Da atipico a paradigmatico? Il lavoro artistico nelle società capitaliste contemporanee

1. Finalità e campi di analisi


I campi di indagine possono abbracciare varie attività professionali incluse nel mondo delle arti visive e dello spettacolo, studiate in riferimento a diversi approcci teorici (da Bourdieu a Becker), livelli di analisi (macro, meso o micro), metodologie (quantitative o qualitative), tipologia di attori (individuali o collettivi, free-lance o full-time, “artisti ordinari” o “star”), tutti considerati come risorse complementari per lo sviluppo di una sociologia del lavoro artistico attenta ai cambiamenti globali e delle strutture socio-istituzionali all’interno delle quali si realizzano (Perrenoud, Bois 2017).

2. I contributi
La trasformazione materiale e simbolica del lavoro artistico da atipico a paradigmatico, solleva nuove domande sui cambiamenti da esso sperimentati all’interno delle società contemporanee (Perrenoud, Bataille 2017, Bertolini, Maggiora 2017, Casula 2018.b). In questo contesto, il numero monografico cerca contributi che si basino su ricerche empiriche solide, teoricamente informate, orientate dalle (ma non limitate alle) seguenti questioni e domande:
- la flessibilizzazione del mercato del lavoro e la regolamentazione del lavoro artistico (In che modo i mercati del lavoro artistico possono essere considerati un modello per gli altri mercati del lavoro? Quali sono le principali minacce e opportunità offerte dall’”economia creativa” al lavoro artistico?);
- la costruzione delle carriere artistiche (In che modo nuovi paradigmi di reclutamento, certificazione delle competenze, differenziazione della carriera, strategie imprenditoriali, influenzano i diversi campi del lavoro artistico? Qual è il ruolo di genere, razza, classe, età o generazione nella definizione di tali processi? Quali sono le attuali tendenze nei processi di de/professionalizzazione delle occupazioni artistiche?);
- condizioni formali e informali del lavoro artistico (Quali sono le forme prevalenti di contratti, pensioni e altri schemi occupazionali che regolano il lavoro artistico nei diversi contesti nazionali e organizzativi? Qual è oggi il ruolo dei sindacati degli artisti? Qual è l’equilibrio tra stato e mercato nella regolazione del lavoro artistico nei diversi contesti globali, nazionali o locali? Qual è il riconoscimento sociale del lavoro artistico all’interno di tali contesti?);
- innovazione tecnologica e produzione artistica (Come influenzano i cambiamenti nelle tecnologie le regole informali e le convenzioni che tradizionalmente definiscono simboli e canoni di produzione, le competenze e l’identità stessa degli artisti nei diversi campi e contesti?).

I paper saranno selezionati in base ai seguenti criteri: coerenza con la call, solidità teorica e metodologica, copertura di diversi settori artistici e aree geografiche.

3. Scadenze e termini di partecipazione
Le proposte di saggio, in inglese, saranno inviate sotto forma di abstract lungo (massimo 800 parole, titolo incluso) via e-mail ai curatori del numero (pierre.bataille@unil.ch, sonia.bertolini@unito.it, clcasula@unica.it, marc.perrenoud@unil.ch) e all’indirizzo della redazione (direzione.sdl@gmail.com) entro il 1 luglio 2019.


L’articolo potrà avere una lunghezza massima di 8.000 parole e dovrà tassativamente rispettare le norme editoriali della rivista: http://www.francoangeli.it/reviste/NR/SI-norme.pdf. Non si accettano testi che non siano stati editati secondo le norme redazionali o di dimensioni eccedenti quelle indicate in questa call for papers. Gli articoli correttamente formatati e caricati sulla piattaforma informatica della rivista saranno sottoposti al processo di double blind peer review.

Riferimenti bibliografici:


From atypical to paradigmatic? Artistic work in contemporary capitalist societies

1. Aims and fields of inquiry

The main aim of this Special Issue is to shed light on the restructuring of artistic work in the context of the wider global transformations affecting the socio-economic regulation of capitalist societies, with their national or subnational variations. If occupational conditions defining artistic labour markets were considered as atypical in modern industrial societies, in contemporary post-industrial ones they become seen as paradigmatic of work in the so-called “gig economy” or “platform capitalism” (Cloonan, Williamson 2017, Srnicek 2016). High levels of unemployment, diffused precarious and undeclared work, strong seasonality, non-routine activities, emotional involvement and self-exploitation, job diversification, entrepreneurial skills and portfolio careers: those features, typically defining artistic work (Becker 1982, Menger 1999, Paradeise 1998), seem to apply to an increasing number of workers (Bertolini, Rizza 2004), especially those in the knowledge sector (Murgia et al. 2016), comprised with artists within what some authors call the new “creative class” (Florida 2002, Howkins 2001). The recent centrality recognised to creative workers in enhancing productivity within contemporary capitalist economies, however, hides the strong inequalities existing among them - especially with reference to their different situations regarding production means property and inherited cultural and economic capital (Martin-Brelot et al. 2010, O’Brien et al. 2016, Bellini et al. 2018). Adopting this perspective, the “creative class” concept seems more apt to define an economic sector, than a “class” in the sociological sense, if not even to hide class oppositions within creative industries (Banks 2017). In the case of artistic work, the concept refers to a sector seen as mainly ruled by individual “talents”, thereby representing de facto the organization of artistic workplaces as a prototype of the neoliberal socio-economical order (Banks, Hesmondhalgh 2009). Changes in the various fields of artistic work, however, do not only relate to the diffusion of a neoliberal approach in the regulation of the economy, but also to ongoing processes of cultural de/reclassification (DiMaggio 1987, 2009) or technological innovation (Williamson, Cloonan 2007, Leyshon 2009), whose influence in the different fields and contexts is a matter of empirical investigation.

A secondary aim of the Special Issue is to relaunch the study of artistic work within the Italian debate on sociology of work. This was the objective of another monographic issue of Sociologia del Lavoro, edited over 30 years ago by Luise and Minardi (1986), matching articles of Italian authors and of some the most internationally well-known scholars in the field. However, differently from other topics covered by the journal in the same period, despite interesting individual contributions (La Rosa, Virdis 2005, Luciano, Bertolini 2011, Chicchi et al. 2013, Casula 2018.a, among others), the study of artistic work has not developed into a specific field of knowledge within Italian sociology. The present call aims to revive the original scope of the journal to fill this gap, in confronting recent research on artistic work of Italian authors with that of their international colleagues.

Fields of inquiry may embrace various professional activities included within visual and performing arts worlds, studied with reference to different theoretical approaches (from Bourdieu to Becker), levels of analysis (macro, meso or micro), methodologies (quantitative or qualitative), type of actors (individual or collective, free-lance or full-time, “ordinary artists” or “star”), all considered as complementary
resources for the development of a sociology of artistic work attentive to global changes and the socio-institutional structures within which it takes place (Perrenoud, Bois 2017).

2. Contributions
The material and symbolic shift of artistic work from atypical to paradigmatic raises new queries on the changes it experiences within contemporary societies (Perrenoud, Bataille 2017, Bertolini, Maggiora 2017, Casula 2018.b). In this context, the Special Issue looks for contributions articulating theoretically informed sound empirical research, oriented by (but not limited to) the following issues and questions:
- labour market flexibilization and the regulation of artistic work (In what ways artistic labour markets can be considered as a model for other labour markets? What are the main threats and opportunities offered by the “creative economy” to artistic work?);
- the building of artistic careers (How do new paradigms of recruitment, competence certification, career differentiation, entrepreneurial strategies, affect the different fields of artistic work? What is the role of gender, race, class, age, or generation in defining those processes? What are the ongoing trends in processes of de/professionalization of artistic occupations?);
- formal and informal conditions of artistic work (Which are the prevailing forms of contracts, pensions and other forms of occupational schemes regulating artistic work in different national and organizational context? What is today the role of artists’ unions? Which is the equilibrium between the state and the market in the regulation of artistic work at the global, national or local level? What is the social recognition of artistic labour within those contexts?);
- technological innovation and artistic production (How are changes in technologies affecting informal rules and conventions traditionally defining symbols and canons of production, competence and the very identity of artists in the different fields and contexts?).

Papers will be selected according to the following criteria: coherence with the call, theoretical and methodological soundness, coverage of different artistic sectors and geographical areas.

3. Deadlines and guidelines
Abstracts in English, with a clear title and max 800 words, must be sent electronically to the editors of this special issue, pierre.bataille@unil.ch, sonia.bertolini@unito.it, clcasula@unicait.it, marc.perrenoud@unil.ch, as well as to the editorial staff of the journal direzione.sdl@gmail.com by 1 July 2019.

Editors will notify authors by 15 July 2019 about their proposed contributions; authors of accepted abstracts must register online as “authors” on the webpage of the journal Sociologia del Lavoro: http://ojs.francoangeli.it/_ojs/index.php/sl/index and follow the instructions to upload their completed articles by 30 October 2019 through the online platform Open Journal Systems.

Articles must not exceed 8.000 words and must follow the journal guidelines: http://www.francoangeli.it/riviste/NR/SI-norme.pdf. Articles exceeding the word limit or not abiding to the journal guidelines will not be included. Once uploaded, articles that are correctly formatted will go through a process of double blind peer review.

References: