

A complex network diagram consisting of numerous nodes (represented by small circles) connected by thin lines. The nodes are arranged in a dense, interconnected pattern, with some nodes highlighted in a lighter shade. The network structure is partially obscured by the text 'IN KIND' and several horizontal lines that cross the image.

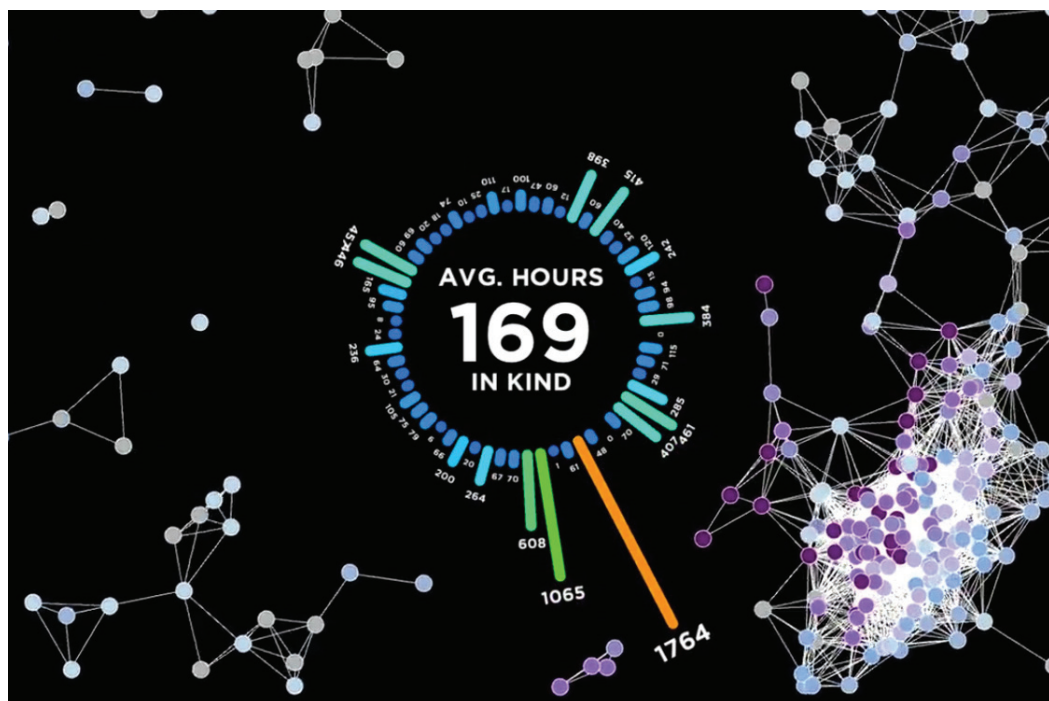
# IN KIND

**In Kind** is a research project by artists **Ailie Rutherford** and **Janie Nicoll** that began in 2018 taking Glasgow International festival of visual art as a case study to chart the hidden or “below the water-line” economies of the visual arts: unpaid labour, mutual support, favours and volunteer hours that make arts festivals a reality. In Kind challenges the apparently successful arts festival model now rolled out across major cities, asking how sustainable this really is.

With so many professional artists working for weeks or even months for free in order to prepare, install and staff exhibitions throughout the festival, In Kind reveals the scale and depths of a highly discriminatory economy of free labour within the arts, one which the industry depends on. Our research asks: Who can afford to be part of an arts festival that requires so much unpaid labour? Who is therefore excluded from participating in the arts because they cannot afford to work unpaid? Which voices are being amplified? Who is being represented? Who are arts festivals really for?

A list of demands has been developed, presented and collectively reworked through GI2018 and subsequent events: *At What Cost* at CCA Glasgow; *Who Can Afford to Be An Artist* at Platform Glasgow; *In Focus* with Create London at The Barbican Centre London; *A Balancing Act* for Axisweb at Kinning Park Complex Glasgow; *One Step Beyond* at Scottish Parliament Edinburgh and *Assembly* at The NewBridge Project Newcastle and Gateshead.

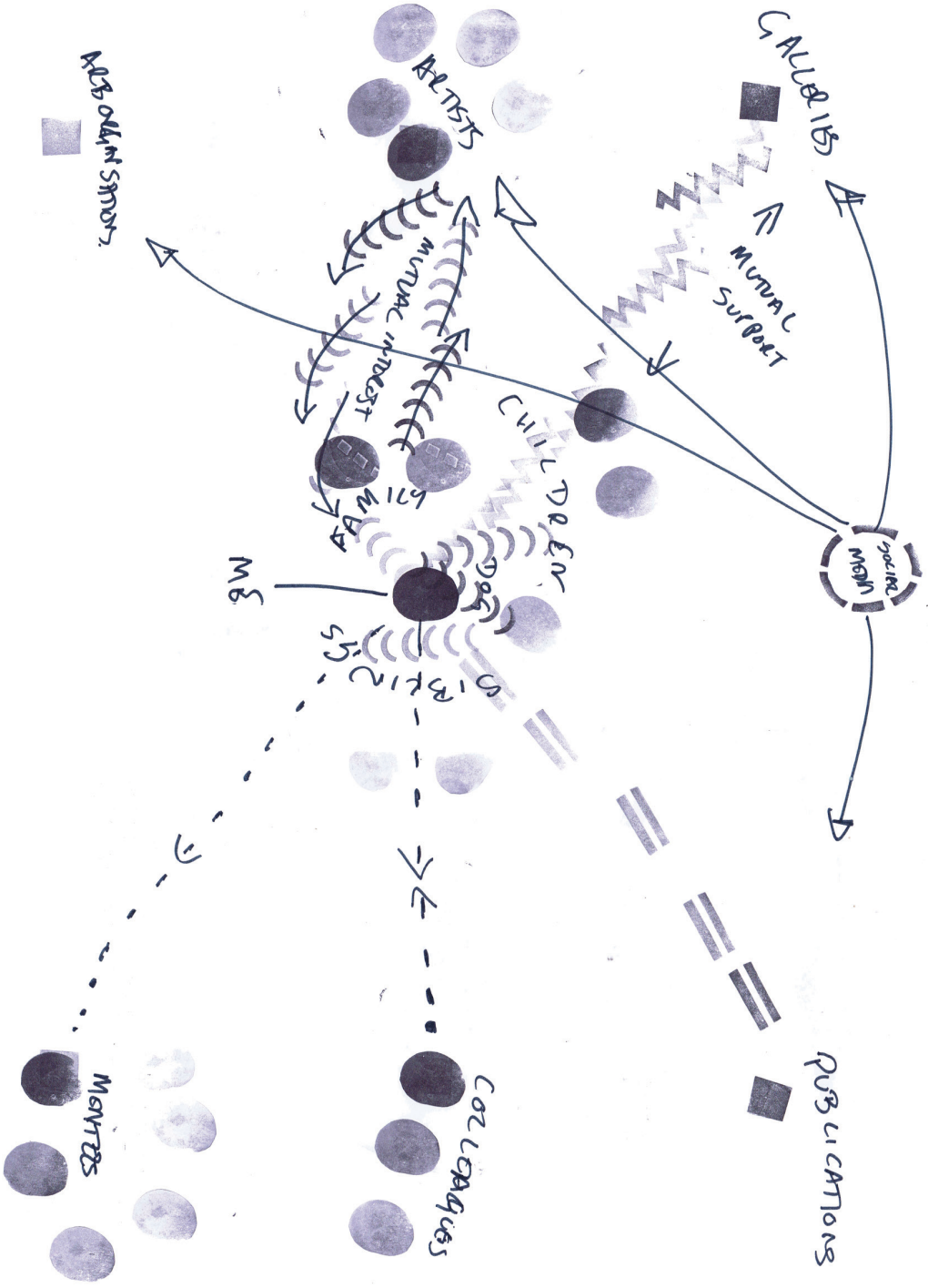
For more information about In Kind project visit [inkindproject.info](http://inkindproject.info)



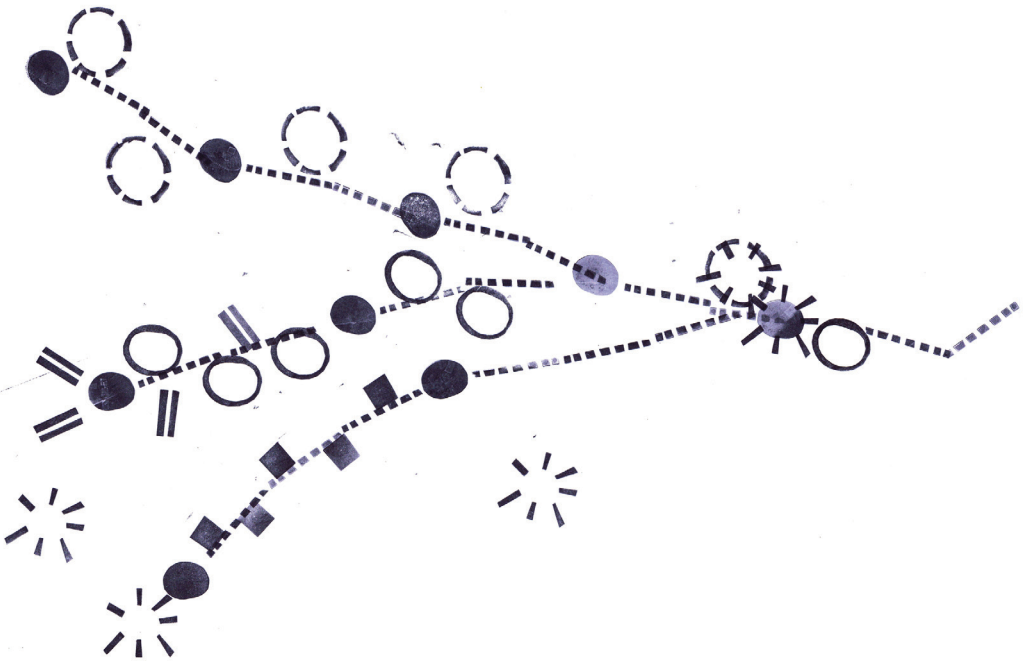
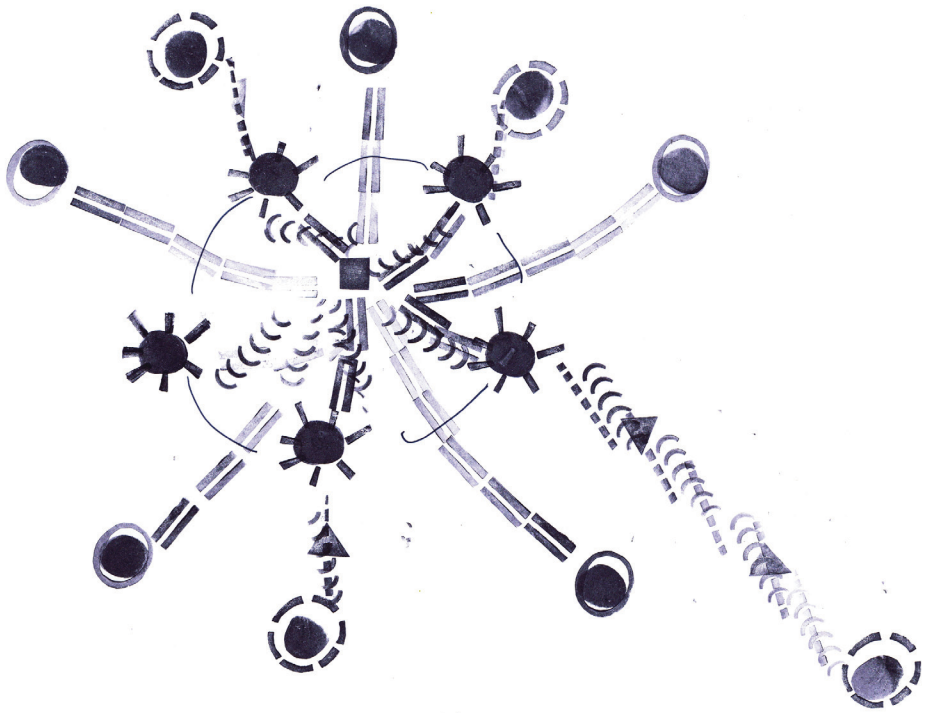


In Kind information kiosk at CCA Glasgow 2018. Photographed by Bob Moyler

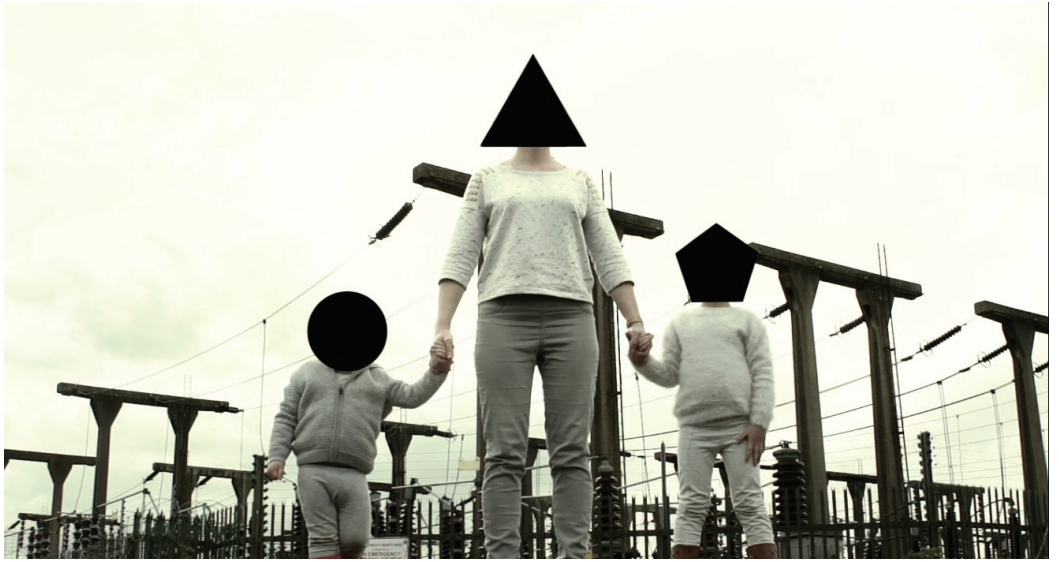








Arts Economy maps produced by workshop participants at In Focus, The Barbican Centre using Ailie Rutherford's *Map Your Own Economy Toolkit*



Artists, interns, digital labourers, workfarers.... We are living through events that will forever change the course of history.

Mothers, grandparents, carers, people of the world: A movement of exceptional breadth and strength is stirring up every strata of society.

### **The humans are awakening. The end of time is within our grasp!**

The eyes of the people have been opened to the human and environmental devastation caused by centuries of hyperproduction and consumption inherent to our toxic work culture - our self-enslavement, our worship of the clock. Billions of people suffering while the super-rich extract evermore profit from our collective resources.

### **HYPERINFLATION, RENT INCREASES, PRIVATISATION, DISMANTLING THE WELFARE STATE, CORPORATE TAX EVASION**

While profits grow, the workers weep. Vital human activities are neglected, the care of our children, elderly and vulnerable is outsourced, our leisure-time is subjugated to relentless connectivity and consumption. These are the fruits of the anti-social policies of Neoliberalist power! **We participate, they profit! The unpaid workers will not pay!**

"The wealth trickles down" they assured us but their lies have been exposed. We know the truth. Capital flows to those with money like rivers flow in to the sea. But while the rich bathed in their private pools the rest of us were left to wallow in the rancid quagmire of the labour market. Pay/capital/wages has ruled our lives for centuries. But there is an alternative.

### **Resist commercial imprisonment! Emancipation now!**

People, this day will be remembered as the day the rivers started to flow uphill. Our unity is a force greater than gravity and our resolve more steadfast than any dam.

There have been many ripples in the water. The feminist struggle for equal pay, the university strikes and occupations, the homelessness revolt, the NHS riots, the rent and mortgage strikes. The general strike led the Army of Precarious Workers ... The ripples have grown, the water is turbulent. **Humans of the world, awaken! Our lives! Our labour! Our terms!**

But it is automation, capitalism's ceaseless drive to replace human labour with cost saving machinery, that will be forever remembered as the cause of the tsunami that sunk the ship. Since the dawning of the age of artificial intelligence a dissenting sub-culture has emerged. Displaced from our jobs by robotic technology we have been forced to become more resourceful, to reinvent our means of subsistence. Neoliberalism forced our hand but we raised a mighty fist.

## **Artists - freelancers - interns - solidarity! Mothers - carers - grandparents - solidarity!**

Peer-to-peer sharing, knowledge exchange, the negation of copyright and open source developing, it expanded from our screens into a deeply counter-hegemonic real-world culture.

## **KNOWLEDGE AND RESOURCE SHARING, NON-MONETARY EXCHANGE, COLLECTIVE PRODUCTION, COMMON OWNERSHIP, A CULTURE OF COMMUNALITY**

### **Paid and unpaid, enslaved and emancipated, the humans are united!**

In the post-work society we have found our calling. Vast swathes of workers displaced from the financial services sector are reconnecting with the joy of non-alienated labour. Community projects are bringing cohesion in the face of unprecedented social division. The essential work of caring for our young and elderly (provided without remuneration for so long) is now of equal value to any other necessary labour. For the first time since the holy invention of the work-ethic and its expansion through industrial capitalism, people are experiencing self-actualisation through the absolute rejection of wage labour.

### **Resist the conflation of labour and capital! Resist the illusion of participation! Emancipation now!**

The necessities of contemporary life: shelter, clothing, food, fuel, technology, transport... these essential social systems were all functioning to make huge profits for private individuals and corporations.

Displaced from our employment by robotic technology we had no option but to reduce our cost of living, to revolutionise each and every one of these profit making social systems.

### **Oppressed people unite! We don't need capital, capital needs us!**

We organised to take over the vast districts of investment properties - the empty luxury apartment blocks which once littered our cities are now cooperatively run as vertical farms, centres for social organising, libraries of things...

We acted through mass disobedience, paralysing the banking system and the property market through mortgage and rent strikes.

### **Occupy the food supply! Occupy, don't rent or buy!**

Without the added surplus-value, the accumulated profit, our lives are becoming affordable again. The cost of living has fallen exponentially alongside a global refusal to continue the rate of mass production and consumption that was devouring our time, our resources and our energy. It has been said that it is easier to imagine the end of world than the end of capitalism, but for many generations there were those amongst us already being forced to live on the periphery, practising almost outside the logic of capitalism.

## **SUPPLY AND DEMAND, BOOM AND BUST, WAGE LABOUR, COMMODITY EXCHANGE, ENDLESS GROWTH**

### **The system is crumbling! Don't paper over the cracks - connect them!**

The old guard of unpaid labour: the mothers, the artists, the interns, the grandparents, the digital labourers, the workfarers. The new leaders of the really free world. The visionaries of the Alliance of Unpaid Workers.

Today we draw on their guidance and leadership to launch our final offensive.

Today we storm the final strongholds of the old way.

### **Run with me comrades, and leave the old world behind you! A new world awaits...**

Transcript from La Lutte Continue, filmwork created for In Kind May 2018

[http://disruptdominantfrequencies.net/la\\_lutte\\_continue.html](http://disruptdominantfrequencies.net/la_lutte_continue.html)

UNIT are a Manchester based artist family

u-n-i-t.net

Your work isn't yours. It is everything/everyone. No merit. I'm being far  
1. We will abolish art hierarchies. real. Remember. Everything you get funding for  
deprives + hurts others. Abolish hierarchy. Abolish your 'merit'. All your  
images are just isolating culture. So yeh. Then what?

2. We will operate in solidarity with other artists and across sectors not in competition. → collab share

↳ acknowledge privilege  
within arts + ask / rise up  
those not supported by the  
systems.

↳ be open about the  
work going into each  
individual's role.

↳ allows more creativity + risk  
taking = good stuff created  
.....

3. We will be honest and transparent if we exploit ourselves by giving our labour for free, and we will actively  
challenge the culture of unpaid labour that exasperates inequality and only gives a voice to those who can  
afford to work unpaid.

(Honest open discussion about money. Challenge taboo + culture change.  
Holding organisations accountable for unpaid labour - name + shame.)  
Practice / policy modification.

4. We will push for a base level income for all so that everyone who wants to can afford to be an artist.

Who is all?

UNINTENDED CONSEQUENCES?

How do you fund it?  
- What arguments?  
- What fund model

- End of arts funding?  
- " " welfare state?

5. We will stop exploiting ourselves through social media creating content for Facebook, Twitter and  
Instagram and be more aware of who owns the content on these platforms.

create co-op run and owned platforms ↓  
which would be transparent on who owns  
the data

→ Implement a data  
levy on these  
platforms to  
fund base level  
income

6. Artists will refuse to be the gentrifiers of cities. by being aware of the circumstances  
where they work, and demanding transparency from those they  
seeking or work for.



7. Those of us with the privileges of being male or white or cis-gendered or affluent or able-bodied or free from caring responsibilities will actively share power.

by thinking about who is in decision making roles as well as paid roles.

- and considering the impact on others if we self-exploit by taking on more work than we can do well - who else bears the brunt of that. who do we exploit if we self-exploit?

8. We will incorporate the real cost of care into all the plans we make.

- CARE AT AN INDIVIDUAL LEVEL → DEPENDENTS, ACCESS NEEDS ETC } WHAT PRICE / VALUE DOES THE FAMILY WANT  
- PAID RECOVERY TIME - MEDITATION, LUNCH BREAKS, SICK PAY }  
- KNOCK ON STAFF RELATED TO BURNOUT, HEATHEN & OTHER PEOPLE }

9. Arts institutions will no longer ask artists to sign contracts demanding that they work unpaid.

Arts institutions will no longer ask artists to sign contracts which are non-negotiable, which lack transparency, which are based on zero hours or demands that artists work unpaid.

10. Artists will not agree to contracts that demand they work unpaid.

Artists will ~~not~~ seriously think about what they would agree to contracts that demand they work unpaid.

11. We urgently need to reassess the model for community practice where artists are paid but community members are expected to input unpaid.

We need a model for ~~the~~ community practice that pays artists and community members equally.



The Yon Afro exhibition at Govanhill Baths sought to amplify the lives of women of colour in Scotland and tell stories which are often ignored. It consists of work by 4 black women artists working in various mediums including painting, photography, performance and installation. We each worked on our own separate projects in response to the space. The pool area in particular came together through lots of conversations between Adebunola Ramsay and I about how our work related to each other's and how it would relate to Najma Abukar's work in the space. My performance/installation piece Braiding Across a Pool functions to unify the disparate narratives of the work within the pool while representing simultaneously the lane dividers in a traditional swimming pool and acting as a meridian line that symbolises the transmutation of African cultural practices across the diaspora. It also echoes the red colour of the interior of the pool.

The exhibition has been self-funded by Yon Afro Collective members, with support in kind from Govanhill Baths Community Trust and Transmission.

A timeline of how we managed to fund/execute this show:

We originally applied for GI's funded programme, but we were unsuccessful. Then we went for the Across the City programme hoping at the time to try to acquire funding through another means. The process of applying for funding is a labour unto itself and with all of us working on our art work at the time whilst also undertaking full time and part time employment, it was something that we were unable to complete in time. We did get advice from Creative Scotland about how to best utilise their resources for future projects, so it is something that we will work on as a collective.



The venue was the most generous to us, as Govanhill Baths offered us a few spaces, and at the time we were not supposed to be in the main pool area because another GI exhibition was actually supposed to be in there. We were fortunate enough that this fell through, but the reality is that the space being offered in kind was the most substantial and significant contribution. I believe it could have cost around £2,000 or £300 a day. This was something that would have made it impossible for us to move forward with the exhibition so we're extremely grateful to Govanhill Baths for this. The majority of our feedback from viewers has been in direct response to the way we utilised this amazing space.

Then there are materials costs. I personally decided to braid across a 22metre long pool, so I knew that I would be spending a lot of money on hair in particular. I think all in I bought 25 bags of bright red synthetic hair for the installation and performance piece 'Braiding Across a Pool'. Then there are the prints. I ordered high quality prints that in total cost just over £800, not including shipping.

Finally, on top of that I live in Dundee, so the travel from Dundee to Glasgow to visit the space, for group meetings, to buy materials, and finally for install and invigilating, I think I've probably spent over £600 on trains and buses alone. It costs an average of £40 for a return journey between Dundee and Glasgow. This I paid out of pocket. These materials costs were fully paid for out of my own pocket. We knew that this was going to be a self-funded exhibition, and this has been my experience as an artist for many years. I am accustomed to paying for my own materials, shipping and handling, travel and accommodation and the list goes on. I feel like most of the time I'm spending money on my practice rather than making money from it. That is a feature of being an artist right now I guess. Especially when you're only just establishing yourself. The only way out of that is to constantly be applying for funding which is labour in itself. One of the major costs I managed to avoid this time was accommodation. I was lucky enough to be able to spend part of my time staying at my mum's house in Anniesland and part of it staying with Adebusola. This was completely invaluable and would have probably tipped the balance for me actually being able to take part in the exhibition. If I was paying for hotels or Airbnb or renting a room, I would not have been able to exhibit. I still have rent to pay in Dundee after all. I think it shows that the communities that artists create through friendship and collaboration are invaluable since just being able to stay on someone's couch or in their spare room can really make a difference.

During the past few weeks after we installed the exhibition, we also had to invigilate the space, so there has been little respite from the project. My final shift was on Saturday because I'm going away next week. I have to say that there are some amazing people who came through for us during install and in the past week or so as well, offering us their time and helping us to get the exhibition ready. All of these unpaid hours of labour from people who are not directly involved with the project, who are either members of the wider collective or are friends, family members or like-minded people who see the value in what we were doing and offered their help. It is amazing really. I don't think I'm saying anything new with all of this, but I did want to highlight the many costs and different kinds of labour that this project demanded on us and despite not being funded, I think we put on a pretty good show. I can only imagine how it could have been with more support.

To conclude, I feel that in order for us to truly push for more diversity in the arts we have to be cognisant of the immense amount of labour and money that it takes to put on a show for a festival like GI. We were doing what we were doing out of necessity. A lot of feedback from viewers included the word 'important', this is to say that the viewers were aware of the importance of seeing work made by women of colour, work made from our own perspectives, about our own experiences and highlighting our existence. To see more work like this from other marginalised groups, from those who are not socially and economically empowered but who have important stories to tell, we must put our money where our mouth is and stop just paying lip service to the notion of diversity.

Written by Sekai Machache for the In Kind Project GI2018  
Image credit: Braiding Across The Pool photographed by IK Ujomu  
artists Adebusola Ramsay and Sekai Machache

# BUST YOUR BOSS!\*

card for freelance art and 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](http://www.precariousworkersbrigade.tumblr.com)

**BUST YOUR BOSS!**  
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..*



## STUC Material for Poverty Week 2019 – Artists' Pay

Whenever anyone asks me what I do for a living and I tell them I am an artist, their first question is always, how do you make any money?

The truth is, I don't. I am an artist, yes, I make art, yes. I am fortunate to regularly be invited to take part in exhibitions, residencies, commissions, and my work is held in two museum collections. I graduated from art school in 2008 and on paper, I look successful. But do any of these things translate to a living, no. In 2018, from my art practice alone, I earned £6264 but I spent £5630 practicing it (studio rent, materials, research). That is not accounting for the time I spent on it which roughly works out at 800 hours per year, potentially more as that is just a rough estimation of the time I spend in my studio, not counting the administration and meetings involved in the work I do. So, with the £634 left over from my earnings as 'profit', I could pay myself a maximum of 79p an hour to be in the studio.

Of course, I don't rely on my art practice to 'make a living'. It's not feasible, my work is not commercial, and I don't have anything to sell. Instead it is a research-based, studio practice where I make carefully considered artworks that take a long time to conjure and produce. Instead, I earn my living working 3-4 different jobs – I work part time for an arts organisation where I receive a salary which is the backbone of my survival. I also run workshops for children and young people and for adults with disabilities. I am occasionally invited to teach or speak to art students in schools and colleges. Sometimes I write exhibition texts for other artists. None of these things are well paid, I still get paid the same fee for workshops as I did in 2008. I often feel like I am running on some sort of split personality as I continually shuffle a set of hats by day, by night, by weekend, by month, by year, by year, by year.

I would like my life to be different. I'd like to be a full-time artist and looking at my CV one might expect this to be possible. But the financial reality of such a move would make my life extremely precarious. I have been doing this for 10 years and things are becoming more unsustainable. I am tired. I gave up my studio last year because I could no longer afford it. I felt like I should put this money into the household I share with my partner, our mortgage, our car and other outgoings to alleviate my partner of the financial burden of putting a roof over both our heads. I also have no pension and am becoming worried about how I will support myself when I reach retirement age. I don't believe artists are any more deserving than anyone else; the going is tough for most of us when the world is falling to pieces. The arts are often considered dispensable in comparison with the essential frontline services and organisations. But I do believe that art is life-affirming, moving, entertaining, defining, important, and many other things. And in these hard times, pleasure and escapism, seem to me to be more indispensable than ever.

I know I have many things that make my life secure, I own a small flat, I have a partner and a support network but whether such a working lifestyle continues to be feasible for me as the years go by is looking unlikely. Considering leaving it all behind feels incredibly sad when I consider all those who have supported me over the last 10 years; my partner, my parents who scrimped and scraped to put me through art school, everyone who has visited an exhibition of my work, the organisations who have granted me opportunities, the agencies who have awarded me grants and invested in my work. I also feel like I have a lot still to give, I have ideas and contributions to make to culture. But it is hard to stick it out when you have run out of money again halfway through the month and are working around the clock. The worry for the industry is that this way of working will only be possible for those who can afford to work for free. There are many voices from all walks of life that will be unheard. Art will be made by an elite class; a very narrow voice that we seem to be hearing more and more from in every facet of society.

Visual Artist & Artists' Union Member



“My practice is currently concerned with the second wave feminist idea ‘the personal is political’. Since becoming a parent the demands of my personal life are so greatly increased, that like many other parent artists, I have begun to use personal experiences as research material in my practice. *Don't Interrupt* comes from a series of prints taking text from a 1969 organising packet - *How to Start a Group* - put together by the New York Radical Feminists providing guidelines for starting consciousness-raising. Consciousness-raising as a practice sought to make explicit the link between women's personal experiences and wider societal conditions.”

Helen de Main



*The Economy As An Iceberg* performance at Tina's chip shop for The People's Bank of Govanhill  
Artist Ailie Rutherford photographed by Bob Moyler



*'Wealth'* Installation at InterviewRoom11 Gallery, Edinburgh, Edinburgh Art Festival.  
Artist Janie Nicoll photographed by Alan Dimmick



## Links and Related Info

*“Existing academic research has demonstrated that networks, (who you know), are crucial to getting in and getting on in the creative industries. This is especially true in those creative occupations that are predominantly freelance.”*

*“Those who most believed in meritocracy in the sector, and who were least likely to believe in social reproduction, were those being paid more than £50,000 per year.”*

*“The audience for contemporary arts tends to be educated, of high social status and white and those that are producing it broadly match that profile”*

Extracts taken from ***Panic! Social Class, Taste and Inequalities in the Creative Industries*** (2018). Lead authors: Dr Orian Brook, Dr David O’Brien, and Dr Mark Taylor, commissioned and published by Create London. To read the full paper visit [createlondon.org/event/panic-paper/](http://createlondon.org/event/panic-paper/)

Create London’s **“Space for the Self Made”** podcast addresses adversities felt by People of Colour in the arts and creative industries through reframing the narrative focus from the negative and instead aims to explore and revel in the culture of resilience emerging among young London creatives. Listen online at: [podcasts.apple.com/us/podcast/space-for-the-self-made/id1463944331](https://podcasts.apple.com/us/podcast/space-for-the-self-made/id1463944331)

***Shared Resources*** is an audio work about access to the means of production of art created for In Kind project by artist Mandy MacIntosh. Mandy is a PhD student at Glasgow School of Art, she is from Springburn and this is non fiction. [soundcloud.com/artexscar/shared-resources](https://soundcloud.com/artexscar/shared-resources)

Listen to the **In Kind broadcast** for Radiophrenia at [soundcloud.com/user-223271891](https://soundcloud.com/user-223271891)

For information on the **Fair Work Contract** being developed by Scottish Artists Union visit [artistsunion.scot](http://artistsunion.scot)

