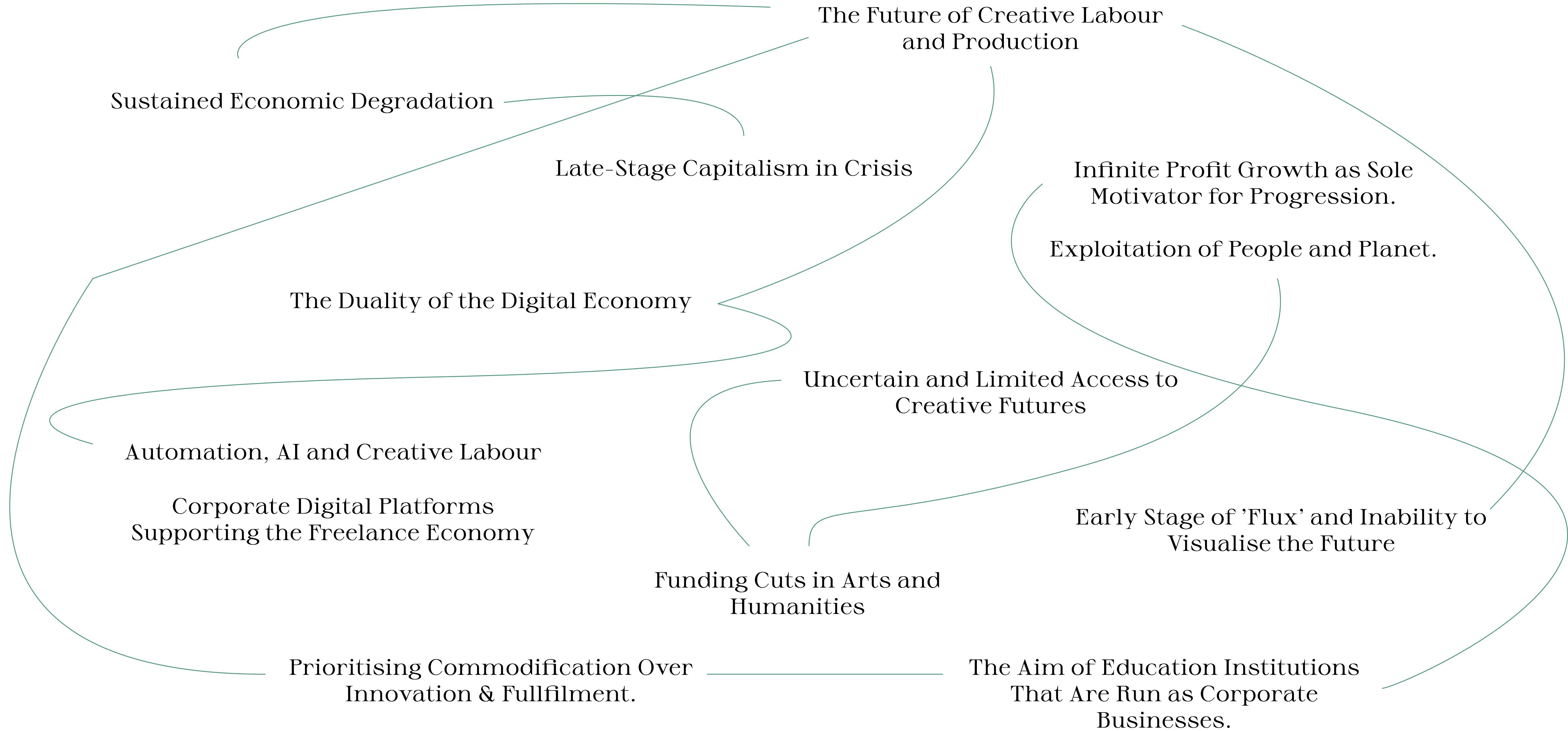


“How can dialogue help map out the current state of creative labour and production in context of an economy in crisis under digital capitalism to subsequently help us reimagine a future that may expand beyond these conditions?”





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Larry Elliott *Economic editor*



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Study shows the proportion of musicians, writers and artists with working-class origins has shrunk by half since the 1970s

James Tapper



NHS-NoReply 10m ago

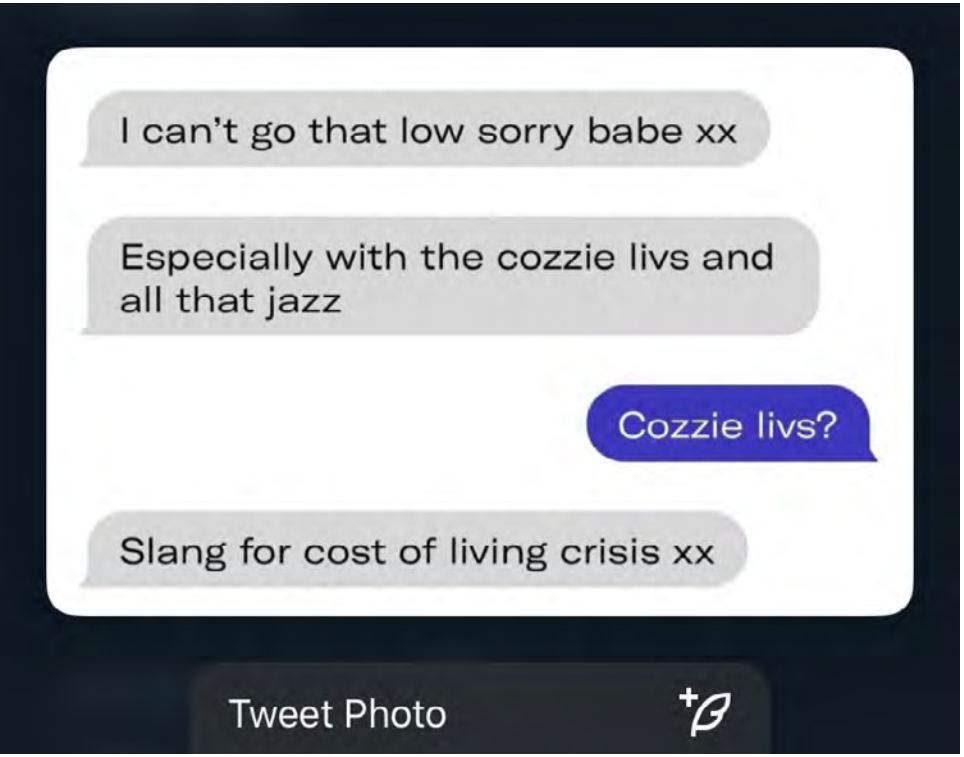
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WORK IN PROGRESS

Your Creativity Won't Save Your Job From AI

Robots were once considered capable only of unimaginative, routine work. Today they write articles and create award-winning art.

By Derek Thompson



I can't go that low sorry babe xx

Especially with the cozzie livs and all that jazz

Cozzie livs?

Slang for cost of living crisis xx

Tweet Photo

“The digitalisation of capitalist production and culture makes it easier and cheaper to organise complex business organisations,” yet, “digital platform labour markets can be understood as a strategy that aims at containing and controlling small-scale enterprises by owning the markets they operate on... how have[digital technologies] ended up preserving the status quo?” (Arvidsson, 2019. p: 6-7)



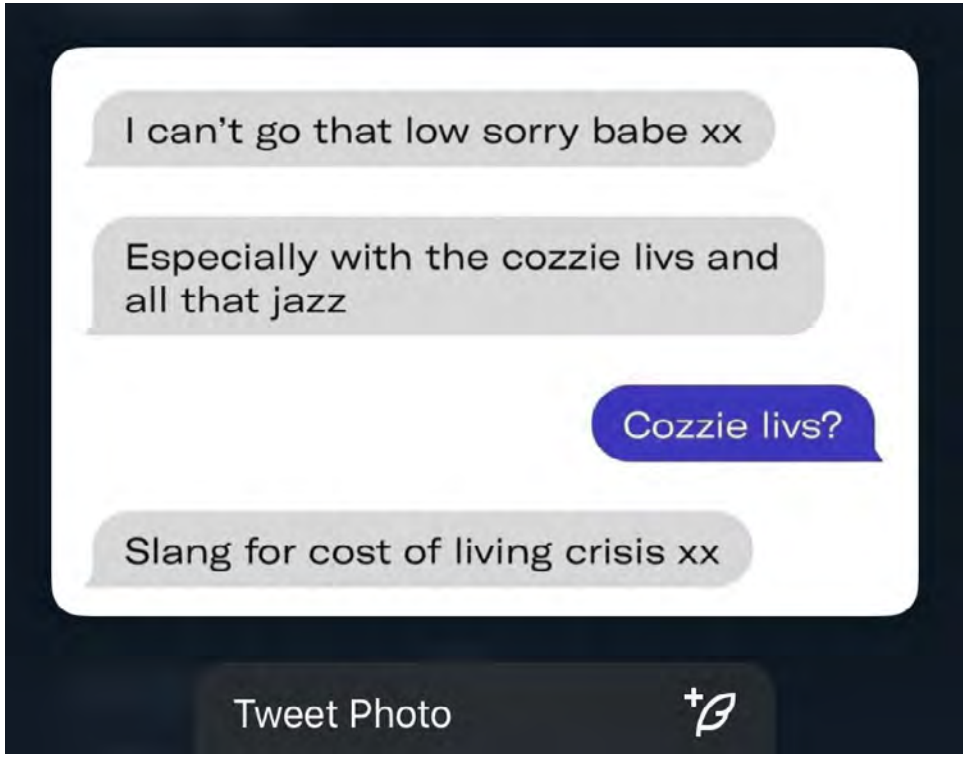
“The market itself has become an authoritarian force - commanding people to sacrifice and marginalise everything that is not commercially viable... [We] would be better off focussing on alternative models of progress, and breaking with current ways of thinking of prosperity and well-being.” (Soper, 2020: p. 1-2)



Within the condition of constant flux, “the difficulty in imagining a direction for change results from a virtually complete colonization of the imaginary on the part of commercial culture... But perhaps another reason is because it is still early days.” (Arvidsson, 2019. p: 2)



“The chances of making a comfortable living out of a steady career, have become much slimmer. Even if you manage to enter the game, careers are much less stable. Insecurity and precarity is becoming the norm.” (Arvidsson, 2019. p: 17)



First: The enquiry, I know sounds overambitious; and I myself am sceptical of projects that claim to undertake such big issues.

I want to emphasise that my research and practice will remain specific to the experiences of myself, those I dialogue and/or workshop with. The aim is to take stock of and subsequently reimagine what feels like, according to my position, a bleak future within creative work due to the uncertain conditions created under crisis digital capitalism. Do others feel the same? Are we in despair? Are there more optimistic perspectives I can seek out? Or perhaps all of it can be true at once?

I don't presume to ever be able to solve any issues here - not during this unit, not even during my lifetime, and most certainly not alone. Perhaps this is exactly why I want to make work on this topic. Not because I believe this project could ever resolve some deep rooted systemic issues, but to cope with them while I have the opportunity to do so; and involve others in the process.

Part One:

Explore people's experiences of the creative labour to highlight the current social and economic conditions within an economy in crisis under digital capitalism.

Part Two:

Synthesise my findings, circulate them and conduct participative workshops to reimagine the future of creative work.

“How can dialogue help map out the current state of creative labour and production in context of an economy in crisis under digital capitalism ...?”

I will collect and iteratively conduct dialogues with creative practitioners, educators and students to gather their thoughts on the subject in question. The dialogues will develop and feed into one another.

In the process of transcribing and analysing the dialogues, I will translate them into diagrammatic texts juxtaposed with materials and narratives collected through my own research. I will compile this into a series of printed publications.

Dialogues

- Create a list of people to dialogue with.
- Draft a dialogue map and a set of questions to ask that can help guide an open conversation that brings to life the current 'state of things'.
- Use dialogues to continually update the dialogue map for subsequent dialogues.
- Reach out and conduct dialogues.
- Transcribe and prepare them to be compiled into a publication.

Independent Research & Position

- Conduct my own reserach to prepare for dialogues, as I will have to contribute to push the dialogue forward and make it feel like less of a one-way interview.
- Consider how I might shape my voice and the voice of those I am dialoguing with through the editorial and design process.
- Develop my own position, perhaps include an introduction, preface or epilogue?
- Collect visual material referenced through the dialogues and my independant research to include in the publication.

Constructing Publication

- Bringing forward the diagrammatic elements from previous work to give form to the dialogues in text and printed form.
- Consider layout, cover, binding, paper stock and visual qualities of the publication.
- Consider the narrative, ordering and sequencing of dialogues. Use this to inform the visual and diagrammatic elements.
- Perhaps include a section of 'references & resources' collected from each dialogue.

“How can dialogue help map out the current state of creative labour and production in context of an economy in crisis under digital capitalism ... to subsequently help us reimagine a future that may expand beyond these conditions?”

1. Conduct a presentation and a series of workshops that creates an open ended space to re-imagine and develop future speculative scenarios for us to work towards using the 'Framing and Plotting' method.
2. Use the speculative scenarios to come up with strategies and a manifesto or set of coping mechanisms. Create collateral such as posters, t-shirts or social media campaigns that can communicate this.
3. Find ways to visualise and communicate the speculative stories from the workshop: Video essay? Comic strips? Animations?

In Arvidsson's (2019) book, *Changemakers*, he describes a condition of people yearning for connection and productive change from a space of precarity during periods of flux. I see myself as one of these people, and am sure there are others seeking the same. This work is for myself. For fellow students, practitioners and educators that are navigating their studies, curriculums and careers within creative industries seeking change with a tangible vision of the future in mind.

In the case of practices that place such a demand on participants and audiences, they, 'must exhibit a commitment to the idea ... and be willing...' to involve themselves (1969: p.190). The willingness of all those involved, needless to say, greatly impacts the nature of the results. Thus, I see the audience - here also participants and contributors to the dialogues - as those who are willing. Willing to be involved, share and listen. Have an attitude of care towards making some change, however small or impossible it may seem.

And can spare some time (knowing how difficult that is in an age of monetising every free moment in order to survive) to contribute and/or engage with the outcome of the project.

I will directly invite people to participate and circulate call-outs through posters, on social channels and within creative networks that I am a part of. Those willing, I hope, will self-select.

Additionally, this project is also aimed at those in positions of power within creative industries and institutions; for their acknowledgement of these issues they should be concerned and involved with.

For now I will specify the audience within my reach at university: heads of college, those who allocate funding, work in careers development, student union leaders, those who develop curriculums and initiatives.

In short I hope to involve those who are engaged in, frustrated by and can influence the current systems we occupy.