

Creative and Leisure Industries Committee



Cultural Manifesto – 2019

Introduction

The TUC Yorkshire and the Humber (TUC YH) Creative and Leisure Industries Committee (CLIC) is open to all trades unions. Those involved so far include Artists' Union England, the BECTU Sector of Prospect, Equity, the Musicians' Union (MU), National Union of Journalists (NUJ) and UNISON.

The Committee has its origins in similar initiatives in the Midlands, and London and the South East as well as the union-led Show Culture Some Love campaign (<https://showculturesomelove.wordpress.com>).

In this revised Cultural Manifesto for 2019, TUC YH puts forward distinct policies for local and regional decision makers as well as measures we wish employers and engagers of creative and leisure industries sector workers to adopt as basic employment practice.

Article 27 of the United Nations' Declaration of Human Rights says, of culture:

- Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.
- Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which they are the author.

Local and regional government

We seek endorsement of these policies by local authorities, city regions, Local Enterprise Partnerships (LEPs) and 'metro mayors' in the event of regional devolution. We also call on all candidates standing for election to public office to support these policies.

■ **Defend and when possible increase local authority spending on libraries, arts, art display spaces, heritage and culture:** While local authority funding has been drastically reduced, public investment in the creative and leisure industries attracts at least twice as much private sector expenditure. In this region, levels of local authority investment in arts, museums and heritage vary hugely, so we call on all local authorities to commit themselves to invest at least 50p per resident per week in the sector as soon as possible. (<http://www.50pforculture.org>). Local authorities and LEPs should seek new and creative ways of supporting arts and culture e.g. through collaborative working, shared funding and specialised business and project support.

■ **Maintain and regularly update a comprehensive arts, heritage and culture strategy for each authority:** This should actively support live performance including the night time economy, live venues, festivals and street performers. Arts and culture must also be at the heart of regeneration. Evidence shows that Arts Council and Local Enterprise Partnership funding is more readily available in areas where there is local authority investment and a clear strategy for the sector. A comprehensive strategy is crucial to securing funding external to local authority resources. In the context of the Northern Powerhouse and devolution proposals, regional co-operation between local authorities in developing arts, heritage and culture strategies is essential.

■ **Encourage good employment and engagement practices in arts, heritage and cultural organisations that receive public funding:** Local authorities should press for low pay, poor working conditions and discrimination to be eradicated from the creative and leisure industries sector for

employees and freelancers alike. Public funding must be contingent upon all client organisations becoming accredited Living Wage employers and formally recognising the appropriate trades unions, entering into collective bargaining in good faith, adhering to applicable trade union agreements, and fully complying with health and safety legislation. Funded arts and cultural projects should differentiate between amateur, community and professional roles and ensure professionals are always properly remunerated.

- **To ensure that wherever possible local public investment in the arts is spent locally, benefits local workers and local communities and provides for local needs and wants:** We call on local authorities to include grant conditions that promote regional casting and local rehearsals in live performance and recorded media. Local workers should be employed in the construction, development and maintenance of the cultural infrastructure and local artists employed in publicly funded theatres and concert halls.
- **Improve Diversity.** We call on local authorities to support the creative industries' efforts to improve the diversity of the sector's workforce. Every child and young person

should have access to a strong cultural education. We are concerned that the implementation of the Government's STEM agenda and the English Baccalaureate (EBacc) has led to a decline in the take up of arts subjects at GCSE and A level. We call on local authorities to support the education of the cultural workers of the future, and to recognise the importance of school students being able to study creative, artistic and technical subjects at GCSE when they have an aptitude or a passion for those subjects.

- **Lobby Central Government:** The government's approach to public investment in the arts is inconsistent if not contradictory. While maintaining that investment in arts, culture and heritage is important the Westminster government has threatened such investment through cuts to local authority funding and the implementation of the EBacc. We call on local authorities to lobby central government for increased public investment in a thriving regional creative and leisure industries sector, and to protect and enhance arts education. Lobbying should not only focus on DCMS but on wider investment and support for the creative and digital sectors.

Employment in the Creative and Leisure Industries

Far too often, the creative and leisure industries are blighted by poor working conditions, pay levels less than government minima, harassment and bullying and even an expectation that professional arts practitioners should work without pay. Such practices need to be eradicated.

Many workers in the sector are freelance or self-employed, with fewer legal rights than employees. Like employees however, such workers deserve decent pay and conditions and dignity and respect at work. Creative individuals should be free to choose and pursue freelance or staff career paths sure of equitable remuneration and employment rights.

Organisations and individuals employing or engaging creative individuals must:

- **implement trade union agreements to provide adequate remuneration.** While government minima need to be rigorously enforced, Living Wage Foundation pay levels for all workers should be regarded as the minimum. (www.livingwage.org.uk) Freelance and self employed workers should be paid equivalent realistic, life-supporting, fees.
- **recognise trades unions and encourage employees and workers to be union members.**
- **maintain high health and safety at work standards** including clear policies opposing harassment, discrimination and bullying at work with effective procedures for reporting, investigating and resolving complaints.
- **uphold all employment legislation**, extend it to cover freelance and self-employed workers and strive to improve terms and conditions.

■ **support regional casting and rehearsals in the region.** This will increase opportunities for local performers to be considered for and participate in work made in Yorkshire and the Humber. If casting or rehearsals take place

outside the region travel and subsistence expenses must be paid.

TUC YH expresses solidarity with the efforts of all unions campaigning to end low pay and no pay in the sector.

National and international issues

■ **Brexit.** Entertainment unions have been pressing for the continuation of free movement of workers, protection of intellectual property rights, safeguarding workers' rights and the rights of EU citizens in the UK, and continued access to healthcare provision equivalent to the European Health Insurance Card as part of the Brexit negotiations. Where Creative Industries funding from the EU is lost this must be replaced at equivalent levels by the UK government. TUC Yorkshire & the Humber supports Entertainment unions' campaigns to protect performers', musicians', and creators' rights. (<https://tinyurl.com/brexit-mu>, <https://tinyurl.com/brexit-equity>)

■ **Public funding for arts and culture in the Yorkshire and the Humber region must be**

equitable. When Department for Digital, Culture Media & Sport (DCMS) direct funding to major 'national' cultural organisations is combined with Arts Council England funding, Londoners receive £69 per head compared with £4.58 per head elsewhere in England. While TUC Yorkshire & the Humber does not advocate cuts to arts funding in London, this disparity must be redressed.

■ **All funding opportunities must be promoted to and accessible to grassroots organisations.** Application procedures should not deter any individual or organisation from seeking funding. Accountability requirements should be realistic for individual creators and 'micro' organisations.

Culture belongs to everyone

Barriers to participation in culture on grounds of class, low income, age, disability, gender, race, ethnic or national origin, sexuality, caring responsibilities or other personal characteristics must be broken down:

■ **Equality of Access:** For audiences and consumers - including
- public investment to make ticket prices to live performances such as theatre, music and dance affordable
- continued 'free' access to libraries and museums.

■ **Equality of Opportunity:** The growing economic exclusion of poor and middle-income earners from the cultural industries and from participatory arts projects must be reversed.

■ **Diversity:** Lack of diversity is a concern across all genres of the arts and culture and all areas of the sector's work affecting workers and audiences. Creators and the media should reflect a society where people do not face discrimination under any of the protected characteristics stated in the Equality Act 2010. More must be done to encourage the broadest possible range of creative voices, venues and forms. TUC YH supports union initiatives to improve diversity such as BECTU's Theatre Diversity Action Plan, Equity's Play Fair campaign as well as the Stage Sight campaign. (<https://www.bectu.org.uk/news/2914>, <https://tinyurl.com/equity-play-fair>)

Why is culture so important?

■ Cultural activity and the creative industries include, but are not limited to, theatre, film, television, music, dance, cabaret, comedy,

circus, modelling, the visual arts, creative writing, the creative use of materials and digital arts and technology.

- As well as writers, composers, directors, make-up artists and scenic artists which support the public face of the creative industries, the sector provides employment to vast numbers of support staff: ushers, attendants, box-office staff, bar staff, electricians, drivers, caterers, carpenters and workers in many other trades.
- The cultural sector also includes lecturers, teachers, librarians, curators, researchers and administrators who maintain our national, regional and local heritage and make it accessible to all.
- Popular participation in the arts depends on workers employed or engaged in the creative and leisure industries. Amateur arts activity can lead to professional careers and often takes place in venues staffed by paid workers.
- Arts and creativity underpin the social and cultural life of rural communities through rural touring schemes, artists living in rural areas, music in pubs and amateur arts activities.
- The creative industries are the fastest growing sector of the UK economy. For 2017, the DCMS estimated the value of the sector to be £101.5bn - 5.5 per cent of Gross Value Added. This is a greater contribution to the economy than the aerospace, automotive, life sciences, and oil and gas industries combined (Creative Industries Federation 2017/18). More than 2 million people work in the creative industries sector and this number will continue

to increase as automation affects employment in other sectors of the economy.

- Visit Britain has estimated that the UK's cultural and heritage attractions generate £4.5 billion from overseas visitors annually, equivalent to more than one quarter of all spending by international visitors. UK Music's Wish You Were Here research reported that music fans generated £4 billion of direct and indirect spending in 2016 by going to concerts and festivals in the UK.
- Public investment in the arts encourages risk taking and talent development. The benefits from this flow into the commercial theatre sector and wider creative industries.
- Arts and cultural education can lead to higher earnings, better job prospects, and improved wellbeing.
- Students from low income families who take part in arts activities at school are three times more likely to get a degree than those who do not. Engagement in structured arts activities improves the cognitive abilities of children and young people e.g. by enhancing literacy and numeracy.
- The Arts on Prescription initiative research study found that engagement with the arts resulted in positive outcomes for 78 per cent of participants, through an increase in mental wellbeing and/or a decrease in social isolation, anxiety or depression.
- Participation in the arts can contribute to community cohesion, reduce social exclusion and isolation, and make communities feel safer and stronger.

Contact the TUC YH Creative and Leisure Industries Committee

The Creative and Leisure Industries Committee may be contacted by e-mail at yhregsec@tuc.org.uk. To join the CLIC's

mailing list please opt in at <http://eepurl.com/dvPQs9>.

