

# Report

## ***SDUK and unpaid work?***

Anna Himali Howard, 15 February 2015

Attended by Anna, Rachel, Sean and John

Having to take long breaks for financial reasons, 'In 7 years I had 3 paid jobs'

Ethical issue as well as financial - by applying, I feel like I'm telling them it's ok, and taking unpaid work feels unfair on those who can't afford to

Working multiple jobs = not being the best you can be at any of those jobs

Unpaid work does open doors to paid work...eventually. It takes time.

No career ladder, working on the fringe can be a training ground

How can we put our feet down without being blacklisted? SDUK needs to advocate, support, back, as a union (although this could negatively affect fringe work)

Picking your battles - why do you want this particular job?

Quick to undersell ourselves, we need to quantify what they gain from having us

Essential to look at funding + budgets of who's offering the work, could SDUK help venues and companies to find money for training positions and assistant directors?

Rather than demonising those who offer unpaid work, help them to find the money to offer pay.

Need to talk about it rather than accepting it and 'making it work'

Could SDUK approach big West End production companies to fund Donmar-esque projects for emerging directors?

If we do have to do unpaid work, what should we expect/demand from that work?

We need a union, a base rate - tendency to feel so grateful for paid work that we don't talk about it being underpaid. Minimum hourly wage.

Open book policy, especially for profit shares - everyone needs to know how that profit, if any, is shared

In terms of any other job, how would you approach it?

We lose some brilliant people because they can't afford to stay.

Directors and producers together? Working with, not against producers in this 'union' (less antagonistic, working towards shared goals with producers)

Career navigation needs to be made more transparent so that people know what they're getting into, exactly how much unpaid work is involved

List of expectations/demands/guidelines for unpaid work?

- Maximum hours per week, anything above is actually (not nominally) up to you
- Clear open book policy - why can't they pay you?
- Mentorship, especially in the case of assistant directing, spending time not talking about the play
- Directors need more budget input, working with producers
- Clear job description from director and producers in tandem, so they're working from the same expectations of you\

Sean will email us what he sends to producers as expectations for a project.

**Tags:**

directors, Directing, internships, unpaid work, assisting, Producers, Directors, Internships, producers, directing