

PRECARITY OF FREELANCERS IN DUTCH CULTURAL AND CREATIVE
INDUSTRIES

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Abstract

Nowadays, many governments consider the new engine of the economy is embedded in the Cultural and Creative Industries, in which a considerable proportion of labourers are freelancers. Although freelancers seem flexible and can control their lives, they are generally in precarious condition. This study explores the influential factors of the precarity of freelancers in the cultural and creative industries. Based on the research about the difference between creative sectors and the influence of career competencies, this study mainly examines the relationships between creative sectors, career competencies and precarity. The cultural and creative industries was distinguished with sectors of Arts, Media and entertainment, and Creative business service according to Dutch governments' standard. Career competencies was based on intelligent career framework, arguing freelancers' level of Know-why (motivation), Know-how (professional ability), and Know-who (networks) can influence their professional life. Precarity was examined by Likert-scale in general, and also the personal income, household income, the safe period of unemployment and the number of clients. This study took a survey with 168 participants. The first finding showed freelancers in the Arts sectors have relatively lower income, which mean higher precarity. Besides, researcher also found a broader network of freelancers has lower level of precarity. This study can help freelancers to adjust their business strategy and governments to make policies to support freelancers.

Keywords: Cultural and creative industries, freelancer, precarity, career competencies, creative sectors

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1. Introduction

Cultural and creative industries (CCIs) are always regarded as essential contributors to European and global economic growth, innovation, and overall development (United Nations, 2013; Lhermitte et al., 2021; Chapain & Stryjakiewicz, 2017). Small and medium-sized enterprises (SMEs) take up over 90% of creative companies in the CCIs, among which 33% are self-employed. In the Netherlands, there were 1.1 million self-employed people aged 15 to 74 without employees, which accounted for 12.3% of the whole active workforce in 2017 (CBS, 2019). Thus, freelancers in Dutch CCIs are a necessary population that we need to pay attention to.

Freelancer has a brief history within the history of humanity with vague definitions. The distinction between the words describing atypical forms of employment, such as self-employed, freelancers, or temporary workers, is unclear (Berwing et al., 2019). For clarity, the words “self-employed” and “freelancers” in this study both refer to a Dutch government’s definition, “A self-employed professional or freelancer is an entrepreneur without any staff who works for some customers” (Netherlands Enterprise Agency, 2020). In other words, freelance is regarded as a series of job opportunities that exceeds the single employment setting (Kazi et al., 2014; Opait et al., 2019).

In general, these solo self-employed labourers in the cultural and creative industries are suspected to be under precarious conditions (Berwing et al., 2019). Precarity is not an exclusive characteristic belonging to freelancers, but freelancers magnify the performance of precarity. With the decline of Fordism since the 1970s, a significant number of jobs were transformed into unstandardized employment (Gasiukova & Korotaev, 2019). These jobs have a non-standard contract or job security. Thus, with the extension of this group of vulnerable workers, they are regarded as a new social class “precariat”. Furthermore, because the value of the work in the CCIs is difficult to assess (Caves, 2000), and the CCIs have a relatively larger

portion of temporary work (Hennekam & Bennett, 2016), precarity becomes the nature of the freelancer in the CCIs.

The reasons for precarity are based on the structure of CCIs and individuals' agency (Comunian & England, 2020; Gasiukova & Korotaev, 2019). Baitenizove et al. (2018) also demonstrate that micro- and macro-variables affect freelance work (Baitenizov et al., 2018). Micro variables refer to the individual characteristics of a person, such as individual motivation, educational level, work experience, etc. In terms of precarity, previous studies mainly focus on demographic factors such as age, education level, and migrant status (Berwing et al., 2019; Sapkal & Sundar, 2017). Macro variables include those macroeconomic indicators such as GDP, unemployment rate. Countries' costs on active labour market policy (Mai, 2017), strict Employment Protection Legislation and trade union density (Kiersztyń, 2017) were macro variables proven to impact precarity.

This study is initiated by exploring more affected reasons of precarity. Thus the research question is

What factors influence freelancer's precarity in Dutch cultural and creative industries?

In the following sections, the relation of precarity and two factors, the creative sectors where freelancers belong and the career competencies, will be analyzed. Berwing et al.'s (2019) study suggest occupation is one factor that affects precarity. But their study mainly compares cultural professions and other professions instead of studying the differences between sectors in the CCIs. Since freelancers in different creative sectors also face distinct situations (Eikhof & Warhurst, 2013), creative sectors are suspected to influence precarity. Besides, from an individual's agency perspective, career competencies are associated with freelancers' success (van den Born & van Witteloostuijn, 2013). This influential factor of success inspires this study to explore the direct relationship between career competencies and precarity.

This study made two hypothesizes about creative sectors and career competencies. There are Arts, Media and entertainment, and Creative business services in the creative sectors, while Arts could have the highest precarity and Creative business service could have the lowest precarity. Career competencies exhibit knowing why (motivation), knowing how (professional skills) and knowing who (networks) people work (Ayoobzadeh, 2021). This study hypothesized that freelancers know more about why, how and with whom they work; they would have a lower level of precarity.

The academic contribution of this study is testing the determinants of freelancers' precarity from a quantitative study. One hundred sixty-eight samples were collected from social media for this study. Several aspects of precarity were examined, including general precarity, personal and household income, client diversity, and the financial-safe period without work. In the financial aspect of precarity, results proved that freelancer in the Arts sector could have more possibility to belong in the low personal income group. Multiple linear regression analysis reflected the Know-who is the only component that negatively influences precarity in terms of career competencies. Know-who also positively affected personal and household income and the length of the financial-safe period without work.

In terms of social relevance, this study provided insight into freelancers' status quo in the pandemic crisis, which may help relevant organizations and government departments make policy to support the freelance economy. For making their life back to normal quicker, it is advised to organize more events to help freelancers build their network.

2. Theoretical framework

The theoretical foundation is explained in this chapter. The first two sections illustrate the background knowledge about the cultural and creative industries and freelancer, including the definition, characteristics and the Dutch context of the cultural and creative industries and freelancer. This study then dives into the concepts of precarity, creative sectors and career competencies and explores their relations.

2.1 Cultural and Creative Industries

More detailed knowledge of the cultural and creative industries (CCIs) is given in the following section. Works of literature suggest that there are no standard boundaries to define the CCIs in the academic circle because of their diverse and dynamic features. Besides, although the work in the CCIs looks outstanding from the outside world, the real CCIs are cruel and uncertain but still full of idealists.

2.1.1 The Boundaries of Cultural and Creative Industries

In the last two decades, the CCIs have increasingly become a new engine of global economic growth (United Nations, 2013). CCIs are also regarded as important contributors to the innovation dynamics and overall development in Europe (Chapain & Stryjakiewicz, 2017). The trend of the creative economy has arisen in Europe around 1998 and then been supported by European policy discourses. Advocating policy makers believe creative industries can improve employment equality regardless of sex, gender, or class (Florida, 2004).

However, the connotation and denotation of CCIs are still vague. Due to the diversity of the characteristics of the CCIs, it is hard to generalize a standard theoretical interpretation about the industries (Peris-Ortiz et al., 2019). Caves (2000, p. 1) defined CCIs as the industries “supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value”. Creative labour is supposed to produce goods and services that consumers and corporates buy for their

symbolic value (Hermes et al., 2017). UNESCO defines CCIs as “sectors of activity whose main purpose is creativity, production or reproduction, promotion, dissemination and marketing of goods, services and activities of cultural, artistic or heritage content” (Peris-Ortiz et al., 2019, p. 18). Thus, the CCIs refer to the production of cultural content and take the whole value chain into account.

In terms of the distinction of cultural industries and creative industries, the European Commission (2010) adopts a broad approach in their green paper, “‘Cultural industries’ are those industries producing and distributing goods or services which are considered at the time they are developed to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have”. On the other hand, “‘Creative industries’ are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional”. So, the cultural industries and creative industries are slightly different but have a strong connection.

But why do we always refer to CCIs? Defillippi et al. (2007, p. 513) introduced a concept of the “depth” of the cultural economy, which “covers the entire ‘cultural production chain’ necessary for a particular cultural output” to explain the strong connection between culture and innovation. The “depth” of the culture is the content origination by the creators such as authors, designers, or composers and covers the publication, the reproduction of materials, the manufacture, the education and critique, and archiving. In short, the “content originator” cannot count on some lucky mysterious moments of inspiration of an individual. Instead, it rather relies on the whole industries as a system. This implies that culture and innovation are two indivisible parts with complicated interaction.

As for what exactly constitutes CCIs, there is also no standard classification approach in society. In 1999, the European Parliament released a working paper recognizing the possible cultural and creative activities to support relevant work exercise and identity and pointing out that what constitutes the cultural sector lacks

clarity (Chapain & Stryjakiewicz's, 2017). In 1998, the United Kingdom government distinguished 13 sectors in CCIs, which are “Advertising, Architecture, Arts and antique markets, Computer and video games, Crafts, Design, Designer Fashion, Film and video, Music, Performing arts, Publishing, Software and Television and Radio”. But Later in 2006, KEA European Affairs distinguished the sectors between core art fields (visual arts, performing arts and heritage), cultural industries (film and video, television and radio, video games and music), creative industries (design, architecture and advertising) and related industries (such as manufacturing sector of products related to cultural and creative goods, i.e., PC, ICT). There are also more different classification systems according to a different approach (United Nations, 2013). However, mostly these classification ways are according to the position of different sectors in the creative value chain and the type of outputs of different sectors. In general, CCIs are a series of complicated industries without apparent boundaries.

2.1.2 The Characteristics of CCIs

Caves summarized some characteristics of CCIs (Comunian & England, 2020). The first one is the “nobody knows principle” which refers to the unpredictable demand and markets of CCIs. “Art for art’s sake” is the second characteristics that creative workers prefer the originality and professionalism of their work to money. The third one is the requirement for workers to know a range of skills and combine them. The fourth one is named “time flies”, representing the temporary projects and the limited time to innovation. Besides, “A list/B list” is also a structural characteristic. Labours are ranked according to their professional ability, which has a huge influence on their financial success. Due to the existence of the “A list”, Creatives in the “B list” accept the fact that they are living on the breadline and still attempt to enter the “A list”.

Comunian and England (2020) argued that there are always filters on the creative and cultural work description. These filters present cool, young, open and

free images of creative workers and a creative and inspiring working environment where they work. However, the reality is different from these images. Without the filters, precarity is the nature of creative cultural work, discussed in detail in chapter 2.3.

Eikhof and Warhurst (2013) also illustrated four employment features as the consequences of the project-based work in the CCIs: uncertain income and employment opportunities, low or even unpaid entry-level jobs, network-based clients, and above-average requirements such as extended working hours and geographical mobility. These features overlap and interweave with Comunian and England's (2020) findings. For example, the feature of the unpredictable markets of the CCIs mentioned in Comunian and England's (2020) study leads to uncertain employment opportunities, which is a crucial part of precarity. Comunian and England's "time flies" stand for the limited project period during which labourers need extended working hours to guarantee the achievement before the deadline. In summary, the reality of CCIs is precarious and cruel, with some idealists working inside.

2.1.3 CCIs in the Netherlands

This study focuses on freelancers in the Dutch creative industries. Research suggests the creative industry drives job growth in the Netherlands (Rutten et al., 2019, p. 5). The number of jobs in the creative industry rises by an average of 3.4 per cent each year in the period 2015-2018, which is twice the average annual growth of the entire economy of the Netherlands. Depending on the definition of creative professionals, the number of creative professionals employed in the Dutch economy varies from 417-642 thousand, from 4.8 to 7.4 per cent of the jobs. Moreover, from 2015, the growth of the added value of the creative industry is on average 3.5 per cent per year, with one per cent above the national average. In addition, the growth of the added value is greater than the growth of jobs, which proves that the average earning

capacity of the Dutch creative industry has improved. The Dutch government also expects that the creative industries will contribute substantially to the country's economy and innovation (Hennekam & Bennett, 2016).

2.2 Freelancer

Unlike other industries, the CCIs constituted a large group of independent individuals against a minimal number of large companies (Hermes et al., 2017). Freelancer plays an essential part in the creative industries (Freelancer plays an essential part in the creative industries (Hennekam & Bennett, 2016). In the creative industries, careers are always boundaryless rather than traditional organizational boundaries. If there is a specific project, in many cases, freelancers or people with the short-term contract will gather together as a team, which will be dissolved when the project is completed. In contrast to the expectation of innovative power on these individuals, Hermes et al.'s (2017) study also introduced some critical commentators who think these freelancers in the CCIs are a new kind of "precariat" because of the casualized, precarious work they have.

2.2.1 The Boundaries of Freelancer

The answer of "what is a freelancer?" is still ambiguous across different European territories, no matter from the aspect of legal definition or the academic definition (Mould et al., 2013). The concept of "freelancer" was initially referred to as a "boundaryless worker" in the 1970s (Kazi et al., 2014). The name "boundaryless worker" was given because there are no boundaries for freelancers to get work. They are not required to go to some specific workplace to be informed of what they need to do; instead, they can acquire clients from any part of the world.

Some studies classify the sectors with Freelancers are independent contractors who work for themselves without other employers and long-term working contract. (Kazi et al., 2014; Opait et al., 2019). Dutch government's definition, "A self-employed professional or freelancer is an entrepreneur without any staff who works for many different customers" (Netherlands Enterprise Agency, 2020). Kitching (2016, p. 1) describe freelance workers as "independent professionals, who are neither employers nor employees, supplying labour services to clients temporarily under a

contract for services as distinct from a contract of service typical of employment relationships”.

In general, these definitions conform to Kitching’s (2016) criteria about freelance status, work status, primary/secondary work role, nature of client base, and contract duration. The work status of a freelancer is always in an unincorporated business without employees. Most of them run the business with their account, while some are also subordinated to an umbrella company to deal with tax issues. The second criterion is primary/secondary work role, requiring the freelancing work is the person’s main or secondary jobs, on either a full-time or part-time basis. The client of freelancers can be both organizational and personal. The contract duration depends on each different contract, plus any duration is feasible.

Apart from the four criteria above, Kitching (2016) used two more criteria to define freelance: number of clients and skill/occupation. Kitching believes that the number of clients has no least number; even a single client is acceptable; however, studies have different opinions. For instance, the Dutch government’s statement clarifies “many different clients”. Nies and Pedersini (2003) introduced two concepts of “false freelancers” and “forced freelancers”. “False freelancers” are labourers who are essentially employees but falsely register as self-employed, and “forced freelancers” are workers who only work for a single employer but are outside of the company’s organizational structure. Thus, this study adopts the Dutch government’s definition, which is also more in line with the Dutch context.

The criterion of skill/occupation of freelancers in Kitching’s (2016) study differs from broad definition and narrow definition of freelancers. In the broad definition, all occupations could be freelancer, while in the narrow definition, only skilled, non-manual occupations like managerial, professional and technical occupations are taken into account. However, in Kitching’s article, the “skilled and non-manual occupations” job categories are based on UK Standard Occupational

Classification, which might differ from the Dutch context. Therefore, this study does not apply this criterion as well.

There is a grey area to distinguish the differences between the words describing atypical forms of employment, such as self-employed, freelancers, or temporary workers (Berwing et al., 2019). Kazi et al.'s (2014, p. 5) article defines freelance as "a type of job where the worker is self-employed" directly. The answer is also hard to say in terms of the distinction between "freelancer" and "entrepreneurs". After a systematic review of academic articles on arts, cultural, and creative entrepreneurship, Hausmann and Heinze (2016) found in many studies that the terms "entrepreneurs", "self-employed workers", "freelancer", and "owner-managers" are used as synonyms. Kazi et al. (2014) distinguished freelancer as people who sell their knowledge, skills and abilities. If a person is selling other goods or services, for instance, an owner of a retail shop, they are not selling their knowledge, which means they are not freelancers. However, Kazi et al. also admitted that this definition is ambiguous in many situations. Overall, a freelancer is essentially an independent entrepreneur (Bennaars, 2019) and should be included in the entrepreneur community.

2.2.2 Characteristics of Freelancing

Freelancing is a kind of work for personal gains; the risk is borne by the freelancer.(Kazi et al., 2014; Opait et al., 2019). Especially in the CCIs, the development of culture-related work is liberating, with adverse effects in terms of employment conditions and remuneration (McGuigan, 2010).

Studies suggest the most overriding motivation of freelancers in CCIs is flexibility or freedom (Dunn et al., 2020; Hermes, Koch, Bakhuisen & Borghuis, 2017). They can work anytime and anywhere by their arrangement. Besides, they can even choose their client according to their preferences, and they always like to refuse unattractive assignments and difficult clients (Storey et al., 2005). In line with Storey et al.'s study, Hermes et al.'s (2017) study also suggested that the freedom freelancers

pursue is not for their products or services; it is only about how and when they prefer to work chained to the boss and the companies' regulations. For instance, some of them choose to price their service based on different clients. To be more specific, if they feel the work is too boring or the work can not give them enough freedom to do what they want to do, they will charge more. Hermes et al. (2017) argued that it is a barter economy since money is not the unit to establish and equalize the marketing relation. Instead, the contacts between people and jobs are exchanged. This is generally accepted in Eikhof and Haunschild's (2006) literature, from which the conclusion can be drawn that artists in the CCIs always have a lifestyle called the bohemian lifestyle, where they need to devote all energy and aspects of life to work with their self-management, paying more attention to their independent artwork instead of efficiency.

The literatures cited above mainly argue that arts are more influential than the business part for most freelancers. However, it is not so extreme that all freelancers in the CCIs only focus on arts and ignore all economic factors. There is always a tension balance between arts and business in the CCIs (Eikhof & Haunschild, 2006). Pitts (2016) quoted Nitzan and Bichler's theory of "capital as power" to describe this kind of tension between industrious creativity and business power.

Thus, "freedom" comes at a price (Hermes et al., 2017). Since the employment is always project-based and temporary, while these independent professionals enjoy the responsibility and autonomy as their boss, they also need to manage the risk themselves (Pitts, 2016; Hermes, Koch, Bakhuisen & Borghuis, 2017). The risks consist of the daily costs, insurance, social security, medical issues etc. (Gill, 2002). Gill's study proves that the temporary employment connection with other clients leads to freelancers' economic precarious situation, so they need to pay more for the pension and save some money to defend against the potential crisis in the future. Many people interviewed in Hermes et al.'s (2017) study also express the demand for a "day job" for additional income to deal with the uncertain situation.

In addition, not all freelancers go into freelance work for “legitimate economic reasons” (Mould et al., 2013, p. 2442). Mould et al. (2013) argued that only people who become freelancers based on the love of the work, independence, the niche markets, etc., are “true freelancers”. In contrast, many “fake freelancers” are forced to be freelancers because their original company require them to do so. Mitchell (2005, p. 1) describes freelance as “thinly disguised unemployment”, like an actor saying he is resting when he does not have work.

2.3 Precarity

Precarity is a neologism made from French word “*précarité*” (Neilson & Rossiter, 2005). This term greatly emphasized the anxiety, insecurity and feelings of unbelonging in the decline of Fordism (Kasmir, 2018). Kasmir introduces that precarity is always used to describe the shift from stable full-time work to a flexible work system, which is regarded as a transformation from Fordism to post-Fordism. However, precarity is not a particular product in the post-Fordist society. In the Fordist era, the stable life also does not belong to everyone. This is generally accepted in Conen and Schippers’ (2019) literature that precarious work exists all the time, although it shows different forms of expression in different periods and locations. Kasmir’s article points out that workers ally together to build unions to negotiate with capitalists with their stronger collective bargaining power in Fordism society. There will be a compromise between the capital, labour union, and states. Therefore, workers can be given good social protection.

However, with the development of Post-Fordism/Neoliberalism, the labour and social protections are impaired by the legislation and capital’s preference for cheaper and flexible work arrangements. Thus, in recent decades, with the non-standard work constantly increasing, the issue of precarity is becoming apparent. In addition, the level of the precarity of different freelancers is diverse at the individual level (Conen & Schippers, 2019). Some of them might have a great work quality with continuous and secure work, while others might regard freelance as synonymous with unstable, insecure, and low-quality work.

2.3.1 Definition and Dimensions of Precarity

The definition of precarity in the academic circle is not consistent. Some studies prefer to define related terms like precariat, precarious work, precariousness (Baitenizov et al., 2019; Frade et al., 2004; Mai, 2017; Kalleberg, 2018; Conen and Schippers, 2019). Some studies also think precariousness and precarity are two

different terms, while others do not think so (Gasiukova & Korotaev, 2019). In the following paragraphs, I will discuss all the related terms and their relations.

Baitenizov et al. (2019) identified precariat as a new socioeconomic class with unstable, non-guaranteed employment status (Baitenizov et al., 2019). Frade et al. (2004) used eight indicators to define precarious work in a European Commission's report: lowest income quartile, less than one-year job tenure, fixed-term or temporary employment agency contract, low intellectual job content, high degree of heteronomy, harassment during the last 12 months, working unsocial hours, and bad physical job environment. However, Mai (2017) disagreed with this definition of precarious work because some factors do not depict the typical characteristics of precarious work. Instead, Mai (2017) conceptualized precarious work with three features: contract uncertainty, developmental uncertainty, and income uncertainty.

In contrast, Kalleberg (2018, p. 241) defined precarious work as “work that is uncertain, unstable and insecure and in which employees bear the risks of work (as opposed to businesses or the government) and receive limited social benefits and statutory entitlements”. Both Kalleberg and Mai mention the uncertainty of the work, but Mai put forward developmental uncertainty while Kalleberg does not. Instead, Kalleberg emphasizes that employees bear the risks and that precarious work does not have adequate social benefits. Kiersztyn (2017) found several aspects of precarity: de-standardization of the employment relationship, unpredictable occupational change, weakening of state or union guaranteed employee rights, individualization, and reflexivity. Conen and Schippers (2019) also distinguished three aspects of precarity, including the lack of income from work, the lack of enough social benefits and regulatory protection, and the high uncertainty of continuity. Conen and Schippers' “high uncertainty of continuing work” actually contains Kiersztyn's “de-standardization of the employment relationship and unpredictable occupational change”, and Conen and Schippers's “the lack of enough social benefits” corresponds to the “weakening of state or union guaranteed employee rights.

Although the “individualization” and “reflexivity” of Kiersztyn are different from the rest “lack of income” of Conen and Schippers, they are still highly related because the lack of income represent high risks taken by these labourers, and they need to individually endure the risk and find a way to solve it. Overall, no matter the terms of “precariat”, “precarious work”, “precariousness”, or “precarity”, they all represent a status with uncertain income, the lack of social benefits, unpredictable continuing work, and individualization. Thus, this study applies Conen and Debets’ (2019) four dimensions to conceptualize precarity. Since precarity is a concept describing a person's current situation, the four dimensions, including financial resilience, social protection, autonomy and control, and degree of work (un)certainty, can cover all the aspects of the complex situation in reality. Financial resilience refers to the individuals' ability to maintain a good life. Considering some people do not completely depend on the revenue from freelance - probably depend on other family members, this research will measure financial resilience at the household level as Conen and Debets did. Social protection is mainly about life and disability insurance, pensions saving, and other relevant coverage. Autonomy and control refer to how much the individual can control their freelance work. Degree of work (un)certainty is about the uncertain project and work itself, instead of the individual's life.

2.3.2 Precarity of Freelancers in Creative Industries

In the research field of CCIs, the greatest interest aroused in the scholars is about the study approach of “employment”, among which precarious conditions of these industries is an important track (Peris-Ortiz et al., 2019).

Creative freelancers are increasingly in such an insecure situation. Precarity is the nature of creative work because it is hard to predict and evaluate the value of creative goods or services (Caves, 2000). As discussed above, careers in the creative industries are often boundary-less and largely individual (Hennekam & Bennett, 2016). Work in the creative industries is always performed on a freelance, temporary and contractual

basis. Thus, the responsibilities of the social protection costs, such as the insurance, retirement pension, professional learning etc., which are supposed to be paid by employers for long-term employees, are afforded by these individual workers. (Gill, 2002; Hennekam & Bennett, 2016). Moreover, they need to pay more for the pension and save some money to defend against the potential crisis in the future.

Comunian and England (2020) discussed four dimensions of the relationship between precarity and CCIs based on Rodgers and Rodgers' theory about general precarity. Although some parts are already mentioned and interwoven with previous paragraphs about the CCIs, freelancers and even the dimensions of precarity, I will clarify the connections. The first dimension is the uncertain length of employment. As mentioned above, one of the biggest characteristics of CCIs is project-based work. Thus, short-term contracts are intensively existing. The second dimension is the weak power of the labourers to control their work.

Since it is largely project-based work, many people are freelancers without the protection of unions or collectives. Unions and collectives are always the power to protect labourers' benefits, including working conditions and wages in the other industries. However, in the CCIs, the existence of Unions and collectives got reduced. The third dimension is ignorance by the government. Although governments have promoted and mapped the CCIs, the real policy about protecting creative workers is inadequate. The last dimension is low income, especially for new careers. In line with Eikhof and Warhurst's (2013) study, low or even unpaid entry-level jobs is a kind of common culture in the CCIs. Massive graduates throw themselves into the CCIs that is concentrated in the most expensive cities in the world.

2.3.3 Determinants of Precarity

According to previous research, studies already illustrate that precarity is a structural issue no matter in the Fordism society or the post-Fordism society. Moreover, because of the characteristics of the CCIs, precarity is particularly a

structural condition in the CCIs (Comunian and England, 2020; Gurova & Morozova, 2018). Nevertheless, some studies argue that merely attributing the precarity to the structural reason ignores the individuals' subjectivity (Gasiukova & Korotaev, 2019). Berwing et al. (2019) admitted that precarity depends on both the structural reasons of CCIs and individuals' agency, aligning with Baitenizov et al.'s (2018) argument that self-employment is affected by micro- and macro-variables. Concerning the micro-variables factors, a previous study proves precarity is negatively related to age, age of an establishment, and levels of education (Berwing et al., 2019). However, in Berwing et al.'s (2019) study, the descriptive results show that, in Germany, migrants almost always have a higher risk of precarity, but it is not able to be proved with regression models. Baitenizov gives some examples of micro-variables such as individual motivation, attitude toward risk, work experience. This study tends to explore more micro-variables that affect individuals' level of precarity.

2.4 Creative Sectors and Precarity

As mentioned in the chapter on creative industries above, the classification systems are diverse according to different models (United Nations, 2013). This study mainly demarcates sectors based on the standard business classification from Stam et al.'s (2008) study, including Arts, Media and entertainment, and Creative business services, which the Dutch Ministry of Education also applies, Culture and Science (CBS, 2021). In the following section, I will introduce the main features of each of the main sectors.

The Arts sector is the core of the CCIs, including both visual and performing arts (Stam et al., 2008). The central of the Arts sector is the artistic motives and a certain aesthetics (Rutten et al., 2004). According to Rutten et al., the dominant financing of the Arts sector is governments funds, with limited income from sponsorship or ticket sales. In general, the Arts Market is a government market. The government decides where the resources are going to be distributed with the advice of councils of experts. Another feature is that business in the Arts sector is relatively small-scale and labour-intensive compared to other sectors in the CCIs. Since artwork is hard to be measured by figures and developed by new technologies, the productivity growth of this sector is limited.

The second sector is Media and entertainment. Compared to the Arts sector, the media and entertainment sector faces a massive consumer market and is more market-driven (Rutten et al., 2004). From the cultural aspect, unlike the position of the fine aesthetic in the Arts sector, pop and mass culture are the dominant ideology in the Media and entertainment sector because they are closer to massive consumers. The business in this sector is usually on a large scale and capital intensive. The production process is always a collective process with an extensive division of labour. In addition, technology plays a significant role in optimizing the productivity because the core of the media and entertainment industry is replicating and distributing digital products.

The third sector is Creative business services, a market-driven industry (Rutten et al., 2004). Different from the Media and entertainment sector, this sector tends to operate in the business market. The role of this sector is to help the other companies to improve their competitive position in the massive market with the extra symbolic value they add. On the one hand, this sector regard commercial as the nature of their business; on the other hand, they also need to guarantee the products or services they provide have a cultural connection with the intended target group. The business scale in the sector Creative business services can be ranged from small scale to large scale in general.

Creative sectors could be one of the factors influencing precarity because of the different economic position and characteristics of different sectors. Berwing et al.'s (2019) study also suggested the possibility to be stable for entrepreneurs is based on occupational differences. For instance, 90% of the film and TV production labours are employed as freelancers, while the film and TV sectors are also reported the longest working days (Skillset, 2008; Skillset 2010). During the COVID-19 pandemic, all creative sectors were strongly affected by the lockdown and travel restriction except the video games industry (Lhermitte, 2021). Meanwhile, performing arts and music will be the most impacted sectors due to massive restrictions on concerts, plays and performances.

In terms of Rutten et al.'s (2004) classification, Stam et al.'s (2008) study suggests the production in the Arts domain is always unique products or small series, rather than the standardized production in the Media and entertainment sector. In the former industry, the individual consumers is the most important client compared to the Media, entertainment, and the Creative business service sectors. In contrast, the latter sector is more likely to face business partners. In addition, Stam et al. (2008) also pointed out that people in the Arts sector are less innovative in business because their dominant ideology is less market-oriented.

Furthermore, Creative business services are more sensitive to commercial dynamics. From the income perspective, statistics also reflect such a trend that Dutch self-employed people working in the sector of Creative business services have a higher average income than people working in Arts and Media and entertainment (CBS, 2021). Thus, the hypotheses are,

H1: Freelancers in the sector of Arts are at the highest level of precarity.

H2: Freelancers in the sector of Creative business services are in the lowest level of precarity.

2.5 Career Competencies and Precarity

Another factor related to precarity could be freelancers' career competencies. DeFillippi introduced career competencies and Arthur's (1994) intelligent career framework, demonstrating that individuals' career success is based on three aspects of investment: Know-why, Know-how, and Know-who (Eby et al., 2003; Ayoobzadeh, 2021; Sherif et al., 2020).

Know-why competency is related to career motivation, personal meaning, and identification (DeFillippi & Arthur, 1994). This competency represents the capability of a person to understand their personality and work. DeFillippi and Arthur argue that it is a kind of psychological success that people can understand their changing working agenda and blend their work experience into their personal image. Eby et al. (2003) distinguish three reasons why Knowing why can lead to career success. First, Know-why represents career insight, reflecting the degree of people's wish to make their career dream come true, the degree of people's knowledge about their strength and weakness in their work, and the degree of people's knowledge about their career goals. With a higher degree of career insight, people are high on career identity and know-how to invest in their business and life circle to compensate for their career goals.

Van den Born and van Witteloostuijn (2013) agreed that if people have comprehensive insights into the career, they will know which assignments should be accepted and which assignments are not suitable for them, so they can build a clearer portfolio, which is always regarded as a key point of career success. The second aspect of Know-why mentioned by Eby et al. (2003) is the proactive personality, which refers to how people have the initiative. Highly proactive people know that they need to take responsibility for their career. So they can recognize new opportunities in the changing working environment and take action; even facing failure will not change their mind. Besides, they are also active in building their network. This is generally accepted in Ayoobzadeh's (2021) literature that with

higher-level motivation, people know how to deal with the balance between work and family, get rid of the constraint of the traditional work nature, and are more motivated to capture opportunities to control their careers (Ayoobzadeh, 2021). The third aspect in Eby et al.'s research is the openness to new ideas, which requires people to be curious, broad-minded and active to seek new experience and ideas. In summary, the capability of Know-why helps freelancers to spontaneously accept their work identity and environment and accordingly take action to be adapted in the changing industry.

Know-how competency refers to the professional skills and job-related knowledge that decides creatives' work performance. (DeFillippi & Arthur, 1994). Studies suggest gig workers need to improve their skills and strategies to be adapted to the changing industry (Sutherland et al., 2019). Freelancers are also aware of the importance of learning the latest industrial trends through various knowledge sources such as books, the internets etc. (van den Born and van Witteloostuijn, 2013). Although the Know-how competency doesn't reflect the real professional level of the individuals in the industry directly, the intention to improve working skills is the prerequisite of skills enhancement (Eby et al., 2003). People with high Know-how competency spend more time and energy on improving their professional skills. Both Know-why and Know-how competencies reflect the willingness to learn new things, but there are slight differences between them. Know-why requires people's interest in generally accept or try all the new things. As for Know-why competency, it emphasizes the purpose of learning specific working skills related to the career.

Know-who is the third important career competency in freelancers' professional life (DeFillippi & Arthur, 1994). Knowing whom refers to the career-related networks. Successful networking expertise is necessary to overcome the barriers in the cultural sector (Konrad, 2013). There are two perspectives to make sense of the importance of networks for freelancers in the creative industries (Eby et al., 2003). First, a good network means knowing predecessors or expertise in the industries who could be successors' mentor. This kind of relationship helps newcomers learn

valuable experiences and access more high-quality contact networks, which can improve people's visibility.

Another benefit of networks is that extensive networks provide people with new contacts and possible work opportunities. With the less security among the labours in the CCIs nowadays, people need more networks to look for support. Besides, having good contact with more people in the dynamic industries also makes it easier to keep up with the newest trends and technologies. This view is corroborated by Bhansing et al.'s (2017) study that creative entrepreneurs' inspiration is influenced by people working in the same environment. Besides, Berwing et al.'s (2009) research also argued that self-employed persons who work alone always have higher precarity than those who work with others.

Few researchers have linked career competencies and precarity directly. Previous studies demonstrate that career competencies are correlated to freelancers' career success (van den Born and van Witteloostuijn, 2013). Some studies default the influential factors of entrepreneurship's success are homogeneous with the factors of precarity; however, the effect is reversed (Berwing et al., 2019). By contrast, some other studies also find that self-employed can be highly professional but still potentially at risk (Conen & Debets, 2019). Thus, the relationship between career success and precarity is not the opposite. In contrast, career success and precarity factors could overlap, which deducts the possible relationship between career competencies and precarity. Van den Born and van Witteloostuijn's study demonstrates that all the three aspects of career competencies are positively related to career success, so the hypotheses of this study are

H3: The level of Know-why (motivation to work) negatively affects precarity.

H4: The level of Know-how (professional skills) negatively affects precarity.

H5: The level of Know-who (networks) negatively affects precarity.

3. Methodology

This chapter covers four sections, including an explanation of the method, sampling and data collection, measuring instrument and data analysis. The first section explains why this research applies survey as the approach. Sampling and data collection explains how to sample and how to distribute the questionnaire. Measuring instrument introduces the measurement of every variable. The data analysis section explains the steps of cleaning data and the analysis methods used in this study.

3.1 Method

To answer the research question, quantitative research was conducted. “Quantification often makes our observations more explicit” (Babbie, 2014, p. 24). It makes it possible to analyze data statistically to summarize the pattern of the data. Since this study seeks to explore the influential factors of precarity, which needs a description to generalize the pattern, quantitative research is more suitable to achieve this kind of nomothetic explanation.

To be more specific, this study collected quantitative data by survey method. A survey is a quantitative tool for "describing a population too large to observe directly" (Babbie, 2014, p. 261). Researchers can select a sample of respondents from the population and make a standardized questionnaire to individuals in the sample by the survey. With the data collected from the sample, the pattern of the population is generalized. The population of this study is all creative freelancers in the Netherlands, which is a large number. .

Furthermore, Questionnaires are useful for gathering factual data such as “people’s ages, genders, incomes” and also “people’s opinions, ideas, attitudes, knowledge, and experiences” (Matthews & Ross, 2010, p. 204). Consequently, this research distributed a standardized questionnaire to a sample of freelancers in the Dutch CCIs to deduct the characteristics of all freelancers in the Dutch CCIs. With the data from the questionnaire, comparing different groups' characteristics and experiences and

finding the relationships between different characteristics are feasible. The questionnaire in this study was made with the software Qualtrics. In addition, because this study focuses on Dutch freelancers, the questionnaire for this study was identical, and a double translation procedure with English and Dutch was followed.

In addition, in line with the survey feature, this study is a cross-sectional study only representing a single point in time. It is meaningless to survey at another point in time to compare the change. Since this study compares the different career competencies and people in different creative sectors with different precarity levels, comparing the data at one point in time can also achieve the result.

3.2 Sampling Strategy and Data Collection Process

The Unites of analysis is individuals. If a study is “explaining how different groups of individuals behave as individuals, the unit of analysis is the individual” (Babbie, 2014, p. 101). This study mainly provides a summary picture of Dutch freelancers; their characteristics are different at the individual level. Every freelancer could face a different level of precarity and has different competencies. Having precarity is something that can be an attribute only of an individual, not a group.

The population of this study is all freelancers in the Dutch creative industries. This study aimed to collect 150 finished responses, with 50 responses each from every sector of Arts, Media and entertainment, and Creative business service. Eventually, there were 1298 responses in total, within which 1174 finished questionaries were recorded. However, the researcher found many suspicious responses created by the bot, which will be discussed in the data deduction section. After eliminating all the bot respondents, this study collected 265 responses with 168 finished.

A convenient sampling method was used in this study. Although freelancers in the Netherlands are mostly registered in government, it is still difficult to access the government’s dataset. Thus, enumerating all Dutch freelancers in CCIs is nearly impossible, which means applying the probability sampling method to select individuals from the population of Dutch freelancers in the creative industries randomly is impractical. So convenient sampling is the more suitable method for this research. However, this study applied several measures to represent the whole population, for instance, using a different distributing method. Most of the samples are approached through newsletters and Facebook posts, and a few respondents are from the author’s professional network at work. In the following paragraphs, more details of questionnaires distribution will be introduced.

First, the questionnaires were distributed by a Dutch non-profitable organization Media Perspective’s newsletter. Media Perspective is a platform that takes the initiative to contribute to the future of the Dutch media sector (Media Perspectives,

2020). On 24th April, Media Perspective post the survey link for the talents who subscribed to their newsletter.

The second distributing approach is Facebook groups. All of the Facebook groups are found by keywords searching. At first, with the keywords such as “freelancer in the Netherlands”, only limited groups in the Netherlands like “Best Jobs Netherlands, Amsterdam”, “Buy and sell in the Netherlands” were found, which are too general in terms of freelancers in the creative industries. It was realized that it might be challenging to find local Dutch groups with English keywords. Meanwhile, collecting data from groups using English words could cause bias because using English could mean their business is more international. Therefore, the researcher switched to Dutch words “zzp”, “Ondernemend”, acquiring a number of groups like “ZZP opdrachten”, “Ondernemers, Bedrijven & ZZP-ers Groep” and “Ondernemend Nederland”.

Considering that convenient sampling “does not permit any control over the representativeness of a sample” (Babbie, 2014, p. 199), this study attempts to collect freelancers’ data from the diverse creative fields to increase the representativeness. Thus, this study took different kinds of creative freelancers into account, using massive keywords targeting diverse creative sectors. For instance, numerous Dutch words like “ontwerper (designer)”, “video productie (video production)”, “acteur/actrice (actor/actress)”, “Kunst (art)”, “cultuur (culture)” etc. were used to search Facebook groups. Since few people participated in the survey in each group, this study approached around 108 Facebook groups. The list of the Facebook groups will be attached in the appendix. Besides, to ensure more people can notice the survey, the researcher made a post every 3-4 days in every group. In terms of the language of the recruiting post, both English and Dutch version were distributed.

The third distributing method was asking the freelancers to fill out the questionnaires by messaging directly. Since the researcher is also a freelancer as a photographer, he has some contacts in the CCIs in the Netherlands, so he asked these

freelancers and their friends in the industries as freelancers to complete the questionnaires.

There are some details in the process of the data collection that needs to be clarified transparently. First, as showed above, for encouraging people to participate in the survey, Media Perspective provided 10 Coolblue vouchers of 100 euros, each as gifts to raffle in the participants. Second, because of this stimulating measure, from 21st May to 22nd May, a large number of bot responses were hacking into the dataset. Thus, the researcher paused the survey distributing system for two days, from 22nd May to 23rd May. Third, as written in the text of the post above, the data collecting was supposed to be anonymous, so the IP addresses of respondents were not recorded. Since the bot respondents appeared, for preventing from disturbance of spam data, the researcher switched off the anonymous function of the survey system to record the IP address. However, after the data collection, all the IP addresses were deleted from the software SPSS and not used on any occasions.

3.3 Measuring Instrument

The questionnaire was designed with Qualtrics in two language versions. Besides, 20 questions were asked in the questionnaire. In the following section, each question will be explained.

The first three questions were conventional demographic questions about gender, age and education. According to Berwing et al.'s (2019) study, gender, age, and educational level are independent determinants of precarity for freelancers. Thus, these factors were treated as control variables to test if these variables can make our models perform better. Berwing et al. (2019) also proved that the time length of becoming freelance negatively affects precarity. So the fifth question asked, "how many years have you been a freelancer?" which was supposed to be regarded as a control variable as well. In addition, this study also added a dummy variable that asked whether the freelancer's source of finance is only from freelance work or other sources of income (e.g., from a pension or a full-time job).

Creative sector. It was one of the independent variables to be tested in this study. In the hypothesis, the *creative sectors* were divided into three categories with *Arts, Media and entertainment*, and *Creative business services*. However, because for an ordinary person, it could be challenging to distinguish which sector they belong to. Thus, the answer to this question was left with some specific industries to be selected, including Architecture, book industry, communication (advertising, PR, etc.), Cultural heritage, Design (graphic, fashion, industrial, etc.), Digital Design, Film and photography, Gaming, Live entertainment (festivals, conference, fairs, etc), music industry, Press media, Performing arts, Radio and television, Fine arts, and other arts and heritage. The original classification of this business was inspired by Dutch government and the Central Bureau of Statistics' standard (KVK, 2019; CBS, 2021).

Nevertheless, Dutch governments' classification is too meticulous, leading to too many similar options for participants to choose from, which will also affect the looking experience of the survey. For instance, in terms of the television industry,

there are “Television programme production”, “Support activities to motion picture and television programme production”, and “Distribution of motion pictures and television programmes”. So this study combined those similar choices to the selections mentioned above. Additionally, to ensure participants select the right sector, this study added one more question to ask participants’ job function, which could help the researcher to revise their choice if they understood the options wrongly.

Career competencies. The measurement of *Career competencies* was using Ayoobzadeh’s (2021) scales. They were measured using a five-point Likert scale from three dimensions, *Know-why* (motivation to work), *Know-how* (professional skills), and *Know-who* (social networks). They rated each item from 1 (strongly disagree) to 5 (Strongly agree). It would be easier to quantify these concepts with a Likert scale. For the dimension of *Know-why*, Participants were asked to rate to what extent they agree with the statement about why they put effort into their freelance work.

There were five items. The example statement is “I personally consider it important to put effort in this job”. For the dimension of *Know-how*, participants were asked to rate to what extent they agree with each statement about their professional skills. There were five items. The example statement is “I seek out opportunities for continuous learning in my career”. For the dimension of *Know-who*, participants were asked to rate to what extent they agree with each statement about their network in their freelance working life. There were four items from Ayoobzadeh’s study. The example statement is “I have extensive contacts within the industry in which I work”. In addition, because nowadays plentiful freelancers build their social media to promote themselves, I added one more item “I have acquired clients via social media”. Thus, there were five items to test the dimension of *Know-who*. Eventually, we had 15 items to test *Career competencies*.

Precarity. This study used Conen and Debets’ (2019) scales for reference to measure the dependent variables, precarity. Conen and Debets measured *precarity*

from four dimensions, financial resilience, social protection, autonomy and control, and the degree of work (un)certainty. Nevertheless, Conen and Debets were mainly classifying different clusters of *precarity*, which used ordinal and nominal scales at the same time. For instance, when asking about the number of different clients those participants had in the past 12 months, there were only three categories: “1” ≤ 3 , “2” 4–19, “3” 20+. While asking about the experience of competition in work, they were required to rate the statement with a five-point Likert scale ranging from ‘1’ completely disagree to ‘5’ completely agree.

Consequently, not all items can be just summed up together to analyze at one time. Thus, this study selected existing items measured by the Likert scale and transformed nominal scale items as the measurement. In the end, *precarity* was measured with a seven-point Likert scale of 6 items. Participants were asked the extent they agree with the statement, from 1 (Strongly disagree) to 7 (Strongly agree). The example statement is “I'm satisfied with the current financial situation of my household”.

Additionally, this study also set several questions that should be ordinal items from Conen and Debets' measurement to measure precarity. Freelancers' *personal income* and *household income* in 2019 and 2020 were asked. A seven-point response format was used here (“1” less than €12,500 to “7” more than €78,500). Besides, *the number of different clients* in the past 12 months was asked with five options: “1” 1-2 clients, “2” 3-5 clients, “3” 6-10 clients, “4” 11-20 clients, “5” more than 20. Participants were also asked to estimate *the length of the financial-safe period without work*, with the options “1” I don't have financial means, “2” less than 3 months, “3” 3-6 months, “4” 6-12 months, and “5” more than 1 year. Overall, this study measured and analyzed *precarity* from multiple angles.

3.4 Data Analysis

This section will illustrate the process of data cleaning and analysis methods.

In the data cleaning process, spam data and incomplete data were detected and deleted. In addition, the categories of creative sectors were arranged according to theory. Some values were reversed as well because of their inconsistent direction with other value. Second, the data analysis methods were used in this study will be explained in the following section.

3.4.1 Data Cleaning

As mentioned above, from 21st to 23rd in May, thousands of spam responses swarmed into the database. I think these responses were created by bot because normally, there were only no more than 30 responses per day; over hundreds of responses appearing in few hours was an abnormal phenomenon, especially because the research did not apply any new measures to distribute questionnaires. In addition, in the open question about job function, there were lots of repeated but not CCIs-relevant answers such as “teacher”, “operator”, “Tool and Die Maker”, “The waiter”, “The manager”, “The engineer” etc. Such spam responses were concentrated in several specific short time frames from May 21st to 23rd. Thus, I had enough reasons to suspect the authority of the responses during that period. I paused the survey on the 23rd for one day to prevent more bot participants.

However, since there were still some reliable responses in that period, this study tried to filter out all the fake answers. After I checked the dataset carefully, I found that all of these suspicious responses were filled with the English version of the questionnaires, whereas, in that week, all distributing posts on social media were written in Dutch and posted in local Dutch groups. Hence, most real responses selected the Dutch version to fill out. Thus, I filtered out all the English responses filled from May 21st to 23rd. Although this filter approach could sacrifice some real responses in the English version, it can ensure the authority of the rest data.

Besides, unfinished responses and unqualified data were deleted. After the bot cleaning, in the rest of 265 responses, there were some unfinished responses. Because some unfinished responses still provided lots of information that could be utilized in the analysis, this study set a criterion that the responses finishing at least 62% of the progress were left. In comparison, other responses with progress below 62% were deleted. The progress of 62% means respondents already finished all the questions about *career competencies*. Additionally, this study didn't take participants under 18 years old into account. So, the data of 5 participants who were under 18 were deleted as well.

As for the variable *Creative sector*, many respondents had different understandings of the options. For instance, many actors or actresses thought their works were performed on live activities and photos and video advertisements, so some of them selected “Live entertainment”, “Film and photography”, or “None of the above”, instead of “performing arts”. Some photographers thought their projects were mainly commercial advertisings, so they chose “communication (advertising, PR, etc.)” instead of “Film and photography”. Some cultural consultants also thought there were no options for consulting work. This study classifies all these cultural consultants into the group of communication (advertising, PR, etc.). Furthermore, although both classical musicians and pop music artists are about music, due to the different sources of a financial grant, this study divided classical musicians into “performing arts” and regard the other music artists whose work was facing mass market as people in the groups of “music industry”.

After correcting participants’ answers about which specific creative industries they were, I recoded these small industries to our main sectors, *Arts, Media and entertainment*, and *Creative business services*. *Arts* included “Performing arts”, “Fine arts”, “Cultural heritage”, and “other arts and heritage”. *Media and entertainment* included “Radio and television”, “Press media”, “Music industry”, “Gaming”, “Book industry”, “Film and photography”. *Creative business services* included

“Communication (advertising, PR, etc.)”, “Design (graphic, fashion, industrial, etc.)”, “Digital design”, “Live entertainment (festivals, conference, fairs, etc.)”, and “Architecture”. Additionally, two dummy variables were created. The first dummy variable was about the creative sector *Arts*. If the participant was in the sector *Arts*, the value was 1, otherwise, it was 0. Another dummy variable was asking if the freelancer was in the domain of *Creative business services*. If they were, their values were 1, and others were 0.

Moreover, some value in the dataset were reversed because the meaning of some items was opposite to the other items on the same scale. For example, in the question that asked participants to evaluate their network in their freelance work, a higher score represents more extensive networks for all the items in the question except the fourth item, “I do not have many professional contacts”, which showed a different direction of the meaning. Another example was the fifth item of the question about precarity. Most items represented that a higher score means lower precarity, while the fifth item described a higher score, meaning stronger competition which implied higher precarity. Therefore, this study reversed these values to make sure the consistency of the variables.

3.4.2 Analysis methods

Two-factor analyses were adopted on the variables *Career competencies* and *Precarity* in this study. Factor analysis is a data reduction technique to summarize data with a smaller set of components (Pallant, 2007). For the variable *Career competencies*, because the number of factors is known with Ayoobzadeh's (2021) study, confirmatory factor analysis was applied to verify the scales from Ayoobzadeh's (2021) study to ensure if the number of the factors of *career competencies* was three. Moreover, since this study transformed Conen and Debets' (2019) measurement of *precarity*, the precarity factors were unknown. Thus, explorative factor analysis was applied to the variable *precarity*.

To explore if *creative sectors* affect *precarity*, two types of analyses were conducted. The first analysis was a multiple linear regression analysis to examine if the dummy variable *Arts* and *Creative business services* influence *precarity*. Multiple linear regression analysis “can be used to explore the relationship between one continuous dependent variable and some independent continuous variables or predictors (Pallant, 2007, p. 167). Although the dummy variable was categorical, it can still be regarded as a continuous variable used in linear regression analysis (Salkind, 2016). Since *precarity* was also a continuous variable calculated by Likert-scale, the method of exploring the relationship between *creative sectors* and *precarity* is multiple linear regression analysis. The second analysis explored the relations between *creative sectors* and *personal income*, *household income*, *the number of clients* and *the length of the financial-safe period with work*. The dimensions of *creative sectors* were still the dummy variables of *Arts* and *Creative business services*. Since dependent variables and independent variables were both categorical variables, the Chi-Square test was applied.

For analyzing the relationship between *career competencies* and *precarity*, multiple linear regression was used as well. As explained above, linear regression analysis was for the situation; both dependent and independent variables are continuous variables. In addition, this study explored the relationship between *career competencies* and *personal income*, *household income*, *the number of clients* and *the length of financial-safe period with work*. Since all the dependent variables *personal income*, *household income*, *the number of clients*, and *the length of financial-safe period with work* were all ordinal variables, an ordinal logistic regression analysis was utilized, which is the “model for predicting categorical outcomes from categorical and continuous predictors” (Field, 2017, p. 1115).

3.5 Reliability and validity

Reliability and validity are two criteria to evaluate the qualities of the measurements of a study (Babbie, 2014), which will be explained in this section.

Reliability refers to the issue of whether repeating a particular technique numbers of times leads to the same result (Babbie, 2014). This is asking if the measuring outcomes are consistent. First, Babbie introduces asking relevant information to the participants and being clear in what the question is asking are techniques to create reliable measures. All questions in this questionnaire were clearly asked in two languages and relevant to the participants' professional life. Second, using established measures is another way, which requires researchers to use measures that have proved the reliability in previous research to collect information from participants. This study had three variables, precarity, creative sectors and career competencies. The measures of precarity and career competencies were based on Conen and Debets' (2019) and Ayoobzadeh's (2021) research, respectively. In addition, this study did reliability analysis to ensure the reliability of every variables. The detailed information of reliability analysis will be presented in the following chapter. In terms of creative sectors, our classification was original from Dutch governments' method. But it is difficult for participants to distinguish if they are in the sector of Arts, Median and entertainment, or Creative business service. Thus, as mentioned in the instruments section, this study presented more detailed subsectors of each sector, such as music industry, fine art etc., which was easier to understand for participants. Besides, one more open question about their job function was asked to provide information to the researcher to check before the analysis.

Validity is asking to what extent the measurements can reflects the true meaning of the concepts (Babbie, 2014). Babbie introduces four criteria to measure validity, including face validity, criterion-related validity, construct validity and content validity. Face validity requires measurements make sense. All the questions in the questionnaire were answerable without much difficulty as long as the participant

was a freelancer. Criterion-related validity is based on external criterion. For the variables career competencies and precarity, this study applied Likert-scale to measure their value, which are enough to test the correlation between them. Construct validity is based on the logical theoretical relationships between variables, which was discussed in the chapter of theoretical framework. Content validity refers to the degree to which the range of meanings of a concept was covered. There were three dimensions of career competencies, which were Know-why, Know-how, and Know-who. Every dimension was measured by several items according to Ayoobzadeh's (2021) instruments to ensure the validity. In terms of precarity, this study applied Conen and Debets' (2019) finding that precarity included financial issue, social protection, autonomy and certainty. Every aspect was asked in the measurement of precarity. Thus, the validity of this research can be guaranteed.

4. Results

This chapter presents the results of data analysis. In the first section, the demographic description is introduced. Then the factors of career competencies and precarity are analyzed. The third section describes all the variables. Finally, in the last two sections, the relations of the creative sector and precarity and career competencies and precarity were analyzed.

4.1 Demographic Description

After data cleaning, a total of 168 respondents were recorded in the final sample. The percentage of females was 62.5% ($N = 105$) and the number of males was 36.9% ($N = 62$), while 0.6% ($N = 1$) respondents preferred not to say. Participants ranged from 19 to 73 years old ($M = 38.76$; $SD = 13.50$), with a mode of 25 and a median of 35. In addition, the length of the years they have been freelancing ranged from 0.1 to 40 years ($M = 8.89$; $SD = 8.65$). As for education, over half of the participants had HBO degree ($N = 104$; 61.9%), and the percentage of WO degree was 22.6%.¹ Only 1.8% of respondents' highest degree was based on school, while 10.7% of people's highest degree was HAVO/VWO/MBO-2-4 and 3.0% people's highest degree was VBO/MAVO/VMBO/MBO-1. Moreover, 64.9% of participants were full-time freelancer and 35.1% of people had additional income sources.

This study also examined the relationships between these demographic variables and precarity, but unfortunately the results were all insignificant in our case.

¹ WO refers to research-oriented education offered by research universities. HBO refers to Higher professional education offered by universities of applied sciences. HAVO/VWO/MBO-2-4 is senior general secondary education or university preparatory education. VBO/MAVO/VMBO/MBO-1 is preparatory vocational secondary education or high school.

4.2 Factor analysis

4.2.1 Factor Analysis of Precarity

The six items which were Likert-scale-based were entered into factor analysis using Principal Components extraction with Varimax rotation based on Eigenvalues (> 1.00), $KMO = .74$, $\chi^2 (N = 154, 15) = 217.26, p < .001$. The resultant model explained 62.24% of the variance in *Precarity*. Factor loadings of individual items onto the three factors found are presented in Table 4.1. The factors found were:

Autonomy. The first factor included three items which were related to the extent they can decide their life. A higher value of these items meant higher *autonomy* they have.

Certainty. The second factor included three items related to practical issues in work, such as financial issue and working experience. Since the value of the item “I experience strong competition in my work” was reversed, all of these three items suggested positive relations with *certainty*.

Table 4.1.

Factor and reliability analyses for scales for Precarity ($N = 168$)

Item	Autonomy	Finance and work certainty
I can totally decide how much I work and when I work	.82	
I can totally determine my day rate/hourly rate	.79	
My pension savings and other sources of income are sufficient to live comfortably after retirement	.56	

I experience strong competition in my work	.82
I'm satisfied with the number of customers I had in the past 12 months	.76
I'm satisfied with the current financial situation of my household	.61
<hr/>	
<i>R</i> ²	16.0%
Cronbach's α	.65
	.67

4.2.2 Factor Analysis of Career Competencies

The 16 items which were Likert-scale-based were entered into factor analysis using Principal Components extraction with Varimax rotation based on 3 factors, $KMO = .84$, $\chi^2 (N = 168, 120) = 1173.31, p < .001$. The resultant model explained 58.5% of the variance in Career competencies. Factor loadings of individual items onto the three factors found are presented in Table 4.2. The factors found were:

Know why. The first factor included seven items about freelancers' motivation level to put effort into their work.

Know who. The second factor included four items, which were measuring how the freelancers' network situation was.

Know how. The third factor included five items, which were all related to freelancers' professional skills.

Table 4.2.

Factor and reliability analyses for scales for Career competencies ($N = 168$)

Item	Know why	Know who	Know how
The work I do is interesting.	.83		
I have fun doing my job.	.76		

Putting effort in this job has personal significance to me.	.74
What I do in my work is exciting.	.70
I personally consider it important to put effort into this job.	.69
Putting efforts into this job aligns with my personal values.	.68
I have acquired clients via social media	.34
I have been told that I know a lot of people within my industry.	.88
I have extensive contacts within the industry in which I work.	.87
I do not have many professional contacts.	.86
I regularly network with individuals within my industry.	.65
I seek out opportunities for continuous learning in my career.	.79
I constantly update my job-related skills.	.76
I seek out training and development opportunities.	.68
I stay up to date with the trends and development in my profession.	.62
I have a diversified set of job-related skills.	.57

R^2	14.2%	12.5%	9.8%
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Cronbach's α	.80	.86	.77
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However, as Table 4.2 showed, the item “I have acquired clients via social media” had an extremely low component loading. In the reliability analysis of the variable *Know-why*, the item “I have acquired clients via social media” also showed a relatively lower correlation with the whole scale. Although Cronbach’s alpha was 0.80 (0.797), which represents acceptable reliability, statistic showed that deleting the item “I have acquired clients via social media” can make the Cronbach’s alpha up to 0.86. Thus, I deleted this item from the dataset. The result of the factor and reliability analyses without the “I have acquired clients via social media” was exhibited in Table 4.3.

Table 4.3.

Factor and reliability analyses for scales for Career competencies ($N = 168$)

Item	Know why	Know who	Know how
Know why: The work I do is interesting.	.83		
Know why: I have fun doing my job.	.76		
Know why: Putting effort into this job has personal significance to me.	.74		
Know why: What I do in my work is exciting.	.70		
Know why: I personally consider it important to put effort into this job.	.69		
Know why: Putting efforts into this job aligns with my personal values.	.68		
Know who: I have been told that I know a lot of people within my industry.		.88	

Know who: I have extensive contacts within the industry in which I work.	.87		
Know who: I do not have many professional contacts.	.86		
Know who: I regularly network with individuals within my industry.	.65		
Know how: I seek out opportunities for continuous learning in my career.	.79		
Know how: I constantly update my job-related skills.	.76		
Know how: I seek out training and development opportunities.	.68		
Know how: I stay up to date with the trends and development in my profession.	.62		
Know how: I have a diversified set of job-related skills.	.57		
<hr/>			
<i>R</i> ²	11.4%	12.5%	9.8%
Cronbach's α	.86	.86	.77

4.3 Description of Variables

This study had five continuous variables, *Know-why*, *Know-how* and *Know-who* as independent variables and *Autonomy* and *Certainty* as dependent variables. The descriptive statistics were exhibited in Table 4.4.

Table 4.4.

Descriptive statistics of continuous variables

	N	Mean	SD
Know-why	168	4.23	.56
Know-how	168	3.83	.63
Know-who	168	3.25	.88
Autonomy	154	3.95	1.33
Certainty	154	3.65	1.41

There were also some categorical variables in this study, including independent variable *Creative sectors*, *the gross personal income*, *the gross household income*, *the number of different clients*, and *the length of the financial-safe period without work*。

In terms of *Creative sectors*, the group of Creative business services had the most percentage of people (N = 66, 39.3%), while Arts had 29.8% (N = 50) and Media and entertainment had 31.0% (N = 52). The distribution of personal and household income was shown in Table 4.5.

In general, over 70% of freelancers' personal income was lower than €34,500, no matter in 2019 or 2020. However, the proportion of personal income lower than €23,500 increased to 62.0% in 2020 from 55.3% in 2019. In terms of household income, statistics did not reflect a large difference between 2019 and 2020. Nearly half of families' yearly income was less than €34,500.

Table 4.5.

Descriptive statistics of personal and household income

	Personal income in 2019	Personal income in 2020	Household income in 2019	Household income in 2020
Less than €12,500	31.3%	29.3%	19.4%	17.6%
€12,500-€23,500	24.0%	32.7%	12.5%	19.0%
€23,500-€34,500	19.3%	12.0%	15.3%	11.3%
€34,500 -€45,500	10.0%	11.3%	13.2%	14.1%
€45,500-€56,500	5.3%	4.0%	12.5%	11.3%
€56,500-€78,500	7.3%	6.0%	11.8%	9.2%
More than €78,500	2.7%	4.7%	15.3%	17.6%
N	150	150	144	142

As for *the number of different clients*, the group with 2-5 clients had the largest portion of freelancers with 36.4%. Freelancers with more than 20 clients only accounted for 10.4% of the sample. The groups of 5-10 clients and 10-20 clients took 26.6% and 15.6%, respectively. In addition, only 7.8% of freelancers reported they have no financial means to deal with unemployment. Over 50% of freelancers cannot bridge the period without work for six months, while 22.7% of freelancers said they could live more than one year without work.

4.4 Creative Sectors and Precarity

4.4.1 Multiple Linear Regression Analysis

Multiple linear regression with *autonomy* as a criterion was conducted. The result was showed in table 4.1. Predictors were dummy variables *Arts* and *Creative business services*. The model was insignificant, $F(2, 151) = .36, p = .696, R^2 = .01$. Therefore, this regression model was not suitable for predicting the *autonomy* aspect of the *precarity*. Both *Arts* ($\beta = -.06, t = -.64, p = .524$) and *Creative business services* ($\beta = .02, t = .16, p = .871$) were insignificant for the level of *autonomy*.

Another multiple linear regression with the *certainty* as dependent variable and *Arts* and *Creative business services* as independent variables, the model was also insignificant, $F(2, 151) = .62, p = .539, R^2 = .01$. Accordingly, this model was also not useful for predicting the value of *certainty*. Both *Arts* ($\beta = -.08, t = -.89, p = .374$) and *Creative business services* ($\beta = .01, t = .12, p = .901$) were insignificant for the level of *autonomy*.

4.4.2 Chi-square analysis

The results of the Chi-Square test of association show that there is a significant association between *Arts* and *gross personal income* in 2019 ($\chi^2 (6, N = 150) = 14.43, p = .025$). As can be seen, by the frequencies cross-tabulated in Table 4.6, participants in the creative sector of *Arts* had a higher percentage than participants in the other creative sectors in the income categories “Less than €12,500”, “€12,500 - €23,500”, and “€34,500 - €45,500”. In contrast, other creative sectors had higher possibilities to be in the highest three income categories. Thus, in general, the *Arts* sector are more possible to have lower income compared to other sectors in the CCIs.

Table 4.6.

Chi-Square analysis of *Arts* and *personal income* in 2019

Gross personal income in 2019

	Less	€12,500	€23,500	€34,500	€45,500	€56,500	More
Group	than	-	-	-	-	-	than
	€12,500	€23,50	€34,500	€45,500	€56,500	€78,500	€78,500
	0						
Other							
s	30.5%	20.0%	22.9%	6.7%	7.6%	8.6%	3.8%
Arts	33.3%	33.3%	11.1%	17.8%	0.0%	4.4%	0.0%

$\chi^2 (6, N = 150) = 14.43, p = .025$

In addition, the Chi-Square analysis shows the relation between *Arts* and gross personal income in 2020 ($\chi^2 (6, N = 150) = 7.47, p = .280$), the *Arts* and gross household income in 2019 ($\chi^2 (6, N = 144) = 7.85, p = .249$), the *Arts* and gross household income in 2020 ($\chi^2 (6, N = 142) = 7.56, p = .272$), the *Creative business services* and gross personal income in 2019 ($\chi^2 (6, N = 150) = 6.10, p = .412$), the *Creative business services* and gross personal income in 2020 ($\chi^2 (6, N = 150) = 3.56, p = .736$), the *Creative business services* and gross household income in 2019 ($\chi^2 (6, N = 144) = 8.54, p = .201$), the *Creative business services* and gross household income in 2020 ($\chi^2 (6, N = 142) = 5.82, p = .443$) were all insignificant. In terms of *the number of different clients*, the *Arts* ($\chi^2 (4, N = 154) = 7.99, p = .092$) and the *Creative business services* ($\chi^2 (4, N = 154) = 4.74, p = .315$) also shows insignificant association. As for *the length of the financial-safe period without work*, there is no significant association between it and the *Arts* ($\chi^2 (4, N = 154) = .95, p = .917$) and the *Creative business services* ($\chi^2 (4, N = 154) = 1.03, p = .906$) as well.

In summary, this study only found one significant association indicating that freelancers in the Arts sector are more likely to have lower personal income in 2019 than in Media and entertainment and Creative business services, while all the other analysis years did not show significant results. Therefore, the hypothesis “freelancers in the sector of Arts are in the highest level of precarity” was found to support the

personal financial aspect. However, no evidence proved freelancers in the Arts sector have higher general precarity. Moreover, as for the hypothesis “freelancers in the sector of Creative business services are in the lowest level of precarity”, this study did not find any evidence to reflect that.

4.5 Career Competencies and Precarity

4.5.1 Multiple Linear Regression Analysis

As described above, there were two factors of *precarity*, *autonomy* and *certainty*. Thus, two multiple linear regression analyses were used. The multiple linear regression model of *autonomy* as the dependent variable and *Know-why*, *Know-how*, and *Know-who* as the independent variables were was significant, $F(3, 150) = 3.95, p = .010, R^2 = .07$. Therefore, this regression model is suitable for predicting the *autonomy* aspect of *precarity*. However, the predictive power was weak: seven per cent of the differences in *autonomy* can be predicted by *Know-why*, *Know-how*, and *Know-who*. Only *Know-who* was found to be a significant predictor ($\beta = .18, t = 2.19, p = .030$), while both *Know-why* ($\beta = .13, t = 1.53, p = .13$) and *Know-how* ($\beta = .04, t = .46, p = .65$) were not significant for the level of *autonomy*. Thus, only *Know-who* had a significant, weak, positive correlation with *autonomy*.

Besides, another multiple linear regression with *certainty* as a criterion was conducted. Predictors were *Know-why*, *Know-how*, and *Know-who*. The model was found to be significant, $F(3, 150) = 3.29, p = .022, R^2 = .06$. So, this model is good to predict certainty with a weak predictive power: Only six per cent of the variance in *certainty* can be explained by this model. *Know-who* was found to be a significant predictor ($\beta = .26, t = 3.11, p = .002$), while both *Know-why* ($\beta = .03, t = .30, p = .76$) and *Know-how* ($\beta = -.09, t = -.98, p = .33$) were not significant for predicting *certainty*. The result suggested that *Know-who* had a significant, weak, positive correlation with *certainty*.

In summary, no matter the autonomy dimension or the certainty dimension, results suggested Know-who positively influences both dimensions' value. Since a higher value of autonomy and certainty means lower precarity, the multiple linear regression analysis proved H5 “the level of Know-who (networks) negatively affects precarity” was true. In contrast, hypothesis H3 “the level of *Know-why* (motivation to

work) negatively affects precarity”, and H4 “the level of *Know-how* (professional skills) negatively affects precarity” were rejected.

4.5.2 Ordinal Logistic Regression

In addition, independent variables *career competencies* and dependent variables *the gross personal income, the gross household income, the number of different clients, and the length of the financial-safe period without work* were analyzed with Ordinal logistic regression to exam the other aspects of precarity.

First, an ordinal logistic regression was conducted to determine if Know-why, Know-how, Know-who could predict the likelihood that freelancers had a higher personal income in 2019. The result of the logistic regression was statistically significant, $\chi^2 (3) = 19.21, p < .001$. The model explained 12.0% (Cox and Snell R^2) and 12.4% (Nagelkerke R^2) of the variance in the gross income. The predictor variable, Know-who ($b = .76, SE = .19, Wald = 15.44, p < .001$), in the ordinal logistic regression analysis was found to contribute to the model. For every unit increase on Know-who, there is a predicted increase of .76 in the log odds of being in a higher group on the personal income in 2019. However, both Know-why ($b = -.56, SE = .30, Wald = 3.41, p = .065$), Know-how ($b = .12, SE = .30, Wald = .17, p = .680$) didn't present significant result.

Second, an ordinal logistic regression was conducted to determine if Know-why, Know-how, Know-who could predict the likelihood that freelancers had a higher personal income in 2020. The result of the logistic regression was statistically significant, $\chi^2 (3) = 15.77, p = .001$. The model explained 10.0% (Cox and Snell R^2) and 10.3% (Nagelkerke R^2) of the variance in the gross income. The predictor variable, Know-who ($b = .71, SE = .19, Wald = 13.54, p < .001$), in the ordinal logistic regression analysis was found to contribute to the model. For every unit increase on Know-who, there is a predicted increase of .71 in the log odds of being in a higher group on the personal income in 2020. However, both Know-why ($b = -.38,$

$SE = .30$, $Wald = 1.57$, $p = .211$), Know-how ($b = .12$, $SE = .30$, $Wald = .15$, $p = .696$) didn't present significant result.

Third, logistic regression was conducted to determine if Know-why, Know-how, Know-who could predict the likelihood that freelancers had a higher household income in 2019. The result of the logistic regression was statistically significant, $\chi^2 (3) = 10.74$, $p = .013$. The model explained between 7.2% (Cox and Snell R^2) and 7.3% (Nagelkerke R^2) of the variance in the gross income. The predictor variable, Know-who ($b = .52$, $SE = .19$, $Wald = 7.73$, $p = .005$), in the ordinal logistic regression analysis was found to contribute to the model. For every unit increase in Know-who, there is a predicted increase of .52 in the log odds of being in a higher group on the household income in 2019. However, both Know-why ($b = -.44$, $SE = .30$, $Wald = 2.19$, $p = .139$), Know-how ($b = .18$, $SE = .29$, $Wald = .37$, $p = .541$) did not present significant p -value.

Fourth, logistic regression was conducted to determine if Know-why, Know-how, Know-who could predict the likelihood that freelancers had a higher household income in 2020. The result of the logistic regression was statistically insignificant, $\chi^2 (3) = 7.63$, $p = .054$.

Fifth, logistic regression was conducted to determine if Know-why, Know-how, Know-who could predict the likelihood that freelancers have more different clients in the past 12 months. The result of the logistic regression was statistically insignificant, $\chi^2 (3) = 4.60$, $p = .204$.

Sixth, logistic regression was conducted to determine if Know-why, Know-how, Know-who could predict the likelihood that freelancers can have a longer length of financial-safe period without work. The result of the logistic regression was statistically significant, $\chi^2 (3) = 8.81$, $p = .032$. The model explained the variance in the gross income between 5.6% (Cox and Snell R^2) and 5.8% (Nagelkerke R^2). The predictor variable, Know-who ($b = .36$, $SE = .18$, $Wald = 4.17$, $p = .041$), in the ordinal logistic regression analysis was found to contribute to the model. For every

one-unit increase on Know-who, there is a predicted increase of .36 in the log odds of being in a higher group with a longer financial-safe period without work. However, both Know-why ($b = -.47$, $SE = .29$, $Wald = 2.55$, $p = .110$), Know-how ($b = -.10$, $SE = .28$, $Wald = .12$, $p = .728$) didn't present significant p -value.

In general, ordinal logistic regression models suggested *career competencies* can predict *the gross personal income in 2019 & 2020*, *the gross household income in 2019*, and *the length of the financial-safe period without work*. Meanwhile, only Know-who (networks) had a significantly positive effect on these dependent variables.

5. Conclusion and Discussion

The purpose of this study was to investigate the influential factors of precarity for freelancers in Dutch cultural and creative industries at the individual level. The first finding of this study is that freelancers in different sectors of CCIs have a similar level of precarity in general. However, freelancers in the Arts sector are more likely to be in the lower personal income groups, consistent with hypothesis 1. There was no obvious distance between them and others in terms of income for the Media and entertainment sector and Creative business sector. The second finding of this study is that only the networks (Know-who) among the career competencies can influence freelancers' precarity. In line with hypothesis 5, Freelancers with broader networks have less precarity. In addition, there is no other evidence proving the rest hypothesis can be accepted.

This study found that freelancers in the Arts sector have relatively lower-income sometimes compared to freelancers in the other sectors, which can be explained by the fact that most artists are supported by government financial fund (Rutten et al., 2004). Stam et al. (2008) also indicated that the Arts section is very dependent on subsidies. By contrast, no matter the sector, Media and entertainment or the Creative business services sector, the cultural products in these sectors will eventually flow to the mass commercial market. In other words, the financial sources of freelancers in the Media and entertainment and Creative business services come from the mass market, which has more possibility to earn more money within these commercial activities. Besides, freelancers in the Arts sector are less innovative in the business aspect (Stam et al., 2008). They care more about art and aesthetics than the commercial market. However, comparing the personal income in 2019 and 2020, freelancers in the Arts section are not always poorer. The reason could be embedded in the tremendous changes caused by the COVID-19 pandemic, lead to the recession of the whole CCIs. The decrease of the income can be proved by the fact that the

proportion of freelancers whose personal income were lower than €23,500 have a considerable increase.

In addition, this study compared the relationships between three career competencies and precarity, the motivation to freelance (Know-why), the professional skills (Know-how), and networks (Know-who). The results confirm that only the networks play a central role in reducing precarity, no matter the autonomy or the uncertainty aspects. To be more specific, broader networks can decrease freelancers' precarity. This is generally accepted in Konrad's (2013) and Farr-Wharton et al.'s (2014) conclusion that successful networks are the method for overcoming barriers in the cultural industries. The benefits of networks can be explained by Eby et al.'s (2003) study that, on the one hand, extensive networks mean more contacts in the industries and more opportunities.

On the other hand, knowing more professionals gives people access to the newest and comprehensive trends in the industries. Freelancers like to share and inspire each other in the CCIs (Bhansing et al., 2017). In summary, networks help creative freelancers not only succeed but also reduce precarity.

This study has implications for practice. First, freelancers in Dutch creative industries should adjust their business strategies to extend their professional networks in their work. Although professional ability is important, networks are important to facilitate their professional life performance. Besides, involved government departments and organisations can use this study's findings to help freelancers in the creative industries as well. When making supportive policies, governments need to be alert that the Arts sector could be more vulnerable in the financial aspect. Governments and organizations can also organize more events for freelancers in the industries to let them build networks.

This study has some limitations. One limitation of this research is that it uses self-reporting surveys. However, Spector argues that the self-reporting approach is legitimate for gathering individual information if the instrument is consistent with

previous literature (Farr-Wharton et al., 2014). This study applied well-established measurements from previous research focusing on career competencies, which are also the most common themes under career competencies. But the self-reporting data may still influence the result in some way. For instance, the Know-how in the career competencies is freelancers' professional skills, which should be an objective evaluation. But the measurement of professional skills is evaluated by participants subjectively, which could not reflect their professional positions in the industries due to their limited cognition or subjective choices.

Another limitation is the blurred boundaries of creative sectors in this study. For instance, actors took a large proportion of the Arts sector, but some of them are actors for advertising commercials instead of theatre. Thus, some artists' financial source is not only from the government now. Even theatre actors can attend advertising commercials project to make money as well. Another example is the designer. In the Rutten et al.'s (2004) classification, designer belongs to Creative business services, but nowadays, designers can also do digital fine art project and animation motion graphic for film production. These factors could influence the result as well.

The convenient sampling method is also a limitation. Since the population of this research is difficult to define, convenient sampling through Facebook groups to approach freelancers in the CCIs is an inevitable method. In a future study, researchers can comprehensively explore how the networks can reduce freelancers' precarity. For instance, previous research suggests networks can bring more opportunities to freelancers. But there is still lots of detailed work for freelancers, from knowing a person to getting a project from this person. Besides, as mentioned above, measuring the Know-how could exist subjective bias, future research could develop better scales to measure the career competencies based on the intelligent career theory.

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7. Appendix

Appendix 1. Survey of Freelancer in the Dutch Creative Industries

Start of Block: Introduction

Introductie Dear participant, I'm a master student majoring media & creative industry at Erasmus University Rotterdam, For my master thesis I conduct a research on the labour position of freelancers* in the Dutch creative industries. This survey should take about 8 minutes of your time. Your responses are voluntary and will be confidentially and anonymously analyzed. For appreciating your precious time, you have a chance of winning a gift voucher. If you have any questions or concerns, please contact Bowen Lyu at 535115bl@eur.nl. Thanks for your time to take this survey. With the button in the right upper corner, you can switch between the Dutch or English version. * the "freelancer" in this survey refers both to freelancers and so-called self-employed professionals without staff (zzp)

Introductie Beste deelnemer, Ik ben een masterstudent media & creatieve industrie aan de Erasmus Universiteit Rotterdam en doe een afstudeeronderzoek naar de huidige situatie van freelancers* in de Nederlandse creatieve industrie. Deze enquête zal ongeveer 8 minuten van je tijd in beslag nemen. Je antwoorden zijn vrijwillig en zullen uiteraard vertrouwelijk en anoniem worden geanalyseerd. Voor het waarderen van je kostbare tijd, maak je kans op een waardebon. Als je vragen of opmerkingen heeft, neem dan contact op met Bowen Lyu via 535115bl@eur.nl. Bedankt voor je tijd om deze enquête in te vullen. Je kunt rechts bovenaan met de knop switchen van taal (Nederlands of Engels). * de term "freelancer" in deze enquête verwijst zowel naar zelfstandigen zonder personeel (zzp) en freelancers

End of Block: Introduction

Start of Block: Demographics

Q1 What is your gender?

- Male
- Female
- Prefer not to say

Q1 Wat is je geslacht?

- Man
- Vrouw
- Zeg liever niet

Q2 What is your age? (years old)

Q2 Wat is je leeftijd?

Q3 What is the highest degree you have received?

- Basis School (Primary education)
- VBO/MAVO/VMBO/MBO-1 (preparatory vocational secondary education or high school)
- HAVO/VWO/MBO-2-4 (senior general secondary education, university preparatory education)
- HBO (Higher professional education)
- WO (Research-oriented education)

Q3 Wat is je hoogst genoten opleidingsniveau?

- Basisschool
- VBO/MAVO/VMBO/MBO-1
- HAVO/VWO/MBO-2-4
- HBO
- WO

Q4 Are you a full-time freelancer?

- Yes, I'm a full-time freelancer (without other income).
- No, I have other income sources as well (e.g. study loan, job).

Q4 Ben je fulltime freelancer?

- Ja, ik heb geen andere betaalde werkzaamheden daarnaast
- Nee, ik heb daarnaast ook nog andere inkomsten (bijv. studiefinanciering, betaalde baan)

Q5 How many years have you been a freelancer? (Please enter the number of the years. If no more than 1 year, you can use decimal, e.g. 6 months = 0.5 year)

Q5 Hoeveel jaar ben je al zzp'er/freelancer?(Vul het aantal jaren in. Als het niet meer dan 1 jaar is, kunt u decimalen gebruiken, bijv. 6 maanden = 0,5 jaar)

Q6 Which creative sector do you belong to?

- Architecture
- Book industry
- Communication (advertising, PR, etc)
- Cultural heritage
- Design (graphic, fashion, industrial, etc)
- Digital design
- Film and Photography
- Gaming
- Live entertainment (festivals, conference, fairs, etc)
- Music industry
- Other arts and heritage
- Other industries
- Press media
- Performing arts
- Radio and television
- Fine arts
- None of the above

Q6 In welk deel van de creatieve sector werk je?

- Architectuur
- Boekenindustrie
- Communicatie (reclame, PR, etc)

- Cultureel erfgoed
- Design (grafisch, mode, industrieel, etc)
- Digital design
- Film
- Gaming
- Live entertainment (festivals, congressen, beurzen, etc)
- Muziekindustrie
- Overig kunst en erfgoed
- Overige uitgeverijen
- Persmedia
- Podiumkunsten
- Radio en televisie
- Scheppende kunsten
- Geen van bovenstaande

Q7 Could you describe your job function (or job title)?

Q7 Welke functienaam gebruik je? (bijvoorbeeld journalist, ontwerper, communicatiemanager)

End of Block: Demographics

Start of Block: Block 6

Q8 Why do you start your own business as a freelancer?

- I was looking for a new challenge
- I wanted to determine myself how much and when I work
- I didn't want to work for a boss (anymore)
- I always wanted to be self-employed
- My profession is usually done on a self-employed basis
- I wanted to combine work and private life better
- I could earn more as a self-employed person
- I couldn't find a suitable job as an employee (salaried)
- I have been fired or my previous contract was not renewed
- the working atmosphere in my previous job was not good
- I joined the family business
- My employer wanted me to become self-employed
- Other reasons

Q8 Wat was de belangrijkste reden om met een eigen zaak te beginnen?

- Ik zocht een nieuwe uitdaging
- Ik wilde zelf bepalen hoeveel en wanneer ik werk
- Ik wilde niet (meer) voor een baas werken
- Ik heb altijd al als zelfstandige willen werken
- Mijn beroep wordt meestal als zelfstandige uitgeoefend
- Ik wilde werk en privé beter kunnen combineren

- Ik kon meer verdienen als zelfstandige
- Ik kon geen geschikte baan vinden als werknemer (in loondienst)
- Ik ben ontslagen of mijn vorige contract is niet verlengd
- In mijn vorige baan was de werksfeer niet goed
- Ik ben ingestapt in het familiebedrijf
- Mijn werkgever wilde dat ik als zelfstandige ging werken
- Anders

End of Block: Block 6

Start of Block: Career competencies

Q9 To what extend do you agree with each statement about the reasons why you put effort into your job as a freelancer?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
What I do in my work is exciting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I personally consider it important to put effort in this job.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have fun doing my job.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Putting efforts in this job aligns with my personal values.	<input type="radio"/>				
The work I do is interesting.	<input type="radio"/>				
Putting efforts in this job has personal significance to me.	<input type="radio"/>				

Q9 In welke mate ben je het eens met de onderstaande stellingen over je werk als freelancer/zzp'er?

	Zeer oneens	Oneens	Noch mee eens, noch mee oneens	Mee eens	Zeer mee eens
Wat ik doe in mijn werk is opwindend.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik vind het belangrijk om veel energie en moeite in mijn werk te stoppen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb plezier in m'n werk.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mijn inzet in dit werk past bij mij	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

persoonlijke waarden.					
Het werk dat ik doe is interessant.	<input type="radio"/>				
Mijn inzet voor dit werk heeft voor mij een persoonlijke betekenis.	<input type="radio"/>				

Q10 To what extend do you agree with each statement about your freelancer (job-related) skills?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I seek out opportunities for continuous learning in my career.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a diversified set of job-related skills.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I stay up to date with the trends and development in my profession.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I seek out training and	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

development opportunities.

I constantly update my job-related skills.

Q10 In welke mate bent u het eens met de onderstaande stellingen over uw vaardigheden als zzp'er (werkgerelateerd)?

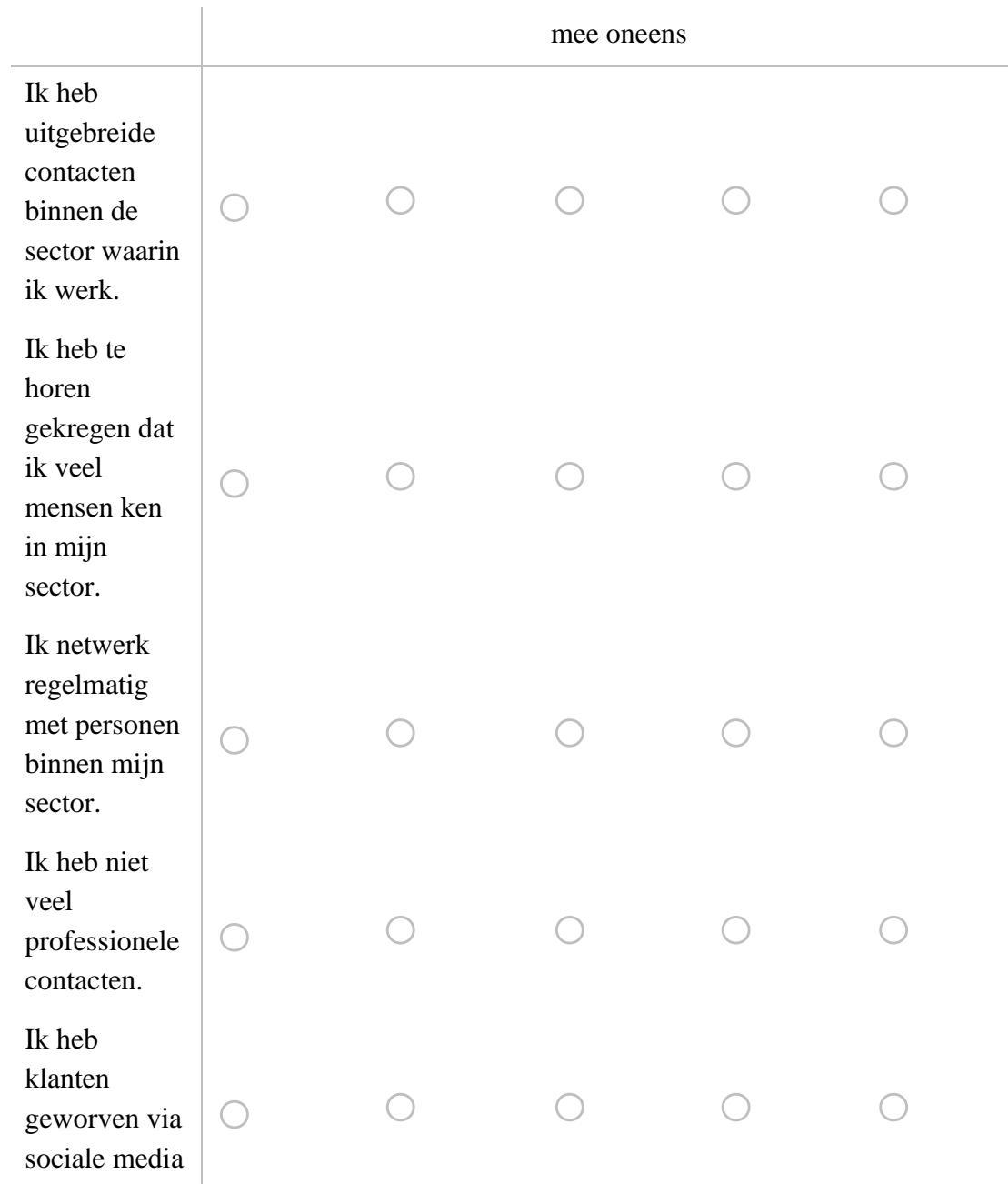
	Zeer oneens	Oneens	Noch mee eens, noch mee oneens	Mee eens	Zeer mee eens
Ik zoek voortdurend naar mogelijkheden om bij te leren in mijn loopbaan.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik heb een hele diverse set van werkgerelateerde vaardigheden.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik blijf op de hoogte van de trends en ontwikkelingen in mijn branche.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik ben nu op zoek naar mogelijkheden voor opleiding en ontwikkeling.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ik werk mijn werkgerelateerde vaardigheden voortdurend bij.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 To what extend do you agree with each statement about your network of people in your freelance work?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
I have extensive contacts within the industry in which I work.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have been told that I know a lot of people within my industry.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I regularly network with individuals within my industry.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I do not have many professional contacts.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have acquired clients via social media	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 In welke mate ben je het eens met de onderstaande stellingen over je zakelijk netwerk?

Zeer oneens	Oneens	Noch mee eens, noch	Mee eens	Zeer mee eens

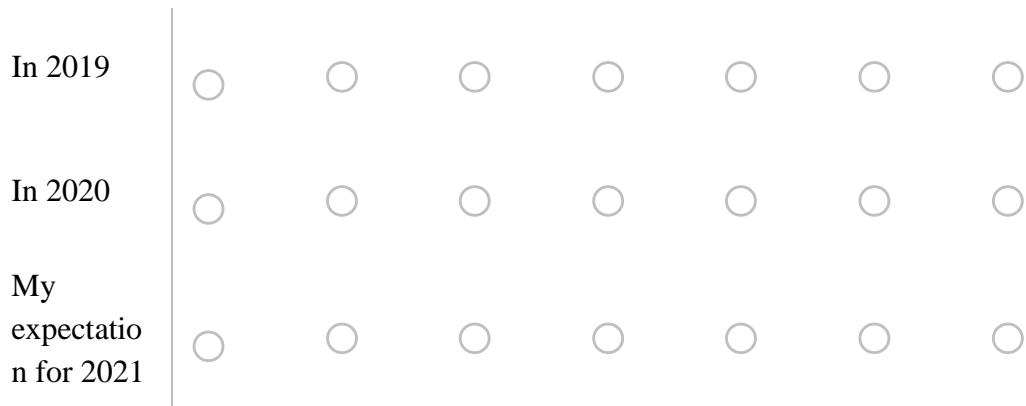


End of Block: Career competencies

Start of Block: Precarity

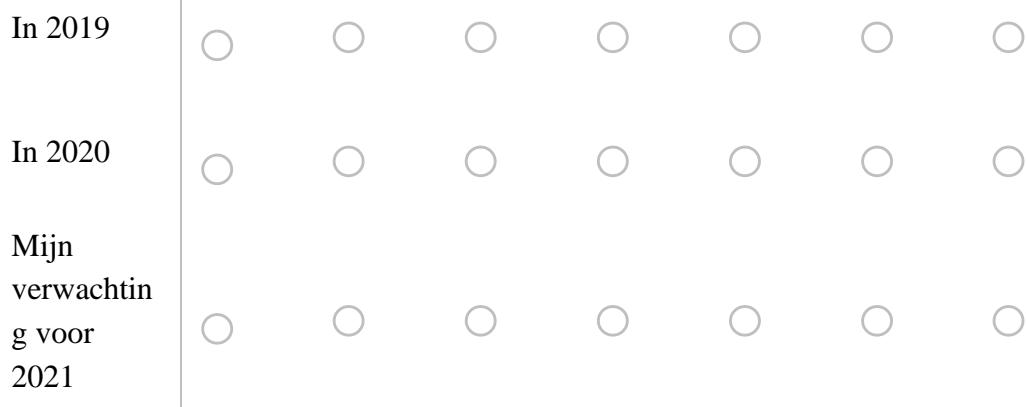
Q12 What is your gross yearly personal income? (If you don't want to say, you can skip this question)

less	€12,50	€23,50	€34,50	€45,50	€56,50	More
than	0 -	0 -	0 -	0 -	0 -	than
€12,50	€23,50	€34,50	€45,50	€56,50	€78,50	€78,50
0	0	0	0	0	0	0



Q12 Wat is je persoonlijk bruto jaarinkomen? (Als u het niet wilt zeggen, kunt u deze vraag overslaan.)

	minder dan €12,50 0	€12,50 0 - €23,50 0	€23,50 0 - €34,50 0	€34,50 0 - €45,50 0	€45,50 0 - €56,50 0	€56,50 0 - €78,50 0	meer dan €78,50 0
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Q13 What is the gross yearly household income of your family? (The gross yearly household income refers to the gross amount of all the income come from you and your spouse. If you don't want to say, you can skip this question.)

	less than €12,50 0	€12,50 0 - €23,50 0	€23,50 0 - €34,50 0	€34,50 0 - €45,50 0	€45,50 0 - €56,50 0	€56,50 0 - €78,50 0	More than €78,50 0
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Q13 Wat is het bruto jaarinkomen van je gezin? (Het bruto jaarinkomen van het huishouden is het brutobedrag van alle inkomsten van jou en jepartner. Als u het niet wilt zeggen, kunt u deze vraag overslaan.)

	minder dan €12,50 0	€12,50	€23,50	€34,50	€45,50	€56,50	meer dan €78,50 0
In 2019	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In 2020	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mijn verwachtin g voor 2021	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q14 How many different clients or customers did you have in the past 12 months?

1 < n ≤ 2

2 < n ≤ 5

5 < n ≤ 10

10 < n ≤ 20

n > 20

Q14 Hoeveel verschillende klanten of opdrachtgevers heb je gehad in de afgelopen 12 maanden?

- 1 < n ≤ 2
- 2 < n ≤ 5
- 5 < n ≤ 10
- 10 < n ≤ 20
- n > 20

Q15 How many months can your financial means bridge a period without work?

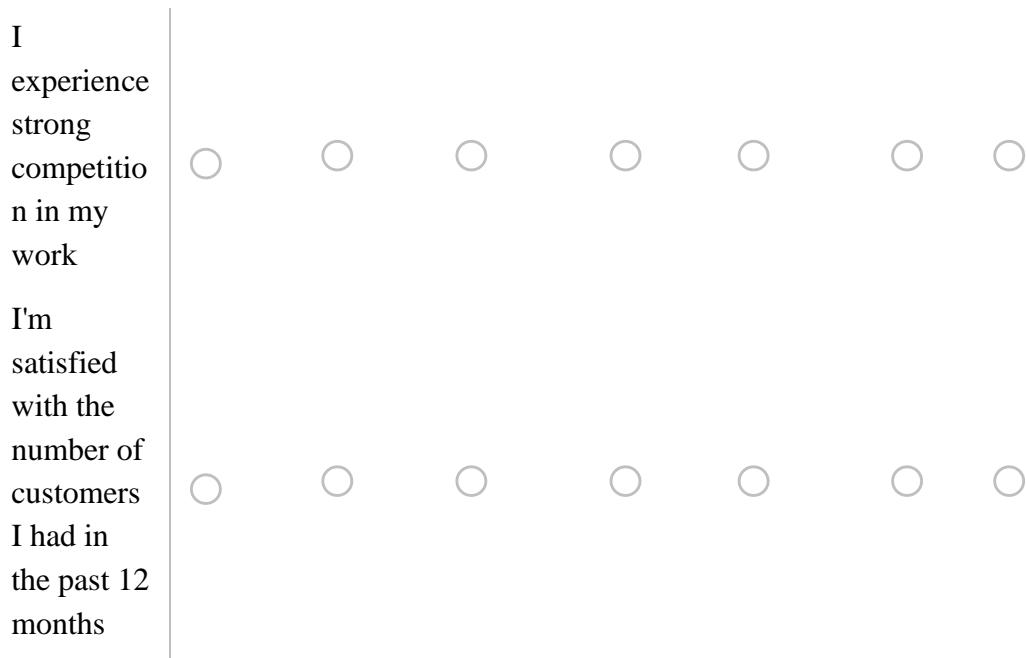
- I don't have financial means
- less than 3 months
- 3-6 months
- 6-12 months
- more than 1 year

Q15 Voor hoe lang heb je financiële middelen om een periode zonder werk te overbruggen?

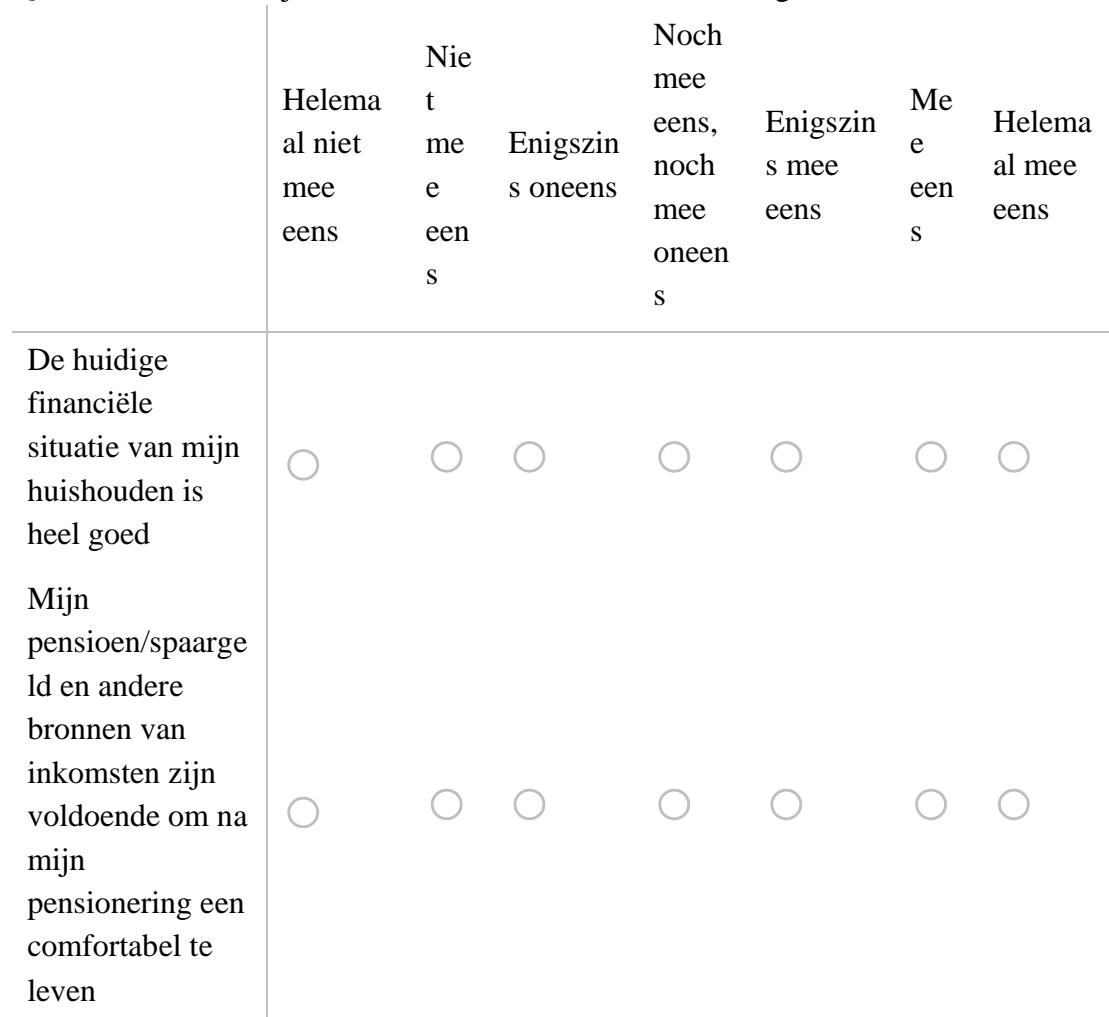
- Ik heb geen financiële middelen
- Minder dan 3 maanden
- 3-6 maanden
- 6-12 maanden
- Meer dan 1 jaar

Q16 To what extent do you agree with the statements below?

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I'm satisfied with the current financial situation of my household	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My 'pension savings and other sources of income are sufficient to live comfortably after retirement'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can totally decide how much I work and when I work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I can totally determine my day rate/hourly rate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Q16 In hoeverre ben je het eens met de onderstaande stellingen?



Ik kan helemaal zelf beslissen hoeveel ik werk en wanneer ik werk	<input type="radio"/>						
Ik kan helemaal mijn dagtarief/uurtarief bepalen	<input type="radio"/>						
Ik ervaar sterke concurrentie in mijn werk	<input type="radio"/>						
Ik ben tevreden met het aantal klanten dat ik in de afgelopen 12 maanden heb gehad	<input type="radio"/>						

End of Block: Precarity

Start of Block: Block 3

Q17 Do you have any comments on this survey?

Q17 Heb je nog opmerkingen over deze enquête?

Q18 Would you want to be informed about the results of this survey or get a chance to win the gift voucher? If you wish, you can leave your email address in the next question.

- I would like to be kept informed of the results
- I would like to participate in the raffle of a gift card

I would like to use both of the above possibilities

I do not want to leave my contacts

Q18 Je kunt hier aangeven waarvoor wij contact met je op kunnen nemen via email:

Ik wil op de hoogte gehouden worden van de resultaten

Ik wil graag meedoen met de verloting van een gift card

Ik wil graag van beide bovenstaande mogelijkheden gebruik maken

Ik wil geen contact

Q19 Please leave us your email address.

Q19 Laat hier uw e-mailadres achter.

End of Block: Block 3

We thank you for your time spent taking this survey. Your response has been recorded. If you have further question, please contact us at 535115bl@eur.nl

Appendix 2. Distributed Facebook Group

Facebook Group Names

- 1 (Edel)figuranten & acteurs gezocht
- 2 2nd Hand Items (Netherlands | Holland)
- 3 abstracte kunst groep
- 4 Acteurs en actrices
- 5 Acteurs voor films en kortfilms gezocht
- 6 Adverteren in heel Nederland
- 7 Alle Figuranten/acteurs en actrices van nederland
- 8 Amsterdam Photography Group
- 9 Amsterdam, Nederland Modelling - for Models, Photographers, MUA,
- 10 Film-maker
- 11 antiek en kunst - vragen en prijs
- 12 Behoud en behoed Kunst & Cultuur!
- 13 Best Jobs Netherlands, Amsterdam
- 14 Buy and Sell in Netherlands
- 15 CREATIVE FREELANCERS AMSTERDAM
- 16 CREATIVE FREELANCERS THE NETHERLANDS
- 17 De Abstracte Kunst Groep (DAKG)
- 18 design, modernisme & toegepaste kunsten
- 19 Dutch Jobs | Nederlandstalige Vacatures | Abroad or Remote
- 20 Dutch TFP modelling and photography
- 21 EU Acteurs/Actrices/Figuranten/modellen/
- 22 Figuratie, Edelfiguratie en Acteurs/Actrices betaalde castingoproepen
- 23 Figuratie, Edelfiguratie en Acteurs/Actrices onbetaalde castingoproepen
- 24 Film & TV Oproepjes
- 25 Dutch Jobs | Nederlandstalige Vacatures | Abroad or Remote
- 26 fotografen, modellen en Mua(h)'s gezocht!
- 27 Fotografen, Modellen en Visagisten Portfolio's
- 28 Fotografen, Modellen, Stylisten en Visagisten voor elkaar (Nederland)
- 29 Freelancer zzp mkb ondernemers Nederland
- 30 Graphic Design NL
- 31 Gratis Advertentie Plaats
- 32 Gratis Reclame maken
- 33 Groep van Schilderen Is Doen
- 34 Het Kunstcollectief
- 35 Ik zoek werk/Ik bied werk aan!
- 36 Internationals of Netherlands
- 37 Job Offers in Netherlands - <http://netherlands.jobrat.net>
- 38 Jobs in Holland
- 39 Jonge ondernemers
- 40 Kunst

40 KUNST / ART for people with the he'art' on the right place

41 KUNST & CULTUUR op VIDEO, RADIO en TV

42 Kunst aan de Muur

43 Kunst Liefhebbers

44 Kunst, Art, Arte, Ato and more

45 KUNST. Plaats iets waarvan je houdt, kondig aan, deel, maak ons attent!

46 Kunstafdeling

47 Kunstenaars

48 KUNSTENAARSTIPS uit de praktijk

49 KunstGroep Nederland

50 Kunstvakdocenten

51 Locatiematties film/foto

52 MAAK HIER RECLAME VOOR JE GROEP

53 Maak hier reclame voor jouw groep

54 Marktplaats Amsterdam

55 Modellen, Fotografen en Visagisten

56 Modellen, fotografen, visagisten en meer

57 Models Network NL

58 Modern Realisme/Figuratieve Kunst/Portretkunst/Magisch Realisme/Surrealisme

59 Moderne kunst schilderijen en beeldjes te koop

60 Multiculturele Bijeen Live Streamers

61 Multiculturele Bijeen Live Streamers

62 Muzikanten - muziekinstrumenten kopen/verkopen

63 Muzikanten & Acteurs Prikbord

64 muzikanten gezocht

65 Muzikanten zoeken muzikanten (Openbare groep)

66 NETHERLANDS ADVERTISER GROUP.

67 Netwerk van kunstenaars in Vlaanderen en Nederland

68 Netwerken voor ondernemers, bedrijven & ZZP-ers

69 Ondernemend Nederland (voor en door ondernemers en zzp'ers)

70 Ondernemers & ZZP-ers platform in Nederland

71 Ondernemers Groep

72 Ondernemers in Noord Holland

73 Ondernemers, Bedrijven & ZZP-ers Groep

74 otograaf/gezocht/aangeboden (ook voor tfp en projecten)

75 Promote your Business -Selling - Reclame- Netherlands

PROMOTIE & FACEBOOK RECLAME VRIJE GRATIS GROEP

76 PAGINA'S

77 Promotie & Reclame van je Groep, Pagina & Kanaal

78 Radio Readymix - De beste Geheime zender muziek, Polka's en Piratenhits

79 Realistische kunstenaars

- 80 Reclame maken voor je groep en voor alles
- 81 Reclame voor je eigen groep pagina of site
- 82 Respondenten gezocht (onderzoek, enquête, vragenlijst, scriptie, afstudeer)
- 83 Respondenten gezocht!
- 84 Rotterdamse ontwerpers
- 85 Second hand cameras, lenses, photography equipment - Netherlands
- 86 Stages in de Media
- 87 Startende Ondernemers
- 88 Thuiswerk-werk Vanuit Huis
- 89 Tweedehands
- 90 Videomattie
 - Vragenlijst/Enquête RESPONDENTEN GEZOCHT/ruilen HBO/WO
- 91 Studenten
- 92 Werk gezocht
- 93 WERKZOEKENDEN (NL)
- 94 Zelfstandige Job / Bijverdienste
- 95 ZZP entrepreneurs
- 96 ZZP opdrachten
- 97 Zzp opdrachten in de bouw en techniek
- 98 ZZP OPDRACHTEN ZUID HOLLAND
- 99 ZZP Schilders & Aannemers 070 E.O.
- 100 ZZP, Bedrijven en Lokale Ondernemers
- 101 ZZP, Companies and Local Entrepreneurs
- 102 ZZP'er gevraagd
- 103 ZZP'er Netwerken Nederland
- 104 Zzp'er zoekt Werk
- 105 ZZP'er, durf te vragen
- 106 ZZP'ers & Ondernemers - Netwerk
- 107 ZZP'ers & Ondernemers Netwerk
- 108 ZZPer opdrachten gezocht/aangeboden!

Appendix 3. Distributed Facebook Group

Dear lovely freelancers in this group, I'm a master student studying media & creative industries at Erasmus University Rotterdam. For my master thesis, I conduct a research on the labour position of freelancers in the Dutch creative industries. This survey should take about 8 minutes of your time. Your responses are voluntary and will be confidentially and anonymously analysed. Thanks for your time to take this survey. Your participation will be much appreciated and will make an important contribution to improving freelancer's well-being in the Netherlands. As a thank you for your cooperation, we are raffling off 10 Coolblue gift vouchers of 100 euros each. The survey is available in both Dutch and English. Here is the link:
https://erasmusuniversity.eu.qualtrics.com/jfe/form/SV_9RZ8bVHnOkXhrRs. Glad to hear your opinions!

Beste lieve freelancers in deze groep, ik ben een masterstudent die media & creatieve Industries studeert aan de Erasmus Universiteit Rotterdam. Voor mijn masterscriptie doe ik een onderzoek naar de arbeidspositie van freelancers in de Nederlandse creatieve industrie. Deze enquête zal ongeveer 8 minuten van uw tijd in beslag nemen. Uw antwoorden zijn vrijwillig en zullen vertrouwelijk en anoniem worden geanalyseerd. Bedankt voor uw tijd om deze enquête in te vullen. Uw deelname wordt zeer op prijs gesteld en zal een belangrijke bijdrage leveren aan het verbeteren van het welzijn van freelancers in Nederland. Als dank voor je medewerking verloten we 10 Coolblue cadeaubonnen van elk 100 euro. De enquête is zowel in het Nederlands als in het Engels beschikbaar. Hier is de link:
https://erasmusuniversity.eu.qualtrics.com/jfe/form/SV_9RZ8bVHnOkXhrRs. Graag horen we jullie mening!