

Barman does get off to a slow start, however. The first chapter reads too much like a dissertation proposal that dutifully covers the bases. It reviews a range of sociological theory, provides multiple accounts of what the book will and will not do, and includes several statements and restatements of the main argument about community. Fortunately, the book improves quickly as we get into both history and field work.

Barman looks into the past to explain how the idea of geographically bounded community giving emerged, starting with the formation of Community Chests and the process of overcoming resistance to centralized giving by big charities like the American Red Cross and American Cancer Society. She documents the slow and steady rise of the United Way's influence in the workplace and the struggle to combine both the function of community fundraiser and grantmaker in one organization. In the midst of this attempt to consolidate power in workplace giving, alternative funds emerged to reframe the idea of community and offer workers new choices. Barman tells how alternative funds, organized around race, ethnicity, gender, ideology, and social cause, emerged to give workplace charity greater choice in terms of how givers affiliate and identity themselves. United Way has fought back against the challenges it has faced by offering donors greater choice in designating where their funds will be given. Emerging from the middle of the book is a compelling account of the battle for control over workplace charity and the very idea of community.

The book contains exactly one logistic regression that aims to explain which cities have at least one alternative fund competing with United Way for workplace charity. The results are what one might expect: larger cities are more likely than smaller cities to have a competitive environment. In addition, the level of government funding and the density of the local nonprofit organizations are also both positively associated with the existence of alternative funds. This analysis is a bit perfunctory in that it does not contain a whole host of other possible factors that one could think of to explain the presence or absence of alternative funds, including the level of political polarization and the relative power of the local United Way affiliate. One wishes that the book played more to its qual-

itative and historical strengths rather than dabbling with a quantitative model.

The two chapters that focus on workplace giving in Chicago and San Francisco are the real strength of *Contested Communities*. Here, Barman shows why Chicago has largely clung to its geographically bounded sense of community and remained loyal to United Way, while San Francisco embraced alternative funds and the refocusing of community on interests and identities more fully. The difference between the two experiences turns out to hinge on "two distinct but sequential battles: first, the quest of Alternative Funds to gain access to workplace campaigns, and once permitted entry, the struggle between the local United Way and the Alternative Funds to obtain donor contributions" (pp. 101–2). Barman shows how local business leaders in Chicago helped tilt the playing field to the advantage of United Way so that it was able to hold onto its position of power. In San Francisco, however, corporate gatekeepers were more open to inviting communities of interest to form and United Way was compelled to be more flexible in its approach, as the alternative funds made substantial headway. These two accounts show that control over workplace charity is in fact contingent and variable, not uniform and fixed.

In sum, this slender volume makes a clear and recognizable sociological argument in the evolving field of philanthropic studies. For those interested in the evolution of the concept of community within philanthropy, *Contested Communities* will be an interesting and useful read.

Demanding Work: The Paradox of Job Quality in the Affluent Economy, by **Francis Green**. Princeton, NJ: Princeton University Press, 2005. 225pp. \$39.95 cloth. ISBN: 9780691117126.

LANE KENWORTHY
University of Arizona
 lane.kenworthy@arizona.edu

The affluent countries of the world—the United States, Canada, Australia, Japan, and much of western Europe—have grown richer over the past several decades. Yet according to Francis Green, the best available evidence

suggests that job quality in these nations has not necessarily improved. This is the paradox to which the book's title refers.

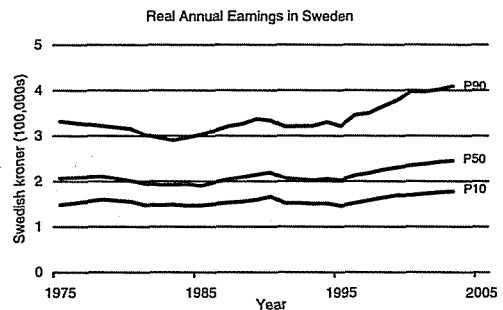
Green uses survey data to assess recent trends in six aspects of job quality: job skills, work effort, personal discretion, wages, risk, and job satisfaction. His findings are nicely summarized on the book's first page:

Workers have, with significant exceptions, been taking home increasing wages, exercising more acute mental skills, enjoying safer and more pleasant conditions at work, and spending less time there. Yet they have also been working much more intensely, experiencing greater mental strain, sometimes to the point of exhaustion. In many cases, work has come under increased and unwelcome control from above, leaving individual employees with less influence over their daily work lives and a correspondingly less fulfilling experience than before. Meanwhile, significant minorities of workers continue to endure great uncertainty regarding the future security of their employment. Overall, employees are getting no more satisfaction from their time at work than they used to, even though the material wealth of nations has been increasing.

Scholars and policy makers interested in this issue should read this book. It is particularly useful in describing overtime trends in mean levels of job skill, effort, wages, and other aspects of job quality in rich countries. The focus on longitudinal patterns is a welcome departure from the more common static cross-country comparison. The book also has the virtue of conciseness; the text is a mere 184 pages. The conclusion that, overall, trends in job quality have not been unambiguously positive is, in my view, compelling.

I wish Green had pushed deeper in two respects. First, his focus is mainly on trends in national averages. But concentrating on averages misses the possibility that job quality is becoming increasingly bifurcated. For instance, while employee discretion may be declining for a number of lower-level positions (such as mail sorters), it could be increasing for many who work in problem-solving occupations. Green presents data for

Britain suggesting that this has not been the case (p. 105), but when he turns to a broader array of countries, only aggregate means are investigated (p. 106). The same is true for work effort. Occupation-specific data are presented for Australia (p. 61), but for other countries the focus is on overall averages (pp. 59–60). So too with job satisfaction (pp. 155–59). Or consider pay. Green concentrates on trends in average wages. He observes that mean wages have risen over time in every affluent country except the United States, though he notes that earnings inequality has increased in many nations. But, from his brief discussion and limited presentation of data, we get little understanding of critical differences among workers at various points in the earnings distribution. One would be surprised by the trends in Sweden shown in the figure below—in particular by the fact that inflation-adjusted annual earnings at the low end of the distribution have hardly budged over the past three decades. (The data are my calculations from OECD data. "P10" refers to the tenth percentile of the distribution, "P90" to the ninetieth.)



Second, I would have liked more analysis of the cross-country differences in trends. With respect to wages and wage inequality, for example, Green concludes that institutional factors likely have been more important than expanding trade or technological change. That may well be true, but his conclusion is not based on any systematic analysis of his data. In analyzing trends in personal discretion on the job, Green is able to draw on lengthy time-series data for only two countries—the United Kingdom and Finland. The trends in mean levels of discretion in these two nations move in opposite directions, declining in the U.K. and holding stable or increasing slightly in Finland. Why?

Granted these are just two countries, and they aren't necessarily representative of others. Still, it would be interesting to try to explore the determinants of these contrasting trends.

I learned a great deal from this book. It raises more questions than it answers, but that's hardly a bad thing. The book will serve as a nice launching pad for future comparative research on job quality.

Modeling Life: Art Models Speak About Nudity, Sexuality, and the Creative Process, by **Sarah R. Phillips**. Albany, NY: State University of New York Press, 2006. 147pp. \$14.95 paper. ISBN: 0791469085.

JOHN C. KILBURN JR.
Texas A & M International University
jkilburn@tamui.edu

Life modeling is a job. Sarah Phillips makes a convincing argument that the work of creating art is not solely the responsibility of the artist, but instead art is the collaboration of the artist and the subject under specific circumstances. I discussed the basic thesis with some of my friends. Nearly all of them immediately responded with some statement along the lines of: "Gee, I didn't think of it as a job. I thought it was just art students making a couple of extra dollars." After reading Phillips work, my thoughts about the nature of the profession changed quite a bit. There are numerous rules and rituals performed related to professional behavior. And there is a significant difference between someone that may have tried life modeling once or twice and those that make a long-term commitment to become a professional.

While a life model may be clothed or nude, this study deals exclusively with nude modeling. Nudity is an important part of art. Nearly all students of art history are taught about ancient Greek nude statues. Since the Renaissance, drawing the nude has become standard practice in the curriculum for individuals undertaking a complete "serious" study of the visual arts. Figure drawing is considered essential in training students to learn about proportion and scale.

Phillips interviewed thirty professional life models about their careers. While most of them took on the work as a part-time job,

there were a few full-time models interviewed. Because the research site was Portland, Oregon instead of New York or Paris, the study offers a story of regular people performing a job for money as opposed to creating high-brow art for the global elite and living a jet-set lifestyle with romantic adventures.

At times, models may be objects like any still-life object to be captured as art while other times they may see themselves as co-producers of the work. Some models refer to the notoriety of Helga in the well-known Andrew Wyeth series of paintings. In most cases, the models prefer to work with serious, experienced artists rather than a novice art class.

Nude modeling may be performed more as a profession than is commonly thought because very few people openly discuss their line of work with the general public. The profession certainly does not hold the monetary potential compared to most strippers and sex workers, yet if their professional reputation is not carefully managed, life models may face the same societal stigma that strippers and sex workers face. Because of this, professional life models clearly go out of their way to avoid any appearance of sex work. They follow semi-standardized interaction rituals in order to avoid any appearance of their job being even remotely related to sex work. For example, Phillips claims that "attempting to talk about money with a model who is unclothed is considered an especially egregious breach of professional conduct" (p.66).

The artist too must perform their own parts of the ritual. They must create conditions and surroundings that maintain the impression that reinforce that they are working to produce art. Appearances and all verbal and nonverbal communication must be carefully controlled. Phillips notes that some artists are insensitive to the working conditions of their models. She details hardships related to the profession and clearly lays the groundwork for the justification of improving working conditions for life models. This is a job that can be physically demanding. The best professionals choose a pose that they can hold for long periods of time and not give in to the pain that sometimes accompanies being motionless for an extended period of time.