

UFISC Manifesto (Federal Union for Intervention of Cultural Structures) for an alternative economy for art and culture

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INTRODUCTION

As professional organisations representing the art and cultural sector, we have come together to be the heart of UFISC, the Federal Union for Intervention of Cultural Structures:

- LA FEDERATION – Professional Association of Street Arts
- FEDUROK – National Federation of French Amplified/Modern Music Venues
- SYNAVI – National Union of Living Arts
- SCC – Union of Creative Circus
- FSJ – Federation of Jazz and Improvised Music Scenes
- CITI – International Centre for Travelling Theatre
- LE RESEAU CHAINON (Federation of New Territories of Living Arts)
- ACTES-IF – Solidarity network of Ile-de France cultural venues
- RIF – Confederacy of departmental networks of modern/amplified music for the Ile-de-France region
- SMA – National union for small and medium non-profitmaking Modern Music Structures
- ZONE FRANCHE – Network of World Music

We the above have written and signed this manifesto and we are fully committed to defending the values and demands stated herein to construct a new social and economic space for art and culture.

The overarching principle of UFISC is to represent over 1500 organisations, developing artistic and cultural projects, combining a multitude of activities: production and dissemination of shows or events, cultural activities in a region in direct contact with the public, artistic creation of spaces for the public and citizens, sharing of know-how and support for amateurs as they develop their practice.

The UFISC founding organisations met in 1999 as a result of the publication by the tax instruction on 15th September 1998 regarding the taxation of associations governed by the 1901 Act. Their objective was to suggest that the specific nature of the activities carried out by their member structures should be considered. In conjunction with the Ministry of Economy and Finance (Directorate General of Taxes), they worked in close collaboration with the “technical reports” regarding the “non-profit” criteria for artistic creation associations or those that promote live show venues.

Strengthened by this experience, UFISC has expanded this collaborative thinking to encompass employment, then management methods particular to this sector, to finally arrive at the claim for a specific socio-economic space. It is marked by its plural economy and the non-profit making organisations that fall within an economy that we classify as the “non-profit making market economy”, coming under what is today known as the “third sector”.

*¶ This Manifesto is registered within the momentum of the collaborative thinking commitment from UFISC. It is a call to develop the analyses, proposals and contributions that may be generated.

1. WHAT UNITES US

1.1. Our specialisations

Reflecting the fundamental shift within society, the performing arts sector has developed significantly over the past 30 years: modern music, spoken theatre, object theatre, physical theatre, dance, circus arts and street arts... This development has in turn led to a growth of the professional sector, through the explosion of amateur artistic practices and the introduction of a whole new range of performing arts in alternative and intermediary spaces, between the domains of public and market services. Rich and diverse, these new performing art forms have become increasingly threatened by the imbalance between their popularity and the means available that allow professional and/or amateur artists to take their first steps in planning, producing and disseminating their acts.

These artistic and cultural initiatives are constructed on the foundations of a plural economy, seeking to develop new activities that meet unsatisfied needs. By relying on their outreach work, they have become professional; they want new networks and have created a development rationale that is not limited to the production and dissemination of their work. This multitude of experiences emerges from the conviction that another way is possible, and that the relationship the public have with created works cannot just be established on the sole criterion of the marketplace. Their power of imagination and spirit of initiative are built on the need to put the human side back into the heart of our society.

At UFISC we aim to represent this innovative space, promoting this field of experience in the domain of living arts, asserting our thinking and demands in the defence of this sector. We propose a unifying channel through which we can demand other legitimatisation processes for artistic and cultural productions. It is this refusal of the dominant (perhaps systematic) rationalisation of the selection criteria that artistic and cultural structures oppose, both in terms of the rationale of "excellence" followed by public intervention, as well as the financial return that is essential for cultural industries. With their deep-rooted independence, intrinsic to their source of creativity and innovation, they have created this intermediary and alternative space, which is the vital core of a progressive society.

1.2. Our values

1.2.1. *Art as a driving force for democracy*

In part, the foundations of democracy are built upon respect and the consideration of the differences that exist between its members. Art contributes to the implementation of these two principles. By calling upon the imagination, people are able to experience two possible worlds with art, one of difference and one of plurality:

- Difference, because art emerges from the gap between the mundane and the new, offering different perspectives of the same reality;
- Plurality, because one possibility leads to another, even if it is contradictory, meaning that works of art do not exclude each other, but coexist as complementary universes.

Art therefore contributes in developing the personality of each individual and their respect towards others, promoting development and upholding the vigour of democratic societies.

Democracy is also the collective construct of "togetherness", which in turn becomes ingrained in the peculiarities and differences of each individual, breaking down boundaries. Looking past traditional forms of this construct, the evolution of our society towards a service economy and intangible production, means that the new types of human connections that we fight so strongly for are being established and strengthened, relationships that are simultaneously individualistic and societal. Profoundly relevant, the artistic experience is both unique and collective, whether lived within or outside its creation (artists, spectators, amateurs). Art is founded on this relationship, encompassing both the artist and the perceiver in one interaction, one exchange, and one work. As the result of the human spirit and relationships, art is designed for the community, and cannot, therefore, be viewed as mere merchandise. Likewise, the aim of art is not to contribute to the increase of goods and private wealth. Its fundamental objective is to provide a source of collective interest to enrich each member of society. Artistic experimentation, just as with scientific experimentation, exists to advance knowledge, therefore playing an essential role in the development of awareness and critical thinking concerning human beings and society.

Given their collective nature and history, live performances also constitute an art form and are particularly emblematic of the issues of democracy in a dynamic that oscillates between the individual and the community.

1.2.2. Private initiative and managerial autonomy

The structures represented by UFISC aim to embody and structure a collective artistic and cultural project, whether one-off or long-term. The majority of these structures are formed from associations governed by the 1901 Act, because they have a non-lucrative purpose and non-profit management. Their collective and artisan dimensions position the work and the people at the centre of the projects they defend, not money. These structures have arisen from private and independent initiatives. They are governed by private rights and defend the freedom to choose their managerial method and organisation in complete autonomy, adapting to the artistic and cultural project in question. Their independence is asserted in both their artistic and managerial decisions. These choices should not be restricted by the immediate profitability demands of the market or by the administrative attribution processes of state aid policies.

1.2.3. Involvement within a region and relationship with audiences

The structures represented by UFISC pay particular attention to the regional context within which they are working. The majority play an active role in driving the regions forward. They favour lasting partnerships with other regional players: communities, populations, associations and structures that share the same values. They are often the force behind these collective synergies, contributing to better social cohesion within a region. Direct contact with local players is essential for these structures: they contribute to a denser and more coherent network in the area in terms of cultural activities. This network is strengthened by the multiple exchanges between teams from other areas, on a local, regional, national, European and international level. These structures are thus able to offer alternatives to the dominant model of celebrity culture with its exponential and unregulated growth, in which a small minority of artists and venues receive all the attention and wealth.

1.2.4. Cultural diversity and collective interest missions

The structures represented by the UFISC contribute to cultural diversity by embracing the plurality of identities, forms, audiences, creations, activities and artistic fields. Both different and complementary, they contribute to the growth of society and the sensitive and intellectual enrichment of the individuals involved. They develop the following programmes of general interest:

They undertake a large part of contemporary creation in the field of performance and constitute a privileged emerging and innovative space for performing arts;

They support the development of emerging amateur artists, acting as a vehicle in the enrichment and flourishing of individuals;

They get involved in the rise of as many blossoming artistic careers as possible;

Through their cultural activities they act as a driver for social cohesion, as well as strengthening the connection with local people.

1.2.5. A “plural” economy

Concerned about their autonomy, the structures represented by UFISC are constructed within a “plural” economy. Implementing their projects and developing their ideas require a variety of economic resources.

Contrary to an ideology in which the market is the only constituent of trade regulation, they have diversified their resources by aligning with market principles (performance tickets, various loans); redistribution (public financing through public service projects undertaken); and reciprocity (significant voluntary involvement, pooling, sharing resources and know-how). This specialisation imbues a certain richness to structures that combine pragmatism with experimentation, in keeping with their artistic and cultural projects.

2. OPERATIONAL METHODS WITHIN OUR SECTOR

1.3. Associative companies with a cooperative spirit

The structures represented by UFISC are performing companies, in that the production and the transmission of performances – whether inside or outside in a mobile structure – constitute the common basis of their projects. They take on various organisation types, depending on their operational method: fixed or travelling company, association of creators, establishment/creation venue, performance venue or start-up artistic accompaniment venue. They take on the financial responsibility of the projects they develop, and consequently the legal and social responsibilities of the employer. The majority of them are very small or micro enterprises (some have over ten full-time workers, the majority have less than two full-time workers). These features entail the need for a hugely cooperative organisation as well as the multi-skilled nature of the people that promote and work within these companies. They often take on the various tasks (creative, productive, planning, commercial, administrative, logistic and technical) required to undertake these projects and needed for these companies to operate, even if one or two people ensure de facto artistic and general management. For some structures the operating or cooperative status is willingly chosen because of the values it contributes.

UFISC represents companies that do not fit exclusively within the context of legally and traditionally structured working relationships between employers and employees. The main aim of member structures is the realisation of a project and not its implementation. Moreover, they are working with increasingly limited human resources. Decision-making models are consequently more horizontal or more collective, hierarchies more direct and less diverse. Everyone involved in undertaking a project takes on a personal responsibility within their field of expertise, particularly the core group of people at the heart of an organisation that give it its unique identity.

The cooperative principle – indeed the main democratic principle of some structures – is therefore present throughout the entire company organisation, even more so when it comes to its overall management. All those that are strongly involved in the design and undertaking of the project to a greater or lesser extent participate in decision-making.

The legal framework used by UFISC-represented structures almost systematically takes an associative position, which is aligned with their non-profitmaking purposes. In addition, its flexible constitution and implementation is ideally suited to small, very small and micro enterprises. That said, the associative status poses a certain number of problems. Dual leadership made up on the one hand by volunteers, de jure managers (president, bureau, board of directors, etc.) and on the other hand by paid workers, de facto managers (managers, artistic managers, directors), requires a solid level of cooperation between these two groups. It also requires a certain degree of formalising regarding the allocation of responsibilities, particularly when clearly designating the decision-maker and therefore outlining that individual's attributes and skill-set within the role of corporate responsibility (including that of employer).

In practice, there are very specific institutional constructions. De jure managers who are the volunteers (often with no specialised corporate knowledge) shoulder the financial and legal risks connected to the company. Meanwhile, de facto managers as paid employees, on the one hand effectively take high-risk decisions, whilst remaining unaccountable for their consequences. This issue is found to a greater or lesser extent among paid personnel that participate directly with project rollout (often decreasingly as the worker becomes distanced from central duties of responsibility and general purpose skills).

1.4. Close working and innovative multi-activity

The different forms of production and transmission of performing arts form the core of UFISC-represented structure projects. Nowadays, these myriad activities require a pluralistic approach, in the design, undertaking and distribution method of these artistic forms. This multiple activity is especially encouraged within these structures as they are closely linked to their social environment, positioning people at the heart of their activity. For a new, more interactive approach to the relationship between the performing arts and society, a multitude of equally important actions has been implemented. They include a variety of genres, impacting upon fields as varied as artistic and cultural activities, training and teaching, holding special events, hosting amateur or professional groups, critical discussions and debating. Due to their trajectory and specific nature, one of the major

concerns of the performing arts is establishing direct contact with and between people. The structures represented by UFISC therefore currently represent a very specific sector of services to people and groups, who by their very diversity and variety ultimately address civil society as a whole. Their actions are conceived essentially through close links forged through their unique nature for a small or large number of spectators. Globally speaking they essentially connect to a huge array of people from diverse parts of society. In view of the creative and innovative skills of these organisations, this development mode has proven its worth artistically and socially.

As an integral objective and as a consequence of their organisational nature, the innovation and experimentation dimension represents a key aspect for companies within this industry. For these small, private structures, in which hierarchy and formal protocol are ultimately underdeveloped, embarking upon collaborations with structures and networking contribute to creating a dynamic which confronts diverse realities, an aspect which in itself contributes towards the constant renewal of projects. Thanks to the close link they seek and build with the public, artists and social fabric, these structures are becoming increasingly attuned to the current developments of cultural and social behaviour.

1.5. Craft and workforce economy

Within the activities of performing arts, the unique and artisanal nature of artistic production and distribution, as well as the substantial burden of the “work” factor, lead to a constant relative increase in costs, especially as these activities do not allow for significant savings. Company revenues, essentially made through organising performances, are not enough alone to balance out these costs. Thereby follows a chronic and widespread situation of under-funding, which thwarts the chance of development - hence the need to call upon alternative public aid, even if these now support more one-off projects rather than sustainable structures. Likewise, irrespective of ideological and active choices, varied forms of non-monetary exchanges are used (volunteering, work experience placements, etc.) that complete the configuration of multi-financed nature of these organisations. The often experimental and non-standardised nature of the activity carried out by small companies represented by UFISC places them in an even more difficult economic situation.

Current payment methods for goods and services relating to this sector therefore encourage ever-increasing numbers of spectacles, one-off activities that allow for a real accumulation of investment funding, generating the majority of revenue during the transmission phase. All other activities, despite being essential, are badly paid. Even if it has been eagerly sought by the artists, the gaping polarisation from public policy-makers (the State and regional communities) surrounding performing arts productions, has led to overproduction, which not only exhausts the majority of structures and does not fully consider their diverse activities, but is also increasingly out of sync with current distribution possibilities. In return, within saturated networks, this logic weakens production structures. The reduction of revenue linked to the drop in the number of performances sold or lowering unit prices, now impacts upon the vast majority of live performing arts structures. Constantly revived during their profitable investment phases, they are being progressively suffocated by related charges, reducing their operational phases, along with other activities that should really be giving them a sustainable organisational life with the company management and development, marking the signs of a healthy business.

With their economic structure out of kilter, the inequalities between organisations are further reinforced, deepening the structural operational crisis of the sector and weakening the capacity for cooperative working between organisations and people.

Human potential is at the epicentre of the artisan economy of the performing arts. It therefore comes as no surprise that the lion's share of financing achieved goes towards paying workers. The structures represented by UFISC therefore clearly belong to an employment sector of workers with frequently high levels of qualification. With their deep-rooted tradition of transmission, they also constitute privileged airlocks within the professional sector for emerging artists, technicians and other performing arts trades alike. This situation can be explained by a series of factors: the small size of structures and audiences, adapted to artists and emerging artists and/or those with little standing; a predilection for a close link with audiences; an openness to new ideas and innovation; risk taking within artistic programming (specialised artistic segment); close ties with local populations of particular relevance to the organisation, thus leaving the door open for meetings and discoveries. A consistent mind-set of

support and shared experience thus creates the right conditions for professional integration on the principles of mentoring, based on professional experience in real situations rather than just on initial training.

1.6. New working relationships

People working in the performing arts primarily fall under employment status. But a recurring question mark remains, especially when it comes to artistic skills: should these individuals have identified know-how, classifiable into objectively definable jobs in relatively stable “vacancies”, or should they be sent to complete different tasks every time, with creativity and with subjective features adapted to the person specified by the contractor? For a long time the law has recognised the moral and economic rights (therefore not wage related) of a whole series of artists-creators, and in 1985 the right of authors-performers was extended concerning intellectual property rights: “neighbouring” rights of copyrights. The continuing ability to rely systematically on fixed-term employment contracts awarded in the performing arts sector is an additional example of a compromise between the various employment challenges and responsibilities that fall within these specifications. Despite the different collective frameworks available, the regulation of the artistic work market remains essentially quite informal in the performing arts, especially when compared to other domains of activity. The fragile nature of the Employer Representative Group and the overly weak unionisation of workers, contribute towards this particular situation.

At the same time, the current shift in production and exchange methods reinforces the uncertainty of the situation and requires ever-rising levels of reactivity and flexibility. Thereby, the transformation of jobs corresponds to the search of contractors for a new distribution of economic risks between companies (including the development of subcontracting), insurance systems (including measures for taking responsibility for unemployment and retirement), and employees (including casualised labour with insufficient protection in return). In the performing arts this is particularly pertinent, and the current situation is now reinforced further by the poor communication between the legal requirements and the strong social trend of earning capacity on the one side, and on the other the reorganisation and modification of work and employment with demands for creative and entrepreneurial “independence”. The creators, directors, and artistic managers of performing arts organisations in general are examples of this situation. As de facto contractors of a large number of artistic projects (and incidentally upholding their economic rights), they now in the main hold employment status from an organisation that employs them.

Faced with this radical professional and economic uncertainty, and with a view to providing better social protection of employees in relation to that of contractors and freelancers, the trend of looking for statutory employee solutions is set to gain momentum. The emergence of a real “neo-wage system” is aligned with current developments, moving away from the economic and wage management model that has been around since the Second World War. Today, the disparity between the subordination of workers and the responsibility of contractors is becoming increasingly blurred; within this field, performing arts organisations are a perfect example.

The structures represented by UFISC are deeply mired amidst all of these issues. Taking on their role of employer, they nevertheless represent a specific form of organisation and work coordination, where this role is simultaneously supported by volunteers and paid workers. Their operational method is crying out for a reconsideration of work relationships, and in particular payment forms.

3. WHAT WE ARE ASKING FOR

We, UFISC, fight for the following principles in performing arts. These are built on the cornerstones of our shared values, which are also reflected in the defence of Human Rights, aspiring towards cultural diversity, sustainable development and participative democracy, and taking into account the operational methods within our sector.

3.1 Primacy in artistic and cultural diversity

Cultural diversity is shaped by the original and plural nature of group and individual identities. It is generated from a dynamic relationship between societies and localities. As a source of exchange, innovation and creativity, cultural diversity “is as necessary to humankind as biodiversity is to nature”. “It is the common heritage of humanity” (Universal declaration of UNESCO regarding cultural diversity, November 2001 – article 1). Also, defending cultural rights represents a defence of cultural diversity to the extent that these rights recognise the creativity of each individual and personal expression, of traditions, specific practices, which contribute to “a more satisfactory, intellectual, emotional, moral and spiritual existence for everyone” (Universal declaration of UNESCO regarding cultural diversity – article 3).

Cultural rights form an integral part of Human Rights. The artistic and cultural freedom of individuals and groups is an essential element of democracy. It is the right of each individual to access the resources necessary to advance their personal and social development, as well as a duty of dialogue and understanding towards others.

Consequently, we, UFISC, commit to:

3.1.1 – Contributing to maintaining and developing artistic creation and practices, which, given their sensory and intellectual dimension, play a major part in what makes us human, developing a critical mind-set, and opening up a whole world of belonging and solidarity.

3.1.2. – Standing behind the respect for different forms of artistic and cultural expression and representation, developing creative capacity via the multiplicity of its material and intangible forms, confronting risks of homogenisation, concentration or the introverted assertion of identity linked to globalisation.

– Rejecting all kinds of hierarchy among the artistic and cultural forms of expression and all references to the notion of “artistic excellence”.

– Taking action to create conditions that favour the production and diffusion of works, goods and diverse cultural services.

– Encouraging dialogue between the diverse forms of artistic and cultural expression and representation.

3.1.3. – Defending artistic experimentation, as the key link between cultural diversity and taking action towards the deep-rooted transformation of current thinking about the artistic offering, so that the rightful place will henceforth be given to each identity and the cultural journey of each person.

– Opposing all desires to impose rigid cultural models by protecting the diversity of artistic modes of expression.

3.1.4. – Defending artisanal production and artistic work diffusion modes, as an integral part and an indomitable element of cultural development that should not only be structured by industries and cultural media.

– Contributing to help these artisanal modes enter into interaction with new participative and creative uses allowed by new information and communication technologies.

3.1.5. – Striving to ensure that the public space remains collective property, enabling all forms of artistic and cultural expression to all citizens.

- Working on the development of regulation for public spaces, with a view to creating the free exchange between all citizens via this diversity of expression.

- Facilitating the free movement of artists and cultural players, in order to contribute to the cultural cooperation of citizens and to the establishment of a supportive human community.

3.1.6. – Fighting to ensure that cultural policies are based on the notion of citizenship, rather than on the public, and that this policy allows for equal rights across the territory.

- Resisting the consumerist way of life that limits citizens to the sole idea of being receptive to works of art produced by professionals.

- Encouraging the participation of as many people as possible in the expression, production and appreciation of artistic processes.

- Demanding the co-creation of artistic projects and cultural policies with all involved parties, to stimulate a more active participation among all citizens - both culturally and socially.

3.1.7. – Requesting a fundamental redirection of public policies and financing of various institutional partners, towards mechanisms that are adapted to the reality of artistic and cultural structures of independent initiative. Without this shift, localised efforts of collective reorganisation or sharing costs between voluntary structures will rapidly become redundant. Contributing to the development of independent initiative structures and granting them the right to be heard and equal rights, guarantees a variety in artistic offerings and exchanges.

3.1.8. – Combatting uncontrolled institutionalism and the excessive predominance of the market as the only decision-makers when it comes to the distribution of resources dedicated to art and culture. These two trends generate a dangerous diversion and constitute an obstacle to the dynamic development of cultural systems.

Demanded private initiatives for purposes other than making money, via the development of independent organisations belonging to a “third sector”, which is separate from both the market sector and the public sector. This will pave the way for the emergence of a third mainstay, essential for guaranteeing the stability of artistic and cultural development as well as the fair distribution of available resources.

3.1.9. – Requesting that the contributions of artistic creation and cultural diffusion are rightfully appreciated, by empowering populations and bestowing upon them their democratic right to affirm their identity, as well as in relationships and dialogues between cultures. Whether amateurs or professionals, artisanal or industrial, individual or collective, artistic processes and works must not be “treated as mere commodities or consumer goods” (Universal declaration of UNESCO regarding cultural diversity – article 8).

- Ensuring that art and culture are recognised as creative and enriching factors towards economic development and that the activities and people involved should be fairly remunerated for what they produce.

3.2 Primacy in cooperation

The different possible forms of cooperation are the very cornerstones upon which all human activities of real value, both symbolic and economic, are built. The present day hegemony of principles exacerbated by competition and competitiveness, lead to an all-encompassing impoverishment of the very nature and condition of mankind. Another way of producing and developing wealth is possible. More qualitative, it rests on the foundations of shared and interdependent organisation and management, which benefit people across the board in all areas of corporate activity.

Consequently, we, UFISC, commit to:

3.2.1. – Encouraging the co-management of projects and the shared management of structures as forms of governing that are better adapted to the objectives of its members, in particular regarding the cultural and artistic enterprises they bring together.

- Striving to ensure that workers, whether permanent, temporary, or intermittent, are fully involved in structures and projects as stakeholders of their collective management.

- Fighting to make sure that the full participation of workers adheres to the informal uses of the sector as well as in the regulatory framework (including the Collective Agreement), or in the implementation of this framework by each organisation.

3.2.2. – Campaigning for new ways of securing professional, economic and social conditions for all, counterbalancing essential collaborations to regulate or oppose the hyper-flexible employment economy and market. The

need for a real “professional social security” fundamentally concerns the capitalist society as a whole, today governed by innovation and flexibility. This issue is particularly relevant in artistic spheres.

- Working to ensure that forms of redistribution, partly increased through collectively produced wealth, are implemented to the benefit of the majority.

- Taking action to reduce the major divisions between contractors and employees, and moving towards the concept of social rights that are more attuned to the person rather than their active or employment status, thus achieving greater personal security.

3.2.3. – Considering the entire human potential within companies or organisations, in particular regarding reciprocal relationships with volunteers. The crux of the challenge is therefore more relevant to their personal development and cultural and social engagement as opposed to skill sets and professional integration.

3.2.4. – Fostering a genuine managerial ethic among associative companies by taking into account the specific responsibility of their leaders (donors, volunteers or paid workers). This requires a progressive yet increasingly necessary definition within organisations, of the commitments and responsibilities of each member, especially regarding the roles of funder and decision-maker on an economic and company level.

3.2.5. – Affirming, especially in small organisations, the importance of cooperative working, and the marked multi-skilled nature of most of the staff base, particularly paid workers.

- Defending these two features in all institutional negotiations. In particular in collective bargaining: the benchmarking framework can no longer be limited to the one model used for large organisations, in which the social division of labour is much more developed and where the continuity of activity is guaranteed by public power.

- Promoting the recognition of pedagogy and cultural action as a driver and form of expression as an integral part of artistic competencies, especially among performing arts professionals.

3.2.6. – Pursuing and strengthening the recognition of collective efforts to analyse and reflect upon organisation and sharing for projects, structures and organisations, by proffering particular support to peer network dynamics.

3.2.7. – Encouraging solid support and cooperation between artistic and cultural structures working in the same area. Striving to ensure that this shared management meets the objectives of each as well as the general interests of the area(s) concerned. Cooperating with similar organisations in other countries that form a part of the cooperative commitment, in accordance with the particular resources of each one.

3.3 Primacy in citizen initiatives for non-profit making purposes

Profits cannot be the sole purpose of economic activity, because this would lead all company activity into being governed upon the criterion of financial profitability alone. Action within environmental, social, political, artistic and cultural domains cannot be subservient to financial interests. The very purpose of the structures represented by UFISC is to embody and collectively build an artistic and cultural project, whether one-off or established over time. The aims of these organisations are clearly not profit making and their management is altruistic, in that the activities and work undertaken by the individual have greater value than money. Consequently, these structures rely essentially on their associative status and belong to the artistic and cultural “third sector”. To bestow a true identity on the space represented by UFISC, it is vital to establish a legal framework that recognises the plural nature of economic modes. In particular it is a matter of coming up with legal and tax provisions so that non-profit making citizen-led initiatives are no longer systematically torn between commercial logic and public administration logic.

Consequently, we, UFISC, commit to:

3.3.1. – Promoting the reinvestment of all possible financial surpluses back into the artistic and cultural project, regardless of the legal status of structures.

3.3.2. – Demanding a specific operational mode that blends reciprocal economic resources (non-monetary exchanges, such as volunteering), the market economy (sale of goods and services) and the redistributive economy (public or civil subsidies).

3.3.3. – Intervening to ensure that the artistic and cultural “third sector” has an adequately specific and stable legal space.

3.3.4. – Defending the idea that despite work duration being the same, the difference between personnel wages within the same structure are limited, insofar as the extent that the exchange value reaped at the end is primarily the outcome of collective work.

3.3.5. – Clearly defining the roles, rights and responsibilities pertaining to the status of volunteer or intern within the framework of the performing arts third sector.

3.3.6. – Defending the idea that an organisation with substantial resources (human, spatial, technical, financial, etc.) should support the development of emerging or more disadvantaged structures in the region or within that sector of activity, as opposed to reinforcing its hegemonic position to the detriment of project and initiative diversity.

In conclusion...

- We, UFISC, commit to publicly presenting and pursuing the collective analysis of issues surrounding artistic diversity and cultural rights, economic and social governance.
- We, UFISC, commit to forging ahead with the structuring of the third sector of performing arts.
- We, UFISC, commit to constructing the specific proposals with the different competent authorities and the professional organisations concerned.

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