

ABCD Plan for Cultural Recovery in Brighton & Hove

Creative Worker Income Guarantee Research Project

Final Report

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Executive Summary

Overview

Universal Basic Income (UBI) initiatives have been given greater policy attention and emphasis since the Covid-19 pandemic, and a range of schemes have been introduced that are designed to support workers in the Cultural and Creative Industries at both city and national level.

BOP Consulting was appointed to explore this context and outline a pilot for a Creative Worker Income Guarantee (CWIG) focusing on Brighton & Hove, working on behalf of the University of Sussex and the ABCD Cultural Recovery Programme.

To achieve this, this study includes detailed assessment of three international case studies, engagement with the local sector and key national and local stakeholders, as well as financial planning to understand the quantum of these schemes. These proposals are illustrative rather than definite.

Context

Brighton & Hove risks losing its status as a home for creative and cultural workers without targeted action. The city has grown and benefitted from the creative community it has attracted in numerous ways, however with the high cost of living in the City and the impact of Covid 19 there is an increasing threat of losing talent and the unique creative offer the City holds.

Work in the creative industries is often unstable, uncertain and financially precarious. Consequently, creative workers encounter additional challenges including poor wellbeing, lack of career progression and high attrition rate, with many diverted from creative practice due to the necessity to take on supplementary, non-creative work. These challenges are especially felt by those from lower socio-economic groups, resulting in a lack of diversity in the sector.

The pandemic has exacerbated many of the challenges faced by creative workers. The high levels of freelance workers in many creative sub-sectors meant the sudden cessation of live performance and events in March 2020 left much of the workforce without income. At the same time, the pandemic opened a window onto longstanding inequalities in the sector between employed and freelance workers. This has led investors and funders to consider innovative models of support that better address long-term inequalities for freelance workers in the sector.

In 2020, the ABCD Plan for Cultural Recovery brought together cultural sector leaders, arts administrators and creative freelancers with an aim to create a cultural sector in Brighton & Hove that is more inclusive, collaborative and sustainable than pre-Covid. The plan is shaped around five strands of activity. A Creative Worker Income Guarantee (CWIG) Pilot is the last and most aspirational of the five strands to be activated.

Guaranteed income schemes which target creative workers have precedence, from the USA's *Works Progress Administration* of the 1930s through to the enduring *Intermittent Du Spectacle* unemployment scheme in France.

An unconditional payment for creative workers has gained increasing prominence as a solution to the precarity, unpaid labour and inequality experienced by creative freelancers. The implementation of several recent pilots targeting creative workers is expected to create a body of evidence for the role that guaranteed income can play in sustaining and developing creative practice.

The University of Sussex provided funding for this initial research for the CWIG, which led to the appointment of BOP Consulting as research partners.

A steering group made up of members of ABCD's Governing Group formed the client team for the study.¹

¹ Steering group: Kate O'Riordan, Dean, School of Media, Arts and Humanities, University of Sussex; Marina Norris, Chair, What Next Brighton Chapter, Arts Development, B&H CC; Andrew Comben, CEO, Brighton Dome and Brighton Festival

Aims of the Pilot

Inspired by the 1930s US Works Progress Administration, and existing Cultural Worker assistance programmes in Europe, this research initiative enables Brighton to lead by example, taking a bold step in recognising the value of creative workers in placemaking².

The ABCD CWIG seeks to explore the brand alignment between creatives and the City of Brighton & Hove. It responds to the urgent and longer term need to ensure creative talent remains in, and is attracted to, the City. ABCD want Brighton & Hove to be the best place in the country to be a creative freelancer and to explore whether a CWIG has a viable role to play in that, including whether it could help grow and support **a more diverse sector**. ABCD hypothesizes that relieving financial precarity experienced by creative workers in Brighton & Hove can:

- **Redress inequalities** and contribute to a change in the current make-up of the sector, by better supporting creatives from underrepresented groups
- **Prevent** talented individuals from **leaving the sector**
- **Prevent** creatives from **leaving Brighton** to seek employment elsewhere
- Improve the health and wellbeing of practitioners

Analysis of international comparators

Our scan showed a range of international models, with several more recent ones taking place at a city level, rather than national (Figure 1). These provide

an illustration of the likely opportunities and challenges for Brighton & Hove. However, none were identified that had a published evaluation.

Three case studies show clear lessons for any CWIG in Brighton & Hove:

- The Basic Income for Artists (BIA) in Ireland, which will make a weekly unconditional payment of €325 to 2000 artists for 3 years
- Creatives Rebuild New York's (CBNY) Guaranteed Income program in New York, which provides 2400 NY artists in need with unconditional payments of \$1000/month for 18 months
- Yerba Buena Centre for the Arts' Guaranteed Income Pilot for Artists (GIPA) in San Francisco, which distributes \$1000/month over 18 months to 190 artists of colour.

The budget for these schemes is sizeable, with both the Irish and New York examples costing over \$100m. San Francisco's scheme is smaller, at \$4.6m.

Our interviews with these organisations drew out some key lessons for any CWIG pilot. Delivery is more effective when managed by an organisation with core competencies in social payment distribution. Clear targeting, clearly explained to applicants and external stakeholders is of vital importance for managing community expectations and administrative workload. Each of the schemes encountered criticism from creatives and non-creatives alike, highlighting areas of caution for future schemes.

None of the schemes chosen had yet produced robust and evidenced impact assessments, largely as it was too early for impacts to be seen. There was therefore little evidence of how the payments will contribute to career stability, progression, and improved wellbeing of recipients, nor whether there will be wider effects on, for example, the creative communities of the respective geographies. However, there has already been some reflection on unintended consequences of an unconditional payment - for example how the payments negatively interact with state benefits.

² Placemaking can be defined as 'the process of creating quality places that people want to live, work, play, and learn in' (<https://www.cnu.org/publicsquare/four-types-placemaking>). Alternately described as the reimagining and

reinvention of public realm using collaborative, community processes, 'Creative Placemaking' seeks to embed art and artists in communities to inspire and connect communities to their public spaces

Stakeholder views

National stakeholders were supportive and engaged in the scheme, but funders did not view it as a priority to fund. Arts Council England suggested that it might be eligible for a project grant.

Local stakeholders were equally supportive, but with large caveats, specifically on how a scheme which targets creatives would be perceived when there are other groups in financial need.

Through the research we defined five key considerations, which were explored in focus groups with the local sector:

1. **Career stage.** The broadest support was for supporting creatives at all career stages.
2. **Targeting.** There was little consensus, although respondents almost universally agreed that some limits should be placed on income.
3. **Reach.** Support was divided for a scheme which reaches more people with lower individual payments and a scheme which pays a substantial amount to fewer recipients.
4. **Delivery.** There was general support for delivery by a consortium of entities.
5. **Eligibility.** There was widespread discussion, but little agreement, on issues around whether commercially focused creative workers should benefit or not.

These consultee views therefore differ from the lessons of the schemes already in practice. Existing schemes show the benefits of targeting and a single, established organisation for delivering the scheme, both factors which were not favoured by consultees.

Proposed model

The ABCD CWIG aims to create change along 3 dimensions: Business; Community/Social; and Policy development.

Based on the analysis summarised above and discussion with the project Steering Group, we envisage the scheme as being open to the broadest possible definition of creative worker sub-sectors across all career stages, to

ensure that the effects of unconditional payment on career stability and longevity can be explored. However, it is apparent that with such an open definition of eligibility, care and resource must be dedicated to clearly defining the evidence demanded of applicants, to ensure fairness and minimise confusion and selection workload.

Whilst aiming the scheme wholly at a specific group of underrepresented creatives was not universally favoured, reserving a portion of places in the pilot for creatives from groups which have experienced historic barriers to funding will help support justification for the intervention amongst external stakeholders, as well as respond better to funders' investment principles.

To combat the negative effect of the pilot on benefits, the CWIG Pilot should pay a larger amount of money to fewer people, to prevent recipients in receipt of benefits from being worse off and keep management/administration costs low.

ABCD, or successor body, should retain control over the management and delivery of the scheme as it progresses but should consider partnering with a local organisation with experience of delivering social impact payments. This is because ABCD will require additional resources and capabilities to successfully deliver the pilot.

As a pilot, most studies require over 50 beneficiaries or over 300 to be statistically significant (if the study wanted to meet the highest standards of evidence). The sample size of the scheme rests largely with the amount of funds that ABCD and its partners are able to raise. Therefore, we have not defined a specific sample size, but pointed to several options and illustrated their implications on budget.

Financial modelling

A high-level budget suggests a minimum cost of around £2.5m and a maximum of £5m, depending on the funding available. We have assumed management costs at around 25% of the total financial cost, with the remainder allocated directly to creative workers.

Funding sources

No funder has a straightforward scheme that the proposal could fit within. We have narrowed options down to a set of possible sources, which would all require further consideration and assessment of feasibility:

- UKRI funding (via ESRC or AHRC)³ which is likely to cover the research and management elements of any scheme, although there is scepticism over whether it will cover participant payments
- National Trusts and Foundations, where there is already experience in delivering funds with social impact such as the proposed CWIG. These funders would need patient relationship management, with time required between initial approach and a successful outcome.

Local Trusts and Foundations and crowdfunding could contribute, but funds are likely to be minimal.

An appropriate direction for the scheme is therefore likely to be a combination of UKRI funding and a Trust/Foundation, which would have to be developed in partnership. An Arts Council project grant could also contribute funds, although this would be unlikely to cover more than a small proportion of overall costs⁴.

Next Steps

Although Creative Worker Income Guarantee schemes are drawing greater attention, they are not always easy to implement.

The schemes studied were initiated at the height of the pandemic; but the mood around the expenditure of government funds on initiatives such as these may have changed, especially as we head towards a further decade of austerity.

A pilot CWIG would be a statement for Brighton & Hove, showing its commitment to the sector and its principles. It specifically addresses inequalities in the local creative sector, making the city a better place for creative workers,

as well as residents. But its impact could reach far beyond Brighton & Hove to influence arts policy nationally and internationally.

The key challenges – and next steps for the scheme - are therefore:

- To **define with greater clarity the aims and ambitions** of the scheme as a partnership group, especially around targeting and **the redressing of inequalities in the sector**. This will allow the key design considerations to be more easily navigated, as well as ensuring buy in from stakeholders
- Undertake a **full fundraising feasibility** to assess the likely options in greater detail and to do more to warm up potential sources of funding. As multiple sources are likely to be needed, this will require more careful planning
- Assess **whether there are easy wins to keep the issue on the agenda and the radar of the sector itself and potential funders**. For example, this could include further research prepared by the University of Sussex or more sector outreach as part of the overarching Creative Industries Strategy Development.

³ UKRI: UK Research and Innovation (UKRI) is the national funding agency investing in science and research in the UK. Under their umbrella are 7 research councils, of which the Economic and Social Research Council (ESRC) and the Arts and Humanities Research Council (AHRC) are the most likely councils to fund ABCD's research objectives

⁴ In funding year 2021/22 only 1 project successfully gained Arts Council England project grant funding of over £100,000. <https://www.artscouncil.org.uk/ProjectGrants/project-grants-data>

1. Introduction

ABCD Plan for Cultural Recovery

ABCD Plan for Cultural Recovery was formed in 2020 in the immediate wake of the Covid-19 pandemic. Bringing together cultural sector leaders, arts administrators and creative freelancers, its overarching aim is to create a cultural sector in Brighton & Hove that is more inclusive, collaborative and sustainable than pre-Covid.

The plan is shaped around five strands of activity. A Creative Worker Income Guarantee (CWIG) Pilot, the last of the five strands to be activated, was the most aspirational aim to come out of the initial consultation that led to the Plan for Cultural Recovery.

The University of Sussex provided funding for this initial research for the CWIG, which led to the appointment of BOP Consulting as research partners.

A steering group made up of members of ABCD's Governing Group formed the client team for the study.⁵

Aims of the Pilot

Brighton has grown and benefitted from the creative community it has attracted in numerous ways. However, with the high cost of living in the City and the impact of Covid 19 there is an increasing threat of losing talent and the unique creative offer the City holds. Inspired by the 1930s US Works Progress Administration, and existing Cultural Worker assistance programmes in Europe, this research initiative enables Brighton to lead by example, taking a bold step in recognising the value of creative workers in placemaking⁶.

The ABCD CWIG seeks to explore the brand alignment between creatives and the City of Brighton & Hove. It responds to the urgent and longer term need to ensure creative talent remains in, and is attracted to, the City. ABCD want Brighton & Hove to be the best place in the country to be a creative freelancer and want to explore whether a CWIG has a viable role to play in that, including whether it could help grow and support **a more diverse sector** than is **currently** the case. ABCD hypothesizes that relieving financial precarity experienced by creative workers in Brighton & Hove can:

- **Redress inequalities** and contribute to a change in the current make-up of the sector, by better supporting creatives from underrepresented groups
- **Prevent** talented individuals from **leaving the sector**
- **Prevent** creatives from **leaving Brighton** to seek employment elsewhere
- Improve the health and wellbeing of practitioners

The ABCD Plan envisages a partnership with a Higher Education Institution such as UBI Lab, University of Bath as being the most likely route to implementation.

Consultation with the ABCD Governing Group set out three main desired Outcomes of the Creative Worker Income Guarantee Pilot:

1. **Systemic, lasting change** (resulting from policy intervention)
2. A pathway to creating **critical connections** which enhance career prospects and stability
3. **Strengthening the link** between creatives and the creative brand of Brighton & Hove

⁵ Steering group: Kate O'Riordan, Dean, School of Media, Arts and Humanities, University of Sussex; Marina Norris, Chair, What Next Brighton Chapter, Arts Development, B&H CC; Andrew Comben, CEO, Brighton Dome and Brighton Festival

⁶ Placemaking can be defined as 'the process of creating quality places that people want to live, work, play, and learn in' (<https://www.cnu.org/publicsquare/four-types-placemaking>). Alternately described as the reimagining and reinvention of public realm using collaborative, community processes, 'Creative Placemaking' seeks to embed art and artists in communities to inspire and connect communities to their public spaces

Aims of this report

This report sets out to:

- Review existing schemes in Europe & the USA and uncover learnings relevant to Brighton and Hove's creative ecosystem
- Explore with local and national stakeholders what a pilot scheme might look like, including how outcomes and impact might be evidenced and evaluated to advocate for a future model that has broad support
- Identify potential sources of funding for a full pilot scheme and a timeframe for moving forwards

Approach

Our approach was designed to gain a deep understanding of the issues facing creative freelancers and how a CWIG might support them. This was done through expert consultations and research, and of the local and national context through stakeholder interviews. Analysis of case studies⁷ revealed several key design decisions for the creation of a pilot scheme. Design options were then tested with a diverse group of freelance stakeholders, informing our recommendations for the Creative Worker Income Guarantee pilot scheme.

Summary of approach

- Definition of potential comparators
- Desk research
- Consultation calls with 10 stakeholders
- Analysis of findings and designation of key decision points
- Focus group testing with 24 primarily freelance creatives⁸
- High level analysis of funding options
- Design of recommended pilot scheme for ABCD Group including preliminary budget

⁷ Case studies were selected to satisfy the following criteria: Similar geographic context, similar target group, available data, similar aims to those espoused by the ABCD Governing Group and the 2020 ABCD Plan consultees

⁸ Participants were paid £35 for their time

2. Context

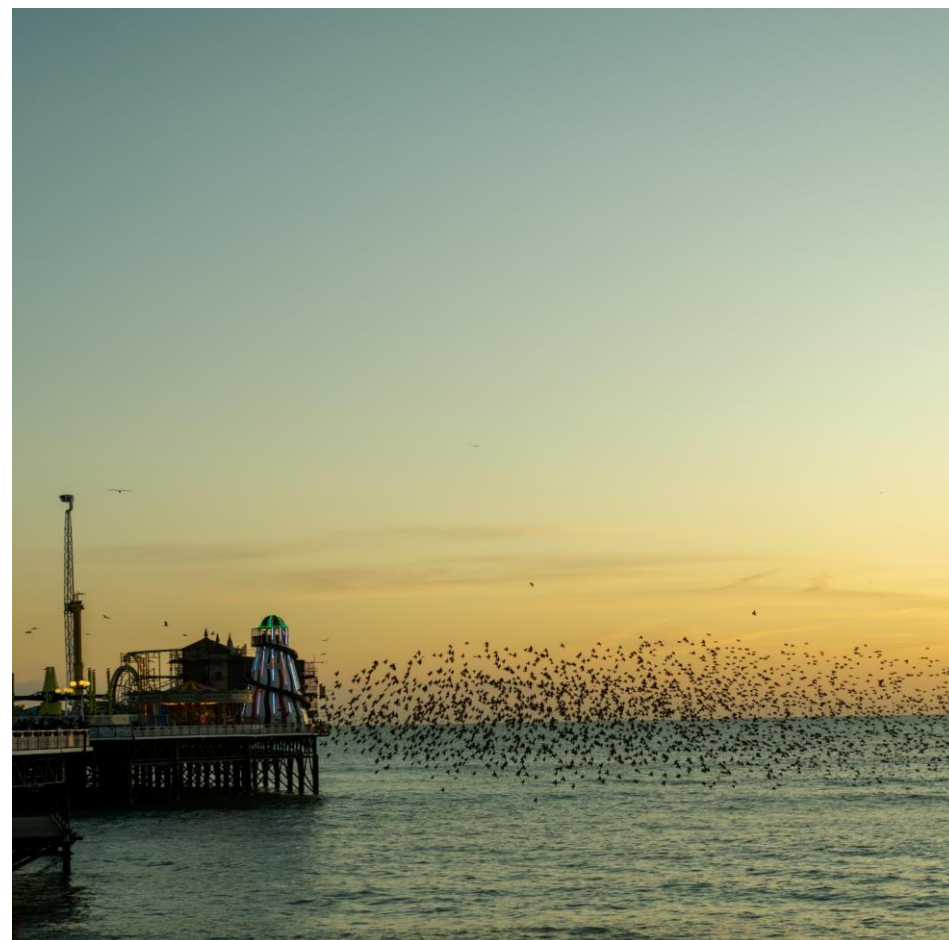
Creative Industries in Brighton & Hove

Brighton & Hove risks losing its status as a home for creative and cultural workers without targeted action.

Brighton & Hove has a rich cultural offer. Home to the biggest open-access festival in England (Brighton Fringe), as well as 12 ACE National Portfolio Organisations, city leaders are proud of Brighton & Hove's status as a dynamic cultural hub. Its developed creative ecosystem is a major component of the area's branding. Brighton & Hove also acts as a base for creatives delivering work in the wider region, which includes several of Arts Council England's Levelling Up for Culture and Priority Places⁹.

City politics have tended to reflect Brighton & Hove's diverse creative population both socially and fiscally. Brighton was the first jurisdiction in the UK to elect a Green Party MP, and residents have a healthy engagement with civil society, with 2,300 third sector organisations based in the city.¹⁰ Brighton creatives can easily commute to London, where many creative job opportunities lie, without paying the high prices of London real estate.

However, between 2000-2020, Brighton property prices have risen by 98%, with an average property now estimated at over £400,000.¹¹ Cost of housing was a major concern for the freelancers consulted for this report, as well as fears that displacement of creatives will destroy the creative ecosystem.



Source: Photo by [Rhys Kentish](#) on [Unsplash](#)

⁹ <https://www.artscouncil.org.uk/your-area/priority-places-and-levelling-culture-places>

¹⁰ <https://www.brighton-hove.gov.uk/libraries-leisure-and-arts/arts-and-culture/arts-and-culture-city>

¹¹ <https://www.thisismoney.co.uk/money/mortgageshome/article-8985967/How-property-prices-risen-live-2000.html>

Freelancing in the Cultural and Creative Industries

Work in the creative industries is often unstable, uncertain and financially precarious. There are related issues of poor wellbeing, lack of career progression, and attrition rate.

The Creative Industries (CI)¹² are unusual in their heavy reliance on self-employed and freelance workers. An estimated 47% of the creative workforce¹³ are freelance, triple that of the UK average, with estimates increasing to 70% in sectors such as music, performing and visual arts.¹⁴

Income is often low. Owing to the variety of types of creative work, it is difficult to define a mean salary for creative freelancers as a group but, for example, the average visual artist's salary was £16,000 in 2015.

Multiple income streams are often required. Of the £16,000 salary, only £6,000 was earned from artistic output, meaning that artists were required to supplement their artistic practice with other earnings.¹⁵

In some CI sectors, creative freelancing can also be inflexible; the individual must pay their own tax and national insurance contributions and do not qualify for benefits such as sick pay or parental leave. They are required to carry out their work at a time and place dictated by the employer. This lack of control over their working patterns contributes to the precarity that creative freelancers experience and prevents them securing stable secondary income streams.

These financial challenges contribute to the lack of diversity in the sector. Many targeted programmes aim to support creative workers from diverse backgrounds to overcome this challenge. For example, Jerwood Arts' Weston

bursaries¹⁶ and MeWe360¹⁷. However, programmes such as these primarily focus on entry pathways, rather than ensuring long-term financial stability.

Effects of the pandemic on creative freelancers

The pandemic has exacerbated many of these challenges, but also paved the way for improved models of support to be developed.

The Covid-19 pandemic hit creative workers in freelance roles hardest. Owing to the often 'portfolio' nature of creative careers, many freelancers were ineligible for government support, as their balance of employed and self-employed income was such that they qualified for neither SEISS¹⁸ or JRS.¹⁹

A range of initiatives were convened to address this. Taskforces such as Fuel's Freelance Taskforce, The Arts and Culture Recovery Taskforce (Republic of Ireland), the Greater London Authority's CF:SLR, and the ABCD group in Brighton & Hove aimed to provide support for these creative workers as well as address long-term inequalities for freelance workers in the sector with permanent solutions fit for the post-pandemic context. Unconditional income support by way of a Guaranteed or Basic Income scheme has been a recurring recommendation.

¹² The UK's Department for Culture, Media and Sport (DCMS) defines the creative industries as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property"¹². The subsectors which are contained within the CI include publishing, digital and software, film and tv, music, radio, heritage, performing arts, museums, and visual arts. There are numerous useful definitions for the CI, and dispute over which subsectors should be included depending on the context; for example, the inclusion of digital technology and software creation has the effect of significantly increasing the Gross Value Added (GVA) to the economic contribution of the CI. The ABCD Group counts freelancing in digital technology in its definition of creative workers and wishes to be as broad as possible with the definition of what constitutes a 'creative freelancer'

¹³ <https://www.creativeindustriesfederation.com/sites/default/files/2017-07/Creative%20Freelancers%201.0.pdf>

¹⁴ <https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2019-employment>

¹⁵ <https://www.artscouncil.org.uk/sites/default/files/download-file/Livelihoods%20of%20Visual%20Artists%20Summary%20Report.pdf>

¹⁶ <https://jerwoodarts.org/projects/weston-jerwood-creative-bursaries-2020-22/> is an arts employment scheme for young people from lower socio-economic background

¹⁷ <https://mewe360.com/> is an incubator for BAME artist led start-ups

¹⁸ Self-employed Income Support Scheme

¹⁹ Job Retention Scheme. <https://freelancersmaketheatrework.com/wp-content/uploads/2021/03/The-Big-Freelancer-Report.pdf>

Basic Income/Guaranteed Income

Guaranteed Income schemes have been growing in prominence, with greater evidence of the role that they can play in supporting specific groups.

Basic Income (BI) has been defined by the Basic Income Earth Network as ‘a periodic cash payment unconditionally delivered to all on an individual basis, without means-test or work requirement.’²⁰ While there are several models and interpretations, basic income generally means an unconditional cash transfer to citizens that covers their basic needs.

By contrast, Guaranteed Income (GI) aims to provide an income floor, to lift recipients out of poverty. In some cases, this is understood to mean that GI payment levels will vary according to other earned income, in effect acting as a ‘top-up’. In other cases, GI is used to indicate an unconditional cash payment targeting a specific group of workers. The latter interpretation is the one intended for ABCD’s CWIG.

Unconditional income has been gaining traction in recent years. Several high-profile pilots have recently been undertaken, notably in Finland, Ontario and Stockton California, with already published data showing the positive impact on wellbeing and mental health. In the UK, a feasibility study was undertaken for a basic income pilot in Scotland by four local authorities, with NHS Scotland and the Scottish Government’s support.²¹ In Wales, a recently launched scheme will make unconditional payments to young care leavers for a two-year period.

Creative Worker Income Support Schemes

Unconditional payments to all citizens, regardless of their financial position, remain controversial. It can be easier to make a case for targeting specific groups, who are more readily accepted as needing income support. Many BI/GI pilots have targeted communities in need, such as care leavers²², new mothers²³, unemployed people, and communities below the poverty line.

A number of pilots have targeted artists and creative workers, particularly in the USA, where at least 4 schemes have been launched offering cash payments to artists. The Irish government has also recently launched a nationwide basic income pilot, profiled as a case study in this report, the direct outcome of Ireland’s Arts and Culture Recovery Taskforce.

State and charitable funding forms a significant portion of income streams for cultural organisations in much of Europe. Several countries have well established systems of supporting artists financially which, while they do not qualify as BI/GI, do not require specific outputs in the way that traditional grant making for artistic creation does. Many artists and creatives cite France as having a world-leading model for artist support with the Intermittent du Spectacle scheme.

²⁰ <https://basicincome.org/>

²¹ https://www.basicincome.scot/__data/assets/pdf_file/0025/175372/Draft-Final-CBI-Feasibility_Exec-Summary-June-2020.pdf








²² <https://gov.wales/wales-pilots-basic-income-scheme>

²³ <https://bridgeproject.org/>

3. International context

Our scan showed a range of international models, with several more recent ones taking place at a city level, rather than national (Figure 1). These therefore provide an illustration of the likely opportunities and challenges for Brighton and Hove. However, none were identified that had a published and public evaluation.

Figure 1 Selected international models


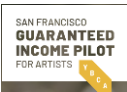

Title/Location		Established	Description
Intermittent du Spectacle France		1930s	Pays creatives between contracts providing they have worked a minimum no. of hours
Statens Kunstnerstipend Norway		2012	Scholarship providing average Norwegian income for 5-10 years to successful artists, replaced State Guaranteed Income for Artists (since 1977)
Special status for artists Belgium		2001	Allows artists to claim unemployment on alternative terms to other professions
SF GIPA San Francisco, USA		2020	Pilot. \$1000/month for 18 months to 190 artists in two cohorts
CRNY GI for Artists New York State, USA		2021	Pilot. \$1000/month for 18 months to 2,400 artists/culture bearers
Springboard GI for Artists St Paul, Minnesota, USA		2021	Pilot. \$500/month for 18 months to 25 artists from two neighbourhoods affected by displacement
Basic Income for the Arts (BIA) Republic of Ireland		2022	Pilot. €325/week for 36 months to 2,000 artists. Random selection

Source: BOP Consulting

4. Case studies

We selected three case studies because of their alignment with the criteria laid out in section 1.2 'Approach'. These are summarised below and detailed in Appendix 12 alongside other comparators.

Figure 2 Schemes of most relevance – key facts

	 Ireland	 San Francisco	 New York
Scheme title	Basic Income for Artists (BIA)	Guaranteed Income Pilot for Artists (GIPA)	Guaranteed Income Program
Funding Source	Government	Government, then Philanthropy	Philanthropy (Trust/Foundation)
Total Budget	€ 105,000,000	\$4,600,000	\$125,000,000
Operating Costs	€ 500,000	\$1,180,000	Unknown
OPEX as % of total budget	0.5%	26%	N/a
Funding Per Participant	€ 325/week	\$1000/month	\$1000/month
Number of Applicants	9,000	2,500	22,000
Number Funded	2,000	190	2,400
% Successful	22%	8%	11%
Duration of funding	36 months	18 months	18 months
Selection	Random	Targeted population, random	Random, but weighted

Source: Consultations with Case Study personnel

Context

All three case studies were established in the aftermath of the pandemic. The Irish example is an initiative from central government. The San Francisco pilot originated from city government funds, with a second phase funded by private philanthropy. In New York, the program was initiated by a national philanthropic foundation.

Process

In Ireland, the establishment and delivery of the scheme demonstrated the **importance of having influential advocates** with experience within the arts and in political campaigning. They also actively aimed to create a consensus and lay the groundwork for the scheme.

In New York, the presence of artists when designing the scheme gave legitimacy to decision making and served to sense check ideas and approaches. It **gave legitimacy to the programme**, as well as enabling it to be more effective.

Both US examples were established partnerships. Notably, the San Francisco scheme was developed in **two phases – beginning with a smaller scheme that effectively acted as a proof of concept** and established the delivery partnership. Although this was considered small, the budget was still significant at around \$3.5m over just six months.

Targeting and selection

There is a conflict between criteria that are too prescriptive but inaccessible; compared to more open criteria that then lack clarity and lead to additional work for the selection panel. Application and selection **processes must be robust and clearly explained to avoid undue pressure on staff resources**.

In New York, it was felt that creatives may find a randomised nature of the selection process unsettling after historically being assessed primarily on quality criteria.

Administration

It seems clear that **hosting the scheme within an established organisation with required capabilities is the most effective approach** to administering the scheme. In Ireland, the scheme was hosted within central government. The team of six were able to focus on the most labour intensive part of the scheme (the selection process) and disband after. Administrative costs are very low at around 1%. Similarly, in San Francisco the delivery team were able to draw on their organisation's wider resources and capacity, such as communications and marketing. In contrast, in New York several organisations took roles which confused administration of the scheme.

In Ireland, the scheme was hands-off. In contrast, the San Francisco and New York models took on almost pastoral roles. Unconditional payments to low-income artists can require extra capabilities due to the social service nature of the intervention in comparison with traditional arts giving. More staff were also needed at an early stage.

Reception

Despite the clear benefits of these schemes, **no scheme was received without some criticism**. The San Franciscan scheme reappraised its selection process after criticism, to include community consultation. Despite clear messaging around the randomised selection process, New York had to manage extreme disappointment from unsuccessful applicants who continued to see the programme as a value-assessed grant.

Impact

There were some suggestions that the speed of implementation meant the full impact of some schemes were not fully considered. In the US, it put some artists at risk of falling off the benefit 'cliff'.

None of the studies chosen had yet produced robust and evidenced impact assessments, largely as it was too early for impacts to be seen.

5. Stakeholder views

Funders

We engaged three consultees from Jerwood Arts, Paul Hamlyn Foundation, and Arts Council England.

Overall, funders were positive and interested in the model. No funder was actively looking for new programmes to fund at this point. However, Arts Council England did point towards project grants as a potential source of funding.

In summary, our consultation showed:

- There is precedent in the UK for funders to recognise the value in funding **creatives** rather than **creation**. Breaking the project grant cycle for creatives can be life-changing
- Funders were tending towards larger grants to creative workers that could have a greater impact. Some schemes during the pandemic were not viewed as effective as the amount of funding was too low²⁹
- **Funding at a pivotal point** in a creative's career can be powerful and prevent losing creatives at a time when their work begins to mature
- Some creatives in receipt of a no-strings payment may **use the money to create opportunities for their creative community**, widening the impact of the distributed funds.
- Having **financial advice and producing support alongside money** is helpful in ensuring creatives are able to use the money effectively
- As with France's 'Intermittent du Spectacle', artists were able to **leverage the status conferred** by being selected for further professional opportunities
- Arts Council England's increased focus on supporting individuals and freelancers reveals a **deeper awareness of sectoral inequalities** highlighted by the pandemic.

- **Trends** in funding include simpler application processes, less unpaid labour in application, wider access and fewer output and reporting requirements, as well as a **higher appetite for funding risk** are emerging across public and philanthropic funders
- This could signal **appetite for new ways** of financially supporting creatives, such as a Guaranteed Income for Creative Workers

Local elected representatives

We spoke to Councillor Osborne, Green Party.

Councillor Osborne saw tangible benefits for Brighton & Hove in implementing a GI Pilot for artists. However, he believes many in the city perceive art as being a pursuit of the privileged, therefore combining support for artists with targeting a specific group, such as artists from the global majority, young artists, or those nearing retirement, would be helpful.

- Live events and public art are a major part of Brighton & Hove's community offer and **supporting artists who conceive and contribute to these events would help to raise the profile of the city** for tourists, communities and creatives looking to settle there. Requiring outputs from successful pilot applicants in the form of open access exhibitions, performances and events could help to buy support for funding the scheme amongst the council and community.
- Some **councillors spoke positively about UBI** when a BI petition was brought to Brighton & Hove City Council last year, demonstrating an openness to the concept of unconditional cash transfers, although it was doubtful that the council could contribute funds beyond seed funding. With elections next May, the councillor was eager to see further developments in ABCD CWIG as soon as possible, as reception to such a scheme may be less positive should the council leadership change.
- Although funding for the CWIG from the Council is unlikely, it may be able to provide support in other areas, such as running a public consultation on the scheme. Several ideas were offered for funding the

scheme, including approaching high net worth individuals with a patronage approach, where funds given would be directly connected to receiving individuals, as well as adding a small levy to ticket sales at cultural events such as those held at Brighton Dome.

Brighton Creative Organisations

“ It’s a complex city to be doing this in...

Elena Italia, Brighton Artists’ Network

We spoke to Brighton & Hove creative leaders Julian Caddy of Brighton Fringe and Elena Italia of Brighton Artists Network.

Both Caddy and Italia were frank about some of the potential challenges in launching a CWIG pilot in Brighton, voicing concerns about control, deservedness, consensus, and displacement of funds. Notable reservations included:

- Whether artists receiving unconditional cash payments over other deserving groups (such as nurses, or teachers) was justified
- Where the money would come from, and whether investing money in a CWIG pilot might funnel funding away from other creative projects
- How realistic the plan was, given messaging from government about retraining out of arts careers
- Whether money being spent researching and designing the scheme might be better spent elsewhere
- Who would have ownership over the scheme and whether it might unfairly favour certain artforms over others
- Who should receive the funds, and who was most deserving?

Brighton & Hove’s small size and ‘fragmented’ creative communities, compared with its huge creative ambitions, was anticipated to add to the complexity of launching such a scheme.

However, the clear benefits in unconditional cash payments were acknowledged, with Caddy stating that income guarantee could be a ‘game changer’, giving artists the safety net to continue.



Source: Syl Ojalla, Putting Ourselves in the Picture. ABCD

6. Sector views

Case studies and stakeholder views provided the topic guide for four focus groups. 20 creative freelancers from Brighton & Hove²⁴ were asked their opinion on critical decision points for the ABCD CWIG pilot.

Career stage

The broadest support was for supporting creatives at all career stages.

When tested with focus groups, 'emerging' was the most commonly identified career stage, but it was argued that there are already many pathways for emerging creatives.

There were multiple mentions of the difficulty in returning to the industry after having children, which could be identified as a target career stage to focus on.

Lack of CPD or career progression in the CI compared with other sectors was also discussed, which was thought to lead to stagnating careers and the inability to create new connections or refresh professional employability.

Mid-career consultees talked about the difficulty in remaining flexible enough to take on ad hoc supplementary work because of increased caring responsibilities. Alleviating financial pressure and reducing reliance on non-creative work was thought to enable deeper thinking and the time and space to collaborate, network and forge new connections.

Targeting

Focus groups were divided on the issue of targeting, with some believing that random selection, while offering the potential for less 'deserving' creatives to be included, was the fairest method and offered the opportunity to collect evidence that aligned more directly to the research questions. Others felt that the challenges for certain groups were so much greater than for non-disadvantaged creatives, that it was critical to focus funds on disadvantaged groups. Disabled and d/deaf creatives were mentioned as having added challenges in finding

suitable flexible supplementary work opportunities, meaning supporting their creative practice with unconditional income would be particularly justified.

While focus groups generally reacted negatively to 'means testing', it was **almost universally agreed that some limits should be placed on income** in the eligibility criteria to ensure those receiving the funds have genuine financial need.

Reach

Support was divided for a scheme which reaches more people with lower individual payments and a scheme which pays a substantial amount to fewer recipients, with each focus group forming a consensus around one or the other option.

Consultees who had experience of the benefits system stated that even a small amount of money can go a long way and would boost an individual's sense that their creative practice is valued. Many focus group participants spoke about the sense of self-worth and confidence receiving a GI payment would instil, signalling that the **symbolic value of the payments could positively impact mental health and wellbeing** in creative workers even at a relatively low amount.

Others felt that the pilot offered an opportunity to make a significant, lasting difference to artists' lives and preferred a larger amount of money to fewer recipients, feeling this paved the way for a more effective long term intervention. It was thought that paying **more money to fewer creatives would enable researchers to gather richer and more meaningful evidence**.

Delivery

Focus group participants were divided on who should deliver management and administration of the CWIG Pilot, with general support for delivery by a consortium of entities. The ABCD Governing Group's collective experience in arts leadership was viewed as double-edged. While it was felt that experience

²⁴ See Appendix 13 for demographic breakdown

and understanding of the needs of creatives was vital, there were fears that ‘gatekeeping’ might prevent equal access to the scheme.

The competing interests of various creative communities and lack of consensus and trust between groups was referenced by several freelancers. Some felt that the Local Authority should be included within the leadership structure of the pilot scheme, but it is not clear whether, if supportive, the LA would be able to allocate any resource to management.

A third option mentioned by focus group participants considered an alternate non-profit with experience and capabilities in making social payments as an ideal administrator of the scheme. This is akin to the management structure in New York, where CRNY organisers partnered with several non-profits with extensive experience in distributing social funds. This made the process of setting up and distributing payment efficient and effective. A suitable non-profit entity has not yet been identified in Brighton & Hove.

Eligibility

Consultees were generally open to the inclusion of all sub-sectors (Figure 3), with some caveats. The distinction between creative and commercial work in sub-sectors such as glass, woodwork, architecture and jewellery making was felt to be blurred, therefore defining the appropriate evidence required from applicants to demonstrate their eligibility was felt to be crucial.

The distinction between those who work in the commercial versus subsidised sectors in the performing arts was also discussed, with certain consultees believing that those who work primarily in commercial contracts should not be eligible.

Some focus group participants raised the question of whether the quality of a creative freelancer’s work should be assessed. While this was not generally supported, it was feared that without some quality assessment the pilot could face backlash from the general public.

Several focus group participants mentioned the likelihood of financially ‘undeserving’ participants being selected as part of the pilot. Despite this being

acknowledged as a negative outcome, participants were still broadly in favour of the pilot being **open to all creative workers**.

Figure 3 Non-exhaustive list of creative industry sub-sectors

Animation	Music
Architecture	Musical Instrument Maker
Circus	Opera
Comedy	Photography
Community Art/Socially engaged/Participatory	Playwright
Composer	Poet
Costume	Producer
Craft	Puppetry
Curator	Radio
Dance	Radio/voiceover
Digital art/media	Scenic artists
Dramaturg	Socially engaged/participatory
Editor/editing	Sound art/design
Glass	Sound Engineer/designer
Graphic novel	Stage manager
Illustration	Storytelling
Interactive art/game design	Technicians
Interdisciplinary art	Theatre
Jewellery making	Traditional
Lighting	TV/television/Film
Literature	Visual Arts
Multidisciplinary	Woodwork

Source: BOP Consulting, informed by CRNY eligible artforms and BIA public consultation report



Source: Bernard Mills, Community Takeover

7. Key considerations

Our analysis is that there are several critical decision points at this stage of planning which will inform the direction and shape of the CWIG scheme.

Consideration 1: Support vs Development

Should the pilot focus on supporting participants to work in the sector, or on ensuring that they have sufficient time and resource to develop their practice?

Overall, as a Pilot, the evidence suggests that if the pilot includes participants at all career stages and is of sufficient scale, **there is the possibility to test the effects on a range of participants** e.g., on career stability, longevity and transition between career stages, from emerging to mid-career to established.

Due to the vocational nature of creative work, it is likely that, in hardship, many do not cease creative activities altogether, but transition into less creative employed work in order to stabilise finances. The pilot could enable creatives to concentrate on their practice and alleviate the need to split focus between creative and supplementary work. It would be valuable to measure the effects of unconditional income across all career stages.

A guaranteed income that distributes unconditional payment to artists across all career stages would be rare, allowing the ABCD CWIG to truly differentiate itself from other grant making.

Should ABCD choose to select participants at a common career stage for the pilot (for example emerging, post-emerging, returning to work after having children), it is recommended that further research is undertaken to identify which group to support and to what aim; this could be by identifying common career stages when creatives are most likely to need extra support to prevent attrition.

A GI which targets a specific intervention feels more achievable as it will reduce the applicant pool, lowering costs. However, it is less in keeping with the aims of the ABCD Plan, which seeks to promote the rich variety of creative work in Brighton & Hove and the suitability of the city as a home for creative careers.

Consideration 2: Targeted vs Random

Should the pilot choose a targeted approach to selection or choose beneficiaries at random?

Overall, **consultation suggests preference for a scheme with beneficiaries meeting the eligibility criteria chosen at random**, with a proportion of places on the scheme exclusively available to global majority, d/deaf and disabled, neurodivergent and working-class creatives.

Random selection is seen as an equitable method of selection, as creatives are not asked to compete over need, quality or experience. This therefore mitigates some potential controversies of the scheme.

At the same time, reserving a proportion of places on the pilot ensures that the additional barriers to a sustainable career faced by creatives from underrepresented groups are acknowledged.

A more targeted model may be more likely to find funding, however. Trusts and Foundations are also more open to funding projects with clear social impact, which would be easier to evidence if the funds were directed towards underrepresented groups. It may also be more resource efficient.

The case studies take different approaches, and the challenges encountered in the design and delivery of the San Francisco GIPA pilot reveal the difficulties encountered when participants are selected through targeting, such as creating an 'oppression Olympics' for applicants.

Consideration 3: Broad and shallow vs narrow and deep

Should the pilot allocate resources to a smaller number with generous funding, or the reverse?

Overall, it looks likely that a larger amount of money to fewer people will have the greatest impact and minimise the risks of unintended consequences, prevent recipients in receipt of benefits from being worse off, and keep management/administration costs low.

It is hypothesised that paying a larger amount will more substantially impact:

- Artistic output
- Likelihood of staying in Brighton
- Likelihood of continuing in the sector
- Health and wellbeing of individual participants

and deliver more robust evidence for influencing policy change. However, to properly evidence the impact upon the sector, the sample size will need to be large enough to be statistically significant.

Lastly, increasing the number of recipients will add to the selection, administration and relationship management burden, likely increasing delivery costs.

Consideration 4: Delivery model

How should the pilot be delivered?

Overall, it is clear that ABCD must retain some influence in the management and delivery of the scheme as it progresses but should consider partnering with a local organisation with experience of delivering social impact payments. This is because ABCD will require additional resources and capabilities to successfully deliver the pilot.

ABCD has an intimate understanding of the CI in Brighton & Hove, and within its governing group there is deep experience in fundraising, arts management and the creation and delivery of ambitious programmes. However, the delivery of this type of pilot has put real strain on the resources of the delivering bodies in both New York and San Francisco and it is likely that delivering the pilot in the context of Brighton & Hove will be similarly challenging.

Case studies suggest that at least three permanent staff members will be needed during the design, communication, selection and implementation, at least during the intensive set-up period. CWIG management should be prepared to offer financial advice including employing benefits counsellors, as well as

support to applying, selected and non-selected creatives. Communications will play a vital role – both in persuading creatives from underrepresented groups to apply and in explaining and promoting the pilot to the general public. There is likely to be high interest in the pilot internationally and case study consultees mentioned spending a significant proportion of time and resource engaged in interviews, speaking engagements, and with interested parties from across the international UBI community.

ABCD will also require a partnership with a Higher Education Institution (HEI) to ensure the credibility of data capture and analysis, as well as raise sufficient funds to implement the pilot. The partnership HEI may ultimately dictate the exact management structure. It is recommended, however, that ABCD maintains a close connection with the HEI to ensure the strategic aims of the CWIG pilot are protected. ABCD should be prepared for the extra resource demanded by the requirements of the scheme, as well as managing the needs and challenges of numerous diverse stakeholders. It is advisable therefore to **separate the delivery of the CWIG Pilot from other strands of work** to ensure the pilot does not impact the other work the ABCD Plan is delivering in communities.

Consideration 5: Eligibility

What eligibility criteria should be used?

Case studies and our consultation suggests that any pilot is likely to be extremely oversubscribed.²⁵ Eligibility can be determined along several lines:

- **Artform and Function**, which is likely to cover a broad definition of Creative Workers including backstage and some commercial practices.

²⁵ See also Jerwood Arts' 2.8% success rate, section 5.1.2, and case studies

- **Financial means**, where case studies and consultation suggests setting an upper limit on income.²⁶
- **Employment status**, where it is likely to ensure that there is a boundary placed on employed work and this is calibrated alongside income levels.²⁷
- **Evidence**, which should aim to achieve the broadest selection of creative freelancers alongside ensuring fairness and transparency. Relationship management may be needed to support beneficiaries in providing appropriate evidence.²⁸

Other considerations:

- To accurately measure the effects of CWIG, a **sample size** of at least 350 is required for full statistical significance. This is based on the assumption of around 5,500 – 6,000 eligible self-employed creative workers.²⁹ A smaller sample e.g. 50 participants, will still likely gather effective evidence, and help prove the concept, but not at the standards of evidence required by some potential funders (especially central government).

²⁶It is recommended to set an upper limit on income earned by applicants, to reduce the applicant pool and ensure funds are distributed to those in need. However, earnings in the CI are unstable; one year's earnings may not be representative of a creative freelancer's financial standing.

One approach is to set the maximum income level at £21,780 over an average of 3 years. This is the current poverty level in the UK and although it is still relatively high in comparison with the earnings of many CI freelancers it would ensure that funds go to those who need them most, whilst avoiding the need for more in-depth means testing that takes into consideration financial dependents.

Those with less than 3 years' total work experience due to age could be exempted from evidencing average earnings where not able to do so. However, it is not recommended to allow exemptions for older individuals who have recently begun careers in the CI, as it would be difficult to ascertain their commitment to sustaining a freelance creative career.

²⁷ Creative freelancers often take on a portfolio of work to survive and this can include freelance, self-employed, employed and unpaid. In many cases, employed work will be supplementary work taken on to support freelance creative practice, therefore excluding those with employed contracts as part of their portfolio of work would be counterproductive to the aims of the scheme.

To ensure the pilot is addressing the financial precarity of creative freelancers, however, it is important to set a boundary on how much employed work is undertaken. It is recommended to set this boundary at a maximum of 50% of hours worked rather than proportion of income earned to avoid unfairly excluding those whose employed work forms the most stable part of their income. This will also allow the pilot to measure to what extent creatives are able to abandon non-creative supplementary work and focus on their creative practice.

- A **control group** will provide crucial counterfactual evidence for the impact of the pilot. The control group will require reimbursement for their time providing data. This should be budgeted for within the management budget. It is recommended that the control group consist of at least 50 people, or half the participant group if greater than 50, to avoid anomalous results.
- It is possible that a **management cost** figure of 25% of overall budget does not accurately reflect management costs. The total amount required will be highly dependent on the partnerships chosen to manage the scheme and the in-kind resources and capabilities that can be leveraged from partners and external stakeholders.
- A pilot of **between 3 and 5 years** is desired by the steering group. A longer length pilot would increase the quality and credibility of evidence collected, particularly in relation to any change in freelancers' turnover. It would be more likely to achieve the desired impact of the intervention across each of the outcomes, particularly strengthening well-being and evidencing impact on turnover.

²⁸ It should be carefully designated to avoid challenges experienced by case study managers, specifically in New York, where management were forced to reject initially successful applicants after they were unable to produce sufficient evidence. The point of evidence should be two-fold; 1. To ensure the pilot targets the desired participant group and gathers credible evidence 2. To ensure those who are successful are sufficiently committed to their creative careers.

The espoused aim of the pilot to link creativity and the brand of Brighton does suggest that a minimum quality of creative must be required. This is challenging, as any assessment of the quality of a creative's work is highly subjective and rejecting participants on this criterion can lead to claims of 'gatekeeping'. It is likely to require significant resources to ensure fairness. However, case studies demonstrated that being able to assess a creative freelancer's commitment to their career is possible by evidencing either their previous creative output or their training. It is recommended that at least 2 incidences of earning income from creative work is required as evidence, with an exception for recently graduated creatives, who could be asked to evidence the completion of a vocational or higher educational course, alongside 1 professional work credit, instead.

²⁹ There is currently limited data for the number of freelance creative workers in Brighton and Hove. DCMS data for the proportion of jobs in the Creative Industries, Cultural and Digital Sectors; the proportion of which are self-employed; as well as the number of jobs in these industries in the South-East region (not disaggregated for employed/self-employed) was used, pro rata for the population of Brighton and Hove as a proportion of the South-East region. These data indicate a range between 5,500 and 6,000 creative self-employed in Brighton and Hove. In the absence of clear data for the number of freelancers in Brighton and Hove, more accurate prediction on sample size is challenging, but at a 95% confidence level it is likely that at least 350 creative workers would need to be included in the pilot.

8. Summary of proposed model

The analysis above suggests a Pilot scheme which includes the following key characteristics, presenting the core of a scheme that can (to some extent) be scaled according to the available funding.

Pilot Aims

The Pilot aims to create change in three areas:

- **Economic:** in promoting the brand of Brighton & Hove and the value of culture; and in evidencing the effect of financial support on a creative freelancer's turnover and their ability to innovate
- **Social:** in evidencing the effect of creativity on the health and wellbeing of both creatives and the communities they work within; creating communities that are safe, full of reflective individuals that are socially engaged (selected effects of placemaking).
- **Policy:** advocating for policy intervention which addresses financial need in creative freelancers; evidencing impact of an innovative approach to subsidies/grant making in the sector.

The pilot seeks to achieve high impact for Brighton & Hove as a whole. It also seeks to rebalance agency in the sector to better serve creative freelancers. In particular, individuals from groups which experience greater barriers to both entry into and progress through the sector. The problems facing creative freelancers have been well documented and can be broadly categorised as:

- Financial precarity due to project-focused work patterns
- Low wages and lack of agency creating financial instability
- Barriers to career sustainability, particularly for individuals without a social/financial safety net
- Skills atrophy caused by lack of CPD opportunity, as well as lack of accountability from employers.

Key areas of scheme design

Overall, these conclusions suggests a scheme with:

- Broad eligibility across CI subsectors including technical and backstage.
- A maximum income threshold for eligibility, to be averaged over the preceding 3 years
- Maximum of 50% current hours worked with **employed** status
- 2 professional credits or completion of an appropriate professional training course to evidence identity as a creative freelancer
- Accepted qualifying evidence to be carefully designated during the final design phase and well publicised to avoid doubt, backtracking or claims of unfairness.

Delivery model

ABCD should look to deliver the CWIG pilot in partnership with an HEI. The chosen HEI will determine not only the design of the scheme, but dictate the resource requirements on ABCD's Governing Group.

ABCD will need to consider the following roles as a minimum for the design and implementation of the pilot, some of which could be contributed from within partner organisations:

- Director/Strategy/Design
- Project Manager
- Marketing/Communications
- Community Liaison/Artist outreach
- Administrative/applicant/recipient support
- Selection support

Some of these roles are recommended as FTE roles, others may be filled by staff already working across ABCD activities or by temporary staff - for example selection support, as the selection period will likely be intense but short lived.

ABCD will also benefit from attaching a benefits counsellor to the pilot design from the outset.

Eligibility and Selection

ABCD should outline the eligibility criteria in collaboration with the research partner. Based on consultation and case studies, to align with the strategic aims of the ABCD CWIG the following criteria might include:

- Applicants are selected from the broadest possible range of sub-sector activities
- Applicants with an average income over the preceding 3 years of £65,340 or more (equating to £21,780 per year)³⁰ are ineligible

- Applicants with more than 50% of current working hours performed under an employee contract are ineligible
- Applicants at all experience levels/career stages including recent graduates are eligible.

The Creative Worker Income Guarantee Pilot should select participants that meet the eligibility criteria at random, with a proportion of places on the scheme exclusively available to creatives of colour, d/deaf and disabled, neurodivergent and working-class creatives. The proportion set will require further consideration, to ensure it adequately meets the desired impact the pilot has upon creative freelancers from specified disadvantaged groups.

There should be a set proportion of places for applicants that have less than two professional (paid) credits for their creative work, to ensure that the pilot covers all career stages. This weighting of applications could be further developed to ensure an even spread of participants across all ages/career stages.

³⁰ Currently defined as the poverty line in the UK 2022

9. Illustrative costings

This budget aims to illustrate the likely cost of a range of schemes with varying scales. The costs fall between £2.5m for a small scheme, and £5m for a larger one.

Figure 4 High level budget options

Duration/sample size	2 years / small	5 Years / small	2 Years / mid	5 Years / mid	2 Years / large
Number of participants	50	50	100	100	300
Length of pilot (months)	24	60	24	60	24
Payment (per month)	£1,593	£736	£1,085	£463	£515
Payment (per week)	£368	£170	£250	£107	£119
Total payment to Creative workers	£1,911,058	£2,206,731	£2,603,365	£2,776,442	£3,706,731
Mgmt budget including research at 25% ³¹	£588,942	£750,000	£875,000	£937,500	£1,250,000
Control group ³²	50	50	50	50	150
Control group honorarium ³³	£36,751	£42,437	£25,032	£26,697	£35,642
Total budget	£2,500,000	£3,000,000	£3,500,000	£3,750,000	£5,000,000
	Min wage ³⁴	½ Min wage	c.£1000/month	c. £100/week	c.£120/week

Source: BOP Consulting

³¹ Management fee is set at 25% of total grant money available. This figure uses learnings from case studies in Ireland (estimated €500,000 management costs) and San Francisco (\$1,180,000 management costs).

³² Control group is set at ½ of participant group size, except where <50, as smaller sample could distort control group findings

³³ Control group honorariums assume 1 week payment per year per participant, to incentivise participation in the control group and remunerate participants for time responding to data requests

³⁴ National minimum wage is currently £9.50/hour. This option equates to approx. 38 hours per week

10. Funding

In the current climate securing funding will be challenging with UKRI, ACE, and National Trusts & Foundations the most likely sources (Figure 4).

Figure 4 Potential funding sources

Type	Source	Likelihood	Benefits	Challenges
State	DCMS	Unlikely	Legitimacy National impact Likelihood of instigating policy change	Slow to adopt, quick to change High bar to evidence need over other projects
	ACE	Possible (but minimal)	Sectoral influence National impact Understanding of issues	Does not align well with <i>Let's Create</i> Strategy Unlikely to contribute significant amount to local pilot
	UKRI: AHRC	Possible	Amount possible Credibility National impact	Competitive Unlikely to cover participant payments
	UKRI: ESRC	Possible	Amount possible Credibility National impact	Competitive Unlikely to cover participant payments
	Local Authority	Unlikely	Legitimacy Local impact Potential to extend into long term funds	Difficulty of achieving buy-in Upcoming elections – potential change of personnel
Charitable	National Trusts & Foundations	Possible	Experience in delivering funds Understanding of issues	Likely to require high social impact evidence
	Local Trusts & Foundations	Possible (but minimal)	Contribution as part of a consortium Local knowledge and impact	Available funds likely to be so small as to be almost insignificant in total funds required
	Private philanthropy	Unlikely	Potential for long term support Independent funder – fewer regulations	Likely to require some control Provenance of philanthropist's funds could be an issue for CI
Other Sources	Crowdfunding	Likely (but minimal)	Wide international interest in BI/GI Funders from a wide source	Resource intensive
	Brilliant Brighton BID	Unlikely	Existing relationship	
	Creative Worker Contributions	Unlikely in the short term	Creates/tests community buy-in Likely to win approval from non CI stakeholders	Complicated to implement – will require partnerships
	Employer Levy	Possible	Local impact Sustainability of funds if successfully implemented	Resource intensive – requires buy in Complicated to implement

Department for Digital, Culture, Media and Sport (DCMS)

The Department for Digital, Culture, Media and Sport is thought to be an unlikely candidate for funding. A government body with national remit, the majority of funding it allocates to arts and culture is distributed through Arts Council England. In consultation, Equity UK mentioned there had been little headway made with political leaders on the subject of BI for artists.

However, several UBI petitions have been debated in Parliament recently³⁵, and Irish Culture Minister Catherine Martin³⁶ was recently invited to speak to the Performers Alliance All-Party Parliamentary Group. Recent government spending on the JRS and SEISS schemes as well as the 2022 winter fuel subsidy have opened the door to new conversations on how to support citizens.

Current economic conditions do not suggest that DCMS would be receptive to funding a CWIG pilot in Brighton & Hove, but evidence gathered throughout the pilot could be leveraged to broker future conversations on policy change in arts subsidy.

Arts Council England (ACE)

ACE would be a highly unlikely target as a primary funder. Aligning with their 2023-26 strategy, 'Let's Create', which emphasises community arts participation, would require too drastic a repositioning of the pilot's activities and aims. There is some potential to raise a portion of funds through a Project Grant application, with areas of interest in the pilot's effects on new funding mechanisms for individuals, innovation, and creative output.

Research Councils

ABCD could be successful with a research grant application from either the Arts and Humanities Research Council (AHRC) or the Economic and Social Research Council (ESRC). These research councils are an attractive prospect due to the potential to raise a significant amount. ESRC's current Large Grants gives funding awards for projects with a total budget between £1 million and

£2.5 million, paying up to 80% of costs. The social impact of the pilot on communities and the health and wellbeing implications – particularly how the pilot lowers recipients' reliance on physical and mental health services, and how the impact on communities can be taken forward into social prescribing align well with ESRC's social research. Focusing on the effects of unconditional cash transfers on the quality and market value of recipients' creative output aligns with its economic research aims. How these research areas interact with the Creative Industries is novel in the UK and, with the right research partner, would differentiate the project from other applications.

If the research design for the pilot focused on the effects of unconditional cash transfers on innovation, quality of artistic output or the social value of culture in society, it would be better to target AHRC funding. Another area which chimes with AHRC's focus is creative 'clusters' and the collective effects of community-facing creative work. If the pilot research design centres on questions of placemaking and displacement, AHRC would be a more appropriate target for funding.

It would be unusual for either research council to fund the pilot in its entirety. Whilst funding from UKRI could be sought for the design, delivery and research of the pilot, alternative sources to fund the payments to participants (approximately 75% of the overall budget) would likely be required.

Local Authority (LA)

Local Authorities are very financially constrained and likely to become more so. A contribution from the LA is likely to be in non-financial e.g. support around promotion.

Trusts & Foundations

National Trusts & Foundations (T&F) such as Jerwood Arts, Paul Hamlyn Foundation, Esmée Fairbairn, Garfield Weston, Linbury Trust and others could be targeted for funding. It is unlikely that ABCD would secure funding from more than one of these trusts for the consortium, as each T&F has its own strategic

³⁵ <https://hansard.parliament.uk/Commons/2022-06-15/debates/5ACE995B-6135-4F4A-95EA-C44F3083C5D0/UniversalBasicIncome>

³⁶ Ms Martin is Minister for the Department of Tourism, Culture, Arts, Gaeltacht, Sports and Media (DTCASM)

aims and mostly provides restricted funding; adhering to the specific aims of more than one Trust/Foundation may prove challenging, although not impossible.

Private Philanthropy

Private philanthropy in the form of one or more individual donors is possible, although identifying receptive donors will be both challenging and potentially resource intensive. Around Brighton & Hove there are few individuals who might be petitioned, and philanthropists with a previous history of funding arts and culture in Brighton & Hove are reported to view the plans for a guaranteed income pilot negatively. However, it is possible that a wealthy individual from further afield could be supportive. While it would require specialist skills and effort to pursue this as a strategy, a far-reaching communications campaign throughout the design and launch of the pilot could help to secure interest nationally and internationally.

Crowdfunding

Crowdfunding has recently gained a reputation for being resource intensive and cost negative. For CI businesses there is high competition for individual donations through crowdfunding. Most crowdfunding campaigns offer rewards to donors and creating reward packages without affecting the unconditional nature of payments in the CWIG pilot would be challenging. However, a crowdfunding campaign may be useful for securing publicity and testing the CWIG's reception by the general public.

Brilliant Brighton BID

Brilliant Brighton BID have contributed to the Enliven Brighton strand of the ABCD Plan for Cultural Recovery, and this successful partnership could be leveraged to raise further funds. Enliven Brighton's appeal to businesses revolves around the secondary spend resulting from increased footfall, drawn by cultural activity.

The CWIG has a less immediate impact on increasing business profit, so funding from Brilliant Brighton BID is unlikely at this time. However, presenting evidence on how the pilot will impact on the brand of Brighton & Hove could appeal to the BID in the future. And if funding is not available, human resource or other in-kind support could help offset ABCD's costs and add necessary core competencies in implementation.

Creative worker contributions

A voluntary contribution to the scheme by creative workers, as used in the French Intermittent du Spectacle scheme. This is likely to be complex, and challenging to implement and administer.

Employer levy

A voluntary contribution from CI employers who work with freelancers could form a component of the consortium; this method has already been trialled by the ABCD Group to fund core costs. Whilst this would be impossible to enforce across all the CI businesses in Brighton taking advantage of the freelance worker pool, at least a moderate take up among employers could be expected. To achieve buy-in, ABCD may need to underline the impact that unconditional GI could have on freelancer skill development and innovation, as well as its likelihood to entice talented individuals to settle in the area.

11. Next steps

Although Creative Worker Income Guarantee schemes are drawing greater attention, they are not always easy to implement.

The schemes studied were initiated at the height of the pandemic; but the mood around the expenditure of government funds on initiatives such as these may have changed, especially as we head towards a further decade of austerity.

A pilot CWIG would be a statement for Brighton and Hove, showing its commitment to the sector and its principles. Stakeholders thought there would be significant 'first mover advantage' even from just seriously considering a scheme.

The key challenges – and next steps for the scheme - are therefore:

- To **define with greater clarity the aims and ambitions** of the scheme as a partnership group, especially around targeting and **the redressing of inequalities in the sector**. This will allow the key design considerations to be more easily navigated, as well as ensuring buy in from stakeholders
- Undertake a **full fundraising feasibility** to assess the likely options in greater detail and to do more to warm up potential sources of funding. As multiple sources are likely to be needed, this will require more careful planning
- Assess **whether there are easy wins to keep the issue on the agenda and the radar of the sector itself and potential funders**. For example, this could include further research prepared by the University of Sussex or more sector outreach as part of the overarching Creative Industries Strategy Development.



Source: Eliven Brighton Art Trail, Dave Pop. ABCD

Appendix

12. Longstanding artist support schemes

France - Intermittent du Spectacle

This government instituted scheme was created in the 1930s in recognition of the particular work patterns demanded of creative workers, particularly in the performing arts, music and film. 'Intermittent du Spectacle' is a legal status afforded to creative workers ('intermittents'), allowing them to claim unemployment on differing terms to those in other sectors.

To be eligible, an 'intermittent' must be able to evidence 507 hours of creative work (less for workers below age 30) in a qualifying field within the last 12 months; they may then claim between €38-€44 daily for the following 12 months. 'Intermittents' are permitted to work in their creative practice on top of claiming the daily fee, up to a maximum of €4,045/month. Qualifying creative work must be from temporary / permanent employed contracts as opposed to freelancing. This offers companies the freedom to employ creative workers in short term contracts.

Income is taxable and 'intermittents' pay more of certain taxes than other workers do to gain access to this benefit. In 2019, 280,000 people were considered intermittent du spectacle and 100,000 benefited from scheme funds. The total budget is estimated at €1.2 billion per annum.³⁷

Creative workers who gain intermittent status speak of how they can dedicate more time to their practice as they are not required to supplement their income with irrelevant work³⁸. Additionally, achieving the status confers value to their work. This validation can be leveraged for professional opportunities, as well as contributing to the development of confidence. The Intermittent du Spectacle scheme underlines the value that the French state places on culture, and while

there are detractors, for artists around the world the scheme is held up as an exemplar of state support for arts and culture.³⁹

Learnings

- Affording a **special legal status to creative workers** in recognition of their particular employment patterns is useful: it allows workers to access benefits in a way that supports creative careers; it does not discourage job creation or acceptance; and it creates an understanding in government of the unusual employment patterns of creative work, which can help in turn to **make the case for more targeted funding**
- **Imbuing value** in the work of artists by paying them between contracts has ancillary benefits including: raising the profile of independent creatives; providing both confidence and legitimacy to creatives which **can help them secure work**; conferring trust in the creative process which can lead to more diverse creative outcomes; and raising the profile of creative work amongst the general public



³⁷ <https://www.redpepper.org.uk/intermittent-support-how-cuts-are-hitting-artists-in-france/#:~:text=According%20to%20the%20government%2C%20the,were%20made%20to%20the%20scheme.>

³⁸ <https://www.etui.org/publications/art-managing-intermittent-artist-status-france>

³⁹ <https://www.theguardian.com/world/2012/jul/30/review-threatens-french-creatives-benefits>

Source: Photo by [Kenny Filaert](#) on [Unsplash](#)

Norway - Statens Kunstnerstipend

The Norwegian government distributes grants to artists in Norway to encourage 'diverse and innovative artistic activity'.⁴⁰ This longstanding programme is highly competitive, with a 12% success rate for applicants.⁴¹ Recipients are chosen based on artistic quality and activity. The terms for successful artists are generous – an income equivalent to the Norwegian median income for 1-3 years for emerging artists, five years for mid-career artists, and 10 years for established and 'senior' artists. Artists are permitted to take on up to 0.5FTE employed work on top of receiving the grant and there is no requirement for to evidence a particular output.

The grant is justified on the basis that it will enrich Norwegian culture and society by supporting artists in their creative work in a country with a high cost of living. However, there are anecdotal reports of artists in receipt of the government grant basing themselves outside of Norway. One notable feature is that the scheme awards substantially longer grants to established and senior artists. The outcome of this is a pathway for career progression and lifelong career development in artists. This echoes ABCD CWIG's aims to establish career security for artists who face short term funding cycles and an inability to plan long term.

Learnings

- If the ABCD's CWIG is intended in part to retain artists in Brighton & Hove without restricting them, to maintain and build upon the creative brand of the city, **stipulations around freedom to work elsewhere** must be built into the terms of the cash payments
- An **escalator approach to funding long term careers** by considering different income requirements at different ages as well as career stages is rare, and valuable

⁴⁰ <https://www.kulturradet.no/english/vis/-/government-grants-for-artists>

⁴¹ https://www.bbk-bildungswerk.de/sites/default/files/2021-05/OnlineNetworkingseminarNO_DEvisualartssupport20210428reader.pdf

13. Detailed Case Studies

13.1 Ireland – Basic Income for the Arts

Background & Context

In the immediate aftermath of the first lockdown in March 2020, the Irish Government set up the Arts and Culture Recovery Taskforce, consisting of leaders of artistic institutions, government departments (including the Department of Health) and independent artists. The resulting report made a recommendation for a Universal Basic Income for Arts workers its top priority. The pilot was accepted at government level and in May 2021 a team led by economist Sharon Barry began working on the design and implementation of the scheme, which opened for applications in April 2022.

The speed and acceptance of such a scheme was in part due to the urgent circumstances of Covid, but also two underlying factors. First, in 2017, the National Campaign for the Arts (NCFA), together with Irish Equity, won a significant policy change for arts workers. This change exempted practicing creatives in receipt of social protection benefits (equivalent to Universal Credit) from having to apply for jobs or retrain after the standard six weeks of receiving social protection payments. Instead, creative workers would be permitted up to 12 months to find a job. This policy change was a recognition, within government departments, of the cycle of short-term contracts facing many creatives. This understanding was leveraged when arguing for a basic income pilot in response to the Covid-19 lockdowns.

The second factor was the current government's commitment to implementing a Universal Basic Income scheme within their term of government. That commitment remains separate from the Basic Income for the Arts (BIA), but nonetheless signalled an openness to the concept of UBI.

The government has committed a budget of €35 million per year over three years.

Organisation Structure

The BIA is administered by the Department for Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM). There is a strong focus on evidencing the impact of the scheme and the DTCAGSM's Strategic Policy Unit was brought in to provide research and administrative support during the design phase. A small team of six works on managing and delivering the scheme. During application processing, 20 workers were drafted in from other departments to assist with the high volume of work. Due to the government's established operational structures and available civil servant hours, the pilot has been able to allocate less than 1% of its total costs to administration.

The availability of economic, social and health research expertise in government significantly extends the capacity of the team to evidence and measure impact.

Application & Selection Process

Applications were open from 12 April - 12 May 2022. Eligibility criteria was determined in consultation with the Arts Council of Ireland and the general public and included:

- Two proof points of professional eligibility – these could include evidence of money earned from professional practice, or membership of a union or professional body
- There was a separate stream for recently graduated artists who may be unable to provide such evidence

Selection was then made through a randomised process. From 9,000 applications, 2,000 individuals were selected to receive payments of €325 / week for three years.

An additional 1,000 individuals were selected to form a control group, receiving two weeks' Basic Income per year to provide data on financial, professional output and wellbeing lines of enquiry.

Successful applicants were not announced publicly, as the scheme's leaders were concerned of the effects on community cohesion and income impact – fearing that successful applicants may be offered lower fees by arts organisations as a consequence of receiving the BIA payments.

Key Considerations

In its design, structure and scale the BIA provides a robust pilot to assess and shape future policy. It is grounded in UBI principles, defined in Guy Standing's 2019 Report on Basic Income for the shadow Chancellor of the Exchequer (UK)⁴², which helped inform key design decisions such as random selection.

Success drivers

Role of Individuals: The BIA benefitted from strong advocates and experienced negotiators to help launch the scheme.

A number of individuals were instrumental in advocating for and launching the scheme. This included trade union leaders with experience of complex negotiations, allies within government and, importantly, the Minister for DTCAGSM, who was influential in negotiating a substantial financial commitment from government as part of the economic recovery package to support the sector in the aftermath of the pandemic.

Timing: The Irish lockdowns were severe, and the arts sector suffered from the early closure and delayed reopening of activities. At the same time, appreciation of the importance of culture was renewed as many non-culture sector workers spent their lockdowns consuming literature, recorded performances and tv/film.

Consensus: A strong recognition of the benefits of the scheme among arts organisations and independent artists meant negotiations between the proponents of the scheme and government moved quickly. The relatively small size of the cultural ecosystem in Ireland, the strong campaigning work of the NCFA, and the convening of the Arts and Culture Recovery Taskforce, which brought together leaders across different arts sub-sectors, created a united front from which to engage influential stakeholders who could assist in implementation.

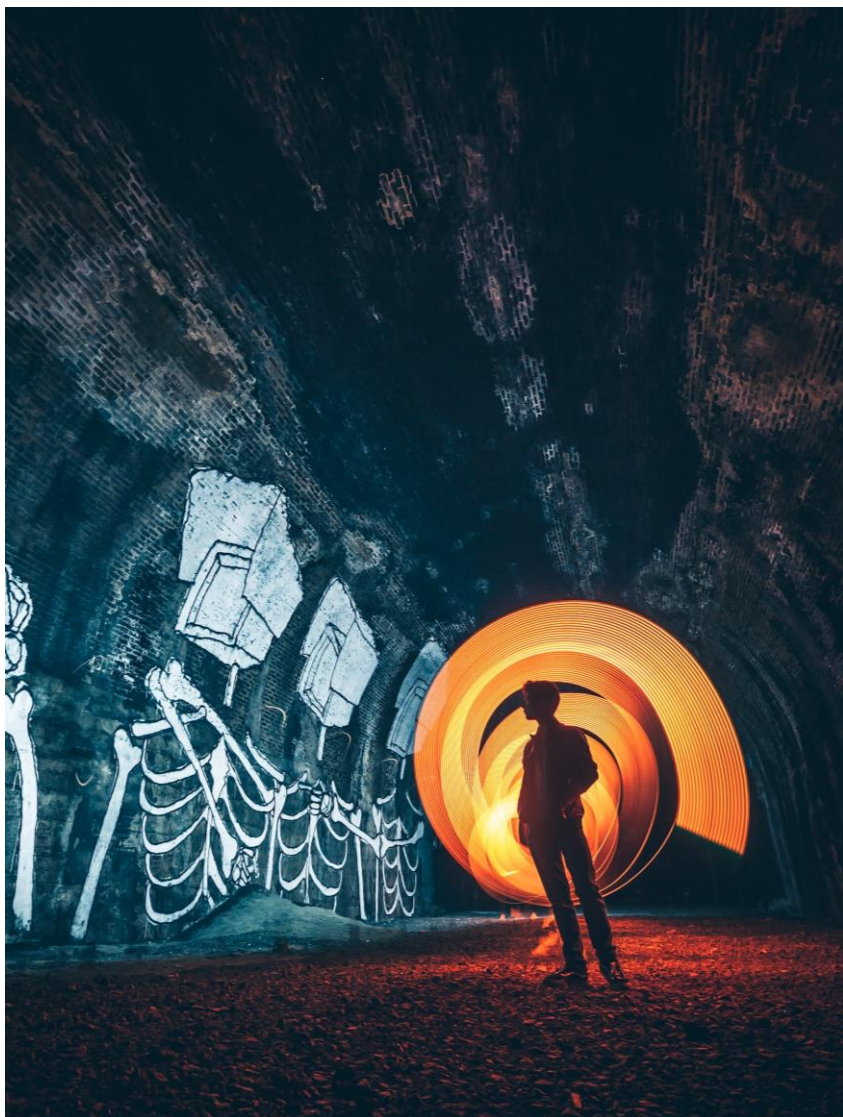
Robust Design: Through the input of the Strategic Policy Unit, the pilot is designed to capture evidence to help shape future policy decisions.

Programme Challenges

Political Risk: While the government has committed to funding over three years, there is a risk that political changes in priorities or leadership could affect future years' funding.

Randomised selection – effects upon communities: Randomised selection meant that in some cases, there was one successful applicant among a close group of collaborators, leading to potential fracturing of artist networks and communities. Retaining applicant anonymity was intended to mitigate this negative outcome.

⁴² https://www.progressiveeconomyforum.com/wp-content/uploads/2019/05/PEF_Piloting_Basic_Income_Guy_Standing.pdf



13.2 San Francisco – Guaranteed Income Pilot for Artists

Background & Context

In March 2021, as part of San Francisco's pandemic recovery measures, Mayor London Breed announced the launch of a guaranteed income pilot programme for artists. The Yerba Buena Center for the Arts (YBCA), a well-established cultural centre founded in 1993, was selected to design and administer the six-month pilot.

YBCA, who had been researching ways to support creatives outside of traditional grant giving, felt six months was too short a period to track impacts or develop research from the pilot, so they approached '#startsmall', a private foundation focused on Covid-19 relief, girls' health and education, and UBI, for additional funding. They received \$3.46 million to extend the existing pilot and fund additional artists.

Organisation Structure

The original pilot was staffed by a team of four, led by the (now) Director of Artist Investment, with support from YBCA's Strategy Director, a Data and Evaluation specialist and a part time freelance contractor, as well as drawing on additional YBCA staff time for marketing and communications support.

Community Outreach Ambassadors and Artist Advocates were engaged to reach artists in targeted communities in the first phase.

In the second phase of the pilot, YBCA worked directly with six San Francisco based cultural organisations, forming the Creative Communities Coalition for Guaranteed Income, CCCGI.

Source: [Simon Zhu](#) on [Unsplash](#). San Francisco

Application & Selection Process

YBCA ran an application process from 25 March - 15 April 2021. As the first phase was publicly funded, YBCA were not able to restrict funding by race or identified characteristics. Therefore, eligibility was determined by:

- Residency within defined post codes (identified as those geographic areas hit hardest by the pandemic)
- Income Qualifier (determined by the Department of Housing and Urban Development guidelines)
- Whether artistic practice was rooted in historically marginalised communities – defined by self-reporting.

The eligibility was designed to reach artists who had been disadvantaged by structural and institutional racism. Selection of applicants was randomised to prevent selection bias.

In the first phase, 130 artists were selected to receive \$1000/month for six months.

However, YBCA received public criticism around this process and reassessed the selection method. In the second phase, YBCA worked with partners from the CCCGI who identified and selected recipients. In two cases this was put out to community consultation, enabling members of the community to choose who should receive the GIPA payment.

In the second phase, the original 130 artists had their funding extended a further 12 months, and an additional 60 artists were selected to receive \$1000/month for 18 months.

Key Considerations

The SF GIPA pilot provides an example of both public and philanthropic funding. While the Mayor's response was part of a Covid-19 reaction, it was rooted in the Mayor's belief that artists are what give San Francisco its unique identity, supporting tourism and helping to retain diverse residents in the city.

Although the programme is still ongoing, YBCA has already received feedback about how it can continue supporting artists beyond GIPA, including making workspaces and creation opportunities available to them within YBCA. The organisation is heavily focused on advocacy and how this pilot can amplify findings within wider UBI and GI networks.



Source: Photo by [Zac Ong](#) on [Unsplash](#). Washington Square Park, NYC

13.3 New York – Creatives Rebuild New York Guaranteed Income Program

Background & Context

Creatives Rebuild New York (CRNY) was a newly created organisation to support artists impacted by the pandemic. It launched in Spring 2021, funded by the Mellon Foundation (\$115 million) with additional support from the Ford Foundation (\$5 million) and the Stavros Niarchos Foundation (\$5 million). Its work focuses on two programmes: an Artist Employment Programme, providing funding to employ 300 artists working with community-based organisations for two years; and a Guaranteed Income for Artists Programme.

Organisation Structure

CRNY has a 9-person Leadership Council which provides oversight, a 28-person Think Tank which advised on strategies, provided technical expertise and served as an accountability check on the programme design, and (currently) 10 staff members working across the two programmes.

It is fiscally sponsored by Tides Foundation, which provides CRNY with the organisational and operational support to deliver its programmes. CRNY also partnered with a number of organisations to deliver payment distributions such as *Community Financial Resources* and *Steady; Henry Street Settlement and WorkWithoutLimits* who provided benefits counselling; *Jain Family Institute* who shared expert support in implementing and researching guaranteed income programmes; *Good Call* who operated the application Help Desk in February and March 2022; and 10 Artist organisers who disseminated information and helped applicants for both CRNY programmes.

The think tank helped shape the core values of the programme, which were to fund as many artists as possible, for as long as possible, with a particular focus on artists who experience forms of oppression or discrimination.

Application & Selection: Guaranteed Income for Artists Programme

CRNY ran an online application process designed to take 15 minutes to complete, open for 6 weeks from 14 February - 25 March 2022, with eligibility determined by:

Residency in New York State (at time of application)

Financial Need (determined by the Self-Sufficiency Standard ⁴³)

Identification as an 'artist, culture bearer, or culture maker'.⁴⁴

Artists were hired as part of an outreach process, as well as nine information sessions held across New York State. Selection of successful applicants was based on a randomised, weighted algorithm, acknowledging historic

discrimination against certain populations.⁴⁵ There was no merit or value-based assessment of the quality of artistic output.

2,400 Artists were awarded \$1,000 per month for 18 months. The amount was designed to be within the federal gift tax exemption of \$16,000 / year (2022). After selection, verification of eligibility took place.

Considerations

This pilot highlights the breadth of skills and services involved in delivering a GI programme at this scale, as well as the challenges in delivering it as a newly established organisation.

The outcomes of this pilot will contribute to the broader movement across the USA around other GI and UBI programmes. By aligning with wider national conversations, it hopes to leverage impact from a single artist programme into a wider framework and evidence base for future policy.

⁴³ The Self-Sufficiency Standard determines 'the amount of income required for working families to meet basic needs at a minimally adequate level'. It factors in family composition, ages of children, and geographic differences in costs.

⁴⁴ This was defined as: 'someone who regularly engages in artistic or cultural practice to: express themselves with the intention of communicating richly to or sharing with others; pass on traditional knowledge and cultural practices; offer cultural resources to their communities; and/or co-organize and co-create within communities toward social impacts. Artists aspire to sustain themselves through their practice and maintain a commitment to

continuing their practice. Artists can work both individually and collaboratively, or as educators within their field of practice.'

⁴⁵ The full list:

- 1) Black, Indigenous, and People of Color.
- 2) Deaf/Disabled.
- 3) LGBTQIAP+ (Lesbian, Gay, Bisexual, Transgender, Queer/Questioning, Intersex, Asexual/Aromantic, Pansexual+).
- 4) Caregivers.
- 5) Immigrants.
- 6) Criminal Legal System Involvement.
- 7) Lack of Financial Safety Net.
- 8) Rural

14. List of Stakeholder consultations

Organisation	Name/Title	Reason for interviewing	Date
CRNY	Maura Cuffie/Director of Strategic Initiatives – Guaranteed Income	Case study comparator	18/08/2022
YBCA	Stephanie Imah/Director of Artist Investment	Case study comparator	10/08/2022
BIA Ireland	Sharon Barry	Case study comparator	20/09/22
Paul Hamlyn Foundation	Tara LaComber/Grants Manager Awards for Artists	1. Trust/ foundation funding 2. Comparable no strings award	12/08/2022
Jerwood Arts Trust	Lilli Geissendorfer/Director	1. Trust/ foundation funding 2. Comparable no strings award	31/08/2022
Brighton & Hove City Council	Cllr Martin Osborne	Brighton/political context	02/09/2022
University of Sussex	Dr Josh Siepel/ Senior Lecturer in Management (Business and Management) University of Sussex Business School	Brighton/economic context	07/09/2022
Equity	Liam Budd/Policy Officer	Trade Union/political context	23/08/2022
Irish Equity	Karan O'Loughlin/Lead Organiser	Trade Union/BIA instigator	20/10/2022
Arts Council England	Michelle Dickson/Director of Strategy	Funding landscape	12/10/2022
Brighton Fringe	Julian Caddy/CEO	Brighton practitioner context	06/09/2022
Brighton Artists Network	Elena Italia/Organisational Development & Advocacy	Brighton practitioner context	09/09/2022
Baguette Wealth Management	Oscar Hjalmas/Chartered Financial Advisor	Tax/benefits advice	09/09/2022
Royal College of Art	Hoda Judah Armani	Recommended by client	03/10/2022

15. Focus group demographics

20 individuals from Brighton and Hove’s creative community were interviewed in 3 focus groups and a consultation with What Next?, Brighton Chapter. Of the 17 focus group participants, 59% identified as female, 29% male and 12% non-binary. 9 CI sub-sectors were represented (figure 6).

Figure 5 Focus group subsector representation

Represented Creative Industry Subsectors

Literary Arts
Theatre
Interdisciplinary Arts
Social Practice/Community Arts
Dance
Music
Visual Arts
Theatre
Media/Digital Arts

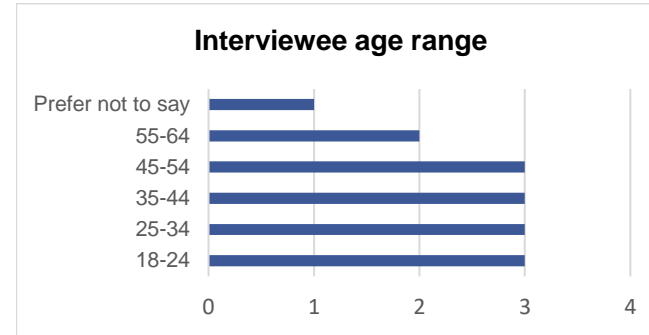
Source: BOP Consulting

35% of interviewees identified as LGBTQIAP+.

29% identified as having a disability.

A broad range of ages from 18 - 64 were represented (figure 7)

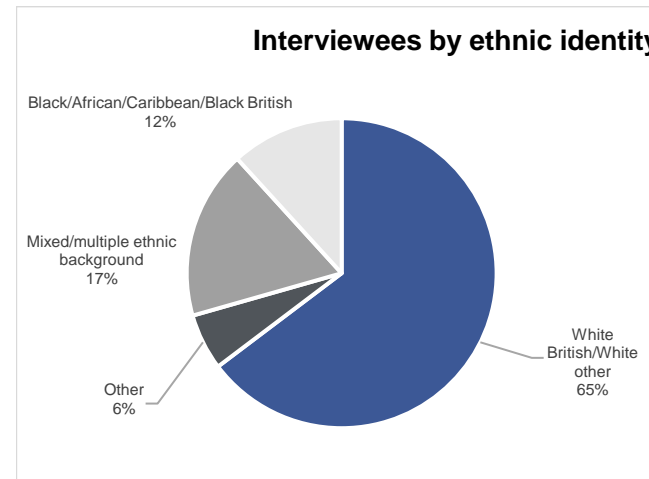
Figure 6 Age range of focus group participants



Source: BOP Consulting

Participants were split across the below ethnic/heritage groups (figure 8):

Figure 7 Ethnicity of focus group interviewees



Source: BOP Consulting

16. Additional stakeholder interview

University of Sussex - Dr Josh Siepel, Senior Professor of Management, Science Policy Research Unit

Dr Josh Siepel's research work is at the intersection of entrepreneurship, innovation and skills, with a particular focus on the creative industries. Dr Siepel averred that whilst a Creative Worker Guaranteed Income pilot was an interesting idea, it raised questions about how we value culture and the nature of market mechanisms in the creative sector.

Artists incomes are low partially because there is an oversupply of practitioners in the market. A GI could artificially support freelance businesses, preventing the natural 'churn' which allows for certain businesses to fail to make way for new entrants. This has been observed after increased government support led to a far lower rate of businesses failing in 2021.

The ABCD CWIG could reasonably expect to measure:

- Income stability
- Career sustainability
- Career advancement.

Unlike in Ireland's BIA (appendix 13.1), Dr Siepel was less convinced of the ability of the pilot to accurately measure the effect of unconditional cash payments on the quality of artistic output. In measuring the net financial impact of such a scheme, Dr Siepel recommended a longitudinal study be undertaken to track the effects upon the labour market 5 years post pilot. However, any such study would require both a statistically significant sample group and a control group (as has been established in Ireland). It is currently not known how many creative freelancers might be eligible for and apply to a pilot scheme in Brighton & Hove, and whilst HMRC is planning to gather better data on self-employed by industry sub-sector, there is currently limited data on the volume and sub-sector breakdown of creatives in Brighton. This makes both anticipating volume of applications (and the resulting impact on management costs) and budgeting to include a statistically significant sample size in the pilot very

challenging. However, he did not discount the idea that, after adding the uncounted, unpaid labour of seeking grants for creative work to the cost of public subsidies, the pilot would be cost negative, as is theorised in the Irish BIA. This supports the argument that a Guaranteed Income could be positioned as an alternative form of grant giving.

Like ACE, Dr Siepel would be interested in understanding whether benefits such as

- a. Increases in linkages around local engagement
- b. Effects on local supply chains
- c. Altering public perception of art as a greater good

could be observed. Capturing data to demonstrate how the local area benefits from a new 'new deal' approach to valuing art may help to advocate for lasting policy change.

BOP Consulting

BOP Consulting is an international consultancy specialising in culture and the creative economy.

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