Work Charters

with the support of relevant unions. These set out statutory obligations, minimum standards and Fair Work best practice in a way that reflects the employment and contracting patterns within their sectors.

Development of a creative and cultural sector Fair Work Charter by the leadership task force will assist sector employers of all sizes to understand and take ownership of Fair Work, provide clarity around expectations and requirements, and importantly, ensure the priorities of transparency and cultural value are written into the sector's implementation approach.

Best practice guidance and support in relation to employing staff and contracting freelancers does exist through sector unions and membership bodies, but there were frequent requests during the consultation for support in this area. This suggests a need to better promote and distribute existing guidance and tools whilst increasing awareness and understanding of how these can support implementation of Fair Work in the workplace.

Easy access to guidance for employers in implementing essential workplace policies and processes will also support senior leadership in assessing existing compliance and organisational development needs. While the government and funders can promote and inform, there is potential for unions to be more engaged and active with employers across the sector to increase fair contracting and commissioning.

Funding and investment conditions

The research indicates that employers (particularly those in receipt of regular Creative Scotland funding) have an expectation of increased funding conditions relating to Fair Work. Implementation can be incentivised to some degree through regular core funding over longer timeframes, but the question of 'How do we resource it?' has to be tackled. It should be acknowledged that this Fair Work Review is a baseline study, and is largely qualitative in its findings. Quantitative evidence is needed to fully investigate and mitigate the financial challenges employers will face in resolving low pay and precarious work in the current economic climate. This should be addressed clearly by funders following financial settlement from the Scottish Government for 2023 onwards.

There is a clear request for realistic milestones and proportionate measures to be agreed with funders which reflect the scale and variety of employment and contracting across the sector, the capacity of employers to implement new policy at this time without prejudice, and room for incremental change.

In relation to equality, diversity and inclusion, there is a request for more meaningful qualitative measures (in addition to quantitative) to be applied as a true measure of Fair Work change to avoid 'tick box' reporting by publicly funded organisations and projects.

Employers also wish to see Fair Work demonstrated in the actions and behaviours of their funders, alongside relevant support, training and tools to help them translate Fair Work dimensions into practice.

Sector support

Phase 1 research identified existing fair work-related guidance, and a broad range of companies, organisations, networks and unions already active in delivering support, workforce and leadership training. Phase 2 surfaced a broad range of practical support needs that employers and freelancers felt would support them implementing Fair Work.

Our survey and mapping suggests some artforms are better catered for in terms of support than others, there do appear to be some gaps in support, and a number of support suppliers note a lack of capacity, limited reach or the need for additional resource if supporting Fair Work is to be mainstreamed into their work plans.

A coordinated, sector-wide Fair Work support strategy is required if implementation of Fair Work is to be stepped up over the short term. Key objectives and milestones could include:

Establishing a Fair Work Resource Hub and service

Building an online, easily accessible hub of common knowledge for the sector which brings together existing guidance, templates, resources and toolkits will help to reposition and promote relevant knowledge and information for both employers and freelancers as a first step.

A service to aid signposting to relevant existing training, expertise and development opportunities which support learning and implementation of Fair Work within the workplace is part of this. Creative Scotland has indicated its intention to host a Fair Work Resource Hub as part of its own Fair Work strategy for the sector.

Commissioning of new resources and guidance

The research and consultation indicate where new bespoke tools and resources for employers could best be focused.

Frequent requests were made for best practice guidance for employers in how to consider Fair Work in relation to working with:

- Freelancers, including contracting and fair pay as well as working practices that fully value and respect freelancer contributions to projects.
- Creative projects, budgets and timescales where contracting terms may shift or change.
- Apprentices, internships and volunteers within the spirit of Fair Work.

Guidance was also frequently requested by employers in terms of how to work with unions, including understanding which unions were most relevant for different creative practices.

Board and leadership development

Board and leadership development were highlighted as important for the successful implementation of Fair Work. While some opportunities exist, access to them (cost, time, location) were issues. Investment into development of materials, training and programmes for boards and leadership should consider:

- Fair Work compliance, awareness and understanding.
- Organisational review and development.
- Managing operational and culture change.
- Increased resilience and sustainability.
- Tiered leadership development initiatives (from intensive programmes, to placements, mentoring and individual coaching support).
- Leadership development networks.

Sector-wide initiatives and pilots

Increased collaboration and aligned delivery are key recommendations for Fair Work implementation. Sector funders can incentivise their sector support organisations to rapidly disseminate knowledge and understanding around Fair Work in the short

term and in doing so maximise access to relevant skills, training and initiatives that will help to embed Fair Work practices long term. Additional investment should:

- Encourage collaboration across sector support organisations and networks to align Fair Work-related training and development activities that reach employers across Scotland, including use of digital to increase access and reach.
- Cross-sector promotion of best practice guidance and workforce development opportunities.
- Seeking expertise to translate the Fair Work Measurement Framework for the creative and cultural sectors, including developing measures to qualify workforce equality, diversity and inclusion experiences.
- Developing sector-wide research initiatives and pilots that evidence 'what works' solutions for key workforce challenges such as:
 - Fair Work, leadership and skills initiatives designed to impact groups most impacted by COVID-19
 - Creative apprenticeships and internships
 - Implementation and development of Fair Work in rural contexts
 - Sector-wide accessible HR and legal support
 - Health and wellbeing workforce initiatives

Sector skills, training and career pathways

Phase 1 and Phase 2 of the Review surfaced the need for stronger links between Higher and Further Education, sector employers and skills agencies across the creative and cultural sectors in Scotland. Key targets include:

- Increasing understanding of Fair Work with students through professional practice modules in Higher and Further Education prior to graduation, supporting awareness and understanding of Fair Work careers.
- Building more initiatives and pathways into sustainable employment, including further investment into sector apprenticeships and paid internships pilots and programmes.
- Funding, support and aligned development opportunities for all stages of creative careers and practice, for both employed and freelance workers in the sector.

Leadership	Sector standards and conditions	Funding & investment conditions	Sector Support
<ul style="list-style-type: none"> • Collective leadership • Capacity to influence and take action • Guiding principles • Implementation schedule • Monitoring and benchmarking 	<ul style="list-style-type: none"> • Employer responsibility (Fair Work First) • Clear sector standards (Fair Work Charter) • Best practice guidance and policies • Increased union and employer engagement 	<ul style="list-style-type: none"> • Clear monitoring & evaluation criteria • Realistic timeframes and proportionate measures • Regular funding and additional resource 	<ul style="list-style-type: none"> • Fair Work Resource Hub • New resources and guidance • Board and leadership development • Sector-wide initiatives and pilots • Skills, training and career pathways

Figure 8: Key solutions for Fair Work implementation in the creative and cultural sectors, 2022

Recommendations

Introduction

The Review has surfaced an abundance of research, evidence and initiatives which tell us where the priorities for action are, what solutions look like and what help and support is needed to begin embedding Fair Work across the creative and cultural sectors in Scotland.

As the research shows, some priorities for change will take longer than others to resolve. There are many actions that can and should be taken in the short term however which will begin to progress Fair Work, and importantly start to change the status, wellbeing and perception of the workforce.

Our recommendations are presented as a suggested route map to help the sector take action now, and contribute to implementation of the Fair Work dimensions of Effective Voice, Security, Opportunity, Respect and Fulfilment.

Fair Work Implementation Route Map (2022 – 2025)

1. Establish a creative and cultural sector Fair Work Task Force

With a remit to 2025, the creative and cultural sector Task Force will set the direction of travel around Fair Work, agree sector standards and compliance, and respond to large-scale systemic issues and long-term priorities through research, advocacy, planning and incentivising sector activity.

The values and role of the task force and its members will be included in a memorandum of understanding, with its actions over the three years including:

- Working with unions and employers to agree sector standards and compliance (creative and cultural sector Fair Work Charter).
- Undertake quantitative research to investigate, evidence and mitigate the financial challenges employers will face in resolving low pay and precarious work in the current economic climate, including exploring salary benchmarking or pay ratios.
- Incentivise sector support organisations via targeted funds to coordinate urgent support for urgent priorities.
- Develop a case for Government in relation to complex systemic issues (e.g., rights, legislation, tax, rights, market controls).

Who: Scottish Government, unions, sector funders (including Creative Scotland, Screen Scotland, enterprise agencies), skills, Higher and Further Education representatives, local authorities and cultural trusts.

2. Clear public funding requirements and conditions for Fair Work

All public funders in the creative and cultural sectors are in the process of developing their own Fair Work strategies. Creative Scotland's strategic response to Fair Work should incorporate actions that fall within its remit and budget, and make clear where its strategy aligns with that of other sector stakeholders. This should include:

- How Creative Scotland and other funders will use their regular and strategic resources to support funded organisations and individuals in realising Fair

Work objectives with priority to Low pay and precarious work, Investment in skills, Wellbeing and Stakeholder collaboration.

- Writing Fair Work criteria into funding application guidance and agreements with clear expectations for working with freelancers.
- Setting clear timeframes, milestones and criteria for employers in receipt of funding to work incrementally towards resolving Low pay and precarious work, and how this will be monitored.
- Further, for Creative Scotland:
 - Establish a Fair Work Resource Hub.
 - Commission a Fair Work Employers Guide within its portfolio remit.
 - Support internal and external advisory groups and initiatives to advise on Fair Work activities in the sector.
 - Confirm dedicated Fair Work resource (staff and sector funding) to champion Fair Work and support implementation initiatives.

Who: Sector funders, unions, regularly funded organisations, internal/external advisory groups, consultation forums.

3. Incentivise and resource a Fair Work sector support strategy

Sector funders should incentivise key sector support organisations and networks within their remit to support Fair Work implementation rapidly and effectively through collaboration and aligned delivery to maximise resources and impact.

Additional funding will need to be identified - one sector support organisation could be appointed and funded to lead and coordinate strategy development and delivery.

The strategy will turn existing workforce diversity research into actionable programmes of support, with a focus on:

- Awareness raising and promotion of Fair Work, existing resources, tools and best practice across their networks.
- Cross-promotion and shared delivery of existing training and opportunities relating to Fair Work for employers and freelancers.
- Developing Fair Work initiatives designed to support groups most impacted by COVID-19.
- Cross-sector research pilots to explore sector-wide solutions to Fair Work issues such as:
 - Implementation and development of Fair Work in rural contexts
 - Health and wellbeing workforce initiatives
 - Sector-wide accessible HR and legal support
 - Governance training and development
 - Leadership support and development
 - Creative apprenticeships and internships

Who: Sector Support Organisations, Area Development Networks, unions, independent enterprise support (e.g., Creative & Cultural Skills, Creative Entrepreneurs Club), Culture Collective, Local Authorities and cultural trusts.

4. Develop a sector skills, training and career pathways action plan

Research, design and implement a clear Fair Work career pathway action plan that links Higher and Further Education graduates to employers and employment in the creative and cultural sectors in Scotland. The action plan should respond to sector priorities with a focus on Low pay and precarious work, Investment in skills, Covid impact, Stakeholder collaboration, and include:

- Consistent Fair Work knowledge sharing into professional practice modules for Higher and Further Education.
- Clear, coherent routes to Fair Work careers and progression.
- Increased potential for apprenticeships and paid internships for school leavers with regional sector employers.
- Support for sector employers to conduct skills audits and develop related training and investment plans.
- Continued data collection and evaluation of existing Fair Work and leadership training and development opportunities to identify gaps and improvements.
- With key sector companies, employers and funder develop supported, flexible professional development models for employees and freelancers at all career stages.

Who: Skills Development Scotland, Creative and Cultural Skills, Higher and Further Education representatives, sector funders, unions, employers.

5. Fair Work sector stakeholder communications strategy

All of these recommendations (and subsequent actions to be derived from them) should be viewed as an opportunity for behavioural and culture change addressing sector challenges identified through the Review. This goes beyond the mechanics of implementing Fair Work.

There is a positive story to be told by the sector as a whole in how it reviews and changes some of its common practices over the coming three years, and in how it demonstrates support for creative careers and livelihoods and the value of creative output for society.

The communications strategy will focus on promoting and sharing sector learning and best practice towards all Fair Work dimensions, in particular to:

- Communicate outcomes and outputs of the Fair Work Task Force, the Fair Work Sector Support Strategy and Skills Action Plan.
- Contribute to sector monitoring and evaluation of progress towards Fair Work, with best practice recognised by sector funders, government and the future workforce.
- Promotion to ensure the Fair Work agenda is better understood by businesses working in both the publicly funded and the commercially focussed creative industries.
- Host accessible and regular open dialogue with the sector on Fair Work progress.

Who: Creative and Cultural Sector Task Force, Sector Support Organisations.

Summary of recommendations (2022 – 2025)

1. Establish a creative and cultural sector Fair Work task force

- Collaborative leadership group with remit to 2025
- Sets direction of travel for Fair Work
- With employers and unions agree sector standards (Fair Work Charter)
- Investigate, evidence and mitigate the financial challenges employers will face in resolving low pay and precarious work in the current economic climate
- Incentivise aligned sector support (via targeted funds)
- Responsibility for sector monitoring, regulation, arbitration
- By 2025 – can challenge Government on long term/systemic issues needing resolution (e.g. policies, rights, legislation, tax, competition)

2. Clear public funding criteria and conditions for Fair Work

- Sector funders publish strategic responses and action plans for Fair Work, reflecting their remits and budgets
- Clarity where funder strategies align, particularly around Fair Work support
- Clear funding and investment guidance and conditions
- Support and development tools to aid implementation
- Monitoring and evaluation frameworks

3. Incentivise and resource a Fair Work sector support strategy

- Sector funders incentivise and align sector support organisations around Fair Work support strategy with additional funding
- Focus on aligned delivery and maximising resource
- Guidance, training, tools, Fair Work initiatives and research pilots
- Fair Work support distributed rapidly to networks

4. Sector skills, training and career pathway action plan

- Clear Fair Work pathways that link HE/FE graduates with sector employers and unions
- Fair Work integrated into HE/FE professional practice modules
- Increase potential for apprenticeship programmes
- Supported, flexible professional development for employees and freelancers at all career stages

5. Fair Work sector stakeholder communications strategy

- Sector Fair Work learning and best practice disseminated widely and proactively
- Supports sector monitoring and evaluation of Fair Work
- Hosts accessible and regular open dialogue across sector on Fair Work progress
- Fair Work agenda promoted to and better understood by businesses working in the commercially focussed creative industries
- Best practice recognised by funders, government and future workforce

Appendices

Appendix 1: Sector contributors

The following is a summary of individuals, organisations, companies, unions, government and policy bodies contributing to interviews and consultations as part of the Review.

Individuals

Gillian Adair	Claire Halleran	Allan Othieno
Sophie Amono	Simon Hart	Natalia Palombo
Adam Adnyana	Ken Hay	Heather Parry
Kitty Anderson	Katch Holmes	Adele Patrick
Julia Armour	Jennifer Hunter	Laura Penny
Bill Armstrong	Ashe Hussain	Sarah Price
Peter Arnott	Moira Jeffrey	Cate Ross
Beth Bate	Lola Keeley	Liam Sinclair
Rosario Blue	Irene Kernan	Marion Sinclair
Dougie Cameron	Lea Luiz de Oliveira	Bethany Singh
Jean Cameron	Graham MacCallum	Miss Annabel Sings
Sarah Cameron	David Martin	Tommy Small
Alasdair Campbell	Lucy Mason	Lesley-Ann Smith
Barry Church-Woods	Mark McAvoy	Lola Smith-Welsh
Anita Clark	Gillian Mcfarland	Fiona Sturgeon Shea
Claire Dow	Kenny McGlashan	Simon Thacker
Paul Eames	Alice McGrath	Adrian Turpin
Gillian Easson	Paul McManus	Jan-Bert van den Berg
Michael Fellowes	Claire Moran	Pamela Walker
Linda Fraser	Jim Muotune	David Watt
Anne Gallacher	Fadzai Mwakutuya	Kathryn Welch
Allison Gardner	Janie Nicol	Kathryn Willens
Finlay Hall	Rosie O'Grady	Ola Wojtkiewicz

Organisations

AC Projects/Counterflows	Edinburgh Performing Arts Development	Scottish Government Fair Work Convention
Artlink Edinburgh and the Lothians	EQUITY	Scottish Government Fair Work Directorate
Arts & Business Scotland	Falkirk Community Trust	Scottish Society of Playwrights
BECTU	Federation of Scottish Theatre	Scottish Trades Union Congress
BECTU Vision	Feminist Exchanges Network	SENScot
Centre for the Moving Image	Glasgow Film	Shaper/Caper
Craft Scotland	Glasgow Women's Library	Skills Development Scotland
Creative & Cultural Skills	HebCelt Festival	South of Scotland Enterprise
Creative Dundee	Imaginate	Spit It Out
Creative Edinburgh	Knockengoroch Festival	Taigh Chearsabhaigh Museum & Arts Centre
Cryptic	Live Music Now Scotland	The Society of Authors
Culture Collective	Luminate	The Work Room
Culture Counts	LUX Scotland	Visible Fictions
Cumbernauld Theatre	Many Studios CIC	Writers Guild of Great Britain (WGGB)
Dancebase	Musicians Union	Wigtown Festival Company
Deveron Projects	Publishing Scotland	Youth Theatre Arts Scotland
Dundee City Council	Red Bridge Arts	
Dundee Contemporary Arts	Scottish Artists Union	
Dundee Rep and Scottish Dance Theatre	Scottish Contemporary Art Network	
Edinburgh Festivals	Scottish Government Culture	
Edinburgh International Film Festival		

Appendix 2: Consulted research

The following presents research consulted for the Desk Research Report published in November 2021, and is referenced in summary in this report.

Government Policy

A Fairer Scotland for Disabled People: Delivery Plan, Scottish Government, 2016

A Fairer Scotland for Women: Gender Pay Gap Action Plan, Scottish Government, 2019

Building Back for the Better: A perspective from Carnegie UK Trust, Carnegie UK Trust, 2020

Creative Industries Policy Statement: Our Vision and Priorities for the Creative Industries in Scotland, Scottish Government, 2019

Economic Recovery Implementation Plan, Scottish Government, 2020

Equality Evidence: Publications, Scottish Government, 2021

Fair Work Action Plan Annual Report, Scottish Government, 2021

Fair Work Action Plan: Boosting productivity by developing Scotland as a world-leading Fair Work Nation, Scottish Government, 2021

Fair Work Convention, Scottish Government, 2015

Fair Work First Guidance: Supporting the Implementation of Fair Work First in Workplaces Across Scotland, Scottish Government, 2021

Future Generations Framework for Projects Based on the Well-Being of Future Generations Act, Future Generations Commissioner for Wales.

Fair Work Framework, Fair Work Convention, 2016

Fair Work in Scotland Report, the Fair Work Convention, 2020

Fair Work Through Social Partnership Report, Bevan Foundation, 2020

Good Work Plan, HM Government, 2018

Government Levelling Up White Paper, HM Government, 2021

Place Standard Tool, Historic Environment Scotland, 2020

Public Sector Equality Duty, UK Government, 2012

Scotland's Economic Strategy, Scottish Government, 2015

Scotland's Labour Market Strategy, Scottish Government, 2016

Scottish Government and Scottish Green Party Draft Shared Policy Programme, Scottish Government, 2021

Scottish Government Future Skills Action Plan, Scottish Government, 2021

Scottish Government Programme for Work 2021-22 (A Fairer Greener Scotland), Scottish Government, 2021

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Appendix 3: Consulted sector initiatives

The following includes initiatives reviewed as part of the Fair Work Review process. It includes primarily live initiatives (although links to some lapsed programmes have been included) which offer interesting models or learning in terms of sector approaches to leadership, workforce or skills development, and to evidence where existing support is available, although it is not intended as an exhaustive or definitive list.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Investors in People	Accreditation	Fair Work	Investors in People (IIP)	The Investors in People supports employers and employees create an effective work environment by providing accreditation and advice on how to improve efficiency over time. The IIP website includes information about becoming an accredited employer, as well as resources, case studies and guidance for best practice.
Investors in Young People Scotland	Accreditation	Fair Work	Investors in Young People (IIYP)	The Investors in Young People programme recognises organisations that have effective Youth Employment practices. Launched in 2014, IIYP is a good practice framework, designed to support employers in all sectors develop youth employment practices to attract, recruit, develop and retain Young People.
Scottish Business Pledge	Accreditation	Fair Work	Scottish Business Pledge	The Scottish Business Pledge is a free-to-join programme to boost productivity and competitiveness through fairness, equality and sustainable employment. Businesses must commit to achieving Pledge elements that best suit their business and sector, over time.
Scottish Living Wage	Accreditation	Fair Work	Scottish Living Wage - Accreditation information for employers	Living Wage Scotland aims to increase the number of employees in Scotland who receive the real Living Wage. Living Wage accreditation formally recognises and celebrates employers who choose to go further than the government minimum. Website includes resources, tools and guidance on becoming a Living Wage employer, and information for employees.
UK Dept of Work and Pensions	Accreditation	Fair Work	Disability Confident Scheme	Disability Confident is a UK Government supported accreditation programme encouraging employers to think differently about disability and take actions to improve how they recruit, retain and develop disabled people. It was developed by employers and disabled people's representatives to make it rigorous but easily accessible, particularly for smaller businesses.
Craft Scotland	Development Programme	Craft	Craft Scotland Compass Emerging Maker Programme	Focuses on nurturing talent and equipping individual makers with the skills they need to create a successful, sustainable, resilient business and creative practice.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
				Designed to provide emerging makers with the building blocks to develop their craft business
Creative & Cultural Skills	Development Programme	Equalities	Fair Access Sector Support Package	A new, free programme for creative and cultural employers across Scotland to build a skilled, inclusive and fair sector. Focus is on workforce development and strengthening the principles of fair opportunity as part of the Fair Work Framework. Includes best practice recruitment; apprenticeships, volunteering and working with freelancers.
Creative Scotland & PRS Foundation	Development Programme	Equalities	Power Up	The programme aims to break down barriers to create a fairer, more equitable UK music industry, to achieve better representation in all sectors of the industry and amplify the work of Black creators and industry professionals. The programme includes grant support of up to £15,000 alongside capacity building masterclasses, mentoring, coaching, mental health and wellbeing support, and access to added value support from POWER UP partners and the peer network, which is integral to breaking down barriers.
Engage / Children in Scotland	Development Programme	Young People	Engage and Children in Scotland Youth Arts Training	Free to attend online training programme open to individuals and organisations working within the Scottish Youth Arts Sector, funded by the Scottish Government's Youth Arts Fund through Creative Scotland, with support from the Youth Music Initiative and Time to Shine. The Youth Arts Fund ensures high-quality creative opportunities for children and young people continue to exist across Scotland despite the COVID-19 pandemic.
Film City Futures	Development Programme	Screen	Projects and Business Labs	Film City Futures provides a range of initiatives, workshops, talent and business development programmes and information sessions for sector professionals, young/emerging workforce and companies in the screen sector in Scotland.
Jerwood Arts	Development Programme	All	Weston Jerwood Creative Bursaries	The programme is supporting 50 salaried jobs in arts and cultural organisations across the UK, for individuals from low socio-economic backgrounds. The programme is dedicated to supporting outstanding early-career artists, curators, producers and creatives to thrive, and working in partnership with leading arts and cultural organisations to take an inclusive, intersectional approach to recruitment, artist development and organisational change.
Jerwood Arts	Development Programme	All	Jerwood Curatorial Accelerator Programme	A 12-month programme supporting a cohort of curators from diverse backgrounds through dedicated mentoring, training and research, working with eight host organisations to introduce them to artistic networks across the UK with the aim to equip the network with the skills and knowledge to lead and impact future programming in the visual arts sector.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Magnetic North	Development Programme	All	Rough Mix	ROUGH MIX is a paid creative lab for early-stage ideas and practice development: a two-week practical opportunity for artists to try out new ideas or new ways of working. It brings together a small core group of practitioners from different disciplines, and gives them time to start developing new projects in a supportive and collaborative atmosphere.
Publishing Scotland	Development Programme	Publishing	Publishing Scotland Training Programmes	Publishing Scotland provides a broad range of regular training courses and workshops covering aspects of publishing workforce skills.
Scottish Documentary Institute	Development Programme	Screen	Bridging the Gap	Documentary Film making development programme offering documentary development training, a cash budget, production support, and up to one year of international festival distribution.
Screen Skills	Development Programme	Screen	Screen Skills Training and Opportunities	Screen Skills is the industry-led skills body for the screen industries – film, television (including children's, unscripted and high-end), VFX (visual effects), animation and games. It supports economic recovery and future innovation and growth across the nations and regions by investing in the skilled and inclusive workforce who are critical to the UK screen industries' global success.
Skills Development Scotland	Development Programme	Young People	Developing the Young Workforce	Developing the Young Workforce (DYW) is the Scottish Government's Youth Employment strategy to better prepare young people for the world of work.
Starcatchers	Development Programme	Theatre	Starcatchers Training and Development	Support for artists and early years professionals, inspiring best creative practice and creating space for artistic exploration.
TRC Media	Development Programme	Screen	TRC Broadcast and Media Training Courses	TRC offer a variety of professional development programmes, short courses and workshops in response to sector demand, such as breakfasts with Commissioning Editors and Channel Controllers from the BBC, Channel 4, Channel 5, ITV and Sky. These offer screen production professionals in Scotland the opportunity to hear directly from senior level broadcasters. Funded by Screen Scotland, BBC Nations and Regions and Channel 4.
XPO North	Development Programme	Digital	Creative Digital Initiative	The Creative Digital Initiative (CDI) was established to provide support to creative and cultural businesses to help them develop their digital capabilities in response to the limitations imposed by COVID-19. Focused on the needs of SMES and micro-businesses, it built on existing programmes of support, as well as providing grants to enable organisations and businesses to invest in skills and resources. The programme is targeted at SMEs and micros working in the creative industries.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
YDance	Development Programme	Dance	CLPL Teacher Training	Support to schools and teachers on various areas of dance education, which will achieve areas of curriculum for excellence, academic and core skills. YDance can provide CLPL for Nursery, Primary, ASN and Secondary school teachers to develop both their skills and confidence in delivering creative dance, cross curricular dance sessions, core dance and SQA dance in schools.
Artworks Alliance (Scotland)	Development/ Membership Network	Participatory Arts	Artworks Scotland Forum for Participatory Practice Development	A strategic network for participatory arts and creative learning, the forum provides a platform for increased connectivity, practice and skills development, and links to the UK-wide ArtWorks Alliance.
Creative Entrepreneurs Club	Development/ Membership Network	All	Creative Entrepreneurs Club Online Resources	Online resources, webinars, talks and access to events support creative businesses of all types.
Cultural Governance Alliance	Development/ Membership Network	Governance	Cultural Governance Alliance	The Cultural Governance Alliance (CGA) is a light-touch collective of agencies, organisations and advocates working strategically to champion, share and promote best practice in the governance of culture. Its vision is for a resilient and relevant cultural sector, with highly performing cultural organisations whose boards and trustees are supported to perform at their best: to be stronger, better informed and better equipped to demonstrate excellence in governance. The website hosts online resources, webinars and talks, research and signposts to good governance advice, information and practice across the sector.
Dance North	Development/ Membership Network	Dance	Dance North Professional Dance Infrastructure Project	The North-West Scotland Professional Dance Infrastructure Project (run by Dance North) works with professional dance artists, dance organisations, venues, arts membership bodies, businesses, local authorities and audiences to deliver a pilot programme of professional dance development across North-West Scotland. It aims to create a resilient and sustainable networked infrastructure for strategic development amongst professional dance artists and project-based organisations.
In Session	Development/ Membership Network	Visual Arts	In-Session Contemporary Art Practice Programme	In Session FKA GRADJOB is a learning and 'unprofessional' contemporary art practice programme that focuses on the needs of early-career practitioners working/practicing in Scotland today, along with the new challenges they now face as a result of COVID-19. In Session, formerly known as GRADJOB, started at EMBASSY Gallery in 2018. The programme emerged in response to the lack of support, exploitation, and precarious working conditions experienced by emerging artists working in Scotland. Our goal was to provide long-term support mechanisms for early-career creative practitioners, to demystify the contemporary art world, and to create a space to make, share, dream and collaborate.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Lux	Development/ Membership Network	Screen	LUX: Superlux	LUX Scotland's membership scheme, a national initiative that supports Scotland-based artists and arts professionals to develop more sustainable practices through professional development events, networking, skills development and training. It aims to be responsive and oriented towards serving the specific needs and requirements of the artists' moving image community in Scotland. It is geared towards artists, curators, researchers, writers and other arts professionals engaged with the field of artists' moving image and is currently free to join.
Publishing Scotland	Development/ Membership Network	International	Publishing Scotland International Fellowships	To encourage relationships between the international publishing community and their Scottish counterparts, and facilitate the buying and selling of rights. Part-funded by Creative Scotland, the Fellowship celebrated a successful fifth year in 2019 and has so far brought together 45 publishers from 17 countries worldwide.
RSA	Development/ Membership Network	All	RSA Fellowships	Fellows are committed to inspiring better ways of thinking, acting and delivering change. An integral part of the RSA in creating a better future, Fellows champion new ideas, drive social change, deliver practical solutions and support the RSA mission. Application process to gain access to the global RSA development network.
Scottish Government	Development/ Membership Network	Women	Women's Business Centre	Run by Women's Enterprise Scotland (WES), a research-led, not for profit Community Interest Company which has been championing women-led and women-owned businesses since 2011, the Women's Business Centre is here to help bring business ideas to life and flourish - including mentoring, support, resources and finance.
The Cultural Capital Exchange	Development/ Membership Network	Knowledge Exchange	The Cultural Capital Exchange	Designs, develops and delivers ground-breaking collaborations and Knowledge Exchange programmes between Higher Education and the arts and cultural sectors for mutual benefit and wider impact. Larger-scale programmes are developed in collaboration with funders and partners from academia and beyond (such as the Boosting Resilience and Exchange programmes).
UBI Lab	Development/ Membership Network	Rates of Pay	UBI LAB - Universal Basic Income Network	A UBI Lab is a citizen-led network exploring and advocating for Universal Basic Income. Groups are themed geographically or by lived experience. There are currently 38 UBI Labs across the world, with the majority located in the UK. Labs meet each month to share learning and contribute to a shared set of resources. The Labs are assisted by the UBI Lab staff team, who offer skills, resources and expertise, where needed to facilitate the aims of each UBI Lab.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
ARC - Stockton Arts Centre	Guidance	Freelance	Employing Freelancers Policy	An example of one art centre's policy development approach to Fair Working with, and employment of freelancers - developed during Covid-19 lockdown and being implemented through 2021/22.
Arts Council Ireland	Guidance	Rates of Pay	Paying the Artist	Arts Council Ireland's policy supporting Fair Work and remuneration of artists, including a set of best-practice principles for all those working in the arts to aspire to. It asserts Arts Council Ireland's expectations of those it funds, of those it works with, and sets out a series of actions it will undertake across areas of research, developmental activities, funding related requirements and advocacy across 2020-2022.
British Film Institute	Guidance	Equalities	BFI Diversity Standards	Diversity Standards are a contractual requirement to access all BFI funding and aim to encourage behavioural change and inspire project leaders to use more inclusive practices in creative content and recruitment. Adopted by Film4 and BBC Films, so are a requirement for the majority of public funding for film in the UK.
Creative & Cultural Skills	Guidance	Young People	CC Skills - A Best Practice Guide to Apprenticeships, Internships and Volunteering	A Best Practice Guide to Apprenticeships, Internships and Volunteering has been written by Creative & Cultural Skills to accompany Arts Council England's ambition to promote a diverse and skilled workforce in the cultural sector.
Creative Lives	Guidance	Workforce Skills	Creative Lives Best Practice resources and guidance	A range of resources and guidance from Creative Lives (previously Voluntary Arts) on how to ensure creative groups are managed properly and you are adhering to necessary guidelines and legislation.
Creative Scotland	Guidance	Freelance	The Illustrated Freelancers Guide	Easy to reference guide highlighting key issues, challenges and model scenarios for new and experienced freelancers to inform best practice in relation to payment, copyright and sustaining a freelance creative practice.
Creative Scotland	Guidance	Rates of Pay	Creative Scotland's Commitment to Fair Pay	Creative Scotland makes a commitment, through activities it supports, to ensure that artists and those professionals working in the creative community are paid fairly and appropriately for their time and effort. This guidance signposting to industry standards is published to support organisations seeking funding and in the delivery of best practice to follow recommended rates of pay.
Culture for Climate Scotland	Guidance	Environment	Ten Steps Towards a Just and Green Recovery in the Cultural Sector	Culture for Climate Scotland 'Ten Steps' guidance to support sector in reaching net-zero emissions by 2045 and contributes to a just and green recovery. The guidance is published as a working list, which will be responsive to feedback from the cultural sector and is intended to evolve over time.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Harry Josephine Giles & Sasha Saben Callaghan	Guidance	Equalities	Not Going Back to Normal	Not Going Back to Normal is a collective disabled artists' manifesto, created in Scotland in 2020. It presents 49 artworks and texts - as a gallery manifesto - which respond to a call for ideas for a radically accessible arts world.
OF/BY/FOR ALL	Guidance	Equalities	OF/BY/FOR/ALL change network	The goal of OF/BY/FOR ALL (USA) is to help civic and cultural institutions become more representative OF, co-created BY, and welcoming FOR their diverse communities. This resource shares the methods and tools that make the OF/BY/FOR ALL method work as an adaptable playbook for community change. The model fuels a distributed Change Network of organisations supported by an online program for change, support a global community of practice and keep expanding the program based on community input.
Paying Artists	Guidance	Rates of Pay	Paying Artists Exhibition Payment Guidance	Developed in collaboration and consultation with the visual arts sector (artists, curators and funders) across the UK in 2015/16, this guidance sets out best practice in negotiating, contracting and paying artists fairly for their contribution to public exhibitions.
UK Music	Guidance	Young People	Internship Code of Practice - UK Music	UK Music joined forces with Intern Aware to launch an Internship Code of Practice for music companies and young people. The code aims to help employers understand their role and duty when hiring an intern, and importantly show them their responsibilities in terms of pay and tenure. The guide also provides potential interns with information about what they can expect when joining a music company, to safeguard them against poor quality and unpaid positions.
UK Theatre	Guidance	Equalities	Safeguarding: Bullying, Harassment and Discrimination	UK Theatre and SOLT coordinated industry-wide action to ensure everyone in theatre and performing arts can prevent and challenge bullying, harassment and discrimination, with the aim to ensure the industry is a safer, more supportive and inclusive working environment for all in the future. The guidance sits alongside its diversity and inclusion resource library and mental health and wellbeing resources, also accessed via the link.
UK Theatre	Guidance	Equalities	10 Principles for Safe and Inclusive Workspaces	A set of 10 principles developed specifically with organisations and individuals within the performing arts industry to prevent and tackle harassment and abuse of power, and ensure that theatres are an even safer, more supportive and inclusive working environment for all.
We Shall Not Be Removed	Guidance	Equalities	We Shall Not Be Removed Principles & Best Practice	We Shall Not Be Removed worked in partnership with Ramps on the Moon, Attitude is Everything, Paraorchestra, and What Next? to create a new guide for the arts and entertainment sectors to support disability inclusion. Their Seven Inclusive Principles for Arts & Cultural Organisations working safely through COVID-19 is

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
				designed to complement the suite of guidance documents already issued by UK Governments and sector support organisations. 7 Principles + Detail and examples of Best Practice.
WGGB (Writers Guild of Great Britain)	Guidance	Rates of Pay	Free Is Not an Option - A Good Practice Guide	A best practice guide to paying TV writers fairly.
Work Foundation	Guidance	Workforce Skills	Making Hybrid Inclusive – A Guide for Employers	Guidance for employers in implementing hybrid working post-pandemic to ensure genuine flexibility is explored that meets both business and individual needs to be fully inclusive.
Arts Emergency	Leadership Development	Young People	Arts Emergency Mentoring for Young People	An award-winning mentoring charity and support network supporting young people from higher education into the creative industries. Currently only available in England.
Clore Leadership	Leadership Development	All	Emerging Leaders Professional Development Programme	Emerging Leaders has been designed for individuals at an early stage in their career who aspire to lead. Typically, Emerging Leaders course participants will have between 2-5 years' experience in the cultural sector and will have had some experience of managing projects or people, are perhaps looking to take on an enhanced role and need to acquire new skills to be successful, and have undertaken some sector relevant skills development training.
Clore Leadership	Leadership Development	All	Leadership Pulse Course	Leadership Pulse is a dynamic modular course for those seeking to sharpen their skills and knowledge in order to face head-on the challenges of 21st Century leadership. The course content is grounded in experiential learning and rich with real-life examples shared by experts from across the cultural and corporate sectors. Leadership Pulse provides essential professional and personal development for cultural leaders today.
Clore Leadership	Leadership Development	All	Clore Fellowship	The Clore Fellowship is a tailored programme of leadership development for around 20-30 Fellows annually, which aims to enrich and transform cultural practice and engagement by developing leadership potential, acumen and skills.
Coaching for Creatives	Leadership Development	All	Coaching for Creatives	A curated network of accredited coaches offering accessible one-to-one leadership development support across the creative and cultural sectors in Scotland.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Common Purpose	Leadership Development	All	Common Purpose - Emerging Leaders	Run by global development organisation Common Purpose, the Programme for Emerging Leaders is open to participants in the ASEAN, Australia, Hong Kong, India, Ireland, the UK and the US.
Common Purpose	Leadership Development	All	Common Purpose Senior Programme	Run by global development organisation Common Purpose, the Programme for Emerging Leaders is open to participants in Hong Kong, Ireland, South Africa and the UK.
Common Purpose	Leadership Development	All	Common Purpose Meridian Programme	A programme for senior leaders who work with multiple, diverse stakeholders, who lead beyond their authority.
Engage	Leadership Development	Visual Arts	Engage Extend Leadership Programme	A professional development programme open to applicants working in learning and education roles, across all art forms. The programme is tailored for colleagues from the arts and cultural sectors, to enable eligible applicants to achieve a greater degree of leadership in their future careers.
Federation of Scottish Theatre	Leadership Development	Theatre	Federation of Scottish Theatre Mentoring	Offers professionals working within the performing arts a personal mentor and six to eight mentoring sessions as opportunities for analysis and reflection.
People Make It Work	Leadership Development	All	Culture Reset Programme Resources	A pilot programme which ran during the summer of 2020, designed as an urgent response to COVID-19 with £100,000 funding from Gulbenkian Foundation. Digital resources from the programme are available to view via the website.
Picture Hooks	Leadership Development	Animation	Picture Hooks Mentoring Programme	Mentoring programme for six emerging children's book illustrators for nine months, including training sessions and an opportunity to showcase work.
Playwrights Studio	Leadership Development	Writers	Playwrights Studio Mentoring Programme	A professional development opportunity for playwrights to build their playwriting skills and writing community, working towards completing a draft of a new play. The Playwright Mentoring Programme follows an eight-month structure, which includes one-to-one playwright mentoring sessions, financial support, skills sessions, and opportunities to widen your creative community.
SCAN	Leadership Development	Visual Arts	Curatorial Leadership in Collections CLiC	Curatorial leadership in Collections, delivered via SCAN (the Scottish Contemporary Arts Network), supported a network of contemporary art curators from collections across Scotland. Learning from the programmes is shared via online blogs, videos and case studies.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Scottish Mentoring Network	Leadership Development	All	Scottish Mentoring Network Training	The membership body for mentoring projects in Scotland, which exists to support the growth, quality and recognition of mentoring practices.
Scottish Review of Books	Leadership Development	Literature	Scottish Review of Books Mentoring Programme	Mentoring is offered in small groups, with mentees receiving guidance on writing literary criticism for print and online platforms, as well as individual feedback.
Artquest	Resources	Visual Arts	Artquest Resources	Advice, information and opportunities for visual artists across the UK.
Arts Council England	Resources	Digital	Creative Case Webinar - Digging into Socio-Economic Diversity	Practical guidance designed for Arts Council England funded organisations in how to increase socioeconomic diversity in their organisations. This is a panel conversation with experts from across the arts, culture and research sectors discussing socio-economic diversity in the workforce, the barriers for working class creatives entering the creative sector, and steps to take to make the arts and culture sector more diverse.
Arts Marketing Association	Resources	All	Culture Hive Database of Research, Resources and Tools	Compendium of resources, research papers covering Fair Work, diversity, inclusion, workforce
Centre for Charity Effectiveness	Resources	Org. Dev	CCE Toolkit for Success	CCE draws on research and the shared experiences of its academics, consultants and clients to offer support and guidance to non-profit leaders who want to drive significant change – be this governance, strategy, leadership. Online access to programmes, masterclasses and events, and downloadable resources.
Creative & Cultural Skills	Resources	Equalities	Build Back Fairer Podcast	Creative & Cultural Skills has produced a first series of podcasts focusing on the theme of 'Build Back Fairer', talking to professionals from across the creative and cultural sector and hearing from young people at the start of their careers, to explore the impacts and opportunities that may have been heightened by, or arisen, during the pandemic.
Matthew Burrows	Resources	Visual Arts	Artists Support Pledge	Artist Support Pledge is an online initiative by artists supporting artists in making and selling work. Devised in response to the COVID-19 pandemic, the Pledge has generated an estimated £70m in sales (at end Nov 2020).
Museums Galleries Scotland	Resources	Equalities	Skills for Success	The national learning programme from Museums Galleries Scotland provided 20 entry-level and 2 management-level non-graduates from diverse backgrounds with one-year paid placements in museums across Scotland. Learners undertook roles vital to the sustainability of the sector, including collections care and management;

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
				digitisation; fundraising and marketing; learning programmes and volunteer management. This links to a video exploring benefits and impacts for some of the participants to date.
Museums Galleries Scotland	Resources	Workforce Skills	Diversifying the Workforce	Training, resources and programmes covering anti-racism and diversifying the museum and gallery workforce.
Scottish Book Trust	Resources	Literature	Scottish Book Trust Advice on Getting Published	
Scottish Book Trust	Resources	Literature	Scottish Book Trust - Links to Resources for Authors	
Scottish Government	Resources	Equalities	Scottish Government Evidence Finder	Scottish Government and its Agencies collect, analyse and publish equality evidence across a wide range of policy areas. By clicking on the Evidence Finder, you can find evidence by: - by equality characteristic - click on the characteristic you are interested in - by policy area and equality characteristic - for example religion and demographics by clicking on the relevant intersection below
Scottish Music Industry Association	Resources	Music	SMIA Online Resources, Workshop, Networking	
Theatre Means Business Digital Learning Resource	Resources	Resilience	Theatre Means Business Digital Learning Resources	A collection of 32 webinars covering Health, Safety and Wellbeing; Finance and Business Planning; Leadership and People Management; Marketing, Communications and Fundraising; Diversity and Equality; Backstage, Production and Technical
Timmus Ltd	Resources	Digital	Digital Resources	A selection of activities, worksheets, guides and resources to help organisations assess their approach to digital, audit skills.
Youth Theatre Arts Scotland	Resources	Theatre	Youth Theatre Arts Scotland Opportunities and Resources	Research, resources, toolkits and development opportunities for the theatre sector.
Arts Council England	Toolkit	Business Planning	Business Planning Guidance for Arts and Cultural Organisations	Informative and practical toolkit to help arts and cultural organisations write the best business plans they can, including clarifying a business model(s); being clear, coherent and realistic; having an appropriate level of ambition; being attractive to stakeholders, funders and investors.

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
Arts Council England	Toolkit	Equalities	Recruitment and Workforce Development Toolkit	A toolkit providing best practice downloadable resources, templates and guidance, such as: advertising a job and job descriptions, reasonable adjustments and Access to Work, managing employee and workplace stress, conducting board skills audits and more. It focuses on four key areas: Boards and Leadership; Recruitment – Attracting; Recruitment – Selecting; Retention – Workplace Practices.
Arts Council England	Toolkit	Finance	Managing Financial Difficulties	This guide and toolkit are designed to help organisations recognise and manage some of the financial challenges they face. Although it was commissioned before the COVID-19 crisis, the content of the toolkit is still relevant for organisations now. It helps organisations consider how they understand and manage the current financial situation, take control of their finances, know the leadership, change and transition models to use, how to manage the organisation and stakeholders through a period of financial difficulty.
Arts Council England	Toolkit	Leadership	Creative Matters Podcast - The Art of Leadership	Leadership, good governance and investment in people is vital to arts organisations, museums and libraries continuing to develop great art and culture in the context of social, political and economic changes. This three-part podcast series interviews leaders from the cultural sector and beyond, exploring ways that organisations can demonstrate good leadership and governance.
Arts Council England	Toolkit	Theatre	How to Find and Grow Diverse Talent Guides x 6	Links to a set of six Culture Change guides (accessible via the Arts Council England website) to help organisations follow best practice in recruitment and develop a diverse workforce and leadership.
Arts Council England & Creative & Cultural Skills	Toolkit	Equalities	Culture Change Toolkit	A toolkit designed to help arts and cultural organisations follow best practice in recruitment and developing a diverse workforce and leadership.
Chartered Institute of Fundraising	Toolkit	Fundraising	Proud to be a Fundraiser Toolkit	A comprehensive resource and toolkit taking a whole organisation approach to fundraising.
Creative Carbon Scotland	Toolkit	Environmental	Adapting our Culture	A toolkit from Creative Carbon Scotland and Cultural Adaptations focussed on how to embed environmental practices in your work as an artist or organisation.
Creative Scotland	Toolkit	Equalities	EDI Action Plan Toolkit for Regularly Funded Organisations	A toolkit to support Scottish regularly funded organisations to develop their Equality, Diversity and Inclusion (EDI) action plans. It describes the context in

Delivering Organisation	Initiative Type	Focus	Initiative name	Description
				which Creative Scotland requires organisations to submit these plans as a condition of funding.
Disability Arts Online	Toolkit	Equalities	Disability Arts Online Access to Work Toolkit	Access to work is a government run discretionary grant which helps people with a disability to start or remain in employment. It provides financial and practical support to help disabled people overcome the barriers they face in the workplace. Disability Arts Online has written this guide to help prospective applicants interpret the Access to Work rules and official guidance, with specific advice for the arts and cultural sector.
Fair Work Convention	Toolkit	Workforce Skills	Fair Work Employer Support Tool	Developed by Scottish Enterprise, with the Scottish Government, the Fair Work Convention and other partners, this tool is designed to help employers understand and fully embed the dimensions of Fair Work. Organisations must register to use the tool, which includes a quick assessment, personalised feedback, advice and actions, a graphic report (to visually see the spread of an organisation's progress against Fair Work), and to compare progress with previous assessments and peers.
Friends of the Earth	Toolkit	Advocacy	How to Lobby your MSPs	5 tips for identifying, approaching and lobbying MSPs, prepared by Friends of the Earth but easily adaptable for creative and cultural sector approaches.
Jerwood Arts	Toolkit	Equalities	Socio Economic Diversity in the Arts Toolkit	A guide for employers, outlining how to take practical steps to change organisational cultures to attract and retain a more socio-economically diverse workforce.
OF/BY/FOR ALL	Toolkit	Equalities	Existing and Desired Communities Toolkit	A practical toolkit designed as a 45–60-minute exercise organisations can do with board, staff and freelancers to help organisations consider who they interact with, and how they can become more relevant to diverse communities.
Social Mobility Commission	Toolkit	Equalities	Creative Industries Toolkit - for Employers	Practical toolkit to support employers in diversifying their workforce, overcoming challenges and barriers to finding, attracting and developing employees, artists and freelancers from all socio-economic backgrounds.

Fair
Work
Review

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