

POST-PRECARITY ZINE

Toolbox for
Beginning Artists

Colophon

INC Zine #2
Post-Precarity Zine

Texts by: Morgane Billuart, Sepp Eckenhaussen, Dunja Nesovic
Design: Morgane Billuart
Production: Morgane Billuart, Tommaso Campagna

Published by the Institute of Network Cultures and the Learning
Community Critical Making & Learning Through Design, Amsterdam,
2021

Contact
Institute of Network Cultures
Email: info@networkcultures.org
Web: www.networkcultures.org

The Post Precarity Autumn Camp: How to Survive as an Artist? was
organized by the Institute of Network Cultures, Platform BK and
Hotel Maria Kapel.

This publication is supported by the Centre of Expertise for Creative
Innovation (CoECI).

This publication is licensed under the Creative Commons
Attribution-NonCommercial-NoDerivatives 4.0 International
(CC BY-NC-SA 4.0)

Institute of
network cultures

PBK

Centre of
Expertise
for creative
innovation ●

HMK

TABLE OF CONTENTS



Introduction	4
DAY ONE - Working in the Gig Economy	6
DAY TWO - Money Flows in the Cultural Sector	12
DAY THREE - Experiments with Crypto	22
DAY FOUR - Staying Happy and Healthy	28
DAY FIVE - Durable Self-Organization	36
Open Letter - 4 Demands for Economically Responsible Art Education	40
Resources	43
Acknowledgments	45
Biographies	46

Introduction

Times have changed. The art world and the creative economy are no longer the ones we used to know. The digital economy, the pandemic, and the cuts within the cultural field are some of the many factors that influence our practices and the way artists live nowadays. While some claim that *the golden eras are gone*, and maybe they are, a community of young artists and thinkers meets to discuss the ways in which the narrative around art and its practices has changed and can be geared towards the future.

What does it mean to be an artist today? How does one create art in the scarcity economy? How can we use contemporary platforms to turn our anger into transformative power? How does one make a living as a creative? What are the many strategies of organization and obstacles artists have to face nowadays for their practice to remain? By better understanding the structures of the art world and its economies, how can we counteract them and use them to our benefit and create sustainable and collective actions?

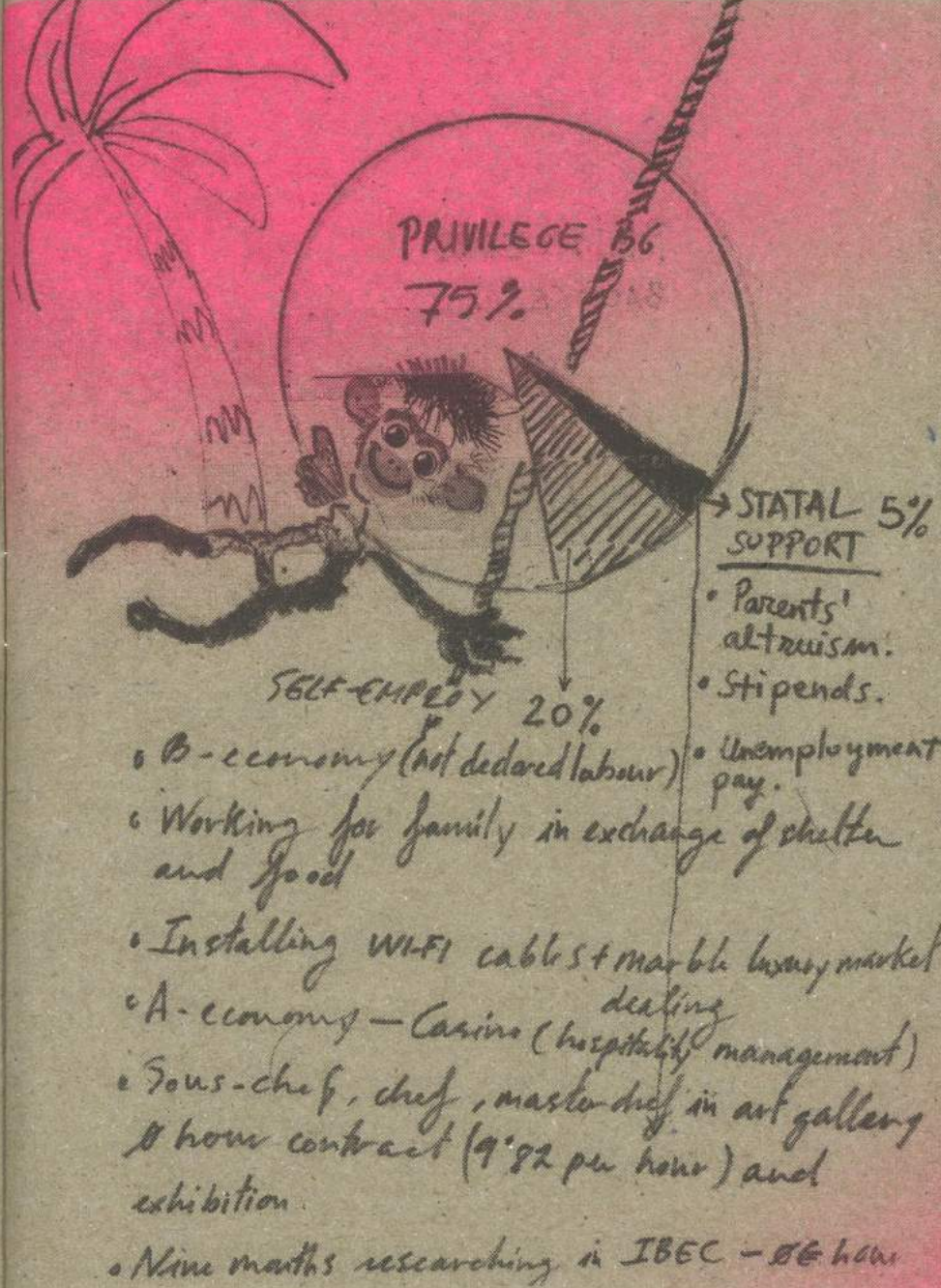
It is with such questions in mind that the first *Post-Precarity Precarity Autumn Camp* was organized by the Institute of Network Cultures, Platform BK and Hotel Maria Kapel from September 27th until October 1st 2021. During this week, we inhabited the space of Hotel Maria Kapel, an artist-in-residence, exhibition space and cinema for contemporary visual art in the city centre of Hoorn; a historic town 40 kilometres north of Amsterdam, the Netherlands. The space is located in a beautiful early 16th century chapel (which was also used as an armory, roller skating disco, and bar before turning into an art space), surrounded by a semi-private courtyard.

HMK places the artist at the centre of its activities and stimulates risk-taking as a key element of artistic development. This beautiful and tranquil space, just outside the Dutch big cities (Randstad) but in the middle of the international art world, was therefore the perfect location to invite twenty recent alumni of art academies for five days of collective research

and learning. Joined by lecturers, activists, researchers, and artists, we addressed the reality of working and living in the Dutch cultural sector: from working in the gig economy and money flows in the cultural sector, to experiments with crypto, staying happy and healthy, and durable self-organization.

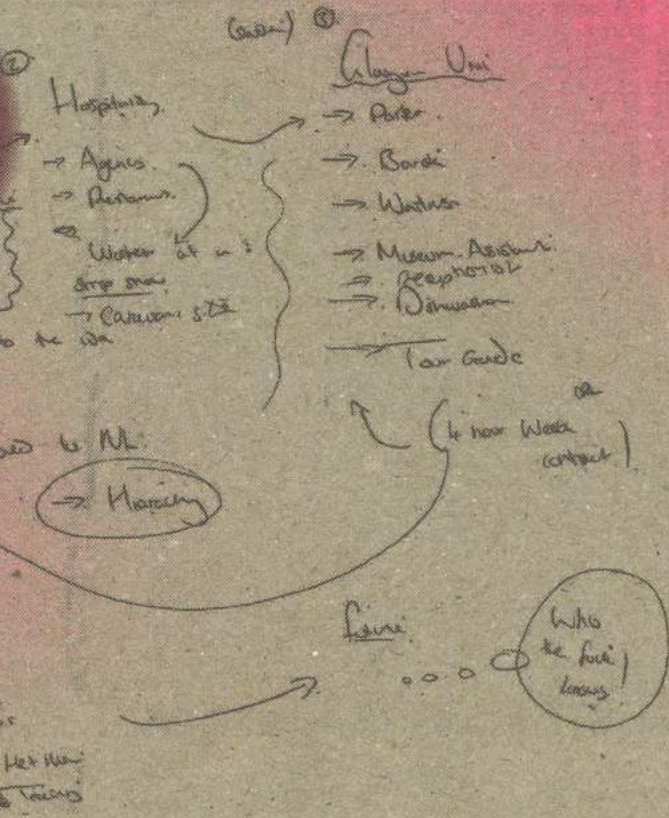
This zine collects extracts of texts, testimonials, precious reports, summaries of our daily programs, quotes, drawings and notes from the many participants, references to relevant sources, an open letter to Dutch art academies with four demands for change, an essay on principles for post-precarity, and exercises you can do at home to recalibrate your 'artistic biotope'. With this mumble jumble, we give you a window to our inspiring week, a toolkit, and a fragmented manifesto. We hope to inspire you with our critical reflections, optimism, and the actions taken during *the Post-Precarity Autumn Camp*.

Paid	€	⌚	unpaid	€	⌚
Summer					
Galerie host	90	18	BPW		16
September			KSU		5
Galerie host last year	40	4			3
graffiti workshop	100	8	Food Free		20
this	300	84	random		2
coming up			fixing house		
residency the cave	100	24			
october, ADM	500	168			



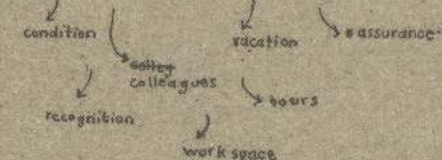
Working for 13 years

- 2021: Waitress at Amsterdam Foodhallen (12€ per hour)
- Summer 2021: Worked at women's museum of Norway
- Applied & reviewed funding for film project (1000€)
- ↳ Project was never completed ☹️
- Student finance from Länkhassen (6000€ per semester)
- 2021: Internship with PBK ♥️
- 2021: Applied for CREA-Fund (6000€)



Working in the Gig Economy
by Alina Lugo & Silvio Lorusso

* a job is not only a way to make money *



Uber Eats artistic practice
 ↔
 parallels

the arts are inevitably part of
the neo-liberal context.

~~SIDE~~ JOBS

Some people mentioned they came from a privileged background and didn't have to work during their studies. Some others mentioned the opposite or shared the difficulties of working and living in ~~the~~ Europe without a EU-citizenship.

I was one of the first to share ^{my (side) job history} and didn't mention that I have the privilege to have a EU ~~and~~ passport and parents that financially support me. ^{besides my side-jobs} Also, during my first studies at University the financial support by DUO (Dutch Government) monthly, which was turned into a gift instead of a loan after graduation. ~~Then~~ I finished my first BA degree without a study dept. Now I do have a study dept from my second degree. ~~Anyway~~ Anyway, today I realized my privileges once again (I always know it, but it occasionally/regularly hits me emotionally).

A selection of things I did / do
during my / today
studios

- Working in a solid bar (employee)
 - Project assistant Platform contemporary art
 - Student assistant at art academy (freelancer)
 - Teaching art class to children (freelancer)
 - Illustrations (occasionally, freelancer)
 - Bar tender at art institution (employee)
 - Working in an ecological company (Employee)
 - Work in the kitchen of a winebar
 - Designing own notebook
 - Assist people with car parking & furniture (freelancer)
- OTHER INCOME DURING STUDIES:
- DVD
 - parents' support



DAY TWO

Money Flows in the Cultural Sector

The second day of the Post-precarity Autumn Camp was marked by a conversation on the funding possibilities within the art sector, as well as the moral, ethical, and conceptual dilemmas that concern sourcing from both public and private finance sources.

The day started with the talk prepared by Marianna Takou from Casco Art Institute that introduced the perspective of the commons as applied in their practice of sourcing and (re)distributing funds for artistic practices. Examples of projects based on this principle are the Parasite Lottery and The Arts Collaboratory (worth looking up on the website of Casco). Topics touched upon during this session entailed the questions of traversing the binary of public and private funds, as well as problematizing the ongoing process of finding the right way to justly redistribute the funds to the collective. You will find an impression of the participants' reflections on this conversation on the following pages.

During the lunch break, Koen Bartijn from Platform BK gave a talk on the Fair Practice Code and the Richtlijn Kunstenaarshonorarium, which sparked a lively discussion on politics and pragmatics of underpaid or unpaid labour of young artists that exceeded into the coffee breaks and informal time of the day. Part of this talk was a funny but sad roleplay, in which an anonymous curator asks an anonymous artist to participate in an exhibition for free. You can read their entire conversation on pages 14-15.

After that, Timo Demolin presented the research he conducted for 'The Philanthropy Trap: On the disruptive positions of Ammodo, Droom en Daad, and the Hartwig Art Foundation'. This article on the private money flows in the art sector in the Netherlands discusses the problems of navigating and positioning of both artists and art institutions within the

10:00-12:30

Lunch, introduction to the
Fair Practice Code (Platform BK)

Workshop by on commoning perspectives
on public funding by Marianna Takou (Casco)

12:30-14:00

14:00-15:00

Working together

16:30-18:00

Discussion on private money
in the arts with Timo Demolin

15:00-16:30

Collective film program,
guided by PLOKTA

corporate art-washing practices. Private funding in the Dutch art world is still a marginal phenomenon, but becomes increasingly more influential. This sparks the question: what boundaries do we need to avoid art-washing and commercial control over the public functions of art? You can read the article on www.platformbk.nl/en/the-philanthropy-trap.

As the last activity of the day, PLOKTA organized the collective creation of a DIY film program. Everyone was asked to select a video clip to somehow make a point about the gig economy. We worked with news items, TikTok content, instructional videos, screencasts, commercials, movie scenes, family videos, livestreams, and any other type of moving image, to create a fast-paced and hypersubjective deep dive into the rabbit hole of gig work. It was unfortunately impossible to include the moving images in this zine. You can instead replicate the whole DIY program on your screen via networkcultures.org/ourcreativereset > *Gig Work Rabbit Hole w/ PLOKTA*.

Curator

Dear Artist,

Commissioned by a medium-sized Dutch museum, The Medium sized Dutch Museum, I am organising the exhibition 'The Exhibition'. In this international exhibition, the theme 'Theme' is central. The theme will be interpreted in various ways, and especially the implications of Theme for contemporary society.

Of course, the museum will pay all (expenses) for the transport of the items, the insurance costs and all costs related to public relations and communication. I would like to receive from you the definitive confirmation of your participation in 'The Exhibition' and also the confirmation that these works of art are available. Other participants in the exhibition include: Mr Established Artist from Belgium, Mr Established Artist from U.S., Mr & Mrs Established Artist Duo from Luxembourg, Another Duo from France, Mr Artist from Japan, and a number of established artists from NL.

I look forward to hearing from you.

Kind regards,

The Curator

Artist

Dear Curator,

Thank you for your kind invitation! Of course I'd like to join in - so here's the confirmation. I do have two questions:

- Which works will it be?

- Could you indicate what you have in mind as an artist fee?

Looking forward to hearing from you.

Warmest greetings,

The Artist

Curator

Hi Artist,

I have a preference for 8 to 10 works from the series 'Very Relevant For This Exhibition'. As you know, Dutch (and foreign) museums do not work with an exhibition fee. However, all costs will be reimbursed, as I indicated in my previous e-mail.

Kind regards,

The Curator

Artist

Hi Curator,

As far as the fee is concerned, I don't know any better than museums always pay a fee: I'm used to that from abroad and also within the Netherlands. The museum Another Famous Museum and other institutions always pay me a fee for displaying my works.

Also in those cases all costs will be reimbursed. The Medium sized Dutch Museum will have to reserve budget for a fee if they want to show art, I think.

Warm greetings,

The Artist

Curator

Hi Artist,

As an independent curator (fortunately) I am only responsible for the artistic content of the exhibition. I will inform the project manager of the Medium sized Dutch Museum that you are assuming a fee. If the museum is not prepared to pay a fee (which I actually assume), your participation in the exhibition is unfortunately not possible.

The Dutch museums I work with, and there are quite a few of them, do not pay any fee, but they do bear all the costs. This institution (rightly) assumes that it is a special privilege for artists to be shown in the museum. In addition, if there are any direct or indirect sales or commissions arising from the exhibition, the artist and/or gallery that represent him or her will receive one hundred per cent of the profit.

I look forward to hearing your reaction. If you stick to your point and want a fee, I fear that the management of the Medium sized Dutch Museum will block your participation in 'The Exhibition'.

With kind regards,

The Curator

Artist

Dear Curator,

See this quote - From NRC Handelsblad 13 November 2015: "There should be a guideline for artists' fees for artists who have an exhibition in a museum or visual arts institution. This is the conclusion of a study carried out by Beeldende Kunst Nederland and the Mondriaan Fund at seven museums and institutions that do pay artists a fee for their work on an exhibition.

See in particular that the quote mentions seven museums that do pay a fee. The latter is also my experience with other museums, also in the Netherlands, and certainly abroad. If the museums you work with don't pay a fee, they should do something about it quickly as they do a disservice to the arts. I would reckon that they do pay the plumber, the communication people, etc.?

Just to be clear: I really enjoy taking part in this exhibition, but for me it's not necessarily "a special privilege to be shown in the museum". Take a look at my website under "Exhibitions", to see with which institutions I have worked with. I think it's a good thing to firstly make clear whether the Medium sized Dutch Museum will change its mind and agrees with my position. If that is the case, we can certainly continue our conversation. Will you keep me informed?

Warm greetings,

The Artist

Curator

Dear Artist,

A case in point, the truth is usually in the middle of the road. We are both right. The fact that only 7 of the more than 300 museums in the Netherlands pay a fee indicates that this is not common. The quote you sent me states that the 7 museums that do pay a meagre fee also work far below the minimum wage as a result of tight budgets.

I asked the medium sized Dutch museum a few questions. This museum does not belong to the select group of 7 large museums that pay a fee. Artists who really need to assist with the construction of the exhibition do get an extra fee. Furthermore, the management is of the opinion that all costs and expenses are already reimbursed and that the museum is not an institution that earns money from the sale of works of art. After all, these remain in the possession of the artist and/or lenders.

The museum could also only display works of art from private collectors or on loan from fellow museums. They do not ask for any money for this either. In that case, the artist also does not receive a fee. In addition, the museum has established that it offers a free display window that both the artist and the gallery owner can benefit from. This means that artists do not pay anything, whereas they do indirectly pay for gallery exhibitions. In addition, museum exhibitions get much more exposure in the media than gallery exhibitions. The management of the Medium sized Museum emphasises that this museum invests a great deal of money in the press and in publicity, and that this expense (from which the artist also benefits indirectly) accounts for a very large part of the budget. I agree with you to some extent, but as a curator I can't do anything about that. That is only possible if I were a museum director. So it's up to you to decide whether or not you want to participate in 'The Exhibition'. Let me know soon, preferably this weekend, because then I can approach another artist in time for the vacant space. Just to be clear: even in the event of a negative decision, I don't blame you. It is your personal decision and I respect it. From the quote you sent me, it is clear that the problem that you raise is a real one, but so far it has not really encouraged museums to take action or to adopt a different attitude. The latter is mainly due to the fact that the importance of a museum exhibition for almost all artists (even the most renowned ones) outweighs the need to get a fee. It's up to you to decide.

With kind regards,

The Curator

Artist

Hi Curator,

The Mondriaan quote mentions seven museums that pay - but not because there are no more. These are simply the seven that play a role in the Mondrian's research. "Not usual" is a bit premature, and there is not a "select group of seven". Also, that quote does not state that those seven "pay poorly", only that that many paying institutions offer very little. But that's aside.

The reasoning that "the museum is not an institution that earns money from the sale of works of art" is, in my opinion, of little importance: the museum undoubtedly demands admission and therefore earns money from the exhibition. In my (international) experience, it is customary for institutions that do

earn money from sales (galleries) not to pay the artist: after all, both parties speculate on income through sales!

You state: "The museum could also only display works of art from private collectors or on loan from fellow museums. They don't ask for any money for that either. In that case, the artist would also doesn't receive money". I disagree with you. In such cases, the artist has already earned from the sale. I had to laugh a little at this remark from you: "In addition, the museum has found that it offers a free window display that can benefit both the artist and the gallery owner. This means that artists do not pay anything for museum exhibitions, whereas they do indirectly pay for gallery exhibitions (where they often have to pay 50%)."

This 'problem' - paying 50% of the sales price - is not so big to me: it means that the artist receives 50% of the profit himself, which is still more than a fee for an exhibition in the Medium sized Dutch Museum.

Exposure: I would formulate it in such a way that the museum receives media attention thanks to the works of art on display. Perhaps you've seen, for example, how much exposure I've been able to generate myself recently with Another Series of Works, both in the Netherlands and abroad. That also applied to my earlier work. Incidentally, it is still difficult to knock on the door of a baker's shop and pay for the bread with exposure; those troublemakers still want to see money: very annoying.

I immediately believe that as a curator you can't do anything about it. By the way, I assume that it is also voluntary work for you, because you also benefit from the exposure, of course. - isn't it?

My conclusion: I only take part when there is payment. We can talk about the amount, but it matters to me: it is a principle. Someone has to stick his or her neck out, and why shouldn't that be me? And "the fact that the importance of a museum exhibition for almost all artists (including the very renowned ones) outweighs getting a fee" says little to me. I have exhibited in the many museums abroad and have always - and I mean always - received a fee there. This is one of the main pillars of my business model.

If the medium sized Dutch Museum changes its position, then I'm in. I would really like to participate, but on decent conditions.

Warm greetings,

The Artist

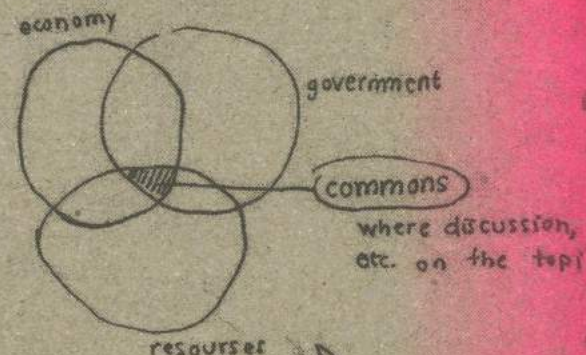
Curator

Hi Artist,

On one point, you're absolutely right: I do indeed do most of my work as a guest curator as a volunteer and only get a refund for the expenses and only when I keep all the receipts in neat order. ...

WORKSHOPS:

CASCO ART INSTITUTE
- working with the commons



2012 funding crisis. Shift in public assistance in the arts.

ARTS COLLABORATORY

NEW

funding paradigm

CASCO as having a: "ecosystem"

"public funding sustainable?"

NO IT IS NOT.
do not only rely on only public or private funding.

different institutions in the world working together



HOW TO REFUSE UNPAID EXHIBITIONS

labour

when you depend on a working visa?

when we are in this precarious position?

REFUSE & COLLECTIVELY



FAIR PRACTICE CODE
THERE IS A FEE FOR VOLUNTEERS
YOU CAN ASK BIGGER QUESTION:
WHO GETS TO STUDY ART AND WHO
GETS TO PRACTICE ART? FIND YOUR OWN
IF YOU'RE STICKING YOU CANNOT DO
CERTAIN THINGS SO WE DO SOME
ILLEGAL THINGS...

W... COMMUNING...
THERE IS AN ANSWER ON HOW TO DO IT
THIRD PARADIGM
PROPOSAL
THE COMMONS HAVE RULES

GOODS FUNDS
MORE ABOUT RELATIONSHIPS
COMPLICATED
HI, I JUST GRADUATED
ART SCHOOL.
WHAT KIND OF ART DO YOU MAKE?
UHHH...
HOW DO YOU EARN YOUR MONEY?
EHHH...
WHAT ARE YOUR PLANS FOR THIS YEAR?



MONDRIAAN
OF UTRECHT
MAIN FUNDS
FUNDED IS
THERE IS

COMMON'S
POT
FINANCIALLY
DEEPER
CITY
THE
SYSTEM

RELEVANT IN
T-CAPITALISM
IT ALWAYS
RELEVANT.
OF GETTING
ABLE. BUT
AVAILABLE.
W THE
IONAL MONEY
GETTING PATH

Questions: (my own)

• ~~The~~ cultural institutions
Shan. 70
reject money coming from private
funders whose revenues
to have been obtained through
dubious means?

Public accountability.

Does where
where the money comes from
matter?

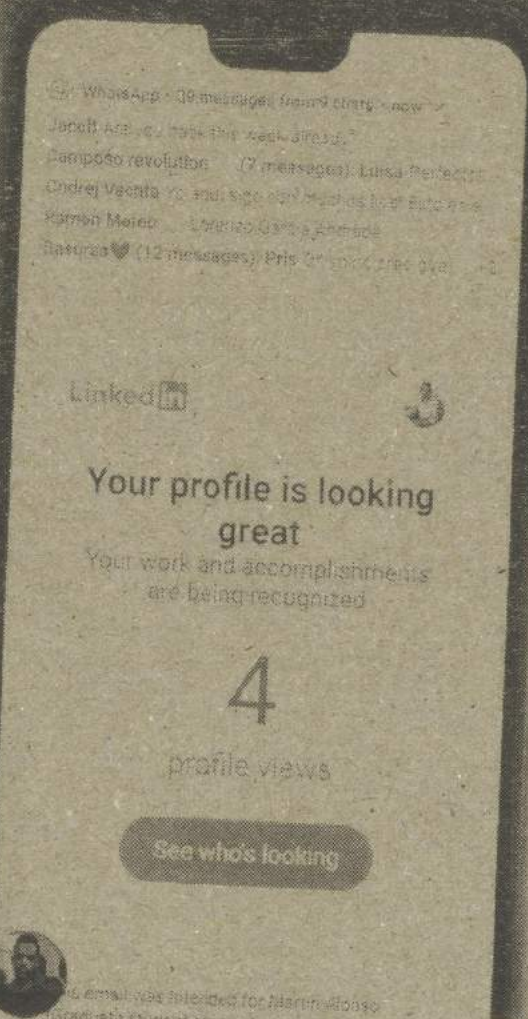
£m (page) lives

Private funding

Control in cultural sector the
↳ has too much control.

o Use that money for good
means

o While using the money,
↳ contributing to giving more
to this foundation.
& dismantling the public inst
(culture states)



DAY THREE

Experiments with Crypto

On the third day of the Post-Precarity Autumn Camp, the participants had the chance to get an insight into digital financial pathways of netart, cryptocurrencies and NFTs.

Geert Lovink of the Institute of Network Cultures gave an introduction to MoneyLab – a research network of artists, activists, and geeks experimenting with forms of financial democratization. MoneyLab considers interventions in and experiments with the digital economy, based on the premise that digital economies such as the NFT market are here to stay and need to be re-appropriated by grassroots initiatives.

Lovink invited us to think about contemporary forms of money:

As crypto fantasies overflow with the same old biases, we once again put the question of the definition of money on the table. What is the definition of money of the digital age and who has the power to define what money is? The state has lost its monopoly on this definition power in the neoliberal era of past 40, 50 years – since market and global finance moved in there, in the last 10 years we have seen this new field of crypto or alt fin money. And this has huge implications for artists of course, but what? Defining the architecture of money and payments cannot be left to the libertarian male geeks that dream of autarchy. With feminist economics, MoneyLab imagines a crypto economy that values care work and focuses on equity and solidarity. Fueled by feminist theory and aimed at decolonizing the existing power structures in the economy we look at promising design strategies to counter the corporatization of digital money from hyper local crypto currencies and techno festivals to a so-called she-down, a feminist variation of the decentralized autonomous organization and self-organized exchange systems in refugee communities. The question remains – can technology be used critically to support alternative values of corporation and commoning in the world that is dominated by individualism and competition.

You can read more about the work of MoneyLab on networkcultures.org/moneylab or watch Geert's lecture on networkcultures.org/ourcreativereset.

10:00-10:30

Workshop on art and crypto
by Rosa Menkman

12:30-14:00

Introduction by Geert Lovink (INC)

10:30-12:30

Lunch, conversation with
Marisella de Cuba (We Promise Hoorn)

14:00-15:30

Art walk through Hoorn,
guided by Martijn Aerts

Working together

15:30-18:00

Succeeding that, artist and researcher Rosa Menkman delved into the complexities of cryptocurrencies and the digital artwork circulation as conceptualized through non-fungible tokens (NFTs). During this workshop, entitled 'GM w/NFTs, WAGMI' (Good morning with Non-Fungible Tokens, we're all going to make it!) the participants gained insight into the curious structures of online art markets and possible strategies they might utilize for capitalizing off of them from a user-perspective.

'Let's enter the deffy hype funnel of insider trading ridden with money-laundering, gambling, and ecological disasters. It's a kind of environment that you can only really learn about by doing it, because we're redefining money. We're at the core of it. What's the last time you actually sat down and talked about what money really is – even though it's always everywhere around us? It's nothing, but moves everything.'

During the workshop, we discussed definitions of blockchains, hashes, genesis blocks, tokens, and fungibility. We discussed the different platforms selling NFTs, and took a closer look at Hic et Nunc, a kind of indie platform using the supposedly carbon-friendly cryptocurrency Tezos. It turned out to be surprisingly easy to make an NFT. The reason that not everyone is getting filthy rich with them, is the fact that crypto-art marketing happens almost exclusively on Twitter (not on the sales platforms) and therefore favors artists with a large network of possible buyers.

The rest of the day was devoted to embedding the workshop into the social, historical, and artistic contexts of Hoorn. Marisella de Cuba presented the activities of the organization We Promise that is devoted to challenging and overcoming colonial, racist, and discriminatory currents in Hoorn. They have successfully protested the normalization of Zwarte Piet in Hoorn, and currently largely focus their efforts on the removal of the statue of the colonial warlord J.P. Coen from the city centre of Hoorn.

After that, artist Martijn Aerts gave a guided art tour through the city center, combining the playful with critical perspectives on historical and artistic markers of the town.

What even is money anyway?

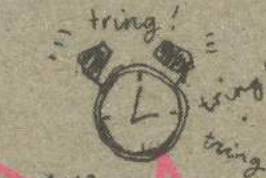
ABOUT
MONEY

DIRTY?

DO ARTISTS HATE MONEY?

With Rosa Menkman

WHAT IS MONEY TO BEGIN WITH?



we are at a moment in time in which money is being redifed

ARE PEOPLE IN THE ARTS "PROUD" TO BE POOR?

EXPERIMENTAL STAGE

TRUST / NOTHING

↳ But moves everything

NFTs

non-fundable token
= unique token

not interchangeable

↳ one buyer/ownership at the time

being confused is apparently part of this topic.

↳ its complex difficult, if not impossible to grasp

BLOCKCHAIN

decentralized database (public ledger)

example: Bitcoin, Ethereum, Cardano, etc.

each blockchain has its own (crypto)currency.

IS IT A:

GAME?

WHAT IS A CRYPTO CURRENCY?

internet money



WALLETS
"software" wallet.

PLATFORMS

↳ eg. OpenSea

money is decentralized

↓
BUT IS IT?

DON'T BE
SILENCE



FACING
RESISTANCE
from
municipality

FACING
THREATS
digital
physical

no protecting
by police
municipality
they are the
ones criminalizing

aware
manifest

lost
my job

SIGN

We Promise
to fight injustice

@Hotel Maria
Kapel

CURRENCY

What are
NFT's

More
digital



set up
a Twitter
account to promote
your NFTs

create and participate
in a Blockchain

Talk by We Promise Hoorn

Racism is present in Friesland



a Network is
important in
everything you do

the Fluctuation of resources, people and
possibilities is based on your privilege.

@@: Wednesday's Keywords

DAY FOUR

Staying Happy and Healthy

During the fourth day of Post-Precarity Autumn Camp, the full program included two workshops, a lunch discussion, a museum visit, and a Zoom-talk, loosely collected around the themes of (self-)care and a happy work life.

Curriculum Veto, a workshop facilitated by Art Goss, was aimed at rethinking the concept of CV (Curriculum Vitae) through all of the aspects of an artist's working life that eventually don't make the cut into the standardized narrative of professional self-presentation. Curriculum Veto takes as its starting point the CV: the ultimate, universally recognised, individualised standard that conditions labour. The abbreviation for the Latin 'curriculum vitae', or, 'the course of life', its name implies a consolidation of life and work; Curriculum Veto starts by critically investigating this conceptual entanglement. *Curriculum Veto* stems from the idea that it is urgent and insightful to consider the many forms of 'wasted' art-work: the labor that falls between the lines of the CV-as-standard. Participants reflected on all of the things they refused to do in their career, as well as all the labor that didn't fit into the CV form but was somehow necessary for their creative practice and development. Some of them contain (un)productivities, care work, (un)related work, activism, rejections, boycotts, and refusal. On the following pages, you'll find examples of these Curriculum Vetos.

During lunch, participants discussed the policies and practices in the local arts and cultural sector with the council member of the municipality of Hoorn, Samir Bashara.

Following that, The Long Tail of Art (Caradt) held a workshop that explored the similarities between the art world and the immune system, which illuminated the importance of care, interdependency, and responsibility in collective artistic practices. We discussed notions of dependency, wasted time, refusal, and selflessness in the artistic working life.

10:00-12:30

Workshop 'Curriculum Veto'
by Art Goss

12:30-14:00

Lunch, conversation with
Wethouder Samir Bashara

14:00-15:30

Roleplay 'An Analogy: Art and the Immune
System' by The Long Tail of Art (Caradt)

Guided tour through the
West-Fries Museum

15:30-17:00

The last activity of the day encompassed the guided visit to the West-Fries Museum, where got a guided tour through the permanent collection and discussed the ways in which the museum deals with the colonial histories of its collection and the town it is situated in. Summary: difficult work in slow progress.

For those who couldn't get enough of the program, we finished the day with a Zoom-call to Oslo. Speaking to us from a couch in Norway was Miriam H. Wistreich, former artistic director of Hotel Maria Kapel and currently artistic director of UKS, the Norwegian Young Artists Association.

HAIR NAIL

ARTS HAGEL
ROTTERDAM
06 24122602
MISHA6EL@GMAIL.COM

RANDOM THINGS
you need to know
ABOUT ME
IF YOU WANT

SCHOOLS

LIKE PIZZA'S
ST. JOOST

STUDIO
KANS OPHAGEL
EXPO'S CAUSE ITS
Good I guess
milan design week
dutch design week
culture nacht
gallery art

I'M BETTER IN
PERSON THAN
ON PAPER LMAO

REFUSED FOR
DON'T REFUSE
ONLY MATERIAL COSTS
* EXPO FOR FREE
* CHANGE MY work FOR A CLIENT
* DOING CHANGES IN A DESIGN
* COMMISSION FOR FREE
* UNPAID IN TERNSHIP
* INFLUENCE

VEGETARIAN
like to help others

INTERESTING WORK
organizing → wijland festival
and recruiting volunteers etc
organizing → party's etc
publication IN CU

YOU CAN SEE BU

PLACES

friendly
caring
good networker
hard worker
good cook
gerellig
good kaffie maker
handy in making stuff
good at styling
enthusiastic
not often crummy
sometimes I do like complaining



behaviour (not comedy) it please!
Help people

Working with others
Collaboration (not collab! not
co-authorship)
No more future

UNEMPLOYMENT UNPAID
2021- 9 months research @ AI lab
& sharing authorship - PROM
COLLECTIVE

UNSKILLED
2017 LABOUR



FUN

2015 - PROJECT TO LIVE IN PRESENT BEGINS TO
WITHER: WASHING DISHES
Aiming to live in PRESENT TENSE

2014 - Enjoying the freedom of abstraction



Inspiration sources: - Climbing trees
- Walking dog on scholarly hours

2013 -

Sublime aesthetics

Practicing

2012 -

Designing posters for demonstra-
tion against ~~the~~ ~~the~~

AUSTERITY PROGRAM



2008 - ECONOMIC CRISIS

Montessori education: Distinguishing
among primary & secondary info. sources.

School

Professional Life

Shared authorship
Velt Ligo Ligo

Volt Ligo
 Wedding Ligo
 Archery Ligo
 Program 3

IT HAS PRIVATE INFORMATION ON THEM
IS IT ETHICAL TO TAKE IT?
WHAT TO DO WITH IT?
WHERE DID IT COME FROM?

DAY FIVE

Durable Self-Organization

The fifth and last day of Post-Precarity Autumn Camp served to recollect the knowledge of the previous four days and motivate participants to apply it to their strategies of durable self-organization.

In the morning, Sara Malou Strandvad held a lecture 'A Criticism of the Cultural Sector' in which she provided a sociological perspective on the structures of cultural and creative work. She analyzed contemporary neoliberal organization models that shape creative work which is often based on individual responsibility and entrepreneurial capability and is as such left without structural support. A main take-away was that hardly any cultural workers have a single source of income. Their income could instead be envisioned as a rope bag: many small ropes of income weaving together into a strong bag that can carry some weight. This spurs the question: how can structures of policy and law acknowledge this reality of multiple incomes (without falling back to the dogma of 'cultural entrepreneurship'), and accommodate social security that a healthy sector needs?

Strandvad ended her lecture on a proactive note, by providing the participants with practical advice that might help them structure their future career paths as cultural entrepreneurs, directly addressing the challenges of the profession and its environment. She advises:

What to do? *Do administration! By that I mean that if it's possible, do some sort of permanent task to have form of management and administration which is ongoing which will provide you with some sort of stability. Oftentimes we know that creative tasks and projects are temporary and in varying size, length and pay, so having something more consistent and permanent might be a good idea.*

Institutionalize informal practices. *Oftentimes a lot is happening in maintaining an artistic practice which is not visible to people who might be interested in funding and featuring your activities. So if you can formalize activities that you carry out anyway, like collective practices*

14:00-16:00

Reflections

17:00-20:00

Working Together

16:00-17:00

Dinner

such as collaborations with friends and communities, this might be an idea so that policy makers and funding bodies can see and recognize what is happening behind the scenes. This might be significant because for them formal units such as associations, organizations, companies are easier to identify and hence also easier to support.

Change the system, not yourself. *Do not think you are responsible for everything and that your coping mechanisms are what need to change. Probably most of you are perfectly fine and what needs to change are structural conditions, not your way of coping with this.*

And that leads me to the last suggestion which would be to look for other ways of supporting and organizing pay in the cultural sector – for example here is one suggestion: as we know a number of people are interested in working for universal basic income so that would be a suggestion to discuss."

If you are interested in watching Sara's lecture, you can send an email to sepp@networkcultures.org.

Complementary to that, Koen Bartijn of Platform BK held a workshop based on the concept of artistic biotope by Pascal Gielen. The artistic biotope takes into account the living environment of the artist which consists of domestic, peer, market and civil spheres and which need to be in balance in order to provide for a sustainable artistic practice. Participants had a chance to reflect on their own personal artistic biotopes and identify the factors that both enable and disable them to carry on their work in a healthy and harmonious way. This reflection represented a base for demands and manifestos they worked together on that call for improving the working conditions in the art sector. On the following pages, a template of the biotope is provided, as well as instructions to create your own biotope and find out whether it's balanced.

10:00-10:30

Workshop on the artistic biotope
by Koen Bartijn (Platform BK)

13:00-14:00

Lecture 'A Criticism of the Cultural Sector'
by Sara Strandvad (University of Groningen)

10:30-13:00

Lunch

The recent developments of the Guideline for Artist Fees and the Fair Practice Code are just the beginning of our common path towards a fair and safe working environment in the Cultural Sector. In addition to the lack of fair pay, the sector also faces other problems. There is a great shortage of sustainable and cheap studios and housing; there is little knowledge and insight from the community

about the functioning of the private art market (after all, this important part of the sector falls outside the scope of the FPC and the Guideline); artists and students in the Netherlands without an EU passport do not have the same rights and opportunities as artists and students with an EU passport; and education institutions are facing major problems that they cannot offer their students, teachers and other cultural workers a safe, inclusive and productive (learning) environment. And the smaller cultural institutions have too little (financial) means to actually comply to the Guideline and Cultural Code, even if they have a lot of motivation to do it. Thus precarity manifests itself in many different forms. The workshop follows the extensive research and the accompanying method of Pascal Gielen entitled The Artistic Biotope. The biotope (see image) is an abstraction of the artist's living domain - divided into four different sub-areas between which the artist moves in the everyday. The biotope is the result of extensive empirical research, in-depth interviews, panel discussions and surveys with cultural workers from different disciplines. It turns out that a sustainable career in the arts requires a balance between the four sub-areas: the domestic domain, the educational institute, the market, and public life (civil society).

You can find in the zine a biotope exercise for yourself.

1. Which customs and rituals do you have with which you create and sustain space and time for yourself? How many rituals are you aware of?

2. Who are your peers. (Who with whom do you have an open and equal work relationship)?

3. How do you quantify your work? What are the measures you use to quantify your work? (think of hours, products, projects)

4. Which spaces/institutions are important in sustaining your public relationship?

Problem statement:

- We see unequal dist. of resources in society
- ↳ Focusing in cultural sector there are:
 - ↳ Funding, Reputation, Commissions, attention, visibility, sales.

MANIFESTO / SOLUTIONS:

- We're against competition.
- We care about each other's mental health.
- We strive to form interdisciplinary networks & institutionalize them.
- We strive to secure physical space/roof → for gathering, creating
- We work towards a system that do not rely on judgement based on CV's / reputation.
- Our needs will be met if we would obtain UBI.
- Most / A big deal of
- We propose a redistribution of common resources, such as funding. For instance, a 20% of revenue for service will go back to members of Peer-2-Peer platform.

INITIATIVES IN NL:

4 Demands for Economically Responsible Art Education

Our future generations of artists deserve to be prepared for the unruly reality of the labor market of the cultural sector. We therefore find it hard to understand why many art students graduate without knowledge of the Fair Practice Code or the Guideline for Artists' Fees; have no idea about the trade unions and professional organizations that represent them; hardly dare say 'no' to underpaid labor; have not thought about whether and how they want to sell their work; have no experience with funding applications, (salary) negotiations, or filing their tax returns; have never heard of bread funds or cooperatives; do not know the mores of patronage; are unaware of the fact that many artists live on income from side jobs; do not know what (public and private) money flows exist in the cultural sector or even what the average income of an artist in the Netherlands is.

We know that art academies have long since lost the status of progressive, avant-gardist institutions, and that the opposite is true today – that society is changing, and academies have a hard time catching up. We see the reports are appearing around social unsafety at academies. We support the efforts of students politicizing institutional spaces, and the teachers who take action against false self-employment, revolving door contracts and the excessive workload. To this list of demands for change, we add: art schools should adjust their curriculum to prepare students for their professional future. Post-precarity starts in education, and art schools should take their responsibility. In order to do so, art schools must:

1. Implement post-precarity courses in the curriculum. Alumni feel the current gap in art school curriculums every day. Programs should be expanded to include real-life budget simulation role-plays; collaborative application-writing; experiments with the establishment of bread funds and NFT banks; and other explorations into solidarity and survival mechanisms.

2. Support social engagement and self-organization. Students deserve support in strategizing, petitioning, organizing, squatting, reading groups, and community kitchens. Art academies should embrace initiatives like Cultural Workers Unite, Tools for the Times, and No More Later, and

foster the discussions they bring up around labor, gentrification, internationalization and marketization.

3. Inform students about what to expect after graduation. Academies should inform students of the existing funding structures, the housing market, and the kinds of jobs that alumni typically have – and the possible alternatives to all of those. Invite organizers of self-organized studio spaces; hold Q&As with gallery owners and philanthropists; pay group visits to alumni; discuss how to divide time between art and side-jobs; explore gig-working platforms and how (not) to use them.

4. Involve students in institution-building. Precarity, in the end, is a political and ideological problem, which needs political solutions. Art academies should acknowledge and support this political struggle. They should encourage and financially support participation councils to get in touch with students and include them in discussions with the unions; improve the position of student councils; involve students in the development of policy planning; and other forms of political and institutional involvement.

It's a lot, but it's the least art academies can do. Because these topics are urgent, especially after two years of corona. Continuing negligence of professional competences is detrimental to the whole cultural sector. Right now, the only alumni able to sustain being an artist, are the market darlings and the ones with a strong (financial) support structures. Those with less privilege, unsurprisingly, choose a different career path. This is especially true for the growing number of international students, who pay very high tuition fees and often face problems around visas, housing and limited income opportunities. The fact that the management of art academies are so full of ideals around equality and inclusion, should lead them to a very simple conclusion. If we do not want art to be an elitist bastion, art educations should put more care into the future careers of all students – with or without privilege, with or without market success.

Even though this urgency is so obvious, we see that art academies still find justification to neglect labor conditions in their curriculum. There are two different excuses in sway.

Some art academies believe they are already fighting precarity by stimulating 'cultural entrepreneurship'. They are wrong. The concept of 'cultural entrepreneurship' is too limited to capture the reality of working conditions in the cultural sector. It is true that the percentage of freelancers – technically all entrepreneurs – in the cultural sector is extremely high: 70%, and in the visual arts even 90%. But this is not the result of artists' desire to be entrepreneurs. This is simply how labor in the art world works. Artists and cultural workers almost always work on a project basis, with many small institutions, relatively small teams and (extremely) small budgets. In this situation, wage employment at cultural institutions is sometimes undesirable (because artists like the flexibility), but nearly always impossible. So instead of entrepreneurship, what we have here is the fragmented and flexible character of labor in the cultural sector, which lacks social security.

Whereas some art academies have an unhealthy focus on cultural entrepreneurship and therefore forget to address actual issues of labor, other academies refrain from discussing the reality of work altogether, so as to not infringe on the students' autonomy. We emphasize that the above has nothing to do with the tricky discussion around autonomy. We subscribe to the idea that freedom is essential in art education, but so are basic survival skills. To those who argue that focusing on professional competencies undermines the artistic freedom of students is undermined, we answer: the opposite is true. Professional ignorance does not lead to artistic freedom. Freedom comes from social awareness of one's own position and the ability to control it. An academy that supports autonomous art must therefore pay attention to professionalism.

We demand that art academies take better responsibility for the future of their students. They must devote time and attention to professionalization. They may not lapse into clichés about cultural entrepreneurship or autonomy but should be honest about labor conditions in the art world. Only then can graduates autonomously determine their social position.

Resources

There are a plethora of experiments with solidarity, earning power or regulation. Often this is done through mutual redistribution of money. But redistribution of risks, self-management of facilities and arranging a joint bargaining position can also work well. Another set of examples:

- In 2016, **Wok The Rock** and **Casco** in Utrecht organized the Parasite Lottery, combining the existing lottery model with arisan, a commons-oriented micro-credit system popular in Indonesia.
- The same **Casco** is part of the **Arts Collaboratory**, an international network of art institutions and collectives that manages a common pot of money as an alternative to the repetitive circus of fund requests.
- The Rotterdam platform **The Art Embassy** was set up by artists to maintain visibility in times of Covid. One-fifth of the proceeds from work sold through **The Art Embassy** is divided equally among member artists.
- There is a trend to address pressing issues in the art sector with solidarity fundraisers, such as the sale of **Dead Darlings** for the ailing **W139**, or the benefit **F-RAZZOR** for survivors of sexual violence.
- In April 2020, Groningen 'culture giants' decided to make a collective gesture to the artists and self-employed workers in the cultural sector. With a sum of 170,000 euros, which they received from coronasteun packages, they opened a quick-window for artists and theater makers who individually fell by the wayside.
- Since 2006, bread funds have made their appearance in the Netherlands, as a safety net in the event of illness and as an affordable alternative to AOV for freelancers. There are now more than 700 bread funds in the Netherlands, with more than 27,000 participants, many of whom work in the cultural sector.
- As house prices continue to skyrocket and social housing becomes more inaccessible, more and more artists and creatives are opting for cooperatively managed properties with (a combination of) studios, housing or presentation areas. Good examples are **Tetterode** and **Bajesdorp** in Amsterdam, **Maakhaven** in The Hague, **Leo XIII** in Tilburg and **Motel Spatie** in Arnhem (RIP).
- **Platform ACCT** has developed a Whitepaper Collective Bargaining for Independent Professionals.

- The previously discussed **Artists' Fees Guideline**, developed by BKNL, also contributes to the collective bargaining position.
- Especially in artist-run spaces such as III in The Hague, where **Pictoright Fonds** manages the image rights of affiliated image makers and thus provides a more or less fixed source of income for artists, photographers, illustrators and professional associations.
- **The international Smart** negotiates contracts for its members as a 'shared enterprise'.
- Finally, the good old art library, with standard rates that are attractive to both artists and renters, deserves to be mentioned in this context.

These initiatives by cultural workers and interest groups may not be pure or free or autonomous, but they do offer a counterweight to the sucking forces of precarity, the market and neoliberalism. They offer mutual support, give substance to bureaucratic vagueness, manage to provoke new legislation or bend it to their will, reach the public debate, or create a sustainable free space for the benefit of solidarity. By undertaking but ignoring creative entrepreneurship, they lay a concrete claim on the social system and offer a glimpse of a future beyond precarity.

Acknowledgments

For joining us during the event and for their amazing (visual) contributions to this zine, we thank all of the participants to the *Post-Precarity Autumn Camp*: Keerthi Basavarajaiah, Morgane Billuart, Ramon Cardenas, Malin Dittmann, Sümeyya Döğmez, Ana Gusu, Iris Hagel, Mathilde Hjelle, Clémence Hillaire, Pia Jacques de Dixmude, Dunja Nesovic, Prom Run, Malik Saïb-Mezghiche, Harriet Morley, Ree, Gizem Üstüner, Niek Vanoosterweyk, Joana Velu, and Jue Yang. You can find the original drawings, notes and graphs of which fragments found their way into this publication at networkcultures.org/ourcreativereset.

The idea of the *Post-Precarity Autumn Camp* was first conceived by Miriam Wistreich, then-director of Hotel Maria Kapel. We are grateful that she shared this concept and initiated the collaboration between the organizers.

The practical organization of this project could not have been carried out without the great efforts of our project team: Tirza Kater and Annelien de Bruin (Hotel Maria Kapel), Koen Bartijn (Platform BK), Dunja Nesovic, Morgane Billuart, Tommaso Campagna, Geert Lovink and Sepp Eckenhaussen (Institute of Network Cultures).

We thank the lecturers, conversation partners, and workshop leaders for their valuable contributions to the program of the autumn camp: Martijn Aerts, Art Goss, Samir Bashara of the Hoorn municipal government, Marisella de Cuba of We Promise Hoorn, Timo Demollin, The Long Tail of Art (Caradt), Silvio Lorusso, Alina Lupu, Rosa Menkman, PLOKTA, Sara Strandvad of the University of Groningen, Marianna Takou of Casco Art Institute, the West-Fries Museum, and Miriam Wistreich of UKS (Norway).

This publication would not have existed without the collaboration of Loes Bogers (on behalf of the Learning Community Critical making & Learning Through Design) and Carlo de Gaetano.

Both the *Post-Precarity Autumn Camp* and this publication were generously supported by the Centre of Expertise for Creative Innovation (CoECI).

BIOGRAPHY

Art Goss

Art Goss is an online platform for high effort art gossip, started in November 2020. Run semi-anonymously by L. Artimer and M. Gossamer, Art Goss publishes critical narratives and observations on institutions, structures, and phenomena within the Dutch cultural sector. Born of the inequalities and institutionalised violences of the art world, Art Goss reclaims gossip as a force of (legitimate) knowledge production that is inherently political.

INC

(co-organizer)

The Institute of Network Cultures (INC) is a research group that analyzes and shapes the terrain of network cultures through events, publications, and online dialogue. INC projects evolve around urgent publishing, alternative revenue models in the arts, critical design and making, digital counter culture and much more. During the Autumn Camp, INC was represented by Chloë Arkenbout, Morgane Billuart, Tommaso Campagna, Sepp Eckenhaussen, Geert Lovink, and Dunja Nesovic.

Timo Demollin

Timo Demollin is a visual artist.

Rosa Menkman

Rosa Menkman (1983, Arnhem) is a Dutch artist, educator and researcher of resolutions. Through her research, which is both practice based and theoretical, Menkman uncovers the anti-utopic, lost and unseen or simply 'too good to be implemented' resolutions. In doing so, she finds new ways to understand, use and perceive through and with our technologies.

Hotel Maria Kapel

(co-organizer)

Hotel Maria Kapel (HMK) is an artist-in-residence, exhibition space and cinema for contemporary visual art located in a 16th-century chapel in the city centre of Hoorn. This beautifully tranquil and spacious working environment offers the artists-in-residence a unique space for reflection, experimentation and production. It was also this space that hosted the Post-Precarity Autumn Camp. During the camp, HMK was represented by Tirza Kater, Annelien de Bruin, and Rik Dijkhuizen.

Alina Lupu

Alina Lupu was born and bred in Romania. She is currently an Amsterdam-based artist and writer. She was alternately employed and contracted by Deliveroo, Helpling, Foodora, Uber, Thuisbezorgd, Hanze Groningen, Willem de Kooning Rotterdam, de Taart van m'n Tante, and Poké Perfect Amsterdam. Her pension will eventually total a bit over 2 Euros per month. Her work has infiltrated: W139, Amsterdam; Onomatopée, Eindhoven; Drugo More, Rijeka; Rheum Room, Basel; European Lab, Lyon and Diskurs, Giessen, among others. Furthermore, Alina Lupu is a board member of Platform BK.

BIOGRAPHY

Silvio Lorusso

Silvio Lorusso is a writer, artist and designer based in Rotterdam, the Netherlands. In 2018 he published his first book entitled *Entreprenariat*. He is an assistant professor and vice-director of the Centre for Other Worlds at the Lusófona University in Lisbon. Lorusso holds a Ph.D. in Design Sciences from the Iuav University of Venice.

We Promise Hoorn

Foundation We Promise actively fights racism, discrimination, and injustice in The Netherlands. They have successfully protested the normalization of Zwarte Piet in Hoorn, and currently largely focus their efforts on the removal of the statue of the colonial warlord J.P. Coen from the city centre of Hoorn. We Promise Hoorn was represented at the Autumn Camp by Marisella de Cuba.

Platform BK

(co-organizer)

Platform BK is an active thinktank that researches the role of art in society and takes action for a better art policy. Platform BK represents artists, curators, designers, critics and other cultural producers. During the Autumn Camp, Platform BK was represented by Koen Bartijn and Mathilde Hjelle.

Martijn Aerts

It was a group of people walking, listening and talking. Martijn showed us three stories in Hoorn. That is no coincidence, for he always tries to find or make stories by walking and somehow ends up with a drawing. I still do not fully grasp what actually happened.

Sara Strandvad

Sara Strandvad is Associate Professor of Arts in Society at the University of Groningen. Strandvad's research focuses on cultural production processes. Merging inspiration from science and technology studies into the domain of sociology of art, she develops a pragmatist approach that turns attention to how evolving objects influence the social settings of their making.

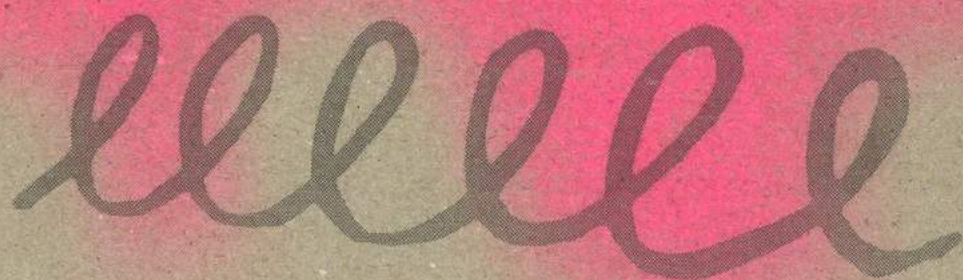
Casco Art Institute

Casco is dedicated to artistic research and experimental thinking situating economy and her different aspects explicitly or implicitly at the center of the projects and activities she is undertaking. As Graham-Gibson keeps reminding us, 'the economy is something we do, not just something that does things to us'. Casco was represented at the Autumn Camp by Marianna Takou.

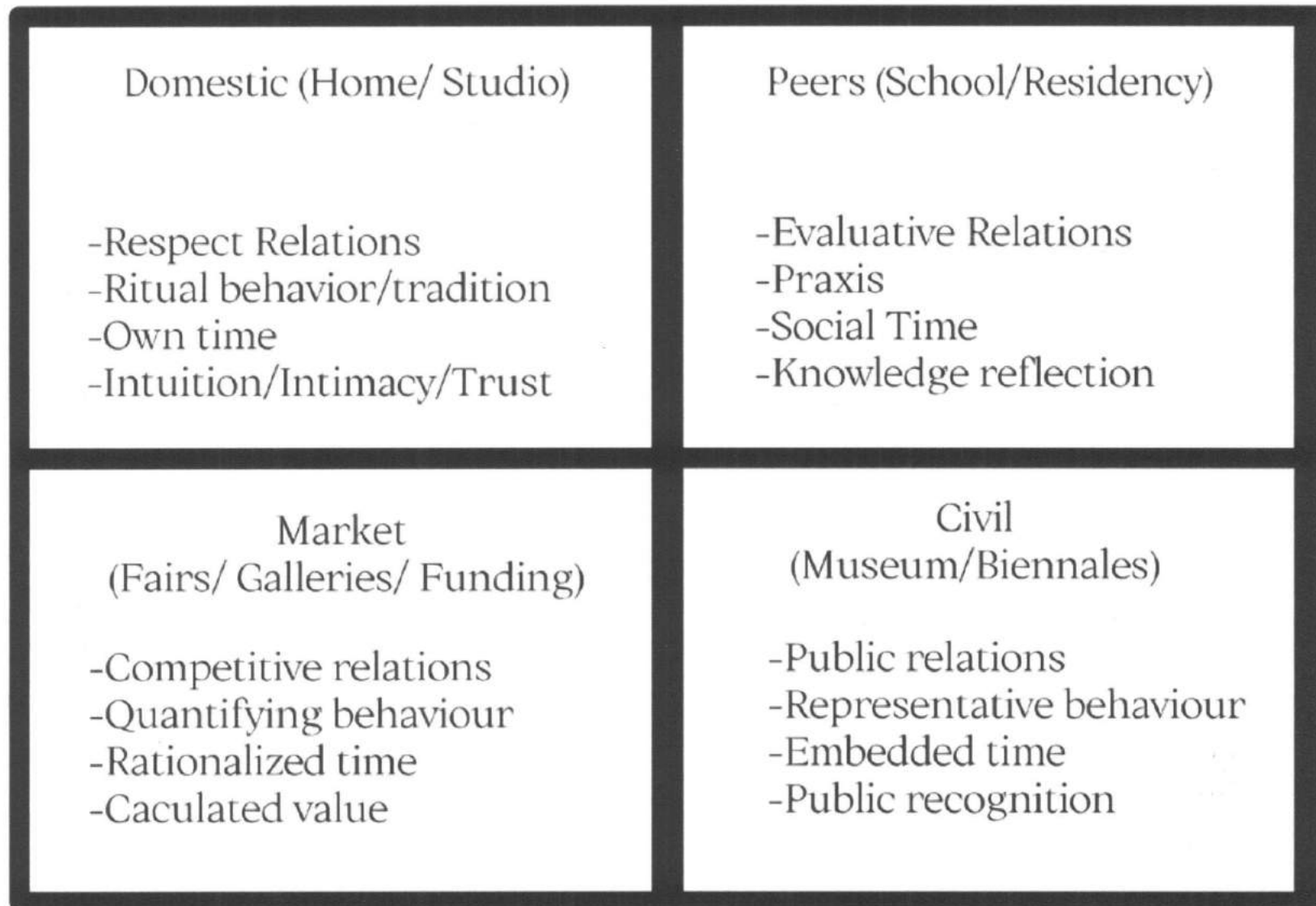
Times have changed. The art world and the creative economy are no longer the ones we used to know. The digital economy, the pandemic, and the cuts within the cultural field are some of the many factors that influence our practices and the way artists live nowadays. While some claim that *the golden eras are gone*, and maybe they are, a community of young artists and thinkers meets to discuss the ways in which the narrative around art and its practices has changed and can be geared towards the future.

What does it mean to be an artist today? How to survive as a cultural worker while making what you want to make? How can we use contemporary platforms to turn our anger into transformative power? What are the many strategies of organization and obstacles artists have to face nowadays for their practice to remain? By better understanding the structures of the art world and its economies, how can we counteract them and use them to our benefit and create sustainable and collective actions?

It is with such questions in mind that the first *Post-Precarity Precarity Autumn Camp* was organized by the Institute of Network Cultures, Platform BK and Hotel Maria Kapel from September 27th until October 1st 2021. This zine collects extracts of texts, testimonials, precious reports, summaries of our daily programs, quotes, drawings and notes from the many participants, references to relevant sources, an open letter to Dutch art academies with four demands for change, an essay on principles for post-precarity, and exercises you can do at home to recalibrate your 'artistic biotope'. With this mumble jumble, we give you a window to our inspiring week, a toolkit, and a fragmented manifesto. We hope to inspire you with our critical reflections, optimism, and the actions taken during *the Post-Precarity Autumn Camp!*



BIOTOPE



The biotope is an abstraction of the artist's living domain - divided into four different sub-areas between which the artist moves in the everyday. (More info at page 37-38)

Post-Precarity

Three Principles for Cultural Work, Policy, and Solidarity after Covid19

'What are we to make of someone who says they love their work and cannot imagine doing anything they enjoy more, yet earn so little that they can never take a holiday, let alone afford insurance or a pension? How are we to think about a person who is passionate about the creative work they do up to 80 hours per week yet feel fearful that they will not be able to have the children they long for because of the time and money pressures they face?' - Rosalind Gill in *Technobohemians or the New Cybertariat?* (2009)

A long decade later, Rosalind Gill's questions are as relevant today as the day she formulated them. To work in the Dutch cultural sector must be objectively awful. In 2019, artists earned an average gross income of 18,340 euros per year. That is just over half of the income of a garbage collector and 28 times less than that of a top executive at Royal Dutch Airlines (bonuses excluded). Moreover, cultural work is as unstable as it is badly paid. Half of the people in the cultural sector work as freelancers and in the visual arts, this is even 80%. These freelancers and flex workers have a poor bargaining position, are often not insured against occupational disability, have a low pension accrual, and a high risk of unemployment. In 2016, after extensive research, the Dutch Council for Culture and the Social and Economic Council concluded that 'the labor market situation in the cultural sector is worrying'. An understatement if ever there was one.

Things didn't exactly get better with the advent of corona. As soon as the crisis set in, the costs of freelance workers proved to be the simplest cutbacks for institutions. In the third quarter of 2020, self-employed artists had an unprecedented loss of revenue of almost 70% on average compared to the previous year.

And yet. Artists stayed motivated, kept on working, kept on creating. The cultural production of museums and presentation institutions continues to flourish despite all the forced closures - online, on the street, or with other innovative solutions. It is often even assumed that there is a causal relationship between creativity and the ability to survive with little financial means. Artists and cultural workers supposedly use their creativity to develop creative revenue models; they independently make something out of nothing. However, I read the opposite in the above facts. Creativity is a means to continue producing, despite persistent precarity and underpayment. As an individual quick-fix for a collective problem (the lack of subsistence security), creativity hides the structural nature of precarity rather than remedying it.

The rules around work are no longer sustainable. Three decades of deregulation, austerity, and government downsizing have led not to healthy competition and profit maximization, but to the erosion of social security. Flex work and (false) self-employment have replaced permanent contracts as the norm. It is debatable whether a return to the old labor market model of permanent contracts for everyone is the solution. However, it is clear that neoliberal ideas about the labor market - the more deregulation the better, and a small government that lets the market do its work - have lost their legitimacy.

For decades, the cultural sector has led the way in making the labor market more flexible, with by far the highest percentage of self-employed workers. But if cultural workers were the first, the fastest, and the most flexible, can they also be the first to move beyond the current precarious situation? What happens if the artists and freelance workers, who are the backbone of the cultural sector, simply refuse to live on a pittance any longer - collectively?

The Rise of the Creative Industries

How did we get here to begin with? During the period just after 1945, after the end of the Second World War, the Dutch welfare state was built. In addition to the introduction of general health care, welfare for the unemployed, the state pension for the elderly, and scholarships for students, artists were also well served in the new social contract - providing something of a basic income to artists. However, since the rise to dominance of neoliberal government, these carefully built social structures were systematically dismantled, until we hit rock-bottom about ten years ago. During the first Rutte administration (2010-2012), spurred on by the credit crisis, Secretary of State for Culture Halbe Zijlstra (VVD) was given the task of implementing a massive cutback of 200 million euros on the budget for culture. An inventory by Platform BK shows that 51 cultural institutions were forced to close their doors. It is safe to say that cultural workers are still suffering from the reputation damage caused by the first Rutte administration.

The fact that the intrinsic appreciation of art and culture had sunk to an all-time low meant that the focus was increasingly on the instrumental value of culture. Culture as a means to provide social and economic issues with a creative solution. A lucrative sector focused on entertainment, impact, and innovation. The most obvious consequence of this instrumental thinking was the rise of the Creative Industry in

the Netherlands. Diversification, participation, the art of impact, and cultural entrepreneurship were presented as the fresh wind that the stagnant cultural field needed. The subsidy system was overhauled, giving birth to the Stimuleringsfonds Creatieve Industrie. Moreover, the creative industry was declared a top sector in the new top sector policy. This paved the way for a wide variety of innovative cultural practices, in which anything was possible, as long as it included enough creative entrepreneurship, digitization, design thinking, 21st-century skills, and social impact. In short: the Netherlands went in search of a for-profit cultural sector, the possibility of which the United Kingdom had already demonstrated in the 1990s under Blair.

Critics immediately recognized the small pots of money for retraining and impact generation as a neoliberal palliative. For imagine: in this austerity drive (which affects not only the arts but all social services) you lay off all the occupational therapists in a local care home. Nice cost savings, but the elderly still need daycare. Then of course it is very nice if two artists want to do the work that was previously done by five care professionals in a 'creative' and 'inventive' way. See here: the social impact of art in the participation society.

New Autonomy or Old Precarity?

Despite this radical change in the societal role of art, the notion of artistic autonomy has stuck. Artists remain fond of the freedom to engage in the artistic process, to think critically, to make beautiful things, to hold up a mirror to society. You can justifiably make the simple statement: without freedom no art. In conversations about art - in museums, at academies, and at kitchen tables - concepts such as autonomy, intrinsic value, and *l'art pour l'art* often come up.

Yet a strange transformation has occurred. That is, the term 'autonomy' has lingered, but has gradually been endowed with a new meaning. Whereas artistic autonomy in the welfare state meant a privileged position facilitated by the state and based on intrinsic-social appreciation, the term now implies rather a game of rejection from and attraction to the market.

Take arts and humanities education. To this day, many art schools and humanities faculties resist the demands of liberalization. Efficiency, professional competence, and market-oriented thinking are distrusted there. So, autonomy, its historical and theoretical antithesis, remains enticing. Teachers don't want to direct their students' practice too much or ruin it with talk of sales, marketing, or negotiating positions. And students are often fine with accepting an existence just above the poverty line in exchange for freedom. But when they graduate after about five years, they will still have to enter the market, with a degree in hand but no job prospects. That's a reality check that will leave most wondering whether they have been trained as critically thinking and socially responsible individuals, or as creative entrepreneurs.

Some persist in their meager autonomous existence. According to them, you do not become an artist because of financial gain, but because of the pursuit of your dream or even to fulfill your vocation. This is what Hans Abbing in his book *Why Are Artists Poor?* calls the 'art ethos'. This ethos holds that poverty is proof of the real deal. You're only really an artist if you're willing to put up with being poor.

But a growing group of young creatives has a different point of view. The flexible and critical thinking that makes them so creative and the fact that they don't want to sit still makes them extremely enterprising. They see opportunities, want to take the initiative. They find their way - sometimes easily, sometimes with great difficulty - on the market. Precarious but free, they live from gig to gig, hopping between side jobs and cheap studios. Their precarious existence is embellished by silver laptops, inspiration posters, impressive internships, self-help books, chai lattes, productivity apps, a portfolio of 128 pages, and other outward displays of cultural entrepreneurship. In addition, these young generations of entrants into the cultural sector are trying to shape their own lives with the resources they have: staying positive, seeing solutions, developing innovative business models. They might still try to find their way into public institutions and funding bodies, but also experiment with crypto, crowdfunding, and corporate assignments.

Thanks to this focus on freedom, flexibility, and self-reliance, the difference between precarious work and self-employment gradually blurs until it eventually becomes imperceptible. Thus, these cultural workers are initiated into the 'entreprenariat' of the creative industry, to use Silvio Lorusso's apt term. This is also the core of what autonomy means in the neoliberal era: dogmatically staying positive, thinking in solutions, business models, and innovations, with the inexhaustible belief that one will manage to make it alone.

This creative entrepreneurship is closer to the 'high' arts than may at first appear. Artists have a reputation for being side hustlers. A side job as a teacher at an academy, in the hospitality industry, or as a house painter is quite common. With the rise of the creative industries, so-called hybrid practices

have further normalized. By being an artist and programmer at the same time, or a graphic designer and advertiser, or a researcher and copywriter, cultural workers are accommodating for their own autonomy.

There is nothing wrong with trying your luck in the creative industry, or with making a good living (it happens). But we cannot ignore the fact that individual declarations of autonomy in the creative industries of our 'participation society' often come down to dependence on the market, with the artist in practice often being happy to work for a pittance. In the fusion of autonomy and entrepreneurship, the art ethos resurfaces: one has to make sacrifices to be able to do one's 'dream job'.

This transformation means that autonomy has become the responsibility of the individual, financially as well as intrinsically. It is permissible to keep an autonomous, non-lucrative practice, as long as one also participates in society in a productive way. A serious problem here is that an individualized notion of independence or autonomy plays into the hands of managerial instrumentalization. A self-regulating sector, where people take care of each other in perfect harmony with the market (read: where cultural workers divide their poverty among themselves), is right up the alley of a neoliberal manager.

From Autonomy to Post-Precarity

At the moment, these traditional and neoliberal conceptions of autonomy coexist. It is difficult to say which of the two is more problematic. The neoliberal idea of autonomy negates precisely the crucial principle that made traditional autonomy a reality: that a public mission deserves public funding. The traditional idea of autonomy, which holds that artists are creators or saviors of civilization and therefore deserve autonomy, is hopelessly outdated. Social support for this is too small and is becoming increasingly smaller. Therefore, in countering precarity, let's store the haughty ideas of independence or autonomy in the archive box for American Dreams.

Instead, it is more interesting to look at practices and actions that take an effective step in countering precarity from the present-day context. Fortunately, there are plenty of practical examples, as the Resource Area of the zine you are reading shows: from decentralized redistribution of resources via galleries and bread funds to studio coops, collective negotiations, codes, and other solidarity structures. By taking (economic) action but ignoring creative entrepreneurship, these practices lay a concrete claim on the social system and offer a glimpse of a future beyond precarity.

The difficulty in generalizing strategies in the everyday struggle against precarity, is that both solidarity and supplementary sources of income come in many sorts and shapes – may be as many as there are individual art practices. On the other hand, it is precisely this diversity of complementary incomes, rules, and solidarity structures that holds the key to reducing precarity. Instead of formulating a singular post-precious labor model, to discern three unifying principles among the diversity of practical initiatives.

Principle 1: Income = Basic Income + Supplementary Income

To eliminate precarity, a more stable and secure income position for the self-employed is necessary. This can be achieved both through self-organizing experiments with earning power and by enforcing better policies and more subsidies. Both are necessary yet insufficient by themselves. Complete focus on self-employment leads to the dominance of market forces, leaving no room for the valuation of non-financial (social or cultural) value. Too much reliance on government regulation and subsidy, however, leads to passivity and damages the reputation of the arts.

It is therefore important to make a clear distinction between the right to a basic income (more precisely, the right not to live in poverty) on the one hand and the experiment with supplementary income on the other. The right to a fair, fixed income that creates a basis for livelihood security is a matter that must be regulated through laws and regulations from the government. Experiments with generating and redistributing supplementary income, or with the mutual spreading of costs and risks, are pre-eminently the domain of self-organization. Therefore, both the political demand for basic income and active experimentation with earning power are preconditions for achieving post-precarity. As long as this distinction remains clear, it is possible to develop solidarity-based forms of income redistribution that do not lapse into the redistribution of poverty.

Principle 2: Solidarity = Bottom-up Solidarity + Top-down Solidarity

The struggle of cultural workers for a basic income has another major advantage. This idea does not claim an exceptional position for the arts but develops a vision for a large, society-wide solution to precarity. After all, basic income applies just as much to shelf-clerks, teachers, doctors, and bank managers. Thus, the idea of basic income demonstrates solidarity that extends beyond the art world. This connecting solidarity forms the second principle for post-precarity. By actively declaring solidarity, solidarity unites

individuals or individual organizations on the basis of conviction and puts the precarious effect of competition and self-interest to rest. With solidarity, we can, in Quincy Gario's words, 'ensure that we are not pitted against each other to fight for crumbs - caused by an ideologically driven scarcity'.

This immediately raises the question of what exactly to expect from solidarity. What is it that makes people commit to each other in solidarity? How long does solidarity last before self-interest gains the upper hand again? In short: what can you achieve with solidarity today?

Curator and philosopher Joram Kraaijeveld suggests that we need a 'continuous reinvention of solidarity' along two lines: bottom-up and top-down solidarity. This distinction probably resonates with the experience of anyone who has ever done activist work. For social change, solidarity and self-organizing activism from below as inspiration, crowbar, or influencing the social discussion is necessary. For small and self-organizing interventions - if with sufficient strategic vision and tactical ingenuity - can have an impact on the political choices that will determine our future. That means that we simultaneously need resistance against the further erosion of institutional solidarity structures, such as social housing and social security, and defiance of neoliberal rule through the self-organizing development of new solidarity structures, such as bread funds and housing cooperatives. Bottom-up and top-down solidarity are complementary rather than opposed, and bridges need to be built between the two.

Principle 3: Art Needs Rules to Be Free

Art is a sanctuary where perception is broadened, power is questioned, and new worlds are opened up. Pushing boundaries, breaking rules and taboos are functions that are an integral part of art's freedom. However, it is becoming increasingly clear that maintaining art as a sanctuary requires tight rules in the art world.

This certainly applies to the labor market. The problems of excessive flexibilization have already been discussed above. In addition, a large part of the cultural sector is not defined by the size of the demand, but by the supply - there are, after all, many artists and cultural workers. As a result, one cannot rely on the 'natural' process of price setting through the interplay of supply and demand; instead, clear frameworks are needed for minimum wages and employment conditions, such as the Guideline for Artists Fees.

The need for clear rules has also become painfully clear in art and cultural education in recent times. In this case, it is mainly about determining pedagogical preconditions, drawing up codes of conduct, and caring for students. The institutional moral compass was conspicuous by its absence in the reports on Julian A. and Martijn N. A disconcerting report appeared about the Design Academy, exposing abuse of power, misconduct, and threats. Instagram pages like @calloutdutchartinstitutions and @no.more.later are full of harrowing stories about academies all over the Netherlands. And the handling of students in the corona crisis, who paid thousands of euros a year for inferior, online education, is also firmly under fire.

Again, there are misconceptions about the freedom of the arts, which have been translated into mostly outdated didactic views. In two articles on Mister Motley, Judith Boessen sharply counters a series of myths that haunt professional art education: that 'real' artists are brilliant men and women are best suited as muses; that great pressure leads to excellence; that good artists automatically make good teachers; that students must be demolished before they can be built up; that boundaries are there to be broken; that the art world is simply hard and competitive and so are art schools. Study after study shows that it is not pressure and uncertainty, but security and clear goals that lead to the best educational outcomes. It is time for this basic insight to be better and more structurally translated into art education.

This goes against intuition. But it is important to note here that liberalization is next to austerity and is characterized by deregulation. A 'deregulating' effect of art and culture can therefore simply reinforce the disruptive effect of neoliberalism. Taking matters into one's own hands, demanding rules, and making proposals for them, has much more emancipatory power in the neoliberal era.

This essay is a translated excerpt of the longform 'Post-precariteit'. The Dutch original, which includes more historical analysis, images, and links to relevant literature can be found on the website of the Institute of Network Cultures: <https://networkcultures.org/longform/2021/06/03/post-precariteit/>.

Sources used for this text include policy documents, reports, philosophical essays, art theory, among other. An extensive literature list can be found at <https://networkcultures.org/ourcreativereset/resources/>.