

Creative Labour Media Work In Three Cultural Industries Culture Economy And The Social

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CreatorUp Puts Creators and Creative Professionals to Work With New Opportunities in Its Global Media Marketplace

Last Saturday, we tried to interrogate the obstinate question of chronic unemployment and/or lack of business opportunities for our youth. We tried to unbutton the underlying issues; is it that there ...

Youth need personal branding to make it in tough labour market and world of business

Adland has a penchant for celebrating creativity, but those planning, buying and executing the campaigns are often forgotten. Meet the Media Minds sees The Drum address that imbalance and dig into the ...

Meet the Media Minds: Nicolas Bidon of Xaxis on the power of intuition

Corporate America wants to frame all this as a "labor shortage." But that's not what's really going on. In reality, there's a living wage shortage, a hazard pay shortage, a childcare shortage, a paid ...

This isn't a Labor Shortage — It's a Strike by Workers Kicked in the Face by Low Wages for Too Long

Park FL, Full Sail University supplies students with the knowledge and tools to establish a career path within the global creative economy. Here are 5 factors that give students ...

Five Factors That Help Fuel the Creative Economy

Essays and vlogs of people quitting various things, especially jobs, have been en vogue lately. Should we be surprised?

—Why I Quit—stories are the battle cry of a new labor crusade

The social enterprise aims to support women in Greater Manchester who are keen to get into the creative and digital industries ...

Sharp Futures launches new creative and digital skills course in Greater Manchester

I rub my eyes and look hazily at my alarm clock as its beeping sound saturates the silence. It's the 5 am wake up call to get the day started.

Branding: A Day in the Life

Dentsu's Whitespace, an isobar company, and iProspect have collaborated on their first work for BrightHR, an award-winning people management software company that champions SMEs by giving them all the ...

Harry Redknapp Puts HR Team through its Paces: Former football manager stars in dentsu's first work for BrightHR

Turkish artist Ugur Gallenkus has amassed hundreds of thousands of followers on social media ... creative industries need to balance the 'exposure' it can bring against giving away their work ...

Artists should beware the social media trap and think twice about giving away their work for free — Laura Waddell

Click here to read the full article. The revolving door of the media industry never stops. Here, WWD rounds up some notable moves of late. Monday, October 11 More from WWDAbse-el RTW Spring ...

2024 Media Moves: Layoffs at Genius, Media and More

Tauzier's opportunity came as Nebraska employers get creative ... find work that is more applicable and available," she said. "That can be a challenge." In some cases, the labor ...

As Nebraska deals with labor shortage, companies get creative in filling jobs

While Supreme Court precedent limits the remedies the NLRB can order for people who are ineligible to work ... creative way around Hoffman Plastics and would be in line with how other employment ...

NLRB May Get Creative With Unauthorized Worker Remedies

The pandemic has seen an influx of professionals working in the ride-hailing and delivery sectors, as companies downsize to survive the pandemic. These professionals range from certified accountants ...

Gig Economy: The perks of fractional employment

given the terms and conditions of employment After staging mass protests in the past year, food delivery workers are now vocal about exploitation at work on social media, which raises questions ...

Why India's Food Delivery Workers Deserve Better Pay And Labour Protection

Video game developers, also known as game programmers, use coding languages to bring creative ... can work for a studio or work independently. Video game developers usually seek full-time ...

How to become a video game developer

Tilt Singapore has announced its acquisition by HM Too and Agile Media. Leveraging HM Too and Agile Media's regional presence, this partnership brings technical expertise, unparalleled creativity and ...

HM Too and Agile Media acquire Tilt Singapore to expand regional presence

Dentsu's Whitespace, an isobar company, and iProspect have collaborated on their first work for BrightHR, an award-winning people management software... | HR | Industrials | Technology | Media | Markets ...

Former football manager stars in Dentsu's first work for BrightHR

creative and professional services. Almost half of self-employed adults aged over 25 earn less than the minimum wage. The UK employment law classifies individuals into three work related categories: ...

How we can end bogus self-employment which condemns millions to a low income

Former premiership football manager Harry Redknapp stars as an old-school HR manager, struggling to cope with his latest role. As 'H.R.' puts his bewildered team through training drills and tactical ...

How to end bogus self-employment

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What is it like to work in the media? Are media jobs more 'creative' than those in other sectors? To answer these questions, this book explores the creative industries, using a combination of original research and a synthesis of existing studies. Through its close analysis of key issues - such as tensions between commerce and creativity, the conditions and experiences of workers, alienation, autonomy, self-realization, emotional and affective labour, self-exploitation, and how possible it might be to produce 'good work' Creative Labour makes a major contribution to our understanding of the media, of work, and of social and cultural change. In addition, the book undertakes an extensive exploration of the creative industries, spanning numerous sectors including television, music and journalism. This book provides a comprehensive and accessible account of life in the creative industries in the twenty-first century. It is a major piece of research and a valuable study aid for both undergraduate and postgraduate students of subjects including business and management studies, sociology of work, sociology of culture, and media and communications.

Creative Labour provides an insight into the unique employment issues affecting workers in film, television, theatre, arts, music, radio and new media. In the UK alone, more than 1 million people work in the creative industries, generating billions of pounds in exports each year. These workers have to contend with elastic working hours, employment and promotion uncertainty and vigorous competition for each role. Creative Labour offers a contemporary perspective on a fascinating area of study and a rapidly growing area in developed economies. Key benefits: • Grasp the realities of work behind the industry façade • Evaluate real-life case-studies through a flexible, critical mindset • Tailor your management decisions to the needs of creative staff

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'The first edition of The Cultural Industries moved us irrevocably past the tired debates between political economy and cultural studies approaches. This second edition takes on new and vital targets, for example claims that the Internet is replacing television in everyday media consumption... In the process, Hesmondhalgh provides us with an essential toolkit for making critical sense of the digital media age, and our places within it' - Nick Coultry, Goldsmiths College, University Of London This book sets a valuable standard for communication studies. Hesmondhalgh integrates cultural research with political economy, organizational sociology with public communication policy studies, global with comparative analysis, and intellectual property law with technology changes. I've successfully taught graduate and undergraduate courses in the USA and France using the first edition, and this one is better still! - John D.H. Downing, Global Media Research Centre, Southern Illinois University Praise for the first edition: 'This lucid, careful and sophisticated book orders the entire field, for the US as well as Europe, and at one stroke becomes the state of the art, the standard' - Todd Gitlin, Columbia University, USA This book is a powerful antidote to journalistic hype about change in the cultural industries. Significantly expanding, updating and revising an acclaimed first edition published in 2002, it analyses how, why and in what ways cultural production has changed since the 1980s - guides the reader through existing approaches - scrutinises facts and debates about the role of culture and creativity in modern societies - provides new material on copyright, cultural policy, celebrity power, the digital distribution of music and many other issues Like its predecessor, this exciting new edition of The Cultural Industries places transformation in the cultural industries in long-term political, economic and cultural context. In doing so, Hesmondhalgh offers a distinctive critical approach to cultural production, drawing on political economy perspectives, but also on cultural studies, sociology and social theory.

Precarious Creativity examines the seismic changes confronting media workers in an age of globalization and corporate conglomeration. This pathbreaking anthology peeks behind the hype and supposed glamor of screen media industries to reveal the intensifying pressures and challenges workers face. The authors take on crucial issues and provide insightful case studies of workplace dynamics regarding creativity, collaboration, exploitation, and cultural difference. Furthermore, they investigate working conditions and organizing efforts on all six continents, offering comprehensive analysis of contemporary screen media labor in places such as Lagos, Prague, Hollywood, and Hyderabad, across a range of job categories that includes visual effects, production services, and adult entertainment. With contributions from John Caldwell, Vicki Mayer, Herman Gray, Tejswini Ganti, and others, this collection offers timely critiques of media globalization and broader debates about labor, creativity, and precarity.

Making Media uncovers what it means and what it takes to make media, focusing on the lived experience of media professionals within the global media, including rich case studies of the main media industries and professions: television, journalism, social media entertainment, advertising and public relations, digital games, and music. This carefully edited volume features 35 authoritative essays by 53 researchers from 14 countries across 6 continents, all of whom are at the cutting edge of media production studies. The book is particularly designed for use in coursework on media production, media work, media management, and media industries. Specific topics highlighted: the history of media industries and production studies; production studies as a field and a research method; changing business models, economics, and management; global concentration and convergence of media industries and professions; the rise and role of startups and entrepreneurship; freelancing in the digital age; the role of creativity and innovation; the emotional quality of media work; diversity and inequality in the media industries.

In recent years, cultural work has engaged the interest of scholars from a broad range of social science and humanities disciplines. The debate in this 'turn to cultural work' has largely been based around evaluating its advantages and disadvantages: its freedoms and its constraints, its informal but precarious nature, the inequalities within its global workforce, and the blurring of work-life boundaries leading to 'self-exploitation'. While academic critics have persuasively challenged more optimistic accounts of 'converged' worlds of creative production, the critical debate on cultural work has itself leant heavily towards suggesting a profoundly new confluence of forces and effects. Theorizing Cultural Work instead views cultural work through a specifically historicized and temporal lens, to ask: what novelty can we actually attach to current conditions, and precisely what relation does cultural work have to social precedent? The contributors to this volume also explore current transformations and future(s) of work within the cultural and creative industries as they move into an uncertain future. This book challenges more affirmative and proselytising industry and academic perspectives, and the pervasive cult of novelty that surrounds them, to locate cultural work as an historically and geographically situated process. It will be of interest to students and scholars of sociology, cultural studies, human geography, urban studies and industrial relations, as well as management and business studies, cultural and economic policy and development, government and planning.

How to end bogus self-employment

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