

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