

This report was developed following the Satellite BEYOND Design Sprint and focuses on its key outcomes and findings. It captures the main insights, discussions and recommendations that emerged during the two-day programme, highlighting opportunities for improving working conditions in the cultural sector and identifying areas where further collaboration and policy action may be needed. The Satellite BEYOND took place on the 8th and 9th of May 2026 in Amsterdam.

Fair Practice Beyond Fair Pay

Looking Back on Two
Days of BEYOND Design
Sprints in Amsterdam

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How do you organise fair collaboration in a sector shaped simultaneously by passion, precarity, public value and market pressures? That question lay at the heart of two days of design sprints organised by the Satellite Beyond West region in Amsterdam, where artists, policymakers, cultural organisations, educators, advocates and researchers came together to rethink fair practice in the cultural and creative sector (CCS).

What quickly became clear is that fair practice cannot be reduced to fair pay. It is instead a question of how the sector itself is organised: through systems of education, policy, funding and collaboration that shape how cultural work becomes possible in the first place. Across the discussions, themes such as power, dependency, transparency, trust and autonomy repeatedly surfaced - not as abstract values, but as structural conditions.

Transparency as a Starting Point

Following the opening of Europe Day in the main hall of Pakhuis de Zwijger, the BEYOND programme by Culture Action Europe, Kunsten '92 and EUNIC continued in the workspace, where participants explored fair practice through a series of design sprints.

Under the guidance of moderator Maaïke Muis, practitioners and policy experts including Ned Kaar, Joost Heinsius and Barbara Revelli shared reflections from education, policy and practice. Their perspectives made visible that fair practice is not a single field of intervention, but a layered system spanning education, labour conditions and governance.

One concept surfaced consistently: transparency. Participants emphasised that without insight into budgets, decision-making processes and fees, trust and fair collaboration remain impossible. Transparency was therefore not framed as a technical instrument, but as a precondition for accountability and collective agency.

At the same time, it became clear that values such as solidarity, autonomy, inclusion, collaboration, sustainability and fair pay are widely shared, but rarely aligned. In practice, they often compete, exposing tensions that cannot be resolved at the level of principle alone.

A recurring insight from the educational perspective was that autonomy is often idealised during training, but can lead to fragmentation once practitioners enter the field. Graduates may leave education with confidence, only to encounter what many described as a “structural gap” between education and professional reality.

This gap is not simply a matter of skills, but of systems: economic models, funding structures, and disciplinary boundaries that are increasingly fluid and difficult to navigate.

Between Market Logic and Public Value

The second sprint shifted the focus to the tensions shaping everyday working conditions in the sector. A familiar picture emerged: a cultural field continuously balancing market logic with public value.

Participants identified recurring contradictions between competition and collaboration, visibility and authenticity, and growth and sustainability. These tensions are

intensified by working conditions characterised by project-based funding, short-term contracts and fragmented income streams.

A key structural driver behind these tensions is precarity: the persistent insecurity of income and continuity that shapes cultural labour across Europe.

Within this context, the tension between artistic autonomy and financial dependency proved particularly persistent. While autonomy remains a core professional ideal, practitioners are simultaneously embedded in systems of funding and commissioning that shape what work is possible.

Importantly, autonomy was also questioned from another angle: while it is often associated with freedom, it can also produce isolation, particularly in highly individualised freelance structures.

From Tools to System Thinking

The third sprint examined existing instruments for fair practice, including Fair Practice Codes, calculation tools, collective agreements and policy experiments such as the Irish Basic Income for the Arts.

These tools were broadly recognised as valuable for increasing transparency and strengthening negotiating positions. However, participants also noted their limitations: they tend to focus on fees and remuneration, while leaving broader structural issues - such as labour relations, social security and taxation - largely untouched.

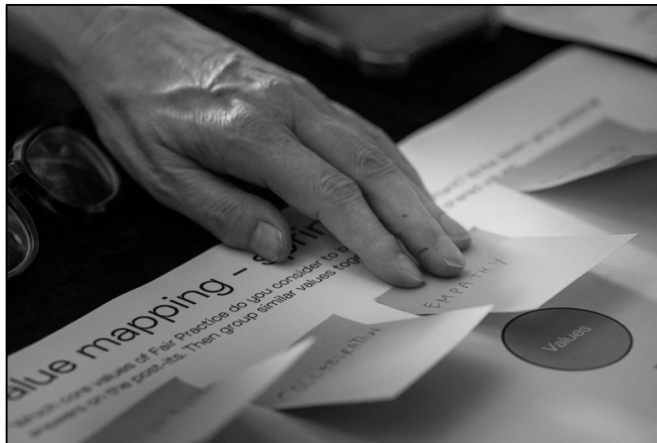


Photo by Jelmer de Haas, 8 May 2026

This discussion was deepened by the policy framing introduced by Joost Heinsius during the first sprint. He outlined how fair practice is increasingly being conceptualised at an EU-level through the principles of Fair Pay, Fair Share and Fair System, which together define a shift from individual remuneration towards ecosystem responsibility.

Within this framework, fair practice is no longer only about income, but about how value is distributed across the entire cultural value chain - from creation to production, distribution and reception. It also implies emerging forms of social conditionality in EU funding programmes, linking public support to structural commitments.

Collective agreements were seen as essential for solidarity and protection, but also as difficult to align with the hybrid realities of freelance and multi-role cultural work.

The first day concluded with informal exchange at Pakhuis de Zwijger, where discussions continued across disciplines and institutions.

Power, Knowledge and the Cultural Ecosystem

The second day began at DOMO, home to organisations including Cultural Emergency Response (CER), DutchCulture, the European Cultural Foundation (ECF) and the Prince Claus Fund. In a CAE-context, European policy perspectives were introduced by Luiza Moroz, Head of Policy at Culture Action Europe, and Leanne Hoogwaerts, CAE board member and freelancer at Kunsten '92, highlighting how multi-level governance shapes cultural policy between EU institutions and member states.

The fourth sprint zoomed out to the cultural ecosystem as a whole: a network of interdependent actors including artists, institutions, governments, funders, unions, advocacy organisations, knowledge institutions, private stakeholders and audiences.

A key conclusion emerged clearly: fair practice is not an individual responsibility, but an ecosystemic one. However, the discussions also made visible that power within this ecosystem is unevenly distributed. Artists and cultural workers often carry the greatest financial and professional risk, while institutions, funders and policymakers largely define the conditions under which cultural work takes place.

For that reason, many participants argued that voluntary codes alone are insufficient. Without structural funding, clear frameworks and mechanisms of accountability, fair practice remains fragile and dependent on goodwill, rather than system design.

An additional dimension that emerged strongly was the role of knowledge as power: research capacity, legal expertise and policy literacy significantly shape who can influence the rules of the system.

An European Dimension

The final sprint turned towards the European level. While cultural work is increasingly transnational, labour regulation, taxation and social security remain largely national competences. This creates a structural mismatch between how cultural work is organised and how it is governed.

Participants therefore called for stronger European alignment, ranging from an EU Artists' Charter to shared contracts, evaluation frameworks and policy toolkits.

At the same time, a recurring concern was that fair practice risks becoming symbolic if not properly resourced. Better working conditions require investment, and without additional funding, implementation remains limited.

This led to sustained caution about "fair practice washing": the adoption of fair practice language without corresponding structural change.

Debates also surfaced around governance models for such frameworks - whether through binding regulation, soft law instruments, or conditionality attached to EU funding. A key tension remained between top-down policy formation and sector-led ownership of standards.

Fair Practice as a Verb

Across the two days, one central insight became clear: fair practice is not a tool, checklist or end goal, but a continuous process of structuring, negotiating and redistributing within a constantly evolving ecosystem.

Transparency, trust and care emerged as foundational conditions. But equally important was the recognition that these values only gain meaning when embedded in systems that address power imbalances and structural precarity.

Rather than introducing entirely new instruments, much of the work already lies in connecting existing initiatives - from policy frameworks and educational programmes to grassroots experiments in income pooling and collective decision-making tools.



Photo by Jelmer de Haas, 8 May 2026

The challenge ahead is therefore not only conceptual, but infrastructural: how to connect, scale and sustain what already exists in ways that reflect the realities of cultural work today.

Perhaps that was the most important conclusion of these two days: fair practice is not a noun, but a verb. Something continuously shaped through the negotiation and interaction between people, resources and systems - through testing, adapting, sharing and beginning again.

This Satellite BEYOND - Fair Practice Design Sprint took place at the 8th and 9th of May in Amsterdam. It was organised by [Kunsten '92](#) and realised in collaboration with [Culture Action Europe](#) and [EUNIC Netherlands](#), co-funded by the [Ministry of Education, Culture & Science](#), the [European Union](#) and powered by the [Alliance for Socially Engaged Arts](#). The BEYOND took place within the wider [Europe Day](#) programme hosted by [DutchCulture | Creative Europe Desk NL](#), [European Cultural Foundation](#), and [EIT Culture & Creativity](#).

Across two days, participants moved from lived experience in artistic practice to systemic reflection, examining the tensions between pay, passion and prestige that shaped working conditions in the cultural sector. The sprint connected practical experiences in the cultural sector with existing European initiatives on fair working conditions, exploring where further coordination or policy action was needed. Artists, cultural professionals, policymakers, funders and networks from across Europe were present to explore a central question: *what does fairness in cultural labour look like in a cross-border European context?* The programme was moderated by Maaïke Muis. This report is written by Kerstin Wit.

Appendix – Design Sprint Results

This appendix provides an overview of the sprint results.

Sprint 1 - Value mapping post-it data

Q. 'Which core values of Fair Practice do you consider to be the most important? Write down your personal on the post-its. The group similar values together to identify shared values.'

Value	Times mentioned
Transparency	11
Autonomy	8
Equity / Equal Access / Accessibility	10
Solidarity	4
Fair Pay	4
Diversity	3
Trust	3
Reciprocity / Care	3
Accountability	2
Sustainability	2
Collaboration / Co-creation / Cooperation	3
Agency	1
Empathy	1
Understanding	1
Public Good	1
Fair Practice / What-You-Preach	1
Collective Action	1
Proportionality	1

Access to Information	1
Temporary Space	1
Dignity	1
Sense of Purpose	2
Economic Value	1
Good Ancestor Mindset	1
Embracing Interdependency	1
Artistic Freedom	1
Cultural Exchange	1
Growth	1

Sprint 2 - Dilemmas

Q. 'What are conflicting ideals? Which values clash in a particular context?'

If we prioritise [value1] in [situation], then [value2] comes under pressure because ...

E.g. *Autonomy vs financial security*

Sheet 1:

Authenticity	vs	Discoverability
Slow Practice / Sustainability/ research		Visibility / Gate keepers / algorithms
Competitiveness	vs	Collaboration
Market driven values		Solidarity /
Financial security	vs	Transparency

Sheet 2:

Solidarity	vs	Market value
Solidarity comes at the cost of exceeding in payment		

Artistic freedom vs Access to resources
Resources(funds) have requirements & artists have to compromise to get access

Sustainability vs High competition

Sheet 3:

Autonomy vs Financial security
Underfunded, competitive sector, subject to political cycles, austerity

Cooperation vs autonomy
Compromises, risk of unequal partnerships, time consuming

Solidarity vs Transparency
Selective transparency from large organisations. No real understanding at the top
of precariousness at the bottom

Sheet 4:

solidarity vs precarity
transparency vs agency
equality vs quality

Sheet 5:

trust vs explorations
Economic value vs Reciprocity

gentrification
Reciprocity vs Autonomy

Sheet 6:

Growth vs Autonomy
Equal access vs Sortition
Recognition vs Solidarity

Sheet 7:

Artistic autonomy	vs	sustainability
Autonomy	vs	Solidarity
Value shared codes (bottomup)	vs	Fair pay systems (top down)

Sprint 3 - Interventions

	Group 1	Group 2	Group 3
<i>1. Instrument developed?</i>	Basic income Ireland	Rekentools Ketentafel (NL)	Fair practice Code
<i>2. Why was this instrument developed?</i>	To fight: Poverty, bad health, decrease medical costs, society appreciate art more	"Code of fair practices in Dutch art sector in 2017 fair pay as important element equality between freelancers & employers"	"Kunsten 92 poor working conditions 2016"
<i>3. When was it launched?</i>	"2022 (pilot 2k people) 2026 programme (2k people)"	2023?	2017
<i>"4. Values connected to the instrument Which values identified in Sprint1 are connected to this instrument"</i>	"Autonomy / artistic freedom dignity solidarity Sustainability"	"transparency equity"	"Transparency Trust Solidarity / Diversity / Sustainable / resilience"
<i>"5. Dilemmas addressed by the instrument Which dilemmas can be connected to this instrument? Or which are ignored or exacerbated?"</i>	"Artist freedom - Access to resources solidarity - market value New: solidarity - selective access New: government spending - public appreciation"	Can decrease income -> minimum wage	"Is the system fair in relation to Fairness? Chain within org. in not closed? not consistent Urban paradox / increase € =/= increase creativity"
<i>"6. What Works? What aspect of the instrument do you consider as</i>	"strong decrease in depression figures of participants more original art risk: unfair		"Awareness. Mentality change institutions social prios for civil servants flexibility"

successful? does it work as intended?"	competition risk: government control over artistic freedom "		
"7. Who uses it? For whom is this instrument intended? who makes use of it?"	"artists based in Ireland Established professionals randomised selection from pool"	Freelance artists	"Institutions Governments Sponsors Funds"
"8. How does it work? How is this instrument operated or structured? And by whom?"	"€325 per week for artists selected artists must skip next round operated by the government"		"Funding conditions Peer pressure convincing"
"9. Are there similar examples elsewhere? What differs in how it works or by whom is it used? What does the other tool do better?"	"Not france, thats more social security NY: creatives rebuild NY"		"Denmark Belgium Austria"
"10. How could the instrument be improved? What doesn't work at the moment? Who should step in to make an improvement?"	"Make it accessible for all inhabitants More inclusive More for starters artistic freedom safeguard Something in return, e.g. artwork like Dutch bk"	"Go beyond question of salary - > working conditions time of pay needs to be integrated in collective agreements "	"Include financial literacy tools Open up CCS emancipate to other areas "
"11. Who would benefit of the improvement? How?"	"The Irish, Artists, export, quality art, new artists "		"other actors in the system actors outside our CCS system"
"12. 1 min presentation a. Tool b. Change c. Relevance d. slogan"	"a. Basic Income (IR) b. artistic freedom in constitution c. less risk of political influence d.anchor sustainability of creativity"	"a. calculation tool for freelancers b. more detailed by taking into account additional factor c. relevant but limited, comes with disadvantages"	

Sprint 3 - Interventions

	Group 4	Group 5	Group 6
1. Instrument developed?	Coventions Collectives (FR) to improve poor working conditions in mid 19th century	Basic income Arts IR	Juist is Juist
2. Why was this instrument developed?		"To provide base level of financial security for artists. and with pilot to measure the impact also to develop financial viable arts field"	Artist in BE & NL sat down at same time and developed similar codes.
3. When was it launched?	"19th century for CCS france 1980s"	1-sep-26	2020/2021
"4. Values connected to the instrument Which values identified in Sprint1 are connected to this instrument"	"Transparency Equality financial security / working conditions solidarity (narrow / within sector)"	"Solidarity autonomy security equality"	"Transparency Solidarity Sustainability"
"5. Dilemmas addressed by the instrument Which dilemmas can be connected to this instrument? Or which are ignored or exacerbated?"	"Autonomy - Financial security Forced to follow CLA Cooperation - autonomy -> doesnt fit everything"	"Creates dependency for artists. vulnerable to political change. Creative practice needs to be/stay in Ireland. Limited numbers, lottery does not help distribution not all disciplines Does it lower artists fees?"	"Turning good intention into concrete tools/actions who is responsible for what, addressing the joint/shared responsibility."
"6. What Works? What aspect of the instrument do you consider as successful? does it work as intended?"	"Financial security for employees under CLA transparent + financial security/working conditions"	being able to earn on top of base income. Boosts autonomy to be able to stand on your own feet	"Evaluation still to be made soon. It is known by sector and is considered a base for negotiations"
"7. Who uses it? For whom is this instrument intended? who makes use of it?"	"All employees in a certain field "	artists based in and working in Ireland	Institutions and Artists

<p>"8. How does it work? How is this instrument operated or structured? And by whom?"</p>	<p>"Negotiation between union + employees association agreement can be imposed on other sectors "</p>	<p>Dept. of Culture comm's & sport runs programme. other gov entities also involved.</p>	<p>Operated by sector and artists. coordinated by oKo (employers organisation)</p>
<p>"9. Are there similar examples elsewhere? What differs in how it works or by whom is it used? What does the other tool do better?"</p>	<p>"CLA invisible in most countries. EU -> ILO regulations apply "</p>	<p>Belgian kunstwerkattest</p>	<p>"Fair practice Codes NL & DK Diversity code / governance code"</p>
<p>"10. How could the instrument be improved? What doesn't work at the moment? Who should step in to make an improvement?"</p>	<p>"usually not for freelancers, cross sectoral work, new tech less and less people under CLA"</p>	<p>"Open it up to more artists use it to build a career More broadly, an appropriate level of funding would create more sustainable ecosystem."</p>	<p>"make sure it stays a living instrument evaluation ensure money to practice the values and commitments "</p>
<p>"11. Who would benefit of the improvement? How?"</p> <p>"12. 1 min presentation a. Tool b. Change c. Relevance d. slogan"</p>	<p>"all who work in CCS "</p> <p>"a. work towards collective b. start with generic lobby agreement c. "</p>	<p>The broader artists field, especially recent grads.</p> <p>"a. Basic income Arts b. open to more people & young people. better distribution c. incentivise creative practice d. The Bare Minimum"</p>	<p>"The institutions the artists society"</p> <p>"a. Empowerment of artists and institutions b. 1% artist tax => practice the commitment c. value of work d. work has value"</p>

Sprint 3 - Interventions

Group 7	
1. Instrument	Honorariumuntergrenzen BFDK (DE)
2. Why was this instrument developed?	"transparency strandardization provide bodies with guidance fairness in the sector & combat precarity"
3. When was it launched?	2015
"4. Values connected to the instrument Which values identified in Sprint1 are connected to this instrument"	"Ethics financial security autonomy, artistic freedom solidarity, transparency"
"5. Dilemmas addressed by the instrument Which dilemmas can be connected to this instrument? Or which are ignored or exacerbated?"	"little income - little value access vs financial security"
"6. What Works? What aspect of the instrument do you consider as successful? does it work as intended?"	aware of their worth
"7. Who uses it? For whom is this instrument intended? who makes use of it?"	freelancers that earn a minimum of x per year

"8. How does it work? How is this instrument operated or structured? And by whom?"	-
"9. Are there similar examples elsewhere? What differs in how it works or by whom is it used? What does the other tool do better?"	-
"10. How could the instrument be improved? What doesn't work at the moment? Who should step in to make an improvement?"	-
"11. Who would benefit of the improvement? How?"	-
"12. 1 min presentation a. Tool b. Change c. Relevance d. slogan"	-

Sprint 4 - Ecosystems & Power

Identify the stakeholders involved with the instrument. Draw lines and visualise connections between them. To what extend do stakeholders have influence on the instrument?

group	Instrument	Actors	notes/questions
1	Existing instruments	Knowledge: Public Actors: Politicians	Research media, legal workers How come that it does not work?

		Advocacy agencies Artists Unions Care workers		
2	Fair practice codes	Arts council Audiences / venues Policymaker (int. / nat. / local) Artists Institutions / organisations Art labor unions Private cultural foundations		
3	Artist Fee matrix (DE)	Kunstvereine Deutsche Kunstrat Cultural ministry Kunstfonds / foundations Artists associations Cultural organisations		
4	Fair practice code Austria	Interest groups / associations City of Vienna + regional Funding structures (nat. & reg.)	representing cultural field	

Cycles

What actor needs to move first? What can mobilise the others? Envision a path to new policy

1						
2	The cultural sector	Artists / art workers	municipalities	The government	State funds/institutions	audiences
3	Artists associations artist unions	Kunstfonds + cultural orgs. + kunstverein	Deutsche kunstrat	Cultural ministry		

4	Minister of culture	Federal level representatives	Interest groups			
5						

Sprint 5 - Prototype of Advocacy

	1. Instrument and category	Group 1	Group 2	Group 3	Group 4
		All instruments -> why do they not work? how to solve?	Fair practice Codes	"Artist Fee Matrix (pilot) Calculation tools/rate guidelines"	Ethical framework / guidelines that work on european level
	"2. Connection with European policy instruments / laws / mechanisms"	Directive on minimum wage (?) accountability mechanism. cultural compass. preamble (3.3) of constitution.	Reformed in to the EU Artists Charter	EU Artists Charter	"Values/principles Avoid poorness Against Inbalance Respect, transparency, diversity, sustainability"
	"3. Problem definition. Where does unfairness structurally occur? What is the problem on (inter)national level? what problem should be solved?"	"How to apply/enforce a minimum living wage in form of labor relations and value creation beyond salaried employment? Gaps in laws, rules and agreements -> leads to gaps in awareness of responsibilities"	"lack of knowledge - and/or training at educational level when governments do not follow up agreements on fair practice with more money - fair practice costs more"	"Unfairness: Limitations in: - Definition (good prof. artists) - Participation - Representation"	"Power positions problematic institutions responsibility <-> awareness (funding structure)"
	"4. Proposal: Translate the intervention into a proposal: what rule, guideline, mechanism was	"Close the Gaps -> legislation Identifying gaps via a flowchart Advocate for closing gaps"			
		Guideline: Definition of a Good Art Professional		The sector / institutions & individual artists	

<p>introduced. Who should implement it? Must be a. Concrete b. Feasible c. Scalable"</p> <p>"5. What are possible obstacles? What could realistically go wrong?"</p> <p>"6. Key Actors who has to move/take a step?"</p> <p>"7. Impact a. what changes? b. For whom? c. at what scale?"</p> <p>"8. What action can be taken now? What is the first realistic step within six months?"</p> <p>"9. What would be the slogan to promote this prototype to key</p>	<p>"1. Advocacy agencies 2. knowledge 3. EU institutions"</p> <p>"Gaps are Closed more people (artists +creative) are able to sustain themselves Art work is legitimate as a way to make a living "</p> <p>"Gather evidence on the working of existing instruments. Draft a flow chart "</p>	<p>"To much focus on control and reporting - trust is crucial Fair practice Washing"</p> <p>the sector</p> <p>"standardize contracts on EU level for EU supported projects based on Fair Practice European online toolbox on fair practice"</p> <p>"A prototype of the toolbox could be made define European Fair practice values (even though they translate differently into different contexts) Make a standardised contract for EU funded projects based on the European fair practice values"</p>	<p>Long-term funding replicability</p> <p>"Artists Associations The whole ecosystem consulting"</p> <p>"1. Increase of professionalism in the field of the artists 2. Funding attributions (CCS) 3. Regional"</p> <p>Feedback for the implementation: Education</p>	<p>Implementation on national levels</p> <p>"the representatives of the sector / ambassadors & funding authorities"</p> <p>"Awareness about fairness empowerment artists & sector"</p> <p>Working plan by sector & policy level</p>
<p>"Mind the Gap Walk the Talk together"</p>	<p>Evaluate & replicate the Matrix</p>			

*stakeholders? Imagine you
are presenting your
prototype to a public
demonstration. What
message would you display
on your sign?"*
