

Presentation link

[Presentation.pptx](#)

Drawbacks of exposure bibliography

- “Nilik Khimani states, 'experience and exposure is valuable, but not continually. Exposure doesn't pay for resources and materials. Experience doesn't put food on the table.'”
 - GUAP- The home of emerging creatives (2021) *How Gause's Law explains Elitism in the Arts*
 - Available at: <https://guap.co.uk/how-gauses-law-explains-elitism-in-the-arts/> Accessed on 21st April 2023
 - I found this whole interview interesting as it discussed Khimani's personal experiences with working for exposure and her own experiences as an up-and-coming artists. It was a really good read generally and not just for this project
 - I chose this quote specifically as it just summed up my point of view
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- “The main reason listed for participants burning out was financial pressure, with 85% of respondents describing working full or part-time in other sectors while trying to ‘make it’ in the arts”
 - “72% of artists said they have experienced spending more money on their creative practice than they make.”
 - DJ Magazine (2021) *66% of artists have experienced burnout at least once, study finds*
 - Available at: <https://djmag.com/news/66-artists-have-experienced-burnout-least-once-study-finds> Accessed on 21rd April 2023
 - This worked perfectly with my argument about creative burnout from working for exposure for a long period of time. It also gave me interesting insight into freelance work, even though it wasn't about set design work.
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- “Consumer prices, as measured by the Consumer Prices Index (CPI), were 10.4% higher in February 2023 than a year before.”

- Uk Parliament (2023) *Rising cost of living in the UK*
- Available at: <https://commonslibrary.parliament.uk/research-briefings/cbp-9428/#:~:text=Consumer%20prices%2C%20as%20measured%20by,inflation%20in%202021%20and%202022>. Accessed on 21st April
- Reliable government statistics
- “A survey conducted by the Association for Independent Professionals and the Freelancer Club showed freelancers working in the creative industries lose as much as £5,394 every year through working for no pay”
- The Guardian (2018) *Creative careers: is it ever worth working for 'exposure'?*
- Available on: <https://www.theguardian.com/education/2018/jul/09/creative-careers-is-it-ever-worth-working-for-exposure> Accessed on 21th April 2023
- I think this bit of the article makes sense for my point, it showcases the financial loss that comes with working for exposure and having a side job is necessary.

Script stuff:

- Continuing on, I will be examining and discussing the drawbacks of working for exposure, mainly concentrating on the lack of financial stability that come with it
- It goes without saying – exposure does not guarantee to pay the bills. Although as discussed previously, working for exposure gives you the chance of pushing your name out there and building up your portfolio it is not a viable option for the long term.
- With multi-disciplinary creative Nilik Khimani’s statement of 'experience and exposure is valuable, but not continually. Exposure doesn't pay for resources and materials. Experience doesn't put food on the table.' Being truer than ever now with the cost-of-living rates going up an astronomical amount compared to previous years due to inflation

- and with a 10.4% increase in consumer prices between February 2022 and 2023 (UK parliament 2023) it has become more important now than ever to get your money's worth for the work that you do.
- In our current “money-orientated society”, many up-and-coming artists find themselves sacrificing their passions for a good pay check or having to work a side job to financially support their creative passions, it is easy to see that financial security of an artist has become arguably a huge key to their success
- This is making it incredibly difficult for young creatives to choose whether to work for exposure because of their financial situations, for example fresh out of university creatives who don't have savings or artists of a working-class background who have a family depending on them.
- Not only does the pressure of the financial side of exposure hinder the effort and time that you could be putting into your craft, but it can also have some mental health impacts like social or creative burnout.
- With a study conducted by “Pirate” in 2021 revealing that 85% of the 1,500 creatives stating to have worked a full time or part time jobs to support their art and 66% stating they have had a burnout at least once in their creative career, it is clear to see how much of an impact the financial worry of working for exposure has on an artist

Evaluation of groupwork

- Overall, I think we did pretty good. Due to our different schedules from our courses, we struggled to meet up and delegate at the start. However, we later decided to have separate the group work, with the set design students doing the negatives whilst the actors did the positives.
- This worked well as it allowed us to discuss the work in pairs to make sure we didn't talk about the same areas too much. As Harry did the introduction, I decided to further expand on Harry's negative point of finance and add in specific research of burnout rates and why the financial side is arguably the biggest negative in our modern age. The biggest reason for this was due to the differing schedules and distance, it made sense to do it by course which worked well.
- I do think that we may have possibly missed on some communications between the pairs, as we just did the work and hoped it would stick

together well in the end. We did address this by having a talk at the end to make sure all the ideas lined up together.

- We set ourselves a group deadline for the 26th of April to have all the videos uploaded just in case something went wrong, I think this was a good decision on our part as it helped take some of the stress off. We knew we would have time to fix any miscommunications before the final Friday deadline.