

# Working Conditions and Inequalities in the Cultural Industries

WEEK 10



# Work in the Cultural Industries

- **What can one expect**
  - Insecure, irregular, unequal
    - High risk, low \$ return
  - Trying to “make it”
  - Internships as the norm
    - Permanent oversupply of artistic/creative/interested labor
    - Social class implications of the internship
    - Self-exploitation/”entrepreneurial”
- **Why do it?**
  - Labor of Love – a calling
  - Love of the challenge/risk (naive arrogance?)
  - Work is more than the pay (psychological rewards/better quality of life)
- **Flashing Brightly, Keep the Lights On or Burn Out to Fade Away.**

# Inequality

- **Class**
  - **Networks, Connections, & the Composition of the Cultural Industries**
- **Gender**
  - **Occupational Designations**
  - **Glass Ceilings and Remuneration Disparities**
- **Ethnicity**
  - **Underrepresentation**

# Terms and Conditions of Cultural Work

- **Unskilled Workers**
  - On the periphery
- **Technical Workers**
  - Outsourcing
  - Unions
- **Creative Managers**
  - Entrepreneurs
- **Symbol Creators**
  - For the stories you can tell
  - How the deal goes down
    - Contracts and greater modes of exploitation – the 360\* contract
    - “Middlemen” in developing creative work

# Activism and Policy Efforts towards Reform

- Work in the cultural industries is characterized by particularly high levels of job insecurity, freelancing and risk, with lots of project-based work, a high reliance on social networks that often reinforce class, gender and ethnic hierarchies, and irregular and often asocial work opportunities/hours

## Livelihood Security

- Protection/professional standards
- MeToo/OscarsSoWhite