Training For Exploitation?

Towards an alternative curriculum.

Resource Pack

For use by students, teachers and cultural workers to address free and precarious labour in the arts, design, education and the creative industries.

May 2012

Precarious Workers Brigade

http://precariousworkersbrigade.tumblr.com/

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1 **ARE YOU UNSURE WHAT JOB YOU WİLL BE DOİNG İN 3 MONTHS?**

2 **DO YOU FREELANCE BUT YOU DON'T FEEL FREE?**

3 **ARE YOU ANXİOUS DURİNG THE DAY AND SLEEPLESS AT NİGHT?**

4 **HAS THE CARROT YOU WERE PROMİSED GONE OFF?**

5 **DO YOU THİNK YOU WİLL NEVER OWN A HOUSE İN YOUR FUCKİNG LİFE?**

İF YOUR ANSWER TO THESE QUESTİONS İS YES, THEN JOİN US :

HTTP:// PRECARİOUSWORKERSBRİGADE. TUMBLR.COM

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Introduction

Since 2010 we have been organising around issues of free and precarious labour within the education, arts and design sectors. Through our work together, including the making of our Carrot Workers' Counter-Guide to Internships[1] and carrying out the People's Tribunal on Precarity[2], it has become clear to us that we need to engage with the fact that our colleges and universities play a pivotal role in setting up and normalising the regimes of free/precarious labour and life.

In response to this realisation, we began to work towards an alternative curriculum that could be used as a tool by educators and/or students. We invite you to use this resource and to share with us your thoughts and ideas, as well as further links, references or tools that you might be using already so that we can expand this set of resources and share ways of intervening in existing neoliberal educational structures.

We envisage this alternative curriculum to be used in relation to vocational education, internships, professional practice classes, preparation for work experience, internships and other kinds of work-related learning embedded within or encouraged by educational practices. This is particularly pertinent in the current UK context where there are debates about the increasing emphasis on 'employability' within education. While we feel that there is nothing wrong with work-based education, the emphasis on employability and increased links with industry can mean the subordination of education to corporate capitalism. While we are not suggesting that students forego work experience, we want to find ways of drawing attention to the issue of the pressures on students to undertake unpaid work as a requirement of academic accreditation and the way educators often encourage students to work for free as the initial step into paid employment.

This first installment of an alternative curriculum resource offers tools for critical discussion so that students will be able to develop an ethical code for their own labour and learning.

The position of art and design education as vocational pedagogy is very much based on the idea of art, or creative work more generally, as a calling. This often brings with it an idea of a higher status that is sometimes at odds with how society values artistic production. There are contradictions within this mode of thinking about art and the work of artists: the relationship with ideas of genius and the luxury goods of the art market on the one hand but also cities, such as Berlin for example, striving to cash in on the poor, but sexy, image of the artistic population on the other. In UNESCO's 1980 Status of the Artist report, an artist is defined as one who considers "artistic creation to be an essential part of their life … and who asks to be recognized as an artist, whether or not they are bound by any relations of employment or association".[3] Through this idea of vocation, creative labour becomes something that is intrinsic to the artist's subjectivity and therefore not definable within the terms of wage relations. At the same time, the Bohemian sensibility of free spirited defiance and non-conformity encourages people to reject both traditional working class labour conditions and what might be seen as bourgeois materialism.[4] For cultural workers, more than just food and rent, work is bound up with desires around creativity, ego, authorship and individual performance. These also circulate within the pedagogies of art and design. In fact often, art school training puts the emphasis on the work coming first over and above everything else including individual subsistence. While this may

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[1] Available for free download here: http://carrotworkers.wordpress.com/counter-internship-guide/
[2] See Precarious Workers Brigade, 2011: *Post-event reflections*, published in DisMagazine 'Tools for Collective Action - Precarity: The Participatory People's Tribunal' and here:
http://precariousworkersbrigade.tumblr.com/post/3999720634/precarity-the-peoples-tribunal
[3] See UNESCO World Congress on the Status of the Artist, 1980
http://unesdoc.unesco.org/images/0011/001113/111305eo.pdf
[4] See Guy Standing, *The Precariat – the New Dangerous Class*. 2011., London: Bloomsbury Academic.

provide some notion of value of the work produced it can also lead to training in what Andrew Ross has called "sacrificial labour", creating a space open to self -exploitation.[5] The clichéd view that artists/creatives thrive on hardship also conflates the desire for more freedom and choice over work-life composition with a desire for precarious living conditions. It is therefore interesting to think about the role of the art school in producing a subjectivity vulnerable to exploitation and the negative effects of precarity, as well as perhaps producing the 'dark matter' as described by Gregory Sholette: the large numbers of 'failed' artists who shore up the illusion of meritocracy in the art world.[6]

Within the context of art and design education, we are particularly interested in looking at its consequences more than its content in terms of its relationship to work and the economy. One of the things we want to do in developing this resource and work towards an alternative curriculum is to address the disconnections between art and design practices, critical theory and professional development. It seems that often students are implicitly expected to turn off their critical and political faculties when they enter a professional practice seminar about copyright, self-marketing and fundraising. Students are often sold a shiny version of freelance work and are provided with tips on how to make it in the creative industries and how to be a professional based on branding, entrepreneurship and the market. This is at odds with the critical theory and experimental practice that they may be also learning as part of an arts course. This kind of professional practice often provides a single model of how to be professional that is not to do with being critical and at the same time does not provide realistic information about the conditions of precarity, employment rights and real work/life in these sectors. At the same time, students' critical studies may be taught as abstract theory with little connection to their practices and how they might go about making a living. This disconnect is experienced by many as confusing and alienating. But perhaps worse, it replicates a general pattern in academia where politics is often limited to the production of 'content' without consequence, content that really ignores the structures and material conditions of its making.

We asked ourselves whether it would be possible to work to re-connect the critical with the practical, whether there might be ways to support other ways of doing culture, not just critique that abandons practice or practice that abandons critique. Given that courses such as professional practice, organising work experience placements and proving the employability of our students are experienced by many of us as staff, we wondered how we would go about it. This led us to the idea of building a shared resource we could use to actively intervene into existing art, design and creative industries curricula as a way of dealing with these issues and demands.

Towards an Alternative Curriculum

We have collected together a bibliography of texts, links to other useful resources, some statistics and teaching tools for use in teaching and learning contexts. We hope these resources will help teachers and students to build their own alternative curricula and encourage students and teachers not to turn their critical brains off when figuring out how to make a living, but instead to develop a critical practice. However, a major concern for us is that there is always a danger that questioning and taking apart the 'system' can leave people paralysed and demoralised. It is therefore necessary to also discuss other ways of working, other spaces, economies etc. and perhaps devise practical modes of mutual support before and after graduation.

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[5]See Andrew Ross, 'The Mental Labour Problem', *Social Text* 63, Vol. 18, number 2, 2000.
[6] See Gregory Sholette, *Dark Matter: Art, Politics and the age of the enterprise culture*. 2009. London: Pluto Press.

Some ideas for an alternative curriculum are:

• Investigate alternative historical models that deal with the relationship between education and work, for example that of radical educator Celestin Freinet, who introduced 'Pedagogy of Work'[7] or the activities of the Artist Placement Group.[8]

• Discuss different models of survival and subsistence that artists and cultural workers use and the relationship your art/creative practice has to earning a living.

• Integrate discussions on the politics of work and the relationship between art and work during different lessons, tutorials etc., not just as part of a professional practice course.

• Frame work experience/placements/internships as something other than a way into a profession. 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. Where are these spaces, groups or initiatives in which such learning might take place? Find out about them, visit them, support them, join them or create your own.

• Support and empower students to have more autonomy when dealing with work placements – preparing students for placements, giving workshops on ethical internships, critically reading the placement/internship descriptions, running through union info on labour rights, ethical contracts, giving information on asking for a fee..

• Encourage work placements or internships as a kind of field-study, workers' enquiry or Militant Research:[9] "What are the working conditions in the creative industries from your experience – what is desirable about it, what isn't'?" so that even if students insist on doing an internship/free labour they pay attention to the working conditions.

• Give students the opportunity to critique placements/report back critically on their experiences – organise critical feedback sessions when students return from placement, sharing info with other students who did not do the placements.

This list is by no means a definitive list and we welcome others to develop their own resources as well as using ours. This is an open invitation to use and build on this pack by both educators and students.

We would love to hear what you make of this resource and your own experiences of developing alternative curricula to address these issues. There is a feedback form at the end of this resource.

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[7] See Celestin Freinet, *Education Through Work: a model for child-centered learning*; translated by John Sivell. 1993., Lewiston: Edwin Mellen Press.
[8] For a brief summary see: http://www2.tate.org.uk/artistplacementgroup/overview.htm
[9] See Colectivo Situaciones, On the Researcher-Militant. 2003. A, available at
eipcp.net/transversal/0406/colectivosit...http://eipcp.net/transversal/0406/colectivosituaciones/en

Indicative Reading List

Art and Economy

Adorno, T. and Horkheimer, M. (1979) 'The Culture Industry: Enlightenment as Mass Deception', in *Dialectic of Enlightenment*. London: Verso

Abbing, H. 2002. *Why are Artists Poor. The Exceptional Economy of the Arts*. Amsterdam: Amsterdam University Press.

Amariglio, J. et.al (eds). 2009. *Sublime Economy: on the intersection of art and economics*. London: Routledge.

Benjamin, W. 1934. *The Author as Producer*. Available at: www2.warwick.ac.uk/…/kobialka_reading_-benjamin_w_-_the_author_asproducer.pdf

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McRobbie, A. 2010a. *Re-thinking creative economy as radical social enterprise*. Available at: http://www.angelamcrobbie.com/2010/11/art-and-labour/

O'Connor, J. 2010. *The cultural and creative industries: a literature review*. London: Arts Council England.

Oakley, K. 2009. *'Art Works' – cultural labour markets: a literature review*. London: Creativity, Culture and Education.

Ross, A. 2000. 'The Mental Labour Problem' in *Social Text* 18:2.

Quigg, A.M. 2010. *Bullying in the Arts: Vocation, Exploitation and Abuse of Power*. London: Gower Publishing.

Raunig,G. and Gene Ray and Ulf Wuggenig (eds) 2011. *Critique of Creativity: Precarity, Subjectivity and Resistance in the 'Creative Industries'*. London: MayFlyBooks

Sholette, G. 2009. *Dark Matter: Art, Politics and the age of the enterprise culture*. London: Pluto Press.

Speed, E. 2011, *'Getting Paid'* Blog. Available at: www.an.co.uk/artists_talking/projects/…

Stallabrass, J. 2004 *Art Incorporated: The Story of Contemporary Art*. Oxford: Oxford University Press.

Thelwall, S. 2011. *Size Matters: Notes towards a Better Understanding of the Value, Operation and Potential of Small Visual Arts Organisations.* London: Common Practice.

Thornton, S. 2008. *Seven Days in the Art World*. London: Granta Publications.

Velthuis, O. 2005. *Talking Prices* New Jersey: Princeton: Princeton University Press.

Virno, P. 2004. 'Culture Industry: Anticipation and Paradigm' in P. Virno, *The Grammar of the Multitude*. Los Angeles, CA: Semiotext[e].

Temporary Services (eds). 2010. *Art Work. A National Conversation about Art, Labour, and Economics.* Chicago: Half Letter Press. Available at: www.artandwork.us

Neo-Liberalism & work, cultural and otherwise

Aranda J., Vidokle A., Kuan Wood A.,(eds.) 2011. *Are you working too much? Post-Fordism, Precarity, and the Labor of Art.* New York/Berlin: Eflux Journal/Sternberg Press.

Berardi, F. 2009. *The Soul at Work: From Alienation to Autonomy*. Los Angeles, CA: Semiotext[e].

Boltanski, L & Chiapello, E. 2005. *The New Spirit of Capitalism.* London: Verso

Gielen, P. 2009. *The Murmuring of the Artistic Multitude*. Amsterdam: Valiz.

Harvey, D. 2005. *A Brief History of Neo-Liberalism*. Oxford: Oxford University Press.

Hesmondhalgh, D. and Baker, S. 2011. 'A Very Complicated Version of Freedom: Conditions and Experiences of Creative Labour in Three Cultural Industries'. *Variant* 41: 34-38, Available at: http://www.variant.org.uk/41texts/complicated41.html

Kirn, G. (ed.) 2010. *Postfordism and its Discontent*. Maastricht: Jan Van Eyck Academy.

Malik, S. and Howker E. 2010. *Jilted Generation: How Britain has bankrupted its Youth*. London: Icon Books.

Perlin, R. 2011. *Intern Nation: How to Earn Nothing and Learn Little in the Brave New Economy*. London: Verso.

Ross, A. 2003. *No-collar: The Humane Workplace and Its Hidden Costs*. New York: Basic Books.

Ross, A. 2009. *Nice Work If You Can Get It: Life and Labor in Precarious Times*. New York: NYU Press.

Sennett, R. 2006. *The Culture of the New Capitalism*. New Haven, CT: Yale University Press.

Standing, G. 2011. *The Precariat. The New Dangerous Class.* London: Bloomsbury Academic.

Weeks, K. 2011. *The Problem with Work. Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries.* Durham and London: Duke University Press.

Oakley, K. (forthcoming) "Making workers - Higher Education and the Creative Industries workplace" in Ashton, D. and Noonan, C. (eds.) (under preparation) *Cultural Work and Higher Education*. Palgrave Macmillan.

Self-Organising and counter-economic strategies

Bradely, W. et.al (eds) 2006. *Self-Organisation, counter-economic strategies.* Berlin: Sternberg Press.

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Malino, M. 2004. *Common Notions, Part 1 & Part 2: workers-inquiry, co-research, consciousness-raising*, Available at: http://eipcp.net/transversal/0406/malo/en

Martin, S. 2008. 'Pedadogy of Human Capital'. *Mute*. Vol. 2 No.8. Available from: http://www.metamute.org/editorial/articles/pedagogy-human-capital

The Think Tank That Has Yet To Be Named. 2010. 22 Readings on Research, Activism, the Academy and Conduct. Volume VI. Available at: thinktank.boxwith.com/2010/05/volvi

The Free/Slow University of Warsaw. 2009. CULTURE, NOT PROFIT: READINGS FOR ARTWORKERS. Available at: wuw2009.pl/czytankid.php?lang=eng

Empirical Research / Policy Reports

Arts Group. 2010. *Emerging Workers: a fair future for entering the creative industries*. London: The Arts Group.

Arts Council England (ACE). November 2011. *Internships in the arts: A guide for arts organisations.* London: ACE.

Hope, S. & Figiel, J. 2012. Intern Culture. *A literature review of internship reports, guidelines and toolkits from 2009-2011*. London: Artquest. Available from: http://www.artquest.org.uk/

Institute for Public Policy Research (IPPR). July 2010. *Why Interns Need a Fair Wage*. London: IPPR.

Intern Aware. 2009. *Are you free?* London: Intern Aware.

NESTA. 2008. *The Art of Innovation.* London: NESTA. Available at: www.nesta.org.uk/publications/reports/a...

McRobbie, A. 2002a 'Clubs to companies: Notes on the decline of political culture in speeded up creative worlds'. *Cultural Studies*, 16(4): 516-31. Available at: variant.org.uk/events/art.../Clubs%20to...

McRobbie, A. 2002b. 'From Holloway to Hollywood: Happiness at work in the new cultural economy?' In Du Gay, p. and Pryke, M. *Cultural Economy*. London: Sage (97-115).

Links to resources

Name	Description	Link
AIRArtists' Interaction and Representation (AIR)'s - rRoad map to artists' representation (March 2011)	After four years of development and membership programmes, AIR has completed research to launch a modern, timely infrastructure for representation. A selection of AIR members discuss what representation will look and feel like for artists, and suggest campaigns that AIR should prioritise.	http://www.a-n.co.uk/air/topic/646944
Artquest	Organisation that encourages critical engagement and provides practical support to visual artists throughout their careers.	www.artquest.org.uk
BECTU	Work Experience Guidelines for students carrying out work experience.:	http://www.bectu.org.uk/advice-resources/library/115
Business Link	Info on calculating the NMWNational Minimum Wage.	http://www.businesslink.gov.uk/bdotg/action/detail?itemId=1096713448&type=RESOURCES

Name	Description	Link
Carrot Workers Collective	The Carrot Workers' Collective is a London-based group of students, pre, current and ex-interns, cultural workers, teachers and researchers who regularly meet to think and organise around free labour. The Carrot Workers use popular research methods to understand how free labour influences the material conditions, subjectivities, aspirations and desires of those who work for free and how these relate to shifting social, educational and economic policies.	http://carrotworkers.wordpress.com/
Code of Practice for Graduate Internships in the Creative Industries	Skillset, who describe themselves as 'the industry body which supports skills and training for people and businesses to ensure the UK creative industries maintain their world class position', have published a code of practice for Graduate Internships in the Creative Industries. The code recommends that: As the individual will be performing as a 'worker,' they should be paid at least the National Minimum Wage throughout the duration of their placement.	http://www.skillset.org/uploads/pdf/asset_14315.pdf?1
CULTURE, NOT PROFIT: READINGS FOR ARTWORKERS	The Free/Slow University of Warsaw's online journal on 'culture not for profit' and free education.	http://wuw2009.pl/czytankid.php?lang=eng
DOXA	An international collective of artists, theorists, designers, architects and engineers.	http://www.doxacollective.org/

Name	Description	Link
Emily Speed's 'Getting Paid' Blog	Emily Speed explores some of the issues facing artists trying to make a living out of the business of art.	http://www.a-n.co.uk/artists_talking/projects/single/497389
Free School	An occasional post-education group of artists and academics based in London.	http://trayner.org/boycott_bloomberg.html
Graduate Fog	No-nonsense careers advice for graduates run by Tanya de Grunwald.	http://graduatefog.co.uk/
Immaterial labour and creative economy seminar series	The Graduate School of Creative Arts and Media, Ireland's 'after the economy' series, which examined the development of an economy of immaterial labour and how this correlates with current arguments relating to creativity, cultural value and economic development.	http://www.gradcam.ie/speaking_matters/precariat.php
Internaware	A campaign focusing on promoting fair access to the internship system.	www.internaware.org
Internocracy	A youth-led social enterprise passionate aboutworking to changeing the culture of internships for the better in the UK. WeThey work with organisations to support and accredit internship programmes, and with young people to break down the barriers they face in getting an internship.	http://www.internocracy.org/
Interns Anonymous	A forum for interns to share their experiences and discuss the ethics of unpaid employment.	internsanonymous.co.uk

Name	Description	Link
Islington Mill Art Academy	A free self-organised art school based in Manchester, UK set up in 2007 by a group of art foundation students, dissatisfied with the quality and standards in University fine art courses open to them at that time.	www.islingtonmillartacademy.blogspot.com
Littoral	LITTORAL is a non-profit arts trust which promotes new creative partnerships, critical art practices and cultural strategies in response to issues about social, environmental and economic change.	http://www.littoral.org.uk/HTML01/
Making a living as an artist by Debra Savage and a-n The Artists Information Company	Download a-n's research papers, including Debra Savage's 2006 paper, 'Making a living as an artist'.	http://www.a-n.co.uk/research/document/331686
National Council for Work Experience	Promoting, supporting and developing quality work experience for the benefit of students, organisations and the economy	www.work-experience.org
New Deal of the Mind	New Deal of the Mind is a coalition of artists, entrepreneurs and opinion formers who recognise the economic, social and cultural value of Britain's creative talent.	http://www.newdealofthemind.com/
New Work Network	New Work Network (NWN) supports the development of new performance, live and interdisciplinary arts practices by nurturing arts practitioners through the creation of innovative professional development activities that focus on networking, exchange and collaboration across the UK and internationally.	http://www.newworknetwork.org.uk/

Name	Description	Link
Pay and Work Rights Helpline	A confidential helpline that provides help and advice on government-enforced employment rights.	0800 917 2368
Pay Your Interns	A blog run by Graduate Fog to name and shame employers who don't pair fairly.	http://payyourinterns.com/
Position Unpaid	An investigation of internships in the arts by two artists: Natasha Vicars and Emma Leach.	http://www.position-unpaid.blogspot.com/
Precarious Workers Brigade	A UK-based growing group of precarious workers in culture & education who. We call out in solidarity with all those struggling to make a living in this climate of instability and enforced austerity.	http://precariousworkersbrigade.tumblr.com/
Q-Art London	A forum for students and graduates from across London's art colleges as well as anyone else with an interest in art. Runs regular crits, gallery tours, panel discussions and an end of year exhibition.	http://www.q-artlondon.com/
Rights for Interns	The TUC has produced a website with advice and guidance for interns	http://www.rightsforinterns.org.uk/
Scottish Artists' Union	The representative voice for visual and applied artists in Scotland, and the only trade union of its kind in the United KingdomUK.	http://www.sau.org.uk/
The Arts Group	A Student Mission Group, bringing together elected representatives of students from UK FE and HE institutions and faculties with a specialist interests in the Arts.	http://www.artsgroup.org.uk/wp-content/uploads/2010/01/EmergingWorkersFinalWeb.pdf
The Independent Art School (IAS)	IAS has been setting up meetings for artists since 1999. It functions as an alternative University with no home.	http://www.independent-art-school.org.uk/

Name	Description	Link
The Visual Arts Blueprint	A workforce development plan for the visual arts sector in the UK, was launched in November 2009. It lays out a series of recommendations and proposed actions to tackle the skills needs of the visual arts sector.	http://ccskills.org.uk/LinkClick.aspx?fileticket=e3JgIgkoMHE%3d&tabid=102
University of the Arts Creative Opportunities	Includes lListings and advice for students on employment issues	http://creativeopportunities.arts.ac.uk/
Direct Gov (pubic services government website)	Up to date info on NMW legislation	www.direct.gov.uk
Variant	The free arts and culture magazine that often includes articles on politics of work.	http://www.variant.org.uk/
Worksmart (TUC)	FAQ's to help interns work out their rights	http://www.worksmart.org.uk/rights/viewsubsection.php?sun=99
Greater London Authority	Up to date information on the London Living Wage (latest at time of writing this: 2011)	http://www.london.gov.uk/publication/fairer-london-2011-living-wage-london

Some useful statistics

1. Arts Council of England. December 2011. Regularly funded organisations: Key data from the 2010/2011 annual submission. London: Arts Council of England.

Available from:
http://www.artscouncil.org.uk/media/uploads/pdf/Final_RFO_annual_submission_amendedApril23.pdf

Regularly Funded Organisations employed a total of 69,590 staff in 2010/11.

17,682 of these were permanent staff, and 51,908 were contractual staff.

This is in addition to 41,914 volunteers who gave their time to support the work of regularly funded organisations.

This represents a 1 per cent increase in permanent staff, a 3 per cent increase in contractual staff and an 18 per cent increase in volunteers from the previous year's figures.

Of the permanent staff, 10,331 (58 per cent) worked full-time while the remaining 7,351 (42 per cent) worked part-time.

Graph from Arts Council of England. December 2011. Regularly funded organisations: Key data from the 2010/2011 annual submission. London: Arts Council of England. p.13.

Figure 4: Comparison of staff numbers between 2008/09, 2009/10 and 2010/11 constant sample (N=802)
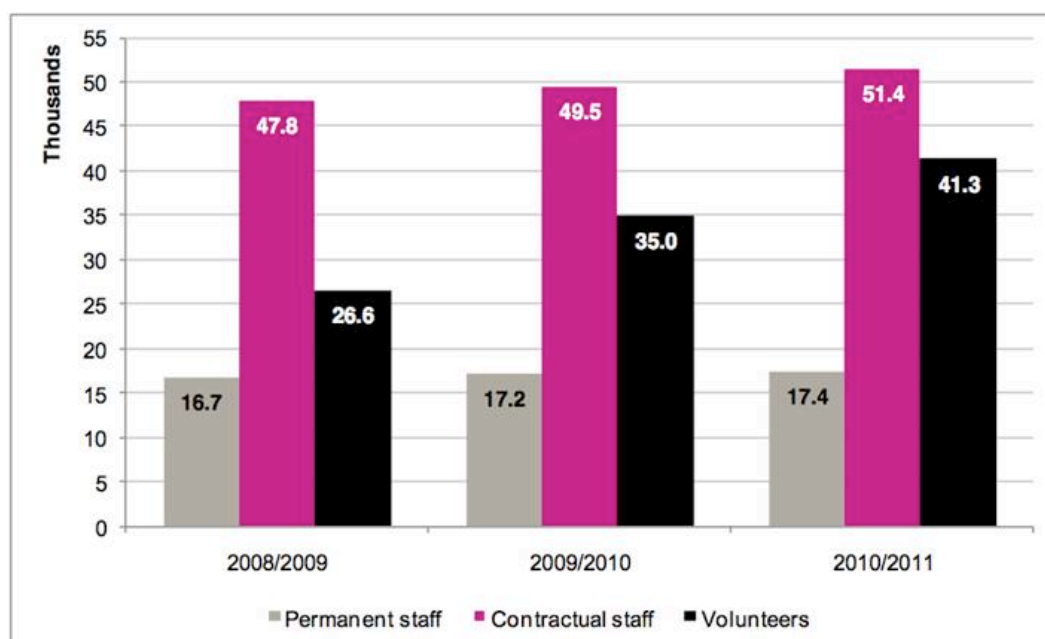
Graph from: Arts Council of England. January 2011. Regularly funded organisations: Key data from the 2009/2010 annual submission. London: Arts Council of England. p.82.

Available from:
http://www.artscouncil.org.uk/media/uploads/pdf/final_annual_submission2011.pdf

Figure 55: Average staff numbers by size category and artform, 2009/10 (N=836)

Permanent staff   Contract/freelance staff   Volunteers
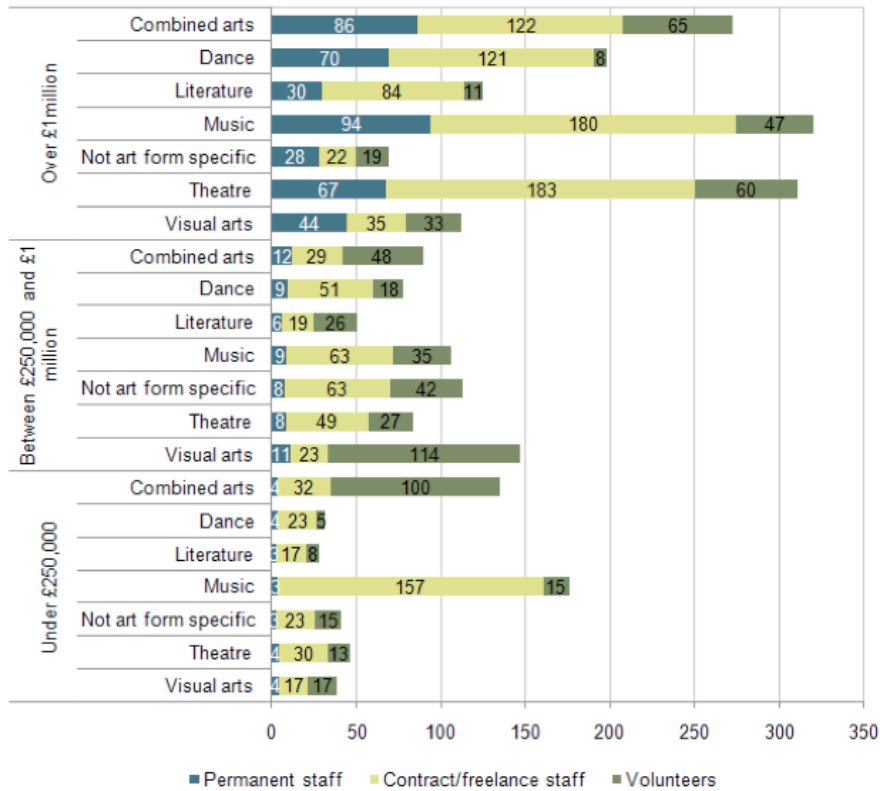
2. Skillset. September 2010. Women in the Creative Media Industries. London: Skillset.

Available from: www.skillset.org/skillset/press/2010/ar...

Skillset's research shows a stark gender imbalance in the audio-visual industries* where the proportion of women dropped from 38 per cent to 27 per cent between 2006 and 2009.

The television industry also has the greatest disparity in average earnings between men (£39,000) and women (£32,500). And while three-quarters (75 percent) of men working in the industry are aged 35 and over, this is true of just over half (52 per cent) of women.

Last year, Skillset's Employment Census revealed that 5,000 women had left the television industry between 2006 and 2009, compared with just 750 men.

*This includes the Television, Radio, Facilities, Film Distribution, Cinema Exhibition, Animation, Commercial and Corporate Production, Interactive Content Design and Content from Computer Games industries.

One of the most consistent findings across Skillset's cohort of workforce surveys has been the relative under-representation of women aged over 35. Figure 5 compares the proportion of men and women in the whole workforce and within each main sector who are aged 35 or over. Overall, nearly two thirds (64%) of men are 35 or over compared with around a half (51%) of women. This pattern pertains across every sector and in some cases, more than three quarters of men or less than half of women are aged 35 or over.

To some extent this may be explained by higher proportions of women having entered the industry in recent years, which would result in women having a younger age profile than men. This is borne out in Figure 6, which compares the proportions of men and women having entered the industry since 1995. This shows 65% of women to have entered the industry since 1995, compared with 53% of men. However, taking into account that women are a minority in virtually every sector, the implication is that there are very few women remaining in the industry into middle age and beyond.

3. November 2009. Visual Arts Blueprint. A workforce development plan for the visual arts in the UK. London: Creative & Cultural Skills Available from: www.ccskills.org.uk/LinkClick.aspx?file...

The visual arts sector employs 37,480 people, of which 46% are freelance

There are 28,490 visual artists in the UK

95% of people working in the visual arts sector are white, and 50% are female

A Selection of Teaching Tools

This section includes a selection of different tools you can use in PowerPoint's or in practical group exercises to trigger discussion on your experiences and expectations of work in the arts sectors.

1. 'Bust Your Boss Card' for freelance art and cultural workers by the Precarious Workers Brigade (also available from: http://precariousworkersbrigade.tumblr.com/Toolbox)

2. 'The worker test' by National Union of Students and University College Union (Internships: Advice to students unions and UCU members. London: National Union of Students. London: NUS, pp.9-10).

3. Contract for an ethical internship by the Carrot Workers Collective (Surviving internships: A Counter Guide to Free Labour in the Arts. London: Carrot Workers Collective. Also Available at: http://carrotworkers.wordpress.com/counter-internship-guide/)

4. Intern Bill of Rights by Ross Perlin (from: Ross Perlin, Intern Nation: How to Earn Nothing and Learn Little in the Brave New Economy. London: Verso).

5. TUC's employment pyramid illustrating basic rights at work and employment status's. (Also available from: www.tuc.org.uk/workplace/tuc-19836-f0.cfm)

6. Maps and tools for logging your time, mapping your paid v. unpaid time and working and non-working life by the Carrot Workers Collective (Surviving internships: A Counter Guide to Free Labour in the Arts. London: The Carrot Workers Collective. Also Available at: http://carrotworkers.wordpress.com/counter-internship-guide/)

1. 'Bust Your Boss Card' for freelance art and cultural workers by the Precarious Workers Brigade (also available from: http://precariousworkersbrigade.tumblr.com/Toolbox)

B U S T   Y O U R   B O S S*!

[card for freelance art & cultural workers]

During a negotiation about work you have the right,

NOT to remain silent about money.
NOT to subsidise the production from your own pocket.
NOT to accept a change of agreed conditions without a renegotiation.
NOT to take this job on the promise of a future!

*WARNING:
In the cultural sector your boss may not look like a boss, they could be your friend, drinking buddy.
It might even be you...

In solidarity > precarious workers brigade.
www.precariousworkersbrigade.tumblr.com

B U S T   y o u r   B O S S*!

YOU HAVE THE RIGHT TO ASK :

"What's the budget?",
"How much am I getting paid?",
"How much are YOU getting paid?",
"When am I getting paid?",
"Do I get paid sick leave and holidays?
"Will my pay cover a living wage for the period of the project?"
What union can I join?"
"Are there separate budgets for production, expenses and pay?",
"When shall we agree the terms of the contract?",
"What is the compensation fee if the work gets cancelled?",
"Has all the money for the project been raised?",
"What is the maternity/paternity and pension provision?",
"Where is the money for the project coming from and what degree of
involvement do funders have in my work?", etc...

*WARNING: In the cultural sector your boss may not look like a boss, they could be your friend, drinking buddy.
It might even be you...

2. 'The worker test' by National Union of Students and University College Union (Internships: Advice to students unions and UCU members. London: National Union of Students. London: NUS, pp.9-10).

The worker test

There are a number of things that can help you determine whether someone should be classified as a worker or whether they are not and are exempt from the NMW.

In most cases it is clear whether an individual is a worker or not but there are borderline cases. In Appendix A we have provided examples of the types of factors a court or tribunal would consider to help them decide whether an individual is a worker. In brief they may ask:

- **Is there a contract?** Either written or oral.

- **Must the work be performed personally?** To be a worker an individual must be obliged to do the work themselves.

- **Is there mutuality of obligations?** Mutuality of obligations means an obligation on the "employer" to provide work and an obligation on the individual to accept that work. For example is there any expectation in relation to terminating the job, or taking holiday.

- **Is the individual self-employed under the contract?** An individual who carries on a profession or business undertaking will not be a worker if the body to whom they are providing work or services is their client or customer under the contract, rather than their employer.

3. Contract for an ethical internships by the Carrot Workers Collective (Surviving internships: A Counter Guide to Free Labour in the Arts. London: Carrot Workers Collective. Also Available at: http://carrotworkers.wordpress.com/counter-internship-guide/)

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 ____/____/_____

4. Intern Bill of Rights by Ross Perlin (from: Ross Perlin, Intern Nation: How to Earn Nothing and Learn Little in the Brave New Economy. London: Verso).

GIVEN that the word "intern" has no strict definition and covers a broad range of actual roles,

GIVEN that most interns are workers, performing work of operational and economic importance,

GIVEN that the laws and regulations pertaining to internships are often unclear, vary by jurisdiction, and rarely reference interns specifically,

GIVEN that internships are of increasing, global importance and have broad social implications,

GIVEN that some internships are legal, just, and beneficial, while others are illegal, unethical, and even exploitative,

GIVEN that it is inequitable to require people to work for free to enter the workforce,

We proclaim this INTERN BILL OF RIGHTS as a common standard by which to evaluate and improve internships for the benefit of interns, employers, and society as a whole:

Article 1: All interns deserve fair compensation for their work, usually in the form of wages and sometimes in the form of dedicated training.

Article 2: Interns are entitled to the same legal protections as all other workers, and should not be subject to discrimination, harassment, or arbitrary dismissal. Under these circumstances, interns should have the same standing in court and the same recourse to the law as all other workers.

Article 3: Interns should enjoy the same basic workplace benefits guaranteed to all other workers, including sick days, vacation time, worker's compensation, and extra pay for overtime.

Article 4: The hiring of interns should be as transparent and nondiscriminatory as the hiring of full-time employees.

Article 5: No one should be forced to take an unpaid internship or required to pay in order to work.

Article 6: Any internships subsidized with public funds should meet exemplary legal and ethical standards.

Article 7: Internships are a category of work that should be defined, recognized by policy makers and officials, studied, monitored, and improved.

Article 8: Interns must be treated with dignity and respect by coworkers and supervisors.

Article 9: The word "intern" should be applied ethically and transparently to opportunities that involve substantial training, mentoring, and getting to know a line of work.

5. TUC's employment pyramid illustrating basic rights at work and employment status's. (Also available from: www.tuc.org.uk/workplace/tuc-19836-f0.cfm)

Rights for the self-employed
'Worker' rights
'Employee' rights

Equal Pay
Health and Safety
Anti-descrimination
Basic Agency Worker Rights

Whistleblowing
Right to be accompanied
48 Hour Working Time Limit
Statutory Paid Holiday
Protection from detriment for TU membership/activities
Unlawful deductions from pay
Equal treatment for Part Time Workers
National Minimum Wage
Equal Treatment for Agency Workers

Unfair Dismissal
Statutory Redundancy Payments
Right to Request to work fexibly
Maternity Leave
Paternity Leave
Adoption Leave
Paid time off for trade union duties
Statutory Notice
Equal Treatment Fixed Term Contract Staff

6. Maps and tools for logging your time, mapping your paid v. unpaid time and working and non-working life by the Carrot Workers Collective (Surviving internships: A Counter Guide to Free Labour in the Arts. London: Carrot Workers Collective. Also Available at: http://carrotworkers.wordpress.com/counter-internship-guide/)
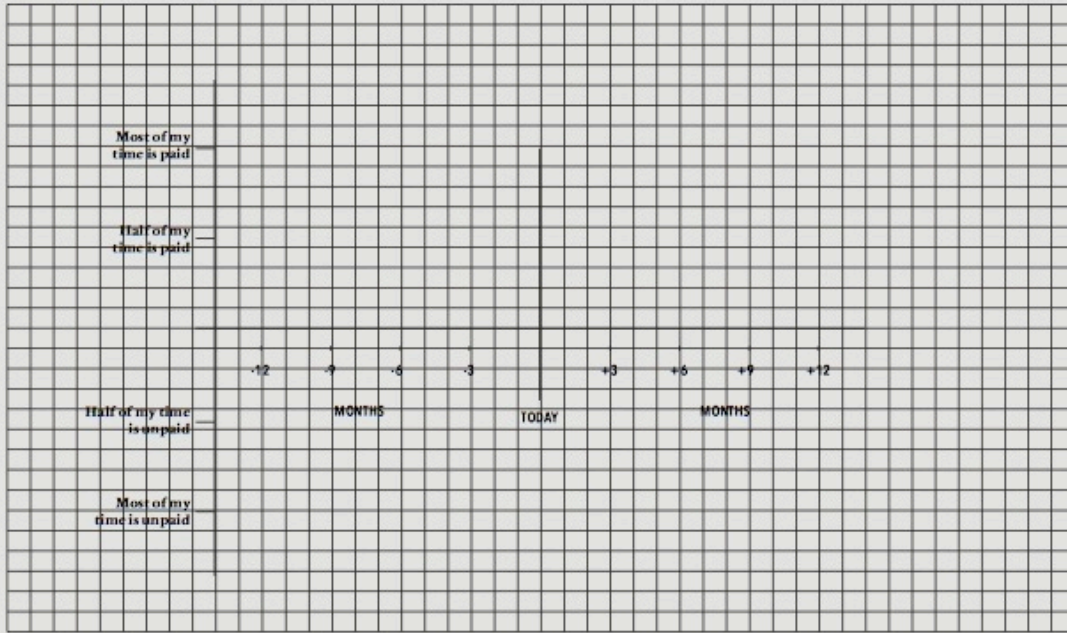

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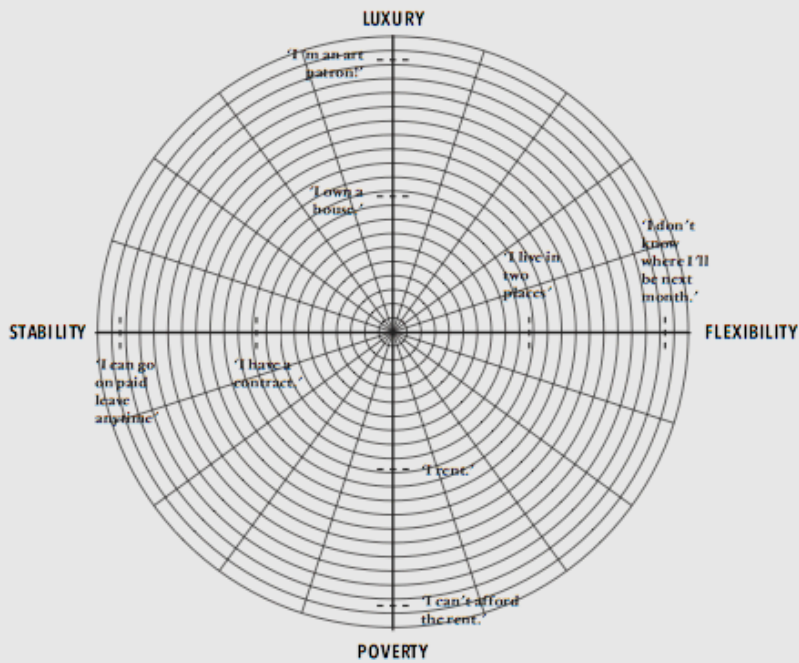
NAME

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

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

Mapping paid vs. unpaid work

Most of my time is paid

Half of my time is paid

-12   -9   -6   -3   +3   +6   +9   +12

MONTHS   TODAY   MONTHS

Half of my time is unpaid

Most of my time is unpaid

Mapping your working life

LUXURY

'I'm an art patron!'

'I own a house.'

'I live in two places.'

'I don't know where I'll be next month.'

STABILITY   FLEXIBILITY

'I can go on paid leave anytime.'   'I have a contract.'

'I rent.'

'I can't afford the rent.'

POVERTY

Feedback sheet

You can use this form to feed back to us.

Please email us at: **precariousworkersbrigade@aktivix.org**

1. Please list any publications / articles you recommend for inclusion in this resource pack?

2. Please detail any teaching tools / workshops methods that you would like to share in this
   resource pack?

3. If you have facilitated or participated in any seminars or workshops that have dealt with these
   issues, what was the response? What worked, what didn't?

4. If you are interested in getting involved in the PWB working group to develop these
   resources for an alternative curriculum, please give us your contact details.

5. Is there anyone at your college/university you recommend we send this resource pack to?

PRECARIOUS WORKERS BRIGADE

WE ARE A GROWING BRIGADE OF PRECARIOUS WORKERS IN CULTURE AND EDUCATION. WE CALL OUT IN SOLIDARITY WITH ALL THOSE STRUGGLING TO MAKE A LIVING IN THIS CLIMATE OF INSTABILITY AND ENFORCED AUSTERITY. WE COME TOGETHER NOT TO DEFEND WHAT WAS, <u>BUT TO DEMAND, TO CREATE, AND RECLAIM:</u>

EQUAL PAY: NO MORE FREE LABOUR, GUARANTEED INCOME FOR ALL.

- FREE EDUCATION: ALL DEBTS AND FUTURE DEBTS CANCELLED.

- THE COMMONS: SHARED OWNERSHIP OF SPACE, IDEAS AND RESOURCES

- DEMOCRATIC INSTITUTIONS: CUT UNELECTED, UNACCOUNTABLE AND UNMANDATED LEADERS.