



- What conditions contribute to the rise of new elite occupations in the postmodern city?
 - * How has traditionally "low-wage," "low-status" manual labor transformed in high scale occupations in the contemporary city?
 - * How has the rise of these jobs enable new elite forms of tastemaking in the postmodern city?



MAJTERS OF CRAFT RICHARD OCES

- New consumption and lifestyle patterns have transformed elite (high) cultural tastes (habitus) from cultural snob to cultural omnivore — having wide ranging tastes.
 - Traditionally low-status manual labor jobs have become attractive to savvy, college-educated, middleand upper-class men and women.



MAJTERJ OF (RAFT RICHARD OCEJO

Drawing on their cultural capital, these jobs become "cool" and highly specialized occupational niches, enabling new forms of cultural taste-making among elite consumers (e.g. artisan, organic).



In class we have discussed the "Community Lost" theory which explains that increasing industrialization and urbanization has resulted in a weakening of the community. With less reliance on manual labor and the development of technology, people do not necessarily form close files with those they work with or live nearby. Ocejo argues that in the postmodern world, workers are transforming undesirable, low status manual labor jobs by creating "specialized niches" for themselves that appear to be more elite, however, these businesses are unable to foster the same type of community as before.

While the people revolutionizing manual labor jobs such as those in the bartending and barbering industries are drawn to their work because of its authenticity and closer interactions within their smaller communities, are they creating a new type of divide? Since gentification is a major reason for the development of these new industries, are other, less affluent groups being forced out of this developing, glamarized American culture? With the postmadern world driven by consumption, are only the wealthy reaping the benefits?

-TEREJA A., EXPERT QUESTION



In Masters of Craft: Old Jobs in the New Urban Economy, Richard Ocejo describes how occupying working-class jobs such as barbering or bartending have gained higher social status in elite communities. When operating in and appealing to middle and upper-class neighborhoods, the use of new branding techniques, higher pricing, and demonstration of legitimacy (college education, brewery tours, etc.). Ollow these positions to gain higher social status and avoid "downward social mobility." Has the appropriation of these typically working-class occupations by this new college-educated "creative-class" allowed for upward-social mobility by lower-class workers who hold these same positions in other communities? In contrast, has the appropriation of these industries and the new elite status mapped on to them created a barrier for working-class arisinsan to occupy these positions?

-- RIJA I., EXPERT QUESTION

THE ENTERTAINMENT MACHINE Terry Nichols Clark (2003) The City as an Entertainment Machine • entertainment machines: coalitions of finance, technology, and media workers who now excavate the more ephemeral elements of culture as resources in the production of growth within cities (i.e. Entertainment as "growth machines." ▶ Workers in elite cities (i.e. the "creative class") have made "quality of life" demands that necessitate their exploration of the urban landscape as travelers, tourists, transplants, and transients. Reflective of the rise in the global reach of businesses, whereby business travel has also necessitated the growth of a hospitality infrastructure to accommodate jet-setters and frequent fliers. ▶ Entertainment becomes the work of many urban actors (service economy). EXPLAINING THE ENTERTAINMENT MACHINE The rise of the individual consumer (increases in income, education, and political empowerment). ▶ The decline of bureaucratic decision-makers in the public and private sector. ▶ The declining significance of distance, transportation, local labor, and proximity to natural resources and markets (the global access produced by transportation and communication technologies). ▶ The rise of leisure pursuits compared to work, increasing the relative importance of new or more refined occupations (tour guide, restaurant critic). The rise in arts and aesthetic considerations in people's lives as well as in the dynamic of cities.

CITIES AND THE ENTERTAINMENT MACHINE	
• A new role for government and public officials as they seek to implement these concerns.	
 Public goods (clean air, attractive views, pedestrian responsiveness) competing with and contrasting the interests of private goods (tax breaks, jobs, contracts). 	
 Rise of zoning, construction of new public spaces, support for public art, and new considerations in urban political decision-making. 	
 As culture interlocks with growth, growth entrepreneurs also work to brand and hype their economic, spatial, sociocultural, and symbolic resources. 	
Rise of "The Big Apple" (New York); "Steel City" (Pittsburgh); "Flour City" (Rochester, New York); "Motor City" in Detroit.	
FESTIVALIZATION	
 festivalization: the rise of festivals in cities as well as the ongoing organizational process whereby short-term events are used to develop, 	
reinforce, and exploit an array of communal goods.	
 A process of collective activity and cultural policy Festivals are used as mechanisms for investing in, using, and 	
replenishing multiple forms or capital.	

COMMUNITY WITHIN THE ENTERTAINMENT MACHINE

- David Grazian (2008) On the Make: The Hustle of Urban Life
 - Urban nightlife remains "anonymous worlds of strangers lack any strong sense of emotional solidarity with one another" (7).
 - The anonymity of the city provides the driving force behind the hustle of urban nightlife a
 combination of hard-nosed aggression and stylistic finesse.
 - Relationships are organized as elaborate "confidence games" (cons) a series of performances the reproduce the sense of belonging through the proliferation of market relationships.
 - Sham relationships that require constant care among those who perform the hustle of nightlife.
 - Nightlife participants develop a strategic orientation for nightlife participation.
 - Community as ambient the feeling of belonging arises through ones' participation among and around like-minded strangers.



Are music festivals only being used to generate profit by the greater music industry and the local governments of cities? Does the immense amount of sponsorship and government involvement take away from the music at festivals? Are these festivals really invested in furthering the success and careers of young and existing talent or are they simply being used to fuel a city's "entertainment machine"?

-MADDIC I., EXPERT QUESTION

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Due to their large tourist population and ability to marginalize certain local groups, are music festivals really capable of embodying the culture or community of a certain place? Have external factors such as businesses and local governments intervened to the point where local music genres and traditions have become silenced and replaced by the desires and expectations of the tourists which populate music festivals?

-MADDIS F., SXPSRT QUS/TIQN



In the book. Wynn argues that for cities to grow, they now must function as places of consumption. One easily consumable product is culture. Thus, he argues that cities should create a brand from their culture so it can be consumed and therefore the city can grow. However, through the examples of the Summer Hill Sandwich Shop and Baby Wale, we saw that people attempting to profit from culture often results in massive misrepresentation. So, what would keep a cities' culture from being misrepresented as well? It seems logical that as Austin grew increased investment would follow to build larger concert venues. But, wouldn't these venues occupy more space and thus result in relocating residents? How does relocation disproportionally effect the low-income residents? And wouldn't these residents be the same people who created the idea of Austin as a musical, bohemian and creative city? Is it possible to profit from culture while maintaining an authentic representation?

-- MATE K., EXPERT QUESTION