

## Employment in the cultural professions in 2005

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The annual National Institute for Statistics and Economic Studies (*Institut national de la statistique et des études économiques*, or INSEE) Employment Survey<sup>1</sup>, which is carried out each year by the *Département des études, de la prospective et des statistiques* (DEPS), allows us to draw up a quantitative assessment of jobs in the cultural professions (those specific to the arts, live performance and information fields<sup>2</sup>) and an overall picture of their defining characteristics.

By analysing the results for 2005, the broad characteristics of these jobs are revealed: in particular the heavy geographic weighting towards the Île-de-France and the considerable proportion of self-employed workers, along with the profile of those in these jobs, specifically their high-level of educational qualifications.

### ALMOST 2% OF THE ACTIVE WORKING POPULATION

In 2005, around 457,000 people were engaged in a cultural profession, *i.e.* almost 2% of the active working population. Of this working population, one third is working in the plastic arts and arts and crafts, and 28% in the audiovisual and performance fields (see Graph 1, p. 64).

With 58,000 workers, literary professions represent 13% of all cultural professions, art teachers around 11%, and the professions of architecture and documentation and archiving managers and technicians between 7% and 8% respectively.

#### Methodological limitations

As there are relatively few workers in the cultural professions, random elements within the sample group may have a significant effect within the Employment Survey. This caveat should be borne in mind when considering the figures presented here. Nevertheless, the overall trends which emerged for 2005 confirm those which were observed the previous years\*.

Moreover the terms “worker” or “workforce” here refer only to those in “active employment” excluding the unemployed.

In graphs etc., figures are rounded up, but the graphs accurately represent the initial data.

\*See: [http://www.culture.gouv.fr/deps\\_publications\\_statistiques](http://www.culture.gouv.fr/deps_publications_statistiques) (statistical information portal): *Notes de l'Observatoire de l'emploi culturel*, n° 45, mai 2006.

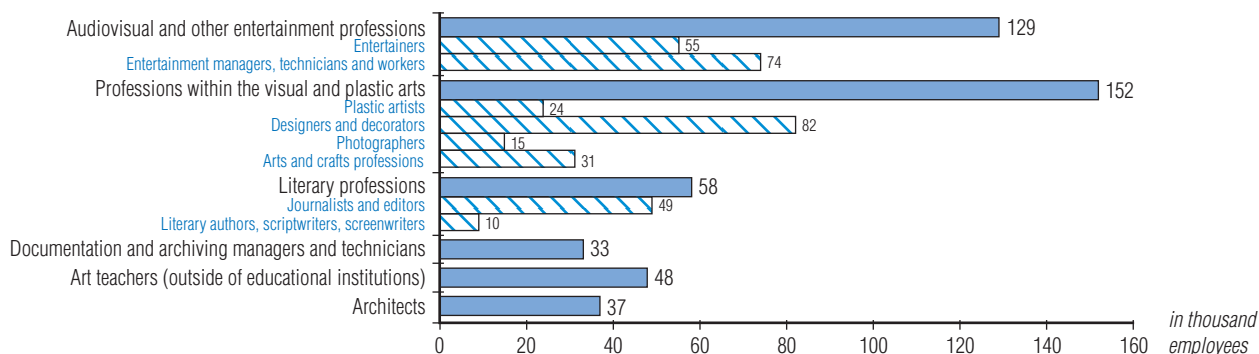
\* Respectively INSEE's Statistical Officer and Research Engineer, both researchers in the *Département des études, de la prospective et des statistiques* (DEPS), joint heads of the “Trends in jobs, employment and labour” (“*Dynamique des activités, de l'emploi et du travail*”) programme. They were assisted in their research and analysis by Anaïs Le Gouguec.

1. Carried out by INSEE, the Employment Survey provides data on the professions, the occupations of women or young people, work duration and casual work; it allows a more detailed picture of the situation of the unemployed and changes in working practices and patterns to emerge (see [www.insee.fr](http://www.insee.fr)).

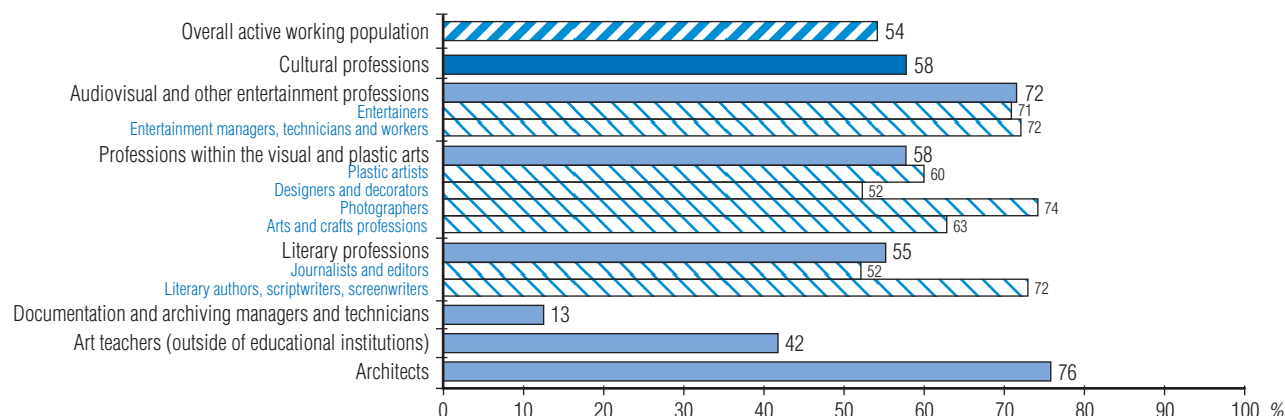
2. See definition in the box on p. 68.

## Graphs 1-4 – Distribution of workers in the cultural professions...

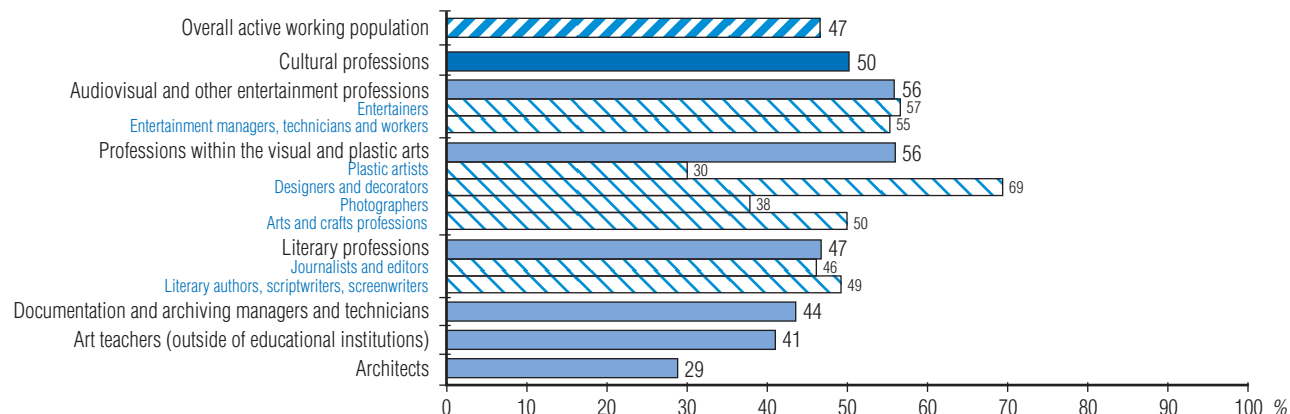
### 1 – ... by profession



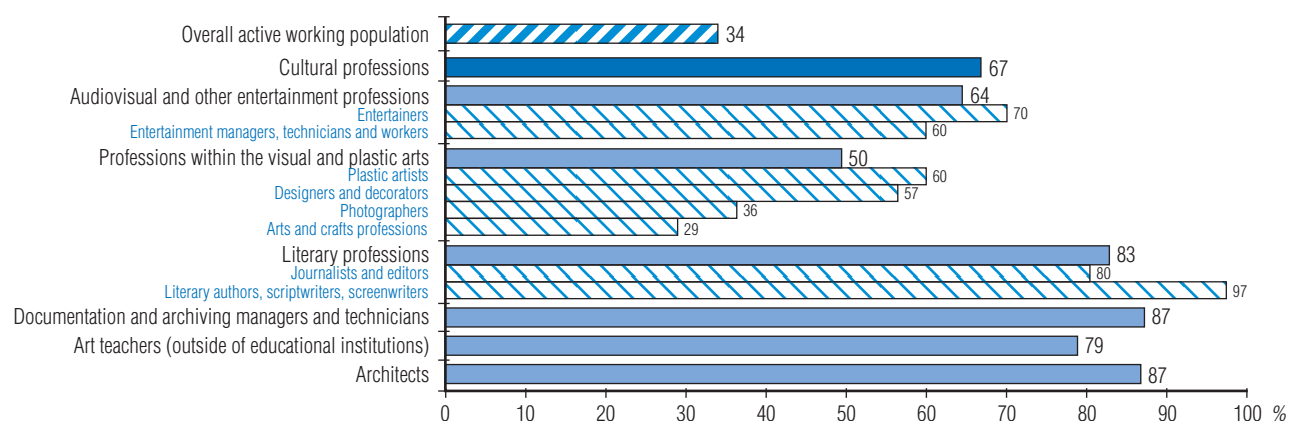
### 2 – ... by percentage of men per profession



### 3 – ... by proportion of under-40s per profession



### 4 – ... by proportion of those with “baccalauréat” qualifications + 2 or more additional years of higher education, per profession



Source : INSEE (Employment Survey 2005)/DEPS

## AN OVER-REPRESENTATION OF MEN

Whilst men are slightly more over-represented within cultural professions than in other professions across the active working population, (58% as compared with 54%, see Graph 2), this figure in fact masks great disparities within the professions under consideration. With respectively 76%, 74% and 73%, architects, photographers and literary authors are professions in which men clearly preponderate, whereas, conversely, women are much more prevalent in the professions of documentation and archiving managers and technicians (87%) and art teaching (58%).

## 50% OF EMPLOYEES ARE UNDER 40

Workers within the cultural professions are on average slightly younger than those in other professions (50% of workers under the age of 40, as compared with 47% across the active working population as a whole, see Graph 3). This is clearly illustrated in the design and decoration profession where 69% of workers are below the age of 40, and the whole of the artistic and technical entertainment profession with 56% under 40.

On the other hand, the average age of the workforce in some profession is much higher: for instance, architects and plastic artists (which respectively see rates of 29% and 30% of workers below 40). Moreover, both professions see a particularly high number of workers over 60 (between 11% and 12%, compared with 2% for the active workforce as a whole).

Age distribution is however more homogeneous across the other professions: it is particularly amongst literary authors and art teachers that the proportion of those under 40 is closest to that of the working population at large (49% and 41%) although the proportion of those over 60 is also relatively high (between 11% and 12%).

## A HIGH LEVEL OF EDUCATIONAL QUALIFICATION

The cultural professions, as a whole, stand out clearly from the working population average in terms of their general level of educational quali-

cation: two-thirds of them have attained educational qualifications equivalent to the *baccalauréat* + 2 years of higher education, as compared with 34% across the rest of the active working population (see Graph 4). This level of educational achievement is seen in 97% of literary authors, 87% of architects, but only 36% of photographers and 29% of arts and crafts professionals, the latter being the only cultural profession in which the proportion of “*bac* + 2 and over” workers is lower than that for the overall active working population<sup>3</sup>.

## EMPLOYEES CONCENTRATED IN THE ÎLE-DE-FRANCE AND IN LARGE CITIES

With 4 out of 10 of workers resident in the Île-de-France, the cultural professions contrast strongly with the rest of the active working population (19%, see Graph 5, p. 66). However, once again, this figure hides some considerable disparities: whilst amongst the literary professions the proportion of workers resident in the Île-de-France is 60%, it is lower for other occupations, dropping to below average for arts and crafts, within which area the geographical distribution of workers is more homogenous.

This strong geographical bias towards the Île-de-France is redoubled and intensified, generally speaking, by a concentration of workers in urban areas: in fact, 78% of those working in the cultural professions live in municipalities which are part of urban centres (*pôles urbains*)<sup>4</sup> – for literary authors this is as high as 91% –, whilst across the workforce as a whole this figure is only 58%.

With the sole exception of the arts and crafts sector, this higher concentration of workers in the Île-de-France and urban centres is seen in every single other cultural professional category.

## OVER ONE WORKER IN FOUR IS SELF-EMPLOYED

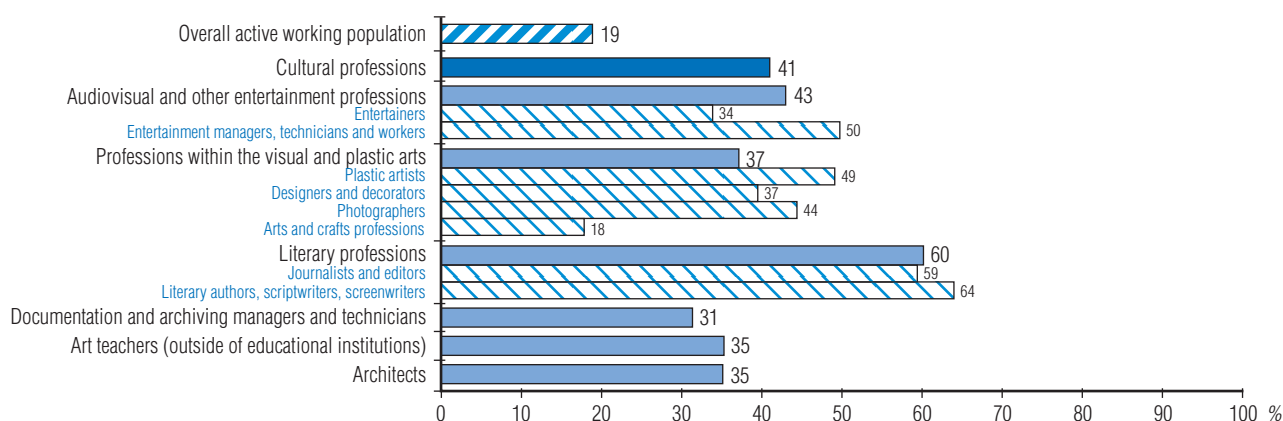
The proportion of self-employed workers within the cultural professions is markedly higher than that observed across all professions: 29% of workers within these professions are self-employed, whereas for the active working population as a whole, this figure is only 11% (see Graph 6, p. 66).

3. The knowledge and skill of photographers and art professionals is often based on an extended period of specialist training and education, but this generally does not fall within the educational classification system on which university curricula are based.

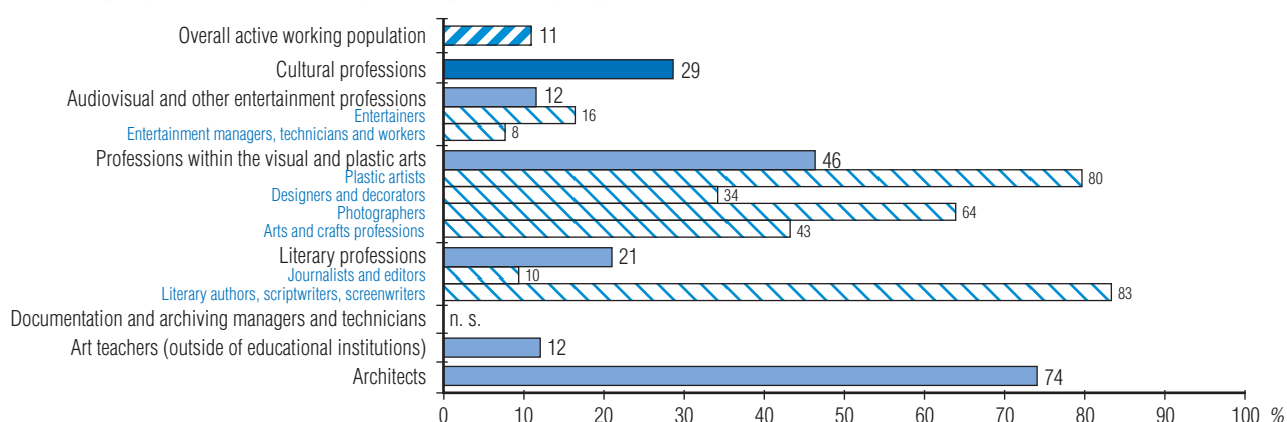
4. An urban centre (*pôle urbain*) is defined by INSEE as an urban area offering at least 5,000 jobs and which is not a commuter belt area surrounding another urban centre.

**Graphs 5-8 – Distribution of workers in the cultural professions...**

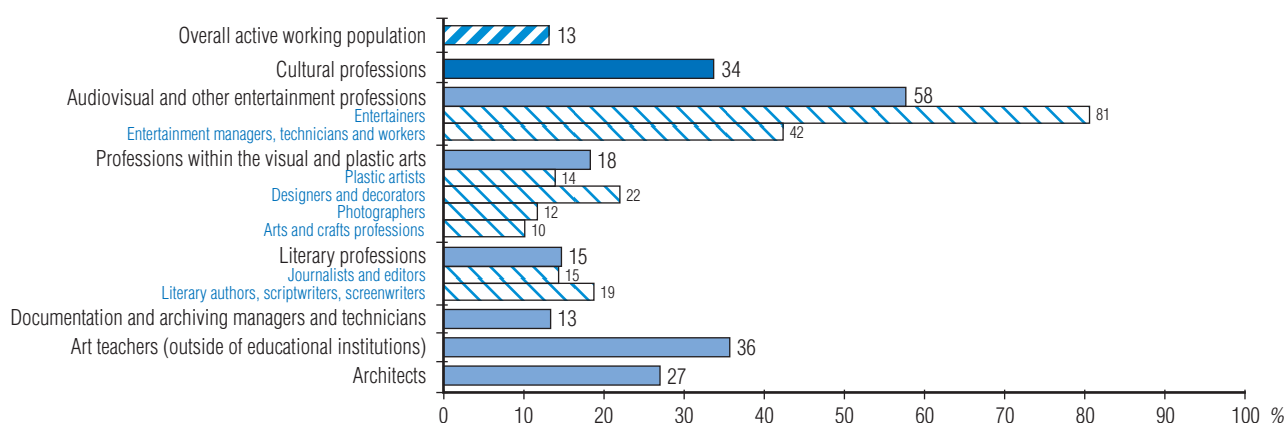
**5 – ... by percentage of employees resident in the Île-de-France region in each occupational sector**



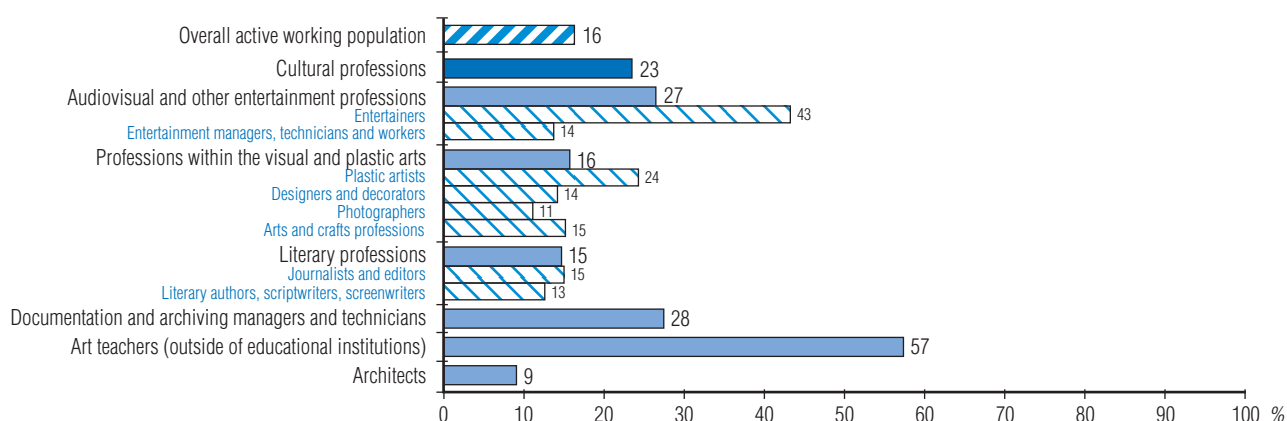
**6 – ... by proportion of self-employed persons per profession**



**7 – ... by proportion of fixed-term contracts per profession**



**8 – ... by proportion of part-time workers per profession**



Source : INSEE (Employment Survey 2005)/DEPS

Once again, there are tremendous discrepancies within this area between the professions in question. Self-employment is extremely common amongst literary authors (83%), plastic artists (80%), architects (74%) and photographers (64%). On the other hand, salaried work predominates for documentation and archiving managers and technicians (in which area the number of freelance workers is negligible), for journalists and editors (90%), art teachers (88%) and within the audiovisual and other entertainment professions (88% salaried employment).

## CONSIDERABLY LESS SECURE EMPLOYMENT PROSPECTS THAN FOR THE WORKING POPULATION AS A WHOLE

Several indicators, such as the proportion of fixed-term contracts and part-time jobs, carrying out an additional job alongside one's principal stated profession<sup>5</sup>, and the prevailing underemployment situation, reveal that employment conditions within the cultural professions are less secure than for the rest of the economy.

More than one in three workers is on a fixed-term contract, as compared with only 13% in the working population as a whole (see Graph 7).

This is particularly the case for the artistic and technical professions within the audiovisual and other entertainment fields, where intermittent working conditions (and therefore the reliance on the industry's so-called "standard" fixed-term contract), have become increasingly widespread over the last twenty years, with short working contracts which are suited to carrying out intermittent artistic projects (making feature-length or short films, television programmes, putting on live shows, etc.). Thus, in 2005, almost two-thirds of salaried workers within these professions are on fixed-term contracts (and, more specifically, 80% of artists within these professions).

Other cultural professions are similarly characterised by a higher proportion of workers on fixed-term contracts, particularly amongst art teachers (36%).

There is also a higher proportion of part-time workers in the cultural professions (23%, as compared with 16% for the overall workforce, see Graph 8). This is especially the case for art teachers (57%) and entertainers (43%).

On the other hand, there are fewer part-time workers amongst architects and several other professions than across the active working population as a whole (see Graph 8).

With regard to carrying out a second job alongside one's main profession, whilst this practice is very unusual within the working population as a whole, it is far from negligible for art teachers, and, to a lesser extent, for entertainers (see Graph 9, p. 68). This fact should be seen in the context of the prevalence of fixed-term contracts within both sectors, where several contracts could be run alongside each other to avoid possible periods of unemployment.

## UNEQUAL LEVELS OF "SATISFACTION"

The degree of job satisfaction<sup>6</sup> amongst cultural professionals is high, although it is slightly lower than that expressed by the working population as a whole (73% and 78% respectively, see Graph 10, p. 68).

A significant proportion of "unsatisfied" workers can be seen amongst entertainers (46%), art teachers and photographers (36% and 31% respectively). This is probably related to the fact that fixed-term contracts, part-time working and underemployment<sup>7</sup> are common phenomena within these professions.

Indeed, workers within the cultural professions are more frequently in situations of underemployment than the average worker (5%): this is particularly prevalent amongst entertainers (35%), art teachers (26%) and photographers (20%) (see Graph 10, p. 68). Conversely, amongst architects and literary authors, the proportion of "unsatisfied" workers drops below 16%. ■

5. These secondary professional occupations are, within the Employment Survey, indicated by the term "additional professional occupations".

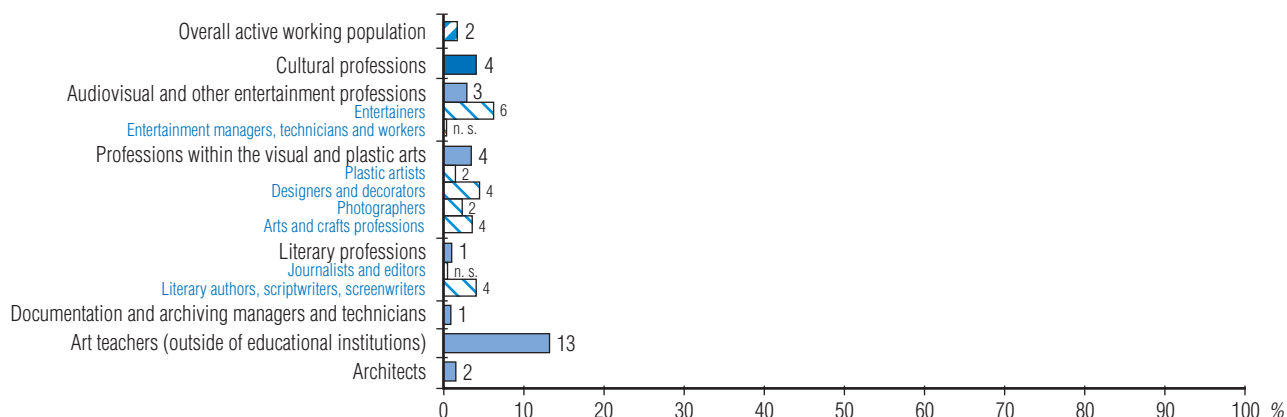
6. Workers are declared "satisfied" if they do not fall within any of the following four categories: would like another job; would like to work fewer hours (with corresponding decrease in pay); would like to work more hours (with corresponding increase in pay); situation of underemployment.

7. Workers are classed as underemployed if they find themselves in one of the three following situations: in part-time work, seeking work which will give them more hours; part time, not seeking another job but wishing to work more and are available to do so; full-time but unwilling working less than usual (short-time working, lay-off, etc.).

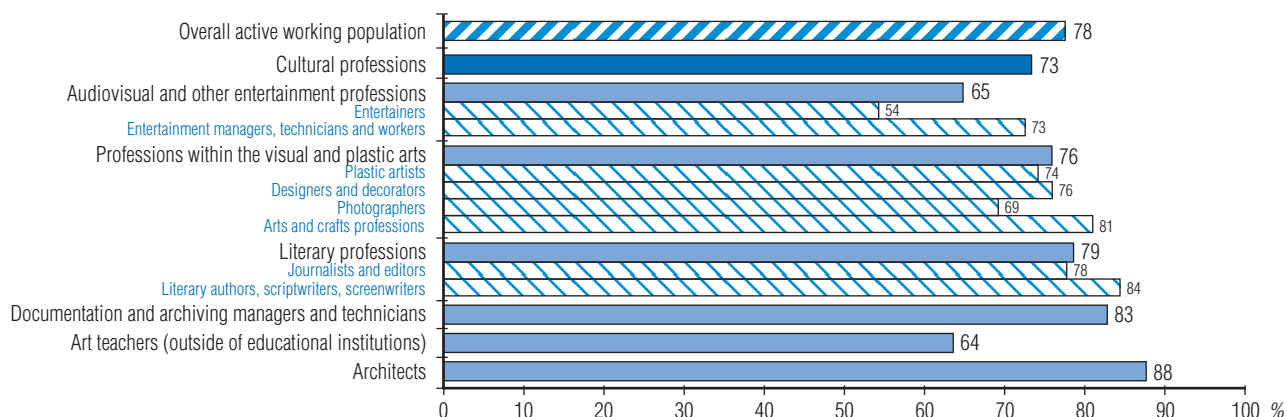


## Graphs 9-10 – Distribution of workers in the cultural professions...

### 9 – ... by proportion of salaried workers carrying out an additional occupation, per profession



### 10 – ... by proportion of “satisfied” workers per profession



Source : INSEE (Employment Survey 2005)/DEPS

### Cultural professions definition

The data presented give a quantitative assessment and characterisation of jobs within the cultural professions. The term “cultural professions” designates “professions specific to the arts, entertainment and information sectors”.

This approach by profession, as defined under the French list of occupational classifications (*professions et catégories socioprofessionnelles*, PCS), allows us to build up a picture of cultural profession workers (in terms of age, sex, educational qualifications, etc.), and the jobs which they do (nature of employment contract, employee/self employed, etc.) in whichever occupational sector they may work (cultural or non-cultural). Not all cultural sector workers, in fact, work in economic units within the cultural sector, *i.e.* in units whose principal activity, defined under the list of jobs defined under the French occupational nomenclature (*Nomenclature des activités française*, NAF), falls within the cultural sector: a *designer*, for example, can work within the automotive industry, can be a stylist within the clothing industry, etc.

As is produced each year, an additional note, drawn up from the same Employment Survey, is added to this document, providing a description of workers and jobs in the cultural sector, whatever the nature of their occupation (see *L'emploi dans le secteur culturel en 2005*, Paris, DEPS, Ministère de la culture et de la communication, coll. « Culture chiffres » 2007-7).

[http://www.culture.gouv.fr/deps\\_publications\\_statistiques](http://www.culture.gouv.fr/deps_publications_statistiques) (statistical information portal)

## Cultural sector

List of jobs defined under the French occupational nomenclature system (*Nomenclature des activités française*, NAF)

### CULTURAL INDUSTRIES

#### **Publishing and bookselling**

- 22.1A Publishing of books (books, textbooks, pamphlets, atlases, maps and musical scores)
- 22.1G Publishing of sound recordings (records, compact discs and tapes containing music or other sound recordings)
- 22.1J Other publishing activities (calendars, postcards, art reproduction: art prints, photographs, images)
- 52.4R Retail sale of books, newspapers and stationery (and also office supplies and newsstand sales)

#### **Press**

- 22.1C Publishing of newspapers (daily newspapers, free papers)
- 22.1E Publishing of journals and periodicals
- 92.4Z Press agencies, freelance journalists

#### **Radio and television**

- 92.1A Production of motion pictures for television (all types of motion pictures: serials, television films, etc.)
- 92.2A Radio activities
- 92.2B Production of television programmes
- 92.2D Broadcast of general-interest television programmes
- 92.2E Broadcast of thematic television programmes
- 92.2F Distribution of television programme packages

#### **Motion picture and video activities**

- 92.1B Production of institutional and promotional motion pictures (advertising motion pictures, corporate technical motion pictures, training or educational motion pictures, video clips)
- 92.1C Production of motion pictures for cinema (short or feature-length destined to be shown in a motion picture projection room)
- 92.1D Technical services for cinema and television (sound recording, special effects, dubbing, etc.)
- 92.1F Motion pictures for cinema distribution (sale or rental of films or videos to other organisations)
- 92.1G Publishing and distribution of videos (sale or rental or motion pictures or videos for public release)
- 92.1J Motion picture projection

#### **ARCHITECTURE**

- 74.2A Architectural activities (architectural projects, technical consultancy, building project management, research and consultancy for land development and planning)

#### **LIVE PERFORMANCE AND ARTISTIC ACTIVITIES**

- 92.3A Artistic activities (self-employed artists: actors, musicians, dancers; permanent ensembles: orchestras, troupes, companies; performances; and other independent artists: painters, designers, sculptors, writers, etc.); cultural event organisation, promotion
- 92.3B Subsidiary services to entertainment (stage machinery, wardrobe, make-up, lighting)
- 92.3D Management of arts facilities (concert halls, theatres, cabaret, recording studios)
- 92.3K Various live entertainment activities (circuses, puppet shows, sound and light show, dance clubs, organisation of balls and evening events without the use of a specific venue)

#### **HERITAGE CONSERVATION**

- 92.5A Library management
- 92.5C Heritage conservation management (museums, sites, historic monuments)

## Cultural professions

List of jobs defined under the French list of occupational classifications (*professions et catégories socioprofessionnelles*, PCS)

### AUDIOVISUAL OR LIVE PERFORMANCE OCCUPATIONS

#### **Performers**

- 354b Musical artists and singers
- 354c Actors
- 354d Dancers, circus performers and other live performance artists

#### **Live performance managers, technicians and workers**

- 353b Directors and programme managers of audiovisual and live performances
- 353c Artistic and technical managers of audiovisual and live performances
- 465b Technical assistants for live performances and audiovisual events (salaried or self-employed)
- 637c Workers and technicians for live performances and audiovisual events
- 227a Independent live performance or recreational service managers

### OCCUPATIONS WITHIN THE VISUAL AND PLASTIC ARTS

#### **Plastic Artists**

- 354a Visual artist

#### **Designers and decorators**

- 465a Designers and technical assistants in the graphic arts, fashion and interior design (self-employed or salaried)

#### **Photographers**

- 465c Photographers (salaried or self-employed)

#### **Arts and crafts professions**

- 214e Art artisans
- 637b Art workers

### LITERARY PROFESSIONS

#### **Journalists and editorial managers**

- 352a Journalists and editors
- 353a Newspaper managers, press administrators, editors (literary, musical, audiovisual, multimedia)

#### **Literary writers**

- 352b Literary authors, scriptwriters, screenwriters

### DOCUMENTATION AND ARCHIVING MANAGERS AND TECHNICIANS

- 351a State-employed librarians, archivists, senior librarians
- 372f Documentation managers, archive managers (privately-funded)
- 425a Documentation and archive technical assistants (privately-funded) (including assistant librarians and archivists)

#### **ART TEACHERS (outside of educational institutions)**

- 354g Art Teachers (outside of educational institutions)

#### **ARCHITECTS**

- 312f Independent architects
- 382b Salaried architects