

THE CHOREOGRAPHY OF LABOUR is a long-term research project of the artist Romana Schmalisch, which revolves around the role of art and its influence in relation to the world of labour. Graphic design by Romana Schmalisch

KOREOGRAFIJA RADA je dugoročan projekt umetnice Romane Schmalisch, koji se bavi ulogom umetnosti i njenim uticajem u odnosu na svet rada. Grafički dizajn: Romana Schmalisch

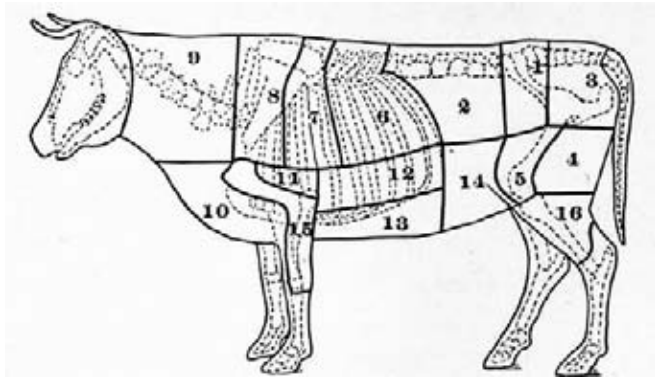


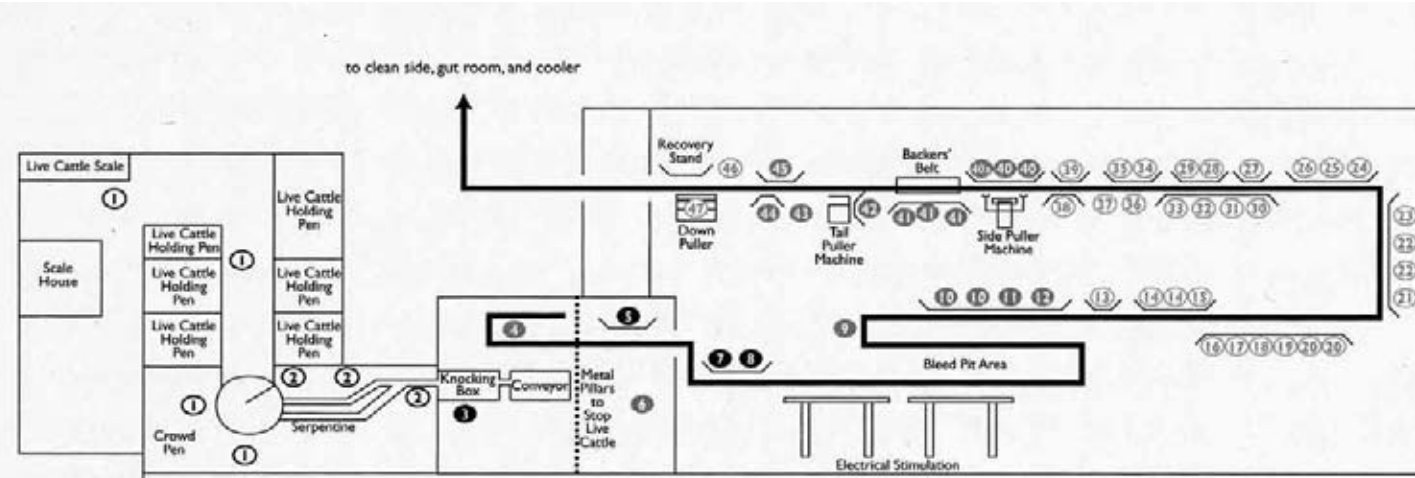



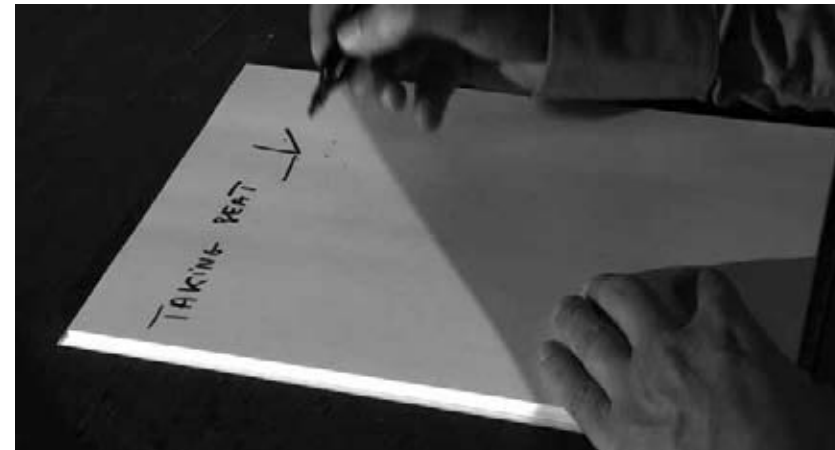

THE CHOREOGRAPHY OF LABOUR

KOREOGRAFIJA RADA

ROMANA SCHMALISCH
ROMANA SCHMALISCH

ROMANA SCHMALISCH je umetnica i filmski stvaralac. Živi i radi u Berlinu. Završila je master studije likovne umetnosti na Univerzitetu umetnosti (Universität der Künste) u Berlinu, 2002. Kao umetnica učestvovala je u više stipendiranih programa, uključujući istraživački program pri Odseku likovnih umetnosti Akademije Jan van Eyck u Maastrihu i u programu Berlinskog senata u saradnji s Galerijom Whitechapel i Studiom Voltaire iz Londona. Svoj dugoročni projekt *Mobile Cinema* je započela 2009. *Mobile Cinema* je svojevrsan aparat negde između urbanog modela, bioskopa i kamere s pločama, koji spaja eksperimentalna predavanja i putovanje po raznim mestima. Schmalisch razvija svoje filmske projekte sučeljavanjem filma i teorije i istraživanjem filmskih predstava kao i prikazivanja istorijskih procesa i društvenih struktura. Na više filmskih projekata je saradivala s Robertom Schlichtom (*Labour Power Plant*, u produkciji: *Preliminaries*, 2011; *Recitando*, 2010). Schmalisch je 2013. i 2014. radila kao rezidentni umetnik pri Les Laboratoires d'Aubervilliers, gde je radila na svom dugoročnom projektu *The Choreography of Labour* (Koreografija rada).

ROMANA SCHMALISCH is a Berlin-based artist and filmmaker. She studied Fine Arts at the University of Arts (Universität der Künste) in Berlin, where she acquired an MFA degree in 2002. She was a resident artist in several grant programmes, among others as a researcher at the Fine Arts Department of the Jan van Eyck Academy, Maastricht, and in the Berlin Senate's grant programme in collaboration with Whitechapel Gallery and Studio Voltaire, London. In 2009 she started her long-term project *Mobile Cinema*, an apparatus somewhere in between an urban model, cinema, and plate camera, which unites experimental lecturing and moving to different places. Schmalisch develops her film projects at the interface of theory and film, exploring cinematic representations as well as the representation of historical processes and social structures. She has collaborated on various film projects with Robert Schlicht (*Labour Power Plant*, in production; *Catastrophes*, in production; *Preliminaries*, 2011; *Recitando*, 2010). In 2013 and 2014, Schmalisch was a resident artist at Les Laboratoires d'Aubervilliers, working on her long-term research project *The Choreography of Labour*.

<p>Koreograf Rudolf Laban, najpoznatiji po svojoj notaciji pokreta u plesu, saradivao je početkom četrdesetih godina prošlog veka s Frederickom C. Lawrenceom, industrijskim rukovodiocem, na primeni svog sistema plesne notacije u industriji.</p> <p>U prvom koraku, Laban je svojom kinetografskom notacijom zapisao, uz pomoć nekolicine pomoćnika, pokrete radnikâ u različitim granama proizvodnje, da bi u drugom koraku predložio ekonomičnije i delotvornije metode i osmislio komplementarne vežbe van proizvodnih linija za izbegavanje zamaranja.</p> <p>Za Labana nema suštinske razlike između plesne koreografije i rada u industriji. I jedno i drugo zahtevaju složeno izučavanje i ponavljanje svakog pokreta da bi se došlo do kolektivnog ritma. Umetnost može doprineti iznalaženju logičnih i racionalnih rešenja u pogledu „ljudskog elementa“, a industrija od umetnosti može da nauči kako da optimizuje snagu rada i tako ostvari dobit.</p>		 <div>2</div>		
<p>(I) ST.OLAVE'S CURING & PRESERVING CO.LTD., (Laban Lawrence Industrial Rhythm 1942)</p> <p>RECORD OF VISIT - 12th, NOVEMBER 1942</p> <p>First Impressions: The flow of production is in some of its parts irregular. The conveyer belts are not used as a rhythmical incentive. The constitute in the most part transport facilities only.</p> <p>The personal performances of the workers show:</p> <p>In part a hasty speediness,</p> <p>In part unmotivated slowness; both interrupted by stoppages and congestions.</p> <p>The workers seem not to be conscious of the qualities of performance other than speed and even this quality is not always cultivated.</p> <p>As a result of this first impression a preliminary investigation was offered and begun at once, in order to state how far Laban Lawrence Industrial Rhythm can be helpful.</p>				
 <div>1</div>	<p>(I) ST. OLAVE'S CURING & PRESERVING CO. LTD, (Laban Lawrence Industrial Rhythm, 1942)</p> <p>ZAPIS O POSETI - 12. XI 1942.</p> <p>Prvi utisci: Proizvodni tok je u nekim delovima nepravilan. Pokretne trake se ne koriste da pokrenu ritam. Uglavnom služe samo kao prenosna sredstva.</p> <p>Lično zalaganje radnikâ pokazuje sledeće:</p> <p>jednim delom brzopletu žurbu,</p> <p>jednim delom nemotivisanu sporost; i jedno i drugo je isprekidano zastojsima i zagušenjima.</p> <p>Izgleda kao da radnici ne znaju ni za jedan drugi kvalitet rada osim brzine, a čak ni ona se ne održava uvek.</p> <p>Na osnovu ovog prvog utiska, odmah je ponuđeno i započeto preliminarno ispitivanje, da bi se ustanovilo u kojoj meri Laban-Lawrenceov industrijski ritam može da pomogne.</p>		<p>DRUGI UTISAK:</p> <p>ZAPAŽANJA: Podrobnija zapažanja ograničena su na postupak konzerviranja slanine, utoliko što se tiču manjkavog telesnog i mentalnog zalaganja i nedostatka ritma.</p> <p>CILJ: Ustanoviti uzroke zastoja i drugih nepravilnosti</p> <p>I. DETALJI RADA: timskog rada u sečenju i merenju slanine.</p> <p>(a). Sečenje: (repetitivni pokreti).</p> <p>NEDOSTATAK MENTALNE SKLONOSTI: Električni sekač ponekad stoji neiskorišćen, naročito na početku radnje, usled pogrešnog redosleda pokreta.</p>	
	<p>(b). Odabir i merenje (slobodni pokreti)</p> <p>NEUSREDSREĐENO RUKOVANJE MATERIJALOM, USLEĐ ZAMORA POTEŠKOĆAMA:</p> <p>(c).</p> <p>BEZ RITMIČNOG PORETKA.</p> <p>II. POKRETI:</p> <p>(a).</p>		<p>The choreographer Rudolf Laban, best known for his notation system for recording movements in dance, collaborated in the early 1940s with industrial manager Frederick C. Lawrence to employ his dance notation system in the industry.</p> <p>As a first step, Laban recorded, together with several assistants, the movements in different work branches by means of his Kinetography notation, in order to suggest in a second step more economical and effective methods as well as to devise compensatory exercises outside the production lines as a corrective for unilateral strain.</p> <p>For Laban, there is no major difference between dance choreography and work in industry. Both demand elaborate studies and repetitions of every movement in order to reach a collective rhythm. Art may help find logical and rational solutions regarding the "human element", and industry can learn and profit from art by optimising the power of labour.</p>	
		<p>SECOND IMPRESSION:</p> <p>OBSERVATIONS: The more detailed observations were restricted to the operations of bacon-tinning, so far as they are based on deficient bodily and mental exertion and lack of rhythm.</p> <p>AIM: To detect the causes of stoppages and other irregularities</p> <p>I. OPERATIONAL DETAILS: of the teamwork in slicing and weighing bacon.</p> <p>LACK OF MENTAL DISPOSITION: (a). Slicing: (repetitive movements).</p> <p>The electric slicer is sometimes left alone, especially at the beginning of the operation, due to wrong dispositions of movements.</p> 		
<p>(b). Odabir i merenje:</p> <p>MENTALNI RAD U SLOBODNIM POKRETIMA:</p> <p>Radnje: pažljivo posmatranje, odlučan odabir, brzo sakupljanje i zavijanje</p> <p>Značajno je i:</p> <p>Postavljanje pladnjeva na pokretnoj traci u nekom promišljenom redu i određenim pokretima, koji bi trebalo da se automatizuju.</p> <p>(b). Selecting and Weighing:</p> <p>MENTAL EXERTION IN FREE MOVEMENTS:</p> <p>Selecting is a free movement, non-repetitive, the phases of which cannot be fixed.</p> <p>Exertions: attentive looking, decided choice, agile collection and rolling</p> <p>of importance also is: -</p> <p>Placing of tray on belt in some considered order and with definite movements which should become automatised.</p>		 <div>4</div> <p>OSNOVA ZA OSMIŠLJAVANJE POSEBNIH RADNIH VEŽBI PREDUZEĆA ST. OLAVE:</p> <p>(1). Zaustavljanje sekača.</p> <p>(2). uklanjanje otpada.</p> <p>(3). postavljanje sledećeg komada na sekač.</p> <p>(4). nameštanje slanine.</p> <p>(5). uključivanje sekača.</p> <p>(6). prihvatanje odrezaka levom rukom i okretanje ruke.</p> <p>(7). privremeno isključivanje.</p> <p>(8). pomeranje i ponovno nameštanje slanine.</p> <p>(9). vid. (5).</p> <p>(10). vid. (6).</p> <p>(11). vid. (1). u sklopu s prebacivanjem odrezaka na sto za merenje, pa onda ispočetka</p> <p>S posebnom pažnjom na varijante držanja tela: Držanje i koraci. Okretnost leve ruke. Budnost prstiju.</p> <p>BASIS FOR THE DEVISING OF SPECIAL ST.OLAVE OPERATIONAL EXERCISES:</p> <p>(1). Stop slicer.</p> <p>(2). remove waste.</p> <p>(3). put new piece on slicer.</p> <p>(4). fix bacon.</p> <p>(5). switch on slicer.</p> <p>(6). take falling slices with left hand and turn hand.</p> <p>(7). intermediate switching off.</p> <p>(8). move bacon on and fix.</p> <p>(9). as (5).</p> <p>(10). as (6).</p> <p>(11). as (1). combined with transport of slices to weighing table and begin again.</p> <p>With particular attention to variants of body carriages: Stance and steps. Agility of left hand. Alertness of fingers.</p> <p>Mouth. (Saying "I rather like ...")</p> <p>Clasps hands. Puts arms around knees. (Wide outwards movement.) Folds arms in front of chest.</p> <p>Hands. (Saying "Yes, yes, yes ... I follow".) Smiles. (Together with head movement.) Nods. Arm. (Outwards movement.) Head. Thumbs chin. Arm. (Saying "A man is a fool ...")</p> <p>Eyes. (Narrow movement.) Mouth. (Agreeing - "True".)</p> <p>Head. (Attracted by layout board.)</p> <p>Head and body (Laughing.) Effort in voice. Changes sitting posture. (Whole body.)</p> <p>Tweaks ear.</p> <p>Hands. (Saying "I want to ask you ...")</p> <p>Rises and exits.</p>  <div>6</div> <p>Rudolf Laban provided a system to understand individual motivation and behaviour in the workplace which could already be analysed during an interview. During the observation, he recorded an individual's movement patterns in order to create a profile. By identifying and analysing this profile, he claimed to be able to predict how a person would react and interact in any given situation.</p>		
 <div>5</div> <p>The body as an object of observation.</p> <p>After analysing physical work for more efficiency, Laban also focused on management, developing the so-called Laban/Lawrence Test, which was designed to observe potential candidates during an interview, in order to aid in the selection process for the management and in building up training programmes.</p>		<p>(II) OCENA LIČNOG ZALAGANJA TOKOM RAZGOVORA</p> <p>(Uglavnom pokreti u senci)</p> <p>Ulazi. Seda. Uzima knjigu.</p> <p>Pokazuje na predmet. Uzima cigaretu. Pokazuje malim prstom leve ruke.</p> <p>Naginje se (napred, blago).</p> <p>Maše desnom rukom. (Okleva u govoru.)</p> <p>Gornji deo tela (ukoso napred, nagore i unazad, nadole).</p> <p>Glava, zatim ruka. (Govoreći „Video sam ...“)</p> <p>Usta. (Govoreći „Da“)</p> <p>Okreće se u stolici. Smeška se.</p> <p>Trup. Šake. Ruka. (Govoreći „Mislio sam ...“)</p> <p>Usta. (Govoreći „Da“.)</p> <p>Oči i usta.</p>   		
		<p>Usta. (Govoreći „Baš mi se sviđa ...“)</p> <p>Stiska ruke. Obgrljuje kolena. (Širok pokret u polje.) Prekršta ruke na grudima.</p> <p>Šake. (Govoreći „Da, da, da ... pratim“.) Osmehuje se. (Zajedno s pokretom glave.) Klima glavom. Ruka. (Pokret u polje.) Glava. Palac na bradi. Ruka. (Govoreći „Čovek je luda ...“)</p> <p>Oči. (Uzak pokret.) Usta. (Slažući se - „Istina“.)</p> <p>Glava. (Pažnje privučene tablom.)</p> <p>Glava i telo (smejući se.) Napor u glasu. Menja položaj sedenja. (Čitavo telo.)</p> <p>Štipa se za uvo.</p> <p>Šake. (Govoreći „Želim da vas pitam ...“)</p> <p>Ustaje i izlazi.</p>		
		<div>7-14</div>		



Kako se postaje radnik? Koje opšte sposobnosti zahteva sposobnost za rad? Koje strategije i mehanizmi pretvaraju ljudska bića, njihove pojedinačne vlastite volje, interese i želje, u ljudski kapital u službi poslodavca?

Metod Rudolfa Labana i Fredericka C. Lawrencea počiva na telu kao predmetu analize – telu koje odražava odlike, sposobnosti i moći svakog pojedinca i čini ih čitljivima. Laban-Lawrenceov program industrijskog ritma razvijen je da bi pomogao svakom radniku da stekne motivaciju na radu, samopouzdanje i samosvest kroz telesnu obuku, kao i da ih vodi, pomoću njihovih vlastitih potencijala, u budućem donošenju odluka u vezi sa zapošljavanjem i životom uopšte.



Svako pojedinačno telo mora se testirati, prepraviti, prilagoditi i proveriti, kao i proizvoditi na pokretnoj traci. Uplivom umetnosti, „ljudski proizvod“ treba da postane ne samo delotvorniji, nego i estetski vredniji.

RESULTS OF ANALYSIS

Personal Effort Graph:

Basic Efforts:-
36% of Actions
25% of Special Moves
12% of Body Attitudes

Lightness ↓ predominates in Actions, Lightness ↓ and Strength ↑ almost equal in Special Moves and Body Attitudes. Directness — and Flexibility ↓ equal in Actions, more Directness — in Body Attitudes. Sustained effort — used occasionally with accentuated degrees. Free Flow — and Bound Flow — used equally in all categories. Body movement tends along the diagonal of indulgence. Movements away from centre in unprovoked Special Moves. Basic Efforts mostly at beginning of rhythm in provoked Special Moves. Transition from one effort to another usually gradual except in Actions. Rhythms "dwindle away" rather than come to an end.

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Whether an offer of human capital will be profitable for the employers, has to be checked and verified in different forms of tests. In assessment centres today, role plays are used to construct certain situations in which capacities as well as strengths and weaknesses of each candidate become visible, which will have an impact on the further career. Are you a good product?

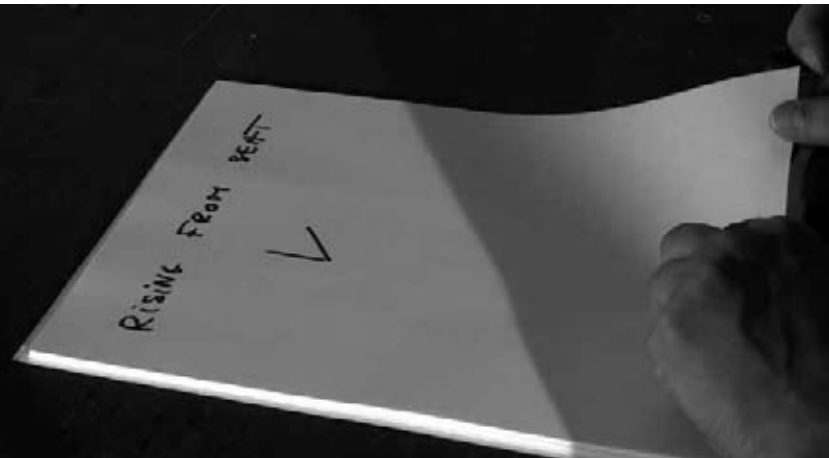
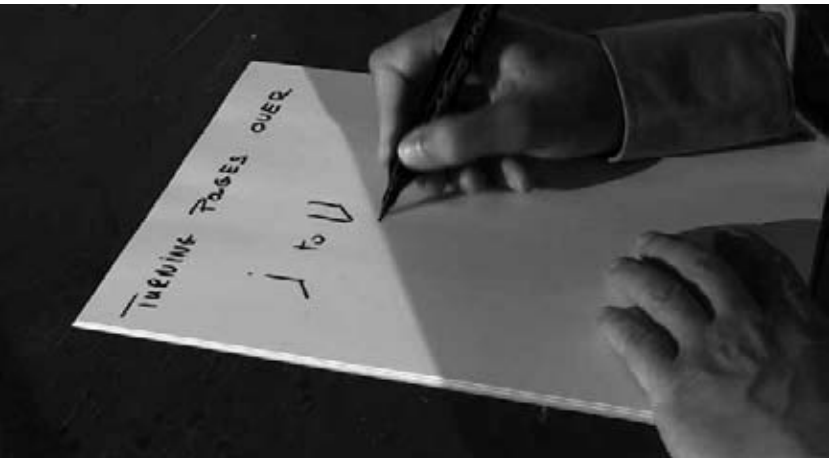
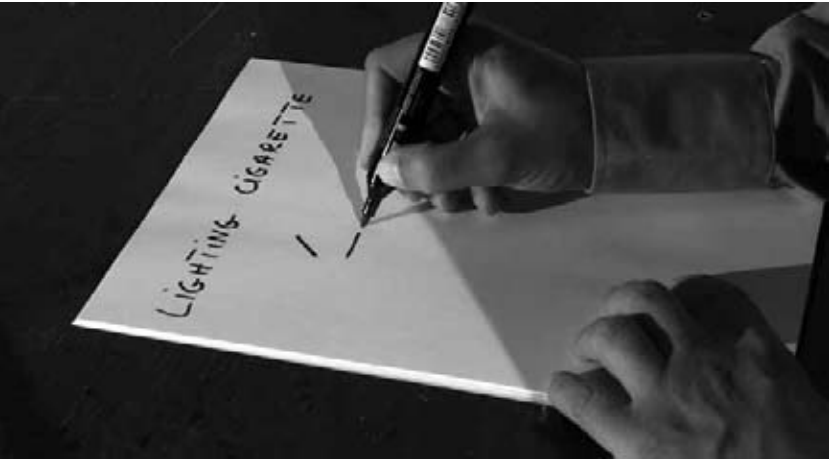
REZULTATI ANALIZE

Graf ličnog zalaganja:

Osnovno zalaganje:-
36% Radnji
25% Posebnih pokreta
12% Držanja tela

Lakoća ↓ preovladava u radnjama, Lakoća ↓ i Snaga ↑ gotovo jednake u Posebnim pokretima i Držanju tela. Neposrednost — i fleksibilnost ↓ jednake u Radnjama, više Neposrednosti — u Držanju tela. Postojano zalaganje — korišćeno povremeno u naglašenim stepenima. Slobodan protok — i Vezan protok — jednako korišćeni u svim kategorijama. Kretanje tela teži [diagonal] dijagonali povlađivanja. Pokreti van centra u neizazvanim Posebnim pokretima. Osnovna zalaganja uglavnom pri početku ritma u izazvanim Posebnim pokretima. Prelaženje s jednog zalaganja na drugo uglavnom postupno osim u Radnjama. Ritam više „iščili“, nego što stane.

Da li će neka ponuda ljudskog kapitala biti isplativa poslodavcima mora se proveriti i ustanoviti kroz razne oblike testiranja. Danas se u centrima za procenu kandidata vežbaju uloge u konstruisanim situacijama u kojima postaju vidljive sposobnosti, kao i prednosti i slabosti svakog kandidata, koje će kasnije imati upliva na njihove buduće karijere. Da li si ti dobar proizvod?



SKLONOSTI:

Izražena Sposobnost zalaganja, dobro raspoređena i konstruktivno iskorišćena. Prosečan Nagon aktivnosti.

Uravnoteženo vladanje sobom u svim situacijama. Postojan ali ne i dosledan. Pokazuje strpljenje i skromnost; manjka mu priljevnosti i usredsređenosti na konkretan zadatak.

Poseđuje potencijalnu sposobnost za razne vrste tehničkog rada i brzo bi mogao da nauči nove metode.

Veoma je otvoren i iskren – ponekad bi mogao biti i tvrdoglav – u ophođenju s drugima. Ima moć rukovođenja i sposobnost za perceptivno vođenje.

Bio bi spreman za učenje ali bi mogao imati teškoća u usredsređivanju na logični sled tečaja. Učitelji bi trebalo da vode računa da ne dozvole nikakve digresije.

Ima sposobnost za napredovanje do visokih rukovodilačkih mesta ali bi mu napredovanje moglo da bude usporeno nedovoljnom usredsređenošću na konkretan zadatak.

APTITUDES:

Effort Capacity broad, well distributed and used constructively. Average Active Drive.

Has a balanced control of himself in all situations. Is constant without being consistent. Shows patience and modesty; lacks intensity of application and singleness of purpose.

Possesses potential ability for a wide variety of technical work and would be quick to learn new methods.

Is very open and straightforward – might occasionally be stubborn – in dealing with others. Has power of command and faculty for sensitive leadership.

Would be a willing student but might have difficulty in concentrating upon the logical development of the course. Tutors should be careful not to allow any digression.

Has ability to advance to high managerial position but progress might be retarded through lack of singleness of purpose.



How does one become a worker? Which general capacities are required to be able to work? Which strategies and mechanisms exist to transform human beings with their own wills, interests and desires into human capital that functions in the interest of an employer?

Rudolf Laban's and Frederick C. Lawrence's method centres around the body as an object of analysis – it is the body that reflects the features, capabilities and capacities of each individual and makes them readable. The Laban Lawrence Industrial Rhythm programme was developed to help each worker acquire motivation at work, self-confidence and self-awareness through physical training, and to guide them with their own potentials in their future decision-making for jobs and in their Lives.

Each individual body has to be tested, reworked, calibrated and checked like a product on a conveyor belt. Through the impact of art the "human product" is supposed to not only become more efficient but also to gain a new aesthetic value.

(III) DANCE INTO INDUSTRY (Zapleši u industriju, F. C. Lawrence)

(...)
Ritam je u fabrici neophodan baš kao i u koncertnoj dvorani, na pozornici ili na sportskom susretu. To je pojam unižen monotoniom zvuka, kojom je kult brzine prekrrio finija čula, poput prekrivača.

U svom prvobitnom značenju, to je složen element koji daje lepotu i oblik radu vajara, pesnika, muzičara, plesača i sportiste. On je kohezivno sredstvo koje u pravilnoj razmeri spaja sve komponente kretanja. [...]

Brzopletost, aljkavost, trapavost i sve one greške koje razdražuju instruktora i rukovodioca posledica su nedostatka ritma, pogrešnog razmeštaja i srazmere elemenata radnje, nedostatka obuke i svesti i upotrebe ljudskih sposobnosti i talenata.

Ritam ima svoja pravila, baš kao što ih ima i sve drugo što je iole važno u životu i ta je pravila Laban tako praktično kodifikovao, da ih industrijski rukovodilac pokreta može primeniti i na taj način podariti lepotu čak i najmonotonijem i najomraženijem poslu u fabrici.

Ali zašto lepota? Proizvodnja nam treba. Pre trista godina, Dekker je oštroumno, vizionarski zapisao ove reči: „Ijupko je lice poštena rada“. Lepota ispravno izvršene radnje je tajna svakog dobrog rada. Ritam je sama suština života. Baš kao što se život bez kretanja pretvara u smrt, tako se i kretanje bez ritma pretvara u živu smrt, nezdravu i ružnu, koja u čoveku rada bolest i ružnoću kao temelje razdora spolja i iznutra, zaraze i rata. Danas je baklja našeg poznavanja ritma potrebna nego ikada, da ispravi svet koji pati od odsustva ravnoteže, upravo kao što je potrebna i fabrikama naše zemlje i drugih zemalja, ne samo da bi pomogla onima koji još nisu naučili kako da svojoj prirodni dar primene na rad svojih ruku, već i da unese sklad u svakodnevne odnose onih koji skupa rade kako bi obezbedili životne neophodnosti.



(c) whipping—slashing. Exercise: whip an egg with whisk, or the branches of a hedge with a billhook.



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(IV) „Šta je cilj? Roboti ili robovi?“

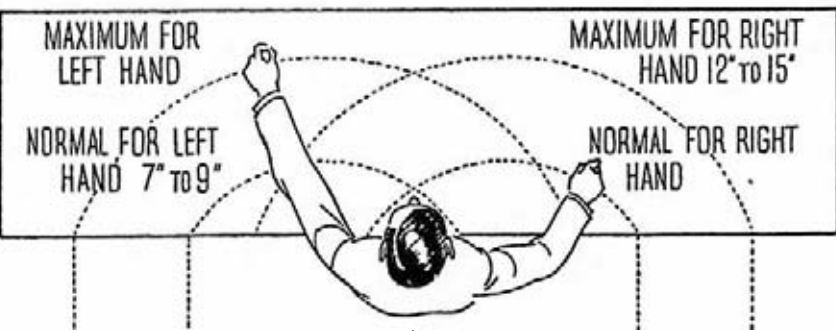
upitao je u jednoj zabeleški Warren Lamb, Labanov učenik, kritikujući tejlorizam, koji počiva isključivo na brzini i ekonomičnom kretanju.

(v) Ako se nauka o pokretu nije sasvim razvila u sveobuhvatno industrijsko oruđe koje su koncipirali Taylor i njegovi naslednici, to je zbog zanemarivanja ljudskog pokreta i njemu srodnih umetnosti i nauka.

Po Labanu/Lawrenceu, svest o kretanju i ispravan ritam vode ka lepoti rada, pa čak i boljem životu.

(vi) Umoran radnik zaspi, ali njegove ruke i dalje rade. Najednom, on se trgne, probudi i pogleda svoje ruke, alat, rad, sa zaprepašćenjem.

Ne pretvara radnika monoton rad u „život mrtvaca“, već nedostatak ritma stvara nemotivisane radnike.



(V) “What is the aim? Robots or slaves?“

asked Warren Lamb, a student of Laban, in a note criticising Taylorism, which is based only on speed and economical movements.

(vi) If motion study has not fully developed into that complete industrial instrument envisaged by Taylor and his successors, it is because the study of human movement and its related arts and sciences has been neglected.

For Laban/Lawrence, the consciousness of movement and the right rhythm leads to beauty of work and even a better life.

(vii) A tired workman falls asleep but his hands go on working. Suddenly he starts up, awakes and looks at his hands, his tools, his work, with great astonishment. He feels, that he has never seen them before.

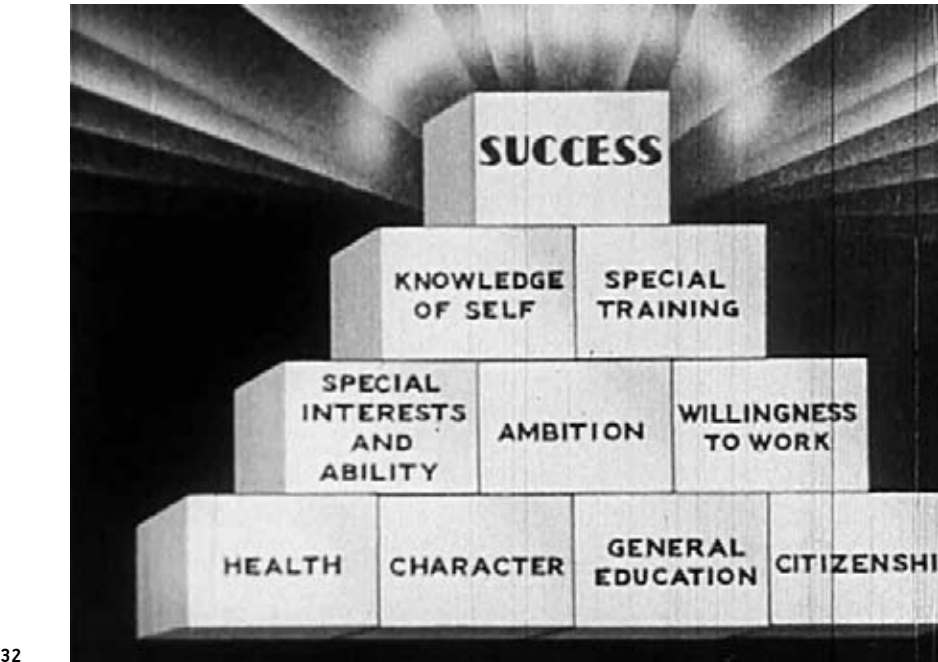
It is not monotonous work that turns a worker into "living death", but the lack of rhythm that creates unmotivated workers.



Fig. 15.



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Sluke: 1 Boris A. Zenkevich, Carving Lesson in a Bacon Factory (Čas kasapljenja u fabrici slanin), 1931 2 Kasapski dijanog gvozdeta, iz: Mary E. Williams, Elements of the Theory and Practice of Cookery, MacMillan, 1916 3, 23 Romana Schmalisch i Robert Schlicht, The Choreography of Labour #4, (Choreografija rada br. 4), izvešba, 60 min, kadar iz filmskog zapisa 4. Ilustracija iz: Timothy Pachirat, Every Twelve Seconds (Svakih dvanaest sekundi), Yale University Press, 2011 5 Beef Rings the Bell (Juni zvoni za slobodu), Union Pacific Railroad, kadar iz filma 6, 32 Finding your Life Work (Poku da nađete svoje životno zanimanje), 1940, Vocational Guidance Films, kadar iz filma 7–22, 25, 26, 31 Romana Schmalisch, The Choreography of Labour #2 (Choreografija rada br. 2), izvešba, kadar iz filma 24, 28–30 Ilustracija iz: Help Yourself (Pomzi sebi), Hoover Limited, 1941 27 Laban/Lawrenceova obuka iz „industrijskog ritma“, Manchester, 1947

Images: 1 Boris A. Zenkevich, Carving lesson in a bacon factory, 1931 2 Diagram showing cuts of beef from Mary E. Williams, Elements of the Theory and Practice of Cookery, MacMillan, 1916 3, 23 Romana Schmalisch and Robert Schlicht, The Choreography of Labour #4, performance, 60 min, film still 4 Illustration from: Timothy Pachirat, Every Twelve Seconds, Yale University Press, 2011 5 Beef rings the bell, Union Pacific Railroad, film still 6, 32 Finding your Life Work, 1940, Vocational Guidance Films, film still 7–22, 25, 26, 31 Romana Schmalisch, The Choreography of Labour #2, performance, film still 24, 28–30 Illustrations from: Help Yourself, Hoover Limited, 1941 27 Laban/Lawrence's "industrial rhythm" training, Manchester, 1947

Text quotations: 1 Laban Lawrence Industrial Rhythm 1942, recorded visit of St. David's Caring & Preserving Co. Ltd. 10 Personal Effort Assessment for Glaxo Limited. All quotations from the National Resource Centre for Dance Archive, Guildford III, V.F.C. Lawrence, notes for "Dance into Industry" TV Warren Lamb, Reply to Laban Lawrence NotesVI Rudolf Laban, The Poetry of Movements

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