

SURVIVING INTERNSHIPS

A COUNTER GUIDE TO FREE LABOUR IN THE ARTS





The Guide

This guide has been produced by the Carrot Workers' Collective in London. It attempts to explore and debunk some commonly held myths around creative careers and provide some survival tools for those currently working in the creative sector. This guide asks: is unpaid interning essential for a job in the creative sector? Does interning and free labour automatically lead to paid work? Do those who work in the creative industry actually do creative work? Why do we often think that cultural work isn't 'real work', and therefore that cultural workers don't deserve the same rights as everyone else? The contents of the guide are based on real life experiences of cultural workers in London who tell it like it really is, sharing the fears and desires that motivate their work, their experiences of disappointment and survival, and also, importantly, suggesting how we could organise our work otherwise.

Who are we?

The Carrot Workers' Collective is a London-based group of cultural workers, interns, teachers and researchers who regularly meet to think and work together around the conditions of free labour in contemporary society. We aim to understand the impact of free labour on material conditions, subjectivity, life expectations and desires.

Why 'The Carrot'?

The Carrot represents the promise of paid work, meaningful experience, success and stability which in the cultural sector, more often than not, is never actually realised. More generally 'the carrot' signifies the hope that we might organise our work around 'creativity' rather than drudgery; an aspiration that is used to prompt, cajole and sometimes blackmail workers into long-term and recurring periods of free and precarious labour. The carrot becomes a disciplinary device that taps into desires and aspirations in order to string us along.



Interns and volunteers are fast becoming a structural necessity, de facto masking the collapse of the cultural sector, hiding the exodus of public resources from these activities and thus preventing the general public from perceiving the unsustainability of the situation. In this landscape, interns offer both a solution and a threat. They fill in the ever-widening gaps between ambitions and cash, but they also legitimise the exploitative nature of cultural work - reminding those who are employed in the sector that there is always someone ready to do your job for free (if they can afford to).

Beyond the cultural sector, the carrot and the stick increasingly regulate our present: from student loans, 'personal development' pathways, to the things we tell ourselves to get through the day; we herd and are herded along a path of sacrifice through to the promise of future fulfilment. We are told that the creative worker has become a symbolic economic figure, driving growth, setting lifestyle trends and reshaping urban environments. The 'self-actualising' and infinitely flexible (and exploitable) 'creative' becomes the ideal towards which all work should strive, setting a corrosive example and encouraging a series of expectations around non-waged labour that infiltrate the entirety of productive and social relations.

At the time of writing this Introduction we are witnessing an unprecedented attack on not only the cultural sector, but on all aspects of public life: almost 20.5% youth unemployment, massive rises in university fees and student debt, a huge withdrawal of the state masked by new troops of unpaid volunteers. While the so-called 'credit crisis' exposed the bankruptcy of the system that produced huge inequalities in gender, class division and social mobility over the last 30 years, the solution proposed by our government is of course, more of the same, and worse. Now, more than ever is the time for cultural workers to resist and work in solidarity with other social struggles.

‡ The way artistic labour is organised makes artists arguably a prototype not just for work organisation, but for innovation in the rest of the economy. (NESTA, 2009)

‡ One in five 16-24 year olds (965,000) is out of work in the UK. (Feb 2011)

1 ARE YOU THINKING ABOUT DOING AN INTERNSHIP?

2 ARE YOU DOING AN INTERNSHIP?

3 DO YOU HAVE AN INTERN?

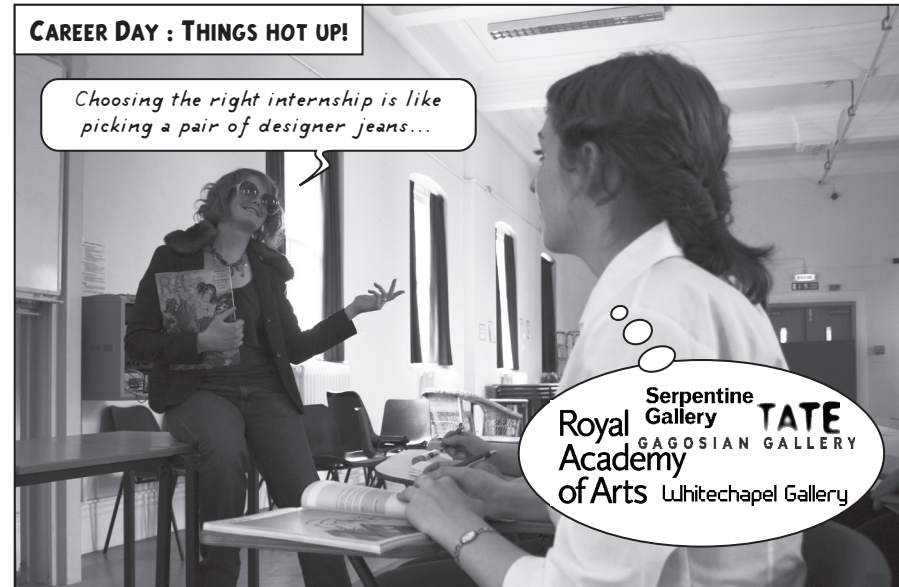
4 HOW TO FIGHT BACK?

1

ARE YOU THINKING ABOUT DOING AN INTERNSHIP?

Maybe you are a student, you might have just graduated, or you are thinking of a change of career? You are an artist, curator, art historian, designer or someone who is really interested in and passionate about art and culture? You have heard that gaining experience through an internship in the cultural sector is an absolute must, not just to learn more about how different spaces and institutions work, but also to get your first foot on the rung of the jobs ladder? It's really important to think first about why you might want to do an internship, and what it is you want to gain. In this section you will find out what the difference is between a worker, a volunteer and an intern. You'll learn about the history of internships, you'll explore whether an internship is the best way to get what you need, and you'll find some helpful tips on how to read a real internship ad. At the end of this section, we address how your 'official status' – whether intern, worker, volunteer – impact your rights.

THE START OF THE AFFAIR



Is an internship the best way to get what you want?

Many internship guides will advise you that if you want to be successful and gain experience in the arts, all you need to do is to get the right internship. You should think first however, about whether an internship will actually be the best way for you to get what you want, to gain the skills you need, and to participate in building a culture you want to be part of. Here is a checklist of things to consider before you set out:

- a** What do i hope will be the outcome of my internship? Am i expecting a job, a reference, or to 'get discovered'? You might want to consider that most internships do not lead to jobs in the same institution, but can often simply lead to more unpaid internships.
- b** Have i investigated training courses that might give me the skills that i think i will gain from the internship?
- c** Could i gain just as much, or perhaps even more relevant experience working with my friends and self-organising some exhibitions, events or even setting up a new space?
- d** Am i interested in producing culture for commercial gain? For the public good?
- For changing society or for making culture everywhere and for everyone? Find an internship, an organisation, and work that will help you to achieve that!
- e** How will i fund my internship? What happens if i can't afford to do one? Some people will be able to rely on family help, others will rely on student loans, and others are forced to fund their internship through other part-time jobs. Is it worth it, or might there be another way to get what you hope to gain from an internship?
- f** if i am choosing an internship based on prestigious institutional name, have i really considered what experience i would actually like to gain beyond listing that name on my CV? Remember

that interning in a more prestigious and sought after institution will not necessarily mean that you will get more interesting or relevant experience.

- g** Have i considered whether i want to take an internship simply to 'get ahead', to gain advantage over my peers, and what that might mean? The effect that this might have on me and my community/ peers? Have i thought about whether there are alternatives to a competitive approach to working in the arts and cultural sector?

- h** Have i thought about how the choices i make early in my career might set up a pattern for how i organise and value aspects of my life and work into the future? if you accept terms that are

CASE STUDY 01



I would say that I decided to do an internship because of my own ambition and my motivation. I wanted to get an insight into the art world, to see how it works, get some ideas and experience. And I was prepared to accept the conditions and circumstances – because, you know – it's the way it works, and either you accept it or you don't accept it, and if you want to have a go, you just have to be prepared to do certain things.

not respectful to you early on, this dynamic can become normalised and therefore likely to repeat itself in various ways into your future.

- i** Have i thought about how the free work i might contribute to the cultural institution is not just for my benefit, but how it might also be propping up and supporting the very functioning of that institution? Have i thought about the implications of this? You may think that your role in world of culture is really small, but your valuable time, skills and passions are exactly what the sector relies on in order to keep running.

A brief history of internships in Europe and the United States

Middle Ages (Europe)

Apprenticeship drawn from the term 'apprendre' comes into being through guilds. In many cases young people were offered food and board to assist trades people, gaining skills in return.

1601 (England)

A two-tiered system of apprenticeships is set up through The Poor Law Act which gave Church wardens and Overseers of the Poor the power to apprentice any child under sixteen whose parents or family were unable to provide maintenance. Described as Poor Apprentices, children of poor families were apprenticed at the expense of the parish. Poor apprentices ran alongside the regular system of apprenticeships, which provided for boys from slightly more affluent backgrounds in higher level trades. The former performed tasks of lower status such as farm labouring, brickmaking and menial household service.

1899 - 1906 (U.S)

Co-operative education defined as, 'an educational system in which students may earn academic credit for career work done in their field of study' was conceived by Dean of the Engineering school at the University of Cincinnati, Herman Schneider. He came up with the idea of the co-op when startled by a blast from a nearby steel plant, deciding that the co-op could 'bridge a gap' in the 'people pipeline', creating a trajectory extending from education to internship to jobs in industry.

1906

After years of Schneider's co-op evangelism, the first cooperative class of 27 men entered

the university as an experiment called 'The Cincinnati Plan'.

1911

Labour and Apprenticeship, by Reginald Bray, cites main objectives of the apprenticeship system as 'supervision, training and filling job openings'.

1930s - 50s (France)

Building on the experiments of New Education in the 19th Century, radical educator Celestin Freinet introduced the idea of 'Pedagogy of Work' and 'Co-operative' learning into teaching of the working classes. Freinet schools used practical education - such as the production of collective newspapers not to support work of industry, (as did other programmes for working class students) but to support the process of 'spontaneous re-organisation of life in school and society.' The co-op in Freinet's terms was related to the production of shared knowledge, resources and ownership of production in and outside of the school. Participation in the internship or co-operative learning in this sense, took the form of assemblies of students, teachers and community members. Freinet was attacked on many fronts: he was detained during WWII as a political agitator but also fell under criticism from the Communist party who did not like his displacement of the role of the teacher and content production in Education.

1960s (UK)

There was a marked decline in apprenticeships. However, a proliferation of forms of informal learning and self-managed work took place in reading groups, independent

publications, occupations etc. At this time, many artists worked within the contexts of neighbourhoods, trade unions and political groups gaining 'work experience' through collective action.

1969 (Germany)

A law (the Berufsausbildungsgesetz) was passed which regulated and unified the vocational training system and codified the shared responsibility of the state, the unions, associations and chambers of trade and industry. The dual system was successful in both parts of divided Germany: in the GDR, three quarters of the working population had completed apprenticeships.

1970s (UK)

UK apprenticeship system virtually collapsed in the traditional apprenticeship sectors. Various initiatives attempted to replace the traditional apprenticeships with new qualifications, increasingly taken full time at further education colleges and with no work-based element.

1980s (UK)

National Vocational Qualifications (NVQs) were introduced, in an attempt to revitalise vocational training.

1990s (UK)

Apprenticeships took up less than one percent of total employment.

1994 (England)

The government introduced Modern Apprenticeships again to try to improve the image of work-based learning and to encourage young people and employers to participate. These apprenticeships are based on frameworks

devised by state-sponsored but 'employer-led' bodies responsible for defining training requirements in their sector.

1995 (UK)

Modern Apprenticeship added 'flexibility' into the programme, with no set duration of training as a requisite for government funding toward apprenticeships. This helped to make apprenticeships more 'palatable' to employers. Guidelines sent out from the Department of Education and Skills are left to open interpretation from varying geographic and occupational sectors.

2003 (Europe)

As part of the Bologna Process for European Education reform, which aims to make Europe the 'most competitive and dynamic knowledge-driven economy by 2010', Working Group H is struck. Working Group H is charged with 'Strengthening links with working life and society'. Their goal is the provision of validation for all forms of informal learning, including learning that 'takes place in relation to formal education and training settings...the labour market and ... voluntary and civil society activities as well as in community learning'. Validation is to be assigned through a standardized system of accreditation legible to industry, rendering some kinds of learning more desirable than others.

2004 (Germany)

The government signed a pledge with industrial unions that all companies except very small ones must take on apprentices. Government provides the framework for the working agreements between apprentices and employers and apprentices are paid one third of regular wages.

2006 (France)

After the uprisings of 2005 prime minister Dominique de Villepin, announced the 'law on equality of chances', creating the First Employment legislation allowing apprenticeships for people as young as 14 years old. From this age, students are allowed to quit the compulsory school system in order to quickly learn a vocation. This was met by opposition from trade unions and students including protests of over 3.1 million people, university occupations and strikes.

2006 (UK)

Government removed mandatory inclusion of a certificate in vocational apprenticeships. Apprenticeships no longer have to include any off-the-job training and were thus de-linked from educational institutions. This was seen to allow more 'flexibility' for employers.

2008/2009 (Europe)

'Learning Employability Places' (LEP) are announced as part of the 'Bologna meets Lisbon' programme initiated by the Bologna Process. Bologna meets Lisbon offers 'study-related working places' distinguishing them from 'regular internships or working periods' which are 'regulated by local labour laws.' As such, 'students do not receive a salary'.

2009 (UK)

National Internship Scheme set up by UK government was renamed The Graduate Talent Pool and includes the suggestion that talents be identified in students (particularly in relation to creative industries) to plot possible career paths at an early age.

Unleashing Aspiration: The Final Report of the Panel on Fair Access to the Professions finds that 'Those with the least financial

resources are less likely to be in a position to forgo the opportunity to earn more in order to undertake an internship.' With 'only 0.2% of apprenticeship learners progressed to further or higher education in 2007/08, and few moved directly into the professions. The report does not address broader issues at the core of internships themselves: that they encourage loans, and distribute precarity across the spectrum of work, that they last for years rather than months and render those with employment insecure due to the surplus of people who will work for free.

2009 (US)

M. Patricia Smith, New York's labour commissioner, ordered investigations into several firms' internships. Many fear they will become known as troublemakers in their chosen field, endangering their chances with a potential future employer.

2010 (UK)

The Employment Tribunals, sitting in Reading, ruled that workers engaged on an expenses-only basis are entitled to payment at least in line with the national minimum wage, in addition to payment for the holiday they accrue. The decision arises from a case brought by Nicola Vetta, a former art department assistant, against London Dreams Motion Pictures Ltd. BECTU, The Media and Entertainment Union, supported the case. Read the full article on their website: <http://www.bectu.org.uk/news/548>.

Many organisations change the terminology referring to 'intern' to that of 'volunteer'.

A lesson from radical history

For the current government, vocational learning or learning by doing is often promoted as 'useful' in opposition to the 'uselessness' of critical thought. In their important work against university 'employability' agendas that instrumentalise education to corporate imperatives, many intellectuals turn their noses down at vocational learning and the desires of students to understand better how they might be in the world. If we look to radical histories we can find ways around this polarisation in the relationship between education and work.

'The Pedagogy of Work', a process developed by Celestin Freinet and a European network of radical educators in France (1930s -70s), for example, rejected the idea of learning by doing in education as career development.

Instead they believed that the school was a place in which to invent forms of life and work based on the needs and desires of people. Freinet's idea of 'Cooperative Learning' involved students and teachers in the collective production of newspapers, food, and spaces. Participation in the internship or co-operative learning in this sense took the form of assemblies that included students, teachers and other members of society engaged in collective decision making about social life. While educational forms such as 'project-based' and 'co-operative' learning ring familiar today, they are very often used to support existing hierarchies of power and wealth. Freinet however used these formats to enable collectives to continuously re-invent what anti-capitalist forms of work, life and education could be.



What is this art world? Who is asking you to work for free?

After working through the previous checklist, it's good to research the kinds of spaces and institutions that are out there. Remember that your free work can support really different kinds of organisations with very different missions and ethos. Think about whether you want your work to support and fit into this existing spectrum, or whether you want to fundamentally challenge it and change it! See below for a short, and by no means complete digest of different kinds of cultural organisations in London.



'Public' Art Galleries

Curate and organise exhibitions, residencies, artists' projects, off-site projects, education and public events. They have charitable status and gain their funding from a mixture of Arts Council, local authorities and privately raised income. This private income often funds the entire programmes of these spaces and comes from sponsorship, friends, benefactors and patrons schemes, cafes, venue hire, and other non-corporate benefactors, philanthropists and private trusts such as the Elephant Trust and the Henry Moore Foundation. Examples of such spaces in London include, Barbican, Camden Arts Centre, ICA, Serpentine, Hayward, Rivington Place, South London Gallery, Whitechapel Gallery. Smaller non-profit public galleries include: Stephen Lawrence Gallery, Photographer's Gallery, the Drawing Room, Pumphouse, Chisenhale, Matts Gallery. Many public galleries rely heavily on internships and volunteers due to rapid decreases in public funding for the so-called 'public' sector.

Artist Run Spaces and Organisations

Many former Artist-Run spaces in London such as Gasworks, the Showroom and Beaconsfield are now operating in ways more

akin to the 'professionally' curated Public Art Galleries above. Artist run and DIY art spaces and programmes such as Cubitt, APT, the Old Police Station, Studio 1.1, Parade, Studio Voltaire, Cell Project Space, no.w.here, cinenova, LUX etc. are sometimes registered charities, sometimes not and are funded by studio rents and a mixture of other private and public income. Some programme their public spaces collectively with the artists in the studio spaces and some employ curators or other structures to generate their public programmes. Many of these organisations are currently working to reduce or eliminate unpaid internships.

Self-Organised and Autonomous Spaces

London also has many self-organised, autonomous spaces, rented or squatted that often see cultural production as central to what they do. Run collectively, recent and current spaces such as Rampart, RATstar, 195 Mare St., 56a Infoshop, LARC (London Action Resource Centre), Really Free School, organise events, screenings, art exhibitions, independent publications and public discussions. These spaces seek to be non-hierarchical and to use consensus decision-making. They are funded through donations and fund-raising events, and are not for profit, meaning that

none of the people involved receive a salary and all the money raised is reinvested in the space, or donated to external causes. They do not usually have internships but rather volunteers who become active agents in shaping the organisation.

Private or Commercial Galleries

Represent artists and are primarily focussed on sales and raising the value of their work through gallery exhibitions and art fairs. Private initiatives vary greatly in scale and income. Aside from sales, they may also be involved in supporting artists through promotion, fundraising, managing commissions and museum and biennial exhibitions. Examples of these spaces in London: Sadie Coles Gallery, Whitecube, Vilma Gold, Frieze Art Fair, Christies, Sotheby's, Affordable Art Fair, Victoria Miro and many more. Many of these rely heavily on interns and other forms of free labour in spite of the profits they earn.

Museums

The museum's mission is: 'primarily to promote public knowledge and enjoyment of art and culture', to preserve and collect work and show this work to the public, and sometimes to act as sites of research. Their largest source of funding comes from the Department of Culture Media and Sport. This funding is currently maintained on condition that Museums give free admission to permanent collections. Funds however, are also raised through substantial sponsorship, entry fees to temporary exhibitions, friends and benefactors schemes, merchandising, restaurants, venue hire etc. Examples in London include Tate, National Gallery, Maritime Museum, V&A, British Museum etc. Museums often rely on internships and volunteers, and sometimes have developed training programmes.

Private Foundations

Usually registered charities, non-profit gaining their funding from one individual, or individual foundation. While the ethos of these spaces is often largely similar to public galleries, they are more likely to operate under the vision of the particular individual or foundation who directs them. Examples in London include Parasol Unit, David Roberts Art Foundation, A Foundation, Raven Row, Delfina Studio Trust, Jerwood Space.

Art Squats

Related to autonomous spaces are 'art squats': buildings squatted on a short-term basis purposely for art exhibitions. Some of these are collectively organised, others are directed by a few people. Many of the collectives involved in these spaces come and go very quickly, while others are more stable such as the Random Artists and their 'Temporary Autonomous Art' spaces. Some of these squatted art spaces such as The Oubliette are run almost like a Private Gallery or an exclusive Private Foundation, which blurs distinctions and aims even further.

Community Organisations with Arts Programmes

Many non-arts spaces have arts programmes. Spaces such as the Brady Arts Centre, The Migrant Resource Centre, The Monitoring Group, The Maudsley Hospital, Olive Morris House, Southall Black Sisters, Independent Photography, libraries and many other locally based groups either run or are open to running arts programmes and are often less defined and open to new initiatives

Social Movements

Many cultural workers dedicate their creative labour to working as artists within social movements. Groups such as Platform, Lab of Insurrectionary Imagination, Climate Camp,



Social Forums, London Coalition Against Poverty, Anarchist Bookfair and others provide opportunities for putting one's artistic labour towards social justice as active participants.

Artist Studios

Many commercially successful artists employ anything from one, to a small army of assistants. Depending on the scale of their operations you'll get very different kinds of experiences. These are largely idiosyncratic work places, with tasks ranging from carrying out the most banal tasks, to being flown to China to do an installation for example. Many pay at least, or above the minimum wage, but increasingly artists and art collectives have got wind of the internship game. Different artists have different commitments to younger artists who work with them - some providing really valuable mentorship, while others treating you like a regular lackie.

A few other things to think about:

1. While many museums and galleries are classified as 'Public', sometimes as little as 20% of their income is actually publicly generated. By comparison in 2010, the Royal Bank of Scotland is 84% publicly owned. Should this affect how we understand and fight for the term public and the idea of the public good?

2. Much public gallery funding comes from corporate sponsors, sales of artists' editions, special admissions fees, auctions, venue hire, editions, restaurants, private and philanthropic foundations and benefactors. What effect does this classic 'public-private partnership' model have on the mission and values of these spaces? How does it affect the curatorial decisions of an institution, when for instance shows are curated from the 'UBS Collection', or when

these 'partnerships' make it impossible to disentangle the vested interests of museums, private galleries, biennale curators, prize panels, dealers and auction houses, for example?

3. Gaining public charitable status for a small organisation in the UK can be really difficult, and the conditions set by some public funders in this sector are sometimes thought to be onerous, bureaucratic and overly prescriptive. In the face of these issues and obstacles, small galleries that might have a more 'public' or experimental ethos, often opt to remain private and at least semi-commercial.

Junior Graphic Design Voluntary Internship at

Design Studio is looking for a talented, enthusiastic junior graphic designer to join the team as an Intern. This new position is a great opportunity for you to experience a wide variety of design projects at . This voluntary position is offered for a six-month period, three consecutive days a week (preferably Wednesday – Friday), commencing at the beginning of March.

We are looking for an individual with flair and flexibility. Working closely with Graphic Designer, you will need to be an engaged, collaborative, friendly team player, who will be able to assist and contribute to new and existing projects.

You will help with the design for exciting creative projects for a range of departments within . Projects may include posters, invites, programmes, flyers and other branded material. You will also be providing general assistance and support to Design Studio.

You will need to be educated to graduate level in a relevant creative field, with demonstrable experience of design for the arts, good typographic skills, attention to detail and extensive familiarity with Adobe Creative Suite.

Although unpaid, this opportunity would provide someone with both an interest in art and design the chance to join leading professionals in the sector and to develop their skills. You will receive a travel and lunch allowance and additional benefits including free entry to exhibitions for the duration of your placement and additional benefits from being a member of staff.

Please note that this internship is offered as a volunteer activity and as such is understood to be outside the scope of the National Minimum Wage legislation.

How to apply

To apply for this placement please download the application form from [www.](#)

We will only accept applications via email. Please send your application form along with a PDF showing a range of work (five to ten projects) that you consider relevant to this position. Note only PDF examples of work will be accepted – do not send hard copy prints. Email to @

Only successful applicants will be contacted for interview. Due to the demands on the Design Studio, increasing postal costs and our constant need to make the best possible use of our resources, we will be unable to respond to each applicant, so if you haven't heard from us within two weeks of the application deadline, please assume that you were unsuccessful in this attempt.

The closing date for the return of completed application forms with PDF samples is Friday 5 February by 17.00. If you are shortlisted, we will invite you to meet us for an interview and to take a short test.

Unfortunately is unable to make an offer of permanent employment at the end of the programme.

THIS MEANS THEY WILL KEEP ON EMPLOYING UNEMPLOYED PROFESSIONALS FOR FREE TO SAVE COSTS

SMILE AND JUST SAY YES

MORE DAYS REQUIRED

DO WHAT YOU ARE TOLD

COPY AND PASTE LAYOUTS

FREE LABOUR THEY DO NOT WANT TO EMPLOY

NO TIME TO SEE EXHIBITS AS YOU WILL BE WORKING

COVERING THEIR BACKS

NO STUDENTS ALLOWED ONLY PROFESSIONALS

CANT BE BOTHERED TO SEND A REJECTION EMAIL

YOU HAVE TO BE AVAILABLE ON THOSE DAYS

POSITION FOR PEOPLE WHO HAVE BEEN MADE REDUNDANT

DO YOU TICK THEIR BOXES

Applying for an internship at the

Our Internship scheme provides invaluable experience for anyone over the age of 18 wishing to work in the Arts. Please note: The is a charity and all internships are offered on a voluntary/unpaid basis. We usually advertise for all internship opportunities on our website. All vacancies are also placed the mailing list.

What the expects from Interns

Interest in contemporary arts and the programme
Excellent spoken and written English essential
Good telephone manner and ability to take clear messages
Willingness to undertake wide range of duties

DO ANYTHING YOU ARE TOLD F.G. MAKE COFFEE

VAGUE E.G. CLEAN, PUT STAMPS ON ENVELOPES

What Interns can expect from the

To gain experience, working in all aspects of a busy, high profile multidisciplinary arts centre
Travel expenses: Travel card zones 1-4 → IF YOU DONT LIVE IN LONDON TOUGH LUCK!
Average of 30 to 40 hours per week
staff card for duration of internship
Complimentary tickets to events (where possible) and selected cinemas → NO TIME AS YOU WILL BE WORKING
20% discount at the Bookshop → BUY BOOKS WITH NO MONEY

RUNNING AROUND WORKING MORE HOURS THAN SPECIFIED

WHEN IS THERE TIME TO STUDY OR SOCIALISE?

How to Apply

In order to apply for an internship vacancy, you must fill out an Internship application form which is available to download from this page.

The Internship application form is designed to enable you to give the short-listing department full and clear information about yourself. To ensure we treat all applicants fairly we do not make any assumptions, we only look at what you have told us about yourself on the form.

COVERING THEIR BACKS NO BLAME

MAKE SURE YOU TICK THEIR BOXES

Excellent spoken and written English is essential. If you do not meet these standards your application will not be considered.

If your application is considered suitable for an internship vacancy, a member of the recruiting Department will contact you to arrange an interview. Due to the high volume of applications we cannot reply to all applicants. If you do not hear from us within one month, then unfortunately your application has been unsuccessful.

CANT BE BOTHERED TO RESPOND

NO FOREIGNERS

Please note: Please apply for a specific vacancy only as we do not keep unsolicited applications on file. Internships cannot be guaranteed as there are always more people interested than places available.

Please return your completed Internship application form to: Internship Department

London

UK

Alternatively, if you wish to return your application form by email, please send it to @

We look forward to receiving your application.

YES THEY DO!

WILL ONLY TAKE YOU WHEN THEY HAVE NO MONEY TO PAY YOU

Development Internship

Development Department

The Development Department consists of the Head of Development, Senior Development Officer, Development Officer, External Relations Officer, Events Manager and Events Administrator.

Role

To gain events, fundraising and office experience through work in the Development Team

To gain an understanding of the running of the Gallery by attending departmental and staff meetings. The main focus of the trainee-ship will be working with the Senior Development Officer to solicit new and renew existing Patrons' and Associates' annual donations towards the Gallery's revenue income.

FREE PA.

Duties and responsibilities

Events:

Assisting with the Supporters' events: In-Persons, Dinners, Private Views, Breakfasts, tours and studio visits
Logging event attendees, calling invitees to confirm attendance, processing payments
Assisting with the annual fundraising event in relation to soliciting new donors

ANY TIME NO SET HOURS

WAITRESS

SECRETARY WORK

Individuals and Trust & Foundations

Job description

Filing and re-labelling extensive archive of Individuals, Corporate and Trusts information
Checking names and addresses to be put on the database Raiser's Edge
Assisting with membership and supporters queries
Assisting the Development Officer with all aspects of donor solicitation and care
Assisting the Trusts & Foundations Officer with research and identification of UK and international prospect organisations

NOT VERY EXCITING PAPER WORK

NO TRAINING GIVEN

ANSWER TELEPHONE

FREE RESEARCHER

Development Packs:

Assisting in the preparation and copying of presentation packs for all aspects of the Gallery's development revenue and capital work

GLORIFIED PHOTOCOPIER

General:

Drafting and sending approaches and renewal letters
Telephoning potential donors to follow up on letters
Processing of payments on financial spreadsheets
Entering gift details on Raiser's Edge database
Drafting and sending thank you letters
Confirming correct accreditation details with donors
Ensuring that donors are flagged on the database for all special events (as per donor benefits)
Researching and compiling Supporters' Calendar of Events

ALL THINGS YOU KNOW HOW TO DO ALREADY AND COULD GET PAID FOR IN A JOB NOT IN A GALLERY

Other details

Internship Coordinator: Administrator
Supervisor: Senior Development Officer
Hours: 10am - 6pm (with an hour for lunch) 2-3 days a week.
Expenses: Up to £10 a day for travel and lunch, with receipts
Staff pass which provides free access to numerous museums and galleries

MORE WILL BE REQUIRED

DONT TRUST YOU

So what is the difference between a volunteer, an intern and a worker?

Recently, there has been a lot of fast changing terminology used to advertise and describe unpaid work. Many organisations are now advertising their internship positions as 'volunteer' positions because various campaigns including a recent union case won by BECTU proved that what some organisations have been calling *internship* is actually defined as *work*. The National Minimum Wage legislation says that everyone working in the UK is entitled to be paid at least a minimum rate set by the law (£5.93 per hour for workers aged 21 years and older, June 2011). The use of the term volunteer has been adopted by many organisations in order to sidestep this definition.

The formal definitions of 'volunteer', 'intern' and 'worker' are outlined on the following pages in order for you to gain a better understanding of your rights..

However, as we say, 'The law's an ass!'

It is part of the problem. It privileges employers and supports the expansion of free labour. Apart from the obvious age discrimination at the heart of minimum wage legislation, if an employer in the public or charitable sector (which encompasses most arts organisations) calls us volunteers they are under no obligation to support our learning, to pay us or to provide equitable conditions. As the unemployment rates soars, public cuts are ushered in and legions of workers are re-named 'volunteers', changes to this legislation present an urgent call for action!

‡ 8 out of 9 interns in the cultural sector are unpaid

‡ In Early 2011 the Chartered Institute of Personnel Development (CIPD) suggested the government introduce legislation to create a formal training 'wage' of £2.50 for those on work placements or internships of more than 3 months. That's 45 hours a week even just to cover a rent of £450!



CASE STUDY 02

While I was in college, my tutor said that getting an internship was crucial. She said that I should try to get one at my favourite gallery so I could see how the gallery system worked and to get my foot in the door. She said that in a way, she envied my position as a novice.

Volunteers

Under National Minimum Wage law, the crucial difference between a worker and a volunteer, is that a volunteer must not be placed under any 'obligation' to perform any activities in accordance with employers instructions. In other words, volunteers:

- i. must not be bound to any particular shift rota or set number of working hours per week;
- ii. must be able come and go as they please;
- iii. must not be put in a position where their specific skills are being relied on by the employer;
- iv. must not be subject to rules and procedures that would integrate them into the business as a staff member would be;
- v. must be additional to the normal staff complement (if the volunteer is not, there is an inference that they are relied upon and have obligations to work);

vi. must not operate under any mutuality of obligation i.e. an obligation on the employer to provide work and an obligation on the individual to accept it (this would be the case if for example, either party is required to give notice);

vii. must be paid work related expenses

There is a specific conditional exemption in National Minimum Wage legislation for 'voluntary workers' who work for a charity, a voluntary organisation, an associated fund-raising body or a statutory body. This exemption is designed to allow people who genuinely wish to work without profit for good causes to continue to do so without qualifying for the National Minimum Wage.

What's Wrong with this Picture? This exemption from the National Minimum Wage presents a problem for those working in the public sector or charities who, by virtue of being called a 'volunteer' have very few rights, including those of learning, training and pay.

Interns

Interns normally have significant knowledge of their chosen area of work and are being given the opportunity to develop and apply the skills they have obtained in the working environment. Interns have a duty to perform meaningful and valuable work for an organisation, and for this reason, the organisation equally gains from the internship.

According to Skillset and BECTU, activities that are undertaken as part of general internships (that is, internships that are not part of a degree or other educational course) are defined as work. In other words, the individual is obliged to carry out certain tasks within given frameworks and is therefore performing as worker. Employers must there-

fore pay the minimum wage and adhere fully to National Minimum Wage legislation throughout the duration of the internship. Its important to remember that the National Minimum Wage is generally less than the average starting salary and corresponds to the fact that while the internship is a learning process, there is real gain for the employer.

If an internship is part of structured educational programme (a degree course placement, for example) it is not strictly necessary for this work to be paid. However, BECTU and Skillset recommend that a basic wage is offered in recognition of the value the intern brings to the organisation.

2 ARE YOU DOING AN INTERNSHIP?

According to the Trade Union Congress (TUC) some employers think that interns have no employment rights just because their post is advertised as an internship or a volunteer position. As you can see from the definitions above, it is primarily the way you are treated by the organisation that affects your legal status, regardless of the initial agreements. For example, if you are set a schedule, if your skills are being relied upon, if you are not working in addition to the normal group of staff, if you are obliged to give notice of leave etc. you are defined as a worker. As in a recent case taken on by the union BECTU, it was possible to prove that an 'intern' in the media industry had actually accumulated legal rights as a 'worker' or 'employee', and gained National Minimum Wage back pay.

According to TUC, provided that the internship is not confined work-shadowing, on top of the right to National Minimum Wage, an intern is likely to have rights to paid holidays, protection from excessive working hours, and to not be discriminated against at work. 'If you do regular paid work for your employer you may also qualify as an 'employee'. If so, you will benefit from a much wider range of employment rights, including unfair dismissal and redundancy rights and family friendly rights.

What's Wrong With This Picture? While this designation demands rights for interns as workers, it does very little in requiring internship placements to provide the very learning experience in the name of which internships were developed and by which they are frequently justified.

Workers

Workers must always be paid at least the National Minimum Wage, currently £5.93 (increasing to £6.08 in Oct 2011) for those age 21 and over; £4.92 (increasing to £4.98 in Oct 2011) for those aged between 18 and 20; and £3.64 (increasing to £3.68 in Oct 2011) for those under the age of 18.

A 'worker' is defined as someone who works under a contract of employment (written or implied) whereby there is an obligation

on the individual to perform the work and an obligation on the employer to provide the work.

What's Wrong With This Picture? It is clear that the minimum wage discriminates on the basis of age and that even for its top contenders (people over 21) it amounts to between 10,000 and 12,000 per year i.e. totally unliveable!

Further information on legal rights, case studies and advice can be found: <http://www.bectu.org.uk/get-involved/join-bectu/new-entrants> http://www.skillsset.org/companies/your_staff/placements/article_7670_1.asp The TUC has recently launched a website on intern's labour rights: <http://www.rightsforinterns.org.uk/>

The Arts Group who represent and act for Students of the Arts recent 'emerging workers report': <http://www.artsgroup.org.uk/resources-documents/emerging-workers-report/>

Useful guidance on an employer's role in recruiting volunteers can be found in the Report of the Commission on the Future of Volunteering, available at:

http://www.volunteering.org.uk/NR/rdonlyres/0B8EC40C-C9C5-454B-B212-C8918EF543F0/0/Manifesto_final.pdf and the Compact Code of Good Practice: Volunteering: http://www.thecompact.org.uk/shared_asp_files/GFSR.asp?NodeID=100323.

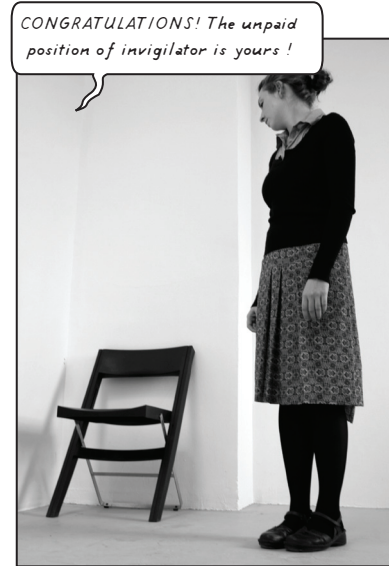
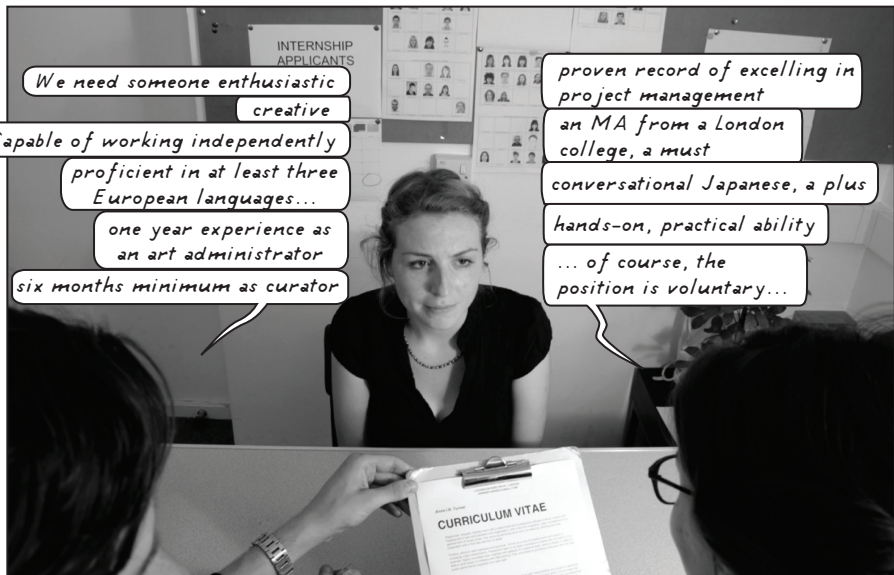
Further advice can be sought from the Pay and Work Rights helpline on 0800 917 2368.

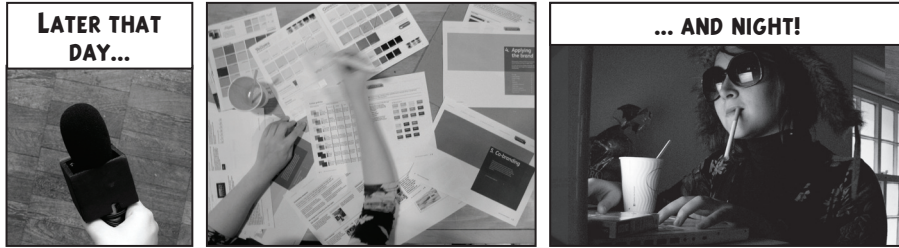
Ok, so you've decided that an internship is what you want to do. Now that you're about to start, here are some practical things to think about. How can you make sure that you negotiate some give and take from the start? What skills are you gaining, how much time are you giving this, what relationships are you building, and how are you managing to fund this? And finally, what will you do if it's not working out? This section takes you through some tools to understand your own internship and to know when and how to take it or leave it.

COMPROMISE, THE SECRET TO A GOOD RELATIONSHIP?



AFTER MONTHS OF APPLICATIONS, OUR DEDICATED ARTS GRADUATE FINALLY GETS AN INTERVIEW FOR A POSITION AT A PRESTIGIOUS ART GALLERY...





**ALL THE HARD WORK PAYS OFF
AND THE CATALOGUE IS READY IN TIME
FOR THE PRIVATE VIEW !**



Negotiating your internship

So an internship should be above all, a learning experience. Don't be afraid of negotiating the work you will do. Make sure that you have a mentor assigned to you. While we know that for many organisations interns are seen to be valuable for the cost-free helping hands they lend to basic tasks, however you have the power to negotiate some more give and take.

- a** Apart from money, are there other things that should be offered in return for your work (use of equipment, materials and facilities)?
- b** Do you find that most of your time is spent doing mundane tasks? Negotiate so you're doing something you really want with more of your time.
- c** If all you're doing is stuffing envelopes and doing the recycling, be clear that they may employ you as a cleaner but not as a member of staff in the future!
- d** Make sure you think about the end before it ends!
- e** Ask former interns as well as your mentor and other members of staff about the possibility of getting a paid job in the organisation once the internship ends.
- f** Respect the dates you set out for your internship: don't think that hanging around longer than planned will make it any better or result in an opportunity for paid work.
- g** Make sure you establish two-way feedback, and set it up for before you leave. Feedback sessions are not only about evaluating your work but they are also an opportunity to let your mentor and colleagues know whether your internship was a useful experience. Remember other interns may find themselves in the same situation after you've gone, so if there's something that did not work out, speak up! You can also rate your internship online and share your experience with others.



CASE STUDY 03

I volunteered because I thought it was important for my experience and my academic research as well. I wasn't expecting big grand things, I just wanted to be around that kind of atmosphere, to see how things worked – just the tone of it, the kind of business that gets done. The gallery I work for is very small, so I wanted to see how something so self-sufficient could run and support itself, how that works. It took me three months to figure out that I had the power to negotiate what I would do there.

timeclock blues

@BY PERKINS



Ethical contract

It is hard to say what an ethical contract may look like within a system so flawed and inherently exploitative. Yet, setting out reciprocal obligations in the form of a contract can give you ground for negotiating and help you get what you really want from your internship. We know that speaking out is difficult, especially in small workplaces and when you feel your future job might be in the hands of your new supervisor. But, it is often our collective silence that makes these unfair conditions become the norm. An ethical contract doesn't solve the issue of free labour and low paid precarious work conditions, but it makes possible the start of a conversation about it in your workplace.



CASE STUDY 04

Intern #1

I thought that any experience in the field would be good experience. The task I was allocated when I arrived at my internship however, was to organise the gallery's accounts – the whole of the gallery's accounts. I set up their entire P.A.Y.E. system. Its funny, because my educational background was in art history and english literature.

Intern #2

I studied photography, but you couldn't call many of the tasks I performed there 'creative'. I would have liked to have more creative tasks. But we both want to be curators – I'm thinking of applying for a Masters Programme.

Recently, a similar document to the ethical contract here has been proposed by Ross Perlin, in his book 'Intern Nation' (2011). His 'Intern Bill of Rights' can be found at: <http://ulucampaigner.wordpress.com/2011/05/31/imagine-a-day-without-interns-on-wednesday-8-june-12-2pm/>

Contract for an Ethical Internship

1. Intern Induction: A detailed induction shall be carried out on the first day of the placement, covering introductions to other staff, office procedures, expected practice in an office environment, health and safety, details of complaint procedures and company confidentiality requirements.
2. Preliminary Assessment and Tasks:
 - 2.1 Assessment of intern's skills shall determine aim of tasks during employment. Intern is allowed to negotiate the terms of these tasks.
 - 2.2 Intern is to be given a variety of tasks that fully utilize their skills.
 - 2.3 Intern shall not be given repetitive tasks.
3. Assigning Supervisor / Mentor and Inclusion:
 - 3.1 Upon commencement of internship a supervisor or mentor is assigned to the intern, with whom a contract with clear learning objectives and tasks are formulated from the start.
 - 3.2 Intern shall be given the opportunity to shadow supervisor/mentor and to sit in on meetings, and see how processes work, how decisions are made.
 - 3.3 Intern shall not be excluded from meetings.
4. Expenses: Travel and lunch expenses will always be included when paid wage is not present.
5. Exit Interview:
 - 5.1 An exit interview with mentor and intern where by an assessment of contracted goals set at beginning of internship is discussed. Documentation of this shall be provided to intern.
 - 5.2 Even if the internship in the institution doesn't lead to a job there, there should be some support for finding a job afterwards.
 - 5.3 Repetitive relocation within same institution of internships is not allowed. Intern must be offered contracted paid position.
 - 5.4 Workplace must limit the number of internships, having clear progression to paid and contracted work.
6. Special Consideration: Consideration should be given to potential interns who cannot afford to work full time for free opening opportunity to workers from all economic backgrounds. (Eg. Limiting work hours during week, limiting length of internships, stipends if the hours required exceed a certain amount.)
7. Acknowledging Contribution and Credit: Projects in which intern contributes labour, acknowledgment by name and recognised contribution shall be given. I accept the terms outlined in this contract for an ethical internship.

Signature of Employee _____

Date ____/____/____

Signature of Employer _____

Date ____/____/____





Logging your time

Your internship may be full time, or it may be for part of the week. Within your internship, it's a really good idea to keep track of how much time you're spending doing different tasks and the length of the days you are working. You need to log the time you spend building the skills you negotiated at the start of your internship and make sure that you are not burning the candle at both ends. Beyond your internship, it is a useful exercise to log how much of your time is spent doing paid work and unpaid work. You may be supporting your internship with another (paid) job - this will help you figure out how you are actually funding your internship and how you distinguish paid from unpaid work in your life more generally.

‡ Recent graduates on average undertake internships in at least 3 different organisations before finding employment

ISSUED BY CARROT WORKERS COLLECTIVE

No. 0001

NAME

**YOU ARE YOUR OWN TIME KEEPER
AND ARE PAID OR UNPAID
BY THIS RECORD**

	MORNING		AFTERNOON		OVERTIME		DISRIPTION OF WORK DONE
	IN	OUT	IN	OUT	IN	OUT	
	TOTAL						



CASE STUDY 05

Intern #1

I was getting some help from my parents. Before, I was on a student loan, and my parents helped then too.

Intern #2

I was getting bar jobs and any kind of shop job - it was quite desperate. I didn't have any money at that point, but I was trying to fit it all in. At first, I was working there for two days [at the internship], but I had to drop down to one day a week because I had to earn more money. Around this time, I ended up working seven days a week. Someone I worked with there didn't have to have any other jobs because her husband supported her.



CASE STUDY 06

Nurse Aid

When I was at Uni I was working as a carer... but I really wanted to do something related to art...

Caring, compared to a pub job, is good because you can get paid up to 8.50/9.50 but then you are in someone's home, you never get out, usually these people are unhappy, it's quite draining...

But now that I've been involved in the artworld I just feel that it would be so nice to have a stable contract, know that you'll get well paid, you know, that your time is respected, has a value.

And at the end these people really do need you, you're valued for your help, whereas in the artworld, because at the moment at least there are so many interns, you end up, like, five people fighting with each other to be the one paid - and at the end no-one gets paid.

I just don't know anymore? What's the best?



Mapping paid vs. unpaid work

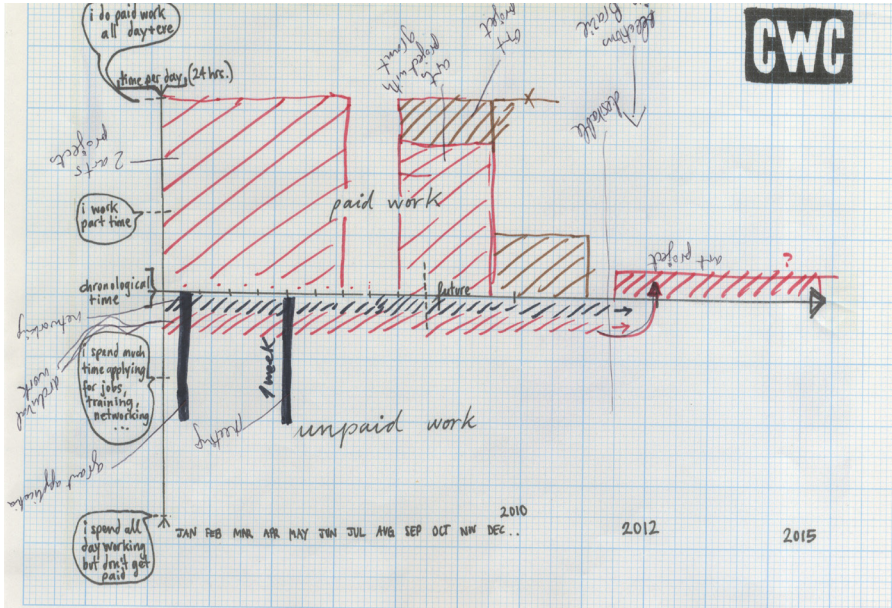
Doing an internship can take up a lot of time, especially if it is unpaid, you are likely to be compensating for the lack of income with another paid job. For instance: have you been doing a part time paid job as well as an internship and projects on the side? How much time on a paid job does your internship cost you? Use this graph to map out how much time you have been spending doing paid and unpaid work in the last 6 months, and how you would dream this may evolve in the future.

Along the vertical axis of the graph, indicate how much time per day you spend working. To do this, you will need to define what you see as 'work' - jobs, projects, networking, childcare... and then to consider to what extent these are 'paid'.

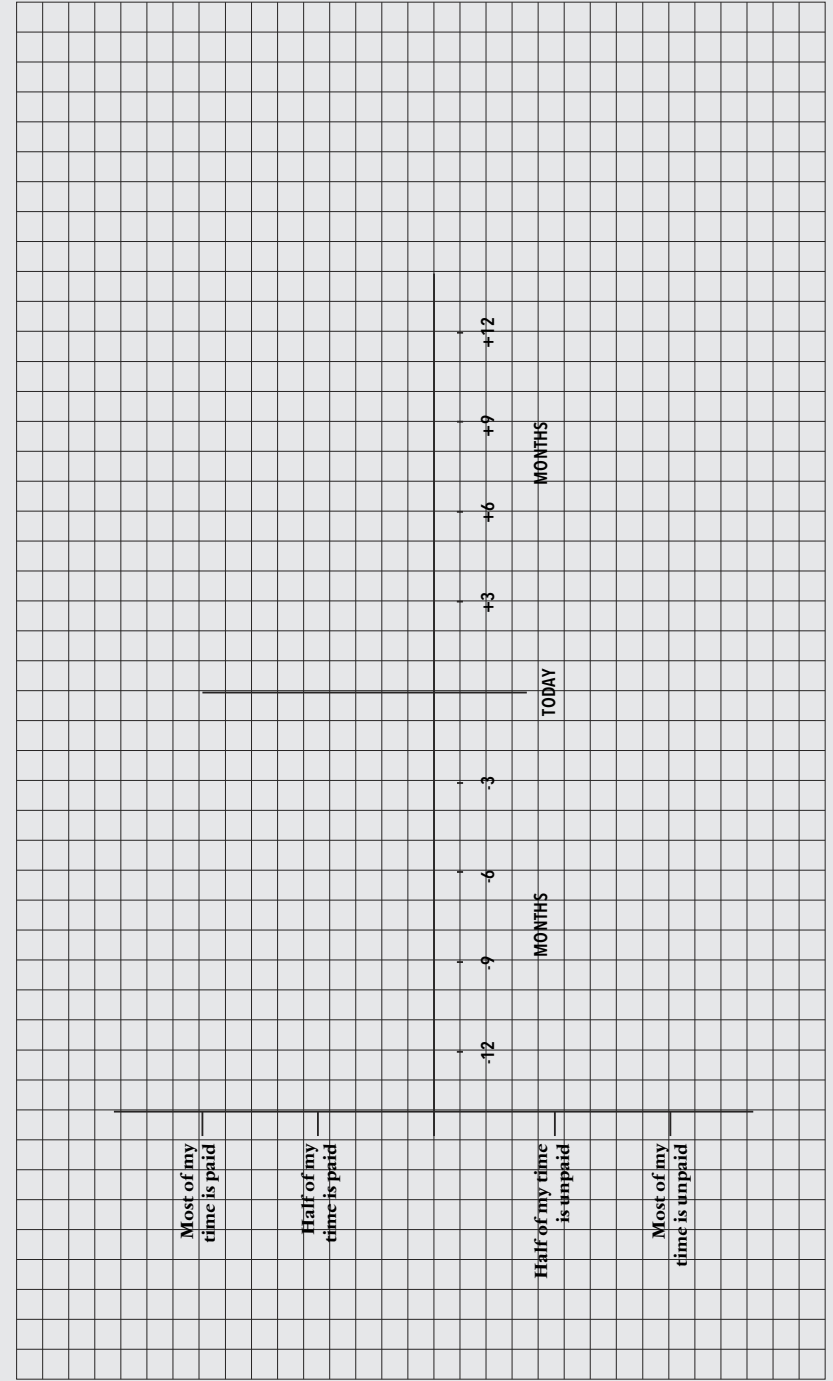
Along the horizontal axis, you can chart out how work in your recent past, present and future compare. What do you want your working patterns to look like in the future - what ratio between paid and unpaid work would you like to see?

8 out of 9 interns in the cultural sector are unpaid

Student debt levels are currently running at £25,000+ on graduation, and projected to rise to £40,000+ in the coming years



Mapping paid vs. unpaid work





Mapping your working life

Mapping can be an incisive way of examining your internship. Mapping can reveal options where none seem to exist, and can be a way to dismantle what is presented as irrefutable and inevitable. Your workplace can be mapped in various ways: identifying supportive people, resources and accomplices, as well as mapping the organisational power, problems and blockages that may exist. The map can function as an early warning system, a way to address small problems before they become big ones, and in general to help you articulate your experience. Locating yourself can be a source of power. Maps can show you ways to move, and maybe show you if you should get out!

Here is a template to use to map your working life. It will help you to imagine how where you are now relates to where you might be in the future. It's a graph divided into four sections, along two axes: Luxury - Poverty and Flexibility - Stability. You can try three ways of working with this diagram:

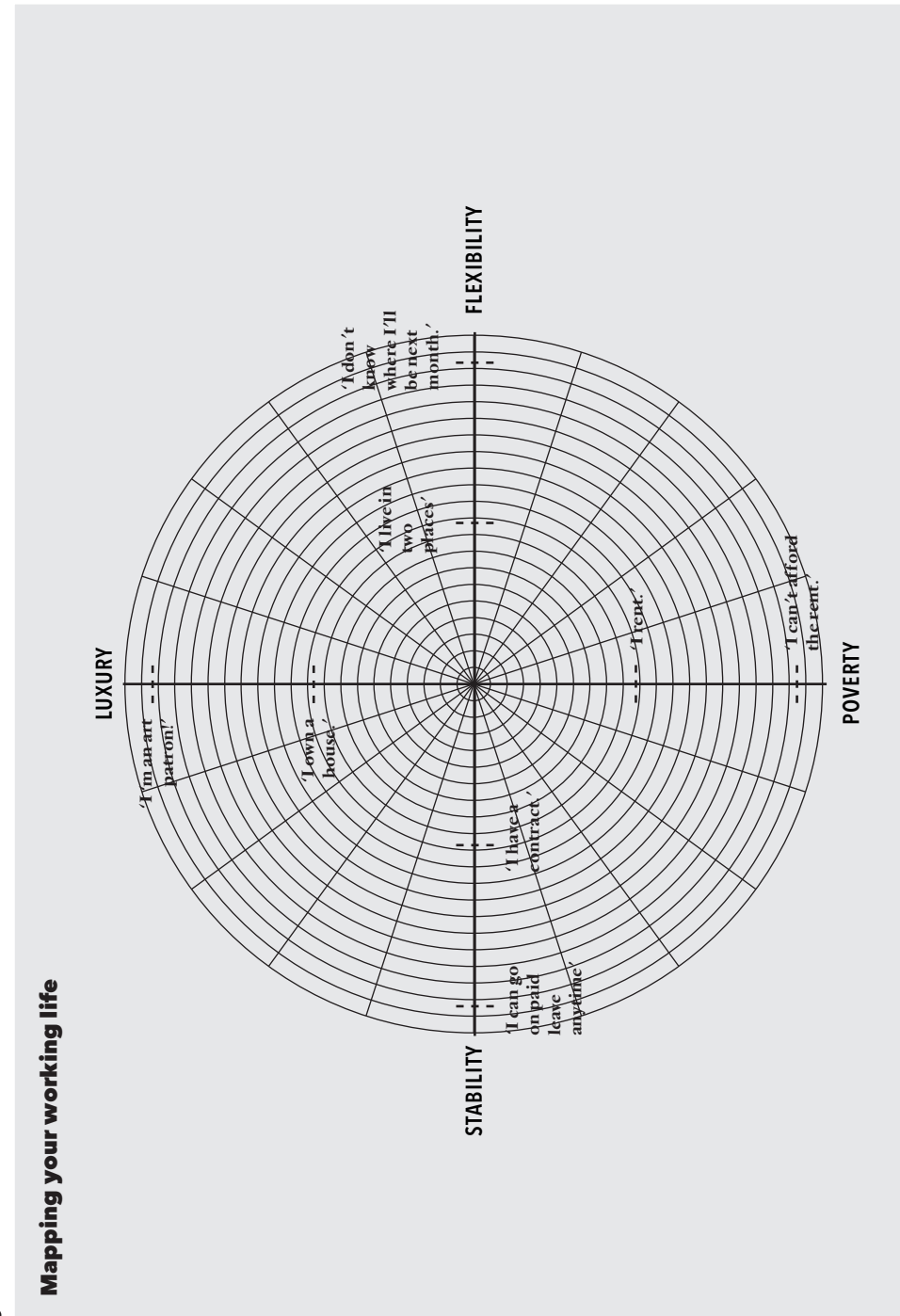
- i. Mark where on this map corresponds to your current position
- ii. Mark where you would like to be in 3 years time
- iii. Mark where some of the people in your organisation are (not just the interns, but also different staff, managers, cleaners, etc)

Luxury & Flexibility = having a flexible job and a lot of money (the star creative)

Poverty & Stability = stable job and little money (the loser caught in tedious work)

Luxury & Stability = stable work and lots of money (rarely what we're into culture for)

Poverty & Flexibility = either flexible work and little money (exhausting and alienating in the long run), or no work and no money, but doing things we like (burning us out rather soon)



Some call it stealing others call it pay! The forms of compensation we don't talk about...

Sometimes all of the negotiating in the world does not produce the results we want. Interns have told us other ways they have found compensation for their free work, including:

- 20 moleskin notebooks**
- 2 tables and 10 foldable chairs**
- 5 reams of high gloss photopaper**
- 5 years supply of post-it notes**
- 1 case of Champagne**
- 1 stack of letterhead for DIY reference writing (for interns and their friends)**
- 1 scanner**
- 1 light metre**
- 1 laptop**
- VIP invitations to private views**
- 1 taxi drive from London to the countryside**
- A pocket-size artwork**
- A copy of the gallery's contact database**
- Art magazines**
- Toilet paper**
- + Batteries**

Total value = still not enough!

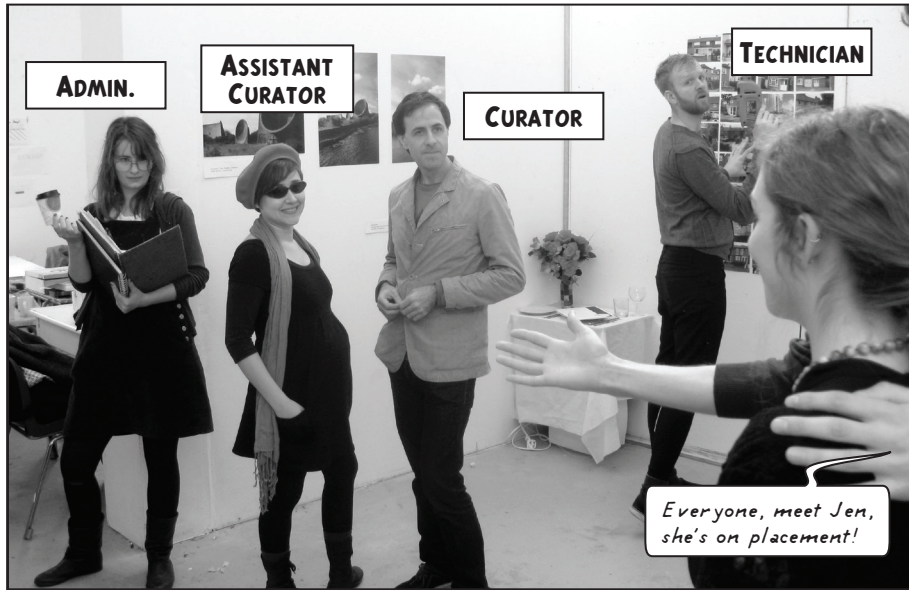
On an individual level these strategies give us some sense of agency and satisfaction in the face of crap conditions of free labour. If organised, they have the potential to constitute sabotage...

3

DO YOU HAVE AN INTERN?

When we imagine the one who manages interns it is difficult not to think of Miranda Priestly, the über-diva from *The Devil Wears Prada* (and her real-world equivalents). While we all know the creative sector is notorious for its production of such characters, they are often closer to the top of the chain. There are many others who carry on the day-to-day work, exhausted, overworked and feeling conflicted over the use of interns and unpaid cultural and artistic labour to cover the shortfalls in their budgets and to meet the demands of their supervisors and the organisation. Within these workplaces exist complex relationships between these workers and the interns they are responsible for, which emerge from the various demands of the organisation and a broader economic tendency to institutionalise and naturalise exploitation at all levels of the workplace.

MEET THE FAMILY



Thank Goodness for free labour. The books might balance this year!



Are you good with your intern? How fair and generous does your job allow you to be?

1. How many hours do you spend training your intern?

- a What's training?
- b Never
- c All the time
- d A few hours here and there

2. What percentage of the work undertaken by the intern is related to their area of study?

- a None
- b Some of it
- c Most of it definitely is

3. How much time do you spend doing creative work?

- a All my time
- b Half my time
- c Too little of my time
- d None of my time

4. How much time does your intern spend doing creative work?

- a All their time
- b Half their time
- c Not much
- d They get to put the sprinkles on my cappuccino

5. What kind of organisation do you work for?

- a Cooperatively run
- b Public-private
- c Public
- d Private

6. What percentage of funding in your organisation is self-generated income and/or corporate donation?

- a 100%
- b 50%
- c Very little
- d Not sure

7. What is the percentage of staff in management versus all other departments?

- a More managers than other staff
- b 50/50
- c More other staff than managers

8. Were the tasks performed by the intern ever performed by paid staff?

- a Yes
- b No
- c I'd rather not find out, I might be the next to be replaced

9. Do you pay the intern?

- a Minimum wage or above
- b Below minimum wage
- c Lunch and travel
- d They pay me

10. How many hours of unpaid overtime do you work on average?

- a None (wow! Tell us how you do this!)
- b Five hours per week
- c Ten hours per week
- d Twenty hours per week
- e All my time (what are you doing here? Go to section one, you're an intern!)

11. Is there a union in your workplace?

- a No, but we're working on it (the Carrot Workers would love to hear from you!)
- b Yes, and we're active
- c Yes, but I'm not sure how to become a member
- d There are no more workers, we're all creative (unions are so passee!)

12. How many interns are you responsible for?

- a Not enough
- b 3-5
- c 1-2
- d 1

13. What efforts do you or your organisation make to find funding for interns?

- a We usually give it a try
- b We only take on interns if we can pay them
- c None
- d We've tried in some cases

14. Is your intern invited to decision making meetings? Can they make and follow through their own proposals?

- a Why would that be?
- b That's a nice idea!
- c Yes, sometimes
- d Yes, always

15. Were you ever an intern?

- a No, never
- b Yes, I did one internship
- c Yes I did 3-5 internships
- d Ooh yes, I did more than 5 internships

16. What is the most likely future relationship between your organisation and your interns?

- a None
- b Extension of the internship (or 'voluntary position')
- c Helping out once in while for a few pennies temporary contract work
- d Full time permanent contract (wow! Nice)

17. Do you sometimes worry that your intern might be better qualified for your position than you?

- a 100% of time
- b That thought did cross my mind yes
- c Not really

18. Would you say the gender distribution of your interns is:

- a 50/50
- b More men than women
- c More women than men

19. What is the nature of the work your intern does?

- a Sweeping the floor
- b Making coffee and photocopies
- c Hosting and invigilating
- d Project research

20. How do you find your interns?

- a Through a contractual relationship with an educational institution
- b Through a public call and interview process
- c Through personal networks
- d By referral from one of our financial patrons

21. Could you do without an intern?

- a Never, I'd have double the work
- b No, because I'm quite overloaded with work
- c Yes, quite easily

22. Does your organisation have a clear policy on internships?

- a Yes, in accordance with national standards
- b Yes, I think so but I've never looked into it
- c We figure out interns contracts ad hoc
- d No, what for?

23. Why are there interns in your organisation?

- a Because the educational programme requires this
- b Because there is a labour shortage
- c To appease and impress the patrons
- d As part of an institutional s+m dynamic

24. Upon their entry into the workplace, you inform interns about:

- a Their rights and the organisation
- b My expectations and needs
- c Their duties
- d The organisation and my expectations



Your answer

	a	b	c	d
Q 1	4	4	1	2
Q 2	4	2	1	-
Q 3	1	2	3	4
Q 4	1	2	3	4
Q 5	1	2	3	3
Q 6	4	3	1	2
Q 7	4	3	2	-
Q 8	4	1	3	-
Q 9	1	2	3	4
Q 10	1	2	3	4
Q 11	1	1	3	4
Q 12	4	3	2	1
Q 13	2	1	4	3
Q 14	4	3	2	1
Q 15	1	1	2	2
Q 16	4	4	3	2
Q 17	4	3	1	-
Q 18	1	2	2	-
Q 19	4	4	3	2
Q 20	2	1	3	4
Q 21	4	3	1	-
Q 22	2	3	2	4
Q 23	1	4	4	3
Q 24	1	3	4	3



CASE STUDY 07

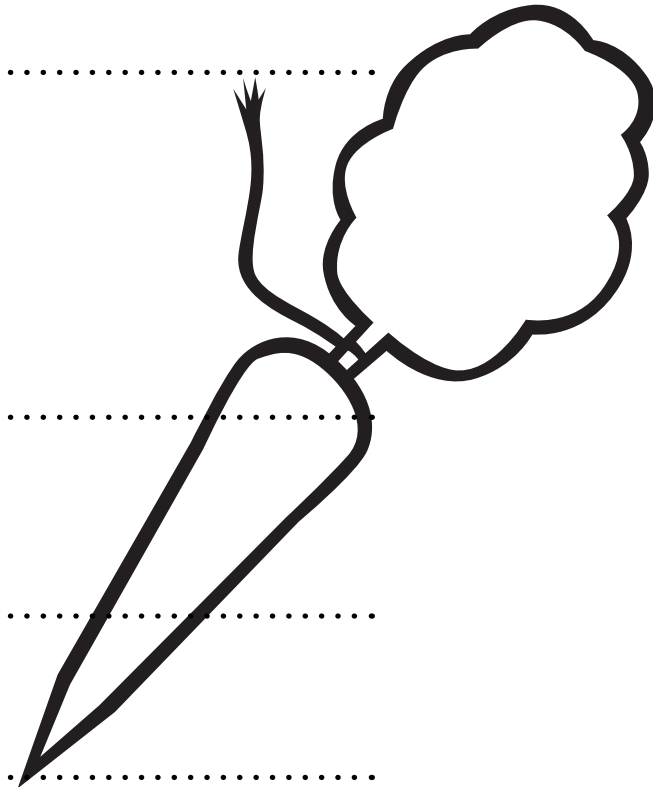
It's impossible for me to do my job in the time that I have. And they keep telling me that I wouldn't be so overworked if I just got an intern. But surely to train an intern properly takes time too?

Below 30 points: Pretty good, seems your job doesn't require you to fuck people over too much !

Between 30 and 50 points: You probably suspected that your role isn't that rosy or innocent... Hm-hm. Maybe you can address some issues with your intern and improve them.

Between 50 and 70 points: You're exploiting people massively! Stop!

Above 70 points: Quit your job now or organise a revolution !



Checklist for cultural workers who have or are about to take on an intern or a volunteer

In general we feel that all work should be paid. However, if you already have, or are about to take on an unpaid volunteer or intern, here is a checklist of really important things to consider and make sure you put in place:

- a** First, have i clearly defined whether the position is a volunteer position, or an internship? (see page 9 for definitions). Is the position replacing work that has formerly been paid? Does the work require special skills? Remember, an internship is supposed to be a learning experience.
- b** Can i commit to, and do i really have time to mentor the volunteer or intern properly; to provide them with the basic training and support necessary to learn and carry out the tasks requested of them?
- c** If not, have i assigned a mentor? Does this person have scheduled time to carry out this role?
- d** Is the appointed mentor trained to do this work? If not, when will they be trained and how will they be supported? Has their workload been adjusted to accommodate these extra duties?
- e** Have i advertised this post openly and appropriately, in line with equal opportunities legislation?
- f** Does my advertisement give a detailed outline of the required skills and the skills that will be developed on the placement? Does it give full details of the duration of the placement, working hours, remuneration (if applicable) and the process for claiming expenses?
- g** Have i made plans to give the intern or volunteer a detailed induction on the first day of the placement, covering, as a minimum, introductions to other staff, working procedures, health and safety, details of what to do if they wish to make a complaint and confidentiality requirements?
- h** Have i invited the intern or volunteer to a trade union meeting and introduced them to employment standards in the workplace?
- i** Have i provided the intern or volunteer with a statement of agreement or a standard contract that includes the duration of their placement, and hours to be worked?
- j** In the first week of the placement, have i agreed a 'learning plan' with the volunteer or intern, with a clear list of learning objectives, outlining skills and experience that the volunteer or intern wants to gain?
- k** Have i put in place a structure for the volunteer or intern to track those objectives? This should take the form of logs kept by the intern, and regular progress meetings with the mentor.
- l** Is the workplace appropriate, safe and insured?
- m** Have i made sure that other staff in the organisation understand the intern or volunteer's role and that fair treatment is ensured?
- n** Have i planned a comprehensive feedback session with the individual and their mentor / trainer in the final week of the placement, where all concluding aspects can be openly discussed?
- o** If my organisation cannot take on the intern or volunteer as an ordinary worker, how can i support them to find work?



4

HOW TO
FIGHT
BACK?

As we have learned from the previous sections, unpaid internships naturalise exploitation, institutionalise hierarchies and produce isolated individuals hooked on the carrot. Addressing this situation is complicated because our desire to produce culture and to be free and creative is entangled in the manipulations of unpaid work.

While this guide has so far provided tools for dealing with the situation as it currently exists, this section is where we start to move beyond the issue of internships towards a more systemic look at the problem, addressing how we might work otherwise.

Collective practices allow us to resist the individualization and competitiveness of the creative industries, and propose other ways of living and working.



CASE STUDY 08

I'm worried that my job might be turned into an internship – interns are so much younger and often have loads of skills and academic qualifications that the workplace needs – so I work even more unpaid hours than I did before, jut incase they get any ideas.

HOW TO FIGHT BACK





‡ Cultural workers earn 60% less than the national median of all UK employees

‡ 75% of cultural sector employees have no pension

‡ In 2008, 13.5 million people in UK were living in poverty – ie. around one fifth (22%) of the population. That was already a 1.5 million increase from 2005, and much higher than the early 1980s. In over half of households living in poverty, one person is in work. In other words – working poor.

Organising: what stands in our way?

As we try to organize around issues of free labour in the cultural sector, a number of questions and doubts may stand in our way.

'This is only a middle class issue'

When people say this, they often mean that this is an issue that only affects privileged people, and that real political struggles happen elsewhere. This may have been the case twenty years ago, when the cultural sector was the preserve of the middle and upper classes, but with the hype about the Creative Industries since the 1990s, the idea of a career in culture has become a much more widespread aspiration. That said, government withdrawal of funds from higher education in humanities and the arts is likely to increase the class divide between the dream and the possibility.

In addition, if we understand class in terms of income... recent reports have shown that cultural workers earn on average 60% less than the national median of all UK employees, and 75% of them don't have a pension.

'I've paid my dues, this is something everyone has to go through'

Only in the last decade has the unpaid internship become common, so even if your employer did do an internship, there was a much higher chance for them to get a job at the end of it than there is for you now. While there's been a lot of talk about the boom in the creative industries, the increasing number of graduates in the field has been matched by a systematic decline in public spending in the arts, resulting in less jobs and pay generally.

'It's only for six weeks'

Our research over the last three years in the cultural sector in London indicates that recent graduates do upwards of five consecutive internships. After this, they are mostly either still unemployed or are in the lowest paid and most precarious of positions.

'I'm desperate to find work - doing an internship is my only way in!'

It is legitimate that you feel this way, but what makes this the only option is a systemic issue. Competition thrives on individual insecurity, the production of hierarchies and of unnecessary scarcity. The only way to go beyond individualized despair is to recognize that it is not your burden alone to bear, but rather this is a shared condition and that you are in good company. You can decide to compete, but you can also join others and re-imagine other ways to do culture.

'Organising cultural labour reinforces the privilege of a 'creative class'

It is true that organising cultural labour runs the risk of entrenching the notion of an exceptional creative class, but it doesn't have to be this way. We don't think that cultural workers require 'special' rights and that our organising should be a single sector campaign. Cultural workers like any workers need to organize in solidarity with other struggles around specific labour practices and broader systemic issues.

If I don't play the game, it will seem like I am not committed (debt)

There is a particularly pernicious myth that says that people show commitment through their willingness to get into debt and make huge personal sacrifices. Some people even pay for doing an internship, the Tories auction off internships with city hedge funds for £3000, for instance!

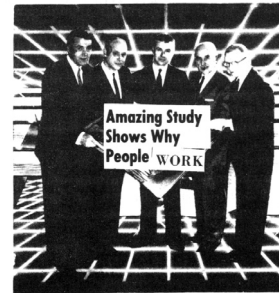
This belief runs deep and is propagated from school to university where being willing to pay a high fee for a course like doing an internship for free are considered marks of dedication. This assumes that everyone starts from the same place, and that those who don't start from a place of privilege justifiably have to work much harder for it. It also assumes that there is only one game on the table and that everyone wants the same thing.

‡ Over the last 10 years, the poorest tenth of the population have seen a fall in their real incomes. This is in sharp contrast to the richest tenth of the population, who have seen much bigger proportional rises in their incomes than any other group.

‡ The UK is the sixth richest country in the world (Source: IMF)

Another Internship Is Possible! How could we do it differently?

When we started this research process internships were thought by many to be an inevitable fact of life, a somewhat unfair but necessary rite of passage. The belief in the internship as a step towards that dangling carrot of a satisfying life in paid employment was still - to some extent - intact. Since then, the thousands of young people, graduates and unemployed caught in the revolving door of one internship after another, and a new right-wing government who propose free labour as the solution to cuts across every sector, have exposed the internship for what it is: an empty promise extending well beyond student life, whose primary aim is to teach us to bow down, to know our place, and to be happy with less.



The current government in the United Kingdom does not even hide this fact. They no longer bother to disguise their attacks on the poor, their contempt for young people, and their drive to enrich the already wealthy and impoverish the rest with new regimes of free labour, low pay and precarity. In Autumn 2010, a broad and exciting movement of students and workers came together to fight the government's savage cuts to education and the public sector, and to fight all of those processes that were already underway under the last Labour Government: debt, privatisation, internships. At this moment, we suspended working on our counter-guide to free labour and joined in.

This movement has given us new skills. We have learned to work collectively, to figure out ways of struggling against cuts without advocating for the old system that we are also so critical of. We have learned the importance of linking our own precarious struggles to those working in other sectors. We have made friends on demonstrations and put our free labour into thinking about how to organise our internships, work and learning otherwise.

For many in the movement, and sometimes even in the mainstream press, the issue of internships has worked

to expose the way that educational institutions are being re-shaped to train us for a life of intensified social inequity. The number of people who have contacted us or expressed interest in mobilising around this issue has also taught us something about what new forms our struggles around work and education will take in the coming years. If what we have learned from our internships is that this system sucks, in the education movement we have learned that we need to discover what we actually want to learn, what we actually want to be, and what kind of society we want to live in. In short, it is time to take a position.

The rise of the volunteer

In the new 'Austerity Britain' 1 in 4 'economically active' young adults are unemployed, and 1 in 3 unemployed are under the age of 25. It is in this context that internships and volunteers have been put at the heart of the dismantling of the welfare system and public services as we know them. To get basic benefits today the unemployed are often forced to work for free, and in many cases not for recession-hit struggling small businesses and not-for-profits, but for major corporations and superstores. All this, while the pay of corporate heads soars, The Times 'Rich List' gets longer and longer and more and more of their money is stashed in off shore accounts.

The 'third sector' (ie. non state and non-private organisations, such as charities) is heralded by the present government as the best model for running public services and institutions. And it is no surprise that this model comes recommended right at the moment when government funding streams are drying up.

In the cultural sector, the list of casualties is already high, both amongst Arts Council regularly funded organisations (RFO's) and public institutions, but also amongst independent cultural spaces and critical platforms.

As CrimethInc have said, with the new rhetoric of volunteerism we have arrived 'at one of the most pernicious ways in which our wishes have been granted



in form rather than content.' It's 'autonomy' without resources, independence without the economic and social means to counter existing inequalities: you're on your own. Does that sound familiar?

While the cost of basic living, education, food and housing shoots up, voluntary work poses as a civic and moral good; a way in which we can all chip in to some phantom collective national recovery effort, where we are all in it together. This rhetoric is 'perfect for an era of high unemployment in which it is necessary to placate the jobless - and make use of them. It implies a future in which a wealthy elite will use free labour from a vast body of precarious and unemployed workers to maintain its power and their dependence. Simultaneously, the discussion around the quality and usefulness of many occupations, and the sustainability of work as the primary method for the redistribution of the wealth that we all collectively produce, is constantly postponed.

What shall we do?

Informed and critical understanding of internships and voluntary labour is crucial to get at the core of the current re-structuring of public services in the UK. We need to share ideas and use our collective intelligence to find other ways to do what we want and to change the system.

If what we want from internships is experience, what kind of experiences do we want? Experience of an unjust system of privilege and exploitation that we are forced to internalise, or experiments in shared and autonomous learning, living and working? If internships are about getting your foot in the door of an institution, perhaps our feet would do better by joining others in occupying the halls of culture with demands for government support that is not contingent on privatisation, for spaces that are truly independent, for common access and ownership to culture, and for more accountable and democratic modes of decision-making.

Inventing new ways to work and learn is not about heroic individual decisions, or refining ever more detached critical positions -- no matter what textbooks tell us of great critical cultural practices. These experiments must come out of collective negotiations, acts of solidarity, new constellations of desire, conversations, meetings, collective imaginings and campaigns.

This past year has been filled with experiments and actions, we have occupied and reused universities, libraries, houses, empty pubs; we have staged critical auctions, sit-ins, teach-ins, book blocks, collective publications, and free schools; and we have formed new networks of solidarity. We have learned a vast amount and experienced the beginning of another kind of internship.

Protect your anonymity!



Cut out to create your own donkey-worker mask! For use in protest, industrial sabotage and whistle blowing.

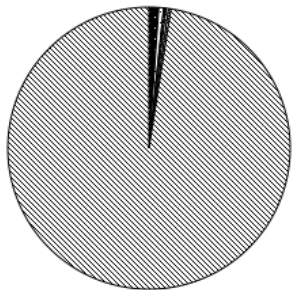
This guide

This Counter-guide to Free labour in the Arts has taken three years to produce by scraping together bits of fees and funding. While working on this guide a lot has changed in the world and in our lives. Some of us have relocated out of London, others left due to their visas expiring, others have returned to full-time education, and a few have entered full-time employment; all have remained in precarious labour conditions.

With this, our critique of internships and free labour has also changed.

In the cultural sector three years is a long time, but a sustained collective process of self-education demanded this. It was difficult to sustain the process across our various modes of precarity and the vulnerability that comes with it (stress, burnout, anxiety). We're really grateful for all the resources, encouragement, enthusiasm, love, money and care that came our way.

If we think of the making of this guide as our own collective internship, we have learnt, to say the least, how to: cook together, laugh together, write together, stay open to other people, march, paint banners, sing, build props with papier maché, make press releases, dress up, conduct high profile media campaigns, maintain many blogs at the same time, connect other groups, make friends, reflect, take breaks, care for each other, learn the language of the law and find its shortcomings, sidestep police containment techniques, use theatre in the streets, read together, watch films, prioritise work and life differently...or at least attempt to do so!



- David Roberts Art Foundation
- Making a Living
- ▨ Centre for Ethics and Politics
- ▩ Brave New Alps
- ▧ Critical Practice
- ▦ Free/Slow University Warsaw
- ▤ Free labour

Campaigns and spaces to visit in the UK and abroad

While we wouldn't necessarily recommend that anyone spend three years working on a counter-guide to free labour(!), it is possible to find exciting 'alternative internships': places for learning and sharing that lie beyond the often dull, uninspiring and exploitative circuits that currently exist. Below is a very small list of spaces and groups in which such learning might take place. More of these groups and spaces are formed every day. Find out about them, visit them, support them, join them or create your own.

Making a Living, UK

An open group of artists and other cultural workers in the UK who investigate how to obtain better rights for artists and cultural workers.

and collectively running a space that hosts events and research projects.
cip-idf.org/index.php

Scottish Artists Union, Scotland

Represents artists and other cultural workers in Scotland.
sau.org.uk/

Chainworkers, Milan

Conduct media and shopping mall activism to build awareness and unionisation of precarious workers in Italy
chainworkers.org/faq

Variant Magazine, Scotland

Radical arts journalists who publish in-depth coverage of culture in the context of broader social, political issues.
variant.org.uk

Atraversadas por la Cultura, Madrid

Collective research project mapping Madrid's cultural economy and institutions, organising actions and conferences.
atravesadasporlacultura.wordpress.com

W.A.G.E., New York

Working Artists and the Greater Economy (New York) advocates for fair payment practices in the arts.
wageforwork.com

56a Infoshop, London

A self-organised anarchist social centre, bookshop, archive and resource for local people, campaign groups, free cinema and projects.
56a.org.uk

CIP, Paris - Coordination des Intermittents et Precaires

Movement of intermittent and precarious cultural workers, organising actions, demonstrations

Casa Invisible, Malaga

Cooperatively run Social Centre dedicated to free culture, creative protest actions, and home to free shop, migrant-run café, bookshop and music venue.
lainvisible.net

Housmans, London

Not-for-profit bookshop, specialising in books, zines, and periodicals of radical interest and progressive politics.
housmans.com

Pogo, London

Vegan cafe organised as workers' co-operative, mixing food with music, art, books and information.
pogocafe.co.uk

L.A.R.C, London

London Action Resource Centre: Collectively run building providing space and resources for groups working on self-organised, non-hierarchical projects for radical social change.
londonarc.org

Common Place, Leeds

Autonomous Radical Social Centre in central Leeds, providing affordable entertainment and food and a non-commercial place to meet people and find information on political campaigns, issues and actions.

thecommonplace.org.uk

OpenWear Collaborative Clothing, Milan and international

Collaborative, peer-produced, open-source fashion brand

openwear.org/blog

Conservas, Barcelona

Free culture organisation and space; present annual oXcars that present awards to radical projects in culture.

conservas.tk/english

Free Our Books, London

An initiative and a campaign to make publicly funded books and articles available to the public freely.

freeourbooks.org.uk

Mute Magazine, London

Mute is a collectively run magazine dedicated to culture and politics.

metamute.org

Dissident Island, London

A radio collective that focuses on environmental and social campaigns as well as issues that are relevant to anti-authoritarian groups.

dissidentisland.org

Laboratory of Insurrectionary Imagination, London

The Laboratory of Insurrectionary Imagination (lab of ii) is a collective of socially engaged artists and activists whose work falls in between resistance and creativity, culture and politics, art and life.

labofii.net

Turbulence, International

Turbulence is a collectively edited publication that articulates some political, social, economic and cultural theories of social movements.

turbulence.org.uk

QMary Counter-mappers, London

Counter-mapping QMary is a collective of students that maps out how the neoliberal university intersects with the points-based UK immigration regime and that produces tools for organising.

countermappingqmary.blogspot.com

Freedom Press and Bookshop

Freedom Press is a longstanding anarchist publisher based in Whitechapel, functioning as an outlet for radical ideas and a meeting place.

freedompress.org.uk

No.w.here, London

no.w.here is an artist run project space that provides access to film equipment, hosts regular events and runs a range of education projects.

no-w-here.org.uk

Feminist Fightback

Feminist Fightback is a collective that organizes discussions, conferences and actions, inspired by the politics of a range of anti-capitalist feminist struggles, based in London.

feministfightback.org.uk

Radical Education Forum

The Radical Education Forum links practitioners within mainstream educational institutions, community education initiatives, social movements, arts organisations and self-organised groups through monthly discussions about radical pedagogical theories and techniques.

radicaleducationforum.tumblr.com

The Really Free School

The Really Free School is a collective living and education project that takes place in occupied spaces in central London. People teach and learn for free, not to be taught their place in the world but to create it.

reallyreeschool.org

The Paper

Is a collectively edited monthly newspaper that deals with struggles around education, work and migration, based in London and distributed across the UK for free.

wearethepaper.org

The University of Strategic Optimism

Is a university based on the principle of free and open education, a return of politics to the public, and the politicisation of public space.

universityforstrategicoptimism.wordpress.com

Precarious Workers Brigade

PWB is a London-based growing group of precarious workers in culture & education, organising in solidarity with those struggling to make a living in this climate of instability and enforced austerity.

precariousworkersbrigade.tumblr.com

Edu-Factory

Edu-factory is a transnational collective engaged in the transformations of the global university and conflicts in knowledge production.

edu-factory.org

The Free/Slow University Warsaw

The Free University of Warsaw is a nomadic centre of interdisciplinary studies, critical reflection, and independent thinking about art and society.

wuw2009.pl

BoycottWorkfare

BoycottWorkfare is a coalition of unemployed people, anti-cuts campaigners, charity workers, trade unionists and allies campaigning against compulsory work for benefits.

boycottworkfare.org/

Processed World

Processed World was a quarterly paper first published in 1981 by a group of dissident radical office workers in San Francisco. Sharp witted and humorous, complete archive available at

processedworld.com

We'd like to thank with all our carotene:

All the people who have come in and out of the collective over the years; those who have taken part in discussions, workshops and events; those who shared their testimonies; those who mapped their past, present and futures, conditions and desires; all those who have donned donkey masks and carried carrots at demonstrations; those who drew pictures, designed, photographed, filmed and posed; those who chaired, drafted minutes, booked spaces, hosted meetings, made tea, bought and skipped for food; those who invited us to workshops and talks, and have supported our work; those who read our blog and send us emails; those who have struggled against internships in other fields; all friends, comrades and sister collectives that supported us with info and inspiration...

carrotworkers.wordpress.com

Written by Carrot Workers Collective

Printed by Hato Press using a Riso duplicator with soy based ink on recycled paper

This work is licensed under the Creative Commons Attribution 3.0 Unported License.



Hato Press
est. 2009

