

Modes of Production

— Performing Arts in Transition

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TITLE

Modes of collective organizing in Portuguese performing arts

ABSTRACT

This paper draws on ongoing research on the transformations in the world of work at times of precarity and work commodification, analyzing the different forms of collective organization that have emerged in this context. The paper focuses, in particular, on the case of the performing arts sector, characterized by a wide range of activities and work situations (artists, producers, mediators, technicians), but where project work is preponderant and relates to hyper-flexibility, but also intermittency and lack of protection in employment, forming what some authors have called an “artistic precariat” (Gill and Pratt 2008). Based on the Portuguese reality, different forms of workers’ solidarity are analyzed (collectives, shared resources cooperatives, associations, mutual support systems, inter-organizational collaboration, collective action). The analysis also shows how work collectives are themselves pervaded by precarity, calling attention to the fact that civil society responses should not dismiss the State from his obligation of guaranteeing access to adequate social protection to all workers.

BIOGRAPHY

Joana Marques is a sociologist, with a PhD from the University of Sao Paulo, a BA also in Sociology from the University of Porto, and MA in Social and Solidarity Economy from Lisbon University Institute (ISCTE-IUL). Professional career in research and action-research, particularly in the areas of work, culture, solidarity economy, mobilities, and, specially, collective forms of workers organization, with research work conducted in Europe, Africa and Latin America. She is currently Marie-Curie Fellow at association A3S (with the project "COLLECTITUDE - Building the collective at times of precarity: precarious labour and its countermovements") and collaborating researcher at the Centre for Research and Studies in Sociology (CIES/ ISCTE-IUL).