

# THIS IS THE TIME

A snapshot of the creative industry's independent workers: their needs, ideas, dreams and offers to support themselves and their industry.

1st June 2020

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# Introduction

**‘It feels like a sector wide (creative art/cultural industries) research document taking a snapshot of the current situation for freelancers, would be so helpful in the rebuilding phase.’**

Over 70% of the Creative Industries is a self-employed workforce. There are also many entrepreneurial individuals who run small companies with under 5 staff. These independent thinkers and makers are the life-blood of the arts and culture sector and an important part of the cultural ecology in the UK.

Covid-19 is having a devastating effect on these people.

This document is a snapshot of this time as experienced by those working in the performing and visual arts in England. It outlines some key problems the independent workforce is facing, and presents a series of ideas and visions that might contribute to a vibrant, impactful and imaginative Creative Industries sector now and in the future.

**‘Now is the time to listen.’**

Presented as a series of direct quotes, the document distils the voices of around 200 freelancers and other independent workers, including Visual Artists, Theatre Makers, Lighting Designers, Writers, Stage Managers, Dancers, Actors, Musicians, Sound Designers, Performers, Live Artists, Production Managers, Set and Costume Designers, Interdisciplinary Artists, Prop Makers, Community Artists, Composers, Conductors, Directors, Choreographers, Cultural Learning Specialists and Producers. Each of them contributed via multiple conversations that took place over the month of May, in group or one-to-one zoom meetings, via email, Twitter and over the telephone.

Although a collaborative effort, this document is not definitive. There are many people who have not yet contributed to these conversations for a variety of reasons. We must seek them out so they can be part of the ongoing conversations, if they want to be.

**‘There’s not a one-size fits all solution.’**

Contained in this document are suggestions for government, funders, those who run organisations, and independent individuals themselves. It is for everyone who works in the Creative Industries, an offer to the complex ecosystem we work in, to use as a stimulus for action and change.

# Falling through the cracks: on funding and financial packages

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**I lost 90% income overnight for this financial year and fall into the self-employed gap,** now well charted, not able to access any HMRC claim or emergency fund due to the way I was contracted or paid.

Emergency ACE (Arts Council England) grant is still about delivering to a certain extent. SEISS (Self-employed Income Support Scheme) is money to survive but can't access. I'm applying to a-n (Artist Information Company) artist scheme. I'm not eligible for a local government grant as I would need to have a building.

**Many early career creatives will have extremely high start-up expenses, which often outweigh profit, so would not be eligible for any support either.**

It's important to recognise we didn't have a 'fair' and representative offstage workforce before, and now the pandemic asks **'Who can afford to survive this period and return to work in the sector?'**

Many people will quickly move to other sectors, and the workforce will lose its most innovative and adaptive creators, not to mention its diversity.

People don't know how to contribute because they **exhausted, desperate and sad.** Many focussing on immediate basic needs - housing, food, bills. Expressions of loss at not being able to create or contribute. At feeling hopeless about the future.

To be honest the thing I'm finding hardest about all of this - is how it's impacting my peers and colleagues. People already leaving their homes and moving to parents (and recognising their privilege in that). People working as cleaners, **looking for other careers as they don't see a way to support themselves in the arts.**

I am currently working at the Foodbank, a PPE project (both volunteering) and I do cleaning work part time (work I do to support my earnings, such as childcare or schools-work, are no longer an option). I'm seeking work in supermarket packing, harvesting and telephone customer service roles. **Theatre wise, apart from mentoring and supporting others, especially young artists, I can't see a way forward** now, and it feels like it is probably better to acknowledge that, so that, for mental health reasons, I "know" what I'm doing in the future.

As a pregnant woman, I wonder if the extremely low maternity leave pay for self-employed workers could be part of this ask. **Self-employed women get about £700 a month for maternity leave, which is barely enough to cover rent in London.** And if you are a single parent you are seriously screwed.

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If you take into consideration that a freelancer must still work to maintain their business, even if they have no demand for work presently, they are not only receiving less money but also doing more work than a furloughed employed person on the same wage.

**A freelancer is likely to incur new expenses,** even if business is disrupted/halted, because they need to make sure their business survives & adapts. I, for example, have had to purchase online conferencing equipment, technical equipment & pay for my own training in new areas.

If we bail out the buildings and **take the artists for granted,** I think we'll just be reinforcing the equivalence of the arts with the service economy and its trickle-down economics fundamentals.

Obtaining work in the creative industries is tough enough but add to that having a disability and the difficulty level is ramped up even further. Now that we have Corona Virus, theatres are closed and filming has come to a virtual standstill, **there's even fewer jobs to fight for and that fight is on an even more uneven playing field.**

**Opportunities for visually impaired performers come up very infrequently** so I do not know when I will next be in a position to develop my career. Due to my impairment I am not able to take up most of the jobs that are available at this time, e.g. delivering essentials, supporting vulnerable people.

Positively overwhelmed by short term support from government, being paid for projects that never happened. **It's the long term that is the worry.**

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## What could Government do?

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The Government should **extend the furlough scheme and the self-employed support scheme for artists and people working in the theatre industry up until the point theatres can open again and begin to meaningfully make work.**

Need to [make] the following **changes to the Self-Employed Income Support Scheme:**

1. Calculation to be based on income not profit
2. Drop in earnings due to paternity or sick leave not to be included in averages
3. 2019 - 2020 newly registered self-employed people to be eligible
4. Drop the 50% requirement so everyone can claim on their self-employed earnings

**Ease bureaucracy & constraints/rules around accessing Access to Work Scheme** and influence Local Authorities to do the same around Direct Payments.

**Interest-free payment holidays on self-employed tax** due on 31st January. Many artists will have had to use the money they had to cover their tax liabilities for the financial year 2019-20, in lieu of the earnings that they have unexpectedly lost.

The Government should **increase support to Arts Council England** so that funding for creative projects can begin again in the autumn, to allow artists to prepare work for the reopening of the theatre industry in 2021.

**Extra government cash to boost an inclusive arts sector recovery** that sustains and embeds the role of creativity in health outcomes for all sectors of society.

**A stimulus in the form of infrastructure investment would also be an intelligent and cost-effective medium to long-term measure for the sector.** Creating jobs for creatives to make art and performance spaces more energy efficient and fit for purpose (more sprung dance floors, please) would help address energy efficiency targets and perpetuate the UK's reputation as a world-class art and culture destination.

**Regular compulsory Covid tests** like MMA fighters and footballers. So that non-public work (e.g. rehearsals) can resume.

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## Less competition, more benefit: Universal Basic Income

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It is my strong feeling that **Universal Basic Income should be put in place as soon as possible**. This simple measure, which has recently been proven **effective and beneficial to promoting employment in a pilot in Finland** would support: freelancers who cannot work under certain public health measures; those who continue to work albeit from home under extraordinary pressure, longer working hours transferring tasks and communications online, coping with the mental health implications of widespread insecurity; frontline workers whose income is not affected but whose high-risk work justifies some kind of hazard pay. This would be **a simple, universal, equitable and proven way to benefit all workers**.

**An 'unemployment' benefit system for the self-employed in the arts.** The French have a great system, whereby support is available if you can show that you have worked a certain number of hours per year in the arts.

It's worth looking at a Universal Basic Income equivalent: why make artists and venues compete against each other? Why not take inspiration from **more equitable Scandinavian funding systems**?

**Could there be a freelance artist unemployment benefit going forward over the next 5 years?** Something much more tailored to the work structures and patterns of artists, that will help them build back up? **(like in France)**. This perhaps links to a wider idea of Universal Credit?

**A flat monthly subsidy** to all freelancers regardless of their 'profits', Ltd company or other employment status with HMRC. For instance, Universities will often insist on putting you on the PAYE payroll, even if you deliver a one-off workshop. A flat rate will at least ensure that everyone is covered to some degree.

Perhaps the opposite of competition is care?

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# Accessible and proactive: ideas for funders

## Shared issues



My key concern as a diverse led, independent organisation is **our diminished ability to initiate new projects, mainly due to lack of partnership funds, commissioning opportunities and less staff capacity.**

Problematic expectation that we should be making work now, expectation of productivity.

ACE emergency fund for NPOs (National Portfolio Organisations) about survival not change.

Freelancers in the industry need **stability** - it is hard to create from a place of instability.

The way that touring theatre is funded and administrated in the UK - it is wildly inefficient with the same projects being funded often two or three times by ACE. **Artists always seem to be at the bottom of the pile in terms of agency and power in this system.**

## Suggestions

Freelance creator-producers need **18 months of guaranteed salary** (reviewed after that period).

**As artists can we demand our own funding criteria?**

Bursaries or core funds for producers – which could come with conditions around sector development, training and mentoring of new workers.

**Financial support (including grants or free resources) for personal and professional development.** Requests for less restricted grants from ACE re publicly funded activity.

**Funding for R&D** to explore and create new digital forms, socially distanced forms.



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**Direct investment into** the key-workers of the freelance theatre industry; the ‘invisible army’ of **producers and production managers whose vast experience and skills can then support the wider ecology of freelancers, as well as audiences and communities.**

**Direct investment into long-term partnerships/associateships** led by local artists and those with relationships embedded in local communities.

I would like to see this emergency situation contribute to a change in the arts landscape. I would like to see the local authority/ACE and other funders **place more value on the small scale**, encouraging organisations and venues to support artists to make and show work in their home towns and cities, rather than see them being supported outside of their own region.

It was amazing and wonderful to see the speed at which funders were able to turn around an emergency application process when usually applications take months. In the future **funding applications need to be more like this, less hoops to jump through, less bureaucracy and more proactive, accessible and simple to complete with greater transparency.** I really welcomed the honest and open approach from funders such as Arts Council England.

**Funding for big organisations to be redistributed in a more equitable way, give the control and resources to artists and community.**

## ‘Can we invest in time to think...’

**Slowness can be valuable.** Just because your timeline is two weeks doesn’t mean mine has to be. When you ask me what I need as an independent artist/freelancer sometimes my answer can be I need more time or I need you not to make a decision yet.

What would it be like if I as an independent **could secure funding like an ACE NPO.** I could stop applying for things for 3 years (or at least have a baseline salary I could rely on for a few years), it wouldn’t even have to be that much! I reckon I could do so much if I was in that position.

Can there be a radical overhaul of the length of some funding support so that **creatives are supported for 10 years** not just three or four?

Offer funding / grants that include time in between projects, and **recognises the importance of development time.**

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Funding would be equally invaluable that would **pay for time to reappraise the opportunities for cultural education** and make the case for creativity as a vital part of schools recovery and pupil wellbeing, along with the time to build networks and build new appetite and trust from schools.

### ‘...and dream bigger?’

Could we ask the arts council for **a sector-wide interrogation grant to R&D the future of the arts?**

**Can there be a new bursary scheme for creative R&D?** Some financial safety net that means you don't have to say yes to every job even if you are too busy and worry that if you say no once then that person/org won't ask you again for work.

**Are we setting big enough goals, looking towards 20-30 year timelines instead of immediate things?**

If we don't look for one size fits all solutions, it's easier to take big risks – those who want to try things that are about redistribution of money, repurposing of buildings, movement of people and purpose, **can take bigger risks if they're not trying to represent everybody, and can dream bigger.**

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# Open access: thoughts on representation

“ We need to really **make space in this moment for those who have been historically underrepresented** and are hanging in there by a thread. We need these forums to be open, public, coordinated and pragmatic in what they want to achieve.

**Accountability to not lose progress on diversity** made in the sector.

**Research into who is being left behind** to ensure strategies developed to mitigate i.e. focussing on shielding freelancers.

## Disabled artists

Now is a really important time to **listen to disabled artists who have a lot of experience** – to include and to learn about processes that will open out access going forward.

Ensure we are not forgotten as lockdown eases “for some”, **use the learning from lockdown to ensure those still in isolation are included. This experience has shown working from home/reaching out can work in different ways, this learning will still be needed to include those isolated.**

Good practice in access requirements clearly defined, promoted and included as standard in communication / consultation / sharing from all funded organisations.

**More people in society are experiencing the restrictions that disabled people have in everyday life. How can the systems and structures learn from this and allow more space and time for ideas to develop?**

## Migrant Artists

**Asylum Seekers and refugees in the UK have no access to structural employment in the arts**, as a result of both the Hostile Environment and the Arts Council’s own restrictions. And where do they have access? That information is not widely available nor is it understood by those operating in the sector.

Whilst many efforts have been made to support migrant workers in the UK and the arts sector, there have been no recorded lifting of restrictions from venues/festivals/funding streams to remove **discriminatory policies or eligibility criteria based on residency status**. For instance, many migrants of incredible talent work across borders and a lot of work can be done internationally. However, huge amounts of programmes, grants, bursaries and theatre opportunities demand the applicants to be UK residents for over 5 years.

**Training across the sector for senior staff and boards to understand Hostile Environment and how best to support their migrant, PoC (People of Colour) and unrepresented culture workers.**

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# Whose future? Communication across the sector

## Common frustrations

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Freelancers feel **left out of the conversation about what is going to happen next** and the future of their careers – being decided only by venues.

We are frustrated that the **narrative that has arisen is centred around saving institutions** and financial concerns.

Irritation of lack of ambition of what the future should be. **The focus is on restoring what we had rather than making a better system.**

Lots of people who are used to being in those Zoom groups and have been thinking about these opportunities for change perhaps because salaried to, or always asked, artists not often those people. [We] need more time to think through our ideas sometimes and think through what those changes might be, **the imposed urgency is not always helpful.**

Problem of hierarchy: need for appropriate representation that's fluid and flexible to processes and have **the capacity to listen without being concerned with status and responsibility** – what is the difference re task force being paid, how do you represent a flat structure?

Hierarchy – lots different groups/networks/discussion – **flatten hierarchies by finding different ways to spread information** across the different groups so not necessarily about directly participating.

**Connect independent workers with government policy** - this is what you are doing here in the conversations you've been having, but perhaps there could be a more established way of doing this, or that helps to continue this channel of communication onwards.

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## Some recommendations



**Clear communication re decision making is needed.**

It would be good for arts organisations to open up and **have conversations with different people – otherwise the sector won't innovate.**

**Opportunity to participate in discussions with policy makers.** Clear advice on opening/remaining closed to help with decision making and justification if necessary.

**We should be led by the most vulnerable** – this should inform who's advising the government, who's going on the radio – and if people are asked who aren't those people should say 'no, talk to x instead.'

**Ensuring marginal voices coming through in every conversation** especially important re invited networks.

**There should be consultation with artists across the spectrum** about the types of financial precarity they face. For example, young artists are suffering precarity, but older freelance artists who are not regularly funded also suffer precarity.

**Ensure freelancers have 'seats at the table'** and are represented on groups promoting recovery (and are paid for doing so and have all access costs met.)

Can invitations to conversations be open? **Can each person at the conversation recommend someone else to join?**

**More clarity and transparency in terms of how things that impact on us are changing or how decisions are being made.**

**All meetings in the arts around covid should be minuted.**

**Finding time to invest, to think, to make the change – did we miss that moment already? How can we create a timeline so other people don't make the choices for us?**



# 'The internet is very busy': the move to digital working

## A few concerns

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Actually exciting to see these possibilities - in theory it's great. **Problem is structural. No monetization of online stuff.** Not getting paid for streaming - why is everyone expecting us to do this for free?

I'm not sure about the viability of advocating more online stuff, **it feels pretty overwhelming already and I feel like I'm failing to 'keep up' because I basically can't access stuff during the day time until childcare is back** (this is also precarious because might not be able to afford the level of childcare I had previously committed to...)

New relationships – using spaces like Zoom can feel transactional, very unlike rehearsal rooms that allow a different dynamic with people. **We need to find and share new ways to work online.**

## Immediate needs and ideas

**Advice re digital platforms** – the opportunities and pitfalls. How to facilitate group teaching sessions online (there is an assumption that you should know already.)

A lot of focus on artists generating their own online work, but the internet is very busy – **could venues work together better to curate programmes and signpost towards artists work.**

**Retain, improve and expand arts delivery methods that have mushroomed in response to lockdown and ensure that so far excluded groups and individuals can access them.**

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**Encourage the BBC to deepen and widen their filming and recording of artists.**

As it is, in effect, a state-funded organisation, the BBC could adopt a similar stance to the Arts Council, in that it pushes itself financially to support the artistic community in the UK on which it relies for content. We all need to take a risk to ensure the health and survival of those communities that people turn to, to lighten their minds in times of crisis.

**Access to freelancer digital training and hardware to support quality online communications will be critical** and funding to support this would be invaluable.

**Collaboration is possible nationally and internationally in the digital sphere – spend time now developing those links.**

**Good camera equipment, microphones (mechanisms for hiring or buying or borrowing) would be good.** Perhaps skill sharing - or resources sharing, e.g. advice on filming.

**For funding to be made available for industry** to work on digital projects e.g. for software, upskilling.

**For “learning” roles to still exist** eg Assistant director/designer/etc positions.

Shared learning on **how to do “front of house” for audiences in a digital realm.**

Getting technical people to work 1 to 1 on something with you and **raise the production level.** Maybe weekly sessions. A forum for like-minded people with different skills to share, so the skill sharing is not too random.

**Animation** is a great way of re-doing workshops and working in new ways.

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# Re-building/de-building: new rules for staging work

## Questions and suggestions for institutions: thinking short-term

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It is going to take a very long time for opportunities to come back for independent artists making experimental work – **what support can continue during this time so that we don't lose masses of artists from the sector? What spaces can be made available for work to happen? What other kinds of artistic work can we support artists to do if they aren't able to create and perform work in public space?**

**What are new rules for staging work** – can imagine opportunities but need clear guidelines to develop ideas with confidence.

**Could empty theatre buildings be used now** for live experiments and research and development?

**Access to rehearsal and workshop space** (without audiences).

**Access to camera equipment, microphones other technical equipment** not being used by institutions, and create mechanisms for hiring or buying or borrowing.

Effort on us as freelancers/independents – conditions of funding for organisations could be structured around them having to have dialogues with independents or include people in the structural level of the building / bringing someone in is good idea – connecting bigger and smaller people together to have that conversation: In Good Company doing this.

**Work with universities to offer artists access to libraries and archives, studios and other space**, and other resources.

**Aim for transparency and proactive communication re expected timescales for venues reopening.** Don't want a sense of competition to open first, or too quickly.

**A commitment for organisations to continue to contract freelancers whilst theatres are closed** and for this to be considered in the same way as preserving in-house personnel, alongside a transparency in communication of how this has been carried out, now and in the future.

The silence is the worst thing - finding out something is cancelled on Twitter. Are we going to be able to trust those bad companies? **I don't really want to work for those companies any more.**

**How do we make work?** Letting organisations / commissions know that we're hungry & wanting to work?

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**Who takes on the financial risk of future performances being cancelled due to another lockdown?**

**Need 'arts hubs' or online platform which could provide a home for live arts in order to connect people across the sector,** starting with a conversation, and allowing for a skill exchange.

Perhaps venues and larger organisations could **facilitate more conversations and regular meetings for freelancers** to participate in.

## Questions and suggestions for institutions: thinking long-term

**Have an artist on staff at each organisation.** They would act as a link between the organisation and the artist community. It would be a way of organisations being more plugged in to the fabric of life as a freelance artist.

**Every organisation having an artist in residence** is also a brilliant creative asset too. The post wouldn't have to be permanent, it could be for 3 - 6 months at a time.

**At least one freelance/self-employed person to be on the Boards of Arts Council England and all regularly-funded organisations** to ensure their voices and needs are recognised and considered at decision-making level.

Initiatives that are **shared endeavours between the independent and organisational workers in the sector.**

**Associate schemes with NPOs and organisations** to open up teams, training opportunities and communication between the organisational and freelance workforce.

Can there be a training programme in theatres where young people work FOH, box office whilst working on R&D for new ideas and being workshop leaders. Can they be part of programming meetings? Can we amalgamate opportunities?

**Create a space booking system like Airbnb** but for theatre and studio spaces where independent organisations and individuals can find space available across the UK and book online – for free or donation.

**Opening up empty retail/office space to small cultural organisations and producers** would be an amazing way to support future development of the independent sector in our city.

Can there be relationships between freelancers and organisations that have more security attached to them for both parties? **More flexible but secure employment structures that are advantageous to the freelancer but still provide for the needs of the organisation.**





## Possible shifts for creative practice

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### What does a walking distance practice look like?

**Opportunity to interact with the audience in different ways**, constructing audience spaces as well as performance spaces so they experience at a distance, on the street, in front of people's windows. Opportunity for artists to be embedded across society in different ways, engage with audiences, the public through different means.

Using existing spaces that are not currently being used – theatres, studios, film hangars, rooftops, empty shops, football pitches! (someone had an experience of successfully asking to use local church space). **Can councils and arts leaders offer point of contact or list of spaces available for independent orgs and individuals?**

**Smaller productions (one person shows) might be affordable for large venues** even with reduced capacity.

**Rooftop gigs** could be beautiful. Could be big and celebratory.

**Yes use outdoors!** In front of people's windows - especially those who are isolated (vulnerable people?)

### All those empty shops!

**Department stores** would be amazing. Similarly art galleries.

More outdoors art good for wellbeing of workers rather than dark studios, deeper connection and respect for nature.

To create work in our locality for our locality – with support from councils eg access to spaces like empty high street stores etc. **More work made with and for local communities.**

Link up with social impact charities to connect people with each other and use the arts to combat loneliness.

Think about flattened models of space, **spaces are always produced by people – it's not about getting people into the buildings but producing spaces for performance through people**, repurposing buildings – they are there for many different reasons, once we start rethinking what buildings are for we will be on our way to rethinking the future of theatre and performance in a politicised landscape.

**Transform working practices: 5 day working week / job shares/ family friendly hours / work-life balance.**

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## Radical Transformation

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**Freelancers/producers need to unionise better.**

**I don't feel there's a real unified voice that freelancers can lobby through.** There are unions, which people have different levels of confidence in and in the case of SDUK (Stage Directors UK) are still new and finding their place at the table. But historically I think we've all been reliant on the relative wealth and support of the subsidized sector to keep freelance workers engaged and employed, especially in London where there's been a growth of outlets. Now those taps are running dry, and many organisations might not survive the next 6 months or be hugely affected, I believe it's important we communicate how essential creatives are in filling those spaces and giving them purpose.

Arts workers cooperatives to replace organisations and institutions (maybe as well as). Replace possibly the institution as it currently is, in its extreme inequality and exploitation of freelance workers and small organisations. Also all the inherent problems of structural inequality in these hierarchical organisations needs to go and be replaced by workers co-ops.

Opportunity to consider the structure of the sector, more security for freelancers, important of unions. More focus and time given to process rather than deadlines dominating, touring models which are exhausting.

## 'How can we take generous risks collaboratively?' Support networks and new structures

### A need for care

I am struggling to be creative as **I am spending a lot of my energy keeping myself sane** and adjusting to being locked away. In my normal life I am used to being around people, having physical contact with people, hugging, shaking hands, having someone put their hand on my shoulder or arm. All of these things are much more important to someone who has a visual impairment, it gives them a sense of security, a sense of someone being there who cares.

Most freelancers are used to working as part of a company, being in a room with other people, finding motivation is hard on your own.

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Being creative can be stressful at the moment, feeling pressure to be productive or you will get left behind.

Feeling of anxiety/pressure/imposed urgency is not productive in these conversations – especially stressful if you feel on the edge of things.

Loss of rehearsal process and performances means the **loss of community** of peers for freelancers.

**We should be asking - what does care mean for each of us?** What are our specific needs? Sharing this information.

Kindness and care mean different things to different people.

## Creative Mutual Aid

Mentoring from within the freelancer community.

**Support to explore ways to connect to other sectors, thinking about different income streams.**

Support to start working in other sectors, i.e. **learn other skills such as fundraising by working for a charity, and bring those back to the arts.**

**Mental health & career services, a call centre for career change, transitions, adaptation.**

**Opportunity for skill sharing and bartering** between freelancers (advice re sound recording / access to equipment in exchange for dance lessons).

More flexibility in working patterns/times/working from home. **Good working practices taken into the future.**

Would be helpful to develop shared working practices for looking at screens all day.

If we're not in competition and being held for that need to make income, **what space would we be able to offer to our communities** and how can we let those communities have more say in what gets put on stages?

**I think we need to create more families.**

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# Suggested further reading

[Theatre Recovery + Reinvention](#) a Googledoc started by Bethany Wells to collate the articles/resources/events on theatre recovery and reinvention

[Care as a Radical Act](#) by Chrissie Tiller for Heart of Glass

[Linda Bloomfield's blog post](#) 'The 'Value' of Theatre and Some Other Thoughts'

[Sabrina Mahfouz's idea](#) 'The Artist Council'

[Kate Golledge's idea](#) 'All the empty buildings that can't open yet become the classrooms'

[Yvonne Murphy's blog post](#) 'A Sector Revolution. The World Has Changed. How Should We?'

[In Good Company](#) Mega Zoom notes

[Notes from The Roundhouse's](#) 'What Does a Sustainable Theatre Sector Look Like' meeting hosted by Chris Sonnex

[Report from 'Time to Repair'](#) the Devoted and Disgruntled meeting on 22nd May hosted by Improbable and BAC

[United Voices of the World Union](#)

[Creating New Futures](#) - compiled by USA arts workers with a focus on Dance. There are lots of parallels despite the difference in the funding landscapes

Two articles from Exeunt Magazine: '[Theatre's left behind freelancers](#)' by Alice Saville '[An Open Letter to Theatre and Performance Makers](#)' to create a national freelancer task force

['Thousands are in jeopardy': freelance theatre-makers count cost of crisis'](#) [Guardian article](#) with Alex Clifton, Artistic Director of Chester's Storyhouse

[The Neoliberal Era is Coming to an End](#) - What Comes Next? by Rutger Bregman

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Regional, female freelancers group (every Weds at 2pm)  
What Next? Brighton & Hove Chapter (every Thurs at 11am)  
Extant Pathways trainee visually impaired directors

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