

field and the participants, in addition to the artist. The book's relevance, more than a decade after publication, is in its expansive conception of what art can be—not based on the author's aesthetic preference, or art historical arguments—but focused on what is being produced, the way in which art projects build relationships among different publics (even if temporarily), and how publicly situated, socially engaged methodologies can engage disaffected communities across political conditions and beliefs. Indeed, Gielen's map is more easily applied in authoritarian contexts, particularly in countries like China and Russia where there is a vibrant contemporary art scene, but where free speech in public space is extremely restricted. "Mapping Community Art" is a useful framework to apply, in particular, when the subversive can never be overt.

The books and concepts in this essay are not comprehensive. Over the past five years alone publications emanating from South Africa, Eastern Europe and Southeast Asia have introduced new organizational models, events, and cross-cultural collaborations produced in challenging circumstances. In this way, in more recent publications, postcolonial approaches and the examination of infrastructures play an increasingly important role. Nevertheless, these new studies still reference the enduring influence of the authors discussed in this essay. Taken together, the recommended books provide the core concepts relating to socially engaged art, and the unresolved issues that continue to generate interest in the fields of art and sociology.

### References

BISHOP, Claire (2006): The Social Turn: Collaboration and Its Discontents. – In: *Artforum International* 44(6), 178–183.

**Dagmar Abfalter/Rosa Reitsamer (Eds.): *Music as Labour: Inequalities and Activism in the Past and Present*. London (Routledge) 2022. 238 pp.**

*Music as Labour: Inequalities and Activism in the Past and Present*, is published at a time when the inequalities that characterized the cultural workforce prior to the Covid-19 pandemic are still present and, in many cases, have worsened as the cultural world recovers from those trying times. This is particularly true for the performing arts fields—music

included—that were most severely impacted by the pandemic. The music industry is one of the sectors with the highest percentage of self-employed and freelance workers at risk of unstable and precarious employment (THROSBY/PETETSKAYA 2017). The artistic professions were celebrated as independent and flexible, acting as a model for the future of the labor market. It is sometimes asserted that self-employment and entrepreneurial conduct in the creative vocations are the results of their intrinsic creative character. However, the decision to work independently, for artists, is more driven by a lack of alternatives than by financial considerations (FEDER/WORONKOWICZ 2022). The development of collective action among artists and artists' organizations, which resulted from a pressing need to organize as an interest group, was a silver lining in the pandemic and has the potential to prove advantageous for the future of the cultural industry.

Inequality and activism are the main themes that run through the papers, part of which I will briefly review, in this excellent collection of studies that explore inequalities in the music world from several angles. The writers come from diverse disciplines, such as cultural management, sociology, business, ethnomusicology, music history, and more, which provides a wide perspective on music workers that span from the 19th century to the Covid-19 period, and from cities in the US to the villages of Eastern Europe. They tell stories of injustices and harsh working conditions but also of resilience and attempts to come up with solutions to structural inequities in ways that can inspire future scholars, activists, and musicians to take action.

Gender is the central inequality that appears in many of the papers. Nuppu Koivisto's contribution, "From Bohemia to the Balkans," focuses on the music scene in Northern Bohemia at the turn of the 20<sup>th</sup> century, where women-only orchestras were commonplace. By combining archival work and a study case of one musician, Koivisto shows the complex conundrum of gender and class. On the one hand, these types of orchestras allowed women to have independent artistic careers and some social and geographical mobility. On the other, the orchestras were embedded in a patriarchal family structure that blurred the distinction between professional and domestic work, as these orchestras were often based on groups of family relatives.

The porous boundary between work and life is also at the center of Emilia Barna's paper, "Emotional and Relational Labour in Music from a Feminist Perspective," about women musicians during the Covid-19 pandemic. Drawing on the concept of emotional labour (HOCSHILD

1983), Barna shows how women musicians are pushed to take unpaid, gendered, caring roles in their music bands, while having to navigate male-dominated professional networks. The growing awareness of these inequalities is highlighted by Christina Scharff who presents the professional life narratives of early career female musicians in Berlin and London. In her paper “It’s a Kind of Macho Culture,” Scharff shows that the recent decade has brought an increased awareness of gendered, racialized, and classed power relations within the classical music industry. This shift is connected to wider social currents such as the #MeToo and #BlackLivesMatter movements, as is evident from Sally Anne Gross’s account of women graduates of a Music Business Management program, “Women Working in the Music Business.” In the face of sexism and racism, they felt a need to rely more on their entrepreneurial abilities as a source of resilience. But entrepreneurial action itself is not a panacea to the structural inequalities of the music field, as is evident from John R. Phippen’s analysis of how-to books that aim to teach entrepreneurial music career skills. In his paper “Hope, Labour and Privilege in American New Music,” Phippen shows that these books portray a misleading picture of a meritocratic and welcoming environment that hides the hardships of minority groups in the musical workplace.

It seems only natural that the book ends with two contributions that can be seen as calls for action—Antonio C. Cuyler’s paper “Moving Beyond @operairacist” and Sophie Hennekam’s “Towards More Inclusion in the Music Industry.” Cuyler draws on Critical Race Theory and the concept of creative justice (Banks 2017) in his description of the Black Opera Alliance and the Black Administrators of Opera organizations as examples of Blacktivism of opera professionals and potential drivers of “substantive change that will improve their lives and move the opera industry toward a more antiracist and creatively just future” (Banks 2017: 207). The role of collective action and activism in pursuing the goal of an inclusive music industry is also made clear by Hennekam who looks through an intersectional lens at stigmatized populations in the music industry. Such a space, in her view, would enable people to feel supported and accepted for who they are without feeling compelled to hide their gender or sign their works with a male-sounding name, as did the female composers she studied.

*Music as Labour* makes a fascinating and educational read. At times, I wondered whether the studies presented in the book describe mechanisms specific to the music field, and I wished to learn more about how the particular features of musical practices play a role in structuring

those inequalities, if at all. Nevertheless, the fact that the music industry is often taken, in this book, as a case study of creative work, makes it a valuable contribution to the general study of inequalities in cultural occupations.

BANKS, Mark (2017): *Creative Justice: Cultural Industries, Work and Inequality*. London, New York: Rowman & Littlefield.

FEDER, Tal/WORONKOWICZ, Joanna (2022): *Reluctantly Independent: Motivations for Self-Employed Artistic Work*. – In: *Journal of Cultural Economics* <<https://doi.org/10.1007/s10824-022-09464-5>> [February 5, 2023].

HOCHSCHILD, Arlie R. (1983): *The Managed Heart*. Berkeley: University of California Press.

THROSBY, David/PETETSKAYA, Katya (2017): *Making Art Work*. Strawberry Hills, NSW: Australia Council for the Arts.

## TAL FEDER\*

Faculty of Architecture and Town Planning, Technion – Israel Institute of Technology, Israel

**Chris Bilton, Stephen Cummings and dt Ogilvie: *Creativities: The What, How, Where, Who and Why of the Creative Process*. Cheltenham/UK, Northampton/MA (Edward Elgar) 2022, 158 pp.**

Nigella Lawson is on hand to welcome the reader to this book, and serves as a good indication of the tone that pervades it: neither didactic nor overly academic, informed by know-how and experience, and full of useful hacks and tweaks. Thinking of creativities as analogous to recipes is instructive in that it effaces the image of the blank page awaiting the spark of inspiration. As with recipes there's room for endless variety in being creative, but they all derive from established ways of doing things that emerge from genres, traditions and cultures (though the authors take issue with this last term). Doing creativity well is rarely a matter of throwing things together and embracing whatever comes of it, though being versatile and willing to try new combinations often helps. There's another parallel here to experimentalism in artistic practice, which is often understood as being 'a bit out there', but in practice more usually a process of trying out different permutations of constraints and affordances

\* [talfeder@gmail.com](mailto:talfeder@gmail.com)