

## Research Project



### **Labour Precarity and Social Cohesion: The Case of the Cultural & Creative Industries (LaPreSC)**

**Project Number: 16313**

## Deliverable D1.2

Database of mapping projects to be shared with research partners and involved stakeholders/ Month 6 (M6)

The research project is carried out within the framework of the National Recovery and Resilience Plan “Greece 2.0”, funded by the European Union - NextGenerationEU Implementation Body: HFRI - Project Number: 16313, Beneficiary: University of Crete).

## D1.2 Database of mapping projects to be shared with research partners and stakeholders

**The database of mapping projects (D1.2)** concerns the systematic collection, mapping and classification of a range of studies and research projects, focusing on creative labour and cultural ecologies.

The purpose of the mapping was threefold a) to inform the project and in particular WP1 (literature review and institutional analysis) and WP2 (qualitative research) b) to inform WP3 (quantitative research) particularly in the construction of the survey questionnaire and c) to disseminate the mapping to research partners, trade union representatives and stakeholders. To achieve the third objective, the mapping will be freely accessible (uploaded on the project website)

### Mapping methodology (to inform WP1/ WP2)

The process of collecting and coding the material followed certain sequential steps: First, team members searched for publications relevant to the project's field of study, including a number of different case studies from various fields in the social sciences and humanities. The following coding criteria were then defined:

- (a) only primary and/or secondary research was considered
- (b) the full text of the publications should be accessible to the research team and
- (c) the language of the study should be appropriate to the foreign language skills of the research team

The collected projects/studies were categorised according to the field/subject of the study (cultural and creative industry in general, performing arts across sectors, specific sectors/professions), their level of reference (regional/national or cross-national) and the methodology employed (qualitative/quantitative research, mixed methods). The coding also included the full bibliographic reference of the publication, the web link, the year of publication, the abstract, and keywords ([see Annex I](#)).

In order to both a) optimise the coordination of the research team regarding the classification of the material and b) to facilitate access to the collected material for the research partners/stakeholders, it was agreed to use common codes as listed in the table below (see Table 1), in accordance with the scope and objectives of the research project.

In total, the research team collected two hundred and thirty-nine (239) studies. Of these, one hundred and ninety-one (191) met the coding criteria (79,26%). In terms of methodology, one hundred and twenty-four (124) studies were based on qualitative research (64,92%), twenty-six (26) on quantitative research (13,61%) and forty-one (41) on mixed methods (qualitative,

quantitative or other) (21,47%). In terms of the field of study, fifty-nine (90) publications examined issues of the cultural/creative industry in general (47,12%), thirty-two (32) studies examined more than one sector of the performing arts (16,75%) and ninety (69) studies focused on specific sectors (36,13%): forty-two (42) on music/singing, thirty-two (32) on dance, twelve (12) on theatre and four (4) on visual arts. In terms of the reference level, forty-six (46) studies were cross-national and one hundred and forty-five (145) national. Of the national studies, one hundred and twenty-five (125) were conducted in a country within Europe (EU countries, Norway, UK) and twenty (20) in a country outside Europe. The most frequently studied countries were the United Kingdom (one hundred studies, 52,35%), France (forty-four studies, 23,03%) and Greece (fourteen studies, 7,32%).

**Table 1. Coding methodology**

<b>Language</b>	Greek (EL)	
	English (EN)	
	French (FR)	
<b>Year</b>	<i>(year of publication)</i>	
<b>Abstract</b>	<i>(original abstract from publication)</i>	
<b>Keywords</b>	precarity/unemployment	decent work
	employment regimes	equality/diversity
	exclusion/inclusion	gender
	institutional framework	policies
	digitalisation/AI	intellectual property
	resources/financing	social protection
	networks	spatial mobility
	social mobility	identities
	professions/professionalism	education/skills
	careers	labour organisations
	collective bargaining	mobilisations/strikes
	economic crisis	covid19
<b>Country</b>	country name <i>(if only one country)</i>	
	cross-national <i>(if multiple countries)</i>	
<b>Sector</b>	theatre	
	music/singing	

**Table 1. Coding methodology**

	dance
	film/video
	visual arts
	performing arts/cross-sectoral
	general (cultural/creative)
<b>Methodology</b>	qualitative
	quantitative
	mixed methods

The most popular keywords identified were: "careers" in ninety-four (94) studies, "precarity/unemployment" in seventy-six (76) studies, "professions/professionalism" in sixty-five (65) studies, "policies" in fifty-seven (57) studies and "employment regimes" in fifty-five (55) studies. The number of studies by keyword(s) is presented in the following table (see Table 2, below).

**Table 2. Keywords/ Frequency**

<b>Keywords</b>	<b>Number of projects/studies</b>	<b>Keywords</b>	<b>Number of projects/studies</b>
careers	94	education/skills	28
precarity/unemployment	74	social protection	26
professions/professionalism	65	labour organisations	23
policies	57	decent work	20
employment regimes	55	economic crisis	20
gender	48	institutional framework	19
identities	44	mobilisations/strikes	13
equality/diversity	41	collective bargaining	12
resources/financing	41	spatial mobility	9
exclusion/inclusion	38	social mobility	9
networks	38	intellectual property	4
covid19	29	digitalisation/AI	2

As for the language, one hundred and forty-two (142) were written in Greek, forty-three (43) in French and six (6) in Greek. Regarding the year of publication, one hundred and forty (140) studies were published in the last decade (2015-2024) and fifty-one (51) in the period 1996-2014.

Some interesting observations emerge from the combined analysis of the defined parameters: Most of the cross-national studies focused on the cultural/creative industries in general (25 studies) and on the performing arts (8 studies), while among the sectoral studies most focused on music/singing (10 studies). In regard to the studies of the last decade, the overwhelming number (62 studies) focused on the cultural/creative industries in general. Twenty-nine (29) of these used qualitative methods. Among the Francophone studies, the disciplines of music/singing (15 studies) and dance (9 studies) predominated, while a considerable number (11 studies) examined the performing arts across-sectors. Of the studies conducted in Greece (Greek and English-language), six (6) studies examined the music/singing sector, followed by the cross-sectoral studies on the performing arts (3 studies). Most of the Greek studies (10 studies) were based on qualitative methods.

## Mapping methodology (to inform WP3)

### Specialised literature review to be used as a framework for the evaluation of labour precarity in the CCIs and its impact on social cohesion

As the research project combines different methodological approaches (both qualitative and quantitative methods), the research team also collected surveys/studies that predominantly followed a quantitative approach. This necessity arose from the fact that in a survey with a standardised questionnaire (WP3) it is necessary to examine both the way in which a key-concept (in this case labour precarity and social cohesion) is operationalised and the analytical framework that previous studies have followed. In addition, a number of studies with a different methodological approach were included, as these were deemed necessary in defining the theoretical concepts under consideration. Taking all of the above into consideration, fifty-three (53) projects/studies were selected based on the following criteria:

- (a) the field/subject of the study [cultural and creative industries or other work sectors (in general)]
- (b) the reference level (national or cross-national) and
- (c) the methodology used (qualitative/quantitative research, mixed methods)

For these studies, the full bibliographic reference, web link, year of publication and abstract were provided and keywords were identified ([see Annex II](#)). A detailed presentation of the coding method of these surveys is presented in Table 3.

**Table 3. Coding methodology**

<b>Language</b>	English (EN)	
<b>Year</b>	<i>(year of publication)</i>	
<b>Abstract</b>	<i>(original abstract from publication)</i>	
<b>Keywords</b>	precarity/unemployment	decent work
	equality/inequality	review
	exclusion/inclusion	measuring
	conceptualisation	operationalisation
	social cohesion	youth
	political participation	collective action
	networks	SES (Socio-Economic Status)
	union	identities
	covid19	education/skills
	economic crisis	mobilisations/strikes
	collective bargaining	latent profile/class
<b>Country</b>	country name <i>(if only one country)</i>	
	cross-national <i>(if multiple countries)</i>	
<b>Sector</b>	cultural/creative	
	general	
<b>Methodology</b>	qualitative	
	quantitative	
	mixed methods	

Regarding the methodology used (first criterion), forty-one (41) studies followed a quantitative methodology (77.36%), three (3) a mixed methods approach, one (1) qualitative methods and eight (8) were theoretical articles or review studies. In terms of the reference level (second criterion), thirty-one (31) studies were national (68.89%) and fourteen (14) studies cross-national. Of the national studies, most were conducted in an American (11) or European (12) context. The rest took place in Australia (3), India (1), Lao PDR (1), South Korea (1), China (1) and Turkey (1). The second criterion was not considered in the eight (8) review/theoretical articles. Regarding the subject of the study (third criterion), only five (5) researches focused on the cultural and creative industries (9.43%). In terms of language, all fifty-three (53) studies

were written in English. Of the above studies, the forty-three (43) were published in the last decade (2015-2024), while the remaining ten (10) were published between 2004-2014.

Finally, the keywords mostly identified in the present studies were "precarity/job insecurity" in thirty-nine (39) studies, "measuring" in seventeen (17) studies, "social cohesion" in sixteen (16) studies, "conceptualisation" and "operationalisation" in fifteen (15) studies respectively (see Table 4, p. 7).

<b>Table 4. Keywords/ Frequency</b>	
<b>Keywords</b>	<b>Number of projects/studies</b>
precarity/job insecurity	39
measuring	17
social cohesion	16
conceptualisation	15
operationalisation	15
latent profile/class	7
decent work	7
covid19	6
youth	6
education/skills	4
equality/inequality	3
review	3
political participation	3
union	3
exclusion/inclusion	2
solidarity	2
collective action	2
SES (Socio-Economic Status)	2
collective bargaining	1
mobilisations/strikes	1
economic crisis	1
networks	1

Table 4. Keywords/ Frequency	
identities	1



## Annex I. Mapping of Studies (to inform WP1/WP2)

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
1	EN	Camille, R. (2024). <i>Working conditions on Circus Artists</i> . FIA/International Federation of Actors. Available at: <a href="https://fia-actors.com/wp-content/uploads/2024/02/FIA_circus_EN_2024_FINAL.pdf">https://fia-actors.com/wp-content/uploads/2024/02/FIA_circus_EN_2024_FINAL.pdf</a>	2024	At its 21st Congress held in 2016 in Sao Paulo, Brazil, the International Federation of Actors adopted Motion 11 on Circus Artists. Through this motion, the Federation committed to conducting an international survey of its affiliates to collect data on the working conditions in the circus sector, with the aim of subsequently formulating recommendations to help its members ensure decent and fair working conditions for circus artists. The Federation launched its 51-question survey in summer 2019 and collected 27 responses from unions and professional associations around the world. FIA also drew on a number of relevant articles and books about circus to support the survey results, qualify them or, in some cases, provide additional information. The report presenting the results of the survey was finalized in 2023 and approved by the FIA Executive Committee in Istanbul.	employment regimes, resources/financing, collective bargaining, precarity/unemployment, decent work, social protection, education/skills, spatial mobility, equality/diversity, exclusion/inclusion, policies	cross-national	performing arts/cross-sectoral	quantitative
2	EN	FIA (2024). <i>LGBTQ+ Survey Report</i> . FIA/International Federation of Actors. Available at: <a href="https://fia-actors.com/wp-content/uploads/2024/05/LGBTQ-Survey-Report_EN.pdf">https://fia-actors.com/wp-content/uploads/2024/05/LGBTQ-Survey-Report_EN.pdf</a>	2024	Established in 2011, the FIA Rainbow group – former FIA LGBTQ+ working group – aims to raise awareness of and combat the discrimination faced by LGBTQ+ performers in order to ensure a more inclusive and equitable working environment for all performers, regardless of their sexual orientation or gender identity. The very first endeavour of this group was the undertaking of a survey on Discrimination and Harassment against LGBTQ+ performers. After several years working on this project, the FIA Rainbow group is delighted to announce the publication of the results of this global survey. The findings of this survey, compiling responses from over 10,000 individual performers across 18 FIA members unions, offer valuable insights into the current state of discrimination and harassment in the workplace for those who identify as LGBTQ+. Despite initial data suggesting that most LGBTQ+ performers feel comfortable enough to be 'out' at work, the prevalence of harassment and discrimination indicates that there is still a significant amount of work to be done in our industry to foster a supportive and inclusive work environment.	gender, equality/diversity, inclusion/exclusion, decent work	cross-national	performing arts/cross-sectoral	quantitative
3	EN	Curran-Troop, H. (2023). 'We live in a capitalist world, we need to survive!': Feminist cultural work, platform capitalism, and pandemic precarity. <i>European Journal of Cultural Studies</i> . <a href="https://doi.org/10.1177/13675494231193821">https://doi.org/10.1177/13675494231193821</a>	2023	This paper analyses the working practices of several feminist creative and cultural enterprises in London (which I term 'feminist CCI's'). In particular, it shows how pandemic precarity has driven feminist CCI's towards more entrepreneurial, self-promotional, and self-branding practices in order to sustain their work. Drawing on both digital ethnographic material and interviews with 12 workers in feminist CCI's conducted online between 2020 and 2022, the article provides insights into the landscape and contemporary realities of arts and cultural funding within these fields. It considers how decades of austerity measures and cuts have forced some feminist CCI's to operate	precarity, covid19, gender	UK	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				independently outside of the UK public sector funding models. Survival tactics include adopting corporate funding models, subscription and membership schemes, platformisation and digitalisation. Focusing on funding, money and subjectivity, it unpacks the contradictions these imperatives bring to feminist politics: tensions about which some feminist CCI workers themselves are aware of and critical of. In the process, this paper considers how activism, feminism, entrepreneurialism, and precarity are fused together and negotiated in this form of 'freelance feminism'.				
4	EN	de Peuter, G., Oakley, K., & Trusolino, M. (2023). The pandemic politics of cultural work: collective responses to the COVID-19 crisis. <i>International Journal of Cultural Policy</i> , 29 (3), 377–392. <a href="https://doi.org/10.1080/10286632.2022.2064459">https://doi.org/10.1080/10286632.2022.2064459</a>	2023	The scope, unevenness, and severity of the COVID-19 pandemic's impact on cultural work has been widely acknowledged. This article turns to how sections of the cultural industries responded to the onset of this crisis. Our account is based on document research completed during the first wave of the pandemic. We gathered news reports, impact survey results, policy recommendations, open letters, event announcements, and other grey literature generated by a range of organizations in the cultural sector, including trade unions, professional associations, and activist groups, among others. Framed by the concepts 'labouring of culture' and 'policy from below', our thematic analysis of this material reveals that cultural workers responded to the pandemic by surfacing the idea of cultural production as work; by enacting practices of care and mutual aid; and by proposing policy changes. These collective responses are marked by multiple tensions, particularly between rehabilitating the status quo in the cultural sector and radically reimagining it for a post-COVID-19 world.	collective bargaining, policies, covid19, labour organizations	cross-national	general (cultural/creative)	mixed methods
5	EN	European Commission, Directorate-General for Education, Youth, Sport and Culture, Vermeersch, L., Van Herreweghe, D., Meeuwssen, M. et al. (2023). <i>The health and wellbeing of professional musicians and music creators in the EU, Insights from research for policy and practice</i> , Publications Office of the European Union, Available at: <a href="https://op.europa.eu/en/publication-detail/-/publication/35056e64-922f-11ed-b508-01aa75ed71a1/language-en">https://op.europa.eu/en/publication-detail/-/publication/35056e64-922f-11ed-b508-01aa75ed71a1/language-en</a>	2023	Creating and performing music professionally requires physical and psychological resilience. Professional musicians and music creators operate in a rapidly changing context where music is created, produced, distributed, consumed and monetised in completely new ways. This new landscape puts extra pressure and stress on professionals who, to stay afloat, now need a range of other skills (such as digital and business skills), additional to their virtuosity and proficiency. The recent crises, such as the COVID-19 pandemic, made things worse. This new reality causes a great deal of concern about the health and wellbeing of musicians and music creators in the EU. As a reaction to this challenge, the European Commission launched this study in the context of its Music Moves Europe initiative (Preparatory Action 2019). The study shows that the health and well-being of	policies, education/skills, employment regimes, resources/financing	cross-national	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				musicians in the EU is vulnerable to a number of risk factors and that action on many fronts is needed.				
6	EN	European Commission, Directorate-General for Education, Youth, Sport and Culture (2023). <i>The status and working conditions of artists and cultural and creative professionals</i> . Report of the OMC (Open Method of Coordination) group of EU Member States' experts, Publications Office of the European Union. Available at: <a href="https://data.europa.eu/doi/10.2766/46315">https://data.europa.eu/doi/10.2766/46315</a>	2023	This report is the result of the work of the EU Open Method of Coordination (OMC) group of Member States' experts on 'The status and working conditions of artists and cultural and creative professionals'. The group worked in a cross-sectoral way and included experts in the field of culture as well as experts in areas of employment and social and economic affairs, and included experts from all 27 Member States. It was convened by the European Commission in 2021–2023 and in 6 plenary meetings and many exchanges in-between formulated a set of recommendations to advance further policy learning and development. The report examines in detail the following aspects of artists' and creative sector professionals' working conditions: artist status and social security, fair practice, skills and life-long learning and artistic freedom. The report also includes case studies and recommendations and, as a separate document, an executive summary.	policies, precarity/unemployment, social protection, employment regimes, labour organisations, institutional framework, covid19, education, gender	cross-national	general (cultural/creative)	qualitative
7	EN	FIA, EFJ, FIM & UNI Europa. (2023). <i>Digital Working in the Media, Arts and Entertainment Sector: Challenges and Opportunities</i> . TWIID & Doenker. Available at: <a href="https://fia-actors.com/fileadmin/user_upload/News/Documents/2023/July/DIGITAL_WORKING_EN.pdf">https://fia-actors.com/fileadmin/user_upload/News/Documents/2023/July/DIGITAL_WORKING_EN.pdf</a>	2023	In recent years, the Media, Arts, and Entertainment sector has seen a significant shift towards digitalisation, with the COVID-19 pandemic further accelerating this trend. As certain parts of the creative sector are working increasingly online, and work migrates more and more to the digital sphere, it has become more challenging to protect the rights, working conditions, and interests of atypical workers involved in this field. Hence new challenges and opportunities are arising for trade unions, particularly in terms of protecting and advocating for the rights of atypical workers. The rise of digital work tools and platforms has also highlighted the need for trade unions to adapt, reassess, and stay ahead of the curve. To address these changing dynamics, and the challenges and opportunities associated with them, the International Federation of Actors (FIA), along with its project partners FIM, UNI MEI, and EFJ, commissioned a qualitative and explorative study with working title 'Strengthening Social Dialogue and Freedom of Association: Organising & Representing Atypical Workers in the	covid19, digitalisation, precarity/unemployment, policies, labour organisations, collective bargaining, education/skills, employment regimes, resources/financing	cross-national	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				Media, Arts and Entertainment Sector'. The study was undertaken by Twee-eiige Drieling (TWIID) and Doenker, based on a call for applications launched in October 2021.				
8	EN	Flore, J., Hendry, N. A., & Gaylor, A. (2023). Creative arts workers during the Covid-19 pandemic: Social imaginaries in lockdown. <i>Journal of Sociology</i> , 59 (1), 197–214. <a href="https://doi.org/10.1177/14407833211036757">https://doi.org/10.1177/14407833211036757</a>	2023	The arts and creative industries are among those most affected by government measures to contain the Covid-19 pandemic. This article discusses a qualitative survey study, open between August and October 2020, with creative arts workers living in Victoria, Australia. The study explored experiences of disruptions to work and broader impacts on daily lives during the pandemic. In this article, we examine how participants discuss their work and circulate pre-existing and create new intensified social imaginaries of a devalued and ignored arts sector in Australia. Our analysis points to how people understand their lives, work and communities amidst a global pandemic in relation to and entangled with particular social imaginaries of the creative arts.	covid19, precarity/unemployment, policies	Australia	general (cultural/creative)	qualitative
9	EN	Kolb, A., & Haitzinger, N. (2023). "Brexit put us in the fridge, Covid in the freezer". <i>Dance Research</i> , 41 (1), 40-65. <a href="https://doi.org/10.3366/drs.2023.0389">https://doi.org/10.3366/drs.2023.0389</a>	2023	This article investigates how Covid-19 and Brexit have impacted the practices, finances and wellbeing of UK dance professionals, drawing on first-hand data collected in early 2021 from interviews, questionnaires and a panel discussion. The testimonies of freelance practitioners from different backgrounds, as well as key stakeholders from national institutions and organisations employing or otherwise interacting with freelancers, present bottom-up insights from the scene. Our research project more specifically explored the ramifications of the pandemic and Brexit, and the impact of these crises on the diversity of the UK dance scene (broadly construed). The voices and findings presented are framed by a discussion of the economic and political infrastructure of the so-called 'creative industries' in the country, with particular attention to the freelance creative labour model, risk and precarity. The article concludes by proposing a politics of small resistive steps which might help to mitigate these challenges, working from within the dance ecosystem. Freelance professionals in the so-called creative industries operate in notoriously risky environments. Yet, while 70% of people working in the British theatre and performance fields are freelance, their plight has arguably been neglected-particularly so in the case of dance artists. On one hand, this may be due to their lack of a (collective) representation and voice, and on the other due to the dance industry's relatively small size and comparatively modest amounts of public funding in relation to other creative or cultural sectors. The	covid19, precarity/unemployment, economic crisis	UK	dance	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				compounding crises of the Covid-19 pandemic and Brexit, which temporally coincided in 2020 and 2021 (and whose effects are ongoing), had a detrimental impact on the already challenging careers of freelance professionals, and brought the fragilities of this group into sharp relief. In this article, we critically investigate how agents in the dance field experienced what Hanna Madalska-Gayer, then OneDance UK's advocacy manager, called "a double whammy" (Madalska-Gayer 2021) of crises, placing an unprecedented strain on individuals and the UK freelance dance scenes as a whole. A research project led by the University of Roehampton				
10	EN	Mangset, P., Kleppe, B., & Heian, M. T. (2023). Artistic careers and crises. How did the pandemic affect Norwegian artists? <i>Cultural Trends</i> , 33 (2), 1–16. <a href="https://doi.org/10.1080/09548963.2023.2167067">https://doi.org/10.1080/09548963.2023.2167067</a>	2023	In this paper, we ask how the corona pandemic affected a cohort of former art school students. We have compared our findings with other studies of the consequences of the pandemic for Nordic artists. Most of our informants appeared less negatively affected by the pandemic than predicted by previous studies. None of those who responded said that they had left or considered leaving their professions, and none had experienced a disastrous loss of income because of the pandemic. Nevertheless, the pandemic affected the work and income situation of freelance actors and musicians who normally perform for live audiences. All the informants also responded that their workdays had changed substantially, and that the pandemic had negatively affected their well-being. Our qualitative study might contribute in detecting some nuances that were less easily detectable through quantitative surveys, e.g. that the pandemic did not substantially affect freelance actors in film and media.	covid19, careers	Norway	performing arts/cross-sectoral	qualitative
11	EN	Merkel, J., Pettas, D., & Avdikos, V. (Eds.). (2023). <i>Coworking Spaces</i> . Springer International Publishing. <a href="https://doi.org/10.1007/978-3-031-42268-3">https://doi.org/10.1007/978-3-031-42268-3</a>	2023	The book uses three different themes as lenses to think through coworking topologies and the emancipatory and transformative potentials of coworking. The first one they see at the core of the coworking praxis: that is labor and the use of resources in coworking arrangements. The second consists of the evolution of a new kind of ethics in coworking spaces that is the ethics of care and solidarity amongst coworkers and hosts. The third one aims to unpack the broader contribution of coworking in boosting alternative modes of development in the city, and the ways that specific public policies have assisted (or not) and in what ways coworking spaces in doing so. The chapters provide the theoretical tools to analyze the ways that coworking spaces can play a role in the future as the progressive mediums of social and economic emancipatory transformations.	resources/financing, professions/professionalism, economic crisis, employment regimes	cross-national	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
12	EN	Nixon, M., & Davis, L. (2023). Understanding the factors that affected the resilience of performing arts workers during the COVID-19 pandemic. <i>Cultural Trends</i> , 1-20. <a href="https://doi.org/10.1080/09548963.2023.2240254">https://doi.org/10.1080/09548963.2023.2240254</a>	2023	Similar to a number of arts and cultural sector industries, the COVID-19 pandemic deeply affected the performing arts sector. Whilst research has focused on the impact on the industry and on freelance workers and performing artists during the lockdowns, this article investigates how the COVID-19 pandemic affected the resilience of permanently employed workers in the performing arts industry (not performers or performing artists) based in England, UK as the performing arts industry re-opened in 2021/22. Utilising a qualitative approach (via semi-structured interviews), this paper establishes the factors that affected the resilience of these workers in England and explores the effect of the COVID-19-related closures and subsequent re-openings on the resilience of the performing arts workers. The study finds that the participants reported maladaptive or coping behaviours rather than resilience behaviours and described a discomfort at having to be personally resilient in the absence of organisational resilience.	covid19, identities, careers	UK	performing arts/cross-sectoral	qualitative
13	EN	Swords, J., & Johns, J. (2023). Deepening precarity—the impact of COVID-19 on freelancers in the UK television industry. <i>Cultural Trends</i> , 1-17. <a href="https://doi.org/10.1080/09548963.2023.2247375">https://doi.org/10.1080/09548963.2023.2247375</a>	2023	This article explores the impact of the COVID-19 pandemic on freelancers in the UK television industry. Precarious careers are a dominant feature of the sector and the result of deregulation in 1990s. Employment and working practices which reproduce precarity lead to exploitation of workers, and discrimination and exclusion of those who do not fit perceived norms. Drawing on in-depth interviews with television workers based in northern England, we demonstrate how precarity is reproduced and increased within television when the sector was placed under pressure due to COVID-19 and established structure developed to help the industry function had been eradicated overnight. We find that economic imperatives of those with the power to control production trumped the needs of freelancers with less experience, without access to intermediaries and unable to maintain networks. The most precarious felt they had to take financial, personal and health risks to maintain relationships and gain new work.	covid 19, precarity/unemployment, networks, careers	UK	general (cultural/creative)	qualitative
14	EN	Unesco (2023). <i>Defending creative voices: artists in emergencies, learning from the safety of journalists</i> . Paris: United Nations Educational, Scientific and Cultural Organization (UNESCO). Available at: <a href="https://unesdoc.unesco.org/ark:/48223/pf0000385265.locale=en">https://unesdoc.unesco.org/ark:/48223/pf0000385265.locale=en</a>	2023	Based on a comparative analysis, the Defending Creative Voices report aims to strengthen the protection of artists and cultural professionals during emergencies by drawing lessons from the experience, challenges, and achievements in the field of journalists' safety. It presents actionable recommendations and identifies areas in which synergies between key stakeholders promoting, respectively, artistic and media freedom could serve to reinforce the protection of both at-risk artists and journalists. The Defending Creative Voices	policies, covid19, precarity/unemployment, gender, economic crisis, institutional framework, digitalisation,	cross-national	general (cultural/creative)	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				study has been produced by UNESCO's Culture and Communication and Information Sectors, with the support of the UNESCO-Aschberg programme for artists and cultural professionals (which is currently funded by the Kingdom of Norway) and the UNESCO Multi-Donor Programme on Freedom of Expression and Safety of journalists.				
15	EN	Unesco (2023). <i>Empowering creativity: implementing the UNESCO 1980 Recommendation Concerning the Status of the Artist: 5th global consultation</i> . Paris: United Nations Educational, Scientific and Cultural Organization (UNESCO). <a href="https://doi.org/10.58337/IEJF3179">https://doi.org/10.58337/IEJF3179</a>	2023	Artists are the driving force behind creativity, fostering a sense of belonging and economic values. The UNESCO 1980 Recommendation concerning the Status of the Artist has contributed to better responding to their specific needs. The fifth global consultation on the implementation of the Recommendation, conducted between July 2022 and January 2023, demonstrates the ongoing actions of UNESCO to protect the status of artists. The report, highlighting both positive trends and remaining challenges gathered through the consultation, features practices worldwide which testify to the enormous efforts made by Member States to support effective policies such as intellectual property laws, pension regulations and tax incentives, in line with the 1980 Recommendation. Yet, the findings also reveal the lack of comprehensive data, persisting censorship and attacks on artists, emphasizing the imperative necessity for more encompassing and 'omnibus' laws and enhanced enforcement of the existing legal frameworks. This publication calls for wider employment and social security access, broader reflection on the ambivalence of digital transformation, as well as improved opportunities for artists from all backgrounds.	policies, covid19, digitalisation, precarity/unemployment, equality/diversity, exclusion/inclusion, gender, spatial mobility, employment regimes, resources/financing, decent work	cross-national	general (cultural/creative)	quantitative
16	EL	Γιαννόπουλος, Γ., Καρράς, Χ., Όλγα, Δ., Κολοκοθά, Σ., Κυριακίδης, Δ. Ε., Παπαγεωργίου, Δ. Α., Τρίκας, Δ., Τσιαβός, Π., & Χανδακά, Δ. Σ. (2023). <i>Απελευθερώνοντας τις δυνάμεις του πολιτισμού-Προτάσεις πολιτικής</i> . Διαθέσιμο στο: <a href="https://www.dianecosis.org/wp-content/uploads/2023/10/culture_final.pdf">https://www.dianecosis.org/wp-content/uploads/2023/10/culture_final.pdf</a>	2023	The entry point to the subject of this study is value, not only economic but also social and cultural. Initially, keywords were used to highlight topics closely related to the concept of value - in the form of clarifying terms or frequently used phrases - and the authors developed relevant entries. The style of the text was sometimes not homogeneous as each person undertook to write entries that were closer to their area of specialisation and expertise. The study is based on secondary research, as it was carried out with a specific timetable and its scope was very broad, making primary research impossible. We believe it is a useful first step in recognising the richness of the field at a creative and scientific level, triggering a meaningful debate with representatives of the wider public sector and relevant civil society organisations, and informing the wider public about the value that culture and creativity represent to society, the economy and the environment as key pillars for sustainable development and prosperity.	policies, precarity/unemployment, resources/financing, professions/professionalism, digitalisation/AI, education/skills	Greece	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
17	EN	Berridge, S. (2022). The gendered impact of caring responsibilities on parents' experiences of working in the film and television industries. <i>Feminist Media Studies</i> , 22(1), 1–15. <a href="https://doi.org/10.1080/14680777.2020.1778763">https://doi.org/10.1080/14680777.2020.1778763</a>	2022	Caring responsibilities are often cited as a key reason for continuing gendered inequalities across the film and television sector. However, there is little detailed analysis of precisely how caring responsibilities impact upon parents' experiences of work in this field. Further, in a context in which women are disproportionately affected by caring responsibilities, it is not surprising that existing studies on the issue of care have tended to focus exclusively on women and motherhood. This female centrality risks replicating the essentialist notion that care is or should be a women's responsibility and obscures the fact that many men working in the sector are also parents. By drawing on one-to-one interviews with both men and women who work in Scottish film and television, this article will explore the specific gendered dimensions of the ways in which men and women discuss the impact of childcare on their experiences of work.	equality/diversity, gender, exclusion/inclusion	UK	film/video	qualitative
18	EN	Brook, S., Comunian, R., Corcoran, J., Faggian, A., Jewell, S., & Webb, J. (Eds.). (2022). <i>Gender and the Creative Labour Market</i> . Springer International Publishing. <a href="https://doi.org/10.1007/978-3-031-05067-1">https://doi.org/10.1007/978-3-031-05067-1</a>	2022	This chapter outlines the intersecting concerns of gender and graduate outcomes in creative labour research. It situates both points of critical intervention in relation to the 'creative turn' in cultural policy and the focus on employability in higher education. It reports trend data on student graduation from Australia and the UK in creative fields of study for the years 2002–2017, and introduces the UNESCO model of the Cultural and Creative Industries which is adopted by the following chapters. It describes the benefits and limitations of working with graduate destination data for understanding the early career trajectories of creative graduates.	equality/diversity, gender, exclusion/inclusion, policies, education/skills, careers, economic crisis	cross-national	general (cultural/creative)	quantitative
19	EN	Brooks, S. K., & Patel, S. S. (2022). Challenges and opportunities experienced by performing artists during COVID-19 lockdown: Scoping review. <i>Social Sciences and Humanities Open</i> , 6 (1). Elsevier Ltd. <a href="https://doi.org/10.1016/j.ssaho.2022.100297">https://doi.org/10.1016/j.ssaho.2022.100297</a>	2022	This scoping review synthesises published literature on the experiences of professional and amateur performing artists during COVID-19 and their perceptions of the challenges and opportunities faced. Six electronic databases were searched for published English-language articles containing primary data on this topic; twenty-one studies were reviewed. Themes included loss of work, financial impact, concerns about the future, psychological wellbeing, social connections, continuing creative pursuits, and inequalities. Participants reported both detrimental psychological effects of lockdown such as anxiety and sleep problems and positive effects including reduced stress and enjoyment of having more free time. Most continued creative pursuits throughout lockdown, most commonly shifting to online platforms.	covid 19, precarity/unemployment, inequality, resources/financing, social protection, decent work	cross-national	general (cultural/creative)	quantitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
20	FR	Collovald, A., & Mathieu, L. (2009). Mobilisations improbables et apprentissage d'un répertoire syndical. <i>Politix</i> , 22 (2), 119-143. <a href="https://doi.org/10.3917/pox.086.0119">https://doi.org/10.3917/pox.086.0119</a>	2022	A series of obstacles (status precariousness, high turnover, employer repression, negative work conditions, union weakness and lack of a tradition of struggle and so on) explain why the mobilization and the unionization of workers are unlikely in precarious and flexible sectors. By studying strikes that happened in a bookshop specialized in art books and in a cultural supermarket, the authors show in what conditions these obstacles can be overcome. If the workers' motives of discontent are to be found in their trajectories and in the disappointment of their hopes of self-realization in work, their commitment in the strikes is related to dynamics and solidarities internal to their work group. Even when painful, the experience of the strike opens up a practical initiation into collective action, which can initiate trade union careers.	precarity/unemployment, mobilisations/strikes, labour organisations, social protection, policies	France	general (cultural/creative)	qualitative
21	EN	Comunian, R., Faggian, A., Heinonen, J., & Wilson, N. (Eds.). (2022). <i>A Modern Guide to Creative Economies</i> . Edward Elgar.	2022	Bringing together a series of new perspectives and reflections on creative economies, this insightful Modern Guide expands and challenges current knowledge in the field. Interdisciplinary in scope, it features a broad range of contributions from both leading and emerging scholars, which provide innovative, critical research into a wide range of disciplines, including arts and cultural management, cultural policy, cultural sociology, economics, entrepreneurship, management and business studies, geography, humanities, and media studies.	policies, spatial mobility, careers, networks, equality/diversity	cross-national	general (cultural/creative)	mixed methods
22	EN	European Commission, Directorate-General for Education, Youth, Sport and Culture (2022). <i>Study: The situation of theatres in the EU Member States' Executive summary</i> . Publications Office of the European Union. Available at: <a href="https://op.europa.eu/en/publication-detail/-/publication/14ac75be-eb8f-11ec-a534-01aa75ed71a1/language-en">https://op.europa.eu/en/publication-detail/-/publication/14ac75be-eb8f-11ec-a534-01aa75ed71a1/language-en</a>	2022	The 2020 Annual Work Programme for the implementation of the Creative Europe Programme foresees an action on 'Sectorial support to the theatre sector' in the form of a general study, the results of which are presented in this report. The findings of this study are expected to contribute to providing better support to the theatre sector at EU level. The study aims to provide a comprehensive mapping of the socio-economic profile and impact of the theatre sector in the EU, by collecting both quantitative and qualitative data. It showcases the sector's diverse nature and the differences between stakeholders in terms of their business models, financing/ownership structures, and programming systems. In addition to collecting socio-economic data, the study also addresses the initial impact of the COVID-19 pandemic and provides a detailed analysis of the support schemes made available to the theatre sector in Creative Europe countries. The study also covers aspects such as the education of theatre professionals, as well as gender balance, sustainability and accessibility within the sector. The study report is prepared based on data collected through desk	employment regimes, resources/financing, education/skills, policies, covid19, digitalisation, equality/diversity, exclusion/inclusion	cross-national	theatre	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				research, interviews, survey and inputs received from stakeholders during the validation seminar.				
23	EN	Fitzgibbon, A. (2022). The Devaluation of the artist: Die Entwertung des Künstlers. <i>Journal of Cultural Management and Cultural Policy / Zeitschrift Für Kulturmanagement Und Kulturpolitik</i> , 8 (2), 59–88. <a href="https://doi.org/10.14361/ZKMM-2022-0203">https://doi.org/10.14361/ZKMM-2022-0203</a>	2022	Much has been written about artists' precarity and dependency on institutions. Precarity is a de-economisation of freelance artists and 'asymmetry' on which cultural economy and arts policy relies. Speculation early in 2020 was that Covid-19 drew attention to the unethicity of these relationships but what has changed? Here, pre-pandemic and rapid response research on UK freelance theatre artists are brought together to suggest that the #CultureReset has been little more than a resetting of the stage with all props and players returning to previous positions. Pre-pandemic, the separation of artists from the language, policymaking, business and decision-making of professional subsidised theatre represented an unethical rationality. Covid-19 interrupted and transformed all cultural activity with a disproportionate impact on freelance artists, particularly in performing arts. Yet during 2020 and 2021, previous value systems (the rationality of the field) were maintained. Early hopes for improved conditions diminish as institutions and governments restore previous behaviours, counter to the 'new normal' advocated. A global crisis could not change the 'value problem' of artists in the arts. Moreover, pity procured for artists during the pandemic has further infantilised and devalued them. These findings call for greater scrutiny of the ethics of arts management and policy and new more collaborative approaches to solving the value problem.	covid 19, policies, resources/financing, economic crisis	UK	general (cultural/creative)	mixed methods
24	EN	FitzGibbon, A., & Tsioulakis, I. (2022). Making it up: Adaptive approaches to bringing freelance cultural work to a cultural ecologies discourse. <i>European Urban and Regional Studies</i> , 29 (4), 461–478. <a href="https://doi.org/10.1177/09697764221095758">https://doi.org/10.1177/09697764221095758</a>	2022	In this article, a transdisciplinary cultural labour perspective is used to examine the evolving and spontaneous networks and grassroots collective movements of performing arts freelancers in two contexts: Belfast (Northern Ireland) and Athens (Greece) in response to the outbreak of COVID-19. With a principally methodological contribution, the article proposes that evolving cultural ecologies research should mirror the ecologies it studies by adopting more collaborative and improvisational research approaches, drawing on inclusive research methods from disability studies and decolonising approaches within anthropology to reveal deeper knowledge and offer mutual benefit. Furthermore, it proposes that artists, overlooked in cultural ecologies research to date, bring knowledge from their practice beyond lived experience of value to such inquiry. The researchers collaborated with practitioner experts, revealing insights to freelancers' milieu; their alternate systems for inclusion,	covid 19, networks, collective bargaining, precarity/unemployment	cross-national	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				representation and radical mutual care; and their increasing vulnerability in the face of ongoing exclusion from cultural recovery strategies and wider political and policy apathy to their concerns. This raises important moral and ethical questions for how cultural ecologies research and researchers engage with practitioner knowledge and the purpose of research in rendering such groups as creative freelancers visible within research and in the implicit and explicit urban and regional recovery planning in different locales. In addition, it proposes the inter- or transdisciplinary nature of cultural ecologies research may be better served by keeping its boundaries fluid, not just in the potential strength of blending research disciplines but also in its boundaries between the formal academy and practice.				
25	EN	Heinonen, J., Hytti, U., Hytonen, K. Nieminen, L. Pukkinen, T. & Stehnmolm, P. (2022). <i>Between labour markets and entrepreneurship: entrepreneurial behaviour in the creative economies</i> . DISCE Publications. Available at: <a href="https://disce.eu/wp-content/uploads/2022/07/DISCE-D4.2-updated.pdf">https://disce.eu/wp-content/uploads/2022/07/DISCE-D4.2-updated.pdf</a>	2022	The overall aim of this report is to gain in-depth understanding of creative professionals between labour markets and entrepreneurship in the creative economies in Europe. The research question addressed is: "What are the forms of activity (i.e. paid and unpaid work and self-employment) in the creative economies with a particular focus on inclusive and sustainable forms of activity, and how can they be supported?" This is done by relying on a purposive sampling strategy within the larger DISCE regional dataset by identifying six participants in each studied country (Belgium, Finland, Hungary, Italy, Latvia, the Netherlands, Sweden, the UK). The analysis is focused on those participants that are engage freelance work, self-employment or entrepreneurship activities (as least part-time). Theoretically, this report relies on entrepreneurship literature and theories informing the analysis and interpretations of the research materials.	employment regimes, education/skills, policies, precarity/unemployment, networks, covid19, identities, resources/financing	cross-national	general (cultural/creative)	mixed methods
26	EN	Johansson, D. (2022). <i>Streams &amp; Dreams. A fair music economy for all. Part I</i> . IAO/International Artist Organisation of Music. Available at: <a href="https://www.iaomusic.org/wp-content/uploads/2022/09/STREAMS-AND-DREAMS_PART-1.pdf">https://www.iaomusic.org/wp-content/uploads/2022/09/STREAMS-AND-DREAMS_PART-1.pdf</a>	2022	This report was commissioned by IAO and written by music industry researcher and analyst Daniel Johansson. The views expressed in the discussions are solely representative for the author. IAO is a nonprofit organisation based in Paris that was officially founded in 2015 by its founder-members: FAC (UK), GAM (France), CoArtis (Spain), GramArt (Norway) and FACIR (Belgium). Other members are Dansk Artist Forbund (Denmark), the Musicians Unions in Sweden and Finland (Musikerförbundet and Muusikkojen liitto) as well as CAFM (Croatia) and De Muzielgilde (Belgium). The purpose of the study is to investigate the prerequisites for a fair digital music economy, with the goal of including all sides of the music industry. Since IAO is the umbrella association for organisations representing the rights and	digitalisation, intellectual property	cross-national	music/singing	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				interests of featured artists, the natural focus is on artists. The report presents the result from a 2022 survey conducted among 200 practicioning and professional artists and musicians in six countries in Europe, as well as summarises the existing research and knowledge regarding economic compensation, f.e. user-centric models vs pro rata models, collective management solutions, fan based donation schemes, and the unwaivable equitable remuneration (ER) scheme.				
27	EN	Karakoulafi, C. (2022). COVID-19 pandemic as a catalyst of art workers mobilisation and unionisation: the case of Greek actors. <i>Revista Española de Sociología</i> , 31 (4), a129. <a href="https://doi.org/10.22325/fes/res.2022.129">https://doi.org/10.22325/fes/res.2022.129</a>	2022	In Greece, as in other countries, the cultural sector is among the most affected by the coronavirus crisis, bringing to the surface structural problems that these sectors have been facing. As the first Greek state's first support measures were ill-adapted to cultural sectors' forms of employment, artists' unions mobilised and new solidarity groups and campaigns such as Support Art Workers (SAW) emerged. Based on findings deriving from qualitative research, the article examines the impact of the coronavirus crisis on the employment conditions and livelihood opportunities of actors/actresses in Greece; their mobilisations during the same period. Findings show that despite the constraints imposed through containment and social-distancing measures, the enforced inactivity and the exposure of vulnerability incited collective discussions and triggered collective processes, due to fewer time constraints, but mainly because of the actors' own awareness of the precariousness of their working conditions.	covid19, collective bargaining, precarity/unemployment	Greece	performing arts/cross-sectoral	qualitative
28	EN	Kolokytha, O. (2022). Bottom-up cultural diplomacy in the Greek periphery: The city of Chania and Dance Days Chania festival. <i>City, Culture and Society</i> , 29. <a href="https://doi.org/10.1016/j.ccs.2022.100448">https://doi.org/10.1016/j.ccs.2022.100448</a>	2022	This paper uses the case of Dance Days Chania, a contemporary dance festival in Chania, the second biggest city of the island of Crete, Greece to discuss a bottom-up example of cultural diplomacy in an urban framework. It discusses how a small-scale international festival acts as a cultural diplomacy actor for its hosting city, attributing an international flair to the periphery and adding to the long-established association of the country with cultural heritage, that of contemporary culture. The topography of the city and the festival, creative expression, interaction of and engagement with the people as well as the art genre itself, work as enablers of cultural diplomacy which is exercised here by means of an inclusive cultural experience rather than a simple projection of national cultural representations, with citizens actively participating and contributing throughout the process. The paper argues that cultural diplomacy can also take place outside of national political agendas and be rooted at citizen's initiatives and collective action.	networks	Greece	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
29	EN	Milner, S., & Gregory, A. (2022). Time for a change: women, work, and gender equality in TV production. <i>Media, Culture &amp; Society</i> , 44 (2), 286–302. <a href="https://doi.org/10.1177/01634437211045525">https://doi.org/10.1177/01634437211045525</a>	2022	This article uses Acker's concept of inequality regimes to analyze qualitative research findings on work-life balance and gender equality for women in British television production. Female survey respondents, focus group participants, and interviewees spoke of their subjective experience of gendered work practices which disadvantage women as women. These findings build on existing research showing gender disadvantage in the industry, leading to loss of human capital and a narrowing of the range of creative experience. They also show that growing numbers of women are seeking alternative modes of production, at a time of increased awareness of inequality. Such alternatives suggest that change is possible, although it is strongly constrained by organizational logics and subject to continued resistance, in line with Acker's framework of analysis. Visibility of inequalities is the key to supporting change.	gender, exclusion/inclusion	UK	general (cultural/creative)	qualitative
30	EN	OECD (2022). <i>The Culture Fix: Creative People, Places and Industries, Local Economic and Employment Development (LEED)</i> . OECD Publishing. Paris. <a href="https://doi.org/10.1787/991bb520-en">https://doi.org/10.1787/991bb520-en</a>	2022	Cultural and creative sectors and industries are a significant source of jobs and income. They are a driver of innovation and creative skills, within cultural sectors and beyond. They also have significant social impacts, from supporting health and well-being, to promoting social inclusion and local social capital. As national and local governments reconsider growth models in the wake of COVID-19, cultural and creative sectors can be a tool for a resilient recovery if certain longer-term challenges in the sector are addressed. The report outlines international trends with new data, including at subnational scale. It addresses issues in cultural and creative sectors in terms of employment, business development, cultural participation and funding, both public and private. It provides analysis of how these sectors contribute to economic growth and inclusion, taking into account the impact of COVID-19 related crisis on jobs and firms. Finally, it offers recommendations on how to capitalise on the role of cultural and creative sectors in national and local recovery strategies.	precarity, social protection, policies, covid19, employment regimes, resources/financing, education/skills, equality/diversity, exclusion/inclusion	cross-national	general (cultural/creative)	quantitative
31	EN	Percival, N., & Lee, D. (2022). Get Up, Stand Up? Theorizing Mobilization in Creative Work. <i>Television and New Media</i> , 23 (2), 202–218. <a href="https://doi.org/10.1177/1527476420969909">https://doi.org/10.1177/1527476420969909</a>	2022	This article concerns individualism, collective awareness and organized resistance in the creative industries. It applies the lens of John Kelly's mobilization theory (1998), usually used in a trade union context, to "TV WRAP," a successful non-unionized campaign facilitated through an online community in the UK television (TV) industry in 2005, and finds that Kelly's prerequisites to mobilization were all present. It explores previously unpublished questionnaire data from a 2011 survey of over 1,000 UK film and TV workers, which suggests that such prerequisites to mobilization are still present in the	mobilisations/strikes, labour organizations, decent work	UK	general (cultural/creative)	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				TV workforce. Finally, it examines recent and ongoing mobilization by video game workers as a modern comparison, updating the relevance of Kelly's theory to explore and consider potential models for a new politics of resistance in the digital age.				
32	FR	Perrenoud, M., Bataille, P., & Moyano Dávila, C. (2022). Les musiciens dans tous leurs États: Chili, France, Suisse. <i>La nouvelle revue du travail</i> , 21. <a href="https://doi.org/10.4000/nrt.13057">https://doi.org/10.4000/nrt.13057</a>	2022	This article compares the typical employment situations of ordinary musicians in three countries: Chile, France and Switzerland. We assess the effects of a more or less important regulation of the music labor market on the careers and profiles of musicians. In this area, Chile has an unregulated market based on the ultra-liberal model, France a highly interventionist system with the unemployment compensation scheme for occasional workers in the entertainment industry, while Switzerland is some sort of middle ground between the two.	precarity/unemployment, employment regimes	cross-national	music/singing	qualitative
33	FR	Roux, N. (2022). De la bourgeoisie à la vie d'artiste. Crises de succession et socialisation anticipatrice. <i>Biens Symboliques/Symbolic Goods. Revue de sciences sociales sur les arts, la culture et les idées</i> , 10. <a href="https://doi.org/10.4000/bssg.1039">https://doi.org/10.4000/bssg.1039</a>	2022	How should we understand certain individuals' orientation toward the unsettled, uncertain (although relatively prestigious) life of an artist? This article is based on biographical analyses of the life trajectories of actors and actresses from the economic fractions of the upper classes, and focuses in particular on family inheritance. The attraction to the artistic field makes sense in connection with artists' rejection of a family inheritance perceived to be bourgeois or petty bourgeois, embodied in the ambitions or expectations of their parents. This rejection stems from two interconnected logics: on the one hand, a desire not to reproduce the social domination and male domination experienced within an artist's family and place of origin; and on the other, an adherence to the life of an artist and its structuring beliefs (vocation, individuality, economic disinterest). Ultimately, the life trajectories of these artists show how social relations (here, primarily relations of class and sex) can intertwine to shape an aspiring artist's hopes, even before they have formulated career plan or engaged in any artistic training—thus demonstrating a particular type of anticipatory socialization.	careers, professions/professionalism,, resources/financing, social protection	France	performing arts/cross-sectoral	qualitative
34	EN	Rush, K. (2022). <i>The cracked art world: Conflict, austerity, and community arts in Northern Ireland. In The Cracked Art World: Conflict, Austerity, and Community Arts in Northern Ireland.</i> Berghahn Books. <a href="https://doi.org/10.3167/9781800735330">https://doi.org/10.3167/9781800735330</a>	2022	This book presents a nuanced view of Northern Ireland, a place at once deeply mired in its past and seeking to forge a new future for itself as a 'post-post-conflict' place within the context of a changing UK, a disintegrating Europe, and a globalized world. This is a Northern Ireland that is conflicted, segregated, and marginalized within modern Europe, but also hopeful and forward looking, seeking to articulate for itself a new place in the contemporary world.	mobilisations/strikes, networks	Ireland	general (cultural/creative)	mixed methods



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
35	EN	Shaughnessy, C., Perkins, R., Spiro, N., Waddell, G., Campbell, A., & Williamon, A. (2022). The future of the cultural workforce: Perspectives from early career arts professionals on the challenges and future of the cultural industries in the context of COVID-19. <i>Social Sciences and Humanities Open</i> , 6 (1). <a href="https://doi.org/10.1016/j.ssaho.2022.100296">https://doi.org/10.1016/j.ssaho.2022.100296</a>	2022	The COVID-19 pandemic has had a profound impact on the arts sector, disrupting livelihoods and professional networks and accentuating the instability that is common for creative workers. Gaps in support for grassroots organisations and freelance workers have highlighted structural inequalities within the industry, and the significant challenges for individual workers in the early stages of their career. Yet, the pandemic has also emphasised the importance of the arts as a community resource and its role in supporting wellbeing and togetherness. This qualitative study explored the experiences of the pandemic for early career arts workers, focusing on its impacts upon their livelihoods and how it has shaped their future career directions. Sixteen arts and cultural workers across a variety of sectors including theatre, film, circus, music, and literature participated in solo, semi-structured interviews during April–June 2021. Thematic analysis identified three overarching themes: (i) ‘Pandemic precarity and creative practice’, (ii) ‘PostCOVID I: Inclusivity and diversifying audiences’, and (iii) ‘PostCOVID II: Adapting, developing, and disrupting cultural practices’. Overall, the experiences capture an early career workforce that, while committed and engaged with their creative practice, also seeks a more equitable, fairer, and diverse industry that protects artists and engages more flexibly with broader audiences.	covid 19, exclusion/inclusion, networks, careers	UK	general (cultural/creative)	qualitative
36	EN	Silverman, C. (2022). Performative Labor among Balkan Romani Wedding Musicians. In <i>The Oxford Handbook of Economic Ethnomusicology</i> . Oxford University Press. <a href="https://doi.org/10.1093/oxfordhb/9780190859633.013.19">https://doi.org/10.1093/oxfordhb/9780190859633.013.19</a>	2022	This chapter explores the relationship among value, money, and the challenges of embodied, artistic, and interpersonal professional musical labor for Balkan Romani wedding musicians. Via discourse and events in North Macedonia and Bulgaria, it examines the multiple strands of exchange between performers and patrons. Four case studies show how musicians debate their art and labor and how tipping is negotiated at weddings and a youth dance. The chapter focuses on how musicians strategize their artistry to produce affective states and how this in turn procures income, impacts their personhood and status, and accomplishes social transformations in Romani communities.	identities, employment regimes	cross-national	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
37	EN	Steedman, R., & Brydges, T. (2022). Hustling in the creative industries: Narratives and work practices of female filmmakers and fashion designers. <i>Gender, Work and Organization</i> , April 2021, 1–17. <a href="https://doi.org/10.1111/gwao.12916">https://doi.org/10.1111/gwao.12916</a>	2022	This paper examines practices and narratives of hustling in the creative industries. We draw on two illustrative cases: independent female filmmakers in Nairobi, Kenya, and independent female fashion designers in Toronto, Canada, with a combined 69 interviews. Taking a comparative, intersectional approach, we explore both the practices and narratives that entrepreneurial creative workers construct. In doing so, we contribute to ongoing conceptual debates regarding the contemporary nature of work in creative industries. We define hustling in the creative industries as entrepreneurially navigating precarity to build and sustain creative businesses. We argue that hustling is not merely a “stage” of work and life to be moved past or overcome, but instead an ongoing, entrepreneurial creative practice. This fact has implications for how we think about success and creative work: hustling is not a deviation from the good life, but a way of making a good life in precarious circumstances.	precarity/unemployment, professions/professionalism	cross-national	general (cultural/creative)	qualitative
38	EN	Tsioulakis, I. (2022a). Economic Austerity, Covid-19, and the Music Precariat in Athens, Greece. In <i>The Oxford Handbook of Economic Ethnomusicology</i> (p. C34.S1-C34.N10). Oxford University Press. <a href="https://doi.org/10.1093/oxfordhb/9780190859633.013.34">https://doi.org/10.1093/oxfordhb/9780190859633.013.34</a>	2022	This chapter focuses on the ways in which the post-2010 economic and political “Crisis” in Greece as well as the more recent pandemic crisis have affected the local music scenes and the lives of its participants. In particular, the analysis will show how the increased precariousness and unemployment caused by multiple crises reshapes the strategies of working musicians, but also their self-conceptions and sense of personhood into new “crisis subjectivities.” Since the “Greek Crisis,” musicians have found steady work scarce and payment often not forthcoming. This chapter elaborates not only on the ways that professional musicians in recessionary Athens practically adjust their work to the new crisis-scape, but also the kinds of “ways out” that they have managed to construct as individual agents. In contrast to those circumstances, the text then traces the emergence of collective movements and solidarity among musicians and other performing artists in the wake of the Covid-19 pandemic.	covid 19, economic crisis, precarity/unemployment	Greece	music/singing	qualitative
39	EN	Tsioulakis, I. (2022b). Standing with: Ethnomusicologists as industry colleagues in the field. In <i>The Routledge Companion to Ethics and Research in Ethnomusicology</i> (pp. 117–128). Taylor and Francis. <a href="https://doi.org/10.4324/9781003043904-14/STANDING-IOANNIS-TSIOULAKIS">https://doi.org/10.4324/9781003043904-14/STANDING-IOANNIS-TSIOULAKIS</a>	2022	Ethical concerns in ethnomusicology and anthropology have often dealt with the issue of insider/outsider dynamics. Issues of access, trust, and reciprocity have always been central to contemplations around the ethnographer’s ethical obligations toward her/his interlocutors, including the concept of “advocacy” as a potential way in which reciprocity can be most beneficial to local research participants. Some of these discourses however assume an asymmetry of power and privilege between academics and their field collaborators, whereby the former can mediate and facilitate the	precarity/unemployment, professions/professionalism	Greece	music/singing	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				latter's access to institutions and organizations that would otherwise be impossible. In contrast, this chapter will consider the kinds of solidarity and support that can develop between ethnomusicologists and local musicians within the field of practice itself. In particular, I will reflect on my role as a "colleague" among Athenian professional instrumentalists, and the ways in which my presence as a researcher gave me an opportunity to co-experience and even aid in their struggles for fair pay, better working conditions, and personal autonomy. Examining vignettes from my employment as a band member in different popular music venues of the Greek capital, I will reflect on the ethical challenges that emerge from researching one's own co-performers, especially while standing with them in the face of antagonism with industry powerholders. Finally, this chapter will challenge some of the assumptions that have long dominated our discussions of ethics within the disciplines of ethnomusicology, around issues of representation, power inequality, advocacy, solidarity, and vulnerability in the field.				
40	EN	Tsioulakis, I. (2022c). <i>Musicians In Crisis: working and playing in the greek popular music industry</i> . Routledge.	2022	Musicians in Crisis is a music ethnography of contemporary Athens, before and during the infamous economic and political crisis. It spans two contrasting periods in Greece: the last few years of relative economic prosperity and social cohesion (2005–2009) and the following period of austerity and socio-political turmoil (2010–2017). Based on the author's participation and professional involvement in the local music scenes since 2005, the monograph untangles a web of creative practices, economic strategies and social ideologies through the previously unheard voices of Athenian music professionals. The book follows the life stories of freelance musicians of different genders, ages, educational backgrounds and musical genres, while they 'work' and 'play' in Athenian venues, recording studios and classrooms. Adding to the growing literature on precarity and resistance in the creative industries, it traces the effects of unprecedented socioeconomic circumstances on musicians' everyday experience, as well as the actions and solidarities that help them to navigate personal and collective devastation. Through rich and evocative testimonies from the labourers of an industrious popular music scene, Musicians in Crisis contests popular narratives of the Greek predicament as they are reported by political and financial elites through international media. In this process, the book tells a story	precarity/unemployment, professions/professionalism, economic crisis	Greece	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				about how popular music is made in the liminal spaces between East and West, affluence and poverty, harmony and turmoil.				
41	EN	Villarroya, A., & Barrios, M. (2022). Perception of the barriers to women's professional development in the cultural sector: A gender perspective study. <i>European Journal of Women's Studies</i> , 29(3), 418–437. <a href="https://doi.org/10.1177/13505068221092279">https://doi.org/10.1177/13505068221092279</a>	2022	This study explores women's and men's perceptions of the specific barriers that prevent women from participating fully in the cultural labour market. To this end, an online questionnaire was administered to 375 cultural professionals in Catalonia (Spain) regarding their perceptions of the barriers faced by women in a range of areas. The results show similar views between genders regarding the difficulties associated with the work–life balance as the most important obstacle preventing women from entering specific cultural fields and from rising to decision-making positions. However, perceptions of the barriers impacting the recognition of women's career achievements differed greatly between men and women. While men place more emphasis on issues of work–life balance, women more frequently mention the existence of a glass ceiling and their exclusion from networks of influence. Regarding the visibility of women's artistic creations, although intersectionality is mentioned by both genders as the main limiting factor, there are marked differences between women's and men's perception of the other barriers. Men thus more frequently refer to the barriers of work–life balance and the association of creativity with maleness as the main factors limiting the visibility of women's artistic creations. In short, this study provides evidence to stakeholders of the different perceptions that men and women have in relation to the main barriers that prevent women from climbing the career ladder; gaining recognition and visibility for their work; and, in some creative sectors, even from entering the labour market.	equality/diversity, gender. exclusion/inclusion	Spain	general (cultural/creative)	qualitative
42	EN	Unesco & United Arab Emirates Department of Culture and Tourism (2022). <i>Culture in times of COVID-19: resilience, recovery and revival</i> . Paris/ Abu Dhabi: Unesco/Department of Culture and Tourism. <a href="https://doi.org/10.58337/YTOS3141">https://doi.org/10.58337/YTOS3141</a>	2022	Culture in Times of COVID-19: Resilience, Recovery and Revival offers key insights on trends and structural transformations that can boost the culture sector as a cornerstone of an economy built on sustainability and well-being. A set of strategic development considerations are put forward for governments and their partners, in both the public and private sectors, to promote the value of culture as a public good, encourage cross-sector collaboration and holistically address the essential needs of the sector, while supporting cultural professionals in adapting to a changing world and providing equal access and opportunities across the cultural value chain. The culture sector is at a critical turning point, which offers significant opportunity to reframe it as a strategic driver of sustainable development. Momentum should not be lost, and all stakeholders	policies, covid19, precarity/unemployment, networks, digitalisation	cross-national	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				should be mobilised to accelerate the recovery of the culture sector and create a diverse, resilient and thriving sustainable future.				
43	EN	Adler, L. (2021). Choosing Bad Jobs: The Use of Nonstandard Work as a Commitment Device. <i>Work and Occupations</i> , 48 (2), 207–242. <a href="https://doi.org/10.1177/0730888420949596">https://doi.org/10.1177/0730888420949596</a>	2021	With nonstandard work on the rise, workers are increasingly forced into bad jobs—jobs that are low-paying, part-time, short-term, and dead-end. But some people, especially in cultural industries, embrace this kind of work. To understand why some might choose bad jobs when better options are available, this paper examines the job preferences of aspiring artists, who often rely on bad day jobs as they attempt to achieve economic success in the arts. Using interviews with 68 college-educated artists, I find that their preferences are informed not only by utility and identity considerations—two factors established in the literature—but also by the value of bad jobs as commitment devices, which reinforce dedication to career aspirations. The case offers new insights into the connection between jobs and careers and enriches the concept of the commitment device with a sociological perspective, showing that these devices are not one-time contracts but ongoing practices.	precarity/unemployment, employment regimes	USA	general (cultural/creative)	qualitative
44	EN	Cinque, S., Nyberg, D., & Starkey, K. (2021). ‘Living at the border of poverty’: How theater actors maintain their calling through narrative identity work. <i>Human Relations</i> , 74 (11), 1755–1780. <a href="https://doi.org/10.1177/0018726720908663">https://doi.org/10.1177/0018726720908663</a>	2021	People who have a sense of calling to their work are more inspired, motivated and engaged with what they do. But how is calling constructed and maintained within organizations? More importantly, how do people maintain a sense of calling to their work when this is a source of ongoing material and existential hardships? This article seeks to address these questions by looking at the artistic setting of theater where actors maintain their calling despite their precarious work situation. The study employs a narrative approach to illustrate how three dominant narratives—religious, political and therapeutic—are central in constructing theater work as deeply meaningful. Specifically, each narrative explains how theater actors maintain their calling through different processes of identity work enacted through sacrifice (religious), responsibility (political) and self-care (therapeutic), with corresponding role identities as martyrs (religious), citizens (political) and self-coaches (therapeutic). We contribute to the literature on callings by: (a) showing how different processes of identity work are central to maintaining callings in precarious work situations, (b) exploring the role played by the ‘other’ as an interlocutor in accounting for and maintaining callings, and (c) advancing a theoretical explanation of callings that illustrates how	identities, professions/professionalism	UK	theatre	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				callings contingently emerge as acts of elevation, resistance or resilience within contemporary society.				
45	EN	Coles, A., & Eikhof, D. R. (2021). On the basis of risk: How screen executives' risk perceptions and practices drive gender inequality in directing. <i>Gender, Work and Organization</i> , 28 (6), 2040–2057. <a href="https://doi.org/10.1111/gwao.12701">https://doi.org/10.1111/gwao.12701</a>	2021	This paper explores how gendered perceptions of risk drive gender inequality. It does so by applying an Intersectional Risk Theory (IRT) framework to new empirical data on gender equality initiatives in the Canadian screen industries. The paper shows (1) that gendered risk perceptions constrain women directors' work opportunities; (2) that the construction of gendered risk perceptions ("doing risk") is shaped by the screen industry context and social inequalities generally; and (3) that practices of constructing risk perceptions can be disrupted and changed, which creates opportunities for a "re-doing" or "un-doing" of gendered perceptions of risk and offers new analytical perspectives onto the efficacy of gender equality initiatives. By interrogating how perceptions of risk inform decision-making, the paper contributes new understandings of the drivers of systemic and intersectional inequality as a defining characteristic of work and labor markets in the screen industries and in the creative industries more broadly.	gender, exclusion/inclusion,	Canada	film/video	qualitative
46	EN	Friedman, S., O'Brien, D., & McDonald, I. (2021). Deflecting Privilege: Class Identity and the Intergenerational Self. <i>Sociology</i> , 55 (4), 716–733. <a href="https://doi.org/10.1177/0038038520982225">https://doi.org/10.1177/0038038520982225</a>	2021	Why do people from privileged class backgrounds often misidentify their origins as working class? We address this question by drawing on 175 interviews with those working in professional and managerial occupations, 36 of whom are from middle-class backgrounds but identify as working class or long-range upwardly mobile. Our findings indicate that this misidentification is rooted in a self-understanding built on particular 'origin stories' which act to downplay interviewees' own, fairly privileged, upbringings and instead forge affinities to working-class extended family histories. Yet while this 'intergenerational self' partially reflects the lived experience of multigenerational upward mobility, it also acts – we argue – as a means of deflecting and obscuring class privilege. By positioning themselves as ascending from humble origins, we show how these interviewees are able to tell an upward story of career success 'against the odds' that simultaneously casts their progression as unusually meritocratically legitimate while erasing the structural privileges that have shaped key moments in their trajectory.	identities	UK	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
47	EN	Fürnkranz, M. (2021). Creative Crisis? Performing Artists in Vienna's Live Music Scene in the Age of COVID-19. <i>IASPM Journal</i> , 11 (1), 22–37. <a href="https://doi.org/10.5429/2079-3871(2021)v11i1.4en">https://doi.org/10.5429/2079-3871(2021)v11i1.4en</a>	2021	Cultural workers are affected more than many other working populations by the COVID-19 pandemic. Especially, live music as an antidote to crisis highlights the benefits of performing art in times of isolation; a practice that risks normalizing the idea that musicians are performing for free. This article discusses the intersection of live music with social and cultural issues, focusing on Vienna's popular music scene. I begin my inquiry with an insight into the area of live music research, based on the works of Philip Auslander and Simon Frith. Throughout the text, I turn a critical eye to the broad impacts of the pandemic on music-making, the ways in which the potentials of emerging communities are leading to changed forms of appreciation, and emphasize the "sense of community" (Auslander) by way of three case studies. Ultimately, I aim to shed light on the strategies through which musicians deal with the crisis.	covid19, financing/resources	Austria	music/singing	qualitative
48	EN	Galian, C., Licata, M. & Stern-Plaza, M. (2021). <i>Social Protection in the Cultural and Creative Sector - Country Practices and Innovations</i> . ILO Working paper 28. Geneva: ILO. Available at: <a href="file:///C:/Users/koxa1/Downloads/wcms_78163_8.pdf">file:///C:/Users/koxa1/Downloads/wcms_78163_8.pdf</a>	2021	This working paper is based on the ILO Centenary Declaration for the Future of Work, 2019, which calls on the ILO to direct its efforts to "developing and enhancing social protection systems, which are adequate, sustainable and adapted to developments in the world of work." In particular, the paper reviews policy and legal frameworks in selected countries that have pursued specific solutions to extend social security in the creative and culture sector, in order to identify entry points and mechanisms for expanding coverage. Policy options ensuring the adequacy and the sustainability of such systems are discussed, taking into account particular employment circumstances in the sector, such as fluctuating employment status, irregular incomes, intermittent nature of work, and geographic mobility. The paper also situates the discussion within the COVID-19 pandemic, offering an overview of social protection measures put in place by governments in the culture and creative sector.	employment regimes, social protection, policies, precarity/unemployment, spatial mobility, covid19, digitalisation, labour organisations	cross-national	general (cultural/creative)	quantitative
49	EN	Howard, F., Bennett, A., Green, B., Guerra, P., Sousa, S., & Sofija, E. (2021). 'It's Turned Me from a Professional to a "Bedroom DJ" Once Again': COVID-19 and New Forms of Inequality for Young Music-Makers. <i>YOUNG</i> , 29 (4), 417–432. <a href="https://doi.org/10.1177/1103308821998542">https://doi.org/10.1177/1103308821998542</a>	2021	Given the unprecedented circumstances of the COVID-19 pandemic and increasingly uncertain socio-economic conditions, cultural practice remains a stable canvas upon which young people draw the most agency and exercise a sense of freedom. This article reports on an international research collaboration, drawing on the voices of 77 young musicians from three countries—Australia, England and Portugal—who were interviewed about their music-making practices during lockdown. Despite reporting loss of jobs and income and the social distancing restrictions placed upon the ability to make music, most young music-makers were positive about the value of having	covid19, financing/resources, precarity/unemployment	UK	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				more time, to be both producers and consumers of music. At the same time, however, our data also highlight increasing forms of inequality among young music-makers. This article argues that despite short-term gains in relation to developing musical practice, the longer-term impacts of COVID-19 on the music industry will affect the sector for years to come.				
50	FR	Karakioulafis, C. (2021). Grèce. Pandémie de Covid-19 et mobilisation syndicale des professionnels du spectacle : l'initiative Support Art Workers. <i>Chronique Internationale de l'IRIS</i> , 175 (3), 16–27. <a href="https://doi.org/10.3917/chii.175.0016">https://doi.org/10.3917/chii.175.0016</a>	2021	In Greece, the novel coronavirus crisis has shown up the vulnerability and precariousness of art workers. Government measures, often poorly adapted to the specificities of the sector, have led to discontent among workers and unions. They have also given rise to collective action initiatives such as Support Art Workers (SAW).	precarity/unemployment, mobilisations/strikes, labour organisations, covid19, employment regimes, social protection	Greece	performing arts/cross-sectoral	qualitative
51	EN	Lhermitte, M., Alvarez, J., Marcout, C., Nam, Q., & Sauze, E. (2021). <i>Rebuilding Europe. The cultural and creative economy before and after the COVID-19 crisis</i> . Ernst Young/GESAC. Available at: <a href="https://www.rebuilding-europe.eu/files/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf">https://www.rebuilding-europe.eu/files/ugd/4b2ba2_1ca8a0803d8b4ced9d2b683db60c18ae.pdf</a>	2021	The European Grouping of Societies of Authors and Composers (GESAC) commissioned EY teams to produce a report on the state of the cultural and creative industries (CCIs) in Europe. What was their economic situation before the COVID-19 crisis? What impact has the crisis had on activity and employment? And what are the main priorities for the sector to protect itself from the most serious consequences, to recover growth and enhance its value in the European economy? This study follows a report of the same type, entitled Creating Growth, published in December 2014. GESAC has brought together numerous partners representing the CCIs, in order to reflect the diversity and collective strength of this economy.	policies, covid19, digitalisation, intellectual property, equality/diverity, gender	cross-national	general (cultural/creative)	mixed methods
52	EN	Mackenzie, E., & McKinlay, A. (2021). Hope labour and the psychic life of cultural work. <i>Human Relations</i> , 74 (11), 1841–1863. <a href="https://doi.org/10.1177/0018726720940777">https://doi.org/10.1177/0018726720940777</a>	2021	How do we understand the psychic life of cultural workers under neoliberalism? 'Hope labour' is a defining quality of a cultural worker's experience, practice and identity. Hope labour is unpaid or under-compensated labour undertaken in the present, usually for exposure or experience, with the hope that future work may follow. Hope labour is naturalised by neoliberal discourses but not fully determined by them. Drawing upon empirical research investigating the 'creative industries' in the North East of England, we ask how hope labour is made meaningful and worthwhile for cultural workers positioned as entrepreneurial subjects, despite its legitimisation of power asymmetries. We develop Foucauldian studies of governmentality by addressing how cultural work is lived through neoliberal categories, demonstrating the conflicting discourses and relations to self-involved in the constitution of entrepreneurial subjectivity. We make a novel contribution to an understanding of hope and precarity by illustrating how cultural workers begin to	employment regimes	UK	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				occupy the site of the entrepreneurial subject amidst conflicting configurations of hope, desire, anxiety and uncertainty.				
53	EN	Pulignano, V., Domecka, M., Muszyński, K., Vermeerbergen, L., & Riemann, L. (2021). <i>Creative labour in the era of Covid-19: the case of freelancers</i> . Available at: <a href="https://www.etui.org/sites/default/files/2021-03/Creative%20labour%20in%20the%20era%20of%20Covid-19%20the%20case%20of%20freelancers-2021-web.pdf">https://www.etui.org/sites/default/files/2021-03/Creative%20labour%20in%20the%20era%20of%20Covid-19%20the%20case%20of%20freelancers-2021-web.pdf</a>	2021	This working paper identifies some key areas of policy intervention for advancing socially sustainable and fair solutions for freelancers working in the creative industries, who are among those have suffered the most from the economic fallout of the Covid-19 pandemic. In particular, we focus on those who work entirely on their own account, without employees (i.e. the 'solo self-employed'), and who undertake project- or task-based work on a fixed-term basis. While demand for some services (e.g. ICT services, software development, digital communication, media, medical translation and audiobooks) has grown, due to their digital nature or essentiality in the post-Covid reality, other types of creative work have suffered due to increased competition, decreased demand, or because they were entirely put on hold due to the pandemic. National government policy measures aimed at cushioning the impact of Covid-19 on workers' livelihoods proved necessary but insufficient to guarantee long-term protection. This is because the eligibility criteria for such support measures exclude many freelancers in the creative industries. Moreover, those who have been guaranteed access to national government support are often confronted with the complexity and length of the administrative proceedings which accompany the implementation of these measures. Finally, career development and employability are vulnerable areas for freelancers due to there being a lack of (or insufficient) national funds dedicated to these areas.	covid19, policies, precarity/unemployment, careers	cross-national	general (cultural/creative)	quantitative
54	FR	Sinigaglia, J. (2021). De la bohème à l'organisation scientifique du travail: la diffusion des pratiques néo-managériales chez les musiciens. <i>Volume!</i> . La revue des musiques populaires, 18 (1), 67-79. <a href="https://doi.org/10.4000/volume.9013">https://doi.org/10.4000/volume.9013</a>	2021	This paper analyzes the effects of structural transformations within the field of professional musical practices, from the perspective of the rise of economic interests and the resulting managerial constraints that weigh on the work of musicians. Based on a survey of the temporal organization of artistic work, it examines how musicians resist to these constraints and appropriate managerial practices. It thus reveals a generational gap, reinforced by the development of a training market which promotes the dissemination of a neo-managerial culture within the artistic field.	careers, professions/professionalism, resources/financing	France	music/singing	mixed methods



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
55	EN	Szostak, M., & Sułkowski, Ł. (2021). Identity crisis of artists during the covid-19 pandemic and shift towards entrepreneurship. <i>Entrepreneurial Business and Economics Review</i> , 9 (3), 87–102. <a href="https://doi.org/10.15678/EBER.2021.090306">https://doi.org/10.15678/EBER.2021.090306</a>	2021	Objective: The objective of the article is to understand the changes in artists' identity facing the global obstacle caused by the Covid-19 pandemic and the impact of the identity crisis into the shift towards entrepreneurial behaviours. Creative individuals seem to be perfect examples of adjustments to the changing environment. Research Design & Methods: The qualitative research was conducted in form of in-depth interviews with key informants (artists with different entrepreneurial experiences from different countries and cultures) and auto-ethnography. Findings: The Covid-19 pandemic caused a crisis of the artist's identity. Individuals with complex identities deal with the crisis better than sole identity individuals. Artists-entrepreneurs are increasingly looking for new forms of activity during crisis. The Artistry-Creativity-Entrepreneurship Matrix which allow to understand the shifts among complex identity individuals towards one fractional identity in case of a crisis. Implications & Recommendations: The results can be used by: individuals (entrepreneurs, managers, artists) having complex/mixed identities for better understanding of a crisis situation and its impact and possibilities flowing from different layers of human personality with underlining of creativity; 2) business looking for new types of customers and/or wanting to understand more complex market participants. Contribution & Value Added: The article describes the unexplored areas of artistry among creative entrepreneurs. Distinction between artistry and creativity is marked here clearly. The application of the theory of aesthetics from the field of artistic creativity as a basis for the analysis of the phenomenon of entrepreneurial creativity, opens up new potential research areas of creativity among entrepreneurs.	covid19, precarity/unemployment	cross-national	general (cultural/creative)	qualitative
56	EN	Tsioulakis, I. (2021). Music (as) Labour: Crises and Solidarities among Greek Musicians in the Pandemic. <i>Schweizer Jahrbuch Für Musikwissenschaft</i> , 38, 13–27. <a href="https://doi.org/10.36950/SJM.38.1">https://doi.org/10.36950/SJM.38.1</a>	2021	The study of music (as) labour has often been hindered in musicology by divisions between professional and amateur musicians as well as conflicting conceptualizations of work or pleasure. In contrast, with this article I propose that we regard all music making activity as labour. Through theorizations of affective, emotional, aesthetic and phatic labour, I highlight the different elements of work manifesting within music conduct. Then, through the case study of musicians in Greece, the article examines how music work is impacted by cumulative crises: Firstly the economic crisis of the previous decade and consequently the global pandemic. In this process, I trace an awakening of collectivism that puts forward the demand for the	covid19, precarity/unemployment, economic crisis	Greece	music/singing	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				recognition of music (and other performing arts) as work, and particularly as a labour of love.				
57	EN	Tsioulakis, I., Bastani, H., Linardou, A., & Sharafi, R. (2021). Musical careers in constant crises. <i>Critical Studies in Improvisation / Études Critiques En Improvisation</i> , 14 (2-3), 1. <a href="https://doi.org/10.21083/csieci.v14i2.6458">https://doi.org/10.21083/csieci.v14i2.6458</a>	2021	COVID-19 has caused an unprecedented crisis for performing musicians globally. But how are these new circumstances perceived by musicians in localities that have gone through multiple crises in the recent past? This article unfolds as a dialogue between two academics and two musicians from Greece and Iran, touching on issues of precarity, creativity, capitalism, state support and control, and radical ideas for a post-Covid cultural economy. Reflecting on conditions of economic crisis (Greece) and sanctions and military tensions (Iran), we argue that a return to 'normalcy' post-Covid is neither feasible nor desired by most musicians outside of institutional elites. By examining the experiences of musicians in the periphery of global markets and artistic circulation, we enrich the analysis of these unprecedented circumstances, but also find well-established coping strategies and seeds of resistance.	covid19, precarity/unemployment, economic crisis	cross- national	music/singing	qualitative
58	EL	ΣΜΒΕ (2021). Πανελλαδική Έρευνα του Συλλόγου Μουσικών Βορείου Ελλάδος στην Περίοδο της Πανδημίας Covid-19. Διαθέσιμο στο <a href="https://creativelabour.soc.uoc.gr/wp-content/uploads/2024/03/Απαντησεις-Ερευνας-ΣΜΒΕ.pdf">https://creativelabour.soc.uoc.gr/wp-content/uploads/2024/03/Απαντησεις-Ερευνας-ΣΜΒΕ.pdf</a>	2021	The opening of concerts with 50% capacity is not the start of work for all musicians. Most of the sector works in catering, hotels, music venues at fairs, etc., which under the current measures will remain closed. With the aim to reflect the reality beyond any doubt, the Northern Greece Musicians' Union is conducting a nationwide survey through its website in order to highlight the deadlock and demand the continuation of the subsidy in full or in proportion to the income from the performances held.	employment regimes, social protection, policies, covid19, spatial mobility, intellectual property, precarity/unemployment, resources/financing	Greece	music/singing	quantitative
59	FR	Béliard, A.-S., & Lécossais, S. (2020). Les collectifs de scénaristes ou la « fabrique » du métier. <i>Biens Symboliques/Symbolic Goods. Revue de sciences sociales sur les arts, la culture et les idées</i> , 6. <a href="https://doi.org/10.4000/bssg.422">https://doi.org/10.4000/bssg.422</a>	2020	Amid the resurgence of some television formats, writers of TV series form a professional group that has gained exposure but is still looking for recognition in France. This paper examines how 'collectives,'-informal groups of professional screenwriters- contribute to redefining their members' practices, identities, and professional relationships. Findings are drawn from an ongoing qualitative study based on interviews with writers involved in these collectives (N=22). We show that the collegial functioning and management of these groups is instrumental in turning them into socially homogeneous venues for discussion and training aids. Collectives help bring together writers and stabilize their professional identity by focusing their collective reflection on their writing skills and ways to combat the individualistic rationales currently prevailing in creative work. Ultimately, collectives support their members in their quest for recognition in the profession and autonomy within the television industry through their	careers, professions/professionalism, networks, education/skills, precarity/unemployment	France	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				labelling effect and contribution to the reversal of power relations with producers and directors.				
60	EN	Borges, V., & Veloso, L. (2020). Emerging patterns of artistic organizations in Portugal: A three case studies analysis. <i>Sociologia Del Lavoro</i> , 157, 84–107. <a href="https://doi.org/10.3280/SL2020-157005">https://doi.org/10.3280/SL2020-157005</a>	2020	In the wake of the 2008 global financial and economic crisis, new forms of work organization emerged in Europe. Following this trend, Portugal has undergone a reconfiguration of its artistic organizations. In the performing arts, some organizations seem to have crystalized and others are reinventing their artistic mission. They follow a plurality of organizational patterns and resilient profiles framed by cyclical, structural and occupational changes. Artistic organizations have had to adopt new models of work and seek new opportunities to try out alternatives in order to deal, namely, with the constraints of the labour market. The article analyses some of the restructuring processes taking place in three Portuguese artistic organizations, focusing on their contexts, individual trajectories and collective missions for adapting to contemporary challenges of work in the arts. We conclude that organizations are a key domain for understanding the changes taking place.	economic crisis, labour organizations, collective bargaining	Portugal	general (cultural/creative)	qualitative
61	EN	Brook, O., O'Brien, D., & Taylor, M. (2020). "There's No Way That You Get Paid to Do the Arts": Unpaid Labour Across the Cultural and Creative Life Course. <i>Sociological Research Online</i> , 25 (4), 571–588. <a href="https://doi.org/10.1177/1360780419895291">https://doi.org/10.1177/1360780419895291</a>	2020	Unpaid labour is an important element of how precarity has been theorised. It is also an issue that is often seen as endemic to cultural and creative work. Questions as to the role of unpaid work, including but not limited to unpaid internships, have become central to understanding how the social exclusiveness of many cultural and creative jobs is reinforced through their precarity. This article uses survey and interview data to outline the differing experiences of unpaid labour in cultural jobs. It contrasts the meaning of 'free' work over the life courses of a range of creative workers, showing how it is stratified by social class, age, and career stage. By exploring the stratification of unpaid work as a form of precariousness in cultural jobs, and of who describes their experiences of unpaid work as benign, the article offers new empirical evidence for those challenging the negative impacts of precarious working conditions.	precarity/unemployment	UK	general (cultural/creative)	mixed methods
62	EN	Campbell, M. (2020). 'Shit is hard, yo': young people making a living in the creative industries. <i>International Journal of Cultural Policy</i> , 26 (4), 524–543. <a href="https://doi.org/10.1080/10286632.2018.1547380">https://doi.org/10.1080/10286632.2018.1547380</a>	2020	Contemporary social science research on the creative industries demonstrates inequities in accessing good work in this field. Nonetheless, youth still increasingly are seeking to create careers in these fields. However, economic indicators that register growing employment in the creative industries may not fully register the participation of youth. The Young People Making a Living in the Creative Industries research project sought to document the multiple income streams that youth draw on while attempting to make a living	precarity/unemployment, networks, collective bargaining	UK	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				in creative fields, mapping the areas of challenge and success in the entry years to creative work. Respondents in the research project articulated an informed knowingness and resistance to the norms of unpaid work in the creative industries and forwarded gender and race as structural categories that impact the experience of entry-level creative work. Respondents also articulated forming communities of care to respond to these challenges, including collectives, support groups, and other forms of networks, while highlighting the challenge of balancing community-based and economic motivations for creative industries work. The study highlights the role of community youth arts programmes on creative industries career incubation for youth, and the need to hear from youth themselves to better map youth participation in the creative industries.				
63	EN	Cannizzo, F., & Strong, C. (2020). 'Put some balls on that woman': Gendered repertoires of inequality in screen composers' careers. <i>Gender, Work &amp; Organization</i> , 27 (6), 1346–1360. <a href="https://doi.org/10.1111/gwao.12496">https://doi.org/10.1111/gwao.12496</a>	2020	This study contributes to debates about gendered career outcomes in the creative industries using data collected in interviews with Australian screen composers. We identify how gendered inequalities are legitimated through professional norms by comparing the responses of screen composers on barriers to women's advancement. The article explores how three distinct interpretive repertoires help reproduce the gender inequality regime present in the screen composition field. These repertoires are 'art vs. equality', where working towards equality can be framed as antithetical to artistic ideals; 'gendered music', where men and women are posited as making fundamentally different types of music; and 'confidence', where men are framed as innately possessing certain entrepreneurial skills vital to success in the creative industries, while women both shoulder the blame for not possessing such skills and recognize the risks inherent for them in performing confidence. By focusing on repertoires, this study describes the means by which gender-based discrimination is made overt and offered justification among screen composers, posing challenges to organizations and individuals seeking to address gender inequality in the profession.	gender, careers, equality/diversity	Australia	film/video	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
64	EN	Casliwal, R. (2020). Gender and the Gig Economy: A Qualitative Study of Gig Platforms for Women Workers. <i>ORF Issue Brief</i> , 359. Available at: <a href="https://www.orfonline.org/public/uploads/posts/pdf/20230524165631.pdf">https://www.orfonline.org/public/uploads/posts/pdf/20230524165631.pdf</a>	2020	Despite the unprecedented growth of India's gig economy and possible benefits to women service providers, little attention has been paid to the hurdles faced by women in pursuing gig work. Indeed, gig work has witnessed similar gendered division as has been evident in traditional work, and has not led to a direct increase in Female Labour Force Participation (FLPR) in India. This brief examines the existing literature on the problems faced by women gig workers and analyses the terms of use and privacy policy for a few platforms in India that cater to women gig workers. By scrutinising the platforms from a gender lens, this brief outlines the gaps that bar women's inclusion in gig work and provides helpful recommendations.	employment regimes, exclusion/inclusion, gender, institutional framework, policies, digitalisation/AI, resources/financing, social security	India	general (cultural/creative)	qualitative
65	EN	Casse, C. (2020). <i>The art of managing the intermittent artist status in France</i> . HesaMag#21, Special report 28/35. Brussels: ETUI/ European Trade Union Institute. Available at: <a href="https://www.etui.org/sites/default/files/special-report-6_casse-Hesamag_21_EN_WEB.pdf">https://www.etui.org/sites/default/files/special-report-6_casse-Hesamag_21_EN_WEB.pdf</a>	2020	In France, artists working in the live performance, film and audiovisual sectors have a special kind of unemployment insurance scheme: the régime des salaires intermittents du spectacle (scheme for intermittent workers in the performing arts). HesaMag went to meet four artists living in the south of France, each of whom manages his or her career in a unique way using elaborate organisational skills. We asked them about their day-to-day work as artists and the benefits, as well as the limitations, of the scheme.	precarity/unemployment, education/skills, social protection, policies	France	performing arts/cross-sectoral	qualitative
66	EN	Comunian, R., & England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. <i>Cultural Trends</i> , 29 (2), 112–128. <a href="https://doi.org/10.1080/09548963.2020.1770577">https://doi.org/10.1080/09548963.2020.1770577</a>	2020	The precarious nature of creative and cultural work is widely acknowledged in academic literature. However, it has often been invisible in the eyes of policy and policymaking. As soon as the spread of Covid-19 started impacting local and national economies across the globe, many industry and policy bodies rushed into researching the impact of Covid-19 on the creative and cultural industries (CCIs) and the workers in the sector. The paper offers an insight into the key concerns of these organizations through the meta-analysis of the survey and research projects that are currently being undertaken in the context of the UK. The results highlight common concerns in relation to visible and invisible issues that need addressing in the sector. The paper concludes by questioning if Covid-19 represents a moment of crisis for the sector or has simply exposed the unsustainable price of creative and cultural work.	covid19, policies, precarity/unemployment	UK	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
67	EN	Dent, T. (2020). Devalued women, valued men: motherhood, class and neoliberal feminism in the creative media industries. <i>Media, Culture &amp; Society</i> , 42 (4), 537–553. <a href="https://doi.org/10.1177/0163443719876537">https://doi.org/10.1177/0163443719876537</a>	2020	This article contributes to the literature on gender inequality in the creative workforce. Motherhood has been attributed as a determining factor of female under-employment or unequal representation in the creative industries, a problematic claim that distracts attention from operational excluding structures. The article considers why motherhood has become an identified explanation for female under-representation by considering the question: what sort of mother are we referring to when we talk of the creative worker? Revising the genealogy of literature on maternal practice from second wave up to recent concepts of neoliberal feminism, this article explores how class-based practices associated with motherhood have an influence on how all women are valued as creative workers. This is in direct contrast to men whose employment value increases following parenthood. The term 'value' explores how individual choices emerge in response to wider structural issues, providing a framework to consider the relationship between gender and class in the context of the neoliberal, creative industry.	gender, equality/diversity	UK	general (cultural/creative)	qualitative
68	EN	Florida, R., & Seman, M. (2020). <i>Measuring COVID-19's devastating impact on America's creative economy</i> . Available at: <a href="https://www.brookings.edu/wp-content/uploads/2020/08/20200810_Brookings_metro_Covid19-and-creative-economy_Final.pdf">https://www.brookings.edu/wp-content/uploads/2020/08/20200810_Brookings_metro_Covid19-and-creative-economy_Final.pdf</a>	2020	The following section of the report looks at COVID-19's overall impact on creative industries and occupations across the entire United States. We then turn to the impact of the crisis at different levels of geography. First, we look at the crisis' impact on the four broadly defined U.S. census regions (the Northeast, South, Midwest, and West) and examine the effects in each. We then turn to the impact of the crisis on the 50 states. After that, we look at the impact on the 53 largest metropolitan areas. We conclude by summarizing our key findings and discussing their implications for policies that can help mitigate the effects of the crisis on the creative economy and further support those industries going forward.	covid19	USA	general (cultural/creative)	quantitative
69	EN	Gross, S. A., & Musgrave, G. (2020). <i>Can Music Make You Sick? In Can Music Make You Sick? Measuring the Price of Musical Ambition</i> . University of Westminster Press. <a href="https://doi.org/10.16997/BOOK43">https://doi.org/10.16997/BOOK43</a>	2020	By listening to how musicians understand and experience their working lives, this book proposes that whilst making music is therapeutic, making a career from music can be traumatic. The authors show how careers based on an all-consuming passion have become more insecure and devalued. Artistic merit and intimate, often painful, self-disclosures are the subject of unremitting scrutiny and data metrics. Personal relationships and social support networks are increasingly bound up with calculative transactions. Drawing on original empirical research and a wide-ranging survey of scholarship from across the social sciences, their findings will be provocative for future research on mental health, wellbeing and working conditions in	precarity/unemployment, careers, identities, networks, professions/professionalism	UK	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				the music industries and across the creative economy. Going beyond self-help strategies, they challenge the industry to make transformative structural change. Until then, the book provides an invaluable guide for anyone currently making their career in music, as well as those tasked with training and educating the next generation.				
70	EN	Naudier, D. (2020). Les agentes artistiques et les enjeux du placement des comédiens·es. Construire la valeur des artistes par les fictions télévisées. <i>Biens Symboliques/Symbolic Goods. Revue de sciences sociales sur les arts, la culture et les idées</i> , 6. <a href="https://doi.org/10.4000/bssg.426">https://doi.org/10.4000/bssg.426</a>	2020	This article analyses what is at stake when talent agents place actors in television dramas and series, the production and consumption of which have gained increased cultural legitimacy in France over the past ten years. I will examine the mechanisms of valorization used by agents to arrange these placements and to defend the interests of their clientele. Next, I will analyse the stakes and customs surrounding these placements in terms of professional socialization within the context of the industrial organization of work. Finally, I will look at how the competition created by movie actors' entry into the space of television redistributes symbolic and material profits within the job market for television series. Drawing on interviews with agents, I will explain how the television series genre has gained increased status in the job market for actors over the past decade.	exclusion/inclusion, networks, social mobility, careers	France	general (cultural/creative)	qualitative
71	FR	Picaud, M. (2020). Quand le genre entre en scène. <i>Sociétés contemporaines</i> , 119 (3), 143-168. <a href="https://doi.org/10.3917/soco.119.0143">https://doi.org/10.3917/soco.119.0143</a>	2020	This article examines gender inequalities in pop music booking in the venues of Berlin and Paris. There are fewer female artists on stage than men, but why is this phenomenon more pronounced in the French capital? The article suggests that the inequalities between artists can be understood by looking at the professional arrangements among the intermediaries who book the acts to play. Inundated with an overwhelming number of artists to choose from, music bookers rely on recommendations from trusted intermediaries. These enable them to sift through the artists on offer and to stabilize the definition of musical value. In Paris, the high-level of professionalization of music bookers and their low turnover strengthens the homogeneity of their professional networks. However, these booking networks remain relatively shut off to female artists. In addition, the bookers disagree with taking the artists' gender into account, considering it an illegitimate criterion for music selection. In Berlin, collective booking (several people in a single venue) diversifies the networks used to select artists, lowering the barriers to entry for female artists. The proximity between musical and activist scenes, favored by the lower level of professionalization of music work, also legitimizes gender as a criterion for music selection, including in renowned venues.	careers, gender, professions/professionalism, exclusion/inclusion	France	music/singing	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
72	EN	Serafini, P., & Banks, M. (2020). Living Precarious Lives? Time and Temporality in Visual Arts Careers. <i>Culture Unbound Journal of Current Cultural Research</i> , 12 (6), 1-21. <a href="https://doi.org/10.3384/cu.2000.1525.20200504a">https://doi.org/10.3384/cu.2000.1525.20200504a</a>	2020	Although precarity has always been a characteristic feature of artistic labour, many critics now claim it is becoming more widespread and engrained. However, while the idea of precarity offers a good descriptor of the conditions of artistic labour, it also has its limits. Firstly, it tends to gloss over social differences in the distribution of precariousness. And secondly, precarity tends to imply a universal condition of 'temporal poverty' where all social experience appears dominated by the frenetic demands of a speeded-up, unstable and fragmented social world. In this article, we show how these two omissions are interlinked and prevent a more nuanced understanding of time in artistic labour. Drawing from findings from empirical research with working visual artists in the Midlands of the UK, we propose three schematic ways of thinking about the organisation of time and temporality in routine artistic practice. We name these three temporal contexts 'the artistic career'; 'the time of making art' and 'the temporality of the work'. By researching how artists might be differently positioned in relation to time, we suggest, we not only obtain a more precise understanding of how professional artists' lives are organised, managed and lived, but also a more distinct understanding of precarity itself.	precarity/unemployment, careers	UK	general (cultural/creative)	qualitative
73	EN	Serino, M. (2020). Continuity, change and transitions of artistic professions in the Italian theatre industry. <i>Sociologia Del Lavoro</i> , 157, 186–205. <a href="https://doi.org/10.3280/SL2020-157010">https://doi.org/10.3280/SL2020-157010</a>	2020	The article reflects upon artistic work in the theatre sector, to understand how this peculiar profession has historically developed in Italy. Relying on different theoretical contributions and diverse empirical sources, the article delineates the institutionalisation process of the Italian theatre sector through different phases and transitions. Another topic addressed in this article are the past and current occupational and working conditions of Italian theatre artists. Career pathways are thus discussed with respect to training, access to the profession, national collective agreements and actual forms of subordinate work and self-employment.	careers, collective bargaining, institutional framework, professions/professionalism	Italy	theatre	qualitative
74	EN	Snijders, J., Clarke, M., van der Graaf, A., de Stefano, V., Kimenai, F. & Tajtáková, M. (2020). <i>The Status and Working Conditions of Artists and Cultural and Creative Professionals</i> . Brussels: EENCA/ European Expert Network on Culture and Audiovisual. Available at: <a href="https://www.fim-musicians.org/wp-content/uploads/2020-eac-study-creative-sector.pdf">https://www.fim-musicians.org/wp-content/uploads/2020-eac-study-creative-sector.pdf</a>	2020	One of the five priority themes of the Council Work Plan for Culture 2019-2022 is 'An ecosystem supporting artists, cultural and creative professionals and European content'. The objective of this study is to explore the concept of artist status and the working conditions and career paths of artists and creative professionals. This study has been conducted during what are extremely challenging times for the cultural and creative sectors amidst the COVID-19 pandemic. At the time of writing, European countries are deploying unprecedented emergency responses to address the challenges facing the public	employment regimes, covid19, precarity/unemployment, social protection, policies, resources/financing, education, gender, equality/diversity, decent work, digitalisation, labour organisations, institutional framework	cross-national	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				health and social security systems across the continent. COVID-19 has already had a dramatic effect on the cultural and creative sectors, and the closure of cultural venues, along with the cancellation of performances, exhibitions and festivals is resulting in catastrophic economic, social, cultural and human consequences. As the following sections of this report will show, cultural and creative sector professionals are often already in a precarious situation (self-employed, freelancers, irregular contracts...), and with the additional circumstances related to COVID-19, many are left without any regular sources of income.				
75	EN	Staunton, B. (2020), <i>Herd cats or fighting like lions? Artists and trade union organising</i> . HesaMag#21, Special report 32/35. Brussels: ETUI/ European Trade Union Institute. Available at: <a href="https://www.etui.org/sites/default/files/special-report-7-staunton_Hesamag_21_EN_WEB.pdf">https://www.etui.org/sites/default/files/special-report-7-staunton_Hesamag_21_EN_WEB.pdf</a>	2020	Trade unions have existed in the UK's arts sector for a long time, and new ones continue to spring up. But what kind of challenges do they face in this rather particular industry? Are artists a class apart when it comes to labour movement activism, or can they find common ground with fellow workers?	labour organisations, collective bargaining, mobilisations/strikes, resources/financing, institutional framework, precarity/unemployment, social protection, digitalisation	UK	general (cultural/creative)	qualitative
76	EN	Strauß, A., & Fleischmann, A. (2020). Reconceptualising Solidarity in the Social Factory: Cultural Work between Economic Needs and Political Desires. <i>Work, Employment and Society</i> , 34(1), 109–125. <a href="https://doi.org/10.1177/0950017019866649">https://doi.org/10.1177/0950017019866649</a>	2020	This article reconceptualises work-based solidarity as political action that is distinct from, yet interlinked with, a socio-economic mode of activity. To extend existing relational approaches to work, this article reads a case study of a cultural initiative through Hannah Arendt's notions of labour, work and (political) action. With the latter being a form of engagement marked by plurality – the co-presence of equality and difference – the analysis shows how work-based solidarity as political activity is a temporary and precarious phenomenon. It necessitates constant engagement of various material and discursive elements to create its conditions. This article also shows how work-based solidarity is enabled through particular arrangements of activities stretching over both the socio-economic and the political sphere in a way that maintains the political mode of work distinct from socio-economic reasoning without ignoring its economic necessities.	precarity/unemployment, careers, mobility, networks	Germany	general (cultural/creative)	qualitative
77	EL	ΑΠΤΑΛΙΚΟ ΑΜΚΕ (2020). <i>Χαρτογράφηση της κοινότητας των μουσικών που δραστηριοποιούνται στο χώρο του λαϊκού πολιτισμού</i> . Διαθέσιμο στο <a href="https://research.aptaliko.gr/%CE%B1%CF%81%CF%87%CE%B9%CE%BA%CE%AE">https://research.aptaliko.gr/%CE%B1%CF%81%CF%87%CE%B9%CE%BA%CE%AE</a>	2020	APTALIKO's research is the first attempt to map the community of artists active in Greece who are related to the Greek musical idioms, as well as those of the Balkans and the Eastern Mediterranean. The data collected refers to the reality of musicians both before the first lockdown in March 2020 and immediately afterwards. Specifically, the survey was carried out between 10 August and 5 September 2020. A structured electronic questionnaire was used, which was distributed	employment regimes, social protection, decent work, spatial mobility, education, gender	Greece	music/singing	quantitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				with various ways to achieve the widest possible dissemination. We received 1112 completed responses and all regions of the country, age groups and both genders have been adequately represented. This initiative was prompted by the outbreak of the COVID-19 virus pandemic, which severely affected and brought to light chronic problems, both economic and social, of the community active in the folk culture. The aim of this research is to highlight the needs of the community and its role both in the musical education and dissemination of these idioms, and in the creative economy of the communities in which its members operate. By examining their working conditions, we wish to highlight market practices and thus create the possibility of proposing specific ways to improve the working conditions of musicians in the physical and digital environment, which is of unprecedented importance due to the specific conditions created by the pandemic.				
78	EL	Μπαλτζής, Α. & Τσιγγλικής, Ν. (2020). <i>Συνθήκες εργασίας και διαβίωσης των εικαστικών καλλιτεχνών στην Ελλάδα</i> (Εκθεση έρευνας). Τμήμα Δημοσιογραφίας & ΜΜΕ ΑΠΘ και Μητροπολιτικός Οργανισμός Μουσείων Εικαστικών Τεχνών Θεσσαλονίκης (MOMus). Διαθέσιμο στο <a href="https://backend.momus.gr/sites/default/files/2023-11/ereunaweb_teliki.pdf">https://backend.momus.gr/sites/default/files/2023-11/ereunaweb_teliki.pdf</a>	2020	The study presents the results of the first quantitative survey of visual artists in Greece. Visual artists, like all artists, are the human potential shaping the contemporary culture of a country. They contribute to the cultural development, the shaping of identity and economic development of a country, while at the same time they create its future cultural heritage. Their contribution is therefore multidimensional. It also has multiplier effects that are not always easy to calculate with absolute precision. However, as with cultural and creative sectors in general, many of the working and living conditions of people working in them are not widely known as the available statistics are quite scarce. With these data, this report fills part of this gap in our country.	employment regimes, education, networks, decent work	Greece	visual arts	quantitative
79	EN	Churchill, B., & Craig, L. (2019). Gender in the gig economy: Men and women using digital platforms to secure work in Australia. <i>Journal of Sociology</i> , 55 (4), 741–761. <a href="https://doi.org/10.1177/1440783319894060">https://doi.org/10.1177/1440783319894060</a>	2019	This article explores the characteristics, experiences, and motivations of men and women who secure work through digital platforms. Drawing on quantitative survey data – the first of its kind – of Australian men (n = 251) and women (n = 253) it finds that the gig economy, much like the wider economy, is highly gender-segregated. Men dominate platforms which specialise in what might be considered traditionally male tasks like transport and women dominate platforms which specialise in more traditional female tasks like caring. The results suggest that the gig economy may be an alternative for women in the creative industries. Men and women are both drawn to the gig economy for income-related reasons, despite a significant proportion of them holding a job outside the gig economy. Flexibility was an	gender, mobility, digitalisation/AI	Australia	general (cultural/creative)	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				important motivator for both genders, but women were more likely than men to report that they did gig work because it 'fitted with their schedule', indicating that non-work commitments such as family constrain women more than men. More men than women reported that gig work was effective in generating income.				
80	EN	<p>Christensen-Redzepovic, E. (Ed. 2019). <i>Gender Equality: Gender Balance in the Cultural and Creative Sectors. Brainstorming Report Reflecting Group Discussions During Voices of Culture Session</i>, Prague, 4-5 September 2019. Available at: <a href="https://www.fedec.eu/index.php/en/file/file/240/inline/Voices%20of%20Culture%20-%20Gender%20Equality-%20Gender%20Balance%20in%20the%20Cultural%20and%20Creative%20Sectors.pdf">https://www.fedec.eu/index.php/en/file/file/240/inline/Voices%20of%20Culture%20-%20Gender%20Equality-%20Gender%20Balance%20in%20the%20Cultural%20and%20Creative%20Sectors.pdf</a></p>	2019	<p>This document is the end result of a Brainstorming Session which took place at Goethe-Institut Prague (Sept 4-5 2019) as part of the Voices of Culture event focusing on Gender Equality: Gender Balance in the Cultural and Creative sectors. Over a period of one and a half days, a group of pre-selected stakeholders from countries across the European Union, comprising 33 women and 3 men, came together to discuss the relevant issues and jointly brainstorm about gender inequality and discrimination in all cultural fields as well as specific means of addressing existing gaps, barriers and issues. During the Prague session four focus groups were created that worked on jointly identified priority issues. Those are: a) Equal access for women to the labour market and leadership positions b) Gender stereotypes, representation and role models c) An end to sexual violence d) Systemic gender discrimination. The report is structured around the above-mentioned four topics. Each one is introduced in a specific chapter highlighting the problem; outlining action that needs to be taken as well as specific examples that serve as "good practice". The aim of the exercise is to highlight that gender equality, being a pillar of cultural diversity, has to be addressed at all levels of cultural policy making. There is already sufficient data to prove that discrimination and inequality exists and to inform clear-cut conclusions and build new policy frameworks in order to take cross-sectoral action, as well as to make financial resources available for funding specific types of gender empowerment programmes. The four chapters of the report will provide a greater insight into problems identified and actions proposed. Written by a broad range of cultural sector representatives, the report reflects the diversity of the focus groups, the participants' range of expertise and breadth of their areas of work. This diversity is considered a strength and the polyphonic nature of the Voices of Culture process is reflected in the different emphases, formats and writing styles of each chapter. It is important to state that the report, written on a voluntary basis under significant time constraints, is not fully comprehensive or representative of all the issues. However, it reflects the considerable effort and commitment by all involved and</p>	gender, equality/diversity, exclusion/inclusion, decent work, policies, education/skills	cross-national	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				we believe the report will serve as a significant document for expanding the reader's knowledge of existing priority issues as well as road maps for new actions that are urgently needed on a pan-European level.				
81	EN	Eikhof, D. R., Newsinger, J., Luchinskaya, D., & Aidley, D. (2019). And ... action? Gender, knowledge and inequalities in the UK screen industries. <i>Gender, Work and Organization</i> , 26 (6), 840–859. <a href="https://doi.org/10.1111/gwao.12318">https://doi.org/10.1111/gwao.12318</a>	2019	This article explores how a knowledge ecology framework can help us better understand the production of gender knowledge, especially in relation to improving gender equality. Drawing on Law, Ruppert, and Savage, it analyses what knowledge of gender inequality is made visible and actionable in the case of the UK screen sector. We show: (i) that the gender knowledge production for the UK screen sector operated with reductionist understandings of gender and gender inequality, and presented gender inequality as something that needed evidencing rather than changing; and (ii) that gender knowledge was circulated in two relatively distinct circuits, a policy- and practice-facing one focused on workforce statistics and a more heterogeneous and critical academic one. We then discuss which aspects of gender inequality in the UK screen industry remained invisible and thus less actionable. The article concludes with a critical appreciation of how the knowledge ecology framework might help better understand gender knowledge production, in relation to social change in the UK screen sector and beyond.	gender, policies	UK	film/video	qualitative
82	FR	Ferro, C., & Buscatto, M. (2019). Vivre du théâtre d'entreprise. Du compromis stratégique à l'exercice d'un art recomposé. <i>Recherches sociologiques et anthropologiques</i> , 50 (2), 123-146. <a href="https://doi.org/10.4000/rsa.3512">https://doi.org/10.4000/rsa.3512</a>	2019	The first experiments in business theatre aimed at solving internal “dysfunctions” in companies were launched in France in the late 1980s. However, these plays were performed by professional actors and actresses who played fictitious characters related to the world of work. What social logics motivated these actresses and actors to choose to exercise their dramatic skills in the business world? Do they define their activity within artistic auspices, in the role of consultant or on a “breadwinning” mode? Are these social logics affected by the moment in the actors’ trajectories, particularly the second part of their career, the post 35-40 phase? And if so, why and how? Answering these questions in turn enriches our knowledge of the trajectories followed by these “modest” actors over the years, men and women who exercise their theatrical trade far from media projectors and prestigious theatre stages.	precarity/unemployment, careers, employment regimes, exclusion/inclusion	France	theatre	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
83	EN	Garland, S. (2019). Amiguismo: capitalism, sociality, and the sustainability of indie music in Santiago, Chile. <i>Ethnomusicology Forum</i> , 28 (1), 26–44. <a href="https://doi.org/10.1080/17411912.2019.1622431">https://doi.org/10.1080/17411912.2019.1622431</a>	2019	This article discusses the notion of amiguismo within Chilean indie music circles. Amiguismo is the contention that indie music in Chile is produced through interpersonal favours, thus hamstringing the sector's economic and artistic development. The article analyses how two indie music venues in Santiago are composed by interconnected musicians and media workers. It contends that complaints about amiguismo arise as participants seek to make their activities of musical production and circulation economically sustainable. The struggle over resources highlights the politics of sociality underlying music production, which clashes with historical understandings of art, the public sphere, and the market as a-social. The notion of amiguismo thus highlights the political dimension of musical and social life within the ideologies of capitalist modernity that deny such politics. The article argues for the importance of examining economic concerns in analyses of the formation of public culture and musical meaning, and suggests that musical study can contribute to understanding the contradictions of capitalism.	careers, precarity	Chile	music/singing	qualitative
84	EN	Gruber, M. (2019). <i>Challenges and opportunities for decent work in the culture and media sectors</i> . ILO Working Papers 324. Geneva: ILO/ International Labour Organisation. Available at: <a href="https://www.ilo.org/publications/challenges-and-opportunities-decent-work-culture-and-media-sectors">https://www.ilo.org/publications/challenges-and-opportunities-decent-work-culture-and-media-sectors</a>	2019	There are nearly 30 million culture and media workers globally, and their work makes a significant contribution to their respective countries' social and economic development. The creative and collaborative nature of their work – compounded by continuous technological developments – has resulted in a proliferation of diverse working arrangements for culture and media workers, including freelance, self-employment, and part-time work. Such arrangements can offer independence, flexibility and employment opportunities, but can also affect their working conditions, their ability to participate in collective bargaining or fully enjoy freedom of association, as well as their access basic social protection. The present analysis brings to light the extremely diversified employment conditions and decent work issues within these sectors. It also highlight gaps and policy options to ensure that specific types of employment relationships, and the need for flexibility and independence among the workers in the culture and media sectors, do not undermine these workers' right to equitable treatment, regardless of their contractual relationship. It also provides concrete guidance around measures needed to ensure that workers in the media and culture sectors can adapt to the work of the future, including actions to adjust the market and (re)training these workers in the light of technological developments.	employment regimes, social protection, labour organisations, collective bargaining, decent work, policies, digitalisation, gender, equality/diversity	cross-national	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
85	EN	Lysova, E. I., & Khapova, S. N. (2019). Enacting creative calling when established career structures are not in place: The case of the Dutch video game industry. <i>Journal of Vocational Behavior</i> , 114, 31–43. <a href="https://doi.org/10.1016/j.jvb.2018.06.004">https://doi.org/10.1016/j.jvb.2018.06.004</a>	2019	Despite the long tradition of studies on calling conducted in established professional and occupational groups, little is known about what it means to enact one's calling in the context of less-established professions, absent career structures and temporary organizational settings. However, with the changing nature of work, this knowledge is highly needed to support independent workers. This paper presents a study of twenty-four founders of (video)game development companies in the Dutch video game industry who enact their calling in the context of poorly established career structures and scarce resources. Our findings reveal that the way the game company founders describe the meanings they attach to their work and to video game development suggests the presence of a creative calling, which focuses on the creative process rather than on a specific occupation or profession. The founders engage in emergent entrepreneurship and bond with like-minded people to create space that allows them to enact their creative calling in the video game industry. In doing so, they anchor their creative calling enactment in either an idealized or a crafted work identity. In turn, the choice of work identity anchor shapes how successful they are in sustaining this creative calling enactment in the video game industry. Our findings shed new light on the concept of calling and its enactment in the context of less-established career structures and scarce resources; they further provide practical implications for individuals who pursue their calling in contemporary work contexts and for career counselors.	careers, networks	Netherlands	film/video	qualitative
86	EN	Merkel, J. (2019). 'Freelance isn't free.' Co-working as a critical urban practice to cope with informality in creative labour markets. <i>Urban Studies</i> , 56 (3), 526–547. <a href="https://doi.org/10.1177/0042098018782374">https://doi.org/10.1177/0042098018782374</a>	2019	For more than a decade, co-working spaces have proliferated in cities worldwide. The paper discusses co-working as a critical urban practice because these spaces give support to the rising number of freelance workers in culture and creative industries. Freelance workers are an 'invisible' workforce whose impact often remains 'hidden' (Mould et al., 2014), who are not sufficiently protected through social welfare regulations and do not enjoy the same social entitlements as employed workers. This paper uses the concept of informality to highlight ongoing informalisation processes of employment relationships as well as informal working practices in creative labour markets. It discusses the emergence of co-working as a practice of collective self-help and self-organisation to cope with and to potentially overcome the informality, uncertainty and risks associated with independent work. It argues that co-working can be seen in line with other practices of informal urbanism that become more prevalent in European and	networks, policies, precarity/unemployment	cross-national	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				North American cities because of the lack of affordable housing, the retrenchment of the social welfare state and the imposed conditions of 'austerity urbanism' (Peck, 2012).				
87	EN	Samdanis, M., & Lee, S. H. (2019). Access Inequalities in the Artistic Labour Market in the UK: A Critical Discourse Analysis of Precariousness, Entrepreneurialism and Voluntarism. <i>European Management Review</i> , 16 (4), 887–907. <a href="https://doi.org/10.1111/emre.12154">https://doi.org/10.1111/emre.12154</a>	2019	This paper investigates the roles played by social enterprise and social activism in mitigating access inequalities in the artistic labour market in the UK. Our analysis focuses on underpaid internships as a primary form of access inequalities. By employing critical discourse analysis, this study contrasts the discourses of entrepreneurialism and voluntarism advocated by the government and social enterprises, with the counter-discourse of precarity advanced by social activists. The central argument is that precarity is not simply an innate characteristic of artistic labour, but is also a social construct and discourse which is directly linked to social class and the experience of less privileged creative workers.	precarity/unemployment, equality/diversity, policies, economic crisis	UK	performing arts/cross-sectoral	qualitative
88	FR	Sorignet, P. E. (2019). Ne plus être «un enfant dans le monde des adultes»: vieillir dans la danse. <i>Revue de l'Institut de Sociologie</i> , 89, 89-104. Available at: <a href="http://journals.openedition.org/ris/746">http://journals.openedition.org/ris/746</a>	2019	The purpose of this article is to work around the ageing figure of the dancer, just before considering withdrawal from the labor market. We will be more interested in the experience of 'getting old' rather than that of being old. Thinking about aging then means considering that classification by age, including in a profession which slows down this process because of the bodily properties of those who are invested in it, is the product of a work of delimitation, of definition which, without being institutionally supervised, is constant throughout the professional journey, a process which often proves cruel for those who are caught, sometimes from an early age, in the illusion of vocational commitment. This article will focus on one of the dimensions of aging : that of the loss of the definition of the main status of dancer identity through the objectifying gaze of others, such as work colleagues, the choreographer-employer.	identities, careers, professions/professionalism, exclusion/inclusion	France	dance	qualitative
89	EL	IME ΓΣΕΒΕΕ (2019). <i>Τάσεις και ανάγκες δεξιοτήτων στη δημιουργική και πολιτιστική βιομηχανία: Η περίπτωση του οπτικοακουστικού τομέα και των ζωντανών παραστάσεων</i> . Διαθέσιμο στο: <a href="https://imegsevee.gr/wp-content/uploads/2019/01/LS_GR_pages_low-1.pdf">https://imegsevee.gr/wp-content/uploads/2019/01/LS_GR_pages_low-1.pdf</a>	2019	The study "Trends and skills needs in the creative and cultural industries: The Case of the Audiovisual and Live Performances Sector" is a report on the results of the research conducted on both business and digital skills trends and needs in the sub-sectors of Audio Visual and Live Performances in the framework of the project entitled "Live Skills", funded by the Erasmus+ KA2 SSA (Sectoral Skills Alliances) Programme. The ultimate aim of the "Live Skills" project is to address the skills gaps identified in the Creative and Cultural Skills (CCSS) category, and in this case in the AV and LP sectors, by studying the market needs for Digital and New Technologies, Arts Management and Business Skills.	education/skills, digitalisation, policies	cross-national	performing arts/cross-sectoral	mixed methods



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
90	EN	Alacovska, A. (2018). Informal creative labour practices: A relational work perspective. <i>Human Relations</i> , 71 (12), 1563–1589. <a href="https://doi.org/10.1177/0018726718754991">https://doi.org/10.1177/0018726718754991</a>	2018	The informal nature of creative work is routinely acknowledged in the studies of creative labour. However, informality of creative work has been so far treated dualistically: firstly, as the informal governance of creative labour markets and secondly, as the ever-increasing informalization of creative workplaces. In contrast, this article argues for the importance of focusing on informal labour practices as infused in relational contexts so as to understand how creative workers uphold career sustainability and cope daily with contingent, insecure and underpaid work. Drawing on the relational work perspective from economic sociology, I contend that creative workers' informal labour practices and economic activities are constituted by the meanings and quality workers attach to interpersonal relations. The more socially and spatially intimate and closer the interpersonal relationship, the less the economic benefit. The more socially and spatially distant the relationship, the greater the pecuniary motivation. The article maps relational work dynamics in: (1) informal paid labour practices, comprising work under-the-radar of state authorities, such as cash-in-hand work including online crowd-work, tips-based work, and paid favours and (2) informal unpaid labour practices, practices happening in webs of reciprocity that are not directly compensated with money, such as barter, favour-swapping and voluntary work.	precarity/unemployment, careers, labour organisations, spatial mobility	cross-national	performing arts/cross-sectoral	qualitative
91	EN	Bellini, A., Burroni, L., Dorigatti, L., Gherardini, A., & Manzo, C. (2018). <i>Industrial relations and creative workers. Overall report</i> . IR-CREA Strategic but vulnerable. Industrial relations and creative workers. Available at: <a href="https://fore.unifi.it/retrieve/e398c37d-bb1f-179a-e053-3705fe0a4cff/WPA2_Overall%20report.pdf">https://fore.unifi.it/retrieve/e398c37d-bb1f-179a-e053-3705fe0a4cff/WPA2_Overall%20report.pdf</a>	2018	Cultural and creative industries are a strategic factor in developing the European economy. Furthermore, they are a promising terrain for the modernization of labour markets. In particular, the vibrancy of these sectors allows job creation for educated workers. They are nevertheless heterogeneous. Workers are polarized between those employed in large firms, who benefit from high wages and good working conditions, and those contracting out their skills to small (and flexible) organizations, who suffer from low income and high uncertainty. These latter are seen as vulnerable. Vulnerability is a major focus of the literature on creative work. Scholars emphasize the extensive use of non-standard and freelance work, normally associated with little job security, limited access to welfare and low income levels. A common assumption is that, to cope with material deprivation, they adopt a self-reflexive approach and generate intrinsic rewards. Despite their vulnerability, most creatives are reluctant to join trade unions; on the other hand, the unions have difficulties in finding effective forms of organization. Given these premises, the paper seeks to answer a series of questions about: the role of	employment regimes, precarity/unemployment, social protection, institutional framework, labour organisations	cross-national	general (cultural/creative)	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				institutions in reducing market risks in sectors characterized by high vulnerability and low unionization; the capacity of the actors of industrial relations to develop innovative representation strategies; the role of other actors, such as professional associations, in a field usually presided by trade unions; the emergence of new actors, which respond an outstanding demand for representation. For this purpose, it presents the findings of a project funded by the European Commission, namely IR-CREA. In detail, the first section provides a combined review of three literatures, focusing on creative work, professions and industrial relations. The second section gives an overview of the results of two sectoral studies, graphic design and video game development, conducted in three countries, Denmark, Italy and the Netherlands, trying to identify common patterns and specificities. Based on the analysis of semi-structured interviews with key informants, it provides insights into sectoral dynamics concerning working conditions, and their implications for interest representation. The attention goes to innovative practices, in the prospect of a “revitalization” of union action. The third section offers some interpretive explanations and discusses their theoretical implications.				
92	EN	Butler, N., & Stoyanova Russell, D. (2018). No funny business: Precarious work and emotional labour in stand-up comedy. <i>Human Relations</i> , 71 (12), 1666–1686. <a href="https://doi.org/10.1177/0018726718758880">https://doi.org/10.1177/0018726718758880</a>	2018	Freelance creative work is a labour of love where opportunities for self-expression are combined with exploitative working conditions. This article explores this dynamic by showing how a group of freelance creative labourers navigate employment while coping with the pressures associated with economic precarity. Drawing on semi-structured interviews, we argue that full-time stand-up comedians engage in ‘pecuniary’ forms of emotion management in an occupational field where social networks and professional relationships play a prominent role. First, comedians project an image of positivity to demonstrate a willingness to work for little or no pay in order to curry favour with comedy club promoters. Second, comedians suppress feelings of anxiety and frustration that arise from financial insecurity in order to keep their relationships with promoters on an even keel – even when the rate of pay and promptness of remuneration fall below acceptable standards. Our study thus has implications for other creative sectors in which precarity is the norm, since it suggests that emotional labour is a resource not only for engaging with customers and clients but also for engaging with multiple employers, negotiating pay and dealing with conditions of	precarity/unemployment, careers, professions/professionalism	UK	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				insecurity in freelance settings – often with unintended, paradoxical, results.				
93	EN	Garcia, J. L., Lopes, J. T., Martinho, T. D., Neves, J. S., Gomes, R. T., & Borges, V. (2018). Mapping cultural policy in Portugal: From incentives to crisis. <i>International Journal of Cultural Policy</i> , 24 (5), 577–593. <a href="https://doi.org/10.1080/10286632.2016.1248950">https://doi.org/10.1080/10286632.2016.1248950</a>	2018	Taking into account the course of cultural policy in democratic Portugal, and against the backdrop of the international crisis of 2008 and the sovereign debt crisis of 2011, this article seeks to interpret recent changes in the cultural sector in Portugal. Using both qualitative and quantitative methods it focuses on three main aspects: institutionalisation of democratic cultural policy; government funding; cultural organizations and facilities. The 2008 crisis put an end to a period in which investment tended to grow. We place Portugal in the broader European context, concluding that the Portuguese cultural scene may once again diverge from that of other European countries.	institutional framework, policies, economic crisis	Portugal	performing arts/cross-sectoral	mixed methods
94	EN	Hoedemaekers, C. (2018). Creative work and affect: Social, political and fantasmatic dynamics in the labour of musicians. <i>Human Relations</i> , 71 (10), 1348–1370. <a href="https://doi.org/10.1177/0018726717741355">https://doi.org/10.1177/0018726717741355</a>	2018	How can we understand contradictory identifications within work to which one is passionately attached? This article explores how seemingly competing accounts of the self at work can not only appear side by side within the self-presentation of creative workers, but also how dominant patterns within the daily socio-economic realities of creative work are reproduced through faux-contestations of them. Following Glynos and Howarth, I will argue that such transgressive notions often recall earlier historical arrangements that have been displaced by current dominant social grammars, or were vital components of the institution of current social hegemony. In a study of musicians, I analyse how alongside dominant logics of employability and virtuosity, traditional notions of artists' craft and autonomy drive counter-identifications that allow dominant social logics to fill the gaps in the indeterminacy and ambiguity of everyday lived experience. By applying an understanding of discursive logics to creative work, this article seeks to contribute to literatures spanning work in the cultural industries, identification, affect and transgression at work, and commons and immaterial labour.	precarity/unemployment, networks, identities, careers, digitalization/AI	UK	music/singing	qualitative
95	EN	Jeziński, M., & Lorek-Jezińska, E. (2022). The response of Polish performance artists to cultural policies during the pandemic: liminality, precarity and resilience. <i>International Journal of Cultural Policy</i> , 28 (5), 607–620. <a href="https://doi.org/10.1080/10286632.2021.2011252">https://doi.org/10.1080/10286632.2021.2011252</a>	2018	This article examines performance and theater artists' reactions to and attitudes toward the decisive measures taken by the government to curb the spread of the coronavirus in Poland. It traces the transformation of these attitudes over the different stages of the pandemic, from the initial complete lockdown (spring 2020) to the temporary relaxation of the restrictions and up to the second lockdown (fall 2020). Our research is based on a series of in-depth interviews conducted with Polish performance artists between November 2020	precarity/unemployment, institutional framework, policies, covid19, social protection	Poland	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				and January 2021 as part of the larger research project on the pandemic in social sciences and humanities. In this article we place our discussion of the interviews within the conceptual framework of liminality, precarity, vulnerability, and resilience, in order to examine human activities in the face of unplanned and profound structural and functional changes caused by the pandemic, affecting cultural and social hierarchies and reflecting cultural policies before and during the pandemic.				
96	FR	Julhe, S., & Bourneton-Soulé, F. (2018). «Mis à la retraite à 42 ans!» Gestion du vieillissement des danseuses et danseurs dans les maisons d'opéra en France. <i>Sociétés contemporaines</i> , 4, 119-142. <a href="https://doi.org/10.3917/soco.112.0119">https://doi.org/10.3917/soco.112.0119</a>	2018	This article will analyze the industry standards that govern the management of artistic occupations by public institutions. To this end, it will explore the case of classical dancers working in French opera houses. Leaving the stage with another 20 to 30 years of professional life before being able to retire is not a straightforward process, neither for artists, nor for the institutions responsible for supporting their professional careers. This analysis builds mainly on 40 biographical interviews with dancers, and 18 interviews with directors or human resources managers in opera houses. We show that this standard rests first on the inculcation and perpetuation of a specific timeframe. Secondly, this regime rests on the structuring of artists' professional opportunities through a series of support plans. Moreover, we will also explain how these processes are differentiated according to the "reputational credit" granted to the dancers within the Ballet.	careers, professions/professionalism, exclusion/inclusion	France	dance	qualitative
97	EN	Pérez Ibáñez, M., & López-Aparicio Pérez, I. (2018). Spanish women artists and their economic activity: Precarious work in times of recession. Analysis and comparison from a global study. <i>Clepsydra. Revista de Estudios de Género y Teoría Feminista</i> , 17, 81-109. <a href="https://doi.org/10.25145/j.clepsydra.2018.17.05">https://doi.org/10.25145/j.clepsydra.2018.17.05</a>	2018	This paper describes the activity of Spanish women artists, based on the results of the research carried out by the authors at a national scale. It includes data provided by more than 1100 artists, first in-depth analysis on the sector of visual artists in Spain, about their professional activity, economic and work circumstances, relationship with the art market, and its historical evolution during the last decades. The authors have segmented the group of women artists, 52% of the total, analyzing their circumstances and comparing them to men and to global data, and contextualizing it within the current economic circumstances. Thus, along with general aspects of female creation in Spain and its relationship with the market, we provide data on the precariousness and inequality in which Spanish women artists live and work.	precarity/unemployment, equality/diversity, policies, economic crisis, gender	Spain	performing arts/cross-sectoral	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
98	EN	Pérez-Ibáñez, M., & López-Aparicio, I. (2018). Art and Resilience: The Artist's Survival in the Spanish Art Market - Analysis from a Global Survey. <i>Sociology and Anthropology</i> , 6 (2), 221–236. <a href="https://doi.org/10.13189/sa.2018.060204">https://doi.org/10.13189/sa.2018.060204</a>	2018	This article aims to diagnose certain characteristics of the resilient personality in the Spanish artists who developed their artistic careers in the years before the economic crisis that began in 2008 and who have suffered the resulting loss in their activity and their economy. Along with sources of positive psychology that analyze resilience as an individual's personal and social ability to effectively overcome situations of crisis, this paper is based on the research developed by the authors in recent years from data provided by more than 1,100 visual and plastic artists in Spain, a wide survey about the economic situation of this sector nowadays and the evolution since the beginning of the economic crisis. It also seeks to determine whether there is a resilient artist profile who, through personal, social and professional tools, has reoriented his career and maintains his artistic activity as the main source of income. The methodology used allows determining not only what characteristics of the resilient personality may be detected in this group of artists, but also which tools they use to survive the crisis in the current art market.	precarity/unemployment, careers, professions/professionalism, resources/financing, economic crisis	Spain	general (cultural/creative)	quantitative
99	EN	Sandoval, M. (2018). From passionate labour to compassionate work: Cultural co-ops, do what you love and social change. <i>European Journal of Cultural Studies</i> , 21 (2), 113–129. <a href="https://doi.org/10.1177/1367549417719011">https://doi.org/10.1177/1367549417719011</a>	2018	This article focuses on the relation between work and pleasure in the cultural sector. I first unpack the concept of passionate work, situating it within four possible ways of relating work and pleasure. I argue that the work ethic of do what you love, contrary to what it promises, limits the prospects of loveable work. As part of a neoliberal work culture, do what you love transfers the battleground from society onto the self. It favours self-management over politics. Drawing on findings from interview research with members of worker co-operatives in the UK cultural industries, I then go on to explore the relation between work and pleasure within cultural co-ops. I discuss how cultural co-ops might inspire and contribute to a movement for transforming the future of work by turning the desire for loveable work from a matter of individual transformation and competition into a practice of co-operation and social change.	precarity/unemployment, networks, decent work, mobilisations/strikes, labour organisations	UK	general (cultural/creative)	qualitative
100	EN	Schediwy, L., Bhansing, P. v., & Loots, E. (2018). Young musicians' career identities: do bohemian and entrepreneurial career identities compete or cohere? <i>Creative Industries Journal</i> , 11 (2), 174–196. <a href="https://doi.org/10.1080/17510694.2018.1489197">https://doi.org/10.1080/17510694.2018.1489197</a>	2018	One of the most-discussed tensions in the cultural and creative industries is that between art and commerce, creativity and business, the artistic and the economic logic. This paper investigates in how far this discrepancy manifests itself in young musicians' career identities. Based on extant qualitative research, we distinguish between bohemian and entrepreneurial career identities. The goal of our study is to understand whether the two compete (stand in tension) or cohere (harmonise). We address this in a quantitative manner, by surveying	identities, careers, professions/professionalism, employment regimes	Netherlands	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				146 music students from two Dutch music schools. An exploratory factor analysis reveals three components of musicians' career identities, which pertain to 'open-mindedness', 'career-mindedness' and 'money-mindedness'. The former two unite bohemian and entrepreneurial career identity items. None of the components exhibits exclusively bohemian career identity items. This leads us to conclude that young musicians do not necessarily experience tensions between bohemian and entrepreneurial imperatives. Rather, they hold career identities that combine bohemian and entrepreneurial elements in a synergetic manner.				
101	EN	Beirne, M., Jennings, M., & Knight, S. (2017). Autonomy and resilience in cultural work: looking beyond the 'creative industries.' <i>Journal for Cultural Research</i> , 21 (2), 204–221. <a href="https://doi.org/10.1080/14797585.2016.1275311">https://doi.org/10.1080/14797585.2016.1275311</a>	2017	How do cultural workers deal with the tension between autonomy and control in their working lives? One answer, advanced in this journal by Mark Banks in 2010, is that cultural autonomy provides scope for self-realisation, and potentially for ways of working that challenge commercial and managerial constraints. It allows those with critical inclinations to resist unpalatable controls and initiate processes of struggle which may deliver improvements in the conduct and experience of work. More recent empirical studies have cast doubt on this interpretation, pointing to patterns of instrumental behaviour and conforming autonomy that reinforce earlier images of controlled or self-interested 'creatives'. With most of the relevant research focused on commercial contexts, this article considers whether publicly funded art provides more fertile terrain for the destabilising autonomy thesis. Four years of fieldwork with community arts practitioners in Scotland and Northern Ireland captures the everyday pressures of struggling to survive and to resist neoliberal cultural policies, managerial controls and fluctuating incomes. It also reveals collective capacities to intervene that are consistent with the Banks image of dissenting activists for change. The abiding impression at the end of the research is of grinding struggle rather than progressive change, however, or even sustained relief.	careers, mobilisations/strikes, decent work, policies, employment regimes	UK	general (cultural/creative)	mixed methods
102	EN	Comunian, R. (2017). Temporary Clusters and Communities of Practice in the Creative Economy: Festivals as Temporary Knowledge Networks. <i>Space and Culture</i> , 20 (3), 329–343. <a href="https://doi.org/10.1177/1206331216660318">https://doi.org/10.1177/1206331216660318</a>	2017	The article explores the role of art festivals as platforms for knowledge and network development in the creative industries and creative policy intervention using the case of a small street art festival ( Fuse Festival in Medway, UK). The analysis provides a broader perspective on the current research and debate on the impact and role played by arts festivals in local economic and cultural development—which usually concentrate on either their socioeconomic impact on local communities—to focus instead of their role in building knowledge	networks, careers	UK	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				communities and communities of practice. The results highlight the key role played by the festival in supporting and commissioning artistic work. The results also expose the temporary and explorative nature of many artistic practices and the role of interaction with audiences and other creative producers. Following a network perspective, the findings highlight the role of temporary clusters not only in shaping career opportunities for artists but also in drawing new pathways for local economic development for contexts undergoing regeneration.				
103	EN	Dean, D., & Greene, A. M. (2017). How do we understand worker silence despite poor conditions – as the actress said to the woman bishop. <i>Human Relations</i> , 70 (10), 1237–1257. <a href="https://doi.org/10.1177/0018726717694371">https://doi.org/10.1177/0018726717694371</a>	2017	This article considers the customary choice of silence over voice of two groups of UK workers – women clergy and women actors – who routinely tolerate poor quality conditions rather than express dissatisfaction. We argue that a key mediating factor is an expanded version of Hirschman's (1970) concept of loyalty. The article considers how occupational ideologies facilitate loyalty as adaptation to disadvantage in ways that discourage voice, in framing silence as positive. Consequently, we also identify this type of loyalty as potentially salient in understanding silence in other occupations. A descriptive model comparing strength of occupational ideology and voicing of dissatisfaction is outlined, and through discussion of findings the article offers conceptual refinements of loyalty in accounting for worker silence.	precarity/unemployment, identities, careers, professions/professionalism, decent work, gender	UK	performing arts/cross-sectoral	qualitative
104	EN	Friedman, S., O'Brien, D., & Laurison, D. (2017). 'Like Skydiving without a Parachute': How Class Origin Shapes Occupational Trajectories in British Acting. <i>Sociology</i> , 51 (5), 992–1010. <a href="https://doi.org/10.1177/0038038516629917">https://doi.org/10.1177/0038038516629917</a>	2017	There is currently widespread concern that access to, and success within, the British acting profession is increasingly dominated by those from privileged class origins. This article seeks to empirically interrogate this claim using data on actors from the Great British Class Survey (N = 404) and 47 qualitative interviews. First, survey data demonstrate that actors from working-class origins are significantly underrepresented within the profession. Second, they indicate that even when those from working-class origins do enter the profession they do not have access to the same economic, cultural and social capital as those from privileged backgrounds. Third, and most significantly, qualitative interviews reveal how these capitals shape the way actors can respond to shared occupational challenges. In particular we demonstrate the profound occupational advantages afforded to actors who can draw upon familial economic resources, legitimate embodied markers of class origin (such as Received Pronunciation) and a favourable typecasting.	equality/diversity, careers, exclusion/inclusion, professions/professionalism, employment regimes, social mobility	UK	theatre	mixed methods



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
105	EN	Gill, R., K. Kelan, E., & M. Scharff, C. (2017). A Postfeminist Sensibility at Work. <i>Gender, Work &amp; Organization</i> , 24(3), 226–244. <a href="https://doi.org/10.1111/gwao.12132">https://doi.org/10.1111/gwao.12132</a>	2017	Postfeminism remains a relatively unexplored concept for scholars in the area of gender and organizations. In this article we first provide theoretical perspectives on postfeminism and elaborate a critical approach to it. Postfeminism is seen as a concept, rather than an identification, that can assist in understanding the patterning of gender in the modern workplace. The second part of the article illustrates different discursive moves that we observed in our own research exploring how sexism is repudiated and how gender fatigue is enacted. This meta-theme is supported by four discursive moves: first, gender inequalities are routinely allocated to the past or, secondly, to other countries or contexts; third, women are seen as the advantaged sex; and fourth, the status quo is accepted as just how workplaces are. The article thereby makes a contribution to understanding the patterning of a postfeminist sensibility both theoretically and empirically in the work context.	equality/diversity, careers, exclusion/inclusion,gender	cross-national	music/singing	qualitative
106	EN	Hennekam, S. (2017). Dealing with multiple incompatible work-related identities: the case of artists. <i>Personnel Review</i> , 46(5), 970–987. <a href="https://doi.org/10.1108/PR-02-2016-0025">https://doi.org/10.1108/PR-02-2016-0025</a>	2017	The purpose of this paper is to examine how artists deal with having multiple potentially incompatible work-related identities as a result of a career transition from making a living exclusively as artists to taking on additional work outside the creative industries. Design/methodology/approach: In all, 40 semi-structured in-depth interviews were conducted by telephone with artists in the Netherlands. A grounded theory approach was used to analyze the findings. Findings: Four different strategies for dealing with multiple potentially incompatible identities were identified: integration, accumulation, separation and dis-identification. The findings suggest that the informal social context, the support of rejection of important others, influenced the strategy adopted by the artists. Invalidation from the environment often leads to stress and separation or dis-identification strategies, while validation seems to lead to integration and accumulation strategies that are less psychologically straining. Practical implications: The findings stress the importance of the external environment. While the workers had to deal with their own psychological stress and regret about not succeeding at working exclusively as artists, they also had to create a feasible story that allowed them to “sell” their transition to others. Originality/value: Careers are becoming increasingly non-linear, and the number of workers who need to juggle multiple (potentially conflicting) work-related identities is rising. However, how workers deal with this has received only limited attention from researchers.	identities, careers, professions/professionalism,employment regimes	Netherlands	general (cultural/creative)	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
107	EN	Hennekam, S., & Bennett, D. (2017). Creative industries work across multiple contexts: common themes and challenges. <i>Personnel Review</i> , 46 (1), 68–85. <a href="https://doi.org/10.1108/PR-08-2015-0220">https://doi.org/10.1108/PR-08-2015-0220</a>	2017	The purpose of this paper is to examine the precarious nature of creative industries (CIs) work in Australia, Canada and the Netherlands, with a focus on job security, initial and on-going training and education, and access to benefits and protection. Design/methodology/approach: The paper reports from a largely qualitative study featuring an in-depth survey answered by 752 creative workers in the three locations. Findings: Survey data identified common themes including an increase in non-standard forms of employment and the persistence of precarious work across the career lifespan; criticism of initial education and training with particular reference to business skills; the need for and challenges of life-long professional learning; and lack of awareness about and access to benefits and protection. Respondents also reported multiple roles across and beyond the CIs. Practical implications: The presence of common themes suggests avenues for future, targeted creative workforce research and signals the need for change and action by CIs educators, policy makers and representative organizations such as trade unions. Originality/value: While precarious labour is common across the CIs and has attracted the attention of researchers worldwide, a lack of comparative studies has made it difficult to identify themes or issues that are common across multiple locations.	precarity/unemployment, identities, careers, decent work, policies, employment regimes, education/skills	cross-national	general (cultural/creative)	mixed methods
108	FR	Katz, S. (2017). Des comédiens exclus du métier. Logiques ordinaires de disqualification professionnelle et d'altération de l'activité artistique. <i>Biens Symboliques/Symbolic Goods. Revue de sciences sociales sur les arts, la culture et les idées</i> , 1. <a href="https://doi.org/10.4000/bssg.96">https://doi.org/10.4000/bssg.96</a>	2017	This enquiry is focused on the situation of ordinary artists; it is based on the observation of the trajectories of professional actors in France who have been affected by a prolonged, or even definitive, loss of the right to regular unemployment compensation. The focus is thus on the ordinary disqualification and professional devalorisation that occurs in the job market for actors. The cases of these individuals are indeed exemplary of a lack of financial recognition of artistic activity except in the most institutionalized realms of the theatrical space.	precarity/unemployment, careers, identities, employment regimes, exclusion/inclusion	France	theatre	qualitative
109	EN	Kleppe, B. (2017). Theatres as risk societies: Performing artists balancing between artistic and economic risk. <i>Poetics</i> , 64, 53–62. <a href="https://doi.org/10.1016/j.poetic.2017.08.002">https://doi.org/10.1016/j.poetic.2017.08.002</a>	2017	This paper examines how performing artists balance between economic and artistic risk-taking within the performing arts sector. The paper is based on a comparative study, including qualitative interviews with performing artists working in three different theatres in three different countries: England, Norway and the Netherlands. The paper discusses how different ways of organizing theatres and different theatre policy represent different systems of economic risk managing, and further how they facilitate artistic risk taking. The author identifies three different approaches to risk management in these three countries: a collectivization of risk, an institutionalization	institutional framework, careers, decent work, policies, resources/financing, professions/professionalism, employment regimes, economic crisis	cross-national	theatre	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				of risk and an individualization of risk. Theoretically, the paper makes use of, and criticizes the work sociology developed by Ulrich Becks and Richard Sennet, as well as welfare theory, including Esping-Andersen.				
110	EN	López, J. M., & Ferruz, A. C. (2017). Precariousness and Artists: The Spanish Case. <i>Izvestiya Journal of Varna University of Economics</i> , 3. <a href="http://journal.ue-varna.bg">http://journal.ue-varna.bg</a>	2017	Our research focuses on the labour conditions of the artistic sector, based on the surveys the Spanish National Institute of Statistics (INE) publishes on a periodical basis, informing about socio-economic data regarding the type of contracts, economic activity and earned incomes in the general labour market. We analyse the distribution of salaries, the number of working hours and the kind of contracts for the sector of activity of the artists through a series of statistics and use of web microdata forms as defined by the 2014 Wage Structure Poll (EES-14) as a primary unit of analysis. We obtain empirical evidence of an actual precarious artistic life and demonstrate that the values characterising the right to lead a life with dignity are substantially lower in the so-called creative industries than the ones in other professional fields.	precarity/unemployment, institutional framework, policies, employment regimes, social protection	Spain	general (cultural/creative)	quantitative
111	EN	Moody, P. (2017). The UK film council and the “cultural diversity” agenda. <i>Journal of British Cinema and Television</i> , 14 (4), 403–422. <a href="https://doi.org/10.3366/jbctv.2017.0386">https://doi.org/10.3366/jbctv.2017.0386</a>	2017	From May 2000 until its demise in 2011, the UK Film Council (UKFC) was the main film funding body in the UK. While many critics have analysed the economic successes and failures of individual films that it funded over this period, little has been written about its influence on the UK film industry more broadly. Of the handful of articles that have addressed this area, the question of the diversity of the UK film industry, and the UKFC's alleged failure to make it more accessible, is a consistent theme, supported by damning data from Creative Skillset and the UKFC's own reports, which suggest that in many areas the industry is even less diverse now than it was when the UKFC was first established. Yet despite this evidence, there has until now been no engagement with the views of the staff actually making funding decisions at the UKFC. This article attempts to redress this oversight, by augmenting existing data with interviews with former leading figures in the UKFC's script development and diversity departments, in order to present a richer picture of the issues surrounding UK film funding and the 'cultural diversity' agenda. In so doing, I seek to unpick some of the common critiques levelled at the UKFC's record on diversity, and explore why the numerous measures that it put in place failed significantly to change the composition of the UK film industry.	equality/diversity, exclusion/inclusion, professions/professionalism, gender	UK	film/video	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
112	FR	Pégourdie, P. (2017). Devenir musicien « ordinaire ». <i>Biens Symboliques/Symbolic Goods. Revue de sciences sociales sur les arts, la culture et les idées</i> , 1. <a href="https://doi.org/10.4000/bssg.108">https://doi.org/10.4000/bssg.108</a>	2017	This paper investigates the relationships to work of “ordinary” classical musicians teaching in provincial French music academies (conservatories). The first section examines their training and reasons for pursuing an artistic career. It identifies mechanisms of construction of artistic vocations in ordinary classical musicians. I show that the vocational sense is rooted in two fundamental principles: predestination, approached in terms of gift, and ascetic behaviour. The processes by which these two principles are instilled are uncovered by looking at the objective conditions as well as at agents and institutions involved in this appropriation—while allowing to conceal it: in particular, families and the education system. The second section then examines how teaching daily in a low-level conservatory affects this vocational sense. Various redefinitions of this practice are highlighted: teaching affiliated to art for art’s sake; a focus on putting young people to work; and a perception aiming at democratizing access to music, with undertones of activism.	identities, careers, professions/professionalism, education/skills	France	music/singing	mixed methods
113	EN	Perrenoud, M., & Bataille, P. (2017). Artist, Craftsman, Teacher: “Being a Musician” in France and Switzerland. <i>Popular Music and Society</i> , 40 (5), 592–604. <a href="https://doi.org/10.1080/03007766.2017.1348666">https://doi.org/10.1080/03007766.2017.1348666</a>	2017	This article deals with the working lives and careers of “ordinary musicians” (i.e., those who are neither rich nor famous) in France and Switzerland. It aims to show how national employment policies frame the different ways of “being” a musician in these two jurisdictions. After presenting the methodology of surveys that we conducted in each of the countries, we show the importance of the national context in shaping the bundle of tasks that define the job of a musician. We then compare the different types of careers and the various ways of being a musician in the two countries. This comparison leads us to distinguish between three ways of defining oneself as a professional musician – as an “artist,” as a “teacher,” or as a “craftsman.”	institutional framework, identities, careers, policies, professions/professionalism, employment regimes	cross-national	music/singing	mixed methods
114	FR	Proust, S. (2017). Qu’est-ce que faire grève dans la production symbolique universitaire et artistique? <i>Sociologie Du Travail</i> , 59 (2). <a href="https://doi.org/10.4000/sdt.722">https://doi.org/10.4000/sdt.722</a>	2017	By contrast with traditional industrial organisation, immaterial labour within the academic and artistic fields is characterized by a fragmentation of the spatiotemporal frameworks of activity and by a dilution of labour collectives. Strikes fundamentally have political goals which require strong media coverage to dramatize the organized uncertainty of the future. However, their efficacy is limited by a rupture in the service relationship linking academics and artists to students and audience. On the one hand, the professionals disappear from the spaces of work and social struggle, while activities continue in multiple locations, in which case strikes become nothing more than partial interruptions of activities. On the other hand, they come into conflict with the dominant principles of their respective fields, which	mobilisations/strikes, labour organisations	France	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				preclude any real breakdown in this service relationship. In the academic field, for example, university teachers continue to maintain certain classes and exams, since they would otherwise run the risk of radical isolation from students and their families.				
115	EN	Scharff, C. (2017). Gender, Subjectivity, and Cultural Work: The Classical Music Profession. In <i>Gender, Subjectivity, and Cultural Work: The Classical Music Profession</i> . Taylor and Francis. <a href="https://doi.org/10.4324/9781315673080/GENDER-SUBJECTIVITY-CULTURAL-WORK-CHRISTINA-SCHARFF">https://doi.org/10.4324/9781315673080/GENDER-SUBJECTIVITY-CULTURAL-WORK-CHRISTINA-SCHARFF</a>	2017	What is it like to work as a classical musician today? How can we explain ongoing gender, racial, and class inequalities in the classical music profession? What happens when musicians become entrepreneurial and think of themselves as a product that needs to be sold and marketed? Gender, Subjectivity, and Cultural Work explores these and other questions by drawing on innovative, empirical research on the working lives of classical musicians in Germany and the UK. Indeed, Scharff examines a range of timely issues such as the gender, racial, and class inequalities that characterise the cultural and creative industries; the ways in which entrepreneurialism - as an ethos to work on and improve the self - is lived out; and the subjective experiences of precarious work in so-called creative cities. Thus, this book not only adds to our understanding of the working lives of artists and creatives, but also makes broader contributions by exploring how precarity, neoliberalism, and inequalities shape subjective experiences. Contributing to a range of contemporary debates around cultural work, Gender, Subjectivity, and Cultural Work will be of interest to scholars and students in the fields of sociology, gender, and cultural studies.	precarity/unemployment, equality/diversity, institutional framework, identities, careers, policies, professions/professionalism, gender	cross-national	music/singing	mixed methods
116	FR	Sinigaglia, J. (2017). La consécration qui ne vient pas. Réduction, ajustement et conversion des aspirations des artistes ordinaires du spectacle. <i>Biens Symboliques/Symbolic Goods. Revue de sciences sociales sur les arts, la culture et les idées</i> , 1. <a href="https://doi.org/10.4000/bssg.101">https://doi.org/10.4000/bssg.101</a>	2017	An artist's life is nurtured by seldom fulfilled aspirations, of recognition and success especially. Indeed, most ordinary artists only partially or occasionally reach consecration in its various facets. Yet, while pleasure of practising one's art is generally the main reason for satisfaction at work, the long-term lack of recognition—or of credible prospects of recognition—is frequently a source of frustration. How do these artists of often humble origins manage to keep their careers going even though the symbolic rewards meant to make up for their precarious conditions escape them? This paper's central hypothesis holds that the careers of ordinary artists are largely shaped by very unequal faculties to play with their aspirations: some lower them to ensure that the goal of making their childhood dreams come true isn't immediately an insurmountable obstacle; others adjust them so that their expectations better fit the objective chances of success during their careers; yet others convert them into a new career plan when sustaining their artistic careers no longer appears possible.	precarity/unemployment, careers, identities, professions/professionalism, exclusion/inclusion, resources/financing	France	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
117	EN	Stokes, A. (2017). Fashioning Gender: The Gendered Organization of Cultural Work. <i>Social Currents</i> , 4 (6), 518–534. <a href="https://doi.org/10.1177/2329496516686613">https://doi.org/10.1177/2329496516686613</a>	2017	Gender inequality is common in cultural industries, including in the fashion industry, where women far outnumber men. How does the social organization of cultural work shape this inequality? This question is examined using 62 in-depth interviews with women and men creative workers in the fashion industry. I examine how gendered organizational logics are embedded in entrepreneurial labor practices and passionate work norms, both of which are common in cultural work. I find that women experience: (1) discrimination within the industry, (2) criticism from outside the industry, (3) intensified time pressure and work-family conflict, and (4) constrained choice about whether to have children. Although the demanding and insecure nature of cultural work creates time pressure and stress for men as well, men experience less anxiety, conflict, and negative judgment. These findings contribute to knowledge about gender inequality in cultural industries, as well as to the theory of gendered organizations. The gendered organizations approach traditionally entails case studies focused on the inner workings of specific organizations. I show how gendered logics can operate outside organizational boundaries, in the practices and norms of cultural work more generally.	equality/diversity, careers, exclusion/inclusion, professions/professionalism, employment regimes, gender	Canada	general (cultural/creative)	qualitative
118	EN	Beech, N., Gilmore, C., Hibbert, P., & Ybema, S. (2016). Identity-in-the-work and musicians' struggles: the production of self-questioning identity work. <i>Work, Employment and Society</i> , 30 (3), 506–522. <a href="https://doi.org/10.1177/0950017015620767">https://doi.org/10.1177/0950017015620767</a>	2016	Identity work is widely regarded as a process through which people strive to establish, maintain or restore a coherent and consistent sense of self. In the face of potential disruptions of, or threats to, their identities, people seek to salvage their sense of self by resolving tensions and restoring consistency. In contrast to the current identity work literature, this research indicates that identity work is not always about seeking resolution and moving on, but sometimes about continuing struggles which do not achieve a secure sense of self. This article seeks to elaborate the understanding of unresolved identity work by exploring three contexts of the everyday practice of indie musicians. An analysis of how they struggle to construct acceptable versions of their selves as songwriter, bandleader and front(wo)man allows us to develop the conceptualization of self-questioning (as opposed to self-affirmative, resolution-oriented) identity work.	identities, careers, decent work, professions/professionalism, employment regimes	cross-national	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
119	FR	Cardon, V. (2016). Produire « l'évidence ». Le travail d'appariement et de recrutement dans le monde du cinéma. <i>Sociologie Du Travail</i> , 58 (2), 160–180. <a href="https://doi.org/10.1016/j.soctra.2016.03.019">https://doi.org/10.1016/j.soctra.2016.03.019</a>	2016	In the French film industry, the hiring of actors involves two intermediaries: talent agents and casting directors. This article focuses on their work and relationships in order to examine the effects of this intermediation on final casts and on the structure of the labour market in the feature film market. Along with talent agents, casting directors are gatekeepers. Their participation in the various stages of the hiring process makes them key players in the negotiation and definition of the artistic identity of actors, and their professional role and career objectives contribute to both the reinforcement and renewal of the prevailing hierarchies in the labour market. Assembling a cast is envisaged not only as a recruitment process but also as an intermediate production that is crucial to the identity of a film. The various stakeholders involved seek to establish the "obviousness" or, at least, the credibility, of the cast. We show that achieving this "obviousness" is an iterative process that entails anticipations, power relationships and professional and social judgments.	careers, professions/professionalism	France	visual arts	qualitative
120	EN	Charhon, P., & Murphy, D. (2016). <i>The Future of Work in the Media, Arts &amp; Entertainment Sector: Meeting the Challenge of Atypical Working</i> . Euro FIA/European Group of the International Federation of Actors, EFJ/European Federation of Journalists, FIM/ International Federation of Musicians, UNI MEI/ Global Union for Media & Entertainment Sector. Available at: <a href="https://www.fim-musicians.org/wp-content/uploads/atypical-work-handbook-en.pdf">https://www.fim-musicians.org/wp-content/uploads/atypical-work-handbook-en.pdf</a>	2016	This project handbook is the result of a two-year, EU-funded project: Reaching out to Atypical Workers: Organising and representing workers with atypical contracts in the Live Performance and Audiovisual Sectors, which drew to a close at the end of October 2016. This project was made possible through the joint engagement and efforts of the International Federation of Actors (FIA), the International Federation of Musicians (FIM), UNI MEI (Global Union for the Media and Entertainment Sector) and the European Federation of Journalists (EFJ). The project aimed to create a space for the project partners and their members to engage with the challenges facing atypical workers in the Live Performance and Audiovisual sectors. Its objectives were to: λ gather and share experience on organising strategies of unions to reach out to atypical workers; λ develop advocacy work regarding more tailored social protection rights, improved working conditions, access to training and lifelong learning for atypical workers; λ reflect and develop fresh thinking regarding the urgent need to expand collective bargaining on behalf of atypical workers; λ share and exchange practice regarding service provision for atypical workers; λ explore the specific youth and gender dimensions of atypical work; λ address the issue of bogus self-employment	employment regimes, social protection, labour organisations, collective bargaining, institutional framework, decent work, policies, digitalisation, gender, equality/diversity, education/skills	cross-national	performing arts/cross-sectoral	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
121	EN	Koukiadaki, A., & Kokkinou, C. (2016). Chapter 2 The Greek system of collective bargaining in (the) crisis. <a href="https://www.etui.org/sites/default/files/Chapter%202_0.pdf">https://www.etui.org/sites/default/files/Chapter%202_0.pdf</a>	2016	Our analysis maps the developments in Greece's collective bargaining system from the start of the crisis (2009) until 2014, paying particular attention to the process, character, content and outcomes of collective bargaining. The pre-crisis landscape of collective bargaining in Greece was characterised by high bargaining coverage, average coordination levels both vertically (across different levels) and horizontally (across different sectors and regions) with sectoral bargaining being prevalent in all sectors. The measures, however, accompanying the loan agreements introduced wide-ranging and radical changes in the regulation of collective bargaining. As such, they had the potential to unsettle pre-existing practices of social dialogue and bargaining and drastically affect the operation of key labour market institutions. In contrast to other countries, most of the developments have not been the continuation of long-term trends that began before the economic crisis, but rather the result of the introduction of crisis-related measures aimed clearly at deconstructing the multi-level structure of the bargaining system. Overall, there is evidence to suggest that the crisis-related measures are so far leading Greece onto a different institutional trajectory, one that is closer to the model of single-employer bargaining of the UK and the majority of Central and Eastern European countries. The extent to which this will be further entrenched is dependent on the future developments at both supranational and domestic levels.	precarity/unemployment, institutional framework, mobilisations/strikes, policies, labour organisations, collective bargaining, economic crisis	Greece	general (cultural/creative)	qualitative
122	FR	Legendre, F. (2016). Devenir artiste de cirque: l'apprentissage du risque. <i>Travail, genre et sociétés</i> , 36 (2), 115-131. <a href="https://doi.org/10.3917/tgs.036.0115">https://doi.org/10.3917/tgs.036.0115</a>	2016	Risk is central to circus activities, particularly because these activities put the artist's bodily integrity at stake. So-called high-risk physical activities are based on eminently male values and norms, but the circus is a space that is both relatively mixed and clearly gendered, so it is worth questioning the learning experiences of relations to risk as organizational principles of professional socialization of male and female learners. How does one become a circus artist in the light of these professional risks? All through their training, students strive to adjust around three objects of socialization which emerge from their testimonies : (re)defining professional risks, learning to manage bodily risks, and building a posture as circus artists.	careers, professions/professionalism, identities, gender, education/skills	France	performing arts/cross-sectoral	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
123	EN	Leidner, R. (2016). Work identity without steady work: Lessons from stage actors. In <i>Research in the Sociology of Work</i> , 29, 3-35. Emerald Group Publishing Ltd. <a href="https://doi.org/10.1108/S0272-283320160000029008">https://doi.org/10.1108/S0272-283320160000029008</a>	2016	Work has historically been an important basis of identity, but the sharp decline in the availability of stable attachments to jobs, organizations, or occupations jeopardizes paid work's capacity to sustain identity. If available work opportunities are increasingly precarious and short-term, can the same be said for identities? Analysis of the efforts of members of an unusual occupational group-stage actors-to support an identity based on unstable work provides insights into the variability and indeterminacy of responses to structural employment uncertainty. Despite manifold identity threats, actors struggle to maintain identity as actors both in others' eyes and in their own.	precarity/unemployment, identities, decent work, professions/professionalism, employment regimes	USA	theatre	qualitative
124	EN	Lindström, S. (2016). Artists and multiple job holding-breadwinning work as mediating between Bohemian and entrepreneurial identities and behavior. <i>Nordic Journal of Working Life Studies</i> , 6 (3), 43-58. <a href="https://doi.org/10.19154/njwls.v6i3.5527">https://doi.org/10.19154/njwls.v6i3.5527</a>	2016	Artists are known to manage low income and work insecurity by holding multiple jobs. Through an analysis of interview data, this study explores the narratives of 20 visual artists in Sweden regarding breadwinning work. Positive and negative experiences of such work are analyzed in relation to the artists' work behavior and identity as either 'bohemian' or 'entrepreneurial.' Breadwinning work may be seen by artists as either enabling autonomy from the market or hindering the construction of a professional identity, depending on these behaviors/identities. However, conditions such as low wage, temporary contracts, and low control over work hours ultimately decides artist's experiences of breadwinning work. This article adds to the existing knowledge on artistic labour markets by highlighting the role of multiple job holding in mediating between an understanding of the bohemian art for art's sake artist role and the entrepreneurial role of the artist.	precarity/unemployment, identities, careers, decent work, resources/financing, employmen regimes	Sweden	general (cultural/creative)	qualitative
125	EN	Loacker, B., & Śliwa, M. (2016). 'Moving to stay in the same place?' Academics and theatrical artists as exemplars of the 'mobile middle.' <i>Organization</i> , 23 (5), 657-679. <a href="https://doi.org/10.1177/1350508415598247">https://doi.org/10.1177/1350508415598247</a>	2016	This article provides insights into mobility in the context of geographical, economic, professional, temporal and imaginary movements of academics and theatrical artists. It explores how these dimensions of mobility intersect in the narratives of academics and theatrical artists, thereby producing a position 'in between' choice and necessity, and privilege and disadvantage with regard to movement. The analysis shows how both academics and theatrical artists engage in mobility to secure, maintain or improve their professional and economic position. On this basis, we suggest that they are part of an emerging category of professionals: the 'mobile middle', for whom mobility is a crucial part and principle of life. We argue that the phenomenon of the 'mobile middle' and mobility in general have wide-ranging implications for our understanding of contemporary careers, work and life organisation.	careers, decent work, spatial mobility, professions/professionalism, employment regimes, social mobility	cross-national	theatre	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
126	EN	O'Brien, D., Laurison, D., Miles, A., & Friedman, S. (2016). Are the creative industries meritocratic? An analysis of the 2014 British Labour Force Survey. <i>Cultural Trends</i> , 25 (2), 116–131. <a href="https://doi.org/10.1080/09548963.2016.1170943">https://doi.org/10.1080/09548963.2016.1170943</a>	2016	There is currently widespread concern that Britain's cultural and creative industries (CCIs) are increasingly dominated by the privileged. This stands in stark contrast to dominant policy narratives of the CCIs as meritocratic. Until now this debate has been clouded by a relative paucity of data on class origins. This paper draws on new social origin data from the 2014 Labour Force Survey to provide the first large-scale, representative study of the class composition of Britain's creative workforce. The analysis demonstrates that CCIs show significant variation in their individual "openness", although there is a general under-representation of those from working-class origins across the sector. This under-representation is especially pronounced in publishing and music, in contrast to, for example, craft. Moreover, even when those from working-class backgrounds enter certain CCIs, they face a "class origin pay gap" compared to those from privileged backgrounds. The paper discusses how class inequalities, as well as those related to gender and ethnicity, between individual CCIs point to occupational subcultures that resist aggregation into the Department for Culture, Media and Sport's broader category of CCIs. The paper concludes by suggesting the importance of disaggregating CCIs and rethinking the definition and boundaries of CCIs as a meaningful category.	equality/diversity, careers, exclusion/inclusion, policies, social mobility	UK	general (cultural/creative)	quantitative
127	FR	Pégourdie, A. (2016). Les voies sociales de la consécration musicale. <i>Sociologie et Sociétés</i> , 47 (2), 137–161. <a href="https://doi.org/10.7202/1036343ar">https://doi.org/10.7202/1036343ar</a>	2016	This paper analyses the social determinants of access to artistic recognition in classical music. Rejecting naturalist theoretical models focused on talent as the ultimate explanatory principle of the success of artistic careers, it aims to highlight the social conditions of acclaim in music. Thus, the recognition process is studied through the instrument inequalities it creates, which are closely tied to social differentiations. After revealing these inequalities, which tend to lead mainly to the recognition of interpreters of socially selected instruments, the author examines ways used by to interpreters of instruments that are socially more open to overcome the lack of recognition they receive. More often than not, these musicians are encouraged to teach. The study of musicians' career paths reveals the social dynamics they are subjected to, from social origin, which conditions in particular their early familiarization with the principles of classical music, to gender inequalities that shape the way in which they "accept their status."	identities, careers, professions/professionalism, equality/diversity, gender, education/skills, social mobility, exclusion/inclusion	France	music/singing	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
128	EN	Reimer, S. (2016). 'It's just a very male industry': gender and work in UK design agencies. <i>Gender, Place &amp; Culture</i> , 23 (7), 1033–1046. <a href="https://doi.org/10.1080/0966369X.2015.1073704">https://doi.org/10.1080/0966369X.2015.1073704</a>	2016	The article focuses upon gender divisions of labour in the UK design sector as a means of highlighting a relatively understudied segment of the creative industries. Drawing upon a wider study of design consultancy firms across London, Birmingham, Manchester and Newcastle, it considers how configurations of gender division are bound up with everyday representations of design labour. The article reveals how associations between craft, skill and masculinity appear, and are reinforced in design practice. It also points to the ways in which design work is valorised within and through constructed geographies of difference between London and the regions, emphasising that hegemonic masculinities are reinforced and reproduced in reference to understandings of activities in place.	equality/diversity, careers, exclusion/inclusion, gender	UK	general (cultural/creative)	mixed methods
129	FR	Sorignet, P. E. (2016). «Si j'arrête de danser, je perds tout» Penser les mobilités sociales au regard de la vocation d'artiste chorégraphique. <i>Politix</i> , 114 (2), 121–148. <a href="https://doi.org/10.3917/pox.114.0121">https://doi.org/10.3917/pox.114.0121</a>	2016	This paper draws on a long-term ethnographical survey with contemporary dancers, focusing particularly on repeat interviews with respondents, in some cases over about fifteen years; in other cases, various members of the dancers' circle of acquaintances (parents, spouses, siblings, close friends) were interviewed. The paper considers the social conditions of possibility in the artistic calling of contemporary dancers of working-class origin. We examine the resources which underlie atypical social trajectories of mobility—all the more fragile for being reversible. We look in detail at the effects of ascending mobility on the evolution of relationships with the immediate family and close friends. We extend the analysis by considering the forms of politicization engendered by taking a job to which cultural capital is so central.	precarity/unemployment, careers, identities, employment regimes	France	dance	qualitative
130	EN	Umney, C. (2016). The labour market for jazz musicians in Paris and London: Formal regulation and informal norms. <i>Human Relations</i> , 69 (3), 711–729. <a href="https://doi.org/10.1177/0018726715596803">https://doi.org/10.1177/0018726715596803</a>	2016	This article examines the normative expectations freelance jazz musicians have about the material conditions of live performance work, taking London and Paris as case studies. It shows how price norms constitute an important reference point for individual workers in navigating the labour market. However, only rarely do they take 'stronger' form as a collective demand. Two further arguments are made: first, that the strength of norms varies very widely across labour markets, being much stronger on jobs where other qualitative attractions (such as the scope for creative autonomy) are weak. Second, in the Paris case, an ostensibly solidaristic social insurance mechanism (the Intermittence du Spectacle system) had the seemingly paradoxical effect of further weakening social norms around working conditions. Workers' individual efforts to meet the system's eligibility criteria often disrupted the emergence of collective expectations	precarity/unemployment, institutional framework, identities, careers, policies, professions/professionalism, social protection, economic crisis	cross-national	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				around pricing, and in some cases the existence of formal regulation itself was stigmatized as stifling creativity.				
131	FR	Buscatto, M. (2015). La féminisation du travail artistique à l'aune des réseaux sociaux. <i>Sociologie de l'Art</i> , 2324 (1), 129-152. <a href="https://doi.org/10.3917/soart.023.0129">https://doi.org/10.3917/soart.023.0129</a>	2015	While all legal and formal barriers limiting women's access to art worlds have disappeared in western countries, getting access to artistic work remains more difficult for women than for men. Recent empirical research has identified several social processes which accumulate over time and produce gendered differences between women's and men's career paths. If women do get more and more access to artistic work, their chances to work as artists, to maintain themselves in art worlds and to get recognised as artists remain inferior to those of their male colleagues. This article specifically addresses one of those key social processes: the role of social networks in the production and legitimization of gendered artistic careers, from training for and entry into art worlds to the building up of artistic reputations.	equality/diversity, careers, networks, gender, exclusion/inclusion	France	music/singing	qualitative
132	EN	Duffy, B. E. (2015). The romance of work: Gender and aspirational labour in the digital culture industries. <i>International Journal of Cultural Studies</i> , 1-17. <a href="https://doi.org/10.1177/1367877915572186">https://doi.org/10.1177/1367877915572186</a>	2015	Despite widespread interest in the changing technologies, economies and politics of creative labour, much of the recent cultural production scholarship overlooks the social positioning of gender. This article draws upon in-depth interviews with 18 participants in highly feminized sites of digital cultural production (e.g. fashion, beauty and retail) to examine how they articulate and derive value from their passionate activities. I argue that the discourses of authenticity, community building and brand devotion that they draw on are symptomatic of a highly gendered, forward-looking and entrepreneurial enactment of creativity that I term aspirational labour'. Aspirational labourers pursue productive activities that hold the promise of social and economic capital; yet the reward system for these aspirants is highly uneven. Indeed, while a select few may realize their professional goals - namely to get paid doing what they love - this worker ideology obscures problematic constructions of gender and class subjectivities.	equality/diversity, careers, exclusion/inclusion, policies, gender	USA	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
133	EN	Hesmondhalgh, D., & Baker, S. (2015). Sex, gender and work segregation in the cultural industries. <i>The Sociological Review</i> , 63(S1), 23–36. <a href="https://doi.org/http://dx.doi.org/10.1111/1467-954X.12238">https://doi.org/http://dx.doi.org/10.1111/1467-954X.12238</a>	2015	This chapter addresses work 'segregation' by sex in the cultural industries. We outline some of the main forms this takes, according to our observations: the high presence of women in marketing and public relations roles; the high numbers of women in production co-ordination and similar roles; the domination of men of more prestigious creative roles; and the domination by men of technical jobs. We then turn to explanation: what gender dynamics drive such patterns of work segregation according to sex? Drawing on interviews, we claim that the following stereotypes or prevailing discourses, concerning the distinctive attributes of women and men, may influence such segregation: that women are more caring, supportive and nurturing; that women are better communicators; that women are 'better organized'; and that men are more creative because they are less bound by rules. Adapted from the source document.	equality/diversity, exclusion/inclusion, professions/professionalism, gender	UK	music/singing	mixed methods
134	FR	Pégourdie, A. (2015). L'«instrumentalisation» des carrières musicales. Division sociale du travail, inégalités d'accès à l'emploi et renversement de la hiérarchie musicale dans les conservatoires de musique. <i>Sociologie</i> , 6 (4). <a href="https://doi.org/10.3917/socio.064.0321">https://doi.org/10.3917/socio.064.0321</a>	2015	Inspired by sociological work on the social division of labor of French professional musicians, this paper proposes to study the effects of this division in the labor market of classical music. The analyses conducted underline that the most socially selective instruments – instruments of the string family, especially the violin and the piano – have greater opportunities to access professionalization, both in the interpretation sector and in teaching. These instrumental and social inequalities in access to employment push highly qualified interpreters of wind instruments towards teaching posts, which contributes to a reversal of the musical hierarchy in music academies. This reversal distinguishes the more skilled instrumentalists of the woodwind family, who are holders of symbolically valued posts and artistically re-qualify pedagogy.	careers, professions/professionalism, exclusion/inclusion	France	music/singing	qualitative
135	FR	Roux, N. (2015). La mobilité sociale d'artistes du spectacle issus des classes populaires: des «transclasses» entre désir d'émancipation et sentiment d'illégitimité. <i>Lien social et Politiques</i> , 74, 57-76. <a href="https://doi.org/10.7202/1034064ar">https://doi.org/10.7202/1034064ar</a>	2015	This paper analyses the motivations and resistance underlying working-class entertainers' desire for social and family emancipation, the life of an entertainer being a means of asserting one's own identity. This desire can be opposed to "the experience of limitations" disclosed by the entertainers surveyed. The experience is expressed by a feeling of illegitimacy that originates in a lack of "relational capital" specific to the entertainment industry, owing in particular to the distance separating the working classes from cultural capital.	identities, careers, professions/professionalism, resources/financing, social protection, exclusion/inclusion	France	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
136	EN	Shade, L. R., & Jacobson, J. (2015). Hungry for the job: Gender, unpaid internships, and the creative industries. <i>Sociological Review</i> , 63 (S1), 188–205. <a href="https://doi.org/10.1111/1467-954X.12249">https://doi.org/10.1111/1467-954X.12249</a>	2015	This paper examines the experiences of young Canadian women working in Toronto and New York who have undertaken unpaid internships in the creative sector. Interviews focused on their internship experiences, ability to secure paid employment, knowledge of the legal status of unpaid internships, and familiarity with emergent activism against unpaid internships. Findings reinforce the class-based privilege of unpaid internships in the creative sector. Despite the economic precarity of unpaid internships, the young women articulated strong desires to find meaningful, secure, and paid employment.	precarity/unemployment, mobilisations/strikes, policies, labour organisations, gender	Canada	general (cultural/creative)	qualitative
137	EN	Simms, M., & Dean, D. (2015). Mobilising contingent workers: An analysis of two successful cases. <i>Economic and Industrial Democracy</i> , 36 (1), 173–190. <a href="https://doi.org/10.1177/0143831X13501000">https://doi.org/10.1177/0143831X13501000</a>	2015	This article examines two cases of successful efforts by UK trade unions to mobilise contingent workers. The evidence strongly illustrates the explanatory potential of Kelly's mobilisation theory and deepens understanding of how mobilisation processes work within unions. The findings emphasise the importance of officers and activists in framing collective interests as 'cultures of solidarity' (Fantasia, 1988). Solidarity both within groups of contingent workers and between them and the wider union is essential for successful mobilisation. Building solidarities helps these workers overcome their inherently weak position in the labour market; a process that is important to understand in greater detail if we are to understand union revitalisation efforts more widely.	exclusion/inclusion, labour organisations, collective bargaining, mobilisations/strikes	UK	performing arts/cross-sectoral	qualitative
138	FR	Thibault, A. (2015). Être ou ne pas être: la genèse de la consécration théâtrale ou la constitution primitive du talent. <i>Sociologie et sociétés</i> , 47 (2), 87–111. <a href="https://doi.org/10.7202/1036341ar">https://doi.org/10.7202/1036341ar</a>	2015	If we are to believe actors of the world of theatre, artistic recognition is the prerogative of the best talent, and unequal statuses are the result of unequal talent. But the notion of "talent" is in this case an illusion, and it naturalizes the origin of these inequalities. By looking at both the social features of acclaimed actors and the structural and interactional dynamics that arise within a group of young comedians destined for recognition, and with the help of a triple sociological lens (capital, network, career), it nevertheless becomes possible to see what, in an extremely precocious way, constitutes what is called "talent", in both the dispositional and procedural meaning of the word. Thus, we can understand the origin and the truly social basis of inequality among men and women of theatre.	careers, professions/professionalism, networks, education/skills	France	theatre	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
139	EN	Umney, C., & Kretsos, L. (2015). "That's the Experience": Passion, Work Precarity, and Life Transitions Among London Jazz Musicians. <i>Work and Occupations</i> , 42 (3), 313–334. <a href="https://doi.org/10.1177/0730888415573634">https://doi.org/10.1177/0730888415573634</a>	2015	This article looks at early-career jazz musicians working in London. It links sociological literature on precarity and the life course with a more specific focus on the process of establishing a career in music. It shows how participants sought to embrace and sometimes even manufacture greater precarity in their working lives, and how they contextualized it as part of the life course. Their ability to manage precarity in this way, however, was greatly affected by structural factors, specifically socioeconomic background. Particular elements that are especially pronounced in creative work, such as the prominence of project-based employment and the importance of passion for the job, are important factors leading to the management and indefinite extension of these transitional periods.	precarity/unemployment, resources/financing, networks, professions/professionalism, careers	UK	music/singing	qualitative
140	EN	Wreyford, N. (2015). Birds of a Feather: Informal Recruitment Practices and Gendered Outcomes for Screenwriting Work in the UK Film Industry. <i>The Sociological Review</i> , 63 (1_suppl), 84–96. <a href="https://doi.org/10.1111/1467-954X.12242">https://doi.org/10.1111/1467-954X.12242</a>	2015	The film industry offers an exemplary case study for examining the recruitment processes to which the 'socialized worker' (Gill and Pratt, 2008) is subject. Even among the creative industries, film is exceptional in its reliance on networking and word of mouth as its primary –and in many cases only– tool for recruitment and for identifying the 'right' candidate for the job (Blair, 2000a). Increasingly there is evidence that reliance on personal networks and informal employment practices has different outcomes for men and women (Grugulis and Stoyanova, 2012). Hiring on short-term contracts in a context of ambiguity, risk and uncertainty, necessitates reliance on social networks and informal subjective criteria, with outcomes that reinforce the status quo (Bielby and Bielby, 1999). Fenstermaker, West and Zimmerman argue that to overcome gender inequality 'we will need to understand the mechanisms by which it is sustained in institutional social arrangements' (Fenstermaker et al., 2002: 38). This article will unpack how recruitment procedures that rely on 'connections' and 'affinities of habitus' Bourdieu, 1984: 151) can contribute to the way that gender inequality is sustained for screenwriters.	exclusion/inclusion, gender, resources/financing, networks, careers	UK	film/video	qualitative
141	EN	Kompatsiaris, P. (2014). 'To see and be seen': Ethnographic notes on cultural work in contemporary art in Greece. <i>European Journal of Cultural Studies</i> , 17 (5), 507–524. <a href="https://doi.org/10.1177/1367549413515255">https://doi.org/10.1177/1367549413515255</a>	2014	A key term in discussions on the nature of cultural work is the concept of 'autonomy', or 'relative autonomy', according to which cultural workers are capable of realizing themselves in the processes of work. This article wishes to problematize this idea by examining the quotidian reality of cultural workers in the field of contemporary art in Greece during the current economic crisis. The analysis is based on ethnographic fieldwork, focusing on how the positive characteristics of cultural work are inscribed in workers' experiences through their	precarity/unemployment, resources/financing, networks, social mobility, careers, economic crisis	Greece	visual arts	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				participation in ReMap, a contemporary art event that takes places biannually in Athens and is tightly interwoven with processes of gentrification. I argue that relative autonomy is neither a given nor a state where the cultural worker linearly progresses. Within the context of the larger cultural and economic implications of neoliberalism and its crisis, it is rather an ideal they are striving for, often through highly alienating conditions, in a field dominated by competition, voluntarism, low salaries, precarity and absence of collective bargaining.				
142	EN	Lena, J. C., & Lindemann, D. J. (2014). Who is an artist? New data for an old question. <i>Poetics</i> , 43 (1), 70–85. <a href="https://doi.org/10.1016/j.poetic.2014.01.001">https://doi.org/10.1016/j.poetic.2014.01.001</a>	2014	Employment in the arts and creative industries is high and growing, yet scholars have not achieved consensus on who should be included in these professions. In this study, we explore the "professional artist" as the outcome of an identity process, rendering it the dependent rather than the independent variable. In their responses to the 2010 Strategic National Arts Alumni Project survey (N= 13,581)-to our knowledge, the largest survey ever undertaken of individuals who have pursued arts degrees in the United States-substantial numbers of respondents gave seemingly contradictory answers to questions asking about their artistic labor. These individuals indicated that they simultaneously had been and had never been professional artists, placing them in what we have termed the "dissonance group." An examination of these responses reveals meaningful differences and patterns in the interpretation of this social category. We find significant correlation between membership in this group and various markers of cultural capital and social integration into artistic communities. A qualitative analysis of survey comments reveals unique forms of dissonance over artistic membership within teaching and design careers.	equality/diversity, resources/financing, identities, professions/professionalism, careers	USA	general (cultural/creative)	qualitative
143	EN	Liem, G. van., & International Labour Office. Sectoral Activities Department. (2014). <i>Employment relationships in arts and culture</i> . ILO. Available at: <a href="https://www.ilo.org/publications/employment-relationships-arts-and-culture">https://www.ilo.org/publications/employment-relationships-arts-and-culture</a>	2014	This paper, written by Gijsbert van Liemt, considers the occupational characteristics of cultural workers and their employment relationships and income, the role of the State in cultural and creative industries, and to what extent arts and culture set the trend for the rest of the labour market. It provides an overview of technological, business and financial changes occurring in recent years in the live performance, arts and culture subsector in some OECD countries and how these have affected employment relationships. He assesses whether employment is becoming less secure, if freelance work is increasingly prevalent, and whether social dialogue is addressing the challenges of the industry. The arts and culture industry is undergoing significant change, and information and communications technology has already	employment regimes, gender, institutional framework, policies, resources/financing, social protection, professions/professionalism, education/skills, economic crisis	cross-national	general (cultural/creative)	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				had a major effect on the composition of the sector and on employment relationships within it. He notes that most arts and culture workers have a high level of commitment to their work, have fragmented and often unpredictable employment patterns, are often underemployed, and tend to work fewer hours than they would like to.				
144	EN	Morgan, G., & Wood, J. (2014). Creative Accommodations: The fractured transitions and precarious lives of young musicians. <i>Journal of Cultural Economy</i> , 7 (1), 64–78. <a href="https://doi.org/10.1080/17530350.2013.855646">https://doi.org/10.1080/17530350.2013.855646</a>	2014	One of the key structural challenges of contemporary Western capitalism is to harness knowledge and creativity to produce new commodities and add value to old ones. This is in part about reconstructing as many workers as it can in the image of the new economy - turning Fordist 'hands' into flexible and self-propelling 'creatives' - and conscripting the momentum generally associated with recreation/play for the market. This article reports on biographical narrative research amongst young men with creative ambitions. We find that most do not easily assimilate to the demands of this transition: that the conscription of creativity is not 'lived' as smoothly as is suggested by creative industries discourse. Our data demonstrates that the new economy inflicts hidden injuries on aspiring artists and workers alike. Far from embracing the vague, disparate and precarious pathways of the self-assembled careers, our interviewees struggle to come to terms with frustrated ambitions and precarious lives. We look at young men who have sought to build 'careers' in the music industry none of whom makes a living out of music. They exemplify distinctive strategic responses to the elusiveness and transience of rock and roll, the classical 'fast-burn' creative vocation. Our analysis illustrates how (1) ambition is formed and sustained, (2) the pressures of poverty and precarity give rise to negotiations/compromises (day-jobs, marginal roles in 'creative industries') (3) in the face of at best limited success, creative identifications are resolved and outcomes reckoned. Our interviews challenged them to make sense of their lives and revealed that they are not the idealised 'frictionless' workers of flexible capitalism. Rather the non-conformist tendencies that drew them to rock and roll in the first place limit their ability to move with the vocational currents of the new economy.	precarity/unemployment, equality/diversity, resources/financing, identities, education/skills	Australia	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
145	EN	Percival, N., & Hesmondhalgh, D. (2014). Unpaid work in the UK television and film industries: Resistance and changing attitudes. <i>European Journal of Communication</i> , 29 (2), 188–203. <a href="https://doi.org/10.1177/0267323113516726">https://doi.org/10.1177/0267323113516726</a>	2014	This article concerns resistance to unpaid work in the television and film industries. It outlines one notable and successful campaign against unpaid labour which was conducted in the UK television industry and discusses how a similar campaign in the film industry met much greater opposition. It then reports on a survey that was conducted in order to investigate the seeming differences in attitudes in the two industries observed during these campaigns. While confirming that workers in the film industry are more prepared to accept unpaid labour than television workers, the survey also revealed a more striking characteristic: those who have worked longer in either sector view unpaid labour considerably less favourably than relative newcomers. The article discusses possible reasons for this, such as self-interest and altruistic attitudes towards younger workers; it also explores some implications for future working conditions, and for the role of activism and solidarity in resisting the worst aspects of existing labour relations in the cultural industries.	equality/diversity, resources/financing, social mobility, careers	UK	film/video	mixed methods
146	EN	Sánchez-Moral, S., Méndez, R., & Arellano, A. (2014). Creative economy and employment quality in large urban areas in Spain. <i>Urban Geography</i> , 35 (2), 264–289. <a href="https://doi.org/10.1080/02723638.2013.876145">https://doi.org/10.1080/02723638.2013.876145</a>	2014	The impact of the economic crisis should act as an incentive to devise less vulnerable economic development models for Spanish cities. This study confirms that the impact of the creative economy, one of the most interesting initiatives in this context, remains very limited. Furthermore, microdata obtained from a sample of one million workers in Spain, published annually by the Social Security system, confirm that the sharp contrasts emerging in employment quality between sectors and regions, the processes of precariousness of talent and labour dualization expressed through inequalities in the occupational structure are each becoming significant threats to viable economic development. For the creative economy to be an effective instrument for metropolitan regeneration, adapted to suit the specificities of particular urban development paths, an improved understanding of the inherent complexity of creative-economy employment relations is required.	employment regimes, equality/diversity, gender, resources/financing, spatial mobility, economic crisis	Spain	general (cultural/creative)	quantitative
147	EN	Bain, A., & McLean, H. (2013). The artistic precariat. <i>Cambridge Journal of Regions, Economy and Society</i> , 6 (1), 93–111. <a href="https://doi.org/10.1093/cjres/rss020">https://doi.org/10.1093/cjres/rss020</a>	2013	This article examines how some artists have collectively negotiated precarity in Toronto's cultural sector during the last 2 decades through two arts experiments: the Waterfront Trail Artists' Association and Don Blanche. The social scientific scholarly literature on arts funding, precarious employment and community economies provides an entry point for our critique of the creative class theory for its neglect of grassroots struggles to produce and fund spaces of collective artistic experimentation. We argue, that local, non-capitalist and collectivist	precarity/unemployment, policies, resources/financing, networks	Canada	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				spaces, where artists can share resources, collaborate and build an alternative community cultural economy, are essential for sustaining the cultural sector because they assist individual creatives to performatively resist neo-liberal tendencies naturalized in the creative city script.				
148	FR	Cardon, V., & Pilmis, O. (2013). Des projets à la carrière. <i>Sociétés contemporaines</i> , 91 (3), 43-65. <a href="https://doi.org/10.3917/soco.091.0043">https://doi.org/10.3917/soco.091.0043</a>	2013	French performing artists frequently accept to work for very different wages. Their views on their wages, as well as the way they justify their choice to participate or not to a particular project constitute a relevant methodological entry in the fabric of the monetary and non-monetary rewards associated with artistic work. This case study underlines that monetary and non-monetary gratifications are not disconnected and conflicting. Both are considered simultaneously in the anticipation of the project quality.	precarity/unemployment, careers, employment regimes	France	performing arts/cross-sectoral	mixed methods
149	EN	Morgan, G., Wood, J., & Nelligan, P. (2013). Beyond the vocational fragments: Creative work, precarious labour and the idea of "Flexploitation." <i>Economic and Labour Relations Review</i> , 24 (3), 397-415. <a href="https://doi.org/10.1177/1035304613500601">https://doi.org/10.1177/1035304613500601</a>	2013	The subjective experience of employment insecurity may be more contradictory than discourses of 'fragmentation' and 'flexploitation' suggest. For young people seeking careers in creative occupations, the expectation of insecure employment conditions has become normalised. This may be the combined effect of intergenerational changes in the youth labour market generally, and the nature of employment in creative industries at all career stages. The article draws from 80 life history interviews conducted in Western Sydney, Australia, a region with high concentrations of unemployment and low socio-economic status. Their perspectives problematise the common assumption that young creative workers seek to resist insecure patterns of work or long for the stable jobs of the past. Partly, they have accepted the injunction for 'vocational restlessness' in their industries. Both in their 'day jobs' and in their attempts to get into their chosen part of the creative industry, they feel that not staying in one position too long can be both liberating and adaptive. Union campaigns highlighting the perils of insecurity are unlikely to resonate with them.	precarity/unemployment, networks, identities, careers	Australia	general (cultural/creative)	qualitative
150	EN	Siebert, S., & Wilson, F. (2013). All work and no pay: Consequences of unpaid work in the creative industries. <i>Work, Employment and Society</i> , 27 (4), 711-721. <a href="https://doi.org/10.1177/0950017012474708">https://doi.org/10.1177/0950017012474708</a>	2013	This research note evaluates the benefits and pitfalls of unpaid work as an entry route into employment in the creative industries and investigates the consequences of this practice for those who already work in the sector. Based on a qualitative study of perspectives of stakeholders in unpaid work, this article argues that the social capital thesis, often used as a rationale for unpaid work, inadequately explains the practice of unpaid work experience, primarily because it does not take cognisance of the consequences of this practice for other people working in the sector. The study also highlights methodological issues	precarity/unemployment, exclusion/inclusion, policies, resources/financing, networks, social mobility, labour organisations	UK	general (cultural/creative)	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				that need to be considered in the future. As well as the importance of a plurality of stakeholder perspectives, the study emphasizes the need to consider the perspectives of those who are excluded from unpaid work and those who are potentially displaced by it.				
151	FR	Sinigaglia, J. (2013). Le bonheur comme rétribution du travail artistique De l'injonction à l'incorporation d'une norme. <i>Societes Contemporaines</i> , 91 (3), 17-42. <a href="https://doi.org/10.3917/soco.091.0017">https://doi.org/10.3917/soco.091.0017</a>	2013	Artistic occupations enjoy a flattering image that of the opposite of alienated labor. In this perspective, happiness at work is seen as a source of satisfaction offsetting the job insecurity, uneven income and volatile social protection that characterize employment in the arts. This article aims to deconstruct this representation. First, self-fulfillment depends on the unequal ability of the artists to adjust their aspirations to the objective probabilities of their realization. Second, since happiness at work cannot always compensate the negative impact of poor employment conditions, workers have to find satisfaction outside of the typical forms of employment. Third, if artists often express their happiness, they do so because the expression of their potential suffering is seen as illegitimate, in comparison to the suffering of workers in others economic sectors. In addition to that, acknowledging their suffering would question the artistic "illusio" on which the commitment to this career is based.	precarity/unemployment, social protection, identities, careers, professions/professionalism	France	performing arts/cross-sectoral	qualitative
152	EN	Turrini, M., & Chicchi, F. (2013). Precarious subjectivities are not for sale: The loss of the measurability of labour for performing arts workers. <i>Global Discourse</i> , 3 (3-4), 507-521. <a href="https://doi.org/10.1080/23269995.2014.885167">https://doi.org/10.1080/23269995.2014.885167</a>	2013	Contemporary work increasingly presents itself as an immeasurable endeavour. The social and subjective spaces in which it is practiced are no longer easily circumscribed, and the conceptual categories that traditionally described its relationship with value now appear practically unusable. In particular, workers in the 'creative industries' are paradigmatic subjects of the 'work fragmentation' process of the post-Fordist era. Cutting across divisions between life and work, employment and unemployment, the performing arts are in many ways a laboratory of job flexibility, where innovative contractual arrangements and professional trajectories have been developed. In this article, we have mapped the multiple forms that work has taken in the last two decades in Italy. The empirical data is derived from a combined method that utilizes both quantitative surveys and in-depth interviews with artists, technicians and organizers working in the fields of theatre, music, dance and video making. A central feature of the new regulative conditions, and therefore the experiences of these professionals, is the new relationship with time and, more specifically, the 'loss of measurability' of hired labour. The aim is to provide a multilayered analysis of the interactions between the socio-economic conditions, career pathways and cultural aspects, i.e. the expectations,	precarity/unemployment, employment regimes, professions/professionalism, identities, careers	Italy	performing arts/cross-sectoral	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				reputation, self-perception and social recognition of these jobs. Accordingly, these work patterns are studied as self-employment strategies based on the diversification of activities and expertise, and at the same time, attempts to devise new spatial and temporal configurations of labour, epitomized by the hybrid condition of the 'salaried employer'. In these cases, precariousness emerges as a generative terrain of ambivalent subjectivities. On the one hand, the workforce is spontaneously mobilized and autonomously organized by the realization of desires, expression and self-fulfilment, beyond mere economic rewards. On the other, the labour itself becomes increasingly intertwined with one's life, as well as becoming immeasurable. Time loses its function as a unit of measure for compensation (i.e. as in work for a flat rate). This situation frequently leads to the spread of labour into other spheres of life and the risk of self-exploitation. To conclude, the new experiences of union organization and social movements, manifesting in the occupations of theatres, are examined as spaces where differing, and even opposing, solidarity and 'class composition' practices within the new creative labour(s) are experimented.				
153	EN	Coulson, S. (2012). Collaborating in a competitive world: Musicians' working lives and understandings of entrepreneurship. <i>Work, Employment and Society</i> , 26 (2), 246–261. <a href="https://doi.org/10.1177/0950017011432919">https://doi.org/10.1177/0950017011432919</a>	2012	Recent interest in 'creative' work practices has been brought about by organizational restructuring and the emergence of the creative industries as an economic power. Drawing on research with musicians in the North East of England, this article explores musicians' understandings of their working lives within the new entrepreneurial agenda. Musicians are shown to be enterprising in pursuing a musical calling in a difficult market and of particular interest is the extent to which they see themselves as entrepreneurs, whether they equate being self-employed with being entrepreneurial, and what relevance contemporary notions of individual enterprise have for those whose working lives are embedded in the essentially co-operative music world. Networking is regarded as an essential entrepreneurial skill and the concept of 'active networking' is introduced to help investigate what can be learnt about musicians' understanding of entrepreneurship through applying this model.	employment regimes, networks, professions/professionalism, careers	UK	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
154	EN	Dean, D. (2012). The relevance of ideas in a union's organization of contingent workers: "Here come the fairy people!" <i>Work, Employment and Society</i> , 26 (6), 918–934. <a href="https://doi.org/10.1177/0950017012458025">https://doi.org/10.1177/0950017012458025</a>	2012	There has been little research on the entertainment industry trade union Equity, one of the few longstanding examples of a union that organizes contingent workers as core members. An explanation for this is considered to be the perception of acting as not 'real' work. The article argues that this perception has analytical relevance and explores the interconnection of historical, ideological and economic issues in accounting for employment phenomena.	exclusion/inclusion, resources/financing, labour organisations, collective bargaining, mobilisations/strikes	UK	general (cultural/creative)	mixed methods
155	EN	Dodd, F. (2012). Women leaders in the creative industries : a baseline study. <i>International Journal of Gender and Entrepreneurship</i> , 4 (2), 153–178. <a href="https://doi.org/10.1108/17566261211234652">https://doi.org/10.1108/17566261211234652</a>	2012	The under-representation of entrepreneurial women, or women leaders, in the higher levels of organisations is an increasingly debated issue. Comments in the media regarding the lack of women in senior management positions in the creative industries have attracted much attention, both for and against. Despite opposing viewpoints there is little doubt that this is an issue that requires investigation. However, understanding the under-representation of women in senior management, leadership and ownership roles has been problematic due to a lack of "hard data". The purpose of this paper is to provide a quantitative understanding of the under-representation of female leaders in the UK's creative and cultural industries. Based on a study completed by TBR for the Cultural Leadership Programme (CLP) it presents baseline data and groundbreaking analysis to understand gendered leadership in organisations.	employment regimes, equality/diversity, exclusion/inclusion, gender, careers	UK	general (cultural/creative)	quantitative
156	EN	Murray, C., & Gollmitzer, M. (2012). Escaping the precarity trap: A call for creative labour policy. <i>International Journal of Cultural Policy</i> , 18 (4), 419–438. <a href="https://doi.org/10.1080/10286632.2011.591490">https://doi.org/10.1080/10286632.2011.591490</a>	2012	Drawing on a review of policy papers and cultural statistics from Canada and Europe, among others, this paper confirms a widespread belief in creative economy policies as panacea for revitalizing economies, while noting a general failure to acknowledge the role and the needs of creative workers. Existing policy instruments are mostly uncoordinated but can be divided into four categories entitled 'education and training', 'awards and contests', 'business support' and 'social security policies', with the greatest emphasis on the first three. Escaping the precarity trap - precarity meaning existence without security - typical of much cultural work requires a rehabilitated notion of 'flexicurity' that includes exceptionalist, sub-sectoral, sectoral and generalist strategies to support cultural workers. The authors argue for a more holistic policy framework that uses a rights-based perspective and emphasizes social security measures. This approach, which we term 'creative ecology', is based on the intersection of social, labour and cultural policy. This paper thereby begins the response to calls to academics, practitioners and policy analysts to provide a route map	employment regimes, equality/diversity, institutional framework, policies, social protection, labour organisations, economic crisis	cross-national	general (cultural/creative)	mixed methods



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				out of the demoralized terrain of neo-liberalism with respect to cultural work.				
157	EL	Καρακιουλάρη, Χ. (2012). «Είναι και τέχνη και επάγγελμα»: προσλήψεις της καλλιτεχνικής εργασίας-το παράδειγμα των ηθοποιών στην Ελλάδα. <i>Επιθεώρηση Κοινωνικών Ερευνών</i> , 137 (137-138), 113-140. Διαθέσιμο στο: <a href="https://ejournals.epublishing.ekt.gr/index.php/ekke/article/view/6712/6442">https://ejournals.epublishing.ekt.gr/index.php/ekke/article/view/6712/6442</a>	2012	Artistic work and the rules governing artistic labor markets are considered as a puzzle for those concerned with the sociology of professions or sociological approaches of salaried work. The major question is whether artistic work and artistic professions can be perceived with the common instruments and the frameworks of reference, analysis and interpretation which we use in the cases of other types of paid work. To examine this issue in this article we will focus on the actors' profession in Greece, giving emphasis on how the social subjects themselves conceive their work and profession.	employment regimes, institutional framework, resources/financing, identities, professions/professionalism, careers	Greece	theatre	qualitative
158	EN	Hesmondhalgh, D., & Baker, S. (2010). 'A very complicated version of freedom': Conditions and experiences of creative labour in three cultural industries. <i>Poetics</i> , 38, 4-20. <a href="https://doi.org/10.1016/j.poetic.2009.10.001">https://doi.org/10.1016/j.poetic.2009.10.001</a>	2011	A number of studies of artistic labour, based primarily on survey data, have generated clear findings. This research suggests that artists tend to hold multiple jobs; there is a predominance of self-employed or freelance workers; work is irregular, contracts are shorter-term, and there is little job protection; career prospects are uncertain; earnings are very unequal; artists are younger than other workers; and the workforce appears to be growing.	precarity/unemployment, employment regimes, resources/financing, labour organisations, networks	UK	general (cultural/creative)	qualitative
159	FR	Laillier, J. (2011). La dynamique de la vocation: les évolutions de la rationalisation de l'engagement au travail des danseurs de ballet. <i>Sociologie du travail</i> , 53(4), 493-514. <a href="https://doi.org/10.4000/sdt.10253">https://doi.org/10.4000/sdt.10253</a>	2011	The commitment to one's work, with body and soul involvement is a key issue in the study of vocation driven occupations. In such callings, the aspirations that are socially constructed and experienced as vocations have been shown to provide meaning and direction to one's commitment. However, this study of Paris Opera ballet dancers shows that realizing one's aspirations are impossible to achieve does not necessarily result in quitting, nor retraining. Changes in the way dancers relate to their work are studied using sequential analysis, to examine which social factors may explain how this involvement's meaning is maintained. The analysis identifies some processes of vocation recomposition. Thus revealing, behind the professional careers, the "moral careers" of the vocation.	careers, professions/professionalism, identities	France	dance	mixed methods
160	EN	Power, D. (2011). The European Cluster Observatory Priority Sector Report: Creative and Cultural Industries. <a href="https://doi.org/10.2769/95687">https://doi.org/10.2769/95687</a>	2011	The European cultural and creative industries (CCI) represent a significant set of industries. Social, cultural and technological changes have helped fuel our thirst and demand for cultural products, new forms of entertainment, distraction, and inspiration. Driven by these changes entirely new industries have emerged (e.g. computer games, web design), older cultural industries have gone from being the preserve of the elite to mass market global industries (e.g. books, high fashion, designer goods), and traditional consumer industries have	institutional framework, policies, professions/professionalism, education/skills	cross-national	general (cultural/creative)	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				tried to redesign and repackage what they have always done to suit consumers' insatiable desire for culture and creativity. Europe's creative and cultural industries are global leaders and competitive exporters in a wide range of fields. They are the heart of creating Europe's culture and identity, and central to promoting Europe's identity around the world. Moreover, they are an aggregate group of industries that in 2009 employed a total of 6 442 410 persons in the 30 European countries included in this report. This report presents regionalised data and trends for these 6.4 million employees in 30 European countries. The report rests upon a methodology that has aimed at caution, minimalism and accuracy above all.				
161	EN	Throsby, D., & Zednik, A. (2011). Multiple job-holding and artistic careers: Some empirical evidence. <i>Cultural Trends</i> , 20 (1), 9–24. <a href="https://doi.org/10.1080/09548963.2011.540809">https://doi.org/10.1080/09548963.2011.540809</a>	2011	This article focuses attention on a somewhat overlooked component of the career portfolios of practising professional artists, namely their non-arts work. Although it is widely known that artists hold multiple jobs for a variety of reasons, there is little information on which jobs artists take on, whether they can make use of their creative skills in these jobs and how far artists doing non-arts work are different from artists who don't. We focus on two aspects of artists' non-arts work. First, we consider artists' working patterns in non-arts areas in general, looking particularly at the factors that influence artists to take on work outside the arts. Second, we analyse the extent to which artists are able to apply their creative skills in industries beyond the core arts, interpreting these results in the context of the concentric circles model of the cultural industries. Data used in this article are derived from the authors' recently completed survey of practising professional artists in Australia.	employment regimes, policies, resources/financing, identities, professions/professionalism, education/skills, careers	Australia	general (cultural/creative)	quantitative
162	EN	Brennan-Horley, C. (2010). Multiple work sites and city-wide networks: A topological approach to understanding creative work. <i>Australian Geographer</i> , 41 (1), 39–56. <a href="https://doi.org/10.1080/00049180903535550">https://doi.org/10.1080/00049180903535550</a>	2010	This paper attempts to further spatial understandings of creative work by focusing on the inherent topology linking workplaces together. Topographical approaches to creative employment are advanced by reflecting on how creative activity is linked and enacted across space. Everyday realities of creative work mean that multiple locations are used (for rehearsal, exhibition, for networking or for performance). It is difficult to ascertain relationships between these places using conventional methods such as mapping census data. Instead, I draw on workplace data taken from a creative industry research project conducted in Darwin, a remote city in Australia's Northern Territory, where qualitative interviews and mental maps were combined. The analysis proffers two key advances. First, mental map interviews conducted with creative workers can yield, on average, a fivefold	networks, spatial mobility	Australia	general (cultural/creative)	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				increase over census data in the number of important, everyday work sites reported by creative practitioners. This means more detail and subtlety can be woven into analysis. Second, a hierarchy of important intra and inter-suburban linkages can be mapped, revealing the city's creative topology and furthering breakdown of the 'creative inner/uncreative outer' urban binary. A topological approach reveals that rather than being CBD (central business district)-centric (which static readings of raw workplace counts per neighbourhood show) creativity is highly interconnected across the city. Such findings bolster the case for reimagining suburbs as vital and functional parts of the creative city. Rather than being typified as secondary to internal-CBD milieus, outer suburbs are highly connected, performing specialised roles in Darwin's creative topology.				
163	EN	Chapain, C., & Comunian, R. (2010). Enabling and Inhibiting the Creative Economy: The Role of the Local and Regional Dimensions in England. <i>Regional Studies</i> , 44 (6), 717–734. <a href="https://doi.org/10.1080/00343400903107728">https://doi.org/10.1080/00343400903107728</a>	2010	This paper addresses issues regarding the development of creative and cultural industries (CCIs) in England from a local and regional perspective. London and the South East are widely regarded as the centre of the national creative economy. In recent years large investments and support have tried to bridge the gap between the capital and other English regions in developing CCIs. Integrating findings from two separated research projects in Birmingham and Newcastle-Gateshead, this paper explores factors that enable or inhibit the creative industries outside of the Capital. One of the crucial issues relates to the specific position of each urban and regional context in relation to London and the possibility of building a critical mass of CCIs outside of the South-East. The paper discusses the importance of idiosyncratic factors relevant to creative individuals in their location decision. In addition, an important dimension of CCIs' dynamic lies in the multi-scale nature of the geographical supply-chain and collaborating work undertaken by companies. Our findings question current regional policies and their understanding of the local and regional dimension as being limited to the idea of geographical clusters. Therefore, the paper calls for a wider approach which takes into account the importance of the regional infrastructure and the "knowledge pool" necessary to the development of CCIs, but also personal and operational connections of the CCIs within and outside their region.	exclusion/inclusion, policies, institutional framework, policies, resources/financing, networks	UK	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
164	FR	Fleuriel, S. (2010). De la vocation artistique à la précarité: devenir professeur de danse jazz. <i>Sociologie de l'Art, OPuS</i> , 15 (1), 137–157. <a href="https://doi.org/10.3917/soart.015.0137">https://doi.org/10.3917/soart.015.0137</a>	2010	In the small world of jazz dance in France, the incorporation of the dancer's profession focuses mainly on the performance on stage, seen as the absolute consecration. It subsequently leads to consider teaching as a subsidiary activity, a complementary income, while waiting to obtain a position of dancer interpreter in a company. This tension thus contributes to maintain jazz dance teaching as a precarious activity mostly lived as a temporary one, and which, paradoxically, continues regularly.	precarity/unemployment, social protection, identities, careers, professions/professionalism	France	dance	qualitative
165	FR	Mirouse, S., & Haschar-Noé, N. (2010). Vocation artistique et rationalisation du travail : ethnographie d'une compagnie de Danse contemporaine. <i>Sciences Sociales et Sport</i> , 3 (1), 77. <a href="https://doi.org/10.3917/rsss.003.0077">https://doi.org/10.3917/rsss.003.0077</a>	2010	Starting with a ten month long ethnographic survey run within a contemporary dance company, this paper aims at analyzing the effects of public assistance on the work of artistic structures. The case of dance is here interesting since in this economically precarious and strongly competitive field, the financial and symbolical stakes that public assistance embodies are important. Thus we shall see how different types of strategies are being organized within the structure in answer to the political injunctions and this at a collective level as well as an individual one.	identities, careers, professions/professionalism	France	dance	qualitative
166	FR	Proust, S. (2010). Syndicalisme et délitement du salariat artistique: la CGT et les groupes mobilisés autour du régime de l'intermittence. <i>Sociologie du travail</i> , 52 (3), 374-388. <a href="https://doi.org/10.4000/sdt.14847">https://doi.org/10.4000/sdt.14847</a>	2010	In a context of strong growth and intense social struggles related to the employment conditions of media industry worker on short-term contracts in France, attention is drawn to the difficulties that the Confédération générale du travail (CGT) has had organising performers and stage hands in show business (cinema, theater, etc.). This labour union must deal with a large number of young professionals who pay no mind to the rules and norms related to wage-earning and no longer consider them to be a common good. Working in small groups that produce shows, these professionals regard their occupation as a vocation, value the hyperflexibility of their working conditions, pay scant attention to the distinction between employer and employees, and tend to deny the specific characteristics of their jobs and skills while referring, instead, to a blurry set of qualifications.	mobilisations/strikes, labour organisations, social protection, policies	France	performing arts/cross-sectoral	qualitative
167	FR	Bourneton, F., Chopin, M. P., Cordier, M., Honta, M., Julhe, S., & Salaméro, É. (2019). Garder les pieds sur scène. Conditions du maintien d'une activité artistique dans les secteurs de la danse et du cirque. <i>Recherches sociologiques et anthropologiques</i> , 50 (2), 167-190. <a href="https://doi.org/10.4000/rsa.3609">https://doi.org/10.4000/rsa.3609</a>	2009	This article approaches the strategies used by artists working in the dance and circus sector to prolong their on-stage activity. If maintenance in a career is complex for all artists, it is that much more so when the activity exposes their bodies to wear early on. Two dimensions are examined: on the one hand, how artists readapt their trade to spare their bodies (by means of a "negotiation" under the auspices of their collective work agreement); and on the other, how multi-activity and self-employment mitigate forms of precarisation in their trajectories. The data studied also illustrate a process of	precarity/unemployment, careers, employment regimes, exclusion/inclusion	France	performing arts/cross-sectoral	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				redefinition in ways of envisaging themselves as artists at the very time stage activity is no longer exercised or not in the same way. More generally, our analysis here will focus on the objective resiliencies of ageing used by choreographic and circus artists, and the ways in which reference to on stage artistic engagement can be extended beyond actual stage activity.				
168	EN	Conde, I. (2009). <i>Artists as Vulnerable Workers</i> .	2009	Artists are vulnerable workers not only on account of professional contingencies (underemployment, intermittent and multiple jobs, freelance work, precarious contracts, low salaries in certain categories), but also on account of their dependent identities, which are exposed to specific forms of symbolic power, inequality and gatekeeping processes if they wish to achieve recognition. This paper focuses on the two perspectives, making use of certain European and Portuguese references in order to portray ambivalent and diversified features in the artistic condition. The research in Portugal combined statistical analysis with qualitative approaches to professional experiences and locations in various areas (in particular the visual arts, composers and musicians in the main orchestras), with particular attention to gender issues.	precarity/unemployment, equality/diversity, gender, networks, identities, professions/professionalism, careers	cross-national	general (cultural/creative)	mixed methods
169	FR	Buscatto, M. (2008). Tenter, rentrer, rester: les trois défis des femmes instrumentistes de jazz. <i>Travail, genre et sociétés</i> , 19 (1), 87-108. <a href="https://doi.org/10.3917/tgs.019.0111">https://doi.org/10.3917/tgs.019.0111</a>	2008	On the eve of the 21st century, a glass ceiling seems to limit women's access to the highest social status. The French jazz world, a very male and gender-based world of art, offers a field of choice to study that question in an innovative way. Women represent 65% of singers and less than 4% of jazz instrumentalists. Women musicians, even the most popular ones, are only marginally present in that world. An ethnographic study started in 1998 identifies the social patterns that, when cumulated over time, render access to and continued presence of women instrumentalists in the world of jazz particularly difficult. This reality, which results from a long personal evolution, is at the crossroads of broader social links -the social definition of various female roles throughout the "ages"- and of norms, networks and "male" conventions conveyed by musicians.	equality/diversity, careers, professions/professionalism, gender, exclusion/inclusion	France	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
170	EN	Hesmondhalgh, D., & Baker, S. (2008). Creative Work and Emotional Labour in the Television Industry. <i>Theory, Culture &amp; Society</i> , 25 (8), 97–118. <a href="https://doi.org/10.1177/0263276408097798">https://doi.org/10.1177/0263276408097798</a>	2008	In keeping with the focus of this special section, we concentrate initially on some of the problems of autonomist Marxist concepts such as ‘immaterial labour’, ‘affective labour’ and ‘precarity’ for understanding work in the cultural industries. We then briefly review some relevant media theory (John Thompson's notion of mediated quasi-interaction) and some key recent sociological research on cultural labour (especially work by Andrew Ross and Laura Grindstaff, the latter drawing on Hochschild's concept of emotional labour), which we believe may be more useful than autonomist concepts in developing empirically informed critique. The main body of the article then consists of an ethnographic account of working on one particular television programme, an account that aims to build on these theoretical debates. We analyse how the power to provide exposure or not to individuals in the talent show genre in contemporary television (a feature that derives from the symbolic power of producers to make texts that are then circulated to massive numbers of people) and disputes between commissioners and independent producers about how best to go about doing so (an organizational issue) are registered in the form of stress, anxiety and sometimes poor working relations among project teams of young television researchers (a matter of working conditions and experiences). We especially focus on how additional pressures are borne by these workers because of the requirements to undertake emotional labour, involving the handling of strong emotions on the part of talent show contributors, and to maintain good working relations in short-term project work, requirements generated by the need to ensure future employment. Ultimately, then, we support the view that creative work is ‘precarious’ — but we go beyond the generalizations involved in concepts such as immaterial labour and affective labour to show the specific ways in which precariousness is registered and negotiated in the lives of young workers in one industry.	precarity/unemployment, employment regimes, equality/diversity, networks, careers	UK	general (cultural/creative)	qualitative
171	EN	Taylor, S. (2008). Art work or money. <i>The Sociological Review</i> , 56 (2), 257-292. <a href="https://doi.org/10.1111/j.1467-954X.2008.00788.x">https://doi.org/10.1111/j.1467-954X.2008.00788.x</a>	2008	The identity projects of novice creative practitioners must take account of the economy of art work. It has been suggested (McRobbie, 2002a) that in the contemporary cultural industries in the UK, a new understanding of the connection between creative work and money has replaced past ‘anti-commercial’ notions. This claim is investigated through a narrative-discursive analysis of interviews from a longitudinal study with current and recent Art and Design postgraduates. Their ongoing identity projects are shaped by	resources/financing, identities, education/skills, careers	UK	general (cultural/creative)	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				established understandings of creative work and the prospects it offers for earning and employment, and also by more local discursive resources given by personal life contexts. An analysis of two interviews with a single speaker shows how these resources are taken up within her ongoing and distinctive identity project. Both old and new repertoires of art and money are in play in her talk. She must negotiate dilemmas and potentially troubled positionings in order to reconcile a creative identity with relationships and responsibilities towards others. Coherence is only achieved momentarily and is disrupted by new life circumstances. By investigating an identity project at the level of talk, the analysis shows the complexity of the speaker's work to construct and claim a creative identity.				
172	FR	Sinigaglia, J. (2007). Le mouvement des intermittents du spectacle: entre précarité démobilisatrice et précaires mobilisateurs. <i>Sociétés contemporaines</i> , 57 (1), 27-53. <a href="https://doi.org/10.3917/soco.065.0027">https://doi.org/10.3917/soco.065.0027</a>	2007	Mobilizations of precarious people generally seem to be unlikely. Yet, the protest movement of the "intermittents du spectacle" ("temporary show-business workers") is a good opportunity to question the relationship between job insecurity and mobilization. Although actual or anticipated pauperization (lower income and weaker professional integration) is responsible for apathy and defections, the effect of the structural lack of job security can be compensated by the individual and collective resources that these workers dispose. Moreover, the common experience of job insecurity helps to create information and cooperation networks, which make mobilization easier in such a competitive and scattered economic sector. Finally, job insecurity, when used as a label, has even contributed to extending the cause of "intermittents du spectacle" and, as a consequence, to strengthening the movement.	precarity/unemployment, mobilisations/strikes, labour organisations, social protection, policies	France	performing arts/cross-sectoral	qualitative
173	EN	Sorignet, P. E. (2006). Dancing beyond pain. <i>Actes de La Recherche En Sciences Sociales</i> , 163. <a href="https://doi.org/10.3917/arss.163.0046">https://doi.org/10.3917/arss.163.0046</a>	2006	Ballet dancing requires an adhesion to the vocational dimension of artistic occupations that belittles economic hardships and physical injuries. Investment in the present and disinterestedness demonstrate the inflexible nature of vocation (just like poverty, physical suffering may appear as a sign of election). Yet, the body remains a work instrument, and its preservation is at stake in the rationalization of its maintenance, but also in the recognition of the asymmetrical nature of the employer/employee relation between the choreographer and her interpreters. The ballet dancer, in fact, perceives herself as the actor of her own work, and her relation to health is conditioned by a logic of responsibility and of maintenance of her bodily capital, understood as a variant of cultural capital.	employment regimes, gender, resources/financing, networks, identities, careers, education/skills	France	dance	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
174	EN	Bain, A. (2005). Constructing an artistic identity. <i>Work, Employment and Society</i> , 19 (1), 25–46. SAGE Publications Ltd. <a href="https://doi.org/10.1177/0950017005051280">https://doi.org/10.1177/0950017005051280</a>	2005	This article investigates occupational identity construction among contemporary Canadian professional visual artists. Through in-depth, semi-structured interviews I draw on the perceptions and subjective experiences of 80 Toronto visual artists to explore how individuals consciously articulate and act upon an occupational identity that they have carefully and deliberately chosen. I demonstrate how the informal nature of artistic occupational definitional parameters can render the title professional artist an empty signifier. Given the limited means of clearly distinguishing between professional and amateur, and the lack of recognition attributed to artistic labour as real work, I argue that professional status comes largely from drawing on a repertoire of shared myths and stereotypes to help create an artistic identity and project it to others.	employment regimes, resources/financing, networks, identities, professions/professionalism	Canada	visual arts	qualitative
175	FR	Buscatto, M. (2005). Femme dans un monde d'hommes musiciens. Des usages épistémologiques du «genre» de l'ethnographie. Volume!. <i>La revue des musiques populaires</i> , 4 (1), 77-93. <a href="https://doi.org/10.4000/volume.1694">https://doi.org/10.4000/volume.1694</a>	2005	The ethnographic survey conducted in the French jazz world since June 1998 had enabled us to observe a double gendered hierarchy at work in this world and to identify its social processes of production and legitimisation (Buscatto, 2003). Adopting a reflexive stance, this article discusses the many ways in which our 'gender' has affected the possibilities of ethnographic enquiry, as well as fostering the renewal, refinement or transformation of our sociological analyses. It became clear that our position as a 'woman' in a man's world, while opening up certain possibilities for enquiry, also closed off others. What's more, a reflexive analysis of these moments of opening and closing the 'field' fed back into our sociological analyses. Finally, investigative possibilities and interpretative procedures also varied according to the other identity attributes that accompanied the construction of the investigative relationship - singer, spectator, sociologist or girlfriend. Social position is never unequivocal, and it was in the way in which the multiplicity of social identities attributed to us were crossed and uncrossed that the multiple effects of our 'gender' on the production of sociological results were played out.	identities, careers, professions/professionalism, gender, equality/diversity	France	music/singing	qualitative
176	FR	Buscatto, M. (2004). De la vocation artistique au travail musical: tensions, compromis et ambivalences chez les musiciens de jazz. <i>Sociologie de l'Art, OPuS</i> 5 (3), 35–56. <a href="https://doi.org/10.3917/soart.005.0035">https://doi.org/10.3917/soart.005.0035</a>	2004	Defined as « vocational », artistic work is often presented as a fulfilled « self » expression form invading all spheres of private and professional life. As shown by an ethnographic survey led in the French « jazz world », such an artistic ideal may also create tensions into musicians' daily life. A great majority of those musicians don't really play « their » music et don't express « themselves » in « their » art. Several institutional mechanisms lead them to produce constant « personal » and professional compromises between musical work and	identities, careers, professions/professionalism	France	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				« self » expression. A minority of jazz musicians, situated at the higher levels of jazz hierarchy, express themselves playing « their » music. But, artistic vocation produces « psychological » tensions which question their « personal » balance and from which they try to protect themselves.				
177	EN	Cottrell, S. (2004). <i>Professional music-making in London : ethnography and experience</i> . Ashgate.	2004	Professional Music-Making in London is an engaging yet innovative study which examines the lives and work of Western art musicians from an ethnographic perspective. Drawing in part on his own professional experience, Stephen Cottrell considers to what extent musicians in Western society conform to Alan Merriam's paradigmatic assessment of them as having low status yet high respect, as well as being given an unusual degree of license to deviate from convention. The focus of this study is on professional music-making in London, one of the world's busiest centres of musical performance. Yet the issues raised and explored are deeply relevant to other major centres of Western art music, such as New York, Berlin or Sydney.	identities, networks, professions/professionalism, careers	UK	music/singing	qualitative
178	FR	Sorignet, P. E. (2004a). Être danseuse contemporaine : Une carrière "corps et âme." <i>Travail, Genre et Société</i> , 12 (2), 33–53. <a href="https://doi.org/10.3917/tgs.012.0033">https://doi.org/10.3917/tgs.012.0033</a>	2004	The dancer's body has been the heart of the quasi-ideological stakes underlying the will to break away from academism. Moving away from the model of the classical dancer, the contemporary dancer appears to have freed herself from the physical and moral constraints particularly imposed in training institutions. However, the enquiry shows that a stereotyped female body model continues to be imposed in other ways. The labor market of contemporary dance thus reveals the discrepancy between the ideological speech specific to the field of contemporary dance (multiple female physiques allowed to dance, prime interest in the "singularity" of the individual) and the requirements to obtain a job on the labor market of contemporary dance. Finally, the resonance of job constraints in the intimate field (choice of partner, maternity) illustrates the ambiguity of a profession that considers itself a "liberation" and a "vocation".	identities, careers, equality/diversity, gender, professions/professionalism, education/skills	France	dance	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
179	FR	Coulangéon, P. (2004b). L'expérience de la précarité dans les professions artistiques. Le cas des musiciens interprètes. <i>Sociologie de l'Art</i> , 1, 77-110. <a href="https://doi.org/10.3917/soart.005.0077">https://doi.org/10.3917/soart.005.0077</a>	2004	The profession of musician is traditionally characterized in France by the opposition between intermittent employment, prevailing in popular music, and permanent employment, mainly in symphonic orchestras. The variety of patterns of participation in labour market shows that intermittent employment is not necessarily synonymous of precariousness, that may alternatively entail professional instability in the core of the labour market and subsistence in the periphery of this same market.	precarity/unemployment, careers, employment regimes	France	music/singing	mixed methods
180	FR	Sorignet, P.-E. (2004c). La construction des identités sexuées et sexuelles au regard de la socialisation professionnelle : le cas des danseurs contemporains. <i>Sociologie de l'Art, OPuS</i> , 5 (3), 9-34. <a href="https://doi.org/10.3917/soart.005.0009">https://doi.org/10.3917/soart.005.0009</a>	2004	Sexual and gender identity are often approached through primary socialisation. This paper tries to show the consequences of professional socialisation in the development of what can seem held with the sphere of the privacy. The feminine connotation of the dance world leads man dancers, especially those that are coming from sports, to question their masculine identity during the process of their professional insertion. Identified as an homosexual context, dance world offers to homosexual the possibility to live without exterior aggressiveness, a sexuality judged as deviant in the common world.	identities, careers, equality/diversity, gender, professions/professionalism	France	dance	qualitative
181	FR	Sorignet, P. E. (2004d). Un processus de recrutement sur un marché du travail artistique: Le cas de l'audition en danse contemporaine. <i>Genèses</i> , 57 (4), 64-88. <a href="https://doi.org/10.3917/gen.057.0064">https://doi.org/10.3917/gen.057.0064</a>	2004	Starting from an ethnographical survey conducted at dance auditions and in interviews with contemporary choreographers and dancers, the author shows that recruitment procedures in the dance labour market emphasise both the market and the dancer's vocation. An examination of the recruitment criteria brings out the process of rationalisation at work in the artistic labour market (the high level of training and technical skill required, selection on resumes). It also shows that the prerequisites for maintaining the artistic identity of the choreographer employers and dancer-applicants involve a denial of market logic.	careers, professions/professionalism, identities	France	dance	mixed methods
182	FR	Buscatto, M. (2003). Chanteuse de jazz n'est point métier d'homme: L'accord imparfait entre voix et instrument. <i>Revue française de sociologie</i> , 44 (1), 35-62. <a href="https://doi.org/10.3917/rfs.441.0035">https://doi.org/10.3917/rfs.441.0035</a>	2003	A dual sexual differentiation is crossing the world of French jazz. While jazz is a world of men, the singers are first and foremost women. More especially, the lady singers are positioned at lower levels of musical renown and value. An ethnographical study has detected at the very heart of musical practice three social processes which generate and legitimize this "sexual" hierarchization. Sexual musical concepts separate instrumentalists from singers. Where a lady places importance in the interpretation, the instrumentalists dream of composing, and this associates lady singers with commercial jazz, which is disparaging and demeaning. "Male" social conventions in the style of language and music guide work relations, making it difficult for lady singers to find and keep a lady-singer position in the jazz-music job market. Female stereotypes, shared by a majority of	identities, careers, professions/professionalism, gender	France	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				musicians, make the lady singer barely “employable” and finally put her in illegitimate musical positions. A conflictual hierarchization sets in, even though there is a large majority of these musicians who wish to live in harmonious parity.				
183	EN	Buscatto, M. (2003). Jam makes you sing. <i>Ethnologie Francaise</i> , 33 (4), 689–695. <a href="https://doi.org/10.3917/ethn.034.0689">https://doi.org/10.3917/ethn.034.0689</a>	2003	Appeared in jazz clubs in the late 90s the vocal jam opens the stage to those amateurs who want to sing in public. In a same festive atmosphere amateur singers and jazz professionnals meet there curious tourists and admiring friends, regular night birds and jazz enthusiasts. For a night the jazz club becomes an original place of urban sociabilities where one expresses oneself, one's taste for fun and one's pleasure of meeting people. Singers, musicians, professional programme planers - or hoping to become so -, transform this space into a place of professionalization by facilitating the insertion of these newcomers on a closed saturated and competitive labour market.	resources/financing, networks, identities, professions/professionalism, careers	France	music/singing	qualitative
184	FR	Ravet, H., & Coulangeon, P. (2003). La division sexuelle du travail chez les musiciens français. <i>Sociologie du travail</i> , 45 (3), 361-384. <a href="https://doi.org/10.4000/sdt.31922">https://doi.org/10.4000/sdt.31922</a>	2003	Data from a survey of French musicians conducted for the Ministry of Culture are used to analyse the processes producing inequality between men and women in music. Two models of a sexual division of labour coexist along with a differentiation depending on the style (learned vs. popular music). These two models closely link together working conditions, careers and the organization of home life for male and female musicians; and they underlie the construction of musicians', identities. In the world of popular music, bodily stereotypes of femininity (youth, seduction) and masculinity (the aestheticization of deviance, the bohemian life) dominate. In the world of learned music, a hierarchical model of masculine authority prevails with the figure of the conductor at the summit.	careers, equality/diversity, gender, professions/professionalism, employment regimes	France	music/singing	quantitative
185	EN	Green, L. (2002). <i>How popular musicians learn : a way ahead for music education</i> . Ashgate.	2002	"Drawing on a series of interviews with musicians aged between fifteen and fifty, Lucy Green explores the nature of pop musicians' informal learning practices, attitudes and values, the extent to which these altered over the last forty years, and the experiences of the musicians in formal music education"--Jacket What is it to be musically educated? -- Skills, knowledge and self-conceptions of popular musicians: the beginnings and the ends -- Learning to play popular music: acquiring skills and knowledge -- Attitudes and values in learning to play popular music -- Popular musicians in traditional music education -- Popular musicians in the new music education --	identities, education/skills, careers	UK	music/singing	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				The formal and the informal: mutual reciprocity or a contradiction in terms?				
186	EN	Blair, H. (2001). You're only as good as your last job. <i>Work, Employment &amp; Society</i> , 15 (1), 149–169. <a href="https://doi.org/10.1017/S0950017001000071">https://doi.org/10.1017/S0950017001000071</a>	2001	Recent debates surrounding the future of work and non-standard forms of employment have, especially in the United States, used the film industry as an exemplar and signifier of future industrial change. Much research conducted in the film industry implicitly or explicitly draws on the flexible specialisation framework to understand industrial organisation and labour market operation. It is the contention of this paper, however, that the dual labour market analysis associated with flexible specialisation explanations is too simplistic, failing to reflect the range of factors affecting labour market organisation and operation. The resulting static and atomised analysis is, as such, ill-equipped to conceptualise the complex patterns of organisation and movement evident in the highly uncertain context of film making. Furthermore, the operation and organisation of the labour market cannot be understood independently of the management of labour within the labour process. Production company management set the context and targets of work (in terms of work scheduling, pay, and conditions) and departmental heads retain method autonomy and control the recruitment and performance of 'their' group members. However, this is the case within a context in which people need to continually re-secure work and maintain positions within groups and contacts. Therefore, a seeming lack of control over tasks at the point of production is reinforced by the use of labour market mechanisms and influences their form.	employment regimes, equality/diversity, networks, social mobility, education/skills, careers	UK	film/video	mixed methods
187	FR	Proust, S. (2001). Une nouvelle figure de l'artiste: le metteur en scène de théâtre. <i>Sociologie du travail</i> , 43 (4), 471-489. <a href="https://doi.org/10.4000/sdt.35441">https://doi.org/10.4000/sdt.35441</a>	2001	Theatre directors emerged as a group as more emphasis was laid on staged productions in the late 19th century; but they did not form a real group till the 1950s owing to two concomitant changes. For one thing, there was a break with the primacy of literature, as a claim was made for the autonomy of the aesthetic principles governing stage productions. For another, public policy tended to gradually favour those directors who were most committed to artistic innovation. The "double posture" of the directors of publicly subsidized theatres is analysed, a posture combining two main sources of authority: that of the artist who increasingly distances himself from the expectations of the public, and that of the intellectual who intervenes in politics and must cope with the judgment of his congeners. This analysis sheds light on the contemporary conditions for forming an artistic group.	professions/professionalism, policies	France	theatre	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				Artists do not just produce new aesthetic forms; they can only exist at the crossroads between the artistic, political and intellectual spheres.				
188	EN	Banks, M., Lovatt, A., O'Connor, J., & Raffo, C. (2000). Risk and trust in the cultural industries. <i>Geoforum</i> , 31 (4), 453–464. <a href="https://doi.org/10.1016/S0016-7185(00)00008-7">https://doi.org/10.1016/S0016-7185(00)00008-7</a>	2000	Preliminary claims have been made that working practices within cultural industries such as fashion, music, design and the night time economy may differ from Fordist or modernist arrangements. Cultural firms are often imagined to be more innovative, information-rich, dynamic, flexible, non-hierarchical and dependent on local clusters and networks than their Fordist counterparts (Lash and Urry, 1994). As their impact and significance increase, understanding how creative and cultural industries actually work is of high priority. This paper presents preliminary findings from an on-going ESRC funded study of cultural Micro and Small Enterprises (MSEs) within Manchester, England. Drawing on one element of the project, this paper considers the significance of risk and the importance of social trust for the cultural entrepreneur. Following a discussion of Beck's development of risk as an analytical concept, and its intersection with Giddens' notion of 'active trust', the paper examines how risk and trust are defined, experienced and negotiated by entrepreneurs in Manchester's cultural industries. It is suggested that senses of risk are constitutive and often pivotal to the whole economic and social basis of cultural entrepreneurship - risk being central to choices made not only in business but in the lifeworld more generally. The paper then investigates the importance of trust for facilitating as well as countering or offsetting risk. Empirical evidence is presented to show how risk and trust co-relate and interact as constitutive elements within a wider set of shifting relationships between work, leisure and lifestyle in the 'creative city'.	employment regimes, policies, intellectual property, resources/financing, networks	UK	general (cultural/creative)	qualitative
189	FR	Coulangeon, P. (1999). Les mondes de l'art à l'épreuve du salariat: Le cas des musiciens de jazz français. <i>Revue française de sociologie</i> , 40 (4), 689-713. <a href="https://doi.org/10.2307/3322855">https://doi.org/10.2307/3322855</a>	1999	Following the example of other professionals in the field of live entertainment, jazz musicians in France have been progressively integrated into the salaried-worker group since the end of the 1960s. This integration has altered their standard of living and working conditions and has eased out the stereotypes that used to reign in this sector. On the one hand there is the traditional model, associated with jazz clubs, where musicians were under strict social control from their peers making them adopt a sort of "deviant conformism" (alcohol, drugs, undeclared work), and on the other hand, there is an emerging model, characterized by atypical salaried workers, where the variety and the instability of contracts, limited by unemployment insurance, increase the autonomy of musicians, encouraging them to diversify	careers, professions/professionalism, employment regimes	France	music/singing	qualitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				their activities in particular towards teaching and organizing. Together with the strong increase in subsidized activity where assistance is given to isolated, short-term projects rather than to long-term development of production and distribution structures, this new model encourages more people to join the profession to a point where this work sector is now over-populated. This explains why in many cases the less famous musicians keep two activities going over a long period of time. To sum up, this new model runs the risk of trivializing the activity of these musicians turning it into a sort of "musical service".				
190	FR	Coulangéon, P. (1999). Les musiciens de jazz: les chemins de la professionnalisation. <i>Genèses</i> , 36, 54-68. <a href="https://doi.org/10.3406/genes.1999.1579">https://doi.org/10.3406/genes.1999.1579</a>	1999	The traditional socialisation of jazz musicians in France has undergone a profound transformation in the last twenty years, marked by the decline of self-taught musicians in favour of the expansion of specific teaching which has accompanied the process by which jazz has been acquiring cultural legitimacy. This transformation, which is fostering the increase in the number of candidates for professional activity in a relatively marginal field of music, has significantly disturbed the definition of the musicians' activity.	careers, professions/professionalism, education/skills	France	music/singing	qualitative
191	EN	Bielby, D. D., & Bielby, W. T. (1996). Women and Men in Film: Gender Inequality among Writers in a Culture Industry. <i>Gender &amp; Society</i> , 10 (3), 248-270. <a href="https://doi.org/10.1177/089124396010003004">https://doi.org/10.1177/089124396010003004</a>	1996	Distinctive features of culture industries suggest that women culture workers face formidable barriers to career advancement. Using longitudinal data on the careers of screenwriters, we examine gender inequality in the labor market for writers of feature films. We hypothesize and test three different models of labor market dynamics and find support for a model of cumulative disadvantage whereby the gender gap in earnings grows as men and women move through their careers. We suggest that the transition of screenwriting from a mixed to a male-dominated occupation parallels the "empty field" phenomenon described in a study by Tuchman of nineteenth-century novelists. The institutionalization of male dominance of the film industry in the 1930s and the typecasting of women writers has had a lasting impact on gender inequality, which shows little change through the early 1990s.	equality/diversity, gender, resources/financing, professions/professionalism, careers, labour organisations	USA	film/video	quantitative

## Annex II. Mapping of Studies (to inform WP3)

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
1	EN	Akbar, J. N., David, R., Subramani, A. K., Singh, S., & Nigoti, U. (2024). The moderating effects of perceived social worth and organizational virtuousness on the relationship between emotional labor, precarious work, and organizational commitment among ASHA workers in India. <i>Acta Psychologica</i> , 248: 104384. <a href="https://doi.org/10.1016/j.actpsy.2024.104384">https://doi.org/10.1016/j.actpsy.2024.104384</a>	2024	Accredited Social Health Activists (ASHAs) in India are the subjects of this study, which explores the complex relationships between emotional labor (EL) and unstable work environments and how these relationships affect organizational commitment (OC). The study also looked at how organizational virtuousness (OV) and perceived social value mediated the relationship between precarious work (PW), EL, and OC. This study included a total sample size of N = 467 ASHA personnel from a variety of healthcare settings. Hierarchical regression analysis was used to look at the moderating effects using the Hayes Process Macro. The findings suggest that there are noteworthy negative associations between EL, PW, and the OC of ASHA workers. Nevertheless, OV and perceived social worth (PSW) emerged as significant moderators. More precisely, elevated levels of PSW and OV mitigated the adverse effects of PW and EL on the OC of ASHA workers.	precarity	India	general	quantitative
2	EN	Allan, B. A., Kim, T., & Pham, J. (2024). Disentangling underemployment and precarious work: A latent profile analysis. <i>Journal of Career Assessment</i> , 32(3), 560-577. <a href="https://doi.org/10.1177/10690727231212187">https://doi.org/10.1177/10690727231212187</a>	2024	As global labor markets become increasingly unstable, scholars have attempted to operationalize and categorize different forms of poor-quality work, such as with underemployment and precarious work. While these have significant implications for mental health and other outcomes, scholars have mostly studied different forms of underemployment using variable-centered assumptions, which assume homogeneity among workers. However, person-centered approaches may be better suited to studying underemployment because of varying patterns of employment in different industries and occupational categories. Therefore, with a sample of working adults (N = 1,016), we used latent profile analysis to identify profiles of subjective underemployment using seven indicators. We found three distinct profiles: Fully employed, stable underemployed, and precarious workers. Subsequent analyses exploring symptoms of distress, meaningful work, decent work, occupational classification, and level of education revealed key distinctions among the groups, such as precarious workers having the greatest distress and poorest working conditions. Taken together, this study provides a meaningful distinction between underemployed and precarious workers, while highlighting the relevance of these employment groups for several key outcomes.	precarity, decent work, latent profile/class	USA	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
3	EN	Blustein, D. L., Grzanka, P. R., Gordon, M., Smith, C. M., & Allan, B. A. (2024). The psychology of precarity: A critical framework. <i>American Psychologist</i> . Advance online publication. <a href="https://doi.org/10.1037/amp0001361">https://doi.org/10.1037/amp0001361</a>	2024	This article presents the rationale and a new critical framework for precarity, which reflects a psychosocial concept that links structural inequities with experiences of alienation, anomie, and uncertainty. Emerging from multiple disciplines, including anthropology, cultural studies, sociology, political science, and psychology, the concept of precarity provides a conceptual scaffolding for understanding the complex causes of precarious life circumstances while also seeking to identify how people react, adapt, and resist the forces that evoke such tenuous psychosocial experiences. We present a critical conceptual framework as a nonlinear heuristic that serves to identify and organize relevant elements of precarity in a presumably infinite number of contexts and applications. The framework identifies socio-political-economic contexts, material conditions, and psychological experiences as key elements of precarity. Another essential aspect of this framework is the delineation of interrelated and nonlinear responses to precarity, which include resistance, adaptation, and resignation. We then summarize selected implications of precarity for psychological interventions, vocational and organizational psychology, and explorations and advocacy about race, gender, and other systems of inequality. Future research directions, including optimal methodologies to study precarity, conclude the article.	precarity, conceptualisation	—	general	—
4	EN	Bosmans, K., & Vanroelen, C. (2024). 'You are less credible in life, less reliable... people don't want to give you a chance'- A qualitative study on the experience of inferiority among non-standard workers in Belgium. <i>Labour and Industry</i> , 1-20. <a href="https://doi.org/10.1080/10301763.2024.2387464">https://doi.org/10.1080/10301763.2024.2387464</a>	2024	Workers in non-standard employment arrangements are often perceived as belonging to the periphery of the labour market. Consequently, many suffer from feelings of inferiority. This study explores how inferiority is expressed and experienced in the work life of non-standard workers and beyond. Interviews with 38 non-standard workers from Belgium were analysed thematically. Inferiority expresses itself through a series of metaphors: a jack of all trades, disposable product, and outsider. In addition, not having financial independence feeds into feelings of inferiority. Moreover, the labour market and social security regulations have created disparities between standard and non-standard workers that have accordingly fed experiences of inferiority as well. Finally, inferiority is perpetuated beyond the work context, for example, in the form of discrimination on the housing market and in the general image of non-standard employment as inferior by many people in society. This study highlights that governments and employers need to increase their efforts to equalise the rights and treatment between non-standard and standard workers. This could decrease non-standard workers' feelings of inferiority and consequently improve their overall well-being.	precarity, exclusion	Belgium	general	qualitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
5	EN	Goldberg, R. M. (2024). Precarious work patterns on workers' perceptions of family-level resources, cohesion, and flexibility. <i>Journal of Family and Economic Issues</i> , 45(1), 184-199. <a href="https://doi.org/10.1007/s10834-023-09888-x">https://doi.org/10.1007/s10834-023-09888-x</a>	2024	Research on work insecurity in the US has examined specific precarious work factors such as low wages, nonstandard work hours and scheduling, and inaccessibility to family supportive benefits. Using pilot data from The Prec[ar]ious Family Study, a latent class analysis indicates patterns of precarious work attributes into five disparate groups described as Wagers, Nomads, Underemployed, Schedulers, and Precariat. Regressions using patterned precarious work group membership as a categorical variable reveal differences in family resource accessibility and U.S.ge between those who report multiple precarious work factors (Precariat) and those who report a high amount of workplace uncertainty (Nomads) compared to workers with wage as their sole precarious factor (Wagers) after controlling for worker's self-reported perceptions of stress. Precarious work group differences in family cohesion suggest workers' decreased perceptions of family emotional connection in the Nomads groups compared to the Wagers. No association was found between workers' perceptions of their family flexibility and their precarious work class membership which suggests existing family roles and family leadership are resistant to experiences of work precarity. Further research of precariously employed workers is needed to assess the dynamism of precarious work group patterns and extend understanding between precarious work, family-level resources and family cohesion amid experiences of work precarity.	precarity, social cohesion, latent profile/class	USA	general	quantitative
6	EN	Gromada, A. (2024). Staying in bad jobs: An "Institutional Peg" as Poland's adaptation to precarious markets. <i>Sociological Perspectives</i> , 67(1-3), 150-172. <a href="https://doi.org/10.1177/07311214241242063">https://doi.org/10.1177/07311214241242063</a>	2024	Why and how do workers stay in bad jobs? Based on 972 questionnaires and longitudinal data from 45 interviews, the article finds substantial support for the labor of love and the psychic income theories and no support for the miscalculated risk and commitment device theories. It documents personal strategies (overworking and childlessness) and institution-related strategies (diploma-hoarding and institutional pegs—a term introduced in this article). The article argues that the existing dichotomy of market-driven art and the state-subsidy-driven art could be enriched by the third model epitomized by Poland—a country with neither the art market comparable to that of the United States or the United Kingdom nor a state spending on art comparable to that of France or the Netherlands—where free higher education is used as a fallback option in the context of scarce resources.	precarity, education	Poland	cultural/creative	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
7	EN	Herranz, A. (2024). The eclipse of solidarity: Precarious work, agency and collective action. <i>European Journal of Political Theory</i> , 0, 1-21. <a href="https://doi.org/10.1177/14748851241254817">https://doi.org/10.1177/14748851241254817</a>	2024	Precarious work is a growing and alarming phenomenon. This paper analyses two of its distinctive normative features. First, precarity increases the risks workers face, blurring their capacity for prospection and lessening their security in accessing the opportunities associated with their jobs. Second, precarious work challenges workers' collective action capacity. I will argue that both features threaten workers' republican freedom. I develop the second point by presenting a conception of solidarity between workers and then showing how precarious work erodes it. On the one hand, when the labour market is dualised, precarity is distributed unevenly and the risks undergone by groups of workers are different. Thus, dual labour markets create a potential conflict of interest between the preferences of different groups, insiders and outsiders. On the other hand, various economic changes hinder workers from acting based on shared purposes due to increased coordination costs. To the extent that workers' power depends on their bonds and collective action, primarily through unions, the eclipse of their solidarity leaves them powerless and thus increases their domination. Finally, I consider various scenarios that could boost workers' collective power.	precarity, solidarity, unions, collective action	—	general	—
8	EN	Irvine, A., & Rose, N. (2024). How does precarious employment affect mental health? A scoping review and thematic synthesis of qualitative evidence from western economies. <i>Work, Employment and Society</i> , 38(2), 418-441. <a href="https://doi.org/10.1177/09500170221128698">https://doi.org/10.1177/09500170221128698</a>	2024	This article offers a scoping review and thematic synthesis of qualitative research on the relationship between precarious employment and mental health. Systematic searches of primary qualitative research in western economies, focused on insecure contracts and a broad conceptualisation of mental health, identified 32 studies. Thematic synthesis revealed four core experiences of precarious employment: financial instability, temporal uncertainty, marginal status and employment insecurity, each connected with multiple, interrelated experiences/responses at four thematic levels: economic, socio-relational, behavioural and physical, leading to negative mental health effects. Reported mental health outcomes could be predominantly understood as reductions in 'positive mental health'. Findings are theoretically located in models of work-family conflict and latent deprivation; insecure work constrains access to benefits of time structure, social contacts, social purposes, status and identity, which correlate with psychological wellbeing. Frequently failing also to provide the manifest (financial) benefits of work, insecure employment poses mental health risks on both fronts.	precarity, review, conceptualisation	—	general	—

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
9	EN	Lee, S., Kim, J. H., & Lee, K. H. (2024). Decent Work Profiles of Korean Workers: Antecedents and Outcomes of Profile Membership. <i>Journal of Career Assessment</i> . <a href="https://doi.org/10.1177/10690727241254120">https://doi.org/10.1177/10690727241254120</a>	2024	Recent research has explored profiles of decent work based on the Psychology of Working Theory. However, such investigations have rarely been attempted in Korea. This study applied latent profile analysis to discover decent work profiles and their relationships with antecedents and outcomes. Among 605 Korean workers, five distinct profiles emerged: indecent (7.9%), low safety and healthcare access (34.9%), average (38.1%), decent (13.7%), and value-dominant but low rest (5.4%). Higher subjective social status and work volition were associated with the decent work group, whereas women and individuals with less education were linked to work characterized by greater vulnerability. Furthermore, satisfaction with work needs, job, and life varied significantly across these profiles. The decent work group generally exhibited the highest satisfaction, whereas the indecent work group had the lowest. The low-safety and healthcare access work group tended to exhibit higher satisfaction levels than the indecent work group, but lower levels than the average work group. The value-dominant but low-rest work group exhibited life satisfaction comparable to the decent work group. The findings of this study highlight the distinctive characteristics of the working conditions in South Korea. Based on these results, we discuss theoretical and practical implications.	decent work, latent profile/class, SES (Socio-Economic Status)	South Korea	general	quantitative
10	EN	Llosa, J. A., Agulló-Tomás, E., Menéndez-Espina, S., & Rivero-Díaz, M. L. (2024). Perceived precarious life: A SEM model for re-dimensioning of precarious work and its impact on mental health. <i>Frontiers in Public Health</i> , 11, 1254843. <a href="https://doi.org/10.3389/fpubh.2023.1254843">https://doi.org/10.3389/fpubh.2023.1254843</a>	2024	Introduction: Precarious work is one of the most studied concepts related to work, and its effects have been analyzed in relation to variables such as mental health and wellbeing. However, there is a tendency to atomise the analysis of precarious work, without understanding that people's working life is intertwined with other areas of their life. Objective: Faced with this situation, this paper presents the concept of perceived precarious life, which is aligned with contemporary models of social inclusion and exclusion. Thus, perceived precarious life comprises variables of labor precariousness, social support and hopelessness in the family economic situation. Methods: To test this idea, a structural equation model (SEM) is presented, which tests the structure of the construct of perceived precarious life by relating it to mental health and coping strategies. Results: After testing the fit of the model in both men and women, a SEM path analysis is designed between the variables, observing that perceived precarious life has an effect on mental health ( $\beta = 0.635$ , $p < 0.01$ ). This relationship is mediated by unproductive coping strategies ( $\beta = 0.142$ , $p < 0.01$ ). Conclusion: This model exposes a broad and integrated	precarity	Spain	general	quantitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				conceptualization of precariousness, combining aspects of work, relationships and hopelessness, which allows for an understanding of the integral experience of precariousness."				
11	EN	Aruqaj, B. (2023). An integrated approach to the conceptualisation and measurement of social cohesion. <i>Social Indicators Research</i> , 168(1), 227-263. <a href="https://doi.org/10.1007/s11205-023-03110-z">https://doi.org/10.1007/s11205-023-03110-z</a>	2023	The core sociological subject of 'social cohesion' (hereafter SC) has re-emerged as a key concept in the social sciences. On the one hand, SC is thought to be influenced by a society's degree of inequalities and the quality of its welfare state. On the other hand, SC is thought to be instrumental in its own right to other factors such as economic growth, institutional quality, and individual well-being. In recent years, a few attempts have been made to measure SC empirically. Many current indices have not been sufficiently theoretically substantiated, and do not consider the importance of different 'social levels' when explaining and measuring SC as both cause and effect of other correlates. Very often, SC is simply defined as a 'social quality' or a quality of a collective. As a result, measures are often aggregate macro-indices leading to a loss of the information base of any social 'units' below the macro-societal-level. Contributing to this important methodological debate, this paper provides a conceptual reformulation of SC. Hence, when assessing SC based on a multi-dimensional index, it is insightful and feasible to evaluate both its internal variation as well as its holistic validity. In fact, it is proposed that these two aspects of measurement stand in direct relationship to one-another. The paper starts out with a discussion of SC as a 'social fact' in the Durkheimian sense. In addition, three bridging propositions on the measurement of SC are advanced: (a) SC as outcome or consequence at the level of individual attitudes and orientations ('micro'); (b) SC as degree of dissimilarity and presence of latent conflict within a society at the level of salient social categories ('meso'), and (c) SC as predictor, social determinant and hence antecedent at the societal-level ('macro'). Using all rounds of the European Social Survey with a very large sample size, the advantages of this approach are illustrated by singling-out the important link between socio-economic inequalities, social cohesion and individual subjective well-being in a path of action.	social cohesion, conceptualisation, measuring, operationalisation	cross-national	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
12	EN	Azzollini, L., & Macmillan, R. (2023). Are “bad” jobs bad for democracy? Precarious work and electoral participation in Europe. <i>Frontiers in Political Science</i> , 5:1176686. <a href="https://doi.org/10.3389/fpos.2023.1176686">https://doi.org/10.3389/fpos.2023.1176686</a>	2023	Introduction: While socioeconomic inequality in voting has been central for research on electoral participation, recent years have seen radical changes in labor relations. The key issue is increasing prevalence of precarious work, involving dimensions as non-indefinite tenure and limited control over work activities. While occupations traditionally were the locus of political socialization, there is scarce research connecting occupational uncertainty to electoral participation. To fill this void, we develop a framework that connects the multiple dimensions of precarious work to electoral participation. Methods: We test these ideas using data from 32 countries from the European Social Survey (2008–2018). Results and discussion: Results indicate that work precarity is both strongly connected to traditional indicators of socioeconomic status and has large, independent effects on probability of voting. We corroborate these results with heterogeneity analyses status across countries. Findings show how precarious work heightens socio-economic stratification in electoral participation, undermining the universality of the right to vote and the health of democracies.	precarity, political participation, SES (Socio-Economic Status)	cross-national	general	quantitative
13	EN	Blustein, D. L., Allan, B. A., Davila, A., Smith, C. M., Gordon, M., Wu, X., ... & Whitson, N. (2023). Profiles of decent work and precarious work: Exploring macro-level predictors and mental health outcomes. <i>Journal of Career Assessment</i> , 31(3), 423-441. <a href="https://doi.org/10.1177/10690727221119473">https://doi.org/10.1177/10690727221119473</a>	2023	Using a person-centered approach, this study explored the interrelationship between decent work and precarious work via a latent profile analysis (LPA). This investigation sought to replicate the latent profiles from Blustein and colleagues (2020) and extend the results by examining the role of individual lifetime experiences of macro-level factors (economic constraints and marginalization) as predictors and selected mental health indices (depression and anxiety) as outcomes of profile membership. Using a sample of 422 working adults in the U.S., the findings of the LPA yielded four profiles (indecent-precarious, low healthcare-low rights, highly decent, and vulnerability dominant), replicating four out of the five of the profiles identified in Blustein et al. Informed by psychology of working theory (PWT) and precarity theory, we assess a structural model of the aforementioned predictors and outcomes in relation to profile membership. Consistent with theoretical expectations, economic constraints and marginalization positively predicted profiles that reflected greater instability and precarity. In addition, the profiles that reflected greater instability and precarity predicted both depression and anxiety. Implications for theory, counseling practice, public policy, and new directions in research are presented.	precarity, decent work, latent profile/class	USA	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
14	EN	Cho, Y. (2023). The associations between patterns of precarious employment and workers' health. <i>The Social Science Journal</i> , 60(2), 199-212. <a href="https://doi.org/10.1016/j.soscij.2019.09.006">https://doi.org/10.1016/j.soscij.2019.09.006</a>	2023	Although the prevalence of precarious employment has been on the rise due to structural changes in the global labor market, there is still lack of a clear understanding of whether precarious employment is a social determinant of health. Data from the 2006–2010–2014 General Social Survey (N = 5,411) were used to examine the relationships between patterns of precarious employment and perceived health among U.S. workers. Based on a multidimensional construct of precarious employment, latent class analysis identified four differential patterns of precarious employment experienced by workers: (1) the most precarious group, (2) low precarious with middle income group, (3) low precarious with high income group, and (4) mixed precarious group. I then conducted a multinomial logistic regression and found that socio-demographic characteristics, such as gender, race/ethnicity, and education, were significantly associated with precarious employment class membership. Finally, a logistic regression analysis showed that there were significant differences in perceived health status across precarious employment classes status, controlling for individual background characteristics. Study findings highlight the heterogeneity and various patterns of precarious employment experiences and indicate a need for the use of a multidimensional construct of employment precariousness in determining its health impact on the working population.	precarity, latent profile/class	USA	general	quantitative
15	EN	Daovisan, H., Phukrongpet, P., Wannachot, W., Rattanasuteerakul, K., Mamom, J., & Khamnu, N. (2023). "Why Do They Leave or Why Do They Stay?" The Effect of Precarious Employment, Division of Work, Inter-Role Conflict and Deviant Behavior on Affective Job Disruption. <i>Employee Responsibilities and Rights Journal</i> , 35(4), 455-474. <a href="https://doi.org/10.1007/s10672-022-09418-1">https://doi.org/10.1007/s10672-022-09418-1</a>	2023	Affective job disruption is one of the most common problems of informal employees in the Lao People's Democratic Republic (Lao PDR). However, whether affective job disruption correlated with job insecurity, job loss and unemployment has not been studied. The purpose of this study was to examine the effect of precarious employment, division of work, inter-role conflict and deviant behavior on affective job disruption of informal employees. The questionnaires were distributed to 1500 informal employees in Vientiane, in the Lao PDR for the period 2018–2019. A structural equation modeling was used to test the hypotheses, which performs using STATA statistical software program. The hypothesized model showed that precarious employment, division of work, inter-role conflict and deviant behavior are correlated with affective job disruption. This study suggested that affective job disruption has important implications for informal employees when experience over a long-term period. Theoretical and practical implications are discussed.	precarity/job insecurity	Laos	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
16	EN	Lu, J., Guo, Z., Usman, M., Qu, J., & Fareed, Z. (2023). Conquering precarious work through inclusive leadership: Important roles of structural empowerment and leader political skill. <i>Human Relations</i> , 77(10), 1413-1435. <a href="https://doi.org/10.1177/00187267231186929">https://doi.org/10.1177/00187267231186929</a>	2023	Given the prevalence of precarious work in the social fabric of organizations, its negative repercussions for employees and organizations, and the scarcity of research on how organizational leadership can improve working conditions, we suggest inclusive leaders as a remedy to precarious work. Drawing on stakeholder theory, we propose that inclusive leadership is negatively associated with precarious work, both directly and indirectly, via structural empowerment. We also hypothesize that leader political skill moderates the positive relationship between inclusive leadership and structural empowerment and the negative indirect (via structural empowerment) association between inclusive leadership and precarious work. Two-source and time-lagged survey data collected from 311 employees and their supervisors supported our hypotheses. Other than contributions to the literature on inclusive leadership, structural empowerment, and precarious work, this study offers several imperative practical implications that can help organizations counter precarious work and its negative repercussions.	precarity	China	general	quantitative
17	EN	Rick, J. (2023). Acutely Precarious? Detecting Objective Precarity in Journalism. <i>Digital Journalism</i> , 1-20. <a href="https://doi.org/10.1080/21670811.2023.2294995">https://doi.org/10.1080/21670811.2023.2294995</a>	2023	Journalism often gets described as a profession of precarity. However, there is a lack of quantitative research on the topic, since the question remains open, how many journalists actually work under precarious conditions. This paper offers a systematic empirical approach to the phenomenon of precarity by identifying the objective precarious in journalism. Looking at three key parameters of precarity research on the substantial level, contractual level and legal-institutional level, the study can be seen as the first attempt to measure precarity in journalism. Based on the analysis of previous research on precarity in journalism and a literature review of the sociology of work, an operationalization of precarity in journalistic employment was developed and applied to a sample of an online survey of professional journalists in Germany (n = 861). The intensity of precarity was measured in three groups, classifying a quarter of the respondents as acutely precarious. Findings demonstrate that journalists' precarious status is related to factors like age, gender, employment relationship and media type.	precarity, covid19	Germany	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
18	EN	Sariipek, D. B., Aybas, M., & Stanikūnienė, B. (2023). Precarious job and union tendencies among women and young employees: The relationships between economic constraints, job security and trust in employers. <i>Engineering Economics</i> , 34(3), 335-350. <a href="https://doi.org/10.5755/j01.ee.34.3.32994">https://doi.org/10.5755/j01.ee.34.3.32994</a>	2023	The aim of this study is to examine whether having a precarious job (low job security) increases union tendencies among female workers and young workers. The study examines the relationship between economic constraints, trust in employers and union attitudes in terms of gender and age in the context of the antecedents and consequences of job security. Data were collected using a survey conducted among 804 Turkish employees working in various sectors and analysed through multi-group path models, t-tests and ANOVA to measure job security objectively and subjectively. Economic constraints increase the acceptance of low job security and decrease trust towards employers. The research also indicates that poorer job security does not affect collective and union tendencies. While precarious jobs are more intense among young and women employees, there is no difference in their union tendencies. This article used the decent work perspective to explore the consequences of having a precarious job among women and young workers in Turkey. We assumed that the perception of precariousness reduces trust towards employers and strengthens collective and union tendencies. We also argue that economic constraints play an important role in choosing precarious jobs. We also test whether women and young employees, as two prominent disadvantaged groups, have collective efficacy and union efficacy in precarious job conditions.	precarity/job insecurity, decent work, union, youth	Turkey	general	quantitative
19	EN	Shoss, M. K., Min, H., Horan, K., Schlotzhauer, A. E., Nigam, J. A. S., & Swanson, N. G. (2023). Risking one's life to save one's livelihood: Precarious work, presenteeism, and worry about disease exposure during the COVID-19 pandemic. <i>Journal of Occupational Health Psychology</i> , 28(6), 363-379. <a href="https://doi.org/10.1037/ocp0000366">https://doi.org/10.1037/ocp0000366</a>	2023	The present study advances research on the negative consequences of precarious work experiences (PWE), which include perceptions of threats to one's job and financial security as well as a sense of powerlessness and inability to exercise rights in the workplace. Using the COVID-19 pandemic as a backdrop, we examine how PWE relate to sickness presenteeism and worry about work-related COVID-19 exposure. In a 12-week, four-wave study of workers working fully in-person, perceptions of powerlessness and job insecurity were associated with presenteeism (e.g., general presenteeism as well as attending work with known or possible COVID-19 infection) and concerns about disease exposure at work. Whereas powerlessness primarily operated at the between-person level of analysis, job insecurity's effects emerged at both levels of analysis. A sense of powerlessness at work also predicted sending children to school/daycare sick. In sum, the findings suggest that precarity related to being able to keep one's job and a sense of powerlessness at work contribute to concerns about the risk of COVID-19 exposure at work and, simultaneously, behaviors that may contribute	precarity/job insecurity, covid19	USA	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				to the health risks faced by others. This research provides added support to the argument that precarious work should be addressed in order to improve both worker well-being and public health.				
20	EN	Symeonaki, M., Stamatopoulou, G., & Parsanoglou, D. (2023). Measuring the unmeasurable: Defining and rating precarity with the aid of EU-LFS data. <i>SN Social Sciences</i> , 3(4), 67. <a href="https://doi.org/10.1007/s43545-023-00651-5">https://doi.org/10.1007/s43545-023-00651-5</a>	2023	Precarity has been established as a central theoretical issue in labour market research and numerous attempts have been made in the past to provide indicators that measure it. Precarity has also been present in political discourse and linked to specific new forms of employment (temporary, part-time, insecure, and atypical amongst others) and certain social groups often defined as vulnerable groups (youth, women, ethnic minorities). However, precarity still remains a phenomenon that needs to be quantified with the use of reliable data. The present paper aims at providing a methodology for measuring individuals that are in precarious employment with data drawn from the EU-Labour Force Survey (EU-LFS). Thus, it presents a way of identifying individuals in the core of precarity and others that belong to this set to a lesser degree. More specifically, four different levels of precarity are identified and the methodology is illustrated and tested for a specific case study, that of Greece. However, the proposed technique can be applied with no or minor modifications to other data sets of EU member states, where the common EU-LFS questionnaire is used. An effort is also made to recognise the socio-demographic characteristics of the individuals that are identified as being precarious belonging to the four levels of precarity and to specify their differences. The analysis yields that as we move from the first level of weak precarity to the last one of strong precarity the individuals become younger, worse paid and better educated.	precurity/job insecurity, measuring	Greece	general	quantitative
21	EN	Wu, Q. (2023). Employment Precarity, covid-19 risk, and workers' well-being during the pandemic in Europe. <i>Work and Occupations</i> , 50(2), 188-211. <a href="https://doi.org/10.1177/07308884221126415">https://doi.org/10.1177/07308884221126415</a>	2023	The COVID-19 crisis highlights a growing precarity in employment and the importance of employment for workers' well-being. Existing studies primarily examine the consequences of employment precarity through non-standard employment arrangements or the perception of job insecurity as a one-dimensional measure. Recent scholars advocate a multidimensional construct with a wide range of objective and subjective characteristics of precariousness. Using data from Eurofound's Living, Working, and COVID-19 surveys, I define employment precarity as the objective form of employment instability, as well as subjective terms of job insecurity and emotional precariousness. I also investigate whether and how various facets of employment precarity along with COVID-19 risk are associated with workers' mental and subjective well-being across 27 European Union	precurity , covid19	cross-national	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				member states during the pandemic. This study sheds light on a comprehensive understanding of objective and subjective dimensions of employment precarity, as well as their effects on workers' well-being during the COVID-19 pandemic.				
22	EN	Alfarone, I., & Merlone, U. (2022). The show must go on: Pandemic consequences on musicians' job insecurity perception. <i>Psychology of Music</i> , 50(6), 1976-2000. <a href="https://doi.org/10.1177/03057356221081553">https://doi.org/10.1177/03057356221081553</a>	2022	The purpose of this article is to analyze the consequences of the COVID-19 pandemic on Italian musicians' perception of job insecurity. We collected the answers of more than 200 Italian musicians, and the data showed that musicians' perception of job insecurity increased in the post-pandemic period. Furthermore, we analyzed the different impact of two objective indicators of job insecurity, the pandemic outbreak and contracts, on strains and resources. We found that contracts are a strong predictor of perceived job insecurity even after the pandemic. Social support is vital in buffering job insecurity perception, motivation is a powerful moderator of emotional exhaustion and turnover intentions, and job insecurity is strongly related to the intentions of leaving the profession. In addition, the analyses have shown that the most detrimental effects are due to subjective job insecurity rather than from its objective indicators. Finally, as this study arose from an Australian research, we provide a brief comparison of the findings.	precarity/job insecurity, social cohesion, covid19	Italy	cultural/creative	quantitative
23	EN	Allan, B. A., & Blustein, D. L. (2022). Precarious work and workplace dignity during COVID-19: A longitudinal study. <i>Journal of Vocational Behavior</i> , 136:103739. <a href="https://doi.org/10.1016/j.jvb.2022.103739">https://doi.org/10.1016/j.jvb.2022.103739</a>	2022	Building upon the psychology of working theory (PWT), the goal of the present study was to examine longitudinal relations among precarious work, workplace dignity, and basic need fulfillment (survival, social contribution, and self-determination needs). To examine our hypotheses, we surveyed a group of working adults in the United States three times over three months. However, the study began in March 2020 – before widespread lockdowns, layoffs, and furloughs – and some participants lost their jobs on subsequent waves during April and May 2020. Therefore, a secondary aim of the study was to explore predictors of job loss in the first few months of the COVID-19 pandemic. We found that having precarious work in early March 2020 significantly predicted job loss due to COVID-19 in May 2020. For workers who remained employed during this time, greater precarious work predicting lower fulfillment of survival needs over time. In addition, workplace dignity and fulfillment of relatedness needs operated reciprocally, predicting greater levels of each other over time, and greater workplace dignity predicted greater fulfillment of social contribution, autonomy, and competence needs across time. These results expand PWT by suggesting that precarious work and workplace dignity are both	precarity, covid19, decent work	USA	general	quantitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				important work conditions that predict fulfillment of different basic needs over time.				
24	EN	Bazzoli, A., Probst, T. M., & Tomas, J. (2022). A latent profile analysis of precarity and its associated outcomes: The haves and the have-nots. <i>International Journal of Environmental Research and Public Health</i> , 19(13): 7582. <a href="https://doi.org/10.3390/ijerph19137582">https://doi.org/10.3390/ijerph19137582</a>	2022	A continuing debate on the nature of precarity surrounds its defining characteristics and identification of what constitutes precarity. While early sociological work argued that people either experience precarity or they do not (i.e., the haves and the have-nots), subsequent researchers have gone to great lengths to argue for a more nuanced approach with multiple distinct classes of precarity. Using cross-lagged data from n = 315 U.S. employees collected during the COVID-19 pandemic, we took a person-centered approach to address this central question and uncover latent subpopulations of precarity. Specifically, we conducted a latent profile analysis of precarity using various objective and subjective indicators including perceptions of job insecurity, financial insecurity, prior unemployment experiences, per capita household income, skill-based underemployment, and time-based underemployment. While we anticipated different profiles based on income- vs. employment-based sources of precarity, the best-fitting solution surprisingly comported with Standing's proposed two-class model. Moreover, membership in the precarious profile was associated with consistently more adverse subsequent outcomes across work, health, and life domains adding to the validity of the obtained two-profile structure. We discuss these results in light of potential loss spirals that can co-occur with the experience of precarity.	precarity/job insecurity, covid19, latent profile/class	USA	general	quantitative
25	EN	Papadakis, N., Drakaki, M., Saridaki, S., Amanaki, E., & Dimari, G. (2022). Educational capital/level and its association with precarious work and social vulnerability among youth, in EU and Greece. <i>International Journal of Educational Research</i> , 112:101921. <a href="https://doi.org/10.1016/j.ijer.2021.101921">https://doi.org/10.1016/j.ijer.2021.101921</a>	2022	Employability is undoubtedly critical for life chances, while is affected by the Economic Crises. During the last decade as well as in the begging of the new one, both the field of labour market and the working conditions have greatly affected by the impact of the back-to-back Crises, including the 2008 Economic Crisis and the ongoing Covid-19 pandemic. The abovementioned jointly with the mega-trend towards the digital economy have resulted in major modifications in the labour market, causing (among others), the gradual expansion of precarious work. The present paper deals with the association among the educational capital, the precarious work and the social vulnerability, among Youth. Based on both secondary quantitative-data analysis and primary qualitative research, the paper briefly analyses the relevant state-of-play in the EU, while it focuses on the Greek case. Issues related to the correlation between educational capital/ level and precarious work, the reproduction of socio-economic inequalities via education, the role of skills mismatch in the employment status and prospects, the	precarity, inequality, youth, education	Greece	general	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				parameters and characteristics of precarious employment and its impact to young people' life course and life chances (including social vulnerability and in-work poverty risk), are raised, among others.				
26	EN	Politi, E., Piccitto, G., Cini, L., Béal, A., & Staerklé, C. (2022). Mobilizing precarious workers in Italy: Two pathways of collective action intentions. <i>Social Movement Studies</i> , 21(5), 608-624. <a href="https://doi.org/10.1080/14742837.2021.1940919">https://doi.org/10.1080/14742837.2021.1940919</a>	2022	Following increased flexibilization of labour market and related decline of traditional labour unionism over the last few decades, studying mobilization processes of precarious workers has become particularly timely. While localized forms of organization and unionization are gradually emerging, little is known about why workers intend to join these coordinated forms of collective action. Integrating social movement studies with social psychological literature on collective action, this study fills this gap by exploring collective action intentions in the current context of non-standard labour. To do so, we surveyed precarious workers enrolled by temporary hiring agencies in Italy (N = 379) and found two parallel psychological pathways explaining their collective action intentions. On the one hand, participants exhibited high collective action intentions when they were able to collectively identify with other precarious workers as part of the same social group. Collective identification with precarious workers increased group-based injustice that in turn predicted collective action intentions. On the other hand, participants also exhibited high collective action intentions when they were able to politically identify with unionized workers. Politicized identification with unionized workers increased collective efficacy that in turn predicted collective action intentions. By singling out the complementary role played by these two parallel pathways of collective action intentions among precarious workers, this study shed light on the socio-psychological determinants underlying the mobilization propensity of individuals still lacking any organizational affiliation, a topic that has been relatively ignored in scholarly literature. In doing so, we combine social movement studies and social psychological literature in innovative ways.	precarity, mobilisations, identities, collective action	Italy	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
27	EN	Allan, B. A., Autin, K. L., & Wilkins-Yel, K. G. (2021). Precarious work in the 21st century: A psychological perspective. <i>Journal of Vocational Behavior</i> , 126:103491. <a href="https://doi.org/10.1016/j.jvb.2020.103491">https://doi.org/10.1016/j.jvb.2020.103491</a>	2021	Converging forces have led to an increase in precarious work, which threatens the health and well-being of workers globally and in the United States. Scholars in many fields are studying the implications of precarious work, and work psychologists have contributed to this literature by studying constructs such as job insecurity, underemployment, and decent work. In this article, we summarize the literature on precarious work and offer a psychological framework of work precarity to connect this psychological research with the existing precarious work literature. In the work precarity framework, social and economic marginalization and economic conditions and policies influence who has precarious work, which subsequently leads to three psychological states of work precarity: precarity of work (i.e., uncertainty related to the continuity of one's work), precarity at work (i.e., unpredictability in work due to discrimination, harassment, and unsafe working conditions), and precarity from work (i.e., uncertainty from holding a job that does not meet one's basic needs). These psychological states then result in poorer job attitudes, poorer mental health, and disrupted identity. We also provide future directions for research in this area and identify areas where work psychologists can contribute and advance the literature.	precarity, review, conceptualisation, collective bargaining	—	general	—
28	EN	Fiorito, J., Gallagher, D. G., Russell, Z. A., & Thompson, K. W. (2021). Precarious work, young workers, and union-related attitudes: Distrust of employers, workplace collective efficacy, and union efficacy. <i>Labor Studies Journal</i> , 46(1), 5-32. <a href="https://doi.org/10.1177/0160449X19860908">https://doi.org/10.1177/0160449X19860908</a>	2021	This study examined the effects of precarious work characteristics on U.S. workers' attitudes about three union-related issues using the 2009 Young Worker Survey. Union-related criteria included distrust in employers to treat employees fairly, collective efficacy (rather than individual) in solving workplace problems, and union efficacy in terms of whether union members are better off (or worse off) than nonunion workers. The results suggest that precarious work is much more a problem for younger workers (aged 18-34 years) than for older workers (aged 35 years and above). Consistent with prior studies, we find that young workers tend to hold more positive views of unions, although they are not uniformly more "pro-union" about all three union-related criteria. Further analysis indicates that what may be seen as youth effects on union attitudes are in part precarious work effects that can be confounded due to the strong relation between youth and precarious work.	precarity, union, youth	USA	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
29	EN	<p>Leininger, J., Burchi, F., Fiedler, C., Mross, K., Nowack, D., Von Schiller, A., ... &amp; Ziaja, S. (2021). Social cohesion: A new definition and a proposal for its measurement in Africa (No. 31/2021). Discussion Paper. <a href="https://doi.org/10.23661/dp31.2021.v1.1">https://doi.org/10.23661/dp31.2021.v1.1</a></p>	2021	<p>Social cohesion is key for sustainable development. While social cohesion has suffered in many societies from the consequences of the Covid-19 pandemic, high levels of social cohesion have helped to overcome critical situations during the pandemic in other societies. As a consequence, protecting and strengthening social cohesion has become an increasingly central goal for most countries and the international community. Despite the strong interest in the topic, the questions of how to define social cohesion and make it an observable phenomenon through proper measurement are still contested, in both academia and policy circles. To date, no consistent, temporally and geographically spread-out data on the different elements of social cohesion exists that would allow for a global analysis of social cohesion. This rather fragmented picture of analytical approaches calls for a more universal definition and measurement of social cohesion. This paper aims to provide a narrow and measurable definition of social cohesion that travels across regions and countries. Conceptually, it proposes a definition of social cohesion that incorporates the core elements of existing and widely used definitions of social cohesion across disciplines (trust, identity, cooperation for the common good). Our contribution is to offer a definition of social cohesion that is broad enough to cover the essentials holding societies together while at the same time keeping it lean enough to analyse the causes and consequences of social cohesion, for instance the relationship between social cohesion and inequalities or political institutions. Methodologically, we propose an application of our concept to the African context. It is not only a first step towards a more global and inter-regional measurement of social cohesion, but also the basis for further knowledge-creation, the identification of patterns of social cohesion and the analysis of its causes and consequences. From a policy-oriented perspective, a more unified definition of the core elements of social cohesion and its measurement can inform policies that aim at protecting and fostering social cohesion. In development cooperation, it will help not only to build indicators for designing programme objectives and for evaluation and monitoring, but also to advance evidence-based theories of change.</p>	social cohesion, conceptualisation, measuring, operationalisation	cross-national	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
30	EN	Padrosa, E., Bolibar, M., Julià, M., & Benach, J. (2021). Comparing precarious employment across countries: Measurement invariance of the employment precariousness scale for Europe (EPRES-E). <i>Social Indicators Research</i> , 154(3), 893-915. <a href="https://doi.org/10.1007/s11205-020-02539-w">https://doi.org/10.1007/s11205-020-02539-w</a>	2021	Comparing precarious employment (PE) across countries is essential to deepen the understanding of the phenomenon and to learn from country-specific experiences. However, this is hampered by the lack of internationally meaningful measures of PE. We aim to address this point by assessing the measurement invariance (MI) of the Employment Precariousness Scale for Europe (EPRES-E), an adaptation of the EPRES construct in the European Working Conditions Survey (EWCS). EPRES-E consists of 13 proxy-indicators sorted into six dimensions: temporariness, disempowerment, vulnerability, wages, exercise of rights, unpredictable working times. Drawing on EWCS-2015, MI of the second-order factor model was tested in a sample of 31,340 formal employees by means of (a) multi-group confirmatory factor analyses, and (b) the substantive exploration of EPRES-E mean scores in each country. The results demonstrate that threshold invariance holds for the first-order structure (dimensions) of 22 countries (Austria, Belgium, Denmark, Finland, France, Germany, Greece, Ireland, Italy, Lithuania, Luxembourg, the Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden, Switzerland, UK), but only metric invariance is attained by the second-order structure. The latter is supported by the exploration of mean scores, where we found that different score patterns in each dimension lead to similar overall EPRES-E scores, suggesting that PE is configured by different sources within the six dimensions in each country according to their broader socio-political trajectories. We conclude that, although EPRES-E can be used for comparative purposes in 22 European countries, the scores of each dimension must be reported alongside the overall EPRES-E score.	precarity, measuring, operationalisation	cross-national	general	quantitative
31	EN	Blustein, D. L., Perera, H. N., Diamonti, A. J., Gutowski, E., Meerkins, T., Davila, A., ... & Konowitz, L. (2020). The uncertain state of work in the US: Profiles of decent work and precarious work. <i>Journal of Vocational Behavior</i> , 122:103481. <a href="https://doi.org/10.1016/j.jvb.2020.103481">https://doi.org/10.1016/j.jvb.2020.103481</a>	2020	This research utilized a person-centered approach to identify profiles of decent work and precarious work, which were explored due to their centrality in current debates about the uncertain state of work conditions in the U.S. Using the Decent Work Scale and the Precarious Work Scale, the following five profiles were identified from a sample of 492 working Americans: 1) Indecent-Precarious; 2) Highly Decent; 3) Low Health Care-Low Rights; 4) Vulnerability-Dominant; 5) Health Care-Stability. These profiles were further elaborated by examining the relationship of theoretically-informed predictors and outcomes that would distinguish profile membership. Using psychology of working theory as an organizing framework for determining predictors and outcomes, the findings revealed that work volition, age, income level, and educational level significantly predicted profile membership, and	precarity, decent work, latent profile/class, social cohesion	USA	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				autonomy, social contribution, survival needs, job satisfaction, and life satisfaction differed meaningfully across the profiles. Implications for theory, research, practice, and public policy are discussed highlighting the complexity of work conditions and their relationship to various aspects of vocational and psychological functioning.				
32	EN	Creed, P. A., Hood, M., Selenko, E., & Bagley, L. (2020). The development and initial validation of a self-report job precariousness scale suitable for use with young adults who study and work. <i>Journal of Career Assessment</i> , 28(4), 636-654. <a href="https://doi.org/10.1177/1069072720920788">https://doi.org/10.1177/1069072720920788</a>	2020	Precarious employment has been increasing worldwide. Yet there are few scales suitable to assess it, and no scales to measure perceived job precariousness in working students who are particularly vulnerable. Using classic test theory, we generated 21 job precariousness items and had them reviewed by experts. In Study 1 (N = 282, 63% female, mean age 22 years), exploratory factor analysis yielded four factors of job conditions, security, remuneration, and flexibility, each with 3 items. In Study 2 (N = 211, 75% female, mean age 22 years), confirmatory factor analysis confirmed that this four-factor model was the best fit compared to unidimensional, second-order, and bifactor models. Cronbach's $\alpha$ coefficients for all factors and the full-scale score were sound (all >.78). Validity was supported by showing that precariousness was related negatively to life satisfaction and employer support and positively to job insecurity, financial strain, and subjective social status. Precariousness was unrelated to age, sex, and hours worked. The Job Precariousness Scale has the potential to promote research into the effects of precarious employment on working students' current and future functioning and achievement and how experiences of precariousness influence the development of a precarity identity.	precarity/job insecurity, operationalisation, measuring, youth	Australia	general	quantitative
33	EN	Shukaitis, S., & Figiel, J. (2020). Knows no weekend: The psychological contract of cultural work in precarious times. <i>Journal of Cultural Economy</i> , 13(3), 290-302. <a href="https://doi.org/10.1080/17530350.2019.1574863">https://doi.org/10.1080/17530350.2019.1574863</a>	2020	This article explores the expanded and transformed nature of the psychological work contract for forms of cultural and artistic labour in precarious conditions. The forms of passionate work found within cultural production are argued to form a new model for governing our subjective involvement in and attachment to work. This more expansive and demanding relationship with work has become generalized beyond the specific area of cultural production into employment relationships more generally. In doing so the expanded psychological contract of work comes to operate as a form of logistical media and infrastructural governance, connecting the micropolitics of governing labour with larger structural conditions of precarity and instability. Thus, while work today is less stable in what it offers, it demands even greater psychological investment despite increased uncertainty.	precarity	—	cultural/creative	—

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
34	EN	Jonsson, J., Vives, A., Benach, J., Kjellberg, K., Selander, J., Johansson, G., & Bodin, T. (2019). Measuring precarious employment in Sweden: Translation, adaptation and psychometric properties of the Employment Precariousness Scale (EPRES). <i>Bmj Open</i> , 9(9):e029577. <a href="https://doi.org/10.1136/bmjopen-2019-029577">https://doi.org/10.1136/bmjopen-2019-029577</a>	2019	Objectives: Precarious employment (PE) is a determinant of poor health and health inequality. However, the evidence of health consequences and mechanisms underlying the associations, are still limited due to a lack of a comprehensive multidimensional definition and measurement instrument. The Employment Precariousness Scale (EPRES) is a Spanish, multidimensional scale, developed to measure degree of PE. The aim of this study was to translate the EPRES-2010 into Swedish, adapt it to the Swedish context and to assess the psychometric properties of the Swedish EPRES. Method EPRES was translated, adapted and implemented for data collection within the research project PREcarious EMployment in Stockholm (PREMIS). During 2016–2017, questionnaire data were collected from 483 non-standard employees in Stockholm, Sweden, sampled with web-based respondent-driven sampling. Analyses included item descriptive statistics, scale descriptive statistics and exploratory factor analysis. Results: The final EPRES-Se (Swedish version of the EPRES), consisted of six dimensions and 23 items. There was a high response rate to all items and response options. Global Cronbach's alpha was 0.83. Subscales 'vulnerability', 'rights' and 'exercise rights' had reliability coefficients between $\alpha=0.78-0.89$ and item-subscale correlations between $r=0.48-0.78$ . 'Temporariness' had poor reliability ( $\alpha=-0.08$ ) and inter-item correlation ( $r=-0.04$ ), while 'disempowerment' showed acceptable psychometric properties ( $\alpha=0.5$ ; $r=0.34$ ). Exploratory factor analysis confirmed the original EPRES factor structure. Conclusions: 'Vulnerability', 'wages', 'rights', 'exercise rights' and 'disempowerment' worked in the Swedish context; however, 'temporariness' would need revising before implementing the EPRES-Se in further research. Continued work and validation of EPRES-Se is encouraged. In order to enable international comparisons and multinational studies, similar studies in other European countries are also called for."	precarity, measuring, operationalisation	Sweden	general	quantitative
35	EN	Lambert, S. J., Henly, J. R., & Kim, J. (2019). Precarious work schedules as a source of economic insecurity and institutional distrust. <i>RSF: The Russell Sage Foundation Journal of the Social Sciences</i> , 5(4), 218-257. <a href="https://doi.org/10.7758/RSF.2019.5.4.08">https://doi.org/10.7758/RSF.2019.5.4.08</a>	2019	Work schedules may fuel precariousness among U.S. workers by undermining perceptions of security, both economic and societal. Volatile hours, limited schedule input, and short advance notice are all dimensions of precarious work schedules. Our analyses suggest that scheduling practices that introduce instability and unpredictability into workers' lives undermine perceptions of security in unique ways for hourly and salaried workers. Although the data suggest that precarious scheduling practices are widespread in the labor market, workers who	precarity, social cohesion (institutional trust)	USA	general	quantitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				are black, young, and without a college degree appear to be at highest risk. The findings high light the importance of examining constellations of scheduling practices and considering the direction of work- hour fluctuations when investigating the ramifications of today's scheduling practices for quality of employment and quality of life.				
36	EN	Mai, Q. D., Jacobs, A. W., & Schieman, S. (2019). Precarious sleep? Nonstandard work, gender, and sleep disturbance in 31 European countries. <i>Social Science &amp; Medicine</i> , 237:112424. <a href="https://doi.org/10.1016/j.socscimed.2019.112424">https://doi.org/10.1016/j.socscimed.2019.112424</a>	2019	Despite the advent of precarious work, little is known about how this form of employment can generate disparities in sleep outcomes. We extend existing work by providing a theoretical framework linking different measures of work precariousness to sleep problems. We argue that the association between objective precarious working conditions and sleep disturbance is channeled through and mediated by subjective work precariousness. We further argue that gender moderates the relationship between objective and subjective work precariousness. We test this theoretical framework using the 2010 European Working Conditions Survey. Our results indicate that objective precarious working conditions undermine sleep by promoting the subjective experience of insecurity. Furthermore, the indirect effect of objective precarious work on sleep disturbance through subjective employment insecurity varies by gender: compared to women in similar working conditions, men report higher levels of subjective precariousness. This research makes important contributions to the literatures on the health consequences of nonstandard work and social determinants of well-being.	precarity, measuring, operationalisation	cross-national	general	quantitative
37	EN	Monticelli, L., & Bassoli, M. (2019). Precariousness, youth and political participation: The emergence of a new political cleavage. <i>Italian Political Science Review/Rivista Italiana Di Scienza Politica</i> , 49(1), 99-113. <a href="https://doi.org/10.1017/ipo.2018.11">https://doi.org/10.1017/ipo.2018.11</a>	2019	The article aims at disentangling the existing relation between job precariousness and political participation at the individual level illustrating that the former can be considered an emerging political cleavage. The authors apply an interpretive framework typical of political participation studies to an original data set composed of two groups of young workers (with precarious and open-ended contracts) in a big Italian post-industrial city, Turin. First, applying a confirmatory factor analysis, a typology of three 'modes' of political participation – voting, collective action, and political consumerism – is used to reduce data complexity. Second, logistic regressions are deployed to analyze the role played by occupational status, political positioning, and the interaction between the two, on the different modes of political participation. Precarious youth show a higher level of political participation in representational behaviours (voting). Left-wing youth are generally more active than non-left-wing ones in non-representational behaviours (collective actions and consumerism), the	precarity, political participation, youth	Italy	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				impact is more pronounced for precarious young people. Thus, results demonstrate the relevance of occupational status in explaining patterns of participation and invite scholars to promote a dialogue between industrial relations and political participation studies.				
38	EN	Bassoli, M., & Monticelli, L. (2018). What about the welfare state? Exploring precarious youth political participation in the age of grievances. <i>Acta Politica</i> , 53, 204-230. <a href="https://doi.org/10.1057/s41269-017-0047-z">https://doi.org/10.1057/s41269-017-0047-z</a>	2018	In this paper, the authors analyse non-institutionalised political participation patterns of precarious urban youth in five European cities—Cologne (Germany), Geneva (Switzerland), Kielce (Poland), Lyon (France) and Turin (Italy)—following the 2008 financial crisis. In particular, the aim is to test the validity of the ‘grievance theory’ on precarious youth. In fact, the political participation of precarious youth has been overlooked to date. The article shows that across the cities, precarious workers exhibit higher levels of political participation owing to a sense of relative deprivation with respect to their regularly employed counterparts. The authors apply a logit analysis to duly consider the local context (i.e. unemployment regulations and labour market regulations). The empirical results show that precarious youth are more active than regular workers when unemployment regulations and labour market regulations are at their intermediate level, featuring as ‘issue-specific’ political opportunity structures. In sum, the article contributes to the debate on occupational disadvantage and political participation, shifting the focus on precarious young workers.	precarity, political participation, economic crisis, youth	cross-national	general	quantitative
39	EN	Bottoni, G. (2018). A multilevel measurement model of social cohesion. <i>Social Indicators Research</i> , 136(3), 835-857. <a href="https://doi.org/10.1007/s11205-016-1470-7">https://doi.org/10.1007/s11205-016-1470-7</a>	2018	In spite of its currency both in academic research and political rhetoric, there are numerous attempts to define and conceptualize the social cohesion concept but there has been paid little attention to provide a rigorous and empirically tested definition. There are even fewer studies that address social cohesion in a framework of cross-cultural validation of the indicators testing the equivalence of the factorial structure across countries. Finally, as far as we know there is no study that attempt to provide an empirically tested multilevel definition of social cohesion specifying a Multilevel Structural Equation Model. This study aims to cover this gap. First, we provide a theoretical construct of social cohesion taking into account not only its multidimensionality but also its multilevel structure. In the second step, to test the validity of this theoretical construct, we perform a multilevel confirmatory factor analysis in order to verify if the conceptual structure suggested in first step holds. In addition, we test the cross-level structural equivalence and the measurement invariance of the model in order to verify if the same multilevel model of social cohesion holds across the 29 countries analysed. In the final step, we specify a second-order multilevel CFA	social cohesion, conceptualisation, measuring, operationalisation	cross-national	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				model in order to identify the existence of a general factor that can be called “social cohesion” operating in society that accounts for the surface phenomena that we observe.				
40	EN	Duffy, R. D., Allan, B. A., England, J. W., Blustein, D. L., Autin, K. L., Douglass, R. P., ... & Santos, E. J. (2017). The development and initial validation of the Decent Work Scale. <i>Journal of Counseling Psychology</i> , 64(2), 206-221. <a href="https://doi.org/10.1037/cou0000191">https://doi.org/10.1037/cou0000191</a>	2017	Decent work is positioned as the centerpiece of the recently developed Psychology of Working Theory (PWT; Duffy, Blustein, Diemer, & Autin, 2016). However, to date, no instrument exists which assesses all 5 components of decent work from a psychological perspective. In the current study, we developed the Decent Work Scale (DWS) and demonstrated several aspects of validity with 2 samples of working adults. In Study 1 (N = 275), a large pool of items were developed and exploratory factor analysis was conducted resulting in a final 15-item scale with 5 factors/subscales corresponding to the 5 components of decent work: (a) physically and interpersonally safe working conditions, (b) access to health care, (c) adequate compensation, (d) hours that allow for free time and rest, and (e) organizational values that complement family and social values. In Study 2 (N = 589), confirmatory factor analysis demonstrated that a 5-factor, bifactor model offered the strongest and most parsimonious fit to the data. Configural, metric, and scalar invariance models were tested demonstrating that the structure of the instrument did not differ across gender, income, social class, and majority/minority racial/ethnic groups. Finally, the overall scale score and 5 subscale scores correlated in the expected directions with similar constructs supporting convergent and discriminant evidence of validity, and subscale scores evidenced predictive validity in the prediction of job satisfaction, work meaning, and withdrawal intentions. The development of this scale provides a useful tool for researchers and practitioners seeking to assess the attainment of decent work among employed adults.	decent work, measuring, conceptualisation, operationalisation	USA	general	quantitative
41	EN	Hennekam, S., & Bennett, D. (2017). Creative industries work across multiple contexts: Common themes and challenges. <i>Personnel Review</i> , 46(1), 68-85. <a href="https://doi.org/10.1108/PR-08-2015-0220">https://doi.org/10.1108/PR-08-2015-0220</a>	2017	Purpose: The purpose of this paper is to examine the precarious nature of creative industries (CIs) work in Australia, Canada and the Netherlands, with a focus on job security, initial and on-going training and education, and access to benefits and protection. Design/methodology/approach: The paper reports from a largely qualitative study featuring an in-depth survey answered by 752 creative workers in the three locations. Findings: Survey data identified common themes including an increase in non-standard forms of employment and the persistence of precarious work across the career lifespan; criticism of initial education and training with	precarity, education/skills	cross-national	cultural/creative	mixed methods

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				particular reference to business skills; the need for and challenges of life-long professional learning; and lack of awareness about and access to benefits and protection. Respondents also reported multiple roles across and beyond the CIs. Practical implications: The presence of common themes suggests avenues for future, targeted creative workforce research and signals the need for change and action by CIs educators, policy makers and representative organizations such as trade unions. Originality/value: While precarious labour is common across the CIs and has attracted the attention of researchers worldwide, a lack of comparative studies has made it difficult to identify themes or issues that are common across multiple locations.				
42	EN	Schiefer, D., & Van der Noll, J. (2017). The essentials of social cohesion: A literature review. <i>Social Indicators Research</i> , 132, 579-603. <a href="https://doi.org/10.1007/s11205-016-1314-5">https://doi.org/10.1007/s11205-016-1314-5</a>	2017	The social cohesion literature repeatedly criticizes a lack of consensus regarding the theoretical conceptualization of the construct. The current paper attempts to clarify this ambiguity by providing a literature review on the recent approaches. By taking a bird's eye view on previous conceptualizations of social cohesion we emphasize that in the majority of approaches there is in fact more overlap in the concept than has so far been assumed. In particular, we suggest three essential dimensions of social cohesion: (1) social relations, (2) identification with the geographical unit, and (3) orientation towards the common good. Each dimension is further differentiated into several sub-dimensions. We argue that additional elements identified in the literature (shared values, inequality, quality of life) are rather determinants or consequences of social cohesion, but not constituting elements. Suggestions for future research are discussed.	social cohesion, conceptualisation, review	—	general	—
43	EN	Farr-Wharton, B. S. R., Brown, K., Keast, R., & Shymko, Y. (2015). Reducing creative labour precarity: Beyond network connections. <i>Management Decision</i> , 53(4), 857-875. <a href="https://doi.org/10.1108/MD-05-2014-0269">https://doi.org/10.1108/MD-05-2014-0269</a>	2015	Purpose: The purpose of this paper is to investigate the impact of organisational business acumen and social network structure on the earnings and labour precarity experienced by creative industry workers. Design/methodology/approach: Results from a survey that collected data from a random sample of 289 creative workers are analysed using structural equation modelling. Mediating effects of social network structure are explored. Findings: Results support the qualitative findings of Crombie and Hagoort (2010) who claim that organisational business acumen is a significant enabler for creative workers. Further, social network structure has a partial mediating effect in mitigating labour precarity. Research limitations/implications: This exploratory study is novel in its use of a quantitative approach to understand the relationship between labour and social network dynamics of the creative industries. For this reason, developed scales, while robust in exploratory and	precarity, skills, networks	Australia	cultural/creative	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				confirmatory factor analysis, warrant further application and maturity. Practical implications: The organisational business acumen of creative workers is found to mitigate labour precarity and increase perceived earnings. Social implications: The results from this study call for policy and management shifts, to focus attention on developing business proficiency of creative workers, in an effort to curb labour precarity in the creative industries, and enhance positive spillovers into other sectors. Originality/value: The paper fills a gap in knowledge regarding the impact of organisational business acumen and social network structure on the pay and working conditions of people working in a sector that is dominated by self-employed and freelance arrangements.				
44	EN	Deery, S. J., Iverson, R. D., Buttigieg, D. M., & Zatzick, C. D. (2014). Can union voice make a difference? The effect of union citizenship behavior on employee absence. <i>Human Resource Management</i> , 53(2), 211-228. <a href="https://doi.org/10.1002/hrm.21549">https://doi.org/10.1002/hrm.21549</a>	2014	The interests of organizations and unions are often seen to be in competition. However, the union-voice hypothesis suggests that unions can provide a distinctive mechanism to lower organizational costs by reducing exit behavior. This study looks at union citizenship behavior as a form of voice and examines its effect on employee absence. It draws on data from 367 branches of a large unionized banking organization to explore both the antecedents and outcomes of union citizenship behavior. Union citizenship behavior directed toward helping fellow members with workplace grievances was found to reduce branch-level absenteeism, while union loyalty mediated the impact of a number of union-related variables on union citizenship behavior. The implications for a balanced union-management relationship are discussed in the article.	union, social cohesion	Australia	general	quantitative
45	EN	Olsthoorn, M. (2014). Measuring precarious employment: A proposal for two indicators of precarious employment based on set-theory and tested with Dutch labor market-data. <i>Social Indicators Research</i> , 119, 421-441. <a href="https://doi.org/10.1007/s11205-013-0480-y">https://doi.org/10.1007/s11205-013-0480-y</a>	2014	Scholars claim that precarious employment is rising. The precariously employed earn low wages, have little job- and income security and occupy jobs that can generally be deemed low quality. These employees are at a disproportionally high risk of poverty and are at risk of detrimental psychological effects. Despite the salience of the issue, precarious employment remains an elusive concept and has proven difficult to measure directly. Instead, measurement tends to rely on non-integrated indicators and proxies, thus introducing significant issues concerning the validity of found results. This paper proposes two integrated indicators for specific aspects of precarious employment. Indicator 1 focuses on income insecurity and is constructed using wage, supplementary income and unemployment benefit entitlements. Indicator 2 focuses on job insecurity and is constructed using contract type and unemployment duration. Additionally, to check for the coexistence of job- and income insecurity at the individual level and	precarity/ job insecurity, measuring, conceptualisation, operationalisation	Netherlands	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				give a more holistic picture of precarious employment, Indicators 1 and 2 are integrated. First, previous research on precarious employment and job insecurity is reviewed to bolster the indicators' validity. Second, the indicators are constructed using an approach grounded in crisp-set theory and data from the Dutch "Organisatie Strategisch Arbeidsmarktonderzoek" labor supply panel. Finally, the indicators are tested by assessing precarious employment over time, by educational level, sector and immigrant status.				
46	EN	Chuang, Y. C., Chuang, K. Y., & Yang, T. H. (2013). Social cohesion matters in health. <i>International Journal for Equity in Health</i> , 12, 1-12. <a href="https://doi.org/10.1186/1475-9276-12-87">https://doi.org/10.1186/1475-9276-12-87</a>	2013	Introduction: The concept of social cohesion has invoked debate due to the vagueness of its definition and the limitations of current measurements. This paper attempts to examine the concept of social cohesion, develop measurements, and investigate the relationship between social cohesion and individual health. Methods: This study used a multilevel study design. The individual-level samples from 29 high-income countries were obtained from the 2000 World Value Survey (WVS) and the 2002 European Value Survey. National-level social cohesion statistics were obtained from Organization of Economic Cooperation and Development datasets, World Development Indicators, and Asian Development Bank key indicators for the year 2000, and from aggregating responses from the WVS. In total 47,923 individuals were included in this study. The factor analysis was applied to identify dimensions of social cohesion, which were used as entities in the cluster analysis to generate a regime typology of social cohesion. Then, multilevel regression models were applied to assess the influences of social cohesion on an individual's self-rated health. Results and discussion: Factor analysis identified five dimensions of social cohesion: social equality, social inclusion, social development, social capital, and social diversity. Then, the cluster analysis revealed five regimes of social cohesion. A multi-level analysis showed that respondents in countries with higher social inclusion, social capital, and social diversity were more likely to report good health above and beyond individual-level characteristics. Conclusions: This study is an innovative effort to incorporate different aspects of social cohesion. This study suggests that social cohesion was associated with individual self-rated after controlling individual characteristics. To achieve further advancement in population health, developed countries should consider policies that would foster a society with a high level of social inclusion, social capital, and social diversity. Future research could focus on	social cohesion, equality/inequality, solidarity, inclusion	cross-national	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				identifying possible pathways by which social cohesion influences various health outcomes.				
47	EN	Dickes, P., & Valentova, M. (2013). Construction, validation and application of the measurement of social cohesion in 47 European countries and regions. <i>Social Indicators Research</i> , 113, 827-846. <a href="https://doi.org/10.1007/s11205-012-0116-7">https://doi.org/10.1007/s11205-012-0116-7</a>	2013	This paper aims to present a theoretically based, multidimensional and comparable measurement of social cohesion, applicable in 47 European countries/regions using the most recent micro-level data of the European Value Study (EVS) from 2008 that build upon the previous research conducted on the EVS data from 1999 covering 33 countries. The analysis is conducted in five steps. In the first part, we create a set of measurable intermediate indicators that correspond to the social cohesion dimensions suggested by the theory. In the second part, we verify whether these indicators empirically corroborate the multidimensional structure of the concept proposed by the theory. The third part examines whether the obtained intermediate indicators of social cohesion form the same constructs across countries and whether they can yield a cross-country equivalent measure of social cohesion. In the fourth step, composite scores of all dimensions of social cohesion are calculated for all analysed countries/regions. The last step shows a practical application of the obtained indices and compares levels of social cohesion in six broader geographical regions of Europe to demonstrate the applicability of the measurement in comparative research.	social cohesion, conceptualisation, measuring, operationalisation	cross-national	general	quantitative
48	EN	Acket, S., Borsenberger, M., Dickes, P., & Sarracino, F. (2011). Measuring and validating social cohesion: A bottom-up approach. Retrieved from: <a href="https://liser.elsevierpure.com/en/publications/measuring-and-validating-social-cohesion-a-bottom-up-approach">https://liser.elsevierpure.com/en/publications/measuring-and-validating-social-cohesion-a-bottom-up-approach</a>	2011	The aim of this paper is to provide a synthetic macro index of social cohesion based on the observation of several individual level variables. Based on the definition of social cohesion by Bernard (1999) and Chan et al. (2006) an index of social cohesion (henceforth VALCOS Index) was created. It covers the political and sociocultural domains of life in their formal and substantial relations. Results suggest that the VALCOS-Index of social cohesion is strongly and significantly correlated with other macro indicators largely used by the scientific community. The aggregation of EVS 2008 data on social cohesion together with many macro indicators of several dimensions of social life (including economic, socio-demographic, health and subjective well-being indicators) allowed us to rank social cohesion across 39 European countries and to explore differences across groups of countries.	social cohesion, measuring	cross-national	general	quantitative



A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				Subsequently, we validated our index by correlating it with many national level variables.				
49	EN	Vergolini, L. (2011). Social cohesion in Europe: How do the different dimensions of inequality affect social cohesion?. <i>International journal of comparative sociology</i> , 52(3), 197-214. <a href="https://doi.org/10.1177/0020715211405421">https://doi.org/10.1177/0020715211405421</a>	2011	This article examines the relationships between social cohesion and social inequalities in Europe by considering three interrelated issues. The first regards the definition and measurement of the concept of social cohesion. The second issue concerns the identification of the aspects of social inequality that affect the overall level of social cohesion. More precisely, I investigate two main hypotheses: the first argues the existence of a direct negative association between economic inequality and social cohesion. The second states that this relation is influenced by other aspects of social inequality such as the individuals' position in the stratification system and the educational level. The third issue introduces the comparative analysis that has been based on the welfare regime approach. More specifically, I hypothesize that welfare state is relevant because it influences both the relationship between social position and economic inequality, and the relationship between social cohesion and economic inequality. Data from the first round of the 2002 European Social Survey have been analysed applying structural equation models in order to measure social cohesion and to estimate the effects, both direct and indirect, exerted by the different dimensions of inequalities on social cohesion. Moreover, through a multi-group analysis, I investigate the effects resulting from the different welfare regimes. It emerges that social position and welfare state are not able to fully mediate the effect played by economic condition.	social cohesion, equality/inequality, measuring, operationalisation, SES (Socio-Economic Status)	cross-national	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
50	EN	Dickes, P., Valentova, M., & Borsenberger, M. (2010). Construct validation and application of a common measure of social cohesion in 33 European countries. <i>Social Indicators Research</i> , 98, 451-473. <a href="https://doi.org/10.1007/s11205-009-9551-5">https://doi.org/10.1007/s11205-009-9551-5</a>	2010	The aim of the paper is to assess the construct validation of a multidimensional measure of social cohesion which is well theoretically grounded and has an equivalent/comparable interpretation across all European countries. Up-to-now published research on social cohesion is deficient in either one or both of these important aspects. This paper attempts to cover this gap. The task is accomplished in two steps. In the first step, we conceptualize social cohesion, flowing mainly from Bernard and Chan's definitions of social cohesion. Based on this theoretical framework we operationalize social cohesion and derive a set of intermediate indicators in the data. By return we verify whether these indicators empirically reflect/corroborate the multidimensional structure of the concept proposed by the theory. In the second step, we examine whether the obtained intermediate indicators of social cohesion form the same constructs across countries and whether they can yield a cross country equivalent measure of social cohesion. To test the validity of the theory we use multidimensional scaling and confirmatory factor analysis. Both models are able to verify the equivalence of the structural results between groups (i.e. countries). Confirmatory factor analysis produces further meaningful measures of these constructs. The analyses are based on the data from the 1999 European Values Study (EVS). The outcomes of the analyses reveal that, firstly, the existence of the multifaceted construct of social cohesion suggested by the theory has been corroborated by empirical analysis of the EVS data (i.e. social cohesion consists of components of formal and substantial relationships and political and socio-cultural domains). Secondly, the proposed constructs measuring social cohesion are equivalent across all analysed countries and thus allow the calculation of internationally comparable national scores of social cohesion. Application of the aggregate measures at the country level will illustrate the interest of the approach for further research.	social cohesion, conceptualisation, measuring, operationalisation	cross-national	general	quantitative
51	EN	Vives, A., Amable, M., Ferrer, M., Moncada, S., Llorens, C., Muntaner, C., ... & Benach, J. (2010). The Employment Precariousness Scale (EPRES): Psychometric properties of a new tool for epidemiological studies among waged and salaried workers. <i>Occupational and Environmental Medicine</i> , 67(8), 548-555. <a href="https://doi.org/10.1136/oem.2009.048967">https://doi.org/10.1136/oem.2009.048967</a>	2010	Background: Despite the fact that labour market flexibility has resulted in an expansion of precarious employment in industrialised countries, to date there is limited empirical evidence concerning its health consequences. The Employment Precariousness Scale (EPRES) is a newly developed, theory-based, multidimensional questionnaire specifically devised for epidemiological studies among waged and salaried workers. Objective: To assess the acceptability, reliability and construct validity of EPRES in a sample of waged and salaried workers in Spain. Methods: A sample of 6968 temporary and permanent workers	precarity, measuring, conceptualisation, operationalisation	Spain	general	quantitative

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				from a population-based survey carried out in 2004–2005 was analysed. The survey questionnaire was interviewer administered and included the six EPRES subscales, and measures of the psychosocial work environment (COPSOQ ISTAS21) and perceived general and mental health (SF-36). Results: A high response rate to all EPRES items indicated good acceptability; Cronbach's $\alpha$ coefficients, over 0.70 for all subscales and the global score, demonstrated good internal consistency reliability; exploratory factor analysis using principal axis analysis and varimax rotation confirmed the six-subscale structure and the theoretical allocation of all items. Patterns across known groups and correlation coefficients with psychosocial work environment measures and perceived health demonstrated the expected relations, providing evidence of construct validity. Conclusions: Our results provide evidence in support of the psychometric properties of EPRES, which appears to be a promising tool for the measurement of employment precariousness in public health research.				
52	EN	Chan, J., To, H. P., & Chan, E. (2006). Reconsidering social cohesion: Developing a definition and analytical framework for empirical research. <i>Social Indicators Research</i> , 75, 273-302. <a href="https://doi.org/10.1007/s11205-005-2118-1">https://doi.org/10.1007/s11205-005-2118-1</a>	2006	Despite its growing currency in academic and policy circles, social cohesion is a term in need of a clearer and more rigorous definition. This article provides a critical review of the ways social cohesion has been conceptualized in the literature in many cases, definitions are too loosely made, with a common confusion between the content and the causes or effects of social cohesion. This motivates us to propose a refined definition that we hope is clearer and more rigorous. We will show how our definition could be operationalized into a measurement scheme that facilitates empirical work on social cohesion.	social cohesion, conceptualisation, measuring, operationalisation	—	general	—
53	EN	Duhaime, G., Searles, E., Usher, P. J., Myers, H., & Frechette, P. (2004). Social cohesion and living conditions in the Canadian Arctic: From theory to measurement. <i>Social Indicators Research</i> , 66, 295-318. <a href="https://doi.org/10.1023/B:SOCI.00000003726.35478.fc">https://doi.org/10.1023/B:SOCI.00000003726.35478.fc</a>	2004	Social cohesion has emerged as a powerful hybrid concept used by academics and policy analysts. Academics use the concept to underline the social and economic failings of modernity, linking it to the decline of communal values and civic participation. Policy analysts use it to highlight the social and economic inequities caused by globalization. The desired effect of using this concept is often to influence governments to implement policies that will enhance social cohesion by reducing social and economic disparities. Despite its widespread use, however, statistical measures of social cohesion tend to overlook local, non-Western strategies of social inclusion as well as the social impact of non-Western economic systems, such as the mixed economy typical of many Aboriginal communities in North America. In this paper, we develop a model of social cohesion that addresses these omissions through the use of social indicators that measure both the behavior and	social cohesion, conceptualisation, measuring, operationalisation	—	general	—

A/A	L.	Reference	Year	Abstract (as presented in the reference)	Keywords	Country	Sector	Method
				perceptions of Inuit living in the Canadian Arctic with respect to the social, cultural and economic conditions of Arctic communities. We explain how and why measuring social cohesion is optimized by combining both culturally-specific and non-specific social indicators.				