

## **Edited Volume: Summary of the Published Output**

The volume *Επισφάλεια πάνω και κάτω από τη σκηνή: Κριτικές προσεγγίσεις της εργασίας στις παραστατικές τέχνες* (*Precarity on and off-stage: critical approaches on labour in the performing arts*) was edited by the lead members of the LaPreSC project: Christina Karakioulafi, Sissie Theodosiou, Alexandros Baltzis, Ioannis Tsioulakis and Chara Kokkinou. It offers a comprehensive exploration of labour conditions, institutional transformations, and emerging challenges within the Cultural and Creative Industries (CCI) in Greece, as they emerged from the project ‘Labour, Precarity and Social Cohesion: the Case of the Creative and Cultural Industries’ (LaPreSC). Structured into four main parts, the book presents findings from quantitative and qualitative research as well as thematic workshops with practitioners and stakeholders, as well as review of the relevant international academic literature. It focuses particularly on the performing arts, audiovisual sectors, and spectacle-based professions, with a strong emphasis on precarious labour, collective representation, and the evolving socio-economic landscape in contemporary Greece.

To ensure the reliability and validity of the LaPreSc project’s findings, all chapters underwent peer reviewing by other members of the research team. Additionally, chapters 3, 4, 6, and 8 were shared with interviewees and workshop participants, allowing for feedback on the representativeness and accuracy of the content.

What follows, is a concise summary of the volume, chapter by chapter, highlighting the main contributions to the field as well as the arguments that emerge from the wider project as they are distilled in the individual chapters.

### **Introduction to the volume:**

Authored by Christina Karakioulafi, the introduction outlines the conceptual framework, research methodology, and thematic structure of the volume. It explains how the volume emerges from the LaPreSc research project, the theoretical and methodological processes that led the project and its textual manifestation in the written volume, as well as providing a summary of the contributions included therein. The introduction also highlights the underrepresentation of Greek-language scholarship on creative labour and aims to bridge this gap by synthesizing international theoretical approaches with localized empirical insights.

The text opens by situating the Greek CCI landscape within broader European and global contexts, emphasizing the structural vulnerabilities exacerbated by successive crises—economic and health-related. It outlines the main research questions that drove the wider research project and highlights the inter-disciplinary approaches that contributed to its findings, from qualitative research encompassing interviews, ethnographic participant observation and focus groups, to the conduction of a large-scale quantitative questionnaire, as well as some ethical guidelines and other methodological challenges. Within this scope, the introduction foregrounds the concept of precarity as a systemic condition affecting creative workers, characterized by unstable employment, fragmented careers, and limited access to social protections.

The volume is organized into four parts: A: Theoretical and methodological issues; B: Labour Relations in the Performing Arts and the Audio-Visual Sector; C: Perspectives

on Labour Precarity in Professions and Domains of the Performing Arts and the Audio-Visual Sector; D: Select Issues and New Challenges for Workers in the Performing Arts and the Audio-Visual Sector. Each section contributes to a nuanced understanding of how creative labour is shaped by neoliberal governance, institutional inertia, and evolving technological paradigms.

The introduction also contextualises the wider scope of the work by advocating for policy interventions and institutional reforms that promote fair labour practices, sustainable development, and cultural democracy. It positions the volume as both a scholarly contribution and a practical resource for stakeholders seeking to address the challenges facing Greece's cultural workforce.

### **Part A: Theoretical and methodological issues**

- **Chapter 1** by Antigoni Papageorgiou and Ioannis Tsioulakis (with contributions from the wider research team) offers a concise review of international literature on creative labour. It highlights key themes such as precarity and inequality, aiming to bridge the gap between extensive English-language scholarship and the relatively limited Greek-language discourse. The chapter constructs a comparative framework to support the empirical chapters that follow.
- **Chapter 2** by Achilleas Pilioussis and Alexandros Baltzis investigates precarious labour in the performing arts and its implications for social cohesion. Drawing on survey data from the LaPreSc project, the authors argue that neoliberal economic models have institutionalized precarity as a norm across creative and artistic professions. The chapter defines precarious labour conceptually, distinguishes it from related terms like job insecurity and decent work, and examines its structural and situational causes. It concludes with a discussion of the social consequences of precarity and presents empirical findings on its impact in the performing arts.

### **Part B: Labour Relations in the Performing Arts and the Audio-Visual Sector**

**Chapters 3–4** focus on the transformations and challenges facing trade unions, collective bargaining, and labour regulation in the CCI sectors, especially in light of recent economic and health crises.

- **Chapter 3** by Chara Kokkinou and Christina Karakioulafi maps the evolving landscape of collective protection for actors, musicians, singers, dancers, and technical staff in live performances and audiovisual productions. It identifies opportunities and obstacles for collective representation and regulation, emphasizing the need for empirically grounded knowledge to strengthen social dialogue. The chapter also considers European and international policy recommendations in the post-pandemic context.
- **Chapter 4** by Karakioulafi, Kokkinou, and Giorgos Soros analyzes the trade union environment in the performing arts and audiovisual sectors. It explores union organization, strategies, and claims since the financial crisis. The authors discuss challenges such as fragmented employment structures, self-employment, and artistic micro-entrepreneurship. They examine union

strategies for mobilization, diversity of practices, inter-union collaboration, and engagement with grassroots movements. The chapter concludes with an overview of key labour issues and union demands.

### **Part C: Perspectives on Labour Precarity in Professions and Domains of the Performing Arts and the Audio-Visual Sector**

**Chapters 5–8** present findings from qualitative research focused on specific professions within CCIs, emphasizing employment conditions, precarity, and coping strategies.

- **Chapter 5** by Sissy Theodosiou and Ioannis Tsioulakis examines music labour through the lens of precarity and neoliberal governance. Based on interviews and long-term research, the chapter explores musicians' experiences before and after the financial crisis and the pandemic. It highlights sectoral dysfunctions and individual and collective strategies for navigating unstable working environments.
- **Chapter 6** by Karakioulafi and Kokkinou investigates the acting profession in Greece. It documents actors' experiences of precarity during and after the crises, and analyzes strategies such as multi-employment, collaborative entrepreneurship, social networking, and skill diversification.
- **Chapter 7** by Antigoni Papageorgiou focuses on dance labour, analyzing how dancers and choreographers construct professional identities under precarious conditions. Using semi-structured interviews, the chapter explores informal training, network-based opportunities, gendered experiences, and the disciplinary regimes that shape artistic labour.
- **Chapter 8** by Theodoros Koutros studies backstage labour in the spectacle and audiovisual sectors. The research highlights the invisibility and vulnerability of technical staff, and the importance of collaboration in developing strategies to cope with precarity.

### **Part D: Select Issues and New Challenges for Workers in the Performing Arts and the Audio-Visual Sector**

**Chapters 9–14** delve into specific themes that emerged from the research, with an emphasis on their theoretical significance for the field of CCI studies across disciplines.

- **Chapter 9** by Manos Eleftheroglou critically examines the longstanding issue of recognizing degrees from Higher Education Institutions in the Arts. It explores constitutional and legislative complexities, tracing the historical and legal evolution of the status of artistic education in Greece. The chapter also discusses key court decisions and frames art as a constitutionally protected domain of freedom and dignity.
- **Chapter 10** by Theodosiou and Tsioulakis offers a theoretical reflection on music labour through life narratives. It introduces the concept of "temporality" and analyses biographical time and time poverty in musicians' stories. The

chapter emphasizes the role of narrative in shaping professional identity and resisting precarity.

- **Chapter 11** by Vasilis Gkinos and Dinos Georgountzos investigates the impact of AI and streaming technologies on the music ecosystem. It critiques how digital platforms reshape music production and consumption, often undermining aesthetic value and symbolic meaning. The authors explore the tension between free access to art and fair compensation for artists, and the marginalization of artistic communities in the digital economy.
- **Chapter 12** by Karakioulafi addresses new challenges in collecting neighbouring rights for voice actors and dubbers. It focuses on the transformations in the audiovisual sector due to digital technologies and streaming services. The chapter presents perspectives from union representatives and collective management organizations, based on qualitative research and workshop discussions.
- **Chapter 13** by Penny Papageorgopoulou and Karakioulafi explores the ethical governance of AI in CCIs. It discusses the implications of AI for creativity, intellectual property, and labour markets, and advocates for protective frameworks where unions play a central role. The chapter highlights developments in audiovisual production, where early union efforts to regulate AI usage have emerged.
- **Chapter 14** by Papageorgopoulou and Koutros introduces the Creative Labour online platform developed through the LaPreSc project. Designed to connect researchers, workers, and policymakers, the platform offers open-access data and policy proposals to promote social cohesion and sustainable development in CCIs. The chapter details the platform's design and implementation process.

Through the wealth of its perspectives and approaches, this volume presents a rich, multi-dimensional analysis of labour within the Cultural and Creative Industries in the Greek context. It combines theoretical insight, empirical data, and practitioner perspectives to illuminate the structural challenges and lived realities of creative workers. By addressing precarity, collective action, and technological disruption, the book contributes to a deeper understanding of the evolving cultural labour landscape and offers pathways for further dialogue with unions and other collectives, as well as opportunities for policy and institutional reform.