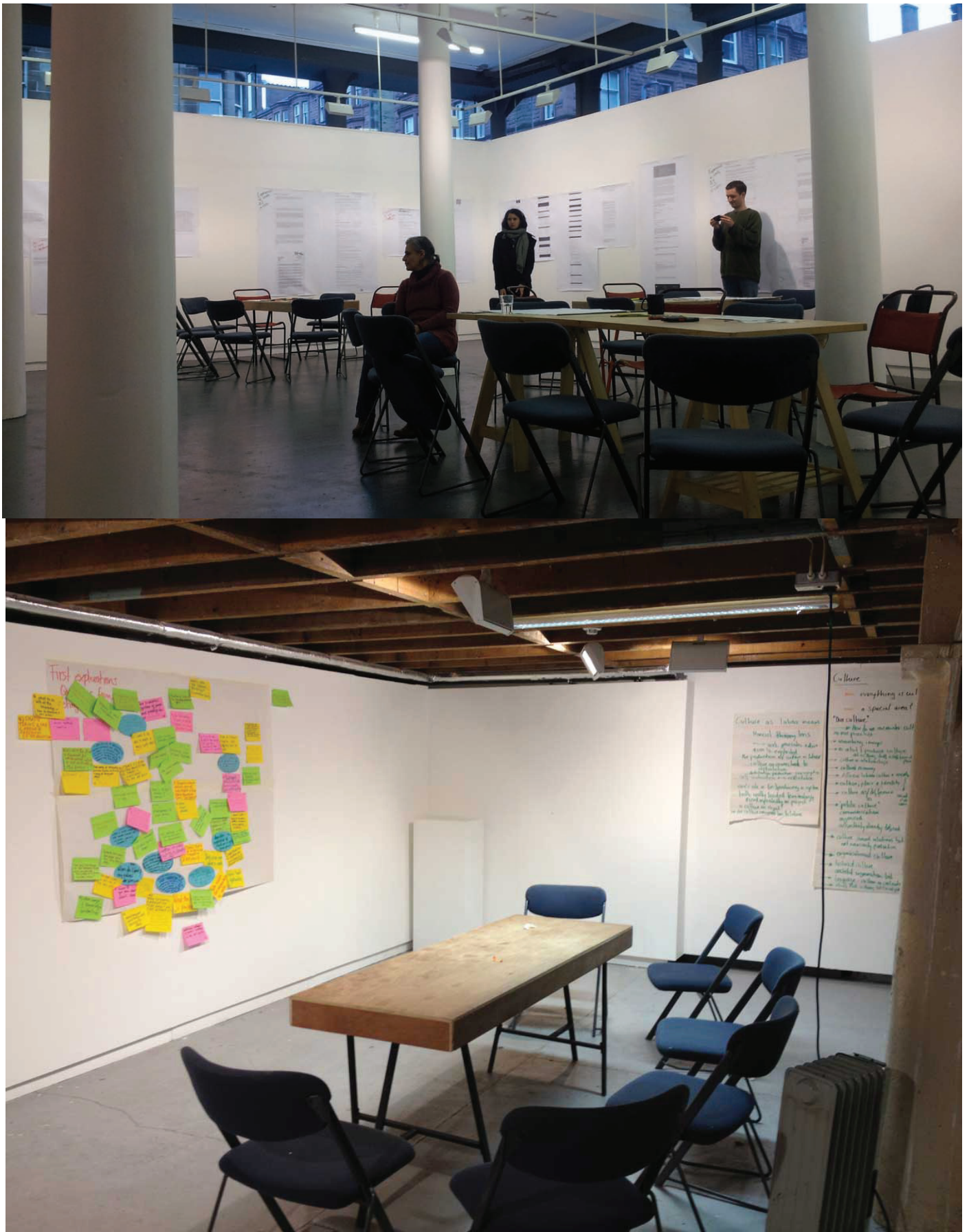


Co-research: subjectivities and conditions of culture as labour  
A project in three parts, starting 16 October 2012

knowledge  
is never  
neutral











wider landscape  
centralised network

LACK OF EXPOSURE  
LACK OF EDUCATION  
LACK OF UNDERSTANDING  
LACK OF VALUE  
LACK OF PAY

INCREASED VISIBILITY  
INCREASED UNDERSTANDING  
INCREASED VALUE  
INCREASED PAY

Real Utopias

**As a teacher**  
As a teacher, I have been subjected to several Ofsted's (a new buzz word has now been created), exercise book scrutiny and lesson observations. I can just see my colleagues in France going on strike at the early stages of implementing these methods. The worst thing is when you reach the highest scale as a main scale teacher, you need to get an outstanding when you are observed after over 25 years of teaching, and the changing nature of students learning approach, any teacher would be happy with achieving a good or satisfactory for their lesson observation. I have had a five lesson teaching day, with meetings after work then topped off with a parents evening until 8:30 at night. I must say I am good for gobbling when I get home so is this a work-life balance or just bad planning on part of management? It is said that teachers are known to mean about their work, but when I hear of colleagues spending weekends marking essays non-stop or marking for book scrutiny, its no wonder that many of our young talented teachers leave within 5 years, or else they go through the burnt-out syndrome which I have experienced on and off during my career.

**Worked without a contract**  
I worked without a contract installing an exhibition for a large publicly funded arts centre. I was owed about 250 for installing part of the show. I had invoiced but received no response. I emailed but again had no response from the person who hired me. I heard that other people, who had worked for longer periods and thus were due larger amounts of money, had similarly not been paid. This continued for three months or so eventually I emailed the management and copied in the staff member that had hired me. I also called up the office and was eventually paid the money I was owed (although I heard that others had not been paid).

Exploitation and rights awareness worse in cultural labour - strike action limited. At the forefront of teachers rights

UNDER THE WOOD WORK

LACK OF EXPOSURE  
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I regularly frustrated at not having enough myself increasingly aggravated by the amount in the office and at the same time I feel like all is my value as an employee. It's like my time being two-fold against me. Deactivating my

SPENDING TIME IN THE PRACTICE

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Definitions of work  
D1: accounts from blog

Work can only be identified in relation to something else.

Work - Play  
Work - Non-work

**Definitions of work or not work**  
Definitions of work or not-work.  
Work is that which you do for someone else.  
Not-work is that which you do for yourself.  
The correct opportunity is to allow work to become not-work whilst still being work.

**art educator and artist**  
As an art educator and artist, the former usually takes precedence when it comes to sustaining my livelihood. Due to an obscene amount of debt borrowed to finance my art education, I am bound to piece together work to stay afloat. As a teacher, I am paid for my teaching hours. Preparation, outside advertisement, and sometimes materials, are all at the expense of the teaching artist. Arts administration can be slightly more reliable, but managerial salaries at other institutions are likely to be much higher. The trade is being immersed in a community of creative individuals, and utilizing my skills and interests on a day to day basis. It helps to have other practicing artists on the teaching staff to keep me motivated and making new work.  
It feels as if it is all work. Making work informs my teaching, and engaging with my students informs my practice. As much as I would like to think of them as separate, the experiences are interwoven.

**While working for a charity**  
While working for a charity I was expected to attend various meetings in the evenings or on days I was not contracted to work. My role involved using art in direct work with vulnerable people. I felt an emotional commitment to attend and support my clients as important decisions affecting their lives were made at these meetings. The admin staff were aware of the ongoing issue around attending meetings and I was told I could take time back as time off in lieu and was asked to record my TOIL. In response to my having amassed what would have been equivalent to several weeks worth of TOIL a new policy was drawn up which forbade any employee from amassing more than half a days worth of TOIL at any one time. Employees were told we could not make other arrangements such as taking longer holidays as this would damage the visibility of the charity with its partnership organisations. I was advised to not attend meetings as I could not be guaranteed my TOIL. However, one of my bosses acknowledged that it was very necessary for all employees to attend meetings as it increased the visibility of the charity's work within a public sector organisation at a time when we were going through a process of tendering for a public sector contract. During the tendering process the charity was asked to provide a large quantity of information to the funding organisation for monitoring purposes. The charity was not given any further funding to do this work even though it was beyond the remit of the original contract and demand was made at the same time as the charity's access to services ceased. As the most recently qualified member of my team who had the most up to date training in research and evaluation skills the responsibility for much of this work fell to me. I ended up taking several weeks off work with as not able to tell the charity director about my absence. I was able to tell my line manager and he was incredibly sympathetic. We did not get the funding for although the evaluation results were good.

**one of my current jobs**  
In one of my current jobs I am employed sessionally on an hourly rate. I am paid per hour that I have direct contact time with clients. However, the nature of the job means that I do at least an additional hour of pre and post contact time per hour of contact time.

I get paid to write my PhD, who is it for?

Personal in work

Work in personal = you are working all the time (that's OK)

IS STABILITY NOW OPPRESSION?

WORK IS RELATED TO INTELLECTUAL ENGAGEMENT

Emerging practitioners as cultural producers share the same characteristics: they are enthusiastic, willing, bursting with ideas, and relatively inexpensive to employ. This puts them in a vulnerable and precarious situation in that they are more often than not at the whim of a network of commissioning support that provides opportunities on a much larger set of cultural imperatives than the individual practitioner has in mind when setting out to make work and hoping to gain a commission.

**One project to the next**  
The process of hopping from one project to the next, contorting their practice to the appropriate bidder becomes the norm, and then once they become established, i.e. have developed a strong enough CV to pick and choose their work, are able to then more neatly and consciously weave themselves into the larger centralised network to continue making work.

**Regularly frustrated**  
Anyhow, I find myself regularly fr time to write. I find myself increa of dead time spent in the office a this dead time drains my value as spent at work is working two-fold value as an artist as well as an en

What if the future isn't going to be better?

WHAT DO YOU MEAN BY 'BETTER'?

Definitions of work  
D2: accounts from blog

How to address the mistaken links between my work, time and money, activity, and visible product and understand my work.

**Definitions of work or not-work**  
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Not-work is that which you do for yourself.  
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The incorrect opportunity is not to allow not-work to become work whilst still being not-work.  
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ental  
ss cutting theme

(maximum of 50  
rotected

will benefit from this

If you apply for a filled out course but, still not 100% to the course it can be rejected.  
You don't know which the professor or the applicator for matters.  
This makes us disciplined who have to put into a well

Application for creative projects  
- Art funding as business - esp. for independent  
- Public funding vs. Creative Business (not profit)  
- Public funding vs. Creative Business (not profit)

# form porn

working in an artist run gallery taught me how to do applications

Do you communicate in 'FORMSPEAK'?

I sent a nice typed letter - so someone else sent a hand written stream of consciousness - they got the books

It's better to have an art star to give you a reference - but you still want a well written still someone else put it out

3.1. When is the expected project/activity?  
3.2. When is the expected project/activity?  
3.3. When is the event da

4.1. Which of the Creative you think is most relevant (highlight as appropriate)

4.2. Describe how your ar (100 words)

5.1. Which of the Creative Themes do you think is 'highlight as appropriate

5.2. Describe how your you have selected (100

Please return this form to: (if necessary, use the appropriate address)

Please detail, in your own words

Postcode(s)

Local Authority Area(s)

Scotland Wide

# how to APPLY

## How to Apply

This programme has been funded by the AHRC because they want researchers across Scotland to have the chance to meet and share ideas on how to transform their creativity into realistic career opportunities. They're looking for big-thinkers, who have the courage, commitment and passion to reinvigorate our culture and economy. We intend to reclaim the word enterprise as something that matters to researchers - where its means inventing, experimenting, growing, taking risks, breaking rules and making mistakes.

This is a unique programme for Scotland, with only 30 places available for PhD students or research staff. The small numbers mean that the participants are every bit as important as the speakers and, whilst we hope we have a truly inspirational line-up of guests and workshops, the conversations you have at the tea-breaks are just as likely to provide you with the ideas, contacts or knowledge to help you in the future. Applying to take part in the ACE programme is easy, you can either fill in the form below or you can download the word version of the form here and return to Elizabeth Adams. (elizabeth.adams@glasgow.ac.uk)

We are looking for an interesting and interested group of people, who are committed to helping each other and themselves in taking the next small (but exciting) steps in their journey.

### Eligibility

Our programme is for PG research students and research staff (within 3 years of their PhD) from the universities of Glasgow, Aberdeen, Stirling, Dundee, Strathclyde, Edinburgh and St Andrews and Glasgow School of Art. You must anticipate being in your current researcher role until the end of the second part of the programme and you must be able to attend all four days. Places will be competitive, with priority given to AHRC-funded researchers.

The deadline for application is 5pm 11th March.

## Researcher Application Form

Full Name\*  First Name  Last Name

University

School or Department

E-mail\*

You are a\*

PhD Student  Postdoctoral Research Staff

If PhD Student, your year of study

Is your PhD study

Full-time  Part-time

This programme will take place on 23rd and 24th April 2013 (Glasgow) and 1st and 2nd July 2013 (Stirling) You must commit to attending all four days. Please tick here to confirm that you will commit to attending all of these dates, that you will still be in your current PhD or postdoctoral research role at the point of the second programme and that you have considered whether you have the time to fully participate in the programme and group project.

I am committed to attend all of the dates above

Are you happy to give us consent for us to take photos during the event for post-event marketing, reports etc. (we'll avoid close-ups)?\*

Yes  No

Special requirements (dietary or otherwise)

\* Is your research funded by the AHRC? (Priority will be given to AHRC-funded researchers):\*

Yes  No

Please explain your research topic, in a way that can be easily understood by a member of the public. Please tell us why it is important and why it inspires you.\*

0/200

Tell us about yourself, including

Your career story so far  
What you are involved in outside of your immediate day to day research such as organising conferences, membership of networks, public engagement work, voluntary work etc.  
What you will bring to this programme? What unique skills or experience can you share with the other participants?  
What do you hope to get out of the programme?

Your story so far\*

0/150

\* What would you like to be doing in 5 years time and how do you think this programme might help you with that? What are the things you'd like to change or to create?\*

0/200



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