

The response to an increasingly competitive global film market in the 1970s has been a shift toward a gig economy that relies on project-based contracts and much more flexible labor practices. This kind of flexible employment entails greater risk and less job security, as well as the absence of any wider policies governing salaries and careers. The diffusion of this model around the world has installed a culture of precarity. Not only have women working in camera crews been affected by such working conditions, but they have also been confronted with discrimination in a male-dominated sector. Mobilizing Harrison C. White's theory of identity, contingency and uncertainty, this presentation will focus on the strategies women in camera crews have adopted in order to open up possibilities for change.