



Fairwork Policy

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What is Fair Work?

Scotland's Fairwork Convention aims for people in Scotland by 2025 to have a world-leading working life where fair work drives success, wellbeing and prosperity for individuals, businesses, organisations and for society.

The Fair Work Convention's definition of fair work is: Work that offers effective voice, opportunity, security, fulfilment and respect; that balances the rights and responsibilities of employers and workers and that can generate benefits for individuals, organisations and society.



SECURITY of employment, work and income are important foundations of a successful life.

RESPECT: Fair Work is work in which people are respected and treated respectfully, whatever their role and status.

OPPORTUNITY: Fair opportunity allows people to access and progress in work and employment and is a crucial dimension of Fair Work.

FULFILMENT: It is widely accepted that fulfilment is a key factor in both individual and organisational wellbeing. This includes the opportunity to use one's skills, to be able to influence work, to have some control and to have access to training and development.

EFFECTIVE VOICE: The ability to speak, individually or collectively, for example, through a recognised trade union, and to be listened to, is closely linked to the development of a respectful and reciprocal workplace relationships. Effective voice underpins the other dimensions of Fair Work, and real dialogue between organisational stakeholders can help deliver on opportunity, security, fulfilment and respect.

Sound Festival and Fair Work

Sound Festival is a new music organisation that has a small staff team (four permanent employees as of June 2023) but also employs some freelance staff (press officer, technical staff for festival, musicians and composers for leading workshops...), occasionally provides internships, as well as engaging ensembles and musicians to perform. We are committed to a Fair Work policy that applies to those who work for us either on a permanent or temporary basis, and the following policy is articulated for both.

SECURITY:

1. Fair pay

- All staff, interns and temporary freelancers are paid at least the real Living Wage with an annual pay review being discussed by the Board. Currently the wage difference between the highest and lowest paid is under 2.5.
- Freelance employees are paid at rates set by them, which correspond at least to the real Living Wage.
- In many cases we engage an ensemble rather than a freelance musician directly. Musicians pay is decided by the ensemble, based on at least minimum rates agreed on in their countries.
- We pay freelance individual musicians at rates set by themselves, that are at least at rates defined by the MU, respecting collective arrangements for pay and conditions.
- We engage freelance individual musicians to run workshops, who are paid pro rata to agreed rates by the MU.
- Composers rates are set in discussion with composers using the Contemporary Music Centre Ireland's commission rates as a basis for discussion.

(Please see attached appendix on Sound Festival rates of pay for musicians and composers)

2. Contracts

- We have no zero hours contracts within the organisation.
- Our contracts allow stability of employment, with notice period clearly outlined.
- They include the usual provision for holiday entitlement, sick pay and pension.

3. Policies and practises

As well as our Fairwork policy, we have a number of policies which encourage respect of health, safety and well-being that the staff are aware of and have a full understanding of:

- Health and Safety
- Equalities, Diversity and Inclusion
- Safeguarding
- Financial (with reserves in place, following government guidelines, in case of redundancy).

REPECT:

4. Flexible working

- Out of respect for our staff's personal and family lives, we offer opportunities for flexible working to align with family life and caring commitments. This includes flexibility of hours worked across the year.
- We enable staff to have a balance of office and home-work.
- We are flexible in respect of carrying forward holidays or days in lieu.

5. Consideration for others

We encourage an atmosphere of mutual support and respect in the organisation:

- We encourage respect of each staff member's different personalities and personal situations, and encourage all our staff to make allowances for their colleagues.
- Staff members are encouraged to support their colleagues professionally if and when needed.
- We make time to listen to and understand staff member's professional and personal concerns (if requested) and find solutions where possible.
- We try to understand challenges that face musicians and composers and make allowances for this.
- We have an artists requirements sheet to allow all musicians taking part in the festival to detail elements that will help make their period working with us as pleasant as possible. In particular, it allows neurodivergent musicians to express particular needs they might have.

OPPORTUNITY:

6. Opportunity in the workplace

- We have clear recruitment and selection procedures for both staff and opportunities for artists.
- We offer paid internships where possible through University schemes.
- Staff are able to request training and development opportunities through an annual review.
- Staff individual progression is encouraged within their current roles, offering more responsibility if requested, and opportunities to develop projects within their brief.

7. Diversity

- We encourage both diversity on our board and with the performers and composers we work with.
- We engage with diverse artistic communities to encourage diversity amongst freelance musicians and composers, in particular aiming to be more inclusive of women, gender minorities, disabled and ethnic minorities.

FULFILMENT:

8. Fulfilment

- Within our organisation, we work as a staff team, encouraging staff members to use their skills outwith their roles if they so wish. We also involve them in evaluations, problem-solving and suggesting new ideas.
- We give staff members the opportunity to request training. Sometimes this is done externally, sometimes it is organised internally using the skills already present in the organisation.
- Through our commissions and other projects composers and performers may be involved in, we try to give them the right environment for them to express their creative voice to the full.

EFFECTIVE VOICE:

9. Effective Voice

- As a small organisation, we do not have a union for staff to belong to. However, as a small organisation, staff are encouraged to have a voice within the organisation (see 8. Fulfilment above).
- Annual reviews enable staff to feedback on their role and on the organisation.

- We encourage openness, dialogue and tolerance of different views (see 5. Consideration for others) both within the staff team, and with other freelancers we work with.
- We give artists the opportunity to discuss the conditions on how they will be engaged during their period of employment cementing trust between the festival and the artist. This may be an extension of their commissioning contract or technical rider. We enable them to express any boundaries for their period of employment, including (but not limited to) : travel and accommodation requests, access needs, any communication requirements, any mid project deadlines, post engagement review and a consistent named point of contact in the festival team for any problems that may arise. This gives artists the confidence that their voice is and can be heard throughout the process.

Appendix 1:

Payment rates 2023/24-2025/26

(Rates 2023-24 as per MU. From 24-25 is estimated)

WORKSHOP LEADING

£250 per day, maximum 5 hours working

(£262.50 24-25 with 5% inc / £276 25-26 with 5% inc)

- *Pro rata for workshops of less or more than five hours*
- *Increase to reflect longer-than-usual preparation time*
- *Increase to reflect any equipment or resources you are required to provide*
- *Increase if you are leading or overseeing other musicians*
- *Increase if travel time is unusually long*

ONLINE HELPLINE SESSIONS

£40.50 per hour (2023-2024) based on hourly teaching rate

£42.50 per hour (2024-2025) with estimated 5% increase

£44.65 per hour (2025-2026) with estimated 5% increase

OPENSOUND SESSIONS

£150 per 1.5 hour session (*£75 would be MU rate, but there is prep time.*)

ANY ENEMY

Any Enemy are a local volunteer ensemble, however we consider it important to pay them for concerts and workshops. We have agreed with them the following rates, based on MU/ABO agreement, Category 3:

Concert rate : Tutti £110.60 (23-24) / £116.13 (24-25) / £121.94 (25-26)

The following shall be the minimum rates to be paid for a concert of up to three hours in length with a rehearsal of up to three hours in length on the same day, each including an interval of not less than fifteen minutes. Exceptionally, in the case of the performance of a work normally played without an interval, and where no interval takes place, fifteen minutes shall be added to the length of the performance and, if this brings the performance time to more than three hours, overtime payments shall be made in accordance with Clause 4 of these Terms and Conditions.

Schools / educational concerts: £66.36 (23-24) / £69.68 (24-25) / £73.16 (25-26)

The following shall be the minimum rates to be paid:

(i) One concert with or without rehearsal and contained within a spreadover of three hours - 60% of the appropriate fee for a casual engagement.

(ii) Two concerts with or without rehearsal and contained within a spread over of six hours - the appropriate fee for a casual engagement.

Extra rehearsal: £66.36 (23-24) / £69.68 (24-25) / £73.16 (25-26)

When the only working period offered by a management on a day other than a concert day is a single extra rehearsal (with or without overtime), 60% of the appropriate concert fee shall be paid, together with any additional payments due under Clauses 5-8 of these Terms and Conditions.

Chaperone fee: £75 (<https://www.thecastingnetwork.co.uk/rates.asp>)

Fee guidelines for music commissions

We have used the Contemporary Music Centre and the Association of Irish Composers' music commission fee guidelines, rather than the MU's which just give one rate, rather than a band which can be variable depending on the level of the composer and the length of the piece. Note that the MU rate falls within the bands suggested below, and they specify that all rates are subject to individual negotiation. We find the CMC's approach more helpful in guiding us on a fair amount to pay. Here is what the CMC says about their fee guidelines:

'The fees and categories given below should be regarded as a useful indicator rather than a prescribed structure. The lower end of each band is intended for less established composers, the upper end being aimed at more experienced composers. For composers whose works are regularly performed on the international stage, the upper figure could be taken as a starting point for negotiations.'

Category of work	Fee per min
Solo works (excluding works for piano, harp and keyboard)	€255-360
Keyboard: piano, organ, harpsichord, harp etc.	€270-440
Chamber works; à capella choral works (2-9 players, SATB and choral works accompanied by a solo instrument)	€270-545
Large chamber ensemble (10-20 players)	€385-605
Chamber orchestra; brass band	€545-835
Symphony orchestra; symphonic wind ensemble	€755-1055
Orchestral works with soloist(s) and/or chorus	€865-1180
Electronic music (compositional element only)	€370-555
Instrumental/vocal works with tape (fee as for appropriate category of instrumental work with a further 50% for preparation of the tape/electronic part.)	
Opera, music theatre or dance (fees as for the instrumental forces employed with an additional appropriate amount for production of a piano score.)	

The fee for works of an indeterminable length should be calculated on an individual basis taking into consideration the scale of the project, the overall budget, and fees being paid to other artists and individuals involved in the project.

Stipend Development opportunities

Development opportunities are essentially CPD. For these we offer all travel and accommodation. In addition, we will offer a stipend of £200 in 2023-2024 and will increase it to £250 in 2024-2025. There is no guidance anywhere on this, but it is in line with what the Contemporary Music Centre in Ireland uses, and seems to us a fair amount.