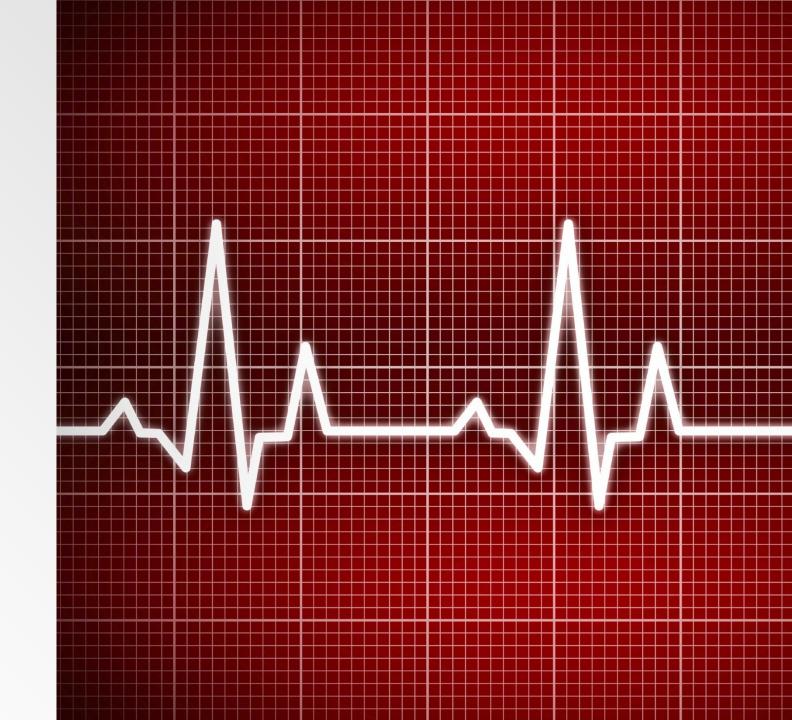
Working **Conditions** and Inequalities in the Cultural Industries

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 projectbased 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