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## **Artists in figures** A statistical portrait of cultural occupations

Study carried out by the Warwick Institute for Employment  
Research and Centre for Educational Development Appraisal  
and Research, University of Warwick

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## List of acronyms

AN	Artists' Newsletter
BCS	British Cohort Study
JSA	Job Seekers Allowance
LFS	Labour Force Survey
NCDS	National Child Development Study
NES	New Earnings Survey
NI	National Insurance
NICs	National Insurance Contributions
NVQ	National Vocational Qualification
SOC	Standard Occupational Classification
UEL	Upper Earnings Limit

Note: Data that are not available or are based on too small a sample to be reliable are denoted by '.' in the relevant cells of tables.

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## Preface

Since 1999, Arts Council England has recognised ‘the centrality of the individual artist, creator or maker’ as one of our five strategic priorities and is committed to developing the necessary infrastructure and environment to support ‘new work, experimentation and risk’. The Arts Council and the then 10 Regional Arts Boards<sup>1</sup> together developed a National Framework Plan for individual artists (National Steering Group for Artists’ Development, 2000) which addressed four key development areas: advocacy, professional development, resources and production.

This study forms part of a programme of research designed to provide a sound evidence base to underpin the Arts Council’s work with the individual artist, creator or maker. A key concern for those working to support individual artists is their engagement with the tax and benefits systems.

In 2002, two related research projects were carried out for Arts Council England by the Warwick Institute for Employment Research and the Centre for Educational Development, Appraisal and Research at the University of Warwick. This report presents the findings of a quantitative analysis of artists’ labour markets, examining employment status, working patterns, earnings and take-up of social security benefits. The Warwick team also carried out a series of focus groups with practising artists, which explored in a qualitative way their experiences of employment – both in artistic practice and in other fields. The artists discussed the impact of UK tax and social security policy and practice on their career and business choices, and their ability to sustain viable professional lives (Galloway *et al.*, 2002).

Concurrently with these projects, Arts Council England commissioned a comparative review of the main features of tax and social security policies in relation to artists in Australia, Canada, Denmark, Germany, Ireland, and the Netherlands (McAndrew, 2002).

Richard Russell  
Chair of the Steering Group

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<sup>1</sup> In April 2002, the Arts Council of England and the Regional Arts Boards joined together to form a single development organisation for the arts.



## Key findings

### The pool of artistic labour

1. The pool of cultural labour has increased steadily during the 1990s. At the end of 1993, 610,000 people were employed in a cultural occupation as a first or second job, or were unemployed but had previously been engaged in a cultural occupation. By 2000 this figure had risen to 760,000.
2. Almost half of those people in the pool of cultural labour are located within three occupational groups of the 1990 Standard Occupational Classification (SOC):
  - authors, writers and journalists
  - artists, commercial artists and graphic designers
  - actors, entertainers, stage managers, producers and directors

### Personal characteristics

3. Men comprise 63 per cent of those in cultural occupations compared with 53 per cent in non-cultural occupations. The age structures of the two groups are, however, quite similar.
4. In contrast, women in cultural occupations are more concentrated in the age group 25–34 than are those in non-cultural occupations. A third of women in cultural occupations are of this age group, as against a quarter of the latter.
5. 25 per cent of those engaged in cultural occupations live within inner or outer London compared with 10 per cent of those in non-cultural occupations.
6. Over half of those employed in cultural occupations have attained qualifications at equivalent to NVQ level 4 or higher compared with about a quarter of those employed in non-cultural occupations.

### Employment status

7. 39 per cent of those employed in cultural occupations as a main job are self-employed compared with 12 per cent of those in non-cultural employment.

8. 79 per cent of those employed in cultural occupations as a second job are self-employed compared with 26 per cent of those with second jobs in non-cultural occupations.

### **Second job holding**

9. Rates of second job holding are similar for employees in cultural and non-cultural occupations. However, 10 per cent of those self-employed in cultural occupations have a second job compared with 5 per cent in non-cultural occupations.
10. Of those employees in cultural occupations who have a second job, 65 per cent are employed in professional occupations (Major Group 2 of SOC) or associate professional and technical occupations (Major Group 3 of SOC) in these second jobs. This compares with approximately 27 per cent of employees in non-cultural occupations and who have a second job.

### **Employment contracts and tenure**

11. Fourteen per cent of those employed in cultural occupations work part-time compared with 26 per cent in non-cultural occupations.
12. The incidence of non-permanent employment is similar for employees in cultural and non-cultural forms of employment. Of those in temporary forms of employment, 69 per cent of those in cultural occupations are on a contract for a fixed period. This is compared with 47 per cent of those in non-cultural occupations. Agency temping and casual work are of relatively less importance to employees in cultural occupations.
13. Average employment tenure for employees in cultural occupations is 88 months and for the self-employed is 129 months. This compares to 92 months and 139 months for employees and the self-employed in non-cultural occupations. However, note that 'employment tenure' for the self-employed refers to their length of time working as self-employed, not on their current engagement or project.

### **Under-employment**

14. Six per cent of the self-employed in cultural occupations report looking for an additional job or paid business compared with three per cent of the self-employed in non-cultural occupations.

## Key findings

15. Of those who are self-employed in cultural occupations, 30 per cent work part-time compared with 21 per cent among the self-employed in non-cultural occupations.
16. 16 per cent of the self-employed in cultural occupations on a part-time basis indicated that this was because they were unable to find a full-time job. This compares with 11 per cent of those self-employed in non-cultural occupations who have worked part-time.

## Hours worked

17. Little difference is observed in average hours worked between employees and the self-employed in cultural occupations. However, the self-employed in cultural occupations work on average 31 hours per week. This compares with 38 hours for those who are self-employed in non-cultural occupations.
18. The incidence of overtime working is similar for those employed in cultural and non-cultural occupations. However, of those who do work overtime, greater emphasis is placed upon unpaid overtime among those employed in cultural occupations.

## Average earnings

19. Average gross weekly earnings for employees across all cultural occupations are £368 against a non-cultural average of £290. Average earnings within cultural occupations are below the non-cultural average in the cases of musicians, information officers and glass product and ceramics makers.
20. In 1991, earnings within cultural occupations were 22 per cent higher than average earnings in other occupational categories. This differential declined to 14 per cent by 2000; its rate of decline increased significantly after 1996.
21. Those employed in cultural occupations generally earn less than other occupations classified to the same Major Group of the 1990 Standard Occupational Classification. Noticeable exceptions are writers and actors, who earn significantly more than other occupations classified to Major Group 3 (associate professional and technical occupations).
22. The relative earnings position of those employed in cultural occupations has declined relative to those in non-cultural occupations within all regions during the period 1991 to 2000. The scale of this decline has been greatest within London: in 1991, the earnings of those in cultural occupations were 21 per

cent higher than the non-cultural average - by 2000, this had fallen to only six per cent.

### **State benefits**

23. Employees in cultural occupations are less likely to claim state benefits (other than Child Benefit) than those in non-cultural occupations: 4 per cent of the former do so against 8 per cent of the latter. However, in the case of the self-employed, those in cultural occupations are more likely to claim benefits: 13 per cent do so against 10 per cent of those in non-cultural occupations.
24. Those employed within cultural occupations are more likely to claim the state pension and less likely to claim family-related benefits and tax credits. This reflects the higher proportion of those employed in cultural occupations who are over the age of 65.

### **Career paths**

25. Following the career paths of those employed in cultural occupations and an appropriate comparator group, the most significant difference is the greater incidence of, and a continuing movement towards self-employment among those who are employed in cultural occupations.
26. Following the career paths of those aged 16 to 29/30, assimilation into the labour market following full-time education is more likely to be characterised by spells of unemployment among those who are employed in cultural occupations by age 29/30 compared with those employed in non-cultural occupations.
27. The incidence of unemployment experienced by employees in cultural occupations is similar to that experienced by all employees. However, certain occupations within the cultural sector appear to be relatively vulnerable to experiencing periods of unemployment; these include actors and visual artists.

### **Gaps in our knowledge**

28. The analysis presented in this report provided a number of key statistics into some of the labour market characteristics of those employed in cultural occupations. However, these statistics have a number of short-comings in attempting to provide a comprehensive picture of those employed in cultural occupations.

## Key findings

29. First, survey evidence tends to rely upon a market-place criterion in defining those employed in cultural occupations. Second, we are not able to present information on the incomes from work of the self-employed who comprise such a high proportion of those employed in cultural occupations. Third, we are not able to take into account the 'dual status' of those employed in certain cultural occupations by which some may be classified as self-employed for the purpose of taxation but employed for the purpose of National Insurance. It is misleading to suggest that those employed in cultural occupations can be classified exclusively as either an employee or self-employed, each of these groups being associated with a particular set of labour market circumstances.
30. A final caution about these data sources is that they only generally provide a 'snapshot' picture of the labour market characteristics of those employed in cultural occupations. Those in cultural occupations may experience frequent spells of unemployment or changes in employment status. Considering only a single point in time, relatively high levels of earnings recorded in the survey reference week may give a misleading picture of the 'real' earnings position of those employed in cultural occupations. This may be particularly important in those cultural occupations characterised by periods spent developing ideas. Without the confirmation of survey tools that provide a detailed dated account of activities undertaken, quantitative analysis will not be able to reflect accurately the circumstances of those employed in cultural occupations.





## **1. The pool of cultural labour**

### **1.1 Defining those in cultural occupations**

There is, of course, no straightforward way of defining the artistic labour force. Towse (1996) reviews the conceptual difficulties to be addressed in trying to do so, citing Frey and Pommerehne (1989), who provide eight criteria by which to determine who is an artist. These are:

1. the amount of time spent on artistic work;
2. the amount of income derived from artistic activities;
3. the reputation as an artist among the general public;
4. recognition among other artists;
5. the quality of artistic work produced;
6. membership of a professional artists' group or association;
7. a professional qualification in the arts;
8. the subjective self-evaluation of being an artist.

Any analysis of those working in cultural occupations based on survey data will tend to follow the market place criterion, concentrating on the first and second of the criteria outlined above, ie the amount of time spent on artistic work and the amount of income derived from artistic activities. For example, the Labour Force Survey asks survey respondents what was their main job in the survey reference week. While this question is mainly asked of respondents who have undertaken paid work in the reference week of the survey, it is also asked of respondents who were undertaking unpaid work for their own business in the survey reference week.

While this definition will capture those in cultural occupations who did not necessarily receive payment for their main activity, it may fail to capture those who either define themselves as artists, or who are defined as artists by their membership of a professional association or trade union, but did not undertake their artistic activity within the reference week of the survey. Such definitional issues are particularly important within the cultural sector, where those who define themselves as artists may not have undertaken paid work in their artistic activity for some considerable time. Such people will obviously not be defined as artists within an analysis of cultural occupations based on the Labour Force Survey. Any analysis of artists in terms of strict market place criterion will therefore suffer

from issues of sample selection. By definition, these individuals are pursuing a career within an artistic occupation that is, at least to some degree, economically viable.

The problems in defining the cultural sector extend beyond the conceptual difficulties in identifying those individuals who are active in cultural pursuits. There is a further issue as to whether those employed in non-cultural occupations within the cultural industry should be included in analyses of the cultural sector. In a recent review of employment and earnings in the cultural sector, Creigh-Tyte and Thomas (2001) define employment in the cultural sector as including both those persons employed in cultural industries and those employed in cultural occupations. Using data from the Labour Force Survey, Creigh-Tyte and Thomas (2001) estimate that approximately 647,000 people are employed in their main job, either full-time or part-time, in a cultural industry, cultural occupation or both. Naturally, such a definition includes people working in an organisation that belongs to one of the cultural industries, but who are not themselves pursuing a cultural occupation. Excluding these people, Creigh-Tyte and Thomas (2001) estimate that approximately 444,000 people were employed in the cultural sector. The importance of the cultural sector within the labour market therefore extends far beyond those who are pursuing cultural occupations.

In summing up the issue of how to define those individuals who constitute the artistic population, Towse (1996, p7) concludes that 'The main point is that whichever definition is used, it is bound to produce different research findings.' We might not wish to go quite as far as this, given the paucity of alternative datasets with which to test the assertion in practice. However it will be clear from this study and its companion (Galloway *et al.*, 2002) that present data are a poor basis for the analysis of artistic labour markets.

## **1.2 Cultural occupations and the 'SOC'**

The Standard Occupational Classification (SOC) provides a national standard for categorising occupational information. SOC forms the basis of occupational classification in a variety of national surveys that collect statistical information such as the Labour Force Survey (LFS) and New Earnings Survey (NES).

The Major Group structure of SOC consists of a broad set of nine occupational categories. These are designed to bring together occupations that are similar in terms of the qualifications, training, skills and experience commonly associated with the competent performance of work tasks. Occupation is most often determined by reference to a person's main job at a reference time. Defined as a set of tasks to be carried out by one person, jobs are primarily

recognised by their associated job titles. Within SOC, jobs are classified into groups according to their skill level and skill content. The concept of 'skill' is operationalised in terms of the nature and duration of the qualifications, training and work experience required to become competent to perform the associated tasks in a particular job.

At the time of writing, all major data sources still used the 1990 Standard Occupational Classification (OPCS, 1990). The present analysis will therefore cover those individuals as defined by the Unit Groups of SOC90 presented in Table A1.1. Appendix A1 shows how these Unit Groups of SOC90 relate to the Unit Group structure incorporated within the new 2000 Standard Occupational Classification (ONS, 2000). At the most detailed level of classification, SOC90 distinguishes 374 Unit Groups. It can be seen that 15 of the detailed Unit Groups were identified as constituting employment within a cultural occupation. It is also noted that these Unit Groups are located within four different Major Groups of the Standard Occupational Classification, reflecting the different levels of skill and educational attainment associated with the proficient performance of tasks across different cultural occupations. A majority of cultural occupations are however located within Major Group 3 of SOC90: associate professional and technical occupations. Occupations within this Major Group are generally associated with a high-level vocational qualification, often involving a substantial period of full-time training or further study.

Finally, we note that the titles given to the Unit Groups of SOC90 can be long and cumbersome. So, for the rest of the report, these Unit Groups will be referred to by the names provided in the third column of Table 1.1. For example, 'Unit Group 384: actors, entertainers, stage managers, producers and directors' will just be referred to as 'actors'. In considering the results of the report, readers should be aware that a Unit Group may encompass more than its shortened title states.

### **1.3 Population estimates of the pool of cultural labour**

Most material in this report is derived from the UK Labour Force Survey. This is a survey conducted quarterly since 1992 that samples approximately 60,000 private households per quarter. The quarters of the Labour Force Survey correspond to interviews conducted during March to May, June to August, September to November and December to February.

**Table 1.1: Cultural occupations and the 1990 Standard Occupational Classification**

<b>SOC90 Major Group</b>	<b>SOC code</b>	<b>Unit Group</b>	<b>Summary title used in this report</b>
1. Managers and administrators	176	Entertainment and sports managers	Managers
2. Professional occupations	260	Architects	Architects
	270	Librarians	Librarians
	271	Archivists and curators	Archivists
3. Associate professional and technical occupations	380	Authors, writers, journalists	Writers
	381	Artists, commercial artists, graphic designers	Visual artists
	382	Industrial designers	Industrial designers
	383	Clothing designers	Clothing designers
	384	Actors, entertainers, stage managers, producers and directors	Actors
	385	Musicians	Musicians
	386	Photographers, camera, sound and video equipment operators	Audio-visual operators
	390	Information officers	Information officers
5. Craft and related occupations	518	Goldsmiths, silversmiths and precious stone workers	Precious metal/stone workers
	590	Glass product and ceramic makers	Ceramics makers
	593	Musical instrument makers, piano tuners	Instrument makers

An analysis of the Labour Force Survey will inevitably focus on those defined as artists by the market place criterion. However, we have attempted to broaden the conceptual base in trying to identify the size of the pool of cultural labour. This pool will consist of those individuals who are employed in a cultural occupation as a main job, as a second job, or who are currently unemployed but were previously employed within a cultural occupation. To avoid double counting in trying to estimate the size of the pool of cultural labour, those employed in a cultural occupation as both a main job and a second job will only be considered in their main activity.

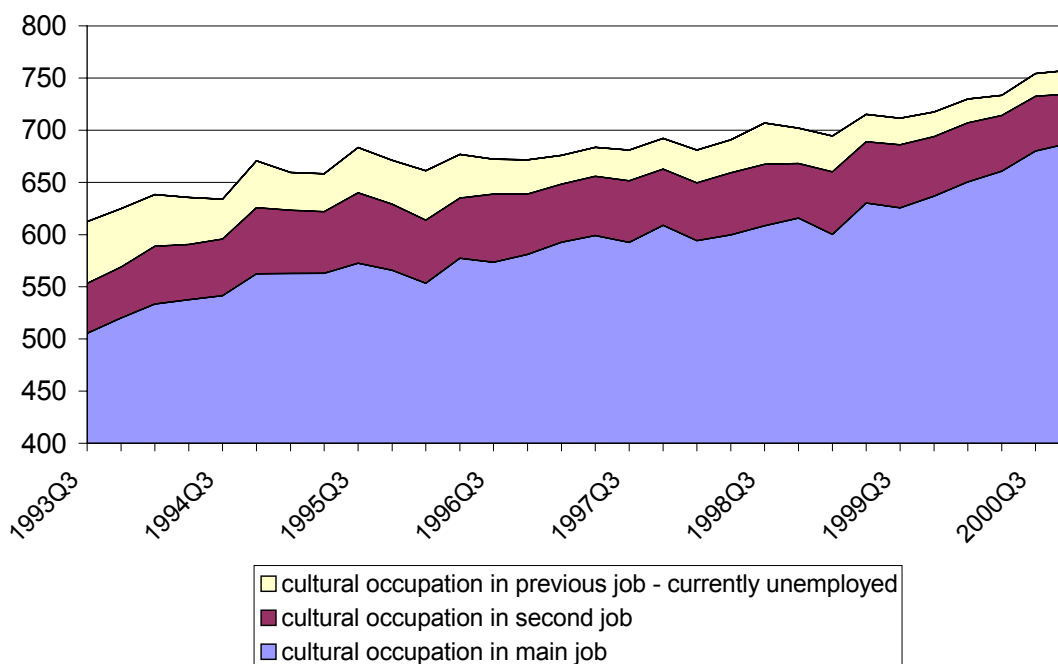
The identification of those in the pool of cultural labour who are unemployed will use the International Labour Organisation (ILO) definition of unemployment. Within the LFS, every respondent over the age of 16 is classified as being either in employment, ILO unemployed or economically inactive. Respondents are unemployed if they are:

- out of work, want a job, have actively sought work in the last four weeks and are available to start work in the next two weeks; or
- out of work, have found a job and are waiting to start it in the next two weeks.

Using data from the Quarterly Labour Force Survey, Figure 1.1 shows the size of the pool of cultural labour from autumn 1993 (September to November) up until winter 2000/1 (December to February). It can be seen that the pool's size has increased steadily during this period, from approximately 610,000 at the end of 1993 to almost 760,000 by the final quarter of 2000. The relative proportion of the unemployed within the pool of cultural labour has declined with the growth in cultural employment. During the third quarter of 1993, those people who were unemployed and were previously employed in a cultural occupation constituted approximately 9.5 per cent of the pool of cultural labour. By the final quarter of 2000, the unemployed only constituted approximately 2.5 per cent of the pool of cultural labour. The contribution of those holding cultural occupations as second jobs to the pool of cultural labour has remained relatively stable over this period. Their importance peaked during 1995 where 9–10 per cent of the pool of cultural labour consisted of second jobholders. By 2000, this figure had fallen slightly to approximately 7 per cent.

Table 1.2 shows how the pool of cultural labour breaks down into the constituent Unit Groups of SOC90. Estimates are calculated by taking average values from quarterly data. Considering the figures for 2000, it can be seen that three Unit Groups are particularly important. Almost half of those people in the pool of cultural labour are writers, visual artists or actors. In contrast, instrument makers

**Figure 1.1: The pool of cultural labour (thousands)**



consistently make up less than 0.5 per cent of the pool of cultural labour. There is little change observed over time in the relative importance of these groups to the pool of cultural labour. Visual artists are of increasing importance between 1998 and 2000. This is likely to reflect the growth in employment of web design occupations that would have been coded to this Unit Group of SOC90. In contrast, the relative importance of people such as ceramics makers to the pool of cultural labour has shown a steady decline. The bottom line of Table 1.2 shows the size of the pool of cultural labour as a percentage of all people who are economically active (ie employed and unemployed). This has increased from 2.3 per cent to 2.5 per cent between 1994 and 2000.

Note that evidence from the 2001 population census has indicated that the population had been over-estimated (mainly among men aged 25–49) by about one million. The Labour Force Survey estimates of aggregate employment have recently been significantly adjusted in the light of this. Population figures are used to multiply up the LFS sample data to produce estimates of employment; changes in the figures for population size and composition have, therefore, produced changes in the survey-based employment findings. The effects are not equi-proportionate across different labour force categories and detailed revised data are not currently available (February, 2003). This does not, however, affect any of the subsequent tables and figures derived from the LFS or the analysis

The pool of cultural labour

based on them since they relate to sample numbers, not to grossed-up population estimates.

**Table 1.2: Detailed occupational groups within the pool of cultural labour**

	%						
	1994	1995	1996	1997	1998	1999	2000
Managers	7.9	8.4	8.5	8.5	8.5	9.3	8.9
Architects	6.5	7.3	6.2	6.1	6.8	5.1	6.4
Librarians	2.7	3.4	3.0	2.4	3.0	3.1	2.8
Archivists	1.2	1.0	1.4	1.7	1.2	1.7	2.0
Writers	18.0	18.3	18.3	18.7	17.7	17.8	16.8
Visual artists	17.8	17.1	16.7	17.7	17.7	19.6	20.0
Industrial designers	3.2	3.0	3.2	2.6	3.0	3.0	3.5
Clothing designers	1.4	1.7	1.9	1.8	1.5	1.4	1.6
Actors	12.0	12.5	13.4	13.1	14.4	13.8	12.4
Musicians	6.1	6.7	6.8	7.3	6.6	6.4	5.8
Audio-visual operators	9.5	8.1	8.2	7.9	7.6	7.0	8.0
Information officers	5.3	5.5	5.5	5.9	5.1	4.7	5.1
Precious metal/stone workers	1.5	1.3	1.1	1.1	1.2	1.6	1.6
Ceramics makers	6.4	5.6	5.4	4.6	5.2	4.8	4.7
Instrument makers	0.6	0.5	0.6	0.5	0.6	0.0	0.0
<b>Pool of cultural labour (000s) (= 100%)</b>							
	<b>644.6</b>	<b>668.1</b>	<b>670.4</b>	<b>683.1</b>	<b>695.2</b>	<b>709.6</b>	<b>743.7</b>
<b>Pool of cultural labour as a % of economically active</b>							
	<b>2.3</b>	<b>2.3</b>	<b>2.3</b>	<b>2.4</b>	<b>2.4</b>	<b>2.4</b>	<b>2.5</b>



#### **1.4 The pool of cultural labour: a sample from the Labour Force Survey**

The above section has illustrated the relative size of the cultural sector within the labour force. However, it can be seen that the numbers employed within some of the constituent occupational groups are relatively small. The standard LFS 'publication threshold' is defined as grossed-up estimates of 10,000 or more from an achieved sample of 30 or more. As can be deduced from Table 1.2, instrument makers consistently fail to meet this threshold. Archivists, clothing designers and precious metal/stone workers each fail to meet this threshold in at least one or more years. The objective of the present research is to analyse information on individuals within the cultural sector as a whole and within each of the detailed occupational groups. However, a number of occupational groups within the cultural sector would not include a sufficient number of observations within any single quarter to yield robust estimates.

To provide meaningful sample sizes for detailed cultural occupations, data from successive quarters have been merged. The analysis of the Labour Force Survey within the rest of this report will be based on 16 quarters of data, covering the period spring (March to May) 1997 to winter (December to February) 2000. Merging the 16 quarterly Labour Force Surveys has yielded a sample of 6,177 individuals who comprise the pool of artistic labour. Details of this sample are presented in Table 1.3. Of these people, 5,383 had undertaken a cultural occupation as their main job in the survey reference week, 543 had undertaken a cultural occupation as their second job, and 251 were unemployed in the reference week but had previously been employed within a cultural occupation. Of those employed in cultural occupations as a main job, 19 per cent were employed as visual artists, 17 per cent were writers and 11 per cent were actors.

The pattern of those who hold a cultural occupation as a second job is far more concentrated among certain art forms: 26 per cent were employed as musicians, 22 per cent as writers and 21 per cent as actors. The contribution of second jobholders towards the pool of cultural labour is therefore seen to vary between occupational groups. Overall, they constitute 8.8 per cent of the pool of artistic labour. However, they constitute 34 per cent of musicians, 15 per cent of actors and 11 per cent of writers.

Approximately four per cent of the pool of artistic labour were unemployed during the reference week of the survey. The incidence of unemployment among those active in cultural occupations classified to professional occupations (Major Group 2 of SOC90) is

almost negligible. However, high rates of unemployment are observed within some other groups. Clothing designers have the highest incidence with about 11 per cent being unemployed; among actors, unemployment is also relatively high at about nine per cent.

It is worth noting that the distribution across these detailed occupational groups based on the unweighted data in Table 1.3 is very similar to that based on the population estimates presented in Table 1.2. The ungrossed sample derived from the pooled labour force survey data is used for subsequent analysis in this report rather than population estimates. This is on the grounds that the LFS sample is relatively small, grossing-up factors are not well-

**Table 1.3 The pool of cultural labour: sample drawn from the LFS**

	Cultural occupation in main job		Cultural occupation in second job		Cultural occupation last year currently unemployed		Total	
	No.	%	No.	%	No.	%	No.	%
Managers	509	9.5	28	5.2	24	9.6	561	9.1
Architects	362	6.7	10	1.8	9	3.6	381	6.2
Librarians	170	3.2	2	0.4	1	0.4	173	2.8
Archivists	109	2.0	3	0.6	2	0.8	114	1.8
Writers	911	16.9	120	22.1	26	10.4	1,057	17.1
Visual artists	1,044	19.4	66	12.2	41	16.3	1,151	18.6
Industrial designers	177	3.3	11	2.0	4	1.6	192	3.1
Clothing designers	92	1.7			11	4.4	103	1.7
Actors	600	11.1	115	21.2	68	27.1	783	12.7
Musicians	260	4.8	142	26.2	17	6.8	419	6.8
Audio-visual operators	423	7.9	30	5.5	20	8.0	473	7.7
Information officers	323	6.0	6	1.1	9	3.6	338	5.5
Precious metal/stone workers	78	1.4			4	1.6	82	1.3
Ceramics makers	294	5.5	2	0.4	15	6.0	311	5.0
Instrument makers	31	0.6	8	1.5			39	0.6
<b>Total</b>	<b>5,383</b>	<b>100</b>	<b>543</b>	<b>100</b>	<b>251</b>	<b>100</b>	<b>6,177</b>	<b>100</b>

differentiated for groups of this size and composition, and presentation of the pooled sample numbers is less likely to give misleading impressions of accuracy.

In the rest of this chapter, we will consider some of the personal characteristics of those people who constitute the pool of cultural labour, including their age and gender distributions, region of residence and educational attainment. The tables that follow refer to the pool of cultural labour as a whole; ie those employed in cultural occupations as a main job or as a second job and those who are currently unemployed. It should be noted however that due to the routing of questions within the LFS, many of the tables within subsequent chapters will focus solely on specific groups within the pool of cultural labour.

## **1.5 Personal characteristics of the pool of cultural labour**

### ***Age and gender distribution***

Table 1.4 compares the age distribution of the pool of cultural labour with that of people employed in non-cultural occupations. It can be seen that (comparing the columns for 'All' those concerned) only two per cent of those active in cultural occupations are aged 16–19 compared with six per cent of those employed in non-cultural employment. This reflects the higher levels of educational attainment of those active in cultural occupations compared with the general population (see table 1.5). The largest difference observed in the two age distributions is for the age group 25–34, which accounts for almost 30 per cent of those in cultural occupations, compared with approximately 25 per cent of those employed in non-cultural occupations. Finally, it is observed that almost four per cent of those active in cultural occupations are over the age of 65, compared with two per cent of those employed in non-cultural occupations.

As regards gender, approximately 63 per cent of those active in cultural occupations are male compared with 53 per cent of those employed in non-cultural occupations. The age distribution for men is similar for cultural and non-cultural occupations but, for women, there are significant differences; notably, 34 per cent of women active in cultural occupations are aged 25–34 compared with 25 per cent of those employed in non-cultural occupations.

**Table 1.4: Age and gender composition**

Age bands	Pool of cultural labour			Employment in non-cultural occupations		
	Male	Female	All	Male	Female	All
	%	%	%	%	%	%
16–19	2	1	2	5	6	6
20–24	7	7	7	8	8	8
25–34	27	34	30	24	25	24
35–44	27	29	28	25	26	26
45–54	22	20	21	23	24	23
55–64	11	7	10	12	10	11
Over 65	4	3	4	2	1	2
<b>Total</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>
<b>Sample</b>	<b>3,859</b>	<b>2,318</b>	<b>6,177</b>	<b>133,334</b>	<b>117,617</b>	<b>250,951</b>

***Educational attainment***

The LFS asks detailed questions about the highest level of qualification held by the survey respondent. These categories have been reclassified to one of six qualification levels based on NVQ equivalents, as follows:

NVQ 5	Higher degree
NVQ 4	First degree and equivalent, HE below degree level, HNC, BTEC, and RSA Higher etc, nursing and teaching qualifications
NVQ 3	2+ A levels and Equivalent, GNVQ Advanced, ONC, BTEC National
NVQ 2	5+ GCSEs (grades A–C), GNVQ Intermediate, BTEC First Diploma, etc.
NVQ 1	GCSE (below grade C), GNVQ Foundation, BTEC First Certificate
No qualifications	

**Table 1.5: Educational attainment**

Highest qualification held based on NVQ equivalents	Pool of cultural labour		Employment in non-cultural occupations	
	No.	%	No.	%
NVQ5	611	10.0	9,682	3.9
NVQ4	2,544	41.8	50,219	20.4
NVQ3	1,241	20.4	59,213	24.0
NVQ2	831	13.7	54,848	22.2
NVQ1	125	2.1	15,352	6.2
No qualifications	729	12.0	57,292	23.2
<b>Total</b>	<b>6,081</b>	<b>100.0</b>	<b>246,606</b>	<b>100.0</b>

From Table 1.5, it can be seen that those individuals within the pool of cultural labour have higher levels of educational attainment compared with those employed in non-cultural occupations: over half have attained qualifications equivalent to NVQ level four or higher compared with one in four of those employed in non-cultural occupations. Correspondingly, those in cultural occupations are less likely to have no qualifications than those in other employment. Approximately one in eight people active in cultural occupations do not possess any qualifications compared with one in four of those employed in non-cultural occupations. Those employed in non-cultural occupations are more likely to possess intermediate qualifications equivalent to NVQ levels two and three.

Table 1.6 shows that there is a high degree of variation in the educational attainment of those active in different cultural occupations. Given that the Major Group structure of SOC is designed to bring together occupations that are similar in terms of qualifications, training, skills and experience, the levels of educational attainment across cultural occupations will naturally reflect the Major Groups of SOC90 to which these occupations belong.

Educational attainment is highest among those cultural occupations that are located within Major Group 2 of SOC90: professional occupations. In particular, almost 90 per cent of those classified as architects and 82 per cent of librarians have obtained qualifications at NVQ level four or higher. These are, however, occupations where qualifications at degree level or higher are normally a pre-requisite to

entry. Of those cultural occupations classified to Major Group 3 of SOC90 – associate professional and technical occupations – the highest rate of educational attainment is observed among writers. The three Unit Groups related to visual artists and designers exhibit similar levels of educational attainment, with between 52 per cent and 62 per cent attaining qualifications at NVQ level four or higher. Slightly lower rates of educational attainment are observed among actors and musicians, 45 and 48 per cent respectively.

**Table 1.6: Education attainment: detailed cultural occupations**

	Qualifications at NVQ level 4 or higher	
	Sample	%
Managers	561	37.8
Architects	381	88.5
Librarians	173	82.1
Archivists	114	71.1
Writers	1,057	64.2
Visual artists	1,151	54.6
Industrial designers	192	52.1
Clothing designers	103	62.1
Actors	783	45.2
Musicians	419	47.7
Audio-visual operators	473	29.2
Information officers	338	48.2
Precious metal/stone workers	82	18.3
Ceramics makers	311	9.0
Instrument makers	39	35.9
<b>All cultural occupations</b>	<b>6,177</b>	<b>51.1</b>

### ***Region of residence***

Those active within cultural occupations are highly concentrated within London (Table 1.7). Approximately 25 per cent reside in either Inner or Outer London compared with 10 per cent of those employed in non-cultural occupations.

**Table 1.7: Region of residence**

	Pool of cultural labour		Employment in non-cultural occupations	
	No.	%	No.	%
Northern	204	3.3	12,589	5.0
Yorkshire and Humberside	407	6.6	21,506	8.6
East Midlands	332	5.4	18,406	7.3
East Anglia	214	3.5	9,887	3.9
Inner London	861	13.9	7,781	3.1
Outer London	645	10.4	17,641	7.0
Rest of South East	1,272	20.6	50,437	20.1
South West	515	8.3	21,220	8.5
West Midlands	471	7.6	22,615	9.0
North West	467	7.6	25,910	10.3
Wales	231	3.7	11,545	4.6
Scotland	443	7.2	22,587	9.0
Northern Ireland	115	1.9	8,827	3.5
<b>Total</b>	<b>6,177</b>	<b>100.0</b>	<b>250,951</b>	<b>100.0</b>

## 2 Employment status and multiple job-holding

### 2.1 Employees and self-employed in main jobs

Table 2.1 shows the employment status of those employed in cultural and non-cultural occupations as a main job. Those in cultural occupations are far more evenly split between employees and the self-employed compared with those employed in non-cultural occupations: of the former, almost 40 per cent are self-employed as against 12 per cent of the latter.

**Table 2.1: Employment status of those in cultural occupations as a main job**

	Employment status				Total	
	Employees		Self-employed		No.	%
	No.	%	No.	%		
Managers	440	86.4	69	13.6	509	100
Architects	204	56.4	158	43.6	362	100
Librarians	170	100.0	..	..	170	100
Archivists	109	100.0	..	..	109	100
Writers	495	54.3	416	45.7	911	100
Visual artists	548	52.5	496	47.5	1,044	100
Industrial designers	96	54.2	81	45.8	177	100
Clothing designers	46	50.0	46	50.0	92	100
Actors	243	40.5	357	59.5	600	100
Musicians	60	23.1	200	76.9	260	100
Audio-visual operators	242	57.2	181	42.8	423	100
Information officers	323	100.0	..	..	323	100
Precious metal/stone workers	34	43.6	44	56.4	78	100
Ceramics makers	264	89.8	30	10.2	294	100
Instrument makers	5	16.1	26	83.9	31	100
<b>All cultural occupations in main job</b>	<b>3279</b>	<b>60.9</b>	<b>2104</b>	<b>39.1</b>	<b>5,383</b>	<b>100</b>
<b>Non-cultural occupation in main job</b>	<b>222219</b>	<b>88.5</b>	<b>28771</b>	<b>11.5</b>	<b>250990</b>	<b>100</b>

There is a high degree of variation in the incidence of self-employment between different occupational groups. According to the LFS, all people employed as librarians, archivists and information officers are employees. Rates of self-employment are also low among managers (13.6 per cent) and ceramics makers (10.2 per cent). Rates of self-employment within cultural occupations are



highest among musicians (76.9 per cent) and actors (59.5 per cent). A high incidence of self-employment is also observed among instrument makers but the sample size is very small. The incidence of self-employment among the remaining cultural occupations is in the order of 45 to 55 per cent, well above the average observed for those in non-cultural forms of employment.

## 2.2 Multiple job-holding and the link between main and second jobs

Table 2.2 shows the incidence of second job-holding among those with cultural and non-cultural occupations as a main job. It can be seen that in general the incidence of second job-holding is slightly higher among the self-employed (5.5 per cent) compared with employees (4.4 per cent). It is much higher, however, for those who are self-employed in cultural main jobs. In this group, the incidence of second job-holding (10.2 per cent) is about twice that observed among those in non-cultural occupations as a main job (5.2 per cent), or, indeed, as employees in cultural occupations (5.6 per cent).

**Table 2.2: Incidence of multiple job-holding**

	Employees	Self-employed	%
Cultural occupation in main job	5.6	10.2	
Non-cultural occupation in main job	4.4	5.2	
<b>Total</b>	<b>4.4</b>	<b>5.5</b>	

### *The second jobs of those in cultural main jobs*

Turning to the types of work done in these second jobs, Table 2.3 shows the occupations held as second jobs by those in cultural occupations as a main job and compares this with the occupational composition of second job-holding by those in non-cultural occupations as a main job. The analysis is provided separately for employees and the self-employed to reflect the importance of this distinction among the cultural sector.

Considering first the position of employees, it can be seen that 26 per cent of those employees in non-cultural occupations who have a second job undertake this activity in Major Group 6: personal and protective service occupations. Occupations coded to this Major Group of SOC90 include security and protective services, catering, childcare and domestic services. However, only 12 per cent of those employees in cultural occupations who have a second job undertake this activity within this major group of SOC. In contrast,

**Table 2.3: Occupations held in second jobs by those in cultural occupations as a main job**

SOC 90 Major Group	Employment status in main job				%
	Employees		Self-employed		
	Cultural occupation	Non-cultural occupation	Cultural occupation	Non-cultural occupation	
1. Managers and administrators	5	9	15	23	
2. Professional occupations	24	13	28	18	
3. Associate professional and technical occupations	41	14	28	15	
4. Clerical and secretarial occupations	5	11	9	9	
5. Craft and related occupations	3	3	6	6	
6. Personal and protective service occupations	12	26	3	10	
7. Sales occupations	7	8	5	7	
8. Plant and machine operatives	2	3	2	5	
9. Other occupations	1	15	4	7	
<b>All occupations</b>	<b>100</b>	<b>100</b>	<b>100</b>	<b>100</b>	
	<b>No.</b>	<b>186</b>	<b>9,467</b>	<b>215</b>	<b>1,495</b>

approximately 65 per cent of those in cultural occupations as a main job who have a second job, undertake their additional activity within either Major Group 2: professional occupations or Major Group 3: associate professional occupations.

As regards the position of the self-employed, the occupational pattern of second job-holding among those employed in non-cultural occupations again differs considerably from the position of employees. Almost a quarter of those who are self-employed in non-cultural occupations and who have a second job undertake this activity as managers and administrators (Major Group 1). Only 15 per cent of those self-employed in cultural occupations who have a second job are similarly occupied, although this is twice the level exhibited by employees in cultural occupations with second jobs. As with the case of employees, those self-employed in cultural main occupations who hold second jobs undertake this activity within occupations that are reasonably commensurate with their

qualifications: approximately 56 per cent are in professional occupations or associate professional occupations.

Thus, those in cultural occupations as a main job who hold second jobs tend to undertake this additional employment within occupations that are appropriate for their qualifications. They are not inclined to take additional employment in low-skilled occupations.

### ***The main jobs of those in cultural second jobs***

Turning to consider multiple job-holding from the perspective of those in cultural occupations as a second job, Table 2.4 shows the occupations held within main jobs by those in cultural occupations as a second job.

First, it should be noted that the total number of people employed in cultural occupations as a second job is higher than the figure presented in Table 1.3. This is because some of these people also hold cultural occupations as their main job and would have appeared in column 1 of Table 1.3. Comparing these totals we can see that of our sample of 665 people who held a cultural occupation as a second job, 122 (or 18 per cent) also hold a cultural occupation as a main job. Secondly, Table 2.4 does not make the distinction between employees and the self-employed. This is due to sample size considerations given that 80 per cent of cultural occupations undertaken as second jobs are done so on a self-employed basis.

Considering first the position of those employed in non-cultural occupations as a second job, the distribution of occupations held in main jobs is relatively even. No single Major Group stands out as the source of main occupation for those people who undertake a second job. However, approximately 53 per cent of those within cultural occupations as a second job undertake their main activity in either professional occupations or associate professional occupations (Major Groups 2 and 3). In contrast, only 26 per cent of those with second jobs in non-cultural forms of employment have main jobs in these two major groups of SOC90. Those employed in cultural occupations as a second job do not undertake their main occupational activity within Major Groups of SOC that are characterised by low skill requirements.

**Table 2.4: Occupations held in main jobs by those in cultural occupations as a second job**

SOC90 Major Group		%	
		Second job as cultural occupation	Second job as non-cultural occupation
1. Managers and administrators		14.0	11.7
2. Professional occupations		29.0	14.3
3. Associate professional and technical occupations		23.8	12.1
4. Clerical and secretarial occupations		9.0	14.5
5. Craft and related occupations		7.2	6.2
6. Personal and protective service occupations		5.9	16.7
7. Sales occupations		4.4	8.2
8. Plant and machine operatives		4.2	5.2
9. Other occupations		2.6	11.0
<b>All Occupations</b>	<b>Total (%)</b>	<b>100.0</b>	<b>100.0</b>
	<b>Sample</b>	<b>665</b>	<b>10,988</b>



### **3. Precarious employment**

#### **3.1 The growth of precarious employment**

During the 1980s, there was a substantial growth of interest in 'new forms and new areas' of employment, especially at the European level (Lindley, 1987). This stemmed partly from a desire to explore trends and prospects for different sectors and occupations after the major economic slow-down in the early part of the decade and the emergence of chronically high unemployment. It also reflected concern about the apparent rise in so-called 'atypical' or 'non-standard' forms of employment. This was a continuing focus of interest during the 1990s (Lindley, 1997), noting that (i) employment was growing most in those parts of the industrial-occupational structure where atypical forms were most frequently found, (ii) atypical jobs were increasing as a proportion of all jobs, in most sectors of the economy, whether or not employment was growing, and (iii) employment and social policies and management practices were changing such that an increasing degree of flexibility was being built into the design of both the employment contract itself and the business relationships between different organisations. Delsen (1991, p.123) defines atypical employment relations as those that deviate from full-time open-ended wage employment: part-time work, labour on-call contracts, min-max contracts, fixed-term contracts, seasonal work, agency work, home based work, telework, apprenticeship contracts, freelancers, self-employment and informal work.

However, while there were certain similarities and common concerns, the continental European debate does not resonate very strongly with that taking place in the UK. First, the treatment of atypical work as inherently problematical sat uncomfortably with the fact that part-time work (large and still growing) and self-employment (modest and quite stable) were, in Britain, regarded as neither particularly atypical nor necessarily problematic. Second, while temporary work in various forms was growing, which posed questions about its determinants (Purcell *et al.*, 1999) and potential policy responses, it was not doing so very markedly and the proportion of employed people in temporary work was still small by the early 2000s (see table 3.1).

The UK cultural sector provides both evidence of substantial growth during the 1990s and, in some parts, an already high level of 'atypical' work as seen from a continental perspective. This raises the issue identified by Galloway *et al.*, (2002, p. viii), namely, can the sector perform to its full potential without paying more attention to the quality of jobs it generates? This is not the place to try to answer that question, however; here, the aim is to explore further the pattern of

employment among cultural occupations and the degree to which it involves more precarious work than is the case for other occupations.

### 3.2 Incidence and nature of precarious employment

Despite an increase over recent years, temporary employment remains relatively uncommon. Table 3.1 shows the incidence of non-permanent forms of employment among those employees in cultural occupations and compares this with employees in non-cultural forms of employment (note that, by definition, this table excludes the self-employed). Only 7 per cent of employees in both cultural and non-cultural occupations are employed on contracts that are not permanent in some way. However, there are large variations among cultural occupations.

**Table 3.1: Permanent or temporary employment in main job (employees only)**

	Permanent		Not permanent in some way		Total	
	No.	%	No.	%	No.	%
Managers	417	95.4	20	4.6	437	100
Architects	189	93.1	14	6.9	203	100
Librarians	163	95.9	7	4.1	170	100
Archivists	94	87.0	14	13.0	108	100
Writers	460	93.1	34	6.9	494	100
Visual artists,	517	96.1	21	3.9	538	100
Industrial designers	88	95.7	4	4.3	92	100
Clothing designers	43	97.7	1	2.3	44	100
Actors	179	75.5	58	24.5	237	100
Musicians	49	83.1	10	16.9	59	100
Audio-visual operators	228	95.8	10	4.2	238	100
Information officers	282	89.5	33	10.5	315	100
Precious metal/stone workers	34	100.0	..	..	34	100
Ceramics makers	258	98.5	4	1.5	262	100
Instrument makers	..	..	..	..	..	..
<b>Cultural occupation in main job</b>	<b>3,006</b>	<b>92.9</b>	<b>230</b>	<b>7.1</b>	<b>3,236</b>	<b>100</b>
<b>Non-cultural occupation in main job</b>	<b>203,169</b>	<b>93.0</b>	<b>15,205</b>	<b>7.0</b>	<b>218,374</b>	<b>100</b>

The highest incidence of non-permanent forms of employment among cultural occupations was observed among actors, where almost one in four indicated that they were employed in a job that was not permanent in some way; they are followed by musicians, where almost one in six have non-permanent jobs. A relatively high incidence of temporary employment is also observed among archivists (13 per cent) and information officers (11 per cent).

The Labour Force Survey then goes on to ask those who are in temporary forms of employment about the nature of their employment contract. The relatively small incidence of temporary employment means that insufficient sample sizes prevent an analysis of the nature of temporary employment across detailed occupational groups. Table 3.2 therefore compares the nature of temporary employment undertaken by employees across all cultural occupations with that for employees in non-cultural forms of employment.

The most common form of temporary employment among those on non-permanent forms of contract within the cultural sector are contracts that last for a fixed period or fixed task. Approximately 69 per cent of non-permanent employees in the cultural sector are employed on such contracts, compared with 47 per cent of non-permanent employees in non-cultural forms of employment. Agency temping and casual work are of relatively little significance among those employed on non-permanent contracts in cultural occupations compared with those in non-cultural occupations.

**Table 3.2: Type of temporary employment in main job**

	%	
	Cultural occupation in main job	Non-cultural occupation in main job
Seasonal work	7.4	6.3
Contract for fixed period, fixed task	68.7	47.0
Agency temping	3.0	14.1
Casual work	10.4	20.5
Non-permanent in some other way	10.4	12.1
<b>All in temporary employment</b>	<b>100.0</b>	<b>100.0</b>
<b>% Sample</b>	<b>230</b>	<b>15,197</b>

### 3.3 Employment tenure

Another insight into the precariousness of employment may be provided by the length of employment tenure experienced by



different occupational groups. The Labour Force Survey asks employees when they started working continuously for their current employer and asks the self-employed when they started working continuously as a self-employed person. Table 3.3 shows the average length of time in months that those in cultural occupations have been continuously employed. It can be seen that there is little difference between cultural and non-cultural occupations. Among employees, the average length of tenure in cultural occupations is 88 months, compared with an average tenure of 92 months among employees in non-cultural employment. The difference is wider among the self-employed, with 131 months for cultural occupations and 140 months in non-cultural employment.

A wide degree of variation is however observed in employment tenure between different cultural occupations. For employees, employment tenure is longest among librarians (148 months) and shortest among the design-related occupations, visual artists (55 months), industrial designers (65 months) and clothing designers (44 months). For the self-employed, tenure is longest among architects (173 months) (ignoring instrument makers because of the low sample size) and shortest among clothing designers (88 months). Employment tenure is also relatively short among managers (112 months), industrial designers (121 months) and actors (121 months).

**Table 3.3: Length of time continuously employed**

	Months			
	Employees		Self-employed	
	Average tenure	Sample	Average tenure	Sample
Managers	82	439	112	69
Architects	76	204	173	156
Librarians	148	170	..	..
Archivists	122	109	..	..
Writers	83	493	126	414
Visual artists	55	548	132	491
Industrial designers	65	96	121	81
Clothing designers	44	46	88	45
Actors	66	241	121	352
Musicians	128	60	144	191
Audio-visual operators	100	241	125	179
Information officers	102	323	..	..
Precious metal/stone workers	116	34	134	44
Ceramics makers	131	263	130	30
Instrument makers	..	..	176	26
<b>Cultural occupation in main job</b>	<b>88</b>	<b>3,272</b>	<b>131</b>	<b>2078</b>
<b>Non-cultural occupation in main job</b>	<b>92</b>	<b>221,293</b>	<b>140</b>	<b>28,507</b>

Note: The concept of 'tenure' differs for employees and the self-employed. In the former case it refers to employment with current employer; in the latter case, it refers to the time in continuous self-employment, which can span work for different clients.



## **4. Under-employment**

### **4.1 The nature of under-employment**

A number of earlier studies have attempted to address issues surrounding the under-employment of those in cultural occupations. Many working in cultural occupations may be unwilling or unable to work full-time in the arts. In a survey of artists in Wales, Towse (1992) finds that artists would have liked to have spent more time on artistic work, but were under-employed either because work was not available or because they had insufficient time left over after taking work in other income-generating activities. Towse (1992) estimates that approximately 40 per cent of all artists surveyed in Wales were under-employed, with the main problem for creative artists being that they cannot earn enough from their principal artistic occupation and so have to seek other kinds of work to support themselves.

Evidence to support this view has already been provided in Chapter 2, where it was shown that the incidence of second job-holding among those self-employed in cultural occupations was almost twice that observed among those self-employed in non-cultural occupations. However, there are a number of questions available within the quarterly Labour Force Survey that could provide further evidence of under-employment among artistic occupations. These questions consider whether those in employment were looking for a new or an additional paid job or business, the reasons for looking for a new or additional job and whether those in employment would like to work longer hours. Those in part-time employment are also asked why they took a part-time job.

### **4.2 Searching for alternative or additional employment**

Table 4.1 shows the percentage employed in each of the detailed cultural occupations who indicated that they were looking for a new or additional job or paid business. The question therefore encompasses both employees and the self-employed. Results are presented separately for these two groups.

Considering all employees in cultural occupations, it can be seen that 9 per cent reported that they were looking for an additional job or paid business, slightly higher than the seven per cent recorded for non-cultural occupations. Among the self-employed, six per cent of those in cultural occupations were looking for an additional job or paid business against three per cent in non-cultural occupations. Looking across the detailed occupational groups for employees, librarians (12 per cent) and actors (12 per cent) were most likely to report that they were looking for a new or additional job.

**Table 4.1: Looking for a new or additional paid job or business**

	All in employment		Employees		Self-employed	
	%	Sample	%	Sample	%	Sample
Managers	9.5	507	10.5	438	2.9	69
Architects	6.7	359	7.9	203	5.1	156
Librarians	12.4	170	12.4	170	..	..
Archivists	5.5	109	5.5	109	..	..
Writers	8.8	910	10.5	494	6.7	416
Visual artists	6.8	1,037	9.2	542	4.2	495
Industrial designers	7.4	176	7.4	95	7.4	81
Clothing designers	7.7	91	8.9	45	6.5	46
Actors	10.8	595	12.2	238	9.8	357
Musicians	5.5	256	8.8	57	4.5	199
Audio-visual operators	5.5	420	5.9	239	5.0	181
Information officers	6.8	323	6.8	323	..	..
Precious metal/stone workers	10.3	78	14.7	34	6.8	44
Ceramics makers	3.8	292	3.4	262	6.7	30
Instrument makers	..	31	..	..	..	26
<b>Cultural occupation in main job</b>	<b>7.7</b>	<b>5,354</b>	<b>8.8</b>	<b>3,254</b>	<b>6.0</b>	<b>2,100</b>
<b>Non-cultural occupation in main job</b>	<b>6.9</b>	<b>249732</b>	<b>7.3</b>	<b>221006</b>	<b>3.7</b>	<b>28726</b>

For the self-employed, those employed as industrial designers (10 per cent) and actors (7.5 per cent) were most likely to report that they were looking for a new or additional job.

In distinguishing between whether the desire was for a new job to replace their present main one or an additional job, the smaller sample sizes preclude any analysis based on the detailed occupational categories. What emerges is that for both employees and the self-employed, those in cultural occupations are more likely to respond that they were looking for an additional job rather than to replace their current main job (Table 4.2). In the case of the self-employed, almost 50 per cent indicated that they were looking for an additional job, compared with 34 per cent of those self-employed in non-cultural occupations; for employees, these figures were 15 and 10 per cent respectively.

**Table 4.2: Looking to replace main job or looking for an additional job**

	Replace present main job		Additional job		Total	
	No.	%	No.	%	No.	%
<b>Employees:</b>						
Cultural occupation in main job	243	85.3	42	14.7	285	100
Non-cultural occupation in main job	14,690	90.8	1482	9.2	16172	100
<b>Self-employed:</b>						
Cultural occupation in main job	62	50.4	61	49.6	123	100
Non-cultural occupation in main job	690	65.7	360	34.3	1,050	100

The Labour Force Survey then goes on to ask those who were looking for a new job to replace their existing one why they were doing so. While Table 4.2 indicates that those employed in cultural occupations are more likely than those in non-cultural occupations to be looking for an additional job, responses to this question still provide a useful insight into how those in cultural occupations view their current employment. It can be seen from Table 4.3 that the most important reason for those in cultural occupations to look for a new job was that their pay was unsatisfactory in their present job. Furthermore, those in cultural occupations place greater emphasis on this reason compared with those in non-cultural employment. Hours of work were not important.

### 4.3 Working longer hours in present job

Finally, those people who stated they were not looking for a new or additional job were asked if they would like to work longer hours in their present job (Table 4.4). Among employees, only six per cent of those in cultural occupations indicated that they would like to work longer hours compared with eight per cent of those in non-cultural occupations. Ceramics makers (10 per cent) and librarians (nine per cent) expressed the strongest preference for working longer hours.

The situation is, however, very different for the self-employed where evidence is presented to indicate a degree of under-employment for those employed within cultural occupations compared with non-cultural occupations. Among the self-employed, 12 per cent of those in cultural occupations indicated that they would like to work longer hours, compared with seven per cent of those employed in non-cultural

**Table 4.3: Reasons for looking for another job**

Reason for looking for another job	Cultural occupations		Non-cultural occupations	
	No.	%	No.	%
Present job may come to an end	43	14.1	2,297	15.0
Present job to fill time before finding another	16	5.2	1,765	11.5
Pay unsatisfactory in present job	97	31.8	3,895	25.4
Wants shorter hours than in present job	10	3.3	532	3.5
Journey unsatisfactory in present job	17	5.6	686	4.5
Wants longer hours than in present job	9	3.0	774	5.0
Other aspects of present job unsatisfactory	73	23.9	3,360	21.9
Other reasons	40	13.1	2,041	13.3
<b>Total</b>	<b>305</b>	<b>100.0</b>	<b>15,350</b>	<b>100.0</b>

**Table 4.4: Whether would work longer hours in present job**

	Employment status			
	Employees		Self-employed	
	%	No.	%	No.
Managers	4.6	391	3.0	67
Architects	4.8	187	4.8	147
Librarians	9.4	149	..	..
Archivists	6.8	103	..	..
Writers	5.9	440	10.6	386
Visual artists	4.7	492	11.7	471
Industrial designers	4.5	88	6.7	75
Clothing designers	9.8	41	7.0	43
Actors	3.4	207	15.8	317
Musicians	7.8	51	23.0	187
Audio-visual operators	7.2	223	15.2	171
Information officers	6.6	301	..	..
Precious metal/stone workers	7.1	28	14.6	41
Ceramics makers	10.3	253	7.1	28
Instrument makers	..	..	11.5	26
<b>Cultural occupation in main job</b>	<b>6.1</b>	<b>2,959</b>	<b>12.4</b>	<b>1,959</b>
<b>Non-cultural occupation in main job</b>	<b>8.2</b>	<b>204,224</b>	<b>7.0</b>	<b>27,599</b>

occupations. One in four musicians wishes to work longer hours, musicians experiencing the highest incidence of this among cultural occupations. A relatively high incidence is also observed among actors (16 per cent) and audio-visual operators (15 per cent).

#### 4.4 Voluntary and involuntary part-time employment

Further insight into the issue of under-employment among those employed in cultural occupations may also be gained by considering the incidence of full-time and part-time employment within cultural occupations and the reasons why people choose part-time employment. A clear dichotomy emerges between employees and the self-employed (Table 4.5). Of those who are self-employed within cultural occupations, 30 per cent are employed part-time, compared with 21 per cent of those in non-cultural occupations. This differential is reversed for employees where the incidence of part-time employment among cultural jobs is 14 per cent against 26 per cent among employees in non-cultural jobs.

**Table 4.5: Incidence of part-time employment**

	Employees		Self-employed	
	%	Sample	%	Sample
Managers	10.5	440	23.2	69
Architects	4.9	204	15.2	158
Librarians	21.2	170	..	..
Archivists	23.9	109	..	..
Writers	13.5	495	40.9	416
Visual artists	7.1	548	30.8	496
Industrial designers	4.2	96	30.9	81
Clothing designers	4.3	46	15.2	46
Actors	16.5	242	29.3	351
Musicians	46.7	60	32.0	200
Audio-visual operators	14.0	242	20.7	179
Information officers	37.2	323	..	..
Precious metal/stone workers	2.9	34	18.2	44
Ceramics makers	5.7	264	16.7	30
Instrument makers	..	..	23.1	26
<b>Cultural occupation in main job</b>	<b>14.3</b>	<b>3,278</b>	<b>29.5</b>	<b>2,096</b>
<b>Non-cultural occupation in main job</b>	<b>26.3</b>	<b>222,142</b>	<b>20.8</b>	<b>28,749</b>

Significant variations are observed in the incidence of part-time employment among the detailed occupational groups. Among the



self-employed, the highest incidence of part-time employment is among writers (41 per cent) and musicians (32 per cent). Among employees, the highest incidence of part-time employment is among musicians, where almost half are employed on a part-time basis. Part-time employment is also relatively high among employee librarians (21 per cent), archivists (24 per cent) and information officers (47 per cent); in contrast, it is only about five per cent or so among visual artists, designers and ceramics makers.

Of those people who indicated that they worked part-time, the Labour Force Survey asks whether this was because the individual was unable to find a full-time job, did not want a full-time job, or for some other reason. The small samples prevent any analysis for separate cultural occupations. In aggregate, about 11 per cent of both cultural and non-cultural employees as well as the non-cultural self-employed work part-time because they were unable to find a full-time job (Table 4.6). For the self-employed in cultural occupations, however, 16 per cent of the part-timers indicated that this was because they were unable to find full-time employment.

**Table 4.6: Reasons for part-time employment**

					%
	Could not find a full-time job	Did not want a full-time job	Other reasons	Total	
	%	%	%	%	No.
<b>Employees:</b>					
Cultural occupation in main job	11.7	76.3	12.0	100	460
Non-cultural occupation in main job	10.9	73.4	15.7	100	57,453
<b>Self-employed:</b>					
Cultural occupation in main job	15.6	76.0	8.4	100	616
Non-cultural occupation in main job	10.6	82.5	6.9	100	5,981

## 5. Hours worked

### 5.1 Average hours worked in main job

Table 5.1 presents estimates of the average total hours worked reported by those employed in cultural occupations. The estimates include any hours of paid and unpaid overtime worked by the survey respondent in the reference week. It can be seen that employees in cultural occupations reported working 34 hours during the reference week compared with an average of 32 hours for those in non-cultural occupations. Among cultural occupations, musicians (17 hours) and information officers (25 hours) report particularly short working weeks, whereas managers worked the longest (38 hours).

The difference in actual hours worked by those in cultural and non-cultural occupations is larger for the self-employed, with the former working 31 hours compared with 38 hours for the latter. For those

**Table 5.1: Average actual hours worked in main job**

	Employees		Self-employed	
	Average hours	Sample	Average hours	Sample
Managers	38	434	46	67
Architects	37	202	37	156
Librarians	31	170	27	402
Archivists	30	109	30	477
Writers	34	486	..	..
Visual artists	37	541	..	..
Industrial designers	36	95	32	77
Clothing designers	34	44	33	44
Actors	36	230	29	340
Musicians	17	58	24	187
Audio-visual operators	35	240	34	168
Information officers	25	319	..	..
Precious metal/stone workers	36	34	38	44
Ceramics makers	35	263	41	29
Instrument makers	..	..	31	25
<b>Cultural occupation in main job</b>	<b>34</b>	<b>3,230</b>	<b>31</b>	<b>2,016</b>
<b>Non-cultural occupation in main job</b>	<b>32</b>	<b>219,424</b>	<b>38</b>	<b>28,106</b>

self-employed within cultural occupations, the longest working week is again reported by managers amounting to 46 hours in their main jobs; ceramics makers also worked for over 40 hours. The shortest hours worked among the self-employed were reported by musicians (24 hours) followed by librarians and actors (both less than 30 hours).

## 5.2 Average hours worked in second job

Turning to second jobs, the estimates again include hours of paid and unpaid overtime worked by respondents during the reference week. The sample sizes are particularly small for individual occupations and estimates and must be treated with caution. Table 2.2 indicated that almost 80 per cent of those employed in cultural occupations as second jobs were self-employed. Therefore, no distinction is made between employees and the self-employed in Table 5.2. It can be seen that those in cultural occupations as second jobs on average worked 10 hours per week in this activity, about the same as for non-cultural occupations. The shortest hours worked were reported by musicians (seven hours) and the longest were reported by managers and industrial designers (14 and 16 hours respectively). However, the sample sizes associated with the latter estimates are relatively small.

**Table 5.2: Average actual hours worked in second job**

	Average hours	Sample size
Managers	14	29
Architects	13	15
Librarians	..	..
Archivists	..	..
Writers	10	166
Visual artists	13	84
Industrial designers	16	13
Clothing designers	..	..
Actors	9	135
Musicians	7	154
Audio-visual operators	8	33
Information officers	..	..
Precious metal/stone workers	..	..
Ceramics makers	..	..
Instrument makers	..	..
<b>Cultural occupation in second job</b>	<b>10</b>	<b>662</b>
<b>Non-cultural occupation in second job</b>	<b>10</b>	<b>11,033</b>

### 5.3 Paid and unpaid overtime

The Labour Force Survey asks all employees, self-employed and those employed on government training schemes, whether they have ever worked any overtime. Furthermore, a distinction is made between paid and unpaid overtime. Approximately 53 per cent of employees in cultural occupations have worked overtime, similar to the 49 per cent of employees in non-cultural occupations (Table 5.3). Among the cultural occupations, the experience of overtime working ranges from approximately 62 per cent of architects and visual artists down to 26 per cent of musicians.

The experience of overtime working is much lower among the self-employed: about 13 per cent of those in cultural occupations and 11 per cent of those self-employed in non-cultural occupations report having worked overtime. Among the self-employed in cultural occupations, architects report the highest incidence of overtime working (20 per cent). Managers, writers and industrial designers have among the lowest overtime rates (about seven per cent).

**Table 5.3: Ever worked paid or unpaid overtime**

	Employment Status			
	Employees		Self-employed	
	%	Sample	%	Sample
Managers	54.1	438	7.2	69
Architects	62.1	203	19.6	158
Librarians	54.7	170	..	..
Archivists	56.0	109	..	..
Writers	54.6	493	7.7	416
Visual artists	62.2	542	13.7	495
Industrial designers	60.0	95	6.2	81
Clothing designers	48.9	45	10.9	46
Actors	50.0	238	16.6	356
Musicians	26.3	57	13.0	200
Audio-visual operators	51.0	239	15.5	181
Information officers	40.1	322	..	..
Precious metal/stone workers	44.1	34	2.3	44
Ceramics makers	47.5	261	6.7	30
Instrument makers	..	..	11.5	26
<b>Cultural occupation: main job</b>	<b>53.2</b>	<b>3,251</b>	<b>12.6</b>	<b>2,102</b>
<b>Non-cultural occupation: main job</b>	<b>48.7</b>	<b>220,878</b>	<b>11.4</b>	<b>28,736</b>

Of those who respond that they have previously worked paid or unpaid overtime, the Labour Force Survey then goes on to ask whether these respondents had actually worked any overtime during the reference week of the survey and whether this overtime was paid or unpaid. Among employees in cultural occupations who had done so, 22 per cent had worked paid overtime and 47 per cent had worked unpaid overtime (Table 5.4). Among employees in non-cultural occupations, the balance between paid and unpaid overtime is more even: 35 per cent had worked paid overtime and 31 per cent had worked unpaid overtime.

Among employees in cultural occupations, the incidence of unpaid overtime is relatively high among librarians, architects and managers (approaching 60 per cent or more). It is relatively low among architects and audio-visual operators (ignoring others in very small samples). Paid overtime, though half as common as unpaid overtime, is relatively high among audio-visual operators (50 per cent) and ceramics makers (40 per cent).

Detailed analysis of paid and unpaid overtime among the self-employed working in cultural occupations is difficult due to the small sample sizes that are associated with the percentages presented in Table 5.4. However, the proportion who receive paid overtime across all cultural occupations (17 per cent) is somewhat lower than the corresponding proportion of self-employed in non-cultural occupations (22 per cent).

**Table 5.4: Worked paid or unpaid overtime in reference week**

	Employees			Self-employed		
	Paid overtime	Unpaid overtime	Sample	Paid overtime	Unpaid overtime	Sample
	%	%		%	%	
Managers	18.6	58.2	237	..	..	..
Architects	14.3	60.3	126	16.1	64.5	31
Librarians	4.3	65.6	93	..	..	..
Archivists	18.0	37.7	61	..	..	..
Writers	13.0	56.1	269	21.9	46.9	32
Visual artists	24.9	46.6	337	23.5	45.6	68
Industrial designers	26.3	54.4	57	..	..	..
Clothing designers	31.8	45.5	22	..	..	..
Actors	21.0	52.9	119	5.1	37.3	59
Musicians	..	26.7	15	15.4	26.9	26
Audio-visual operators	39.3	30.3	122	21.4	42.9	28
Information officers	19.4	42.6	129	..	..	..
Precious metal/stone workers	46.7	20.0	15	..	..	..
Ceramics makers	49.2	3.2	124	..	..	..
Instrument makers	..	..	..	..	..	..
<b>Cultural occupation in main job</b>	<b>22.4</b>	<b>47.0</b>	<b>1,729</b>	<b>17.0</b>	<b>44.5</b>	<b>265</b>
<b>Non-cultural occupation in main job</b>	<b>34.7</b>	<b>31.4</b>	<b>107614</b>	<b>22.3</b>	<b>43.5</b>	<b>3,280</b>



## 6 Earnings

### 6.1 Information on earnings from the Labour Force Survey

Questions about earnings have been included in each quarter of the LFS since the winter quarter (December to February) of 1992/3. The LFS is generally recognised to be a good source of earnings data, particularly on groups of employees such as part-time workers and the low paid who are under-represented in the New Earnings Survey (see below). However, it does have some disadvantages. First, earnings questions are only asked of employees or those employed on government training schemes. This is particularly important in the context of the present study, given the importance of self-employment among those in cultural occupations. Second, earnings are self-reported, which might lead to less reliable reporting of earnings. Furthermore, approximately 30 per cent of LFS responses are collected by proxy. Dickens, Machin and Manning (1997) estimate that proxy information results in reducing reported earnings by approximately two to three percentage points.

#### ***Gross weekly pay: evidence from the Labour Force Survey***

Table 6.1 presents estimates of gross weekly pay from the Labour Force Survey. For those in cultural occupations as a main job, average gross weekly earnings are estimated at £368 per week compared with £290 per week for non-cultural occupations. Of those employed in cultural occupations, gross weekly earnings are highest for actors (£484 per week), architects (£471 per week) and writers (£464 per week). Earnings are lowest among musicians (£219 per week) and there are also relatively low earnings among information officers (£252 per week) and precious metal/stone workers (£246 per week).

Table 6.1 also presents information on gross weekly earnings received by those who are employees in second jobs. The absence of earnings data within the Labour Force Survey for the self-employed is particularly problematic when considering the earnings of those employed in cultural occupations as a second job. Table 2.2 in Chapter 2 showed that almost 80 per cent of those employed in cultural occupations as a second job are self-employed. Employees in cultural occupations as a second job earn £69 per week from this activity. As in the case of main jobs, gross weekly earnings from second jobs are highest among writers (£108 per week) and lowest among musicians (£34 per week). These estimates must, however, be treated with caution due to the very small sample sizes available from which to consider the earnings of those in cultural occupations as a second job.



**Table 6.1: Gross weekly pay: information from the Labour Force Survey**

	Main job		Second job	
	Average gross weekly pay in £	Sample size	Average gross weekly pay in £	Sample size
Managers	371	350	87	16
Architects	471	175	..	..
Librarians	332	156	..	..
Archivists	306	93	..	..
Writers	464	397	108	18
Artists	371	449	..	..
Industrial designers	361	72	..	..
Clothing designers	417	36	..	..
Actors	484	188	51	20
Musicians	219	52	34	30
Audio-visual operators	321	198	..	..
Information officers	252	268	..	..
Precious metal/stone workers	246	26	..	..
Ceramics makers	281	210	..	..
Instrument makers			..	..
<b>Cultural occupation in main job</b>	<b>368</b>	<b>2,675</b>	<b>69</b>	<b>103</b>
<b>Non-cultural occupation in main job</b>	<b>290</b>	<b>174278</b>	<b>67</b>	<b>6,201</b>

***Additions to basic pay: evidence from the Labour Force Survey***

Since 1999, the Labour Force Survey has asked respondents whether their last pay contained any additions to basic pay. Subsequent questions then go on to ask about the nature of such payments. It should be noted that the present analysis of the LFS has been based on a pooled data set created by merging data from quarterly surveys for the period 1997 to 2000. The absence of questions regarding additions to pay prior to 1999 therefore reduces the number of observations available for the analysis of responses to this question.

Approximately 24 per cent of employees in cultural occupations and 28 per cent of employees in non-cultural occupations report receiving some kind of addition to basic pay (Table 6.2). There are, however,

**Table 6.2: Cultural occupations receiving additions to basic pay**

	Additions to basic pay	
	%	Sample
Managers	25.4	135
Architects	24.2	66
Librarians	45.5	57
Archivists	17.6	35
Writers	19.2	137
Artists	18.8	175
Industrial designers	11.8	34
Clothing designers	0.0	16
Actors	25.0	62
Musicians	23.5	17
Audio-visual operators	29.0	66
Information officers	15.6	96
Precious metal/stone workers	..	..
Ceramics makers	40.0	71
Instrument makers	..	..
<b>Cultural occupation in main job</b>	<b>23.7</b>	<b>978</b>
<b>Non-cultural occupation in main job</b>	<b>27.9</b>	<b>61,659</b>

some occupational groups among those employed in cultural occupations where additions to basic pay are more common. For example, almost half of librarians receive some addition to basic pay.

Table 6.3 shows what kind of additional payments were received by those employees who reported that they had received an additional payment. Small sample sizes dictate that comparisons are made between all cultural occupations and non-cultural occupations. The most common form of additional payment received by employees in cultural occupations is overtime payments – 34 per cent. However, it can be seen that this figure is similar to that reported among employees in non-cultural occupations who received an additional payment. The most obvious difference in terms of additional payments received by employees in cultural and non-cultural occupations is the percentage that receives a London or other regional allowance. This applies to approximately 15 per cent of those in cultural occupations, more than twice the rate reported for non-cultural occupations, and reflects the relative concentration of cultural jobs in London.

**Table 6.3: Types of additional payment received**

	Cultural occupations		Non-cultural occupations	
	% sample		% sample	
Overtime payments	33.8	79	37.9	6,463
Payments for working unsociable hours	4.7	11	7.8	1,328
Shift allowances	5.6	13	8.5	1,449
Bonuses	12.4	29	14.8	2,525
Profit-related pay	6.4	15	3.8	649
Piecework payments or payments by results	0.9	2	1.3	220
Tips or gratuities	..	..	0.3	57
London or other regional allowances	14.5	34	7.0	1,189
Stand-by or on-call allowances	1.3	3	2.3	388
Any other additions	20.9	49	18.7	3,195
		222		16,581

## 6.2 Information on earnings from the New Earnings Survey

The New Earnings Survey (NES) is the largest regular survey of pay in Great Britain. It has been conducted annually since 1970 with data currently being provided for around 160,000 employees. Whereas in the LFS data are collected via interviews with individuals, in the NES information is provided directly by employers from their administrative records. The NES therefore has several advantages over other sources of earnings data. First, it is the only survey where the collection of information on earnings is the primary objective. Second, it has a much larger sample size than other surveys, which means that a more detailed analysis can be undertaken for particular groups. Third, since the data are collected from administrative records, rather than being supplied by individuals, the accuracy of the data is likely to be greater.

However, there are two problems in using the NES as a source of information on earnings. First, like the LFS, the NES does not cover the self-employed, which is a particular drawback in the context of the present study. Second, its coverage of low paid workers is incomplete. Selected employees are largely traced via their tax records and so those who do not pay tax because of low earnings are much less likely to be included. Wilkinson (1998) found that the NES reported only nine per cent of employees earning below the

PAYE threshold, compared with 17 per cent of employees captured in the spring 1997 LFS.

### ***Presentation of results from the New Earnings Survey***

Figures 6.1 to 6.11 present three indices of average gross weekly earnings for 11 of the 15 separate cultural occupations defined in this study. The first index represents the average gross weekly earnings of the chosen occupational group relative to average gross weekly earnings across all occupations. An index of average gross weekly earnings across all cultural occupations relative to average earnings across all occupations is also presented.

The final index represents average gross weekly earnings within the chosen occupational group relative to average gross weekly earnings across all occupations classified to the same Major Group of the Standard Occupational Classification (SOC90). The choice of this index warrants further discussion. The Major Group structure of SOC brings together occupations that require similar levels of education, training or experience for the competent performance of the tasks associated with that occupation. The occupational groups within the present analysis that are deemed to cover the cultural sector span four different Major Groups of SOC90. The levels of educational attainment vary with the Major Group of SOC90 to which the detailed cultural occupation belongs. The purpose of undertaking the analysis of earnings in this way is to consider the earnings position of those in cultural occupations relative to those in other occupations that require similar levels of education and training (see section 1.4 for a discussion of educational attainment among those employed in cultural occupations). This represents a more appropriate comparator group than all non-cultural occupations.

The estimates of average gross weekly earnings and the indices that are calculated from them are presented in Appendix A2. It can be seen from these tables that, for several of the detailed occupational groups, the estimates are based on small sample sizes. Estimates of average gross weekly earnings presented for clothing designers, musicians, precious metal/stone workers and instrument makers are based on annual sample sizes of consistently less than 30 observations and are therefore not presented in graphical form due to concerns over their statistical reliability.

### ***Earnings in cultural occupations 1991–2000: evidence from the New Earnings Survey***

The average gross weekly earnings of those in cultural occupations have declined relative to average earnings across all occupational groups, from a level 22 per cent higher than average earnings across all occupations in 1991 to one of 14 per cent higher in 2000. Most of this decline in the earnings position of those in cultural occupations

occurred after 1996, when earnings in cultural occupations were still estimated to be 20 per cent higher than average earnings.

While the relative earnings position of those in cultural occupations has deteriorated over the period 1991 to 2000, their average earnings cannot be regarded as low when compared with the average observed across all occupational groups. However, there are some occupational groups within the cultural sector that exhibit earnings that are near to, or below, the average observed across all occupations. The clearest example of this is ceramics makers, where average gross weekly earnings are estimated to have been between 80 and 85 per cent of average earnings. This finding, however, may in part reflect the inability of SOC90 to differentiate clearly between craft occupations and general factory operatives in this group.

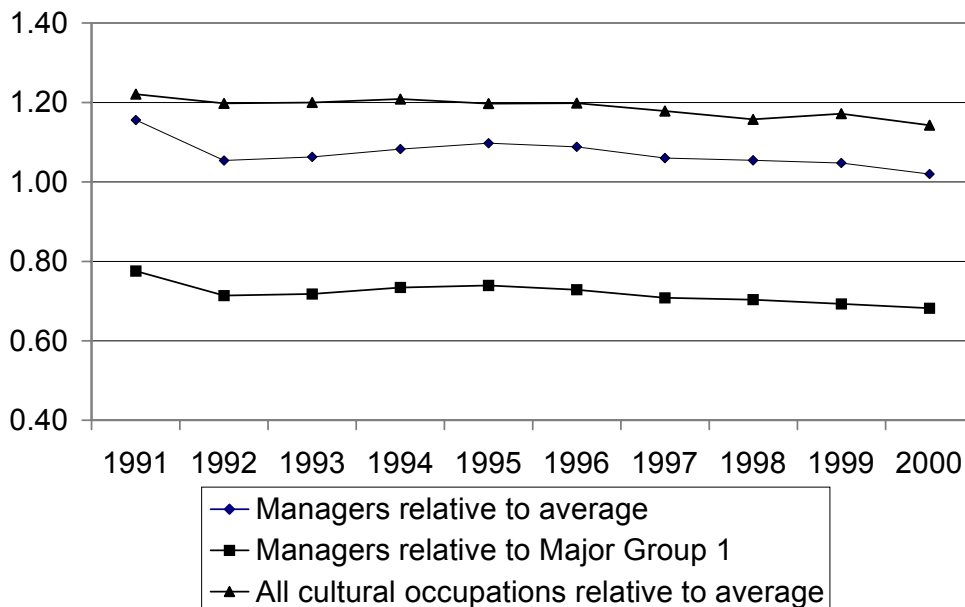
Several occupational groups within the cultural sector have experienced a decline in their relative earnings during the period 1991 to 2000. This has led to their average gross weekly earnings being near or below the average for all occupational groups by 2000. Employees such as librarians, archivists and information officers were each estimated to have an earnings index of between 1.10 and 1.13 in 1991. By 2000, these indices had declined to 1.05, 0.90 and 0.93 respectively. The largest decline in the index of earnings relative to the all occupation average – from 1.7 to 1.4 – is observed among architects. Finally, it should be noted that no occupational group within the cultural sector experienced an improvement in its earnings position relative to other occupations.

The above observations provide evidence of the deterioration in the relative earnings position of those employed in cultural occupations. However, a comparison of what employees in cultural occupations could have earned if they had followed alternative career paths is better represented by the index of gross weekly earnings within the chosen occupational group relative to the *appropriate Major Group average*. Figures 6.1 to 6.11 generally indicate that those employed in cultural occupations earn substantially less than those employed within occupations that are characterised by similar levels of educational attainment, training and experience, as represented by these earnings indices taking values of less than one. Gross weekly earnings for cultural occupations relative to the respective Major Group average are lowest among managers (index equal to 0.68 during 2000), librarians (index equal to 0.76 during 2000) and archivists (index equal to 0.65 in 2000).

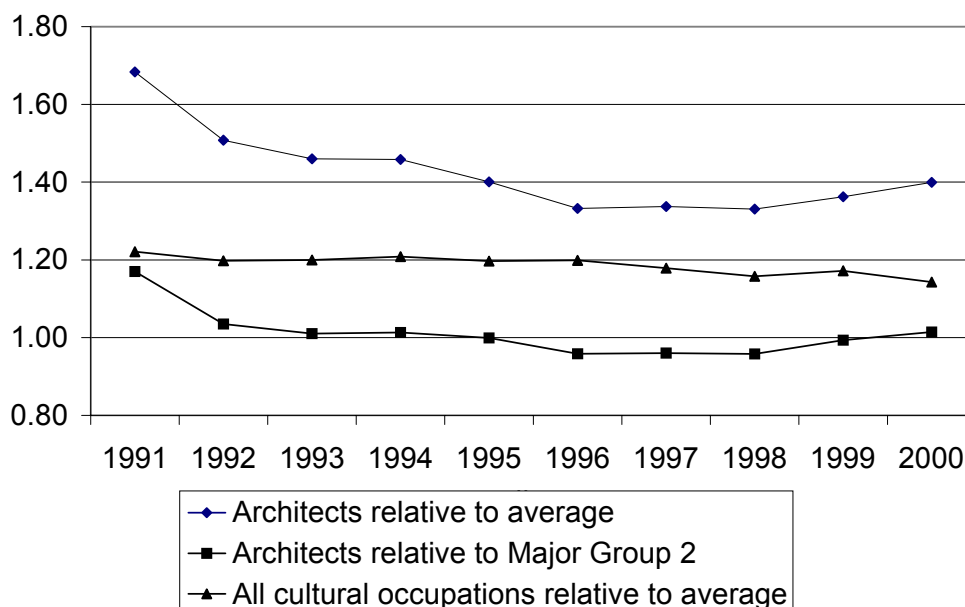
Noticeable exceptions to this are found among writers and actors. Their average gross weekly earnings in 2000 are estimated to be 18 per cent and 43 per cent higher, respectively, than the average for all occupations classified to Major Group 3 of SOC90 (associate professionals and technical occupations). As for the cultural

occupations as a whole, no individual cultural occupation has experienced an increase in average gross weekly earnings relative to its respective Major Group average during the period 1991 to 2000.

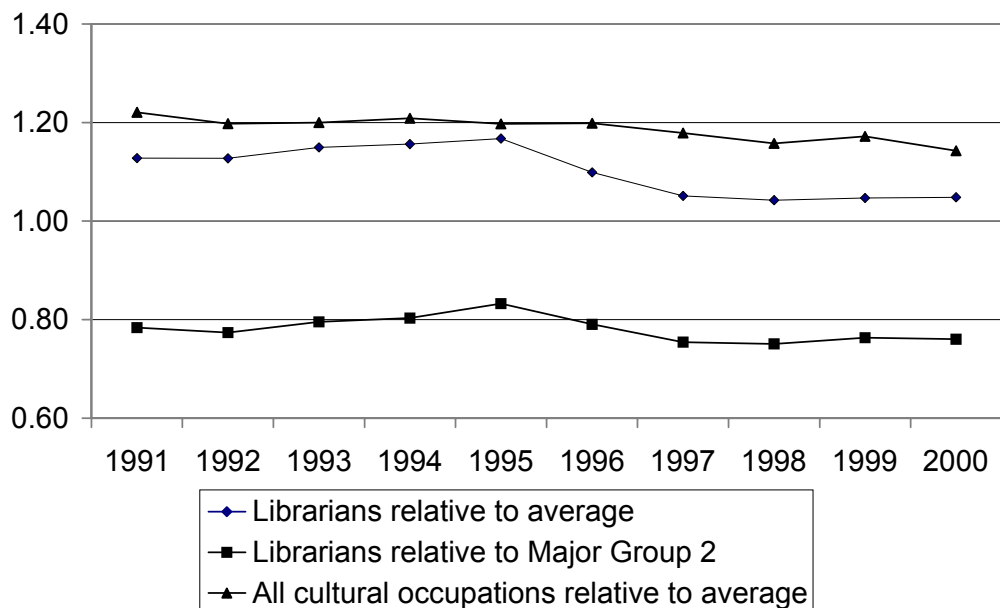
**Figure 6.1: Relative earnings of entertainment and sports managers**



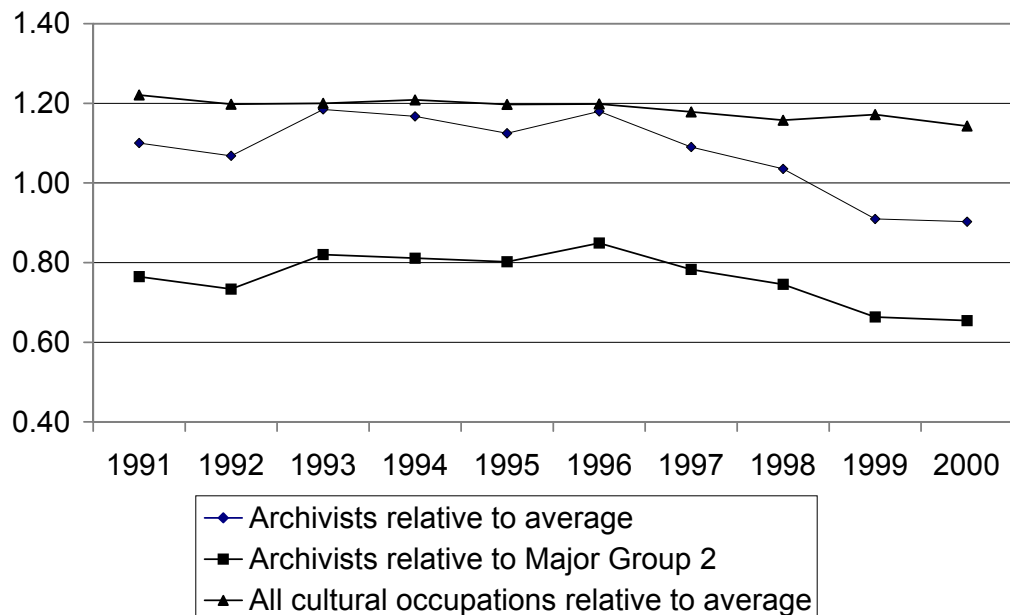
**Figure 6.2: Relative earnings of architects**



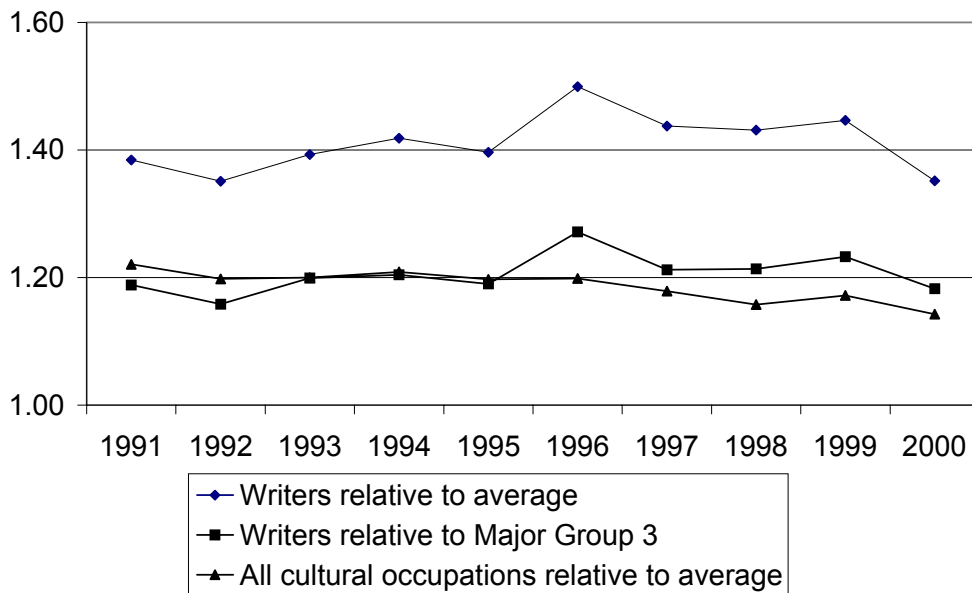
**Figure 6.3: Relative earnings of librarians**



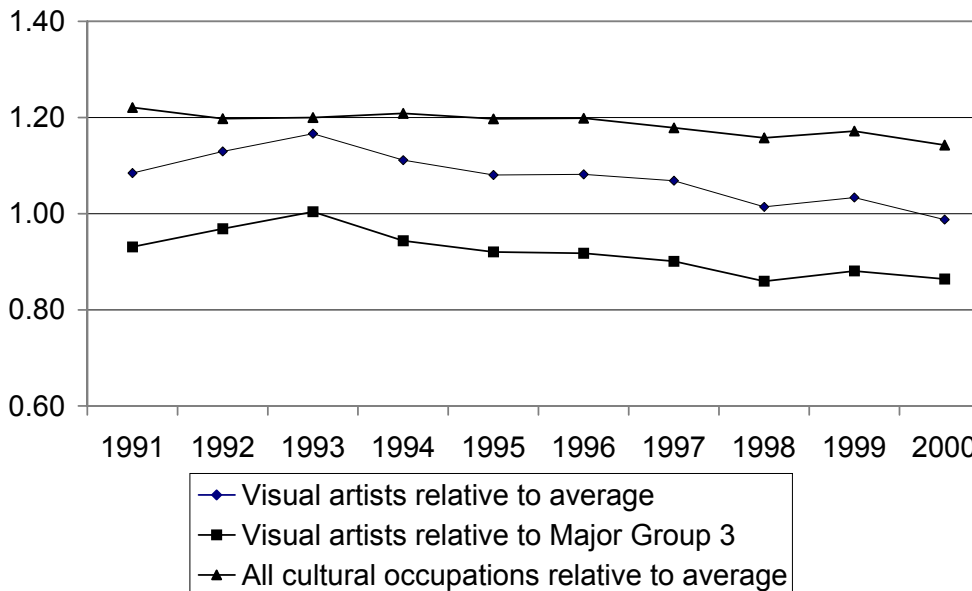
**Figure 6.4: Relative earnings of archivists**



**Figure 6.5: Relative earnings of writers**

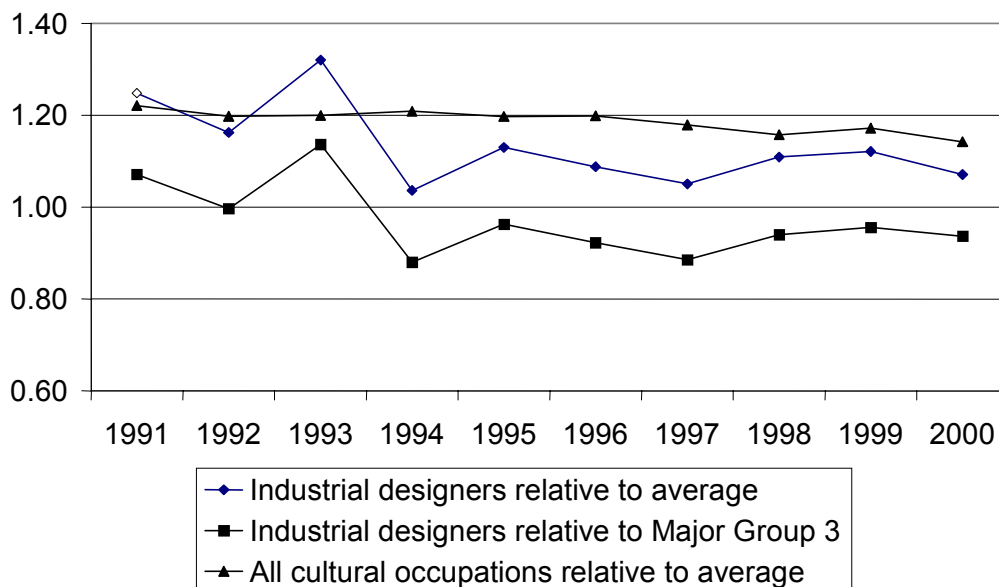


**Figure 6.6: Relative earnings of visual artists**

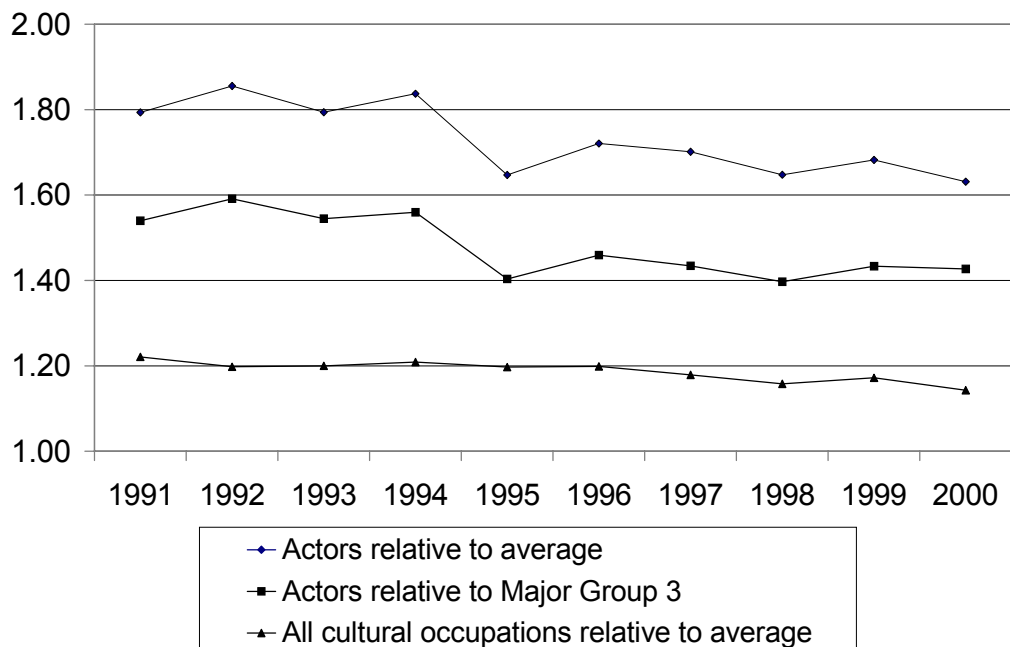




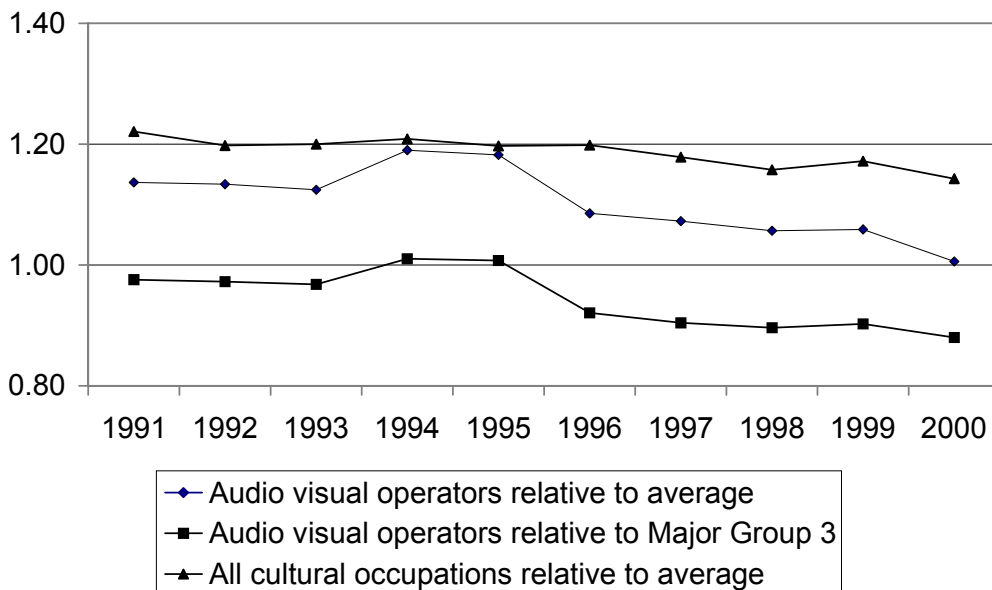
**Figure 6.7: Relative earnings of industrial designers**



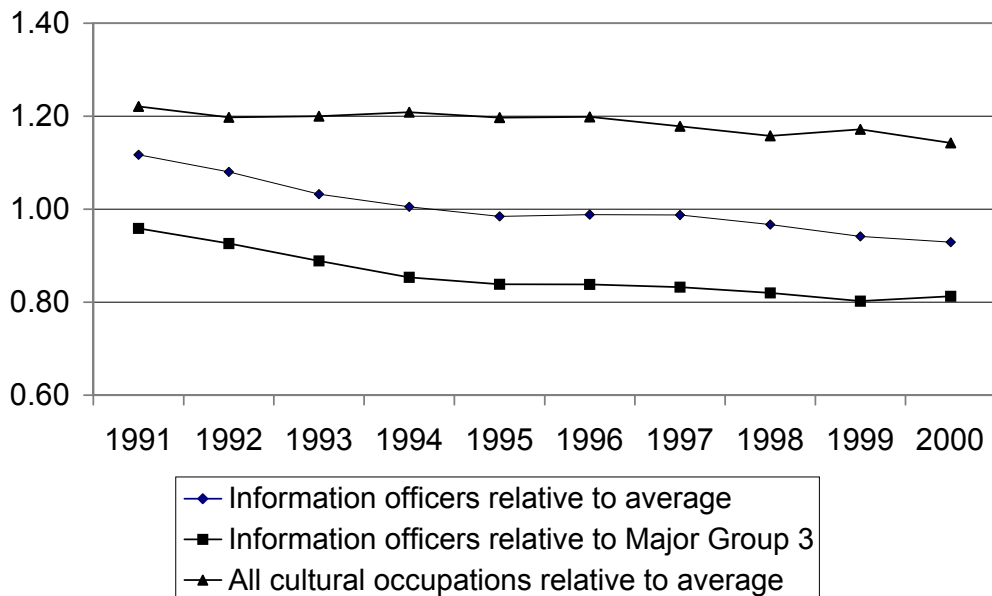
**Figure 6.8: Relative earnings of actors**



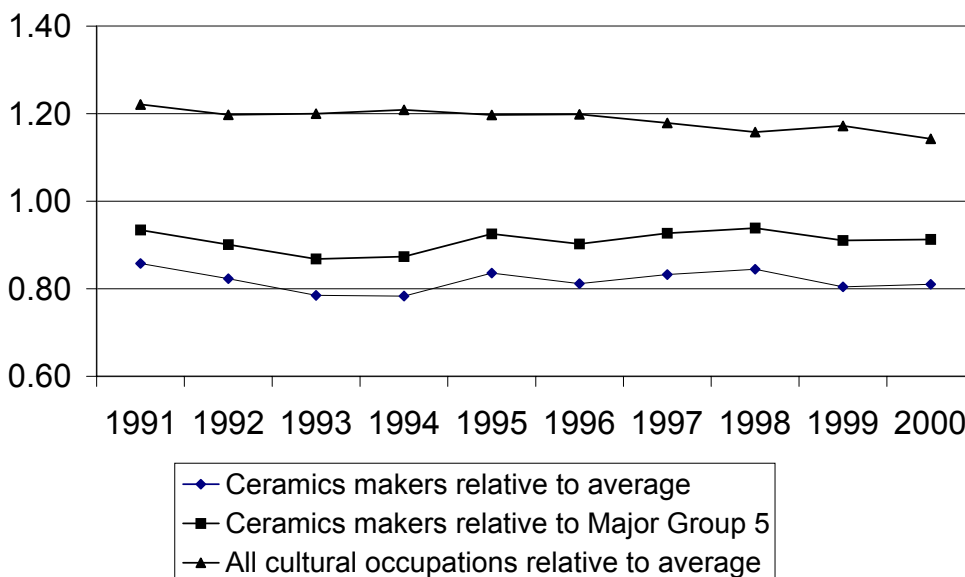
**Figure 6.9: Relative earnings of audio-visual operators**



**Figure 6.10: Relative earnings of information officers**



**Figure 6.11: Relative earnings of ceramics makers**



***Earnings in cultural occupations by region: evidence from the New Earnings Survey***

As discussed above, earnings within cultural occupations relative to all occupations have declined from 22 per cent above average earnings in 1991 to 14 per cent by 2000. This decline has occurred during a period characterised by an increase in the size of the pool of cultural labour (see Figure 1.1).

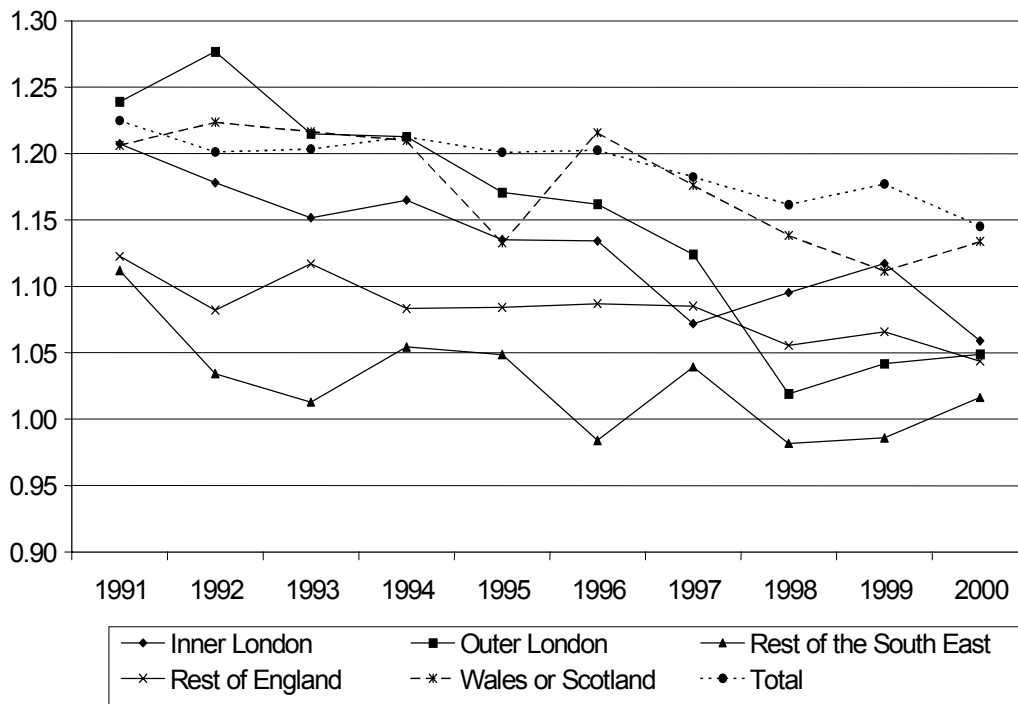
This overall deterioration in the earnings position of those in cultural occupations, however, disguises differences in the movement of relative earnings between regions. Figure 6.12 presents regional indices of average gross weekly earnings in cultural occupations relative to average gross weekly earnings for all occupations. The estimates of average gross weekly earnings that underpin the calculation of these indices are presented in Appendix A3. The largest deterioration in the relative earnings position of those in cultural occupations has occurred for London. In 1991, average gross weekly earnings in cultural occupations were 21 per cent higher than average earnings in Inner London and 24 per cent higher in Outer London. By 2000, the differential for Inner London had fallen to six per cent and that for Outer London to five per cent.

In the rest of the South East, the relative earnings position of those in cultural occupations declined from 11 to two per cent above average earnings between 1991 and 2000. In the rest of England, relative earnings declined from 12 to four per cent. Finally, within Wales and Scotland combined, the cultural earnings differential declined from 21

Earnings

to 13 per cent between 1991 and 2000. The deterioration in the relative earnings positions of those employed in cultural occupations within London has therefore been greater than that experienced by other regions.

**Figure 6.12: Regional indices of earnings in cultural occupations**





## **7 Claiming social security benefits**

### **7.1 Overview of social security system**

The work of the Department of Work and Pensions (previously the Department of Social Security) is guided by the terms of the public service agreement (PSA). The Public Service Agreement sets out four objectives that broadly relate to four groups of beneficiaries:

- people of working age who need financial support while they are unable to support themselves through work (Objective 1);
- families, in recognition of the extra costs of having children (Objective 2);
- disabled people of any age who require support and financial security (Objective 3);
- people over working age who need financial support and an adequate income in retirement (Objective 4).

The contributory National Insurance System was set up in the 1940s. The principle of this system is that individuals pay into a scheme to provide for loss of income through unemployment, sickness and retirement. Individuals who have paid or been credited with enough credits are then eligible to claim from the scheme. Those who do not qualify for a contributory benefit because their contribution record is inadequate or their contributions have expired may be entitled to receive an equivalent but means tested non-contributory benefit. This tends to be of much lower value than the contributory benefits. Contributory entitlements are not means tested and are payable to all who qualify.

Employees earning below the Lower Earnings Limit are not required to make National Insurance Contributions (NICs) and their employers are not required to make contributions for them. This effectively takes such employees out of the contributory scheme. For 2001/02, the Lower Earnings Limit was set at £72 per week (2001/2002). Employees start to pay National Insurance Contributions when earnings exceed the Primary Threshold of £87 per week. Those with earnings between the Lower Earnings Limit and the Primary Threshold do not have to pay NICs but will be deemed to have paid contributions on their earnings to protect their contributory benefit position. There is also an Upper Earnings Limit (UEL), set at £575 p.w. Employees do not pay any contributions on earnings above the UEL, although their employers are required to do so.

Exclusion from the scheme may benefit low paid workers in the short term, as their take-home pay will be higher. However, their exclusion

from the National Insurance system may have both short term and long term disadvantages. In the short term, it may result in a loss of contributory benefits such as the contributory element of Job Seekers Allowance. In the long term, eligibility for state pension may be affected as entitlement to a basic state pension depends on the number of qualifying years in an individual's working life.

There also now exist a variety of benefits that are available to those receiving low levels of pay, depending on the claimant meeting certain eligibility criteria. Receipt of income-dependent benefits is an indication that an employee lives in a low-income household whose pay does not raise the household income above a set threshold. For example, Working Families Tax Credit (WFTC) is a tax credit paid to families where either the applicant or their partner (if they have one) works for at least 16 hours per week and is responsible for one or more children under the age of 16 (or under 19 if in full-time non-advanced education). The amount of WFTC depends largely on the number and ages of the children, net income and savings of the family and the number of hours worked.

## **7.2 Benefit receipt among those in cultural occupations**

Table 7.1 shows the tendency for those employed in cultural occupations (either as a first job or as a second job) to claim state benefits. Considering those under the age of state retirement (65 for men, 60 for women), 2.6 per cent of those employees in cultural occupations are receiving state benefits compared with 5.3 per cent of those in non-cultural occupations. Ignoring small sample size cases, results for individual cultural occupations range from one per cent for architects to four per cent for audio-visual operators.

The incidence of benefit receipt among the self-employed is generally higher than that observed among employees. Furthermore, in contrast to employees, the incidence of those claiming state benefits is higher among those employed within cultural occupations at 5.5 per cent, against 4.3 per cent for non-cultural occupations. Differences among individual cultural occupations are relatively modest, excluding small sample cases.

The last four columns of Table 7.1 extend the analysis to cover all persons in employment, including those in employment who are over the state retirement age. This distinction may be of particular importance to those in cultural occupations, as it was noted in Chapter 1 that a small but significant proportion of people employed in cultural occupations continue to work past the state retirement age. If people above the state retirement age are included, this has a significant impact. In particular, the incidence of benefit receipt among the self-employed rises from 5.5 to 13.4 per cent among cultural occupations. This is compared with a rise from four to 10 per

cent among those in non-cultural occupations. The largest increases in the incidence of benefit receipt are observed among self-employed writers, artists and musicians, implying that they are most likely to continue working past the state retirement age.

**Table 7.1: Whether claiming state benefits**

	In employment and of working age				All in employment			
	Employees		Self-employment		Employees		Self-employment	
	%	Sample	%	Sample	%	Sample	%	Sample
Managers	2.6	346	6.1	49	4.5	355	8.0	50
Architects	1.1	178	..	112	1.7	179	9.5	126
Librarians	2.9	140	..	..	4.9	143	..	..
Archivists	2.7	73	..	..	6.6	76	..	1
Writers	2.2	458	5.2	289	2.8	462	19.0	347
Artists	2.1	481	5.6	360	2.5	483	14.9	403
Industrial designers	2.3	87	6.6	61	3.4	89	12.1	66
Clothing designers	..	41	11.1	27	..	41	11.1	27
Actors	3.3	272	6.2	289	4.7	278	10.8	305
Musicians	3.7	107	6.5	170	12.7	118	14.4	187
Audio-visual operators	4.0	202	4.8	147	4.9	204	6.6	152
Information officers	3.6	248	..	..	6.6	257	..	..
Precious metal/stone workers	8.0	25	..	42	8.0	25	..	42
Ceramics makers	2.4	205	7.7	26	2.4	205	11.1	27
Instrument makers	..	..	23.5	17	..	..	43.5	23
<b>Cultural occupation in main job</b>	<b>2.6</b>	<b>2,870</b>	<b>5.5</b>	<b>1,589</b>	<b>4.1</b>	<b>2,922</b>	<b>13.4</b>	<b>1,756</b>
<b>Non-cultural occupation in main job</b>	<b>5.3</b>	<b>170956</b>	<b>4.3</b>	<b>20846</b>	<b>7.4</b>	<b>175832</b>	<b>9.9</b>	<b>22351</b>



Table 7.2 considers the different types of benefits claimed by those employed in cultural occupations (either as a first job or as a second job) and compares these with those claimed by people in non-cultural employment. The analysis is restricted to people below the state retirement age. The low incidence of benefit receipt prevents any analysis for detailed occupational groups.

Two main conclusions emerge from Table 7.2. First, those in cultural occupations are less likely to claim family-related benefits than those in non-cultural occupations (note that the table excludes receipt of child benefit). Again, this is consistent with the age distribution for those employed in cultural occupations, which showed that a higher proportion were aged 25–35 (see Table 1.4). Second, those in cultural occupations are almost three times more likely to be claiming unemployment-related benefits while in employment.

**Table 7.2: Types of benefit claimed: those of working age in employment**

Type of benefit	%	
	Cultural occupations	Non-cultural occupations
Unemployment-related benefits or National Insurance Credits	17.2	6.2
Income support – not as an unemployed person	8.6	10.5
Sickness or disability	27.0	22.9
Family-related benefits or tax credits excluding child benefit	25.2	43.4
Housing or council tax benefit	30.1	28.0
Other	3.7	6.9
<b>Sample</b>	<b>163</b>	<b>10,092</b>

### 7.3 Contributory and non-contributory Job Seekers Allowance

Job Seekers Allowance was introduced in October 1996 and replaced the Unemployment Benefit and Income Support paid to unemployed people, bringing them together in a single benefit. It can be claimed by people who are available for and actively seeking employment, including those who work for less than 16 hours per week, and by most people on government training courses. Job Seekers Allowance consists of both a contribution-based element JSA(C) and an income based element JSA(IB). Those who have paid sufficient National Insurance contributions may receive JSA(C) for six months, irrespective of capital or partner’s earnings. Those who do not qualify may qualify for JSA(IB) by way of a means test. JSA(IB) is

provided for as long as it is needed, provided the qualifying conditions continue to be met. If those in cultural occupations are more likely to experience interruptions in their employment patterns, we could hypothesise that these people are less likely to be able to build up the contributory record that would entitle them to receive contributory-based Job Seekers Allowance. We may therefore expect those unemployed who were previously employed in cultural occupations to be more reliant on income-based Job Seekers Allowance.

From our sample of people who represent the pool of cultural labour, 97 are receiving Job Seekers Allowance (Table 7.3). The small size of this sample prevents any firm conclusions being made regarding differences in the contributory status of those receiving Job Seekers Allowance according to whether they were previously employed in cultural or non-cultural occupations. The most significant difference between these two groups is the higher percentage of those previously employed in non-cultural occupations who reported that they did not know whether they were receiving income-based or contributory-based Job Seekers Allowance. This could be indicative of the greater reliance of those in cultural occupations on benefits and an increased awareness among them as to how their employment patterns affect their entitlement to particular benefits. However, it can be seen that among those individuals who are aware of their contributory status, no significant difference is observed in the receipt of contributory and income-based JSA.

**Table 7.3: Type of Job Seekers Allowance**

Previously employed in:	Contributory JSA	Income-based JSA	Both	Do not know	Total
Cultural occupation (No. = 97)	24.7	49.5	2.1	23.7	100.0
Non-cultural occupation (No. = 6,111)	20.6	46.1	1.8	31.6	100.0



## **8 The career paths of those in cultural occupations**

### **8.1 Event history data from the National Child Development Study and the 1970 British Cohort Study**

The National Child Development Study (NCDS) began as a Perinatal Mortality Survey to examine the social and obstetric factors associated with stillbirth and infant mortality among all babies born in Britain during a week in March in 1958. Follow-up surveys of the cohort were carried out at ages seven, 11, 16 and 23 and, in 1991, at the age of 33. The 1970 British Cohort Study (BCS) follows a similar pattern to NCDS, taking as its subjects all British births during a week in April in 1970. Subsequently, full sample surveys took place at ages five, 10, 16 and 26. From their original focus on the circumstances and outcomes of birth, the two cohort studies have broadened in scope to chart all aspects of the health, education and social development of their subjects as they passed through childhood and adolescence. In later sweeps, the information collected covered their transitions to adult life, including leaving full-time education, entering the labour market, setting up independent homes, forming partnerships and becoming parents.

The 1999-2000 follow-ups were the first combined wave in the NCDS and BCS series, and took place when NCDS cohort members were aged 41/42 and BCS cohort members were aged 29/30. The sample size of the NCDS cohort is approximately 11,400. The sample size for the BCS cohort is approximately 11,200. There is a high degree of overlap in the content of the surveys for these two cohorts. Respondents in both cohorts were asked at interview to provide event history data: a dated account of the main activities in which the respondent had been engaged since the previous survey. These event history data cover periods of employment, unemployment and other spells out of the labour force that exceeded one month in duration. Enough information is recorded about the nature of each job for it to be coded to SOC. Details are obtained of the dates of starting and ending each activity since March 1991 for the NCDS cohort and since April 1986 for the BCS cohort. The fieldwork for the most recent follow-up of these cohorts began in November 1999. This means that retrospective data collected in this most recent follow-up cover ages 33 to 41/42 for those in the NCDS cohort and 16 to 29/30 for those in the BCS cohort.

#### ***Defining those in cultural occupations and an appropriate comparator group***

In analysing the event history data available within the NCDS and BCS cohorts, the pool of cultural labour will be identified as those people who were employed in cultural occupations at the time of the survey. Current occupation is identified by the question 'What is your

main job?' The problems associated with identifying cultural occupations in this manner within the cultural sector are discussed in detail by O'Brien and Feist (1995, 1997). Mainly, it is unclear as to whether the definition of main job is made with reference to income earned or time spent by the respondent. There are also inevitably drawbacks in identifying the pool of labour in this manner in a longitudinal perspective due to the flexible working patterns of those employed in cultural occupations and the existence of multiple job-holding among those in cultural occupations. The NCDS contains 232 people and the BCS contains 294 people who were employed in cultural occupations at the time of survey. It must therefore also be noted at the outset that analysis of the detailed occupational groups that constitute employment within the cultural sector will not be possible using this data source.

Combining all cultural occupations together also creates a problem of defining an appropriate comparator group. As noted earlier (Table 1.1), the SOC90 Unit Groups identified as constituting employment within cultural occupations span four different Major Groups of the 1990 Standard Occupational Classification. However, of the 15 Unit Groups of SOC90 that constitute employment within cultural occupations, only managers are located within Major Group 1 of SOC90. Furthermore, the analysis of Chapter 1 indicates that relatively few people are employed in two of the three SOC Unit Groups that are located in Major Group 5 of SOC: instrument makers and precious metal/stone workers. In fact, 83 per cent of the sample of individuals identified from the Labour Force Survey as being employed in cultural occupations as a main job are located within Major Groups 2 and 3 of SOC90. For the purpose of analysing the event history data, the comparator group will therefore be those people employed within Major Groups 2 and 3 of SOC, excluding those employed in cultural occupations within these groups. Due to sample size considerations, all Unit Groups related to cultural occupations will be retained.

### ***Evolution of employment within the BCS***

The samples contained within the two cohorts of the NCDS and the BCS represent individuals at very different stages of the life course. For the BCS cohort, the event history data cover the period which charts the pathways into employment from the time the cohort members left full-time education. The NCDS covers a period where career progress is likely to be consolidated. Figure 8.1 shows the progression into employment of those people contained in the BCS who are employed in cultural occupations at the time of the survey. The transition from full-time education or training into employment is clear. The initial sharp rise in employment rates corresponds to those people who enter employment in the period immediately following compulsory education, at age 16. Another sharp rise in employment

rates is observed during 1988, as the cohort of those currently employed in cultural occupations leave courses of further education. The rate of employment then remains relatively stable at 50 per cent for a period of approximately three years. This highlights the importance of higher education for those who are eventually employed within cultural occupations, with 40 per cent still in full-time education at the end of the 1990/91 academic year. Employment rates then rise steadily over the remainder of the period.

**Figure 8.1: Evolution of employment in cultural occupations: BCS**

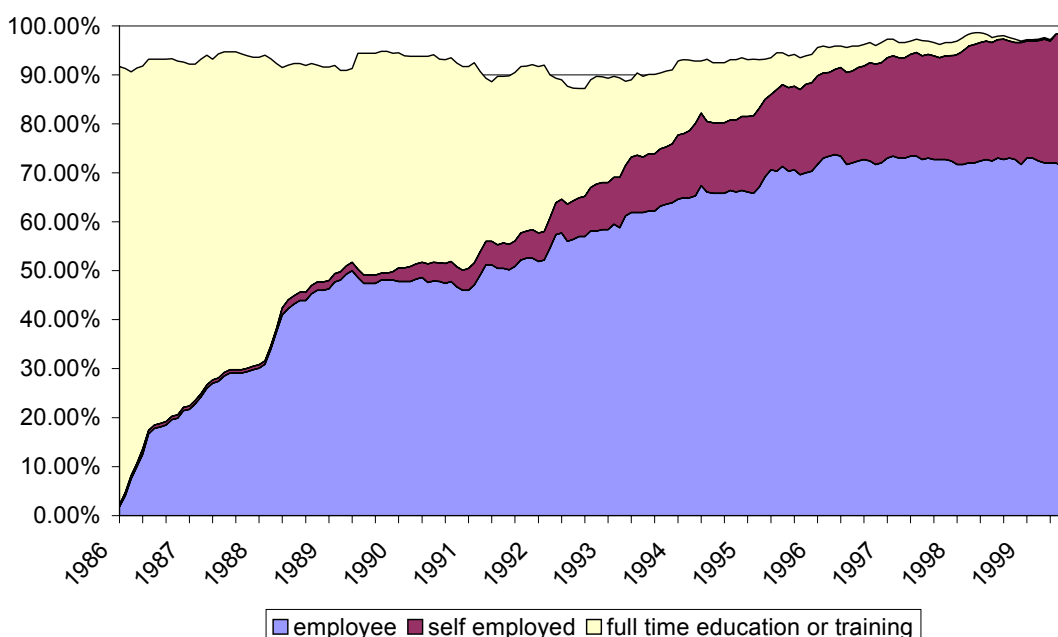
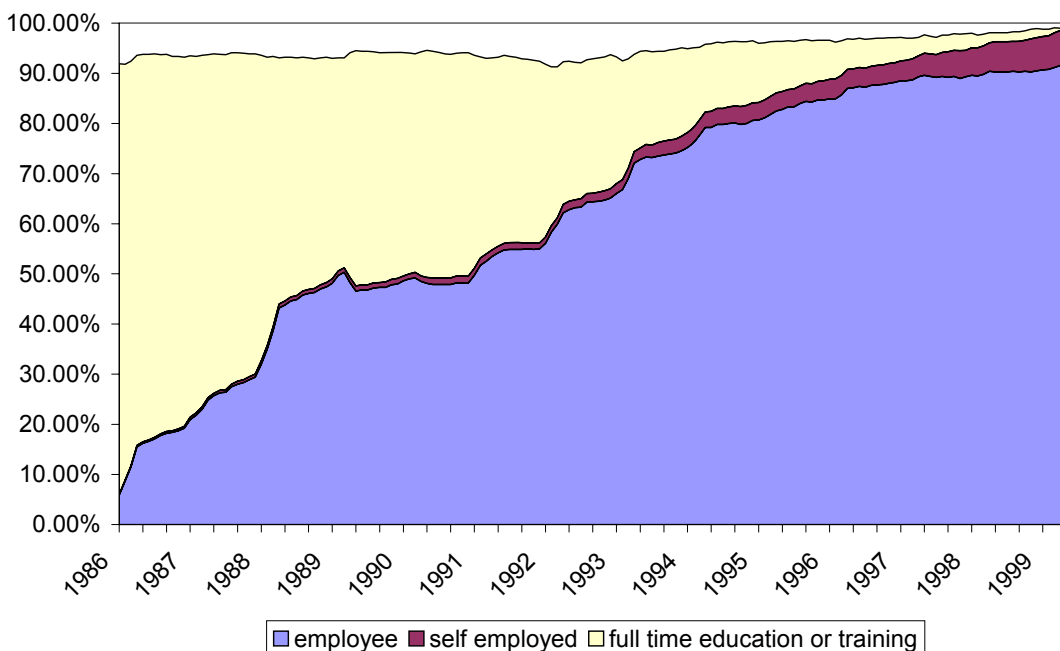


Figure 8.2 shows the evolution of employment among those people in the BCS who are employed within Major Groups 2 and 3 (excluding cultural occupations) of SOC90 at the time of the survey. It can be seen that the transition from full-time education or training into employment for this group is very similar to that exhibited by those currently employed in cultural occupations. This confirms that these people are an appropriate comparator group for the present analysis. The most obvious difference between these two figures lies in the incidence of and the continuing evolution of self-employment among those employed in cultural occupations at the time of the survey compared with those employed within Major Groups 2 and 3.

For cultural occupations, the incidence of salaried employment peaks at approximately 74 per cent during July 1996 and then remains relatively stable over the remaining period. The continued growth in employment is therefore attributable to increased levels of self-employment. During July 1996, approximately 17 per cent of the cohort are self-employed. This increases over the remainder of the

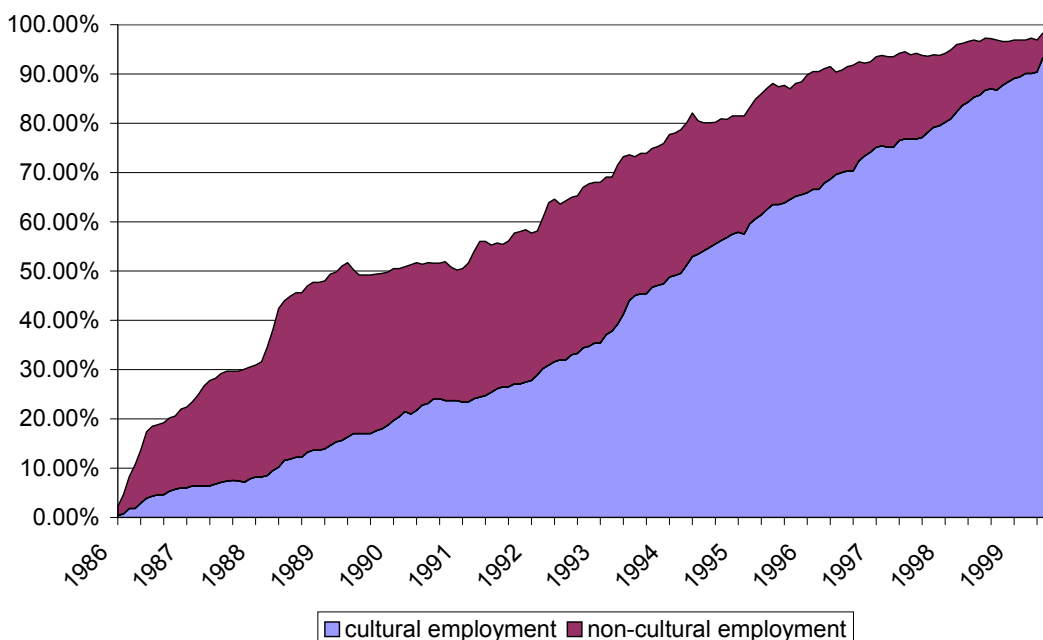
**Figure 8.2: Evolution of employment in Major Groups 2 and 3: BCS**



period, to 27 per cent by November 1999. Among those employed within Major Groups 2 and 3 (excluding cultural occupations) at the time of the survey, only four per cent are in self-employment by July 1996, increasing to seven per cent by the end of the sample period. However, It should be noted, that for both samples, the percentage that would have experienced at least one period of self-employment would be greater than these snap shot incidences observed at the end of the sample period.

It must also be noted that the increasing rates of employment depicted in Figure 8.1 do not refer solely to employment in cultural occupations. Figure 8.3 shows the growth of employment in cultural occupations of those who were eventually employed in a cultural occupation at the time of the survey. If we consider summer 1991 as the first point at which this cohort begins to leave higher education, approximately 30 per cent of the cohort are employed in non-cultural occupations. It is only after summer 1994 that incidence of employment in non-cultural occupations begins to decline, with the growth in employment within cultural occupations exceeding the growth in total employment within this cohort. It is therefore clear that it takes time for individuals to establish themselves in cultural occupations following full-time education.

**Figure 8.3: Evolution of cultural employment: BCS**



***Evolution of employment in the NCDS***

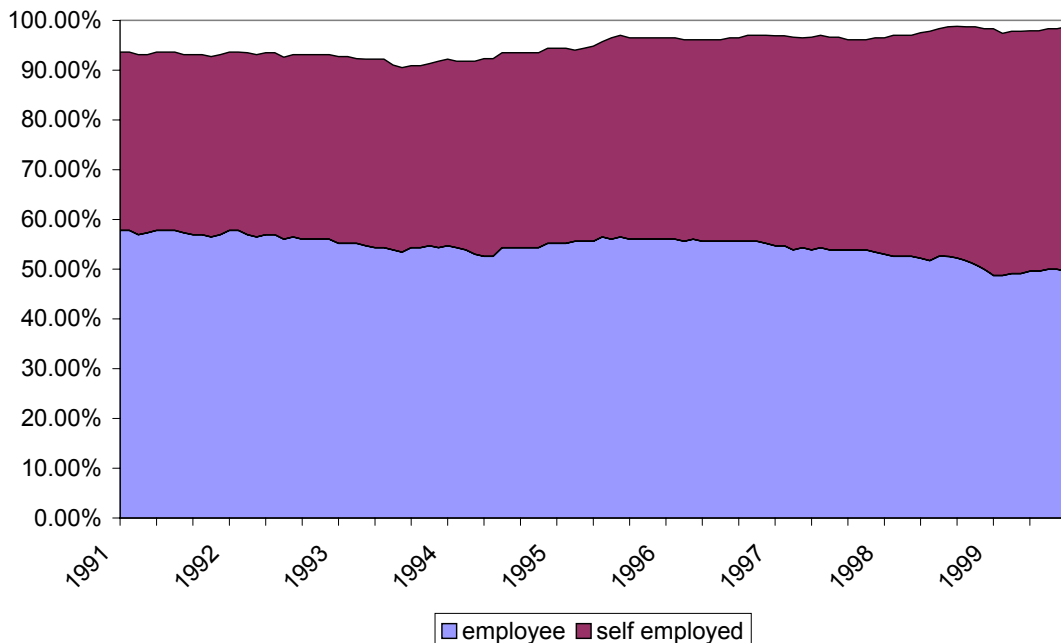
The idea that the event history analysis within the NCDS covers a period of the life course where career progress is likely to be consolidated is highlighted by Figure 8.4 and 8.5. These show the evolution of employment of those people contained within the NCDS who are employed in cultural occupations and Major Groups 2 and 5 (excluding cultural occupations), respectively, at the time of the survey. Those aged 33–41/42 within NCDS do not exhibit the increasing incidence of employment that was observed among those aged 16–29/30 in BCS. Employment rates among both groups generally remain consistently above 90 per cent over the period of analysis. The proportion of those in full-time education or training is of negligible importance to these groups and is therefore not incorporated in these figures.

As with the analysis of the BCS, the significant difference between these two groups is the relative incidence and continuing evolution of self-employment among them. Among those employed in cultural occupations at the time of the survey, 36 per cent were self-employed during March 1991, the beginning of the period covered by the event history data. The incidence of self-employment among this group then continues to grow over the remainder of the period. By November 1999, 49 per cent of those employed in cultural occupations at the time of the survey are self-employed. Among those employed in Major Groups 2 and 3 (excluding cultural occupations) at the time of the survey, less than 10 per cent report

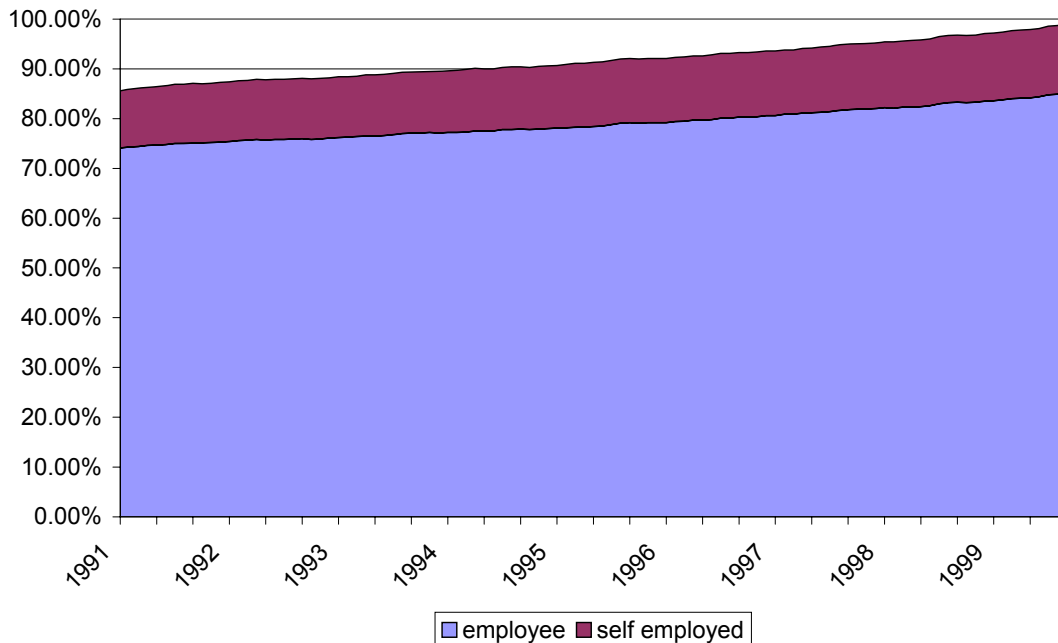


being self-employed during March 1991. This figure only increases slightly to 13 per cent by the time of the survey.

**Figure 8.4: Evolution of employment in cultural occupations: NCDS**

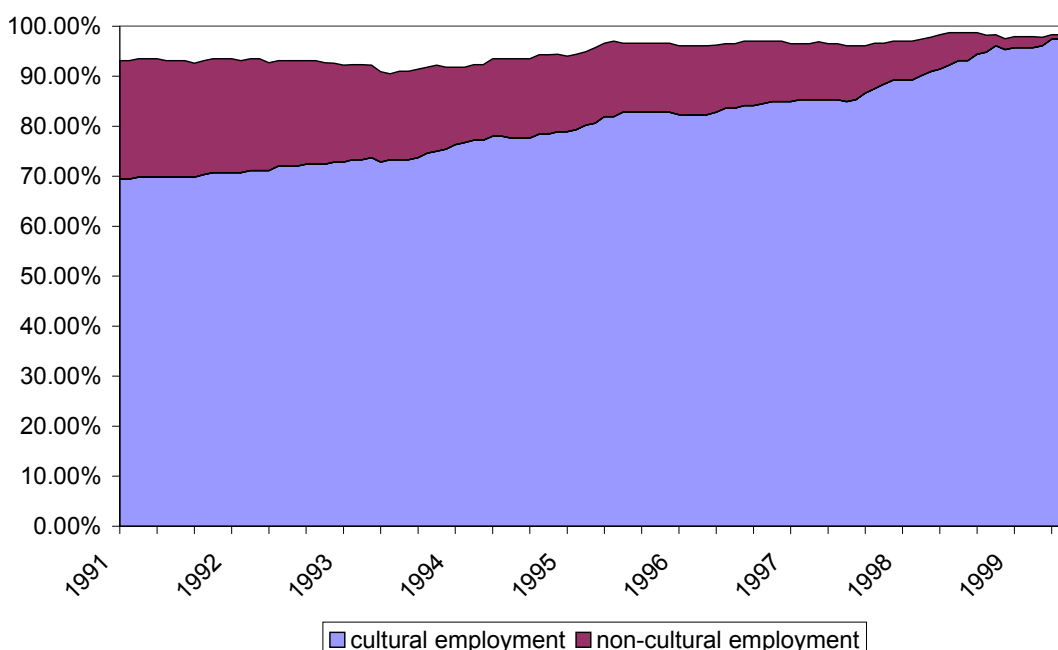


**Figure 8.5: Evolution of employment in Major Groups 2 and 3: NCDS**



As in the case of the BCS, it must be noted that the rates of employment presented in Figures 8.4 do not refer solely to employment within cultural occupations. However, as this sample of people is older and more likely to be better established in their chosen occupation, the proportion who are employed within cultural occupations throughout the period covered by the event history data is higher. Approximately 70 per cent of those people in the NCDS who were employed in cultural occupations at the time of the survey were also employed in cultural occupations during March 1991 (Figure 8.6). Again, this will understate the percentage who have been self-employed at some stage during the period.

**Figure 8.6: Evolution of cultural employment: NCDS**

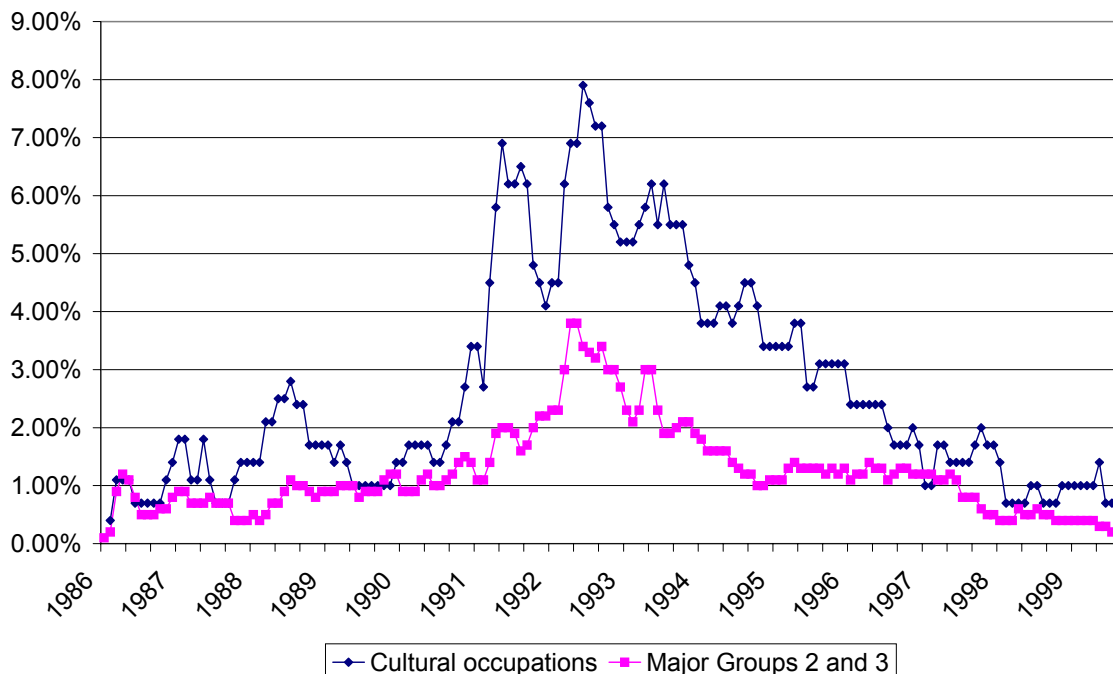


## 8.2 Unemployment experiences of those in cultural occupations: evidence from the NCDS and BCS

Figure 8.7 compares the unemployment experiences of those in the BCS who were employed in cultural occupations at the time of the survey with the unemployment experiences of those employed in Major Groups 2 and 3 (excluding cultural occupations). It can be seen that both groups exhibit peaks of unemployment during the summer of 1992. This peak in unemployment will coincide with leaving higher education. In a survey of 1995 graduates, Elias *et al.* (1999) show that the experience of unemployment rapidly declines during the period following graduation. In the July following graduation, 16 per cent of women and 21 per cent of men said they were unemployed at this time. This was observed to decline to 2.5 to

three per cent two years later. This finding is consistent with the pattern of unemployment following the peaks observed in Figure 8.7.

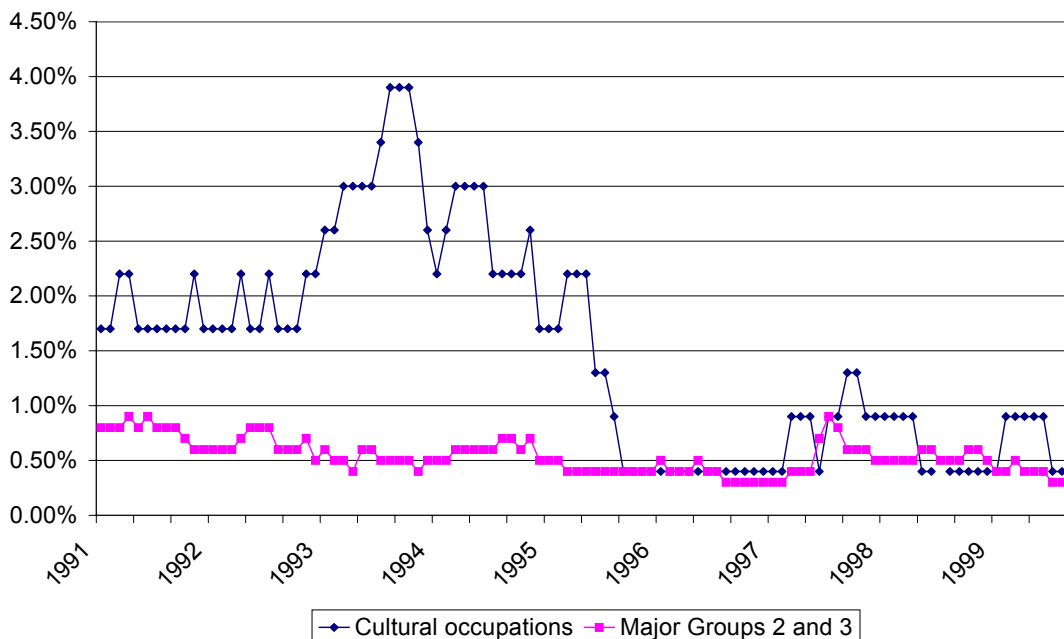
**Figure 8.7: Evolution of unemployment in BCS**



However, it can be seen that the incidence of unemployment over the period covered by the work history data is higher among those employed in cultural occupations. Unemployment in cultural occupations is estimated to peak at eight per cent during the summer of 1992. This is compared with a peak of approximately four per cent among those employed in Major Groups 2 and 3. Furthermore, during the four years following this peak, unemployment among those who are employed in cultural occupations at the time of the survey is consistently twice the level that is exhibited by those employed in Major Groups 2 and 3 at the time of the survey. It is only towards the end of 1996 that the unemployment rates experienced by these two groups begin to converge.

Figure 8.8 compares the unemployment experiences of those in the NCDS who were employed in cultural occupations at the time of the survey with the unemployment experiences of those employed in Major Groups 2 and 3 (excluding cultural occupations). It can be seen that the unemployment experiences of both these older age groups are less than those reported by respondents to the BCS presented in Figure 8.7, reflecting the different stages of the life course reached by these respondents.

**Figure 8.8: Evolution of unemployment in NCDS**



Unemployment rates for the period covered by the event history data are approximately 0.5 per cent for those respondents to the NCDS survey who were employed in Major Groups 2 or 3 at the time of the survey. It is difficult to make comparisons with the unemployment experiences of those employed in cultural occupations at the time of the survey due to the small numbers that underlie these rates. However, Figure 8.8 indicates, tentatively, that unemployment rates were higher for those employed in cultural occupations during the first half of the 1990s. In particular, those employed in cultural occupations at the time of the survey experienced a peak in unemployment towards the end of 1993 that did not appear to affect those employed within Major Groups 2 and 3. The unemployment experiences of these two groups are similar from 1996 onwards.

**8.3 Spells of unemployment among employees in cultural occupations: evidence from the NES**

The NCDS and BCS have provided some evidence to indicate that those employed in cultural occupations are more vulnerable to spells of unemployment. However, due to the sample sizes available within these data sources it was not possible to differentiate between different cultural occupations. Table 8.1 shows the percentage of those people contained in the annual NES who have experienced at least one spell of unemployment during the previous 12 months. It can be seen that approximately 2½ to 3 per cent of employees in cultural occupations typically experience at least one spell of

unemployment during the 12 months preceding the date of the New Earnings Survey. It is worth noting that the incidence of unemployment among employees in cultural occupations peaked at 3.5 per cent during 1993, which is consistent with the earlier analysis of the NCDS.

The incidence of unemployment among employees in cultural occupations is similar to that experienced by all employees. It must again be noted however that this data source only refers to spells of unemployment among employees. The analysis therefore is not indicative of the frequent spells of inactivity experienced by the self-employed. Due to the relatively small sample sizes that underlie these figures, precise statements cannot be made regarding the incidence of unemployment between different occupational groups or to place too much emphasis upon observed year-on-year changes. However, certain cultural occupations do appear to be relatively vulnerable to experiencing periods of unemployment. Up until 1995, the percentage of employees among actors who experienced at least one spell of unemployment, is observed to be consistently above four per cent, and among visual artists it is approximately 3.5 per cent or higher for all years. In contrast, the percentage of employees among librarians who have experienced at least one spell of unemployment is generally below one per cent.

**Table 8.1: Percentage of employees experiencing at least one spell of unemployment in the last 12 months**

	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Managers	2.5	1.4	4.8	1.8	3.0	0.9	1.4	1.2	1.6	2.0
Architects	1.4	1.5	4.1	4.3	0.7	5.1	0.8	0.7	1.4	..
Librarians	1.8	1.6	0.9	0.9	0.9	0.9	1.0	1.1	1.2	..
Archivists	8.3	3.8	..	1.8	1.9	3.6	..	..	..	..
Writers	2.4	0.8	3.1	3.3	2.0	2.2	1.1	2.7	1.2	1.6
Visual artists	4.5	3.2	3.6	3.3	4.3	3.1	4.0	3.3	5.6	4.7
Industrial designers	5.7	1.7	5.9	3.0	..	4.4	3.2	1.4	2.7	..
Clothing designers	..	..	..	..	..	..	..	..	..	..
Actors	5.0	4.6	5.6	4.0	8.2	3.6	2.4	1.9	2.1	1.7
Musicians	..	..	..	..	..	..	..	..	..	..
Audio-visual operators	3.0	3.0	1.2	2.9	2.5	3.0	1.2	2.4	2.5	0.7
Information officers	2.9	4.0	3.6	3.4	4.2	1.9	1.5	2.7	2.1	0.8
Precious metal/stone workers	..	..	..	..	..	..	..	..	..	..
Ceramics makers	3.4	0.8	3.8	3.4	1.7	2.9	3.1	4.1	3.2	1.7
Instrument makers	..	..	..	..	..	..	..	..	..	..
<b>All cultural occupations</b>	<b>3.3</b>	<b>2.2</b>	<b>3.5</b>	<b>2.9</b>	<b>3.0</b>	<b>2.7</b>	<b>1.9</b>	<b>2.4</b>	<b>2.3</b>	<b>1.7</b>
<b>All occupations</b>	<b>3.0</b>	<b>2.9</b>	<b>3.2</b>	<b>3.2</b>	<b>3.0</b>	<b>2.9</b>	<b>2.5</b>	<b>2.3</b>	<b>2.1</b>	<b>1.8</b>

Notes:

1. JUVOS (Joint Unemployment and Vacancies Operating System) data were only made available up until the end of 1999, reducing the reported incidence of unemployment in the year prior to the 2000 NES.
2. Rows denoted by '..' correspond to occupations for which most of the yearly figures would be based on samples of less than 30 people. Some individual cells are also excluded for this reason. (The ONS criteria for publication are that (a) samples are based on 30 or more employees and (b) have a standard error of less than five per cent.)



## Appendix A1: Cultural occupations as defined by SOC90

Ideally, this research would be concerned with individuals in cultural occupations identified by reference to Unit Groups of the 2000 Standard Occupational Classification (SOC2000). However, the occupational information within the data sources to be used for the empirical analysis are still coded to the 1990 Standard Occupational Classification (SOC90). The following table shows how Unit Groups of SOC2000 map to the Unit Groups of SOC90.

**Table A1.1: Cultural occupations defined by SOC2000 and SOC90**

SOC2000	SOC2000 Unit Group	SOC90	SOC90 Unit Group
1225	Leisure and sports facility managers	176	Entertainment and sports managers <sup>1</sup>
2431	Architects	260	Architects
2451	Librarians	270	Librarians
		390pt	Information officers <sup>2</sup>
2452	Archivists and curators	271	Archivists
3411	Artists	381pt	Artists, commercial artists, graphic designers
3412	Authors and writers	380pt	Authors, writers and journalists
3413	Actors and entertainers	384pt:	Actors, entertainers, stage managers, producers and directors
		239pt	Other teaching professionals <sup>3</sup>
3414	Dancers and choreographers	384pt	Actors, entertainers, stage managers, producers and directors
3415	Musicians	385	Musicians
3416	Arts officers, producers and directors	384pt	Actors, entertainers, stage managers, producers and directors
3421	Graphic designers	381pt	Artists, commercial artists, graphic designers

/ cont.,



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<b>SOC2000</b>	<b>SOC2000 Unit Group</b>	<b>SOC90</b>	<b>SOC90 Unit Group</b>
3422	Product, clothing and related designers	381pt	Artists, commercial artists, graphic designers
		382, 383	Industrial designers, clothing designers
3431	Journalists	380pt	Authors, writers, journalists
3434	Photographic and audio-visual equipment operators	386	Photographers, camera, sound and video equipment operators
5491	Glass and ceramics makers and decorators	590pt	Glass product and ceramics makers <sup>4</sup>
		591pt	Glass product and ceramics finishers and decorators <sup>5</sup>
5494	Musical instrument makers and tuners	593	Musical instrument makers, piano tuners
5495	Goldsmiths, silversmiths, precious stone workers	518	Goldsmiths, silversmiths and precious stone workers

1. Job titles indexed to this Unit Group of SOC90 include exhibition manager, gallery director, arts centre manager, cinema manager, theatre manager and drama/music organiser.
2. Unit Group 390 of SOC90 contains librarians that worked in particular settings. Job titles indexed to this Unit Group include film librarian, hospital librarian, magazine librarian, newspaper librarian, picture librarian, computer tape librarian, magnetic tape librarian and technical librarian. Information scientists, political researchers and intelligence officers constitute the remainder of this Unit Group.
3. Singing teacher previously indexed to Unit Group 239 of SOC90.
- 4,5. In addition to craft workers, both Unit Groups 590 and 591 of SOC90 contained job titles that referred to process workers in the manufacture of glass and ceramic products. This has been resolved in the development of SOC2000 through the creation of Unit Group 8112: glass and ceramic process operatives.

**Appendix A2: Earnings in cultural occupations: estimates from the New Earnings Survey**

**Table A2.1: Average gross weekly earnings in cultural occupations**

£

	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
<b>Unit Group (SOC90)</b>										
176 Managers	319	311	328	345	365	377	385	400	415	414
260 Architects	464	446	451	465	466	462	485	505	540	568
270 Librarians	311	333	355	369	388	381	381	396	415	426
271 Archivists	303	316	366	372	374	409	396	393	360	366
380 Writers	382	399	430	453	464	519	522	543	573	549
381 Visual artists	299	334	360	355	359	375	388	385	409	401
382 Industrial designers	344	344	407	331	376	377	381	421	444	435
383 Clothing designers	..	..	..	..	..	..	..	..	..	..
384 Actors	494	548	554	586	548	596	617	625	666	662
385 Musicians	..	..	..	..	..	..	..	..	..	..
386 Audio-visual operators	313	335	347	380	393	376	389	401	420	408
390 Information officers	308	319	319	321	327	342	358	367	373	377
518 Precious metal/stone workers	..	..	..	..	..	..	..	..	..	..
590 Ceramics makers	236	243	242	250	278	281	302	321	319	329
593 Instrument makers	..	..	..	..	..	..	..	..	..	..

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	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Average gross weekly earnings: all artists	337	354	370	386	398	415	428	439	464	464
Average gross weekly earnings: Major Group 1	276	296	309	319	333	346	363	380	396	406
Average gross weekly earnings: Major Group 2	411	436	457	470	494	517	543	569	599	607
Average gross weekly earnings: Major Group 3	397	431	446	459	466	481	505	527	543	560
Average gross weekly earnings: Major Group 5	253	270	279	286	300	312	326	342	350	360

Note: ‘..’ denotes row in which sample sizes imply unreliable estimates in at least one year.

**Table A2.2: Indices of gross weekly earnings: cultural occupations relative to average earnings**

Unit Group (SOC90)	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
176 Managers	1.16	1.05	1.06	1.08	1.10	1.09	1.06	1.05	1.05	1.02
260 Architects	1.68	1.51	1.46	1.46	1.40	1.33	1.34	1.33	1.36	1.40
270 Librarians	1.13	1.13	1.15	1.16	1.17	1.10	1.05	1.04	1.05	1.05
271 Archivists	1.10	1.07	1.19	1.17	1.12	1.18	1.09	1.04	0.91	0.90
380 Writers	1.38	1.35	1.39	1.42	1.40	1.50	1.44	1.43	1.45	1.35
381 Visual artists	1.08	1.13	1.17	1.11	1.08	1.08	1.07	1.01	1.03	0.99
382 Industrial designers	1.25	1.16	1.32	1.04	1.13	1.09	1.05	1.11	1.12	1.07
383 Clothing designers	..	..	..	..	..	..	..	..	..	..
384 Actors	1.79	1.86	1.79	1.84	1.65	1.72	1.70	1.65	1.68	1.63
385 Musicians	..	..	..	..	..	..	..	..	..	..
386 Audio-visual operators	1.14	1.13	1.12	1.19	1.18	1.09	1.07	1.06	1.06	1.01
390 Information officers	1.12	1.08	1.03	1.01	0.98	0.99	0.99	0.97	0.94	0.93
518 Precious metal/stone workers	..	..	..	..	..	..	..	..	..	..
590 Ceramics makers	0.86	0.82	0.78	0.78	0.84	0.81	0.83	0.84	0.80	0.81
593 Instrument makers	..	..	..	..	..	..	..	..	..	..
Average for artists	1.22	1.20	1.20	1.21	1.20	1.20	1.18	1.16	1.17	1.14
Average gross earnings	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00



**Appendix A3: Earnings in all cultural occupations by region: estimates from the New Earnings Survey**

**Table A3.1: Average gross weekly earnings: all cultural occupations by region**

	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Inner London	457	472	497	524	544	556	564	599	641	613
Outer London	382	423	419	430	427	443	445	422	447	467
Rest of the South East	318	317	325	351	360	355	390	392	412	437
Rest of England	285	295	317	318	331	345	361	368	386	391
Wales or Scotland	305	334	345	352	346	384	388	392	397	419
<b>Total</b>	<b>337</b>	<b>354</b>	<b>370</b>	<b>386</b>	<b>398</b>	<b>415</b>	<b>428</b>	<b>440</b>	<b>465</b>	<b>464</b>
	<b>Cultural occupations</b>									
Inner London	378	401	431	450	479	490	526	547	573	579
Outer London	309	332	345	355	365	381	396	414	429	446
Rest of the South East	286	306	321	333	343	361	375	399	418	430
Rest of England	254	272	284	294	305	318	333	348	362	375
Wales or Scotland	253	273	284	291	305	316	330	344	358	369
<b>Total</b>	<b>275</b>	<b>295</b>	<b>308</b>	<b>318</b>	<b>332</b>	<b>345</b>	<b>362</b>	<b>379</b>	<b>395</b>	<b>405</b>
	<b>All occupations</b>									

/ cont.,

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<b>Indices of gross weekly earnings: cultural occupations relative to average earnings</b>										
	<b>1991</b>	<b>1992</b>	<b>1993</b>	<b>1994</b>	<b>1995</b>	<b>1996</b>	<b>1997</b>	<b>1998</b>	<b>1999</b>	<b>2000</b>
Inner London	1.21	1.18	1.15	1.16	1.14	1.13	1.07	1.10	1.12	1.06
Outer London	1.24	1.28	1.21	1.21	1.17	1.16	1.12	1.02	1.04	1.05
Rest of the South East	1.11	1.03	1.01	1.05	1.05	0.98	1.04	0.98	0.99	1.02
Rest of England	1.12	1.08	1.12	1.08	1.08	1.09	1.09	1.06	1.07	1.04
Wales and Scotland	1.21	1.22	1.22	1.21	1.13	1.22	1.18	1.14	1.11	1.13
<b>Total</b>	<b>1.22</b>	<b>1.20</b>	<b>1.20</b>	<b>1.21</b>	<b>1.20</b>	<b>1.20</b>	<b>1.18</b>	<b>1.16</b>	<b>1.18</b>	<b>1.15</b>

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