



snack

American capitalism tells a story: we run on businesses.

Big ones and small ones, conglomerates and mom-and-pops making deals with each other. This is the story that feeds the gig economy, that we can all be owners, businesses, entrepreneurs. In that story, however, there is a word missing: worker.

The American worker presents a problem. Employers want as much control as they can over how and when workers do their jobs.

Workers also want things. They want flexibility, benefits, security, and good pay. In the traditional economy, neither gets everything they want, the whole pie.

The gig economy promises it all. They just have to shed their old skins and become something new.

Workers can become independent contractors, working when and how they want, get pay and security without a boss. Employers can get all the control they want. But, is this a mirage, or worse, just another version of an old trick being played on workers?

FedEx had to settle in 2016 after three different courts ruled that they had deliberately misclassified their Ground and Home delivery drivers as independent contractors. Uber, (in 2022) and Lyft (in 2016) have settled similar misclassification suits in California. Is the gig economy just another case of misclassification?

Or is it truly different, a truer realization of the American story?

When we gig, are we getting the whole pie or just a Snack?
- Dalindybo Shabalala

snack

A production of the Creative Destruction Collective

Premiering as part of the 2022 CAN Triennial

Friday, July 22nd, 7pm and 8pm
Saturday, July 23rd, 2pm and 3pm

The Pivot Center
2937 W. 25th Street
Cleveland, Ohio 44113

Choreographed and Directed by Christina Lindhout

Choreographic assistance provided by Sabrina Lindhout and the dancers

Writing and research by Marc Lefkowitz

Co-produced, visual artwork and costumes by Corrie Slawson

Illustrations and book layout by Joey Goergen

Writing and legal support by Dalindybo Shabalala

Audio direction by Reggie Fields

Technical support by Sabrina Lindhout



snack /snak/ n. 1. a morsel, not intended to fully satisfy
2. a small portion of food meant to tide one over between regular meals
3. an insufficient amount of sustenance, as in: I only had a snack.
See also: snack-sized adj. 1. smaller than what is typical or standard, reduced



gig /gig/ n. 1. a job, especially one of short or uncertain duration
2. a live performance
3. a commitment for temporary work
4. an arrangement of hooks for impaling fish
5. a barbed instrument · adj. 1. of or relating to brief independent contract work, as in: Gig workers don't receive health insurance. · v. 1. to work, labor, or perform, usually temporarily, often for insufficient or inconsistent wages, as in: Teachers often gig as tutors on the weekends. 2. to spear a fish



economy /i-'əkā-nə-mē/ n. 1. the structure or conditions of economic life in a society
2. a system of exchange, goods and services for currency
3. a thrifty, efficient, or concise use of resources, both material and nonmaterial
4. archaic: the management of household or private affairs, especially financial · adj. 1. costing less to buy, make, or operate 2. designed to save money, often at the expense of quality, as in: economy airline



snack is a collection of short dances (snack-sized) that explore the American gig economy and its effects on individuals, families, and society. The premise of the piece is the definition of a snack itself: a tiny morsel, not intended to fully satisfy. Like a snack, a gig is impermanent and only meant to get you from one to the next.

Presented by the Creative Destruction Collective, the team behind critically acclaimed contemporary ballet FEAST, *snack* is choreographed, produced and directed by Christina Lindhout with support from Sabrina Lindhout, writing and research by Marc Lefkowitz, writing and legal support by Dalindybo Shabalala, and art, costumes and co-produced by Corrie Slawson.

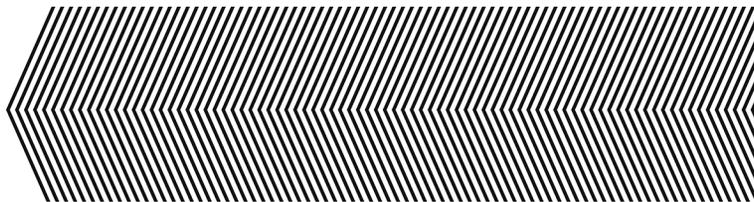
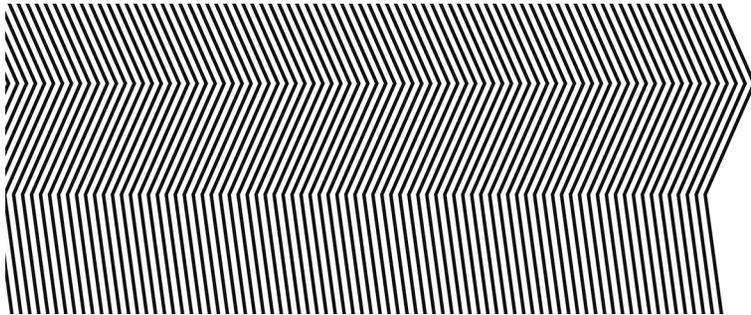
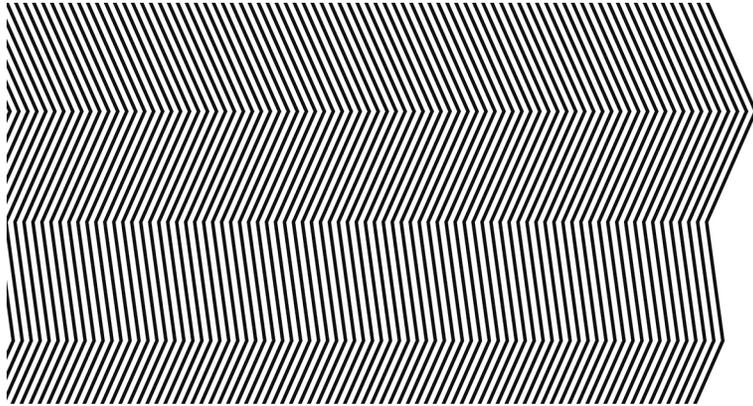
snack is a portrait of life in America as both voluntary and involuntary gig workers fill up the economic ranks, and serves as a powerful statement on the massive societal shift taking place over one or two generations. *snack* follows five dancers as they navigate the world within the gig economy without the social safety net and personal security that more “traditional” occupations provide.

Movement 1

Dancer: Mason Scout Alexander

Music: "Duet for Solo Violoncello" by Brendan Moir

Not knowing your next step until you take it. Life is a series of blindfolded leaps into the unknown, not knowing if there will be anything to catch you. You can never go backward, only "forward" into more unknowns.



Movement 2

Dancer: Alexis Britford

Music: "Mist::Missed" by Mourning [A] BLKstar

Always taking one step forward and two steps back. Climbing the mountain and constantly getting forced back to the bottom. There is always another obstacle, another surprise, another shoe dropping; the finish line is always being moved farther and farther away. Arrival is a myth.

Mist Missed

I been dealing with a whole lot of shit
Got my mind racing over it
Folks don't care what they say
It's like we playing different games

Chasing after hours
While our people are slaughtered
Living lavishly
It's the crux of the mirror

I'm saying it so you listen

I know it's hard to stay motivated
That's why you always out here getting faded
Fucking all the wrong folk
Ignoring all your kinfolk

Where they at

Can't concern myself with your lifestyle
Cause if I do it's gonna take quite awhile for the clouds to lift
Catch my spirits gift
Let my worries mist



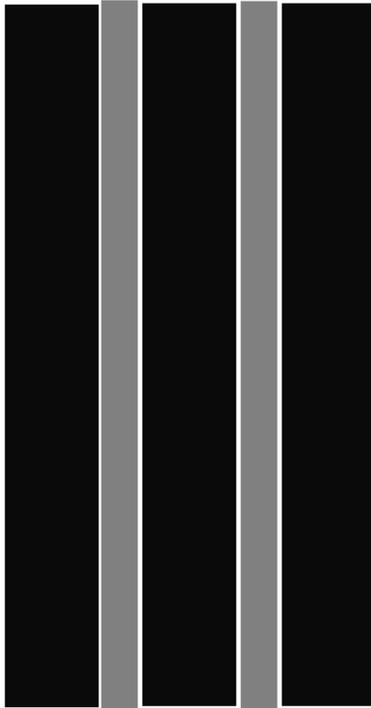
Movement 3

Dancer: Betsie Schaeffer

Music: Pytor Ilyich Tchaikovsky, "The Nutcracker," Op. 71, Act II: No. 14c,
Pas de deux. Variation II "The Dance of the Sugarplum Fairy"

Remixed by Sabrina Lindhout

If I don't show up I won't get paid, I might get fired, I have no safety net, job security, etc. No one has my back but me. "Needing" to show up even if I am physically or emotionally unable. A broken marionette goes through the motions, breaking herself more in the process.



Movement 4

Dancers: Christina Lindhout and Christian Mintah

Poem: written and performed by Amy Lynn Hughes

Hustle

Two dancers
use their cramped kitchen as a studio,
choreography set to melting butter, soaking beans.
She stirs the pot, he chops the carrots,
she spins the plates, he sets the table, they move
in robotic synchronicity, their disconnected dance
perfected, dinner is served—

But the dancer is also the server, is also the driver
dashing out the door. The artist becomes
a personal shopper, becomes a pet sitter.
A writer rideshares on weekends,
delivers packages direct
from the rainforest of consumption.

Hobbies become hustles
the way trees become timber.

We hustle harder as if there is no cost,
as if we are not draining
the oxygen from our homes, our health,
our relationships, and yet—
what choice is there?

We assemble crumbs of work into a misshapen cake,
add a little frosting and call that a career.

Two dancers rehearse in the kitchen,
grated ginger, grated nerves,
one pushes, one pulls, one falls, one yearns,
one holds, one turns, one labors, one doubts,
one waters, one wilts, one fears, one follows,
one stops, one sustains, one stretches, one stumbles,
one lifts, one leaves, one reaches, one resists,
one returns, one breaks—

Sugarplum aspirations shrivel
like forgotten fruit.

Meanwhile, someone has discovered how to bottle and sell air,
just \$14.99 for your monthly subscription and that ought to be enough
to keep you moving forward, but never *toward* something.
Never closer

never closer

never closer



never closer

Arrival is a myth
and we are climbing a staircase of cards to reach it—

one misplaced step, one gust of wind, one moment
of uncontrolled breathing will topple the precarious life
we were building like a Jenga tower of income and security
and self-worth in a house made of glass

where two people can see a different life,
but never reach it, so they ricochet
off walls like pinballs trapped in a game
they are compelled to play,

sometimes wounding each other,
sometimes saving each other,

bruises blooming on their bodies like irises
holding their painted tongues—
and in the silence,
the tension between them grows taut as a wire
suspending a gold weight from the ceiling
of a hollow auditorium.

The weight swings
back and forth,
striking little pins
at the painstaking speed
of Earth's rotation, proof
that all our futures turn upon the same axis
circling a single star, a truth
both revolutionary and mundane.

Two dancers perform in their kitchen studio,
choreography set to boiling water, burning onions.
She stirs, he chops, she spins, he drops,
one stumbles, one steadies,
one rises, one returns,
one weaves, one worries,
one lifts, one sustains,
one falls, one supports, one recovers,
one retreats,
the pendulum swings—
and it's another blindfolded leap
to another treadmill of deceit,
a broken marionette gathers another bouquet of regrets:
another pitfall, another downfall,
another shortfall, another deadfall,
another

pin
falls.

Christina Lindhout



Christina Lindhout is a professional dancer and choreographer based in Cleveland, Ohio, and has over 23 years of training in classical ballet, modern, jazz, and tap.

She has danced professionally since she was 17 years old and has performed many principal roles both locally and internationally to critical acclaim. Christina performed as a Company Member with Verb Ballets from 2014 to 2020, joining the company on several tours including to Taipei, Taiwan and Havana, Cuba.

In addition to performing and choreographing across the country, Christina serves as the School Coordinator of the Verb Ballets Center for Dance and teaches the amazing dance and theatre students at Baldwin Wallace University as a part-time faculty member. In 2020, Christina and Kelly Korfhage premiered their first full-length choreographic and directorial work, *FEAST: a ballet*. To date, *FEAST* has been the recipient of awards all over the world, including the Gold Award for Best Documentary at the Virgin Spring Cinefest film festival in Kolkata, India.

Most recently, Christina was the recipient of a 2022 Ohio Arts Council Individual Excellence Award for Choreography, and her newest work, *snack*, has been named as an official selection of the 2022 CAN Triennial.



Marc Lefkowitz is a sustainability consultant with over 15 years of experience as a researcher, project manager, and thought leader who has been driving community conversations in environmental policy, education, and community engagement. Lefkowitz led the GreenCityBlueLake Institute (GCBL) at the Cleveland Museum of Natural History, where he helped the public explore sustainability, natural history, and how to change human systems to address the existential climate crisis. Before that, Lefkowitz produced content for the GCBL web site (gubl.org) for a decade, providing a comprehensive view of the sustainability sector in Northeast Ohio. Lefkowitz advised the City of Cleveland and Cuyahoga County on their Climate Action Plans and has served on numerous boards and advisory councils studying climate and sustainability solutions. Lefkowitz has a

Photo: Liz Cooper

creative partnership with his wife, visual artist Corrie Slawson, producing the arts and culture online 'zine Hotel Bruce from 2003 – 2004, as artists-in-residence at the TJ in China Project Space in Tijuana, Mexico, produced the novella, *Borderlands*, for the exhibit, *The Transition* and managed content for FEAST: a ballet and *snack*.



Joey Goergen is an artist and illustrator based out of Buffalo, New York. He attended the Cleveland Institute of Art for his BFA and is currently enrolled at the University at Buffalo for his MFA in studio art. His work consists of small scale paintings that work together to tell narratives. He has shown work at galleries like 202 gallery in Cleveland and Phoenix Coffee Co. He also works with musicians and record labels for

album art, zines, and tee shirts. He has worked with bands and labels like Heart Attack Man, New Morality Zine, Anxious and other DIY punk acts.



Photo: Amber Ford

Artist Corrie Slawson's work explores landscapes related to social and environmental equity, made through layers of printmaking, painting and other mixed media. Visual references to the history of Cleveland's regional lifecycle are repeated throughout America's Gilded Age of unchecked wealth and growth imperiled by decision making stuck in cycles of sprawl, divestment and racism. Corrie's work can be seen in permanent public collections including The Cleveland Clinic Collection, University Hospitals Cleveland, Metro Health and Progressive Insurance. Nationally, her work has exhibited at The Toledo Museum of Art, The Peoria Art Guild, Rockford Art Museum, and at her BFA Alma Mater, Parsons School of Design. Internationally her work has been exhibited at in Centro Cultural de Tijuana, Premio Marcchioni in Sardinia and through the Grafikwerkstatt, Dresden.

She has won two Ohio Arts Council Individual Excellence Awards and, in 2021, was awarded a Mid-Career Cleveland Arts Prize. Corrie's work has been featured at many Northeast Ohio venues including Museum of Contemporary Art Cleveland, The Massillon Museum, SPACES, Zygote Press and many others. Corrie teaches as part-time faculty for the Painting and Drawing Department at the Kent State University School of Art and is represented commercially by Shaheen Modern and Contemporary.



Dalindyebo Shabalala is a full Professor at the University of Dayton School of Law, a fellow of the UD Human Rights Center and the Hanley Sustainability Institute. He is also a fellow at the Institute for Globalization and International Regulation (IGIR) and Faculty of Law at Maastricht University, The Netherlands. His research focuses on climate change and intellectual property (IP) issues on one hand and on Traditional Knowledge and Folklore issues on the other. He has been an adviser to developing countries and civil society in negotiations at the UNFCCC, WIPO, the WTO, the Convention on Biological Diversity and in several regional and bilateral free trade agreement negotiations.

Previously, Mr. Shabalala was Managing Attorney of CIEL's Geneva office, and Director of CIEL's Intellectual Property and Sustainable Development Project. He focused on issues at the intersection of intellectual property and climate change, human health, biodiversity and food security, as well as addressing systemic reform of the international intellectual property system. Mr. Shabalala was a research fellow in the Innovation, Access to Knowledge, and Intellectual Property Programme at the South Centre (2005-2006), an intergovernmental organization of developing countries in Geneva, Switzerland.

Sabrina Lindhout

Sabrina is a native of Mansfield, Ohio and began her dance journey with ballet at the age of 4. She was accepted as a member of the pre-professional program of Ashland Regional Ballet during high school, performing pieces in jazz, tap, modern, and ballet. She attended summer studies with Joffrey Midwest, Orlando Ballet, Cincinnati Ballet, and, upon graduating high school, was awarded a scholarship to study as a trainee with BalletMet in Columbus, Ohio. She moved to Cleveland in the fall of 2015 to dance with Verb Ballets as a guest artist, and was asked to stay on as a trainee for their 2016-17 season. As a trainee, Sabrina performed in multiple pieces by notable choreographers such as Antonio Brown, Heinz Poll, and Tommie-Waheed Evans. After graduating from Verb's two-year program in the summer of 2018, Sabrina began dancing with Inlet Dance Theatre for the 2018-19 season, where she is currently a Company Member. In addition, Sabrina teaches ballet, tap, and jazz, works in arts and non-profit administration, and sells her homemade cakes and cupcakes to Cleveland's treat-lovers.



Choreographic Statement

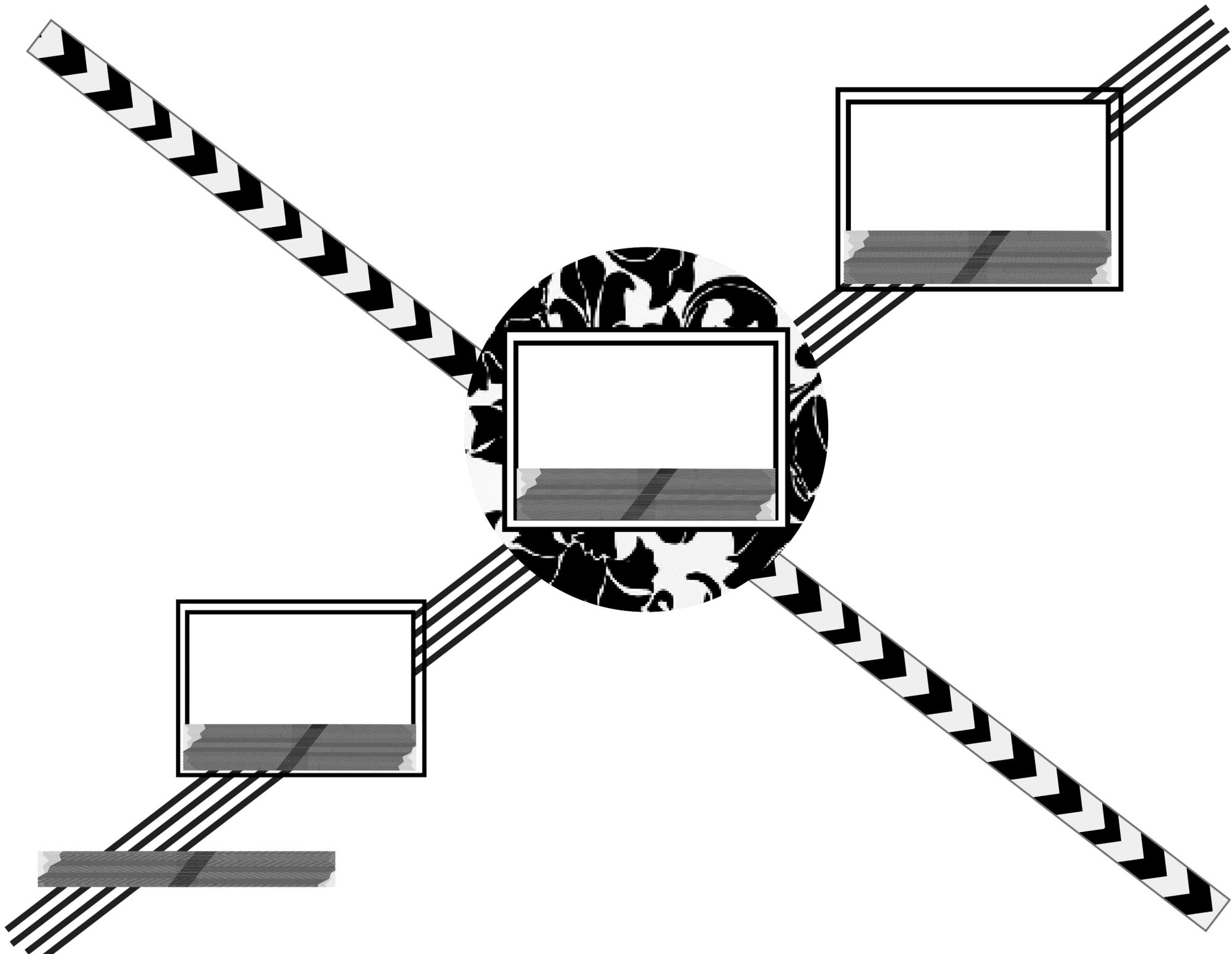
snack is a deeply personal piece. As a dancer, choreographer, and teacher, I (like many Americans) have been a part of the gig economy my entire adult life. Since entering the workforce at 17 years old, I have never held a 'traditional' occupation. Our gig workers have built their entire lives on 'snacks', always a little hungry, waiting for a full meal that almost never comes.

The choreography of *snack* mirrors the work schedules, incomes, and lives of workers within the gig economy: precarious and unbalanced, exerting great effort at times only to encounter obstacle after obstacle, unexpected starts and stops, moments of beauty followed by moments of awkwardness and struggle, and, of course, moments of total exhaustion.

The floor artwork in *snack* is meant to illustrate how each dancer is trapped in their own struggle, unable to break free or widen their gaze to see others in the same position as them.

The final duet is a nod to the ripple effects of propping up our entire economy on people in such precarious, fragile positions. If living life this way can create so much tension inside one human being, inside one partnership, how does it affect children, family systems, communities, and an entire society?

—Christina Lindhout



Mason Alexander



Mason Alexander is a professional dancer with Inlet Dance Theatre. He began his dance training at Cleveland City Dance, joining the studio company during his final two years there in 2012 and 2013.

Mason then continued his pre-professional training with Ana Lobé at the Ana Lobé

Ballet Academy, performing feature roles in *The Nutcracker* and in studio repertoire.

After graduating from high school in 2017, Mason trained with Verb Ballets under Richard Dickinson before shifting his career focus from ballet to modern after being introduced to Inlet Dance Theatre. He joined the Inlet Trainee & Apprentice Program in 2018 and was promoted to Company Member in 2021. He has performed numerous pieces of Inlet company repertoire and has collaboratively created a handful of new repertoire works as well.

Alexis Britford

Originally from Columbus, Ohio, Alexis Britford is a graduate of the



University of North Carolina School of the Arts' high school Classical Ballet program and has a BFA, summa cum laude, in Dance Performance from Wright State University in Dayton, Ohio.

During her undergraduate studies, she was a member of Dayton Contemporary Dance Second Company (DCDC2) and upon graduation was promoted to the professional company, where she enjoyed seven seasons touring both domestically and internationally.

Ms. Britford also spent two seasons as a company member of GroundWorks DanceTheater in Cleveland, Ohio, and, as an independent artist, Ms. Britford performed with Lula Washington Dance Theater, Neos Dance Theatre and worked as an adjunct professor at Wright State University and Cleveland State University.

She recently relocated to the Philadelphia area to attend Drexel University as a graduate student studying dance/movement therapy and counseling.

“Being an artist means forever healing your own wounds and at the same time endlessly exposing them.” - Annette Messenger

Betsie Schaeffer



Elizabeth “Betsie” Schaeffer was born and lived in Karachi, Pakistan before returning to New Hampshire at the age of 11.

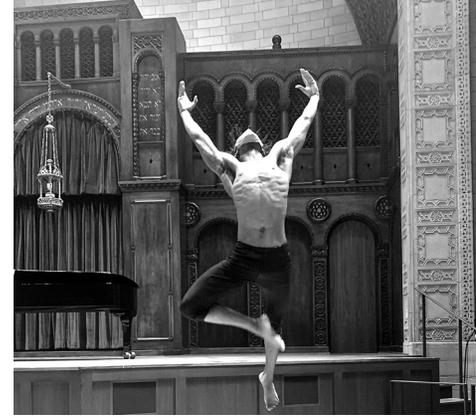
She began her dance career with Northeastern Ballet Theatre. Schaeffer attended Belhaven University in Jackson, Mississippi where she received awards for outstanding artistic and scholastic achievements.

Schaeffer attended the Bates Dance Festival, guested in local theaters as Sugar Plum and Princess Florine, and performed for adjudicators at the Alabama

Dance Festival and the National American College Dance Association Festival at the Kennedy Center.

After graduating from Belhaven in 2018 with a BFA in Dance, Schaeffer danced professionally with Ballet Hartford in Connecticut. Schaeffer joined Verb Ballets in 2019 and has been featured in works such as Paganini Rhapsody and Wandering On. Currently, she is a teaching artist with Dancing Classrooms.

Christian Mintah



Christian Mintah is a graduate of the dance department at Case Western Reserve University, with an MFA in Contemporary Dance and was the first Ghanaian in the graduate program. He also holds a bachelor’s degree in Information Studies and Dance Studies from the University of Ghana. He is a recipient of the Naomi Wolin Award for

Excellence in New Collaborations or directions In Dance. Christian trained in Ghanaian traditional dance, African contemporary dance, and Afrobeat dance. He is the founder of 4lines Dance Crew, a dance crew focused on fusing Ghanaian traditional, African contemporary and Afrobeat dance to create new aesthetics. He has performed in many dance productions and music videos such as Katso, Asem yi dika, wogbɔɔkɔ, Tanka Fanka, Dum Drum, and Use your head. He also choreographed for singer/celebrity Lil shaker and Kojo Que of BBnZ Live in Ghana’s official dance video for the song titled Mamayie. He again choreographed for singer/celebrity Adina in Ghana. He has had opportunities to work with modern/contemporary artists/choreographers/companies such as Gary Galbraith, Pam Tanowitz, Nai-Ni Chen Dance Company, Blakk Jakk Dance Collective and Inlet Dance Theater Company. He has also collaborated with AfroBeats dance artists like Incredible Izzy, _adancingqueenofafrica, Kanukai and bossu_fy. He aspires to be a world renowned choreographer, dance professor and performer. Christian was part-time faculty at Case and Cleveland State University, teaching Contemporary Modern Dance and African Dance Studies, respectively.

Brendan Moir



Brendan Moir is a composer, writer, and all around performer. At present, he lives in Limerick, Ireland pursuing his Master's degree in Music Composition & Creative Music Practices. His overall art style is very traditional with the incorporation of many modern techniques. His philosophy and goal is "to create art that will make one think; to properly reflect the entirety of our human experience."

Mourning [A] BLKstar



Mourning [A] BLKstar is a collective of musicians, writers and multimedia artists formed in Cleveland, Ohio. In dialogue with Hip Hop production techniques and live instrumentation, M[A]B bears witness to the pathways and frequencies that have sustained the African Diaspora and beyond.

Photo: Amber Ford

Amy Hughes



Amy Hughes is a writer and teacher from Northeast Ohio. Her poetry explores the relationships between private domestic life and our sociopolitical reality, connecting interior landscapes to the external world that shapes them. Amy holds a Master of Fine Arts in poetry from Florida International University with a bachelor's degree in education from Kent State University, and she has taught writing to middle school, high school, and college

students for more than ten years. Her work has appeared in the Ekphrasty Series of Heights Arts and in two editions of Tigertail, A South Florida Annual. She is also a freelance writer and editor and a teaching artist with Lake Erie Ink.

Tchaikovsky Sugar Plum Fairy



Musicians and composers are some of the most celebrated gig workers, whether performing or being commissioned to produce works for hire. This was certainly the case for Russian composer Pyotr Ilyich Tchaikovsky whose “Dance of the Sugar Plum Fairy” from the ballet *The Nutcracker* serves as the inspiration for the third movement of *snack* (the injured Sugar Plum Fairy). It is no surprise that artists comprise a large group of workers in today’s gig economy, as is fitting with the itinerant nature of the creative work.

When *The Nutcracker* premiered in December, 1892 at St. Petersburg’s Mariinsky Theatre, it received a cool reception. Even though it would go on to become one of the most frequently performed ballets in history, Tchaikovsky himself thought it “rather boring” and “infinitely worse than *Sleeping Beauty*.” All the better because the ballerina who first danced the role of the Sugar Plum Fairy was widely criticized and the newspapers reviled Tchaikovsky, who did not live to see the piece succeed.

It wasn’t until another gig worker, a young Georgian choreographer, George Balanchine, came along and restaged *The Nutcracker* did the ballet and the role of the Sugar Plum Fairy vault to superstardom.

“When the gig life is just life”

A buddy of mine is a Uber driver on the weekends. He signed on in 2016 when the Cavs were in the championships and he made a decent chunk of money the night they won it all, pocketing a few hundred dollars. He tells me the allure of quick cash is really what gets people hooked. At least, it gets a lot of people started down that road. He said that a lot of people, especially during the pandemic, sort of got trapped by this thinking. That they were just going to dip into the gig economy and get out real fast. Some he knows ended up sinking cash into new cars, insurance, rearranging their lives around being a personal shopper or driving people home from bars sometimes, like my buddy, to be propositioned by couples.

I have another friend who, when we were laid off together at the beginning of the pandemic, decided she was going to try a dog walking gig. She loves dogs, so, she figured, working remotely with no boss or office to check into could be a fun way of transitioning to another job. She drove all over town to spend 20 minutes walking a dog here and walking a dog there in the icy winter time. She did it for a winter (and only got bit once). And now she's looking for a full-time job again though no one is hiring and all the job boards are full to capacity.

When did the gig life become just life?

Has it always been lurking there for those of us who punched a time clock?

Gig work is old as time. Musicians gig. Plenty of independent contractors ply their trade. Workers, people who clean or wait tables or do not have status, have struggled for a lot longer than those of us who involuntarily came to gig work during the pandemic. They have struggled a lot longer to keep their families fed and a roof over their heads and have probably had dreams deferred.

The rise of the gig economy is being fueled by lots of examples like my two friends'. According to a Gallup poll, 59 million Americans hold multiple jobs; for 29% of them, their primary job is an alternative work arrangement. The gig economy trend was certainly accelerated by the pandemic. According to Statista, 52% of people who identify as gig economy workers lost their jobs because of Covid.

Independence can be fruitful and frightful depending on the day. Gig workers do report higher degrees of satisfaction with flexible work hours, no office politics, eliminating commuting costs, improving health, and spending more time with family. At the same time, gig workers earn 58% less than full-time employees, Prudential reports. Can the gig economy be set up better for the long term? Right now, it feels a little too Wild West, with more stories of crypto entrepreneurs who are looking for big pay days than those who are in it for social enterprises.

The question becomes, with so many gig workers filling the ranks, struggling to make ends meet, who benefits from a system of placing the burden on individuals?

And before we can answer that, consider, before the pandemic hit, Cleveland already struggled to keep pace with the rest of the nation in wages earned. With the exception of construction, fishing, and education, Cleveland workers earned less in 2020 than the national average, according to the Bureau of Labor Statistics. In some cases — like art, design, entertainment, sports, media and food prep — the gap was 10 - 15% less.

Thoughts on what might make gig life A JUST life...how do we harness the United States' infrastructure built around entrepreneurship? We need that infrastructure to be expanded and supported and to start connecting better to individuals, if we believe in the gig economy. Otherwise, we're at the doorstep of a great transformation where we will have to fend for ourselves. Some of us can find in one another the strength and support, but we all need structures of support. I'm also struck by what a larger gig economy will mean for our closest relationships. Will they be defined by co-gigging and how we navigate parallel spaces, spin confidence into a paycheck and hold each other up?

We need places to talk about this besides social media; what this transformation should be...We need to listen to the voices of the OG gig workers. They never had more than a fraught accepting of a snack. From my limited experience, gigging is a leap of faith, but it shouldn't be injurious or a yielding of ground. If it is to be a collective experience, let's choreograph a way that dignity in work extends to the individual. So that we all may rise.

—Marc Lefkowitz

Statistics on gig economy

- More than one-third of U.S. workers (36%) participate in the gig economy, either through their primary or secondary jobs.
- This number comprises around 59 million Americans. It's not just multiple job holders; for 29% of US workers, their primary job is actually an alternative work arrangement.
- According to survey data published by Statista, 52% of gig economy workers lost their jobs because of the COVID-19 pandemic.
- 47% of America's independent workers are female.
- On average, gig workers earn about 58% less than full-time employees.
- More than 30% of Fortune 500 companies are using freelancer web sites to find talent.
- It is projected that by 2023, more than half (52%) of the U.S. workforce will either be gig economy workers or have worked independently at some point in their career.

Sources: Gallup, Statista, Upwork, MBO Partners, Prudential

Thank You:

CAN Triennial



Bill Wade & Inlet Dance Studios



Ohio Arts Council



Anita Pontremoli

Mission

Creative Destruction is a shorthand economics term widely used to describe the driving force underlying free market capitalism, and is highlighted in the mission of the Collective: to explore the legacy of colonial exploitation and its effects on the world in which we live.



