DISCE

DEVELOPING INCLUSIVE AND SUSTAINABLE CREATIVE ECONOMIES

CREATIVE WORKFORCE IN EUROPE STATISTICS REPORT

A Horizon 2020 project by:

University of Turku
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GSSI Gran Sasso Science Institute
culture & media agency europe, AISBL CUMEDIAE
King's College London
Stockholm School of Economics SSE Riga

This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 822314

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Project number:	822314
Project name:	Developing Inclusive and Sustainable Creative Economies
Project acronym:	DISCE
Deliverable number:	D3.2
Deliverable name:	Creative and Cultural Workforce in Europe Statistics Report
Work Package:	WP3
Responsible partners:	KCL
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Type:	Report
Due date:	March 2020

To be cited: Dent, T., Comunian, R., Conor, B., Pica V., Wilson N. and Burlina, C. (2020) *Creative and Cultural Workforce in Europe Statistics Report*. DISCE Publications. Published Online: https://disce.eu/wp-content/uploads/2020/05/DISCE-Report-D3.2.b.pdf

Executive summary

This report has been written to inform the *Developing Inclusive and Sustainable Creative Economies* (DISCE) research project, and, in particular, the key objective of work package three (WP3): *Creative workforce, skills and education*. This document's central objective is to look critically at the current data and knowledge in relation to the creative and cultural workforce (CCW[1]). While there is a wealth of data in this field which cover pan-European, national and regional approaches, the objective of this report is not to simply replicate existing available data but to critically discuss the approaches (and resulting data) that are currently being collected (at various levels from European to regional) and assess the knowledge they provide for the DISCE project. Throughout this report we discuss the various implications that the body of existing research has for DISCE and WP3 in relation to its objectives and planned methodological tools (discussed also in Gross *et al.* 2019).

The report is one of two that relate to the WP3 objectives. The first report, *Creative Higher Education in Europe Statistics Report* (published in April 2020) considered specifically creative Higher Education. This report focuses on current knowledge and data in relation the European *Creative and Cultural workforce* (CCW). It reviews literature discussing the diversity, precarity and spatial agendas that have emerged in current academic debates on the creative and cultural workforce. We then reflect on the current data being collected in relation to the CCW, specifically European-level data, including

1 **A note on terminology:** The DISCE project explicitly uses the term 'creative economies' to incorporate the wider scope of inter-connected activity that constitutes the value of creativity that operates within a society, as discussed in deliverable 5.2 (Wilson et al. 2020). In reference to *creative and cultural workforce (CCW)* the report takes a deliberately inclusive position, highlighting a wide scope of employment. Whilst initially designed to focus on the '*creative workforce*' in Europe, the report acknowledges that both Eurostat and other national statistical agencies and organisations use the term cultural employment (instead of creative employment). The inclusive title of '*creative and cultural workforce*' (CCW) is adopted, therefore, to refer interchangeably to both 'creative' and 'cultural' workers. We also apply the term creative and cultural industries (CCIs) in reference to the broader industrial definition that incorporates both creative and cultural work. In the report we use the term Europe (shortened to EU) specifically in relation to countries of the European Union. Taking account of the data-sets available, and their limitations, this report includes critical commentary that in some cases refers only to a more limited number of countries. This includes reflections on national rather than European data. These are presented as examples to reflect on the broader value of the data or knowledge generated in the development of inclusive and sustainable creative economies across Europe.

a comparison of statistical definitions and quantitative monitoring of the workforce at both the EU-wide and national levels. At the national level the report considers three examples of frameworks (the United Kingdom (UK), the Netherlands and Italy) in more detail to illustrate the variance between the national and the pan-EU level within different localities. Expanding on the national and international framework, the report also highlights the contribution of an emerging body of data from independent sources including sector specific unions, guilds and campaigning grassroots organisations, revealing multiple tensions felt by those within the CCW.

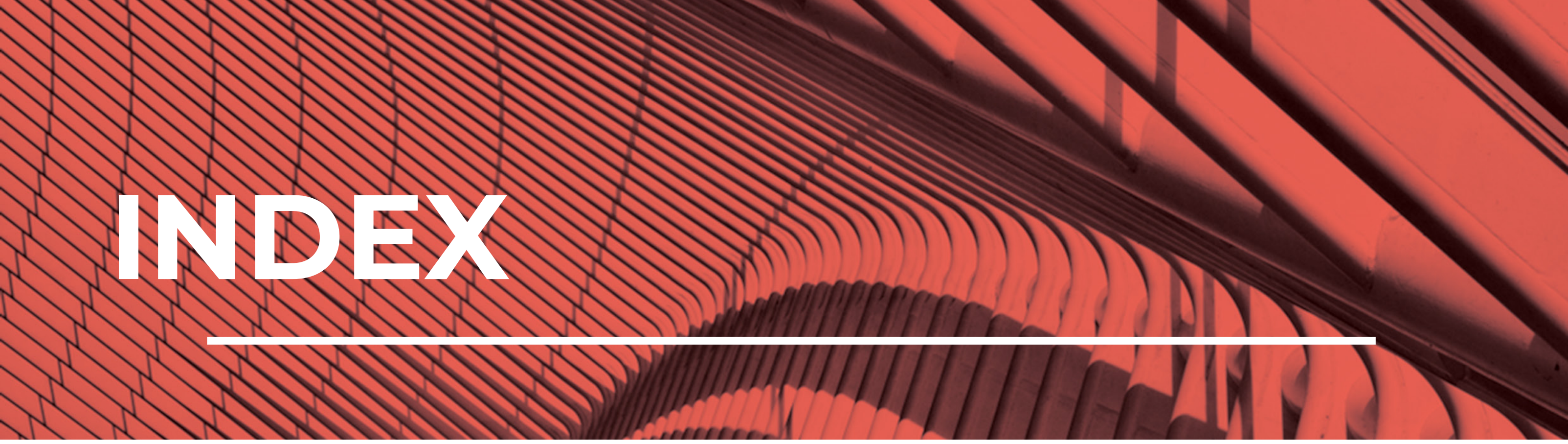
Overall, the report addresses some key questions about who gets to 'be creative' (McRobbie 2016). We explore who is enabled to participate and who is classified as contributing to the creative economy through their labour. The report brings together a wide range of research on the CCW to document the diverse and at times, contradictory knowledge available on those who are working within and contributing towards the creative economies across Europe. This is an ongoing process, and as part of the report's outputs we propose a survey that aims to bring together and map formal and informal organisations that have an interest in creative and cultural work across Europe to further systematise our current knowledge of the sector and the issues that creative and cultural workers face. In addition, this report has been prepared as the Covid-19 pandemic continues to unfold across the globe (April 2020) and with its short- and longer-term consequences as yet unknown, the onus will be on the DISCE project team to continue to monitor the impact on the creative workforce and economy.

As part of the DISCE project's interest in re-thinking inclusive and sustainable growth within creative economies across Europe (Wilson *et al.*, 2020) for a background discussion relating to the theoretical framing of this project) there is a specific interest in understanding who gets to 'be creative' (McRobbie, 2016) but also the employment patterns and the relationship between labour markets across Europe's CCW. In the final recommendations we engage with these broader questions applying the knowledge summarised within this report to the wider DISCE project objectives and methodologies adopted.

Finally, we acknowledge that this is an on-going project. Our knowledge of CCW across Europe will grow as the DISCE project team conducts their research. With this in mind, we position this as a snapshot of our knowledge at this point in time and invite our readership to follow DISCE newsletters (www.disce.eu) for further updates on our ongoing research relating to the creative workforce, skills and education.

Acknowledgements

The report authors would like to thank postgraduate student contributors from the Department of Culture, Media and Creative Industries, King's College London, as well as other DISCE partners who developed country profiles on cultural and creative monitoring in different European locations. Specific thanks to Stella Toonen and Denderah Rickmers for their contribution and research support.



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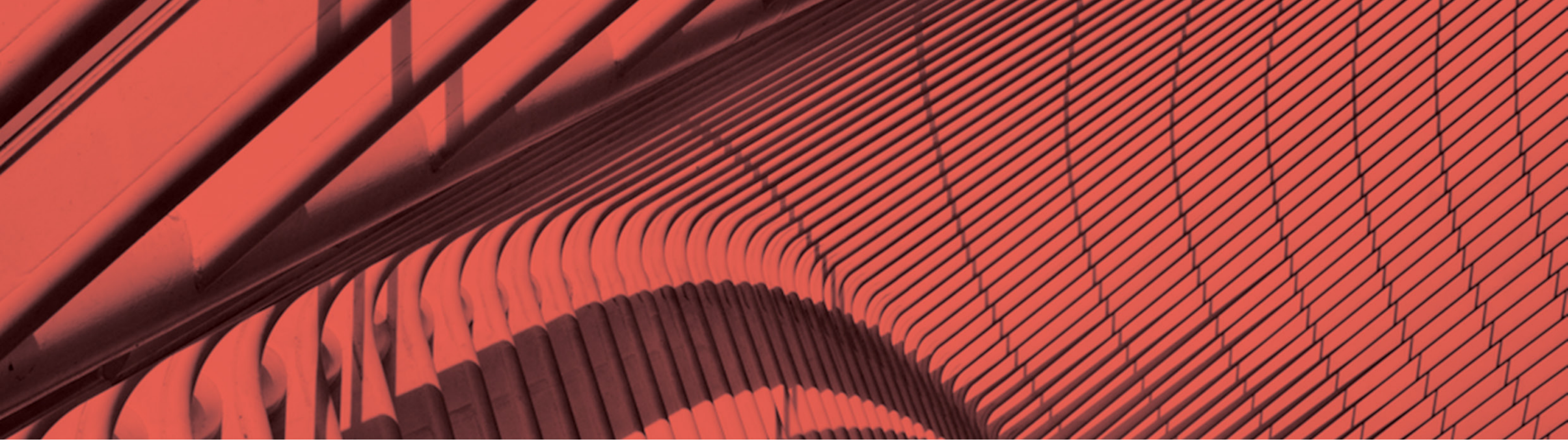


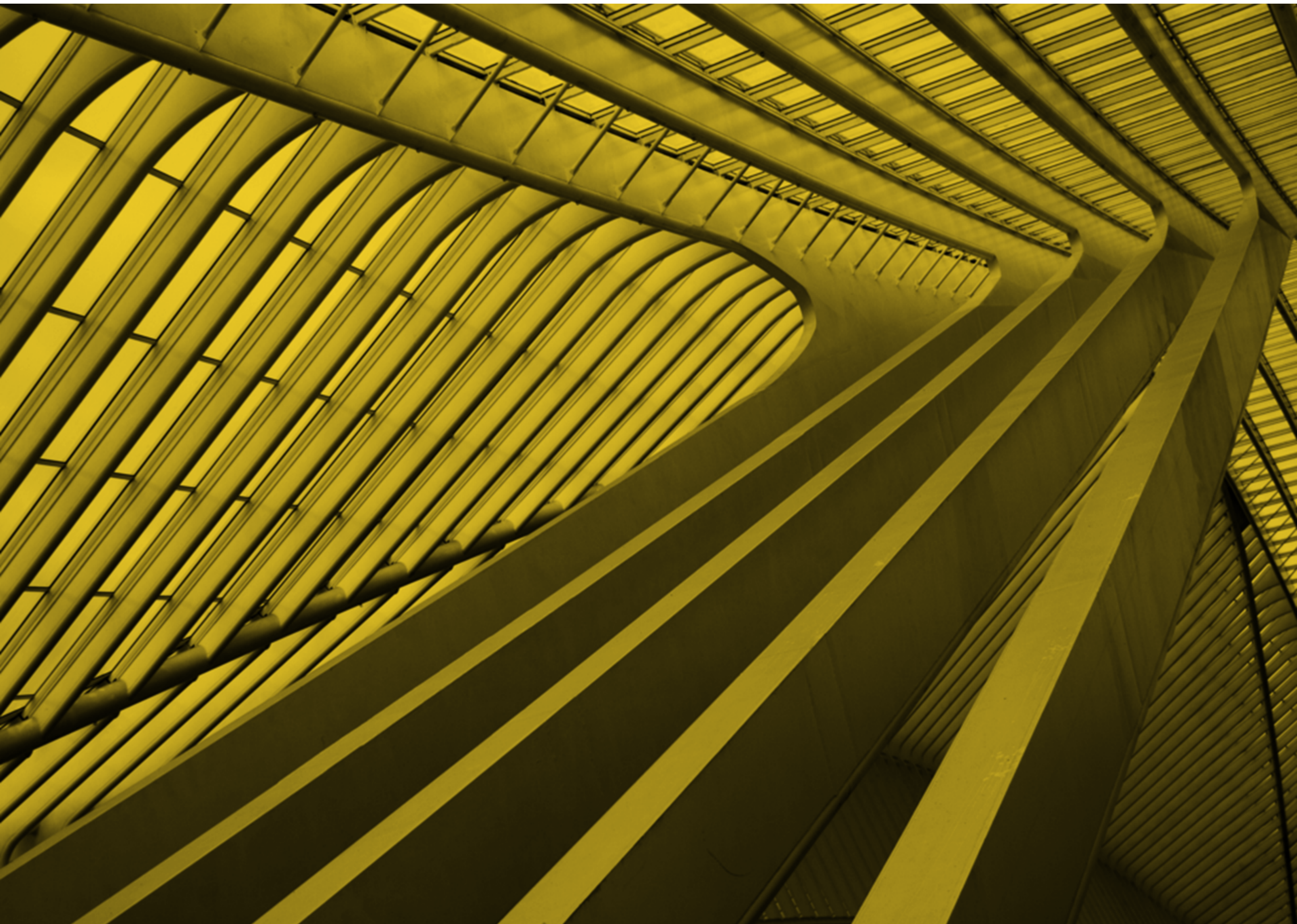
1. Introduction

This report focuses on current knowledge and data in relation to the European *Creative and Cultural workforce* (CCW). As discussed in previous outputs from the DISCE project (Crociata, 2019; Wilson *et al.*, 2020), there has been extensive debate in relation to defining the creative and cultural industries (CCIs). The position of the workforce within the broader concept of a 'creative economy', therefore, presents tensions in how and to what extent the various iterations of 'work' are incorporated within a creative/cultural context. Since the late 1990s, policy has been driven towards an economic celebration of creative and cultural value especially as it intersects with industrial competitive growth as well as with forms of spatial regeneration. As this part of the report argues, there is a dualistic celebration and criticism of CCI labour markets from both top-down and bottom-up perspectives that presents a crucial tension for DISCE – there is a general lack of understanding of both the stability and the sustainability of creative work within the creative economy. Understanding creative labour markets as precarious and also as representative of the wider economy illuminates a problematic *in*stability which sits at the heart of our modern economic model.

In order to address this position of the creative and cultural workforce (CCW) in the context of the inclusive and sustainable focus of the DISCE project, the report is divided into five sections with a concluding series of recommendations and actions. Following the introduction, section two reviews the academic literature on precarious labour in the context of the creative and cultural workforce. This body of literature, which has emerged alongside the political evolution of creative and cultural policy as a means of economic growth, highlights unequal and unfair employment within creative labour markets. Much of this research is based on a qualitative approach to counter the assumptions of economic value and growth as taken-for-granted 'goods' which are often made from within a quantitative framework.

Section three is an overview of the EU level data on the creative and cultural workforce across Europe. This includes a comparison of statistical definitions and quantitative monitoring of the workforce at both the EU-wide and national levels. The detailed explanation of the EU framework for measuring cultural employment enables a reflection on the dominant model of classifying creative cultural workers from a pan-European policy level. This enables a comparison of the EU framework to different national classification and measuring systems. Section four examines three example national frameworks, the United Kingdom (UK), the Netherlands and Italy, in more detail. These three cases are included, not as being exemplary of systems across Europe, but to provide some indicative comparison of the variable knowledge derived from official national-level data collected and analysed by institutions and organisations linked to the creative and or cultural workforce, and operating with quite distinct definitions and classifications. The DISCE project website will seek to further map this data across a broad range of EU countries for completeness.

Section five looks at a growing body of data and literature from a bottom up, grass-roots, activist, community-based or independent organisation level. This material documents detailed experiences of the lived realities of creative and cultural workers that challenge the celebratory, economically driven concepts of industrial growth and exposes the inequalities and exploitation that this development relies upon. Much of this research is issue-led, linked to a specific campaigning or changemaking agenda and using current forms of technology and communication as a means to gather information and disseminate findings. The report concludes with a series of recommendations and actions before we then move to the overall conclusions of this report for work package 3 (WP3) and for DISCE as a whole.



2. Academic literature on creative and cultural work: key issues

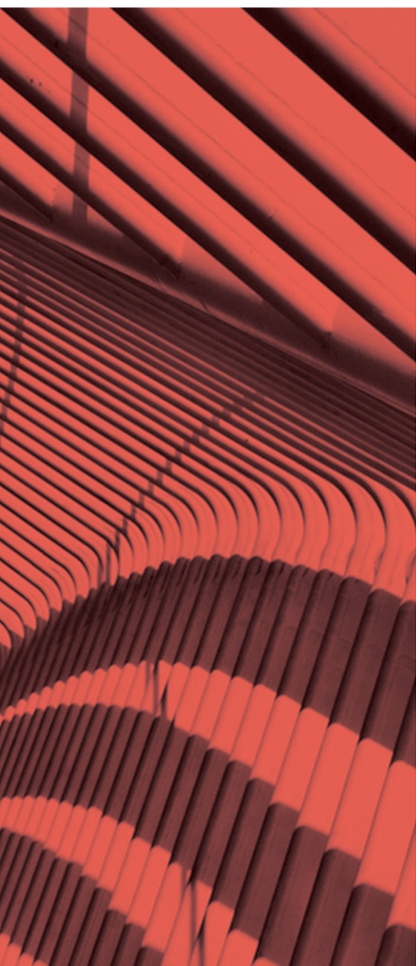
Background to the creative and cultural labour market

In discussing creative and cultural workers it is helpful to begin with a brief overview of some key issues relating to their labour market. At a broad level, labour markets are social entities which act in some way to coordinate our productive activities (Wilson, 2007: 11). Such coordination matters, since it has a bearing on our ability to meet our fundamental needs as human beings, and, furthermore, to act in line with our imagination, our interests and our passions. Labour markets involve the exchange of labour power, which includes some of the most exciting and uplifting features of being human, as well as those that in some cases are dreary, monotonous and soul-destroying. Labour power is the source of surplus value from which all forms of 'exploitative' revenue are derived (Fine, 1998: 257). To account for the context in which creative and cultural work is carried out, we need to understand those conditions that motivate, enable and/or constrain the exchange of labour power.

As we discuss later in this paper, accounting for just who is included under the label of 'creative and cultural work' is far from straightforward. There have been strong claims to consider creative and cultural labour markets as 'special' (see, for example, Dissanayake, 1995; Hesmondhalgh and Baker, 2011; Abbing, 2002; Beech, 2015). As far back as in the 18th century, in a passage on 'the exorbitant rewards of players, opera-singers, opera-dancers', Adam Smith suggested that the rarity of talent and the discredit of employing them in 'public prostitution' accounted for their high earnings. He also observed that "in a profession where twenty fail for one that succeeds, that one ought to gain all that should have been gained by the unsuccessful twenty" (Smith, 1776: 107). As Towse observes, " 'artists' labour markets...do not work quite like the other labour markets..." (Towse, 1995: 36).

In many cases (such as within the performing arts) it is difficult to separate the market for creative and cultural goods and that for the labour that produces it. A particular feature of creative and cultural products is the degree to which 'nobody knows' just how good they really are (Caves, 2000: 3). The inescapably subjective character of creativity (Csikszentmihalyi, 1999) gives rise to 'quality uncertainty' (Kretschmer *et al*., 1999). Cultural 'texts' are 'complex, ambivalent and contested' artefacts (Hesmondhalgh, 2002: 3). In turn, this emphasises the difficulty in assessing how the market determines the value of creative and cultural products. Towse (2001) argues that the market solution to the time and resources necessary to find talented artists, for example, is middlemen in the form of promoters and agents – whose activities economise on search and information costs. This is a pattern that can be found across other creative and cultural work contexts. Csikszentmihalyi's (1999) 'systems' model of creativity, which identifies the 'field' as the expert gatekeepers (in positions of power) within any given 'domain' in which 'persons' (i.e., individual workers) are acting, maps closely to this.

A key challenge for labour market analysis is accounting for their dynamic nature. This is important in the context of creative and cultural work which is, by definition, transformational. New 'creative' ideas displace old ones (see, for example, Schumpeter's (1934) theory of the entrepreneur as 'creative destructor'). Part of this challenge involves explaining how labour markets are embedded in social structures and institutions that impact their workings. Unfortunately, labour market theory has tended to treat the labour market as a 'given' – something that simply exists (Wilson, 2007: 3-4). This places severe restrictions on its capacity to explain how a new labour market might have appeared for the first time (and how it emerged subsequently over time). In all these respects the DISCE research will seek to be particularly alert to the dynamic nature of creative and cultural labour markets. Not only who is involved, but how they come to contribute to the labour market in the first place (as considered in the first part of this report).



The concept of the 'creative economy' is a relatively recent one. As discussed in the DISCE literature review (Wilson *et al*., 2020) part of the project's rationale to investigate 'creative economies' (in the plural) rather than the 'creative economy' the 'creative industries' or even the 'cultural and creative industries' (CCIs) is to illustrate the necessity for further conceptual and empirical investigation into what (inclusive and sustainable) creative economies actually are, and how they vary. In terms of the literature related to the creative and/or cultural workforce across Europe, all these terms -creative economy, cultural economy, creative industries - have been applied. As shall be discussed in this document, these terminological variations contribute to the tension in both mapping and evaluating the position of the creative/cultural workforce within a nation.

This section reviews the literature concerned with the emergence of the political interest in the economic value of creative productivity and its impact on the workforce. This includes accounts of creative work that focus on the status of cultural workers and the perceived value of that work and their creative outputs. Gross (2020) considers the initial definition and mapping of the 'creative industries' in the UK. He focuses on how concepts relating to the terms creative and cultural have their own historical context linked to a range of contributing factors. Gross states how these concepts

> *[...] do not arise out of the blue [...] researchers have examined the origins of the term creative industries by analysing its relationships with pre-existing concepts including the culture industry, the cultural industries, the knowledge economy and the information society (Gross, 2020:5).*

The term 'creative industries' is a concept that emerged in the late 1990s following a mapping exercise undertaken by the UK's New Labour government (in office 1997-2010) who did so to rebrand employment sectors within the arts as part of a 'creative industry' rather than a 'cultural sector' (Gross, 2020; Oakley, 2011; Townley *et al.*, 2009; Garnham, 2005). Garnham (2005) writes how this exercise shifted the concept of creative activity and value from one of personal or collective experience to one based on economic value. This raised the status of the creative/cultural workforce to that of the leading driver for commerce in the Western world, providing a solution to de-industrialization in the context of globalization and its effects on the economy (de Peuter, 2014; Hesmondhalgh and Baker, 2011). Section 2.3 and 2.4 of this report considers the implications of this exercise in terms of classifying and monitoring creative labour activities but here we consider the impact of this shift on the workforce itself.

In 2002, Florida published, *The Rise of the Creative Class* which identified the existence of a core group of creative and cultural workers that drove urban, economic and social development in specific geographical locations within Western society. Despite acknowledging the variable occupations within this definition, Florida argued that this 'creative class' were united across certain lifestyle choices and governed by values of meritocracy and progressiveness. He also presented a form of sustainability in creative practice through the creation of new forms of independent, entrepreneurial labour norms that would become the exemplary form of livelihood in the modern, post-industrial and individualised workplace (see also Beck *et al.*, 1994; Deuze, 2007). Criticism of this celebratory rhetoric of creative economic growth and urban regeneration has come from various discourses. Feminist criticism of the individualist and reflexive modernity paradigm (Adkins, 1999) linked to the creative class has exposed the "new realms of injury and injustice" (McRobbie, 2009: 19) linked to the identity politics of individualisation that this literature fails to acknowledge. In addition, there has been a body of work that examines both the economic and subjective impact of policy shifts in relation to creative work on the actual labour force developed in reaction to the celebratory/economic paradigm. Labelled as 'production studies' (Mayer *et al.*, 2009) or 'critical media industry studies' (Havens *et al.*, 2009), this literature looks at the economic and policy shifts that have accompanied the rise of the creative class and exposes the chasm that exists between celebrated and valued notions of creative worth and the lived experiences of the creative workforce which have often gone unexamined and undervalued.

In reviewing this literature, we define three key, interconnected fields of critical research on the consequences of the 'creative industries' agenda for the creative and cultural workforce. The first, labelled as **'the diversity agenda'** cites literature that looks at the unequal representation of the workforce across factors of gender, ethnicity, race, sexuality and disability. A range of studies have emerged that consider how the benefits and opportunities of the 'creative class' are not shared equally across all members of society. The second is labelled **'the precarity agenda'** which summarises the literature on the systems and structures of creative work. This literature considers the absence of an accountability framework for workforce rights in creative and cultural labour markets. It also looks at how this emerged through a series of de-regulatory moves but was linked to a historical (pre-)creative industries notion of a subjective relationship with work which has been exploited in the neoliberal governance framework of the creative workforce that has evolved since the late 90s. The third area, **'the spatial agenda'**, summarises the literature on the unequal geographical dispersal of creative labour markets, the growth of concepts relating to creative clusters and firm concentrations within specific localities.

Implications for DISCE

These three identified agendas, the diversity agenda, the precarity agenda and the spatial agenda, must all be understood and integrated into a holistic understanding of what 'inclusivity' and 'sustainability' are and how they are defined in relation to the creative and cultural workforce across the EU. We find that although there are specific distinctions within these three areas of literature, their interconnectivity has not been fully explored, a factor we aim to interrogate through the DISCE research project

Creative and cultural workforce in the literature

The diversity agenda

There is growing awareness of inequality within the labour markets of the CCIs driven in part by a developing body of theoretical literature that explores the experiences of social agents within the creative sector and their relationship to wider social changes (Banks, 2007; Blair, 2001; Christopherson, 2009; Conor, 2010; Gill, 2002; Gill and Pratt, 2008; Holgate and McKay, 2009; Taylor, 2011; Taylor and Littleton, 2013; Ursell, 2000). Within this research is an acute interest in how conditions and cultures of work in the CCIs have generated 'new labouring subjectivities' (Gill, 2014: 514) developed in response to cultures that workers are subject to. This literature exposes the tensions between the highly celebratory literature on creative employment as the driver for self-actualizing work in the new knowledge economy (see Gill 2002 and Conor 2010 for a summary) and the growing evidence of the exploitative and precarious working practices that operate within various sectors of the economy (see EWA 2016 also section 2.4 for national profiles).

Knowledge of the lack of diversity within the creative and cultural workforce can in part be traced to the documentation of gender inequality in particular creative sectors (such as broadcasting and the press) that emerged following the second wave feminist movement. In the UK for example, a former trade union named the Association of Cinematograph, Television and allied Technicians (ACTT)[1] published the report *Patterns of Discrimination* which exposed gender inequality across the broadcasting sector in 1975. Investigations into gender inequality subsequently followed at the UK's two main broadcasters, the Thames Television Report (Robarts, 1981) for ITV and the BBC's 'Women in the BBC Management Report' (Sims, 1985), having broader implications also for other European countries (Raevaara and Taskinen, n.d.). Antcliff (2005) describes how any equal opportunities policies or positive change for women introduced in the 1970s and 1980s was made within an institutionalized Fordist labour market structure that existed at both the BBC and ITV and have been overturned since the deregulation of the television industry (Antcliff, 2005). In the next section focused on the precarity agenda, we discuss the impact of structural reform (or its absence) in more detail but in terms of the literature on diversity, alongside the awareness of gender inequality in the creative sector since the 1970s there has been a broadening of understanding on the intersectional, multiple and variable operation of inequality across a number of socio-demographic characteristics. Research on gender inequality has evolved to show for example, how the normative positioning of women as caregivers and a generalised downgrading of the value of care in neoliberal society has decreased their value as creative workers (Wreyford, 2015; Dent, 2019). Studies that look at questions of ethnicity and race have exposed how diversity initiatives designed to support and encourage ethnic minority workers in creative contexts (Holgate and McKay, 2009; Malik, 2013; Nwonka, 2020) is largely performative or reductive, serving more to reinforce ethnic divisions through racial product differentiation and stereotypes (Saha 2012; 2017). Added to the interest in gender and racial inequality is a more recent interest in the relationship between socio-economic status and creative labour (see Randle *et al.*, 2015; Friedman and Laurison, 2019; Brook *et al.*, 2018) which illustrates how social class positions operate within the creative labour markets.

Newsinger and Eikhof (2020) examine how industrial responses to diversity within creative and cultural labour markets can be divided between the explicit and the implicit. 'Explicit' policies are tangible responses to address diversity issues for example training courses for under-represented demographic groups and 'implicit' policies are those that are not necessarily directed at culture but have a subsequent impact for example high costs of a cultural education at HE level or prioritising IT skills over creative arts at primary and secondary education (Newsinger and Eikhof, 2020). They argue that explicit policies are dominated by a policy narrative that focuses on the 'business case for diversity' (Newsinger and Eikhof 2020: 58), rendering the term 'diversity' itself as tokenistic. Focusing explicitly on the business case entirely ignores any ethical and social justice arguments for why equality and inclusivity in the creative workforce is necessary. It also contributes to Cobb's (2020) argument that the focus on the diversity issues driven by those who are excluded invisibilises the dominance of those who are over-represented in the labour market and the implicit policies that enable their continued participation and domination of these industries.

1 The ACTT subsequently merged into the Broadcasting, Entertainment, Cinematograph and Theatre Union (Bectu).

Implications for DISCE

By applying a theoretical framework that links together concepts of connectivity, cultural development and care, (see Wilson et al., 2020) the DISCE project aims to make visible hidden factors that enable and constrain of cultural participation, including participation in labour markets related to cultural and creative work.

Creative work literature linked to the diversity agenda has also focused on the subjective experiences of this work and this has often meant acknowledging a central tension – that creative work can be a source of both autonomy and freedom at or through work as well as a conduit of exploitation and even self-exploitation (Banks 2007, McRobbie 2009). Empirical investigations of particular sectors or kinds of work such as those outlined above have fueled these debates, providing evidence of the ways in which creative subjects understand and make sense of this tension through their working experiences and daily lives. As well as this, key scholars focusing on exclusion in these industries have also argued that it can be very hard for workers themselves to speak openly or honestly about their work, especially if they suffer the deleterious effects of inequalities (for example, if they are subject to gender, ethnicity- or age-based harassment and discrimination). This has been referred to as the 'unspeakability' (Gill 2014) or 'unmanageability' (Jones and Pringle, 2015) of inequalities for creative workers and subjects. All this research, summarised here as the 'diversity agenda', is of crucial importance for the DISCE project as it enables us to critically examine the ways in which terms such as equality, diversity and inequality are deployed within research, policy (Comunian and Conor, 2017) and practice in creative economies. It also pushes us to question the orthodox discourses and practices of inclusivity and sustainability in the creative workforce and the economy as a whole.

Implications for DISCE

Demonstrating the hidden and invisibilised resources that sustain the creative economy (for example caregiving responsibilities, private/independent wealth, ready access to housing, access to education) and their absence from official data monitoring exercises allows for a clearer understanding of how the creative economy operates through and based on exclusion. It feeds into our key research question:

- what are inclusive and sustainable creative economies, and how can they be developed?

The precarity agenda

As discussed in the previous section, historical shifts visible within the CCIs unfolded within the context of a small, more regulated workforce. In the case of the UK, the 1990 Broadcasting Act saw the implementation of a deregulated and individualised television sector. The culture/model of 'work' that developed following this policy shift took place within the context of a privatisation agenda implemented by the Conservative government (1979-1997) and continued under the neoliberal reforms led by the New Labour government (1997-2010). This policy trend has had a negative impact on diversity figures amongst its workforce within the UK, with certain groups for example women, being more subject to workforce precarity (this is the case in other European countries as the later sections on the impact of the 2008 financial crisis within Italy and the Netherlands indicate). Thus, the precarity agenda is intimately linked to the diversity agenda.

Within a regulated, institutionalized organization the application of employment legislation is part of the wider context of accountability. With small and medium-sized enterprises (SME's) commonly reliant on a freelance workforce it is harder to implement this legislation, even when the need is acknowledged by those within the sector. Holgate and McKay (2009) have looked at this issue from the point of view of ethnicity describing equal opportunities policies in the contemporary UK audiovisual industry as 'empty shells' with regards to the employment of black and ethnic minorities particularly in the context of the freelance market in which workers from black and other ethnic origins are significantly under-represented. Both Antcliff (2005) and Holgate and McKay's papers reveal the relationship between institutional structure and employment demographic. Gill and Pratt's (2008: 1) article uses Negri's (1989) concept of the "factory without walls" to define the labour conditions associated with creative and cultural work in the neoliberal era. They provide a Marxist definition of precarious labour as:

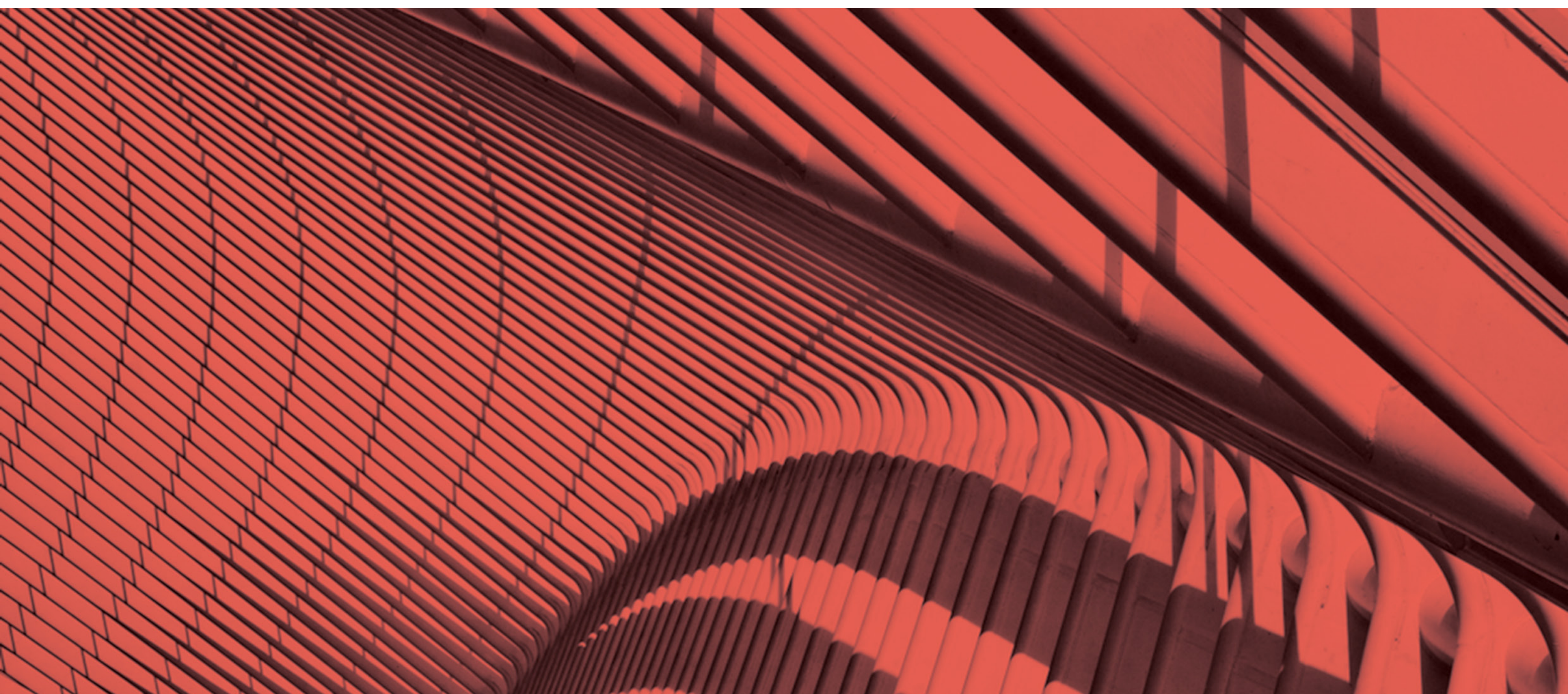
> *[...] all forms of insecure, contingent, flexible work – from illegalized, casualized and temporary employment, to homeworking, piecework and freelancing. In turn, precarity signifies both the multiplication of precarious, unstable, insecure forms of living and, simultaneously, new forms of political struggle and solidarity that reach beyond the traditional models of the political party or trade union (Gill and Pratt, 2008: 3).*

It is this double meaning of both oppression but also the offering of new forms of worker subjectivities, new political models of resistance and autonomy that are linked to the cultural and creative workforce. Examples of oppression and exploitation within models of creative and cultural work include Ross and Frenette's interest in unpaid internships as the entry point to the film, television and music sectors (Ross, 2009; Frenette, 2013; Shade and Jacobson, 2015); McRobbie's work on fashion designers (1998; 2002; 2016) and Dyer-Witherford and de Peuter's work on video games developers (2006). Alongside these examples of the operation of precarious labour is literature on why the creative and cultural workforce sign up for precarity, much of which is linked to the subjective relationship between the identity of the creative worker and their work, as described in the previous section. McRobbie's research is particularly interesting here – fashion design she argues, exemplifies the now-standard working conditions in creative sectors: low or no pay, extremely long working hours, compulsory youthfulness, the need for occupational diversification and ‘volatile and unpredictable’ work patterns (2002: 109). McRobbie also argues though, that cultural work is characterised by ‘intransigent’ pleasures and can be a huge source of personal satisfaction for those who undertake it. As McRobbie notes, these working practices are characteristic of ‘portfolio careers’ (2002: 111) which are built up and juggled by individuals in order to offset insecurity. This then requires creative individuals to be intensely entrepreneurial and self-promotional.

Again, the link between the precarity and diversity agendas is visible here. One of the consequences of the absence of a robust accountability framework or clear employment regulation is a new cultural form of regulation, an internalised mindset that contributes to the exploitation of certain creative and cultural workers. In Gill and Pratt’s (2008) summary of the working conditions now associated with work in the CCIs they state:

> *a preponderance of temporary, intermittent and precarious jobs; long hours and bulimic patterns of working; the collapse of erasure of boundaries between work and play, poor pay, high levels of mobility; passionate attachment to the work and to the identity of the creative laborer; an attitudinal mindset that is a blend of bohemianism and entrepreneurialism; informal work environments and distinctive forms of sociality; and profound experiences of insecurity and anxiety about finding work, earning enough money and ‘keeping up’ in rapidly changing field (Gill and Pratt, 2008: 14).*

Morgan and Nelligan's (2018) research on working-class creatives in Australia also illustrates the forms of subjectivity that are deployed to embrace or adapt to precarity: flexible, resilient, networked and entrepreneurial. As Tokumitsu (2015) has argued, there is a pervasive notion that creative work allows unbridled passion and a conduit for ’doing what you love’ which serves to explain, even to justify the poor and precarious working conditions that creative work regularly entails. As Conor *et al.* (2015: 2) put it: “it is significant to note the potency and pervasiveness of this personalized figuration of the ‘creative’ and how profoundly it has displaced important questions about working conditions and practices within the CCIs, let alone issues of equality, diversity and social justice”. Oakley (2014) writes of how cultural and creative workers turn to a concept of entrepreneurship as this is the only option available to them. This creates a critical focus point for the DISCE project in how we identify and define ‘entrepreneurialism’ and the business models that have emerged in response to the diversity/precarity and spatial agendas (Schumpeter, 1934).



Another key link between the precarity and diversity agendas is illuminated here; precarious work is only accessible to those who can fulfill the entrepreneurial and insecure demands of creative work and those who are the most vulnerable within the precarity agenda are then targeted via a performative diversity agenda. The growth of self-employed or individualised models of work and the absence of a robust legal framework to support creative workers have led to systems of injustice. Banks offer three concepts, that of 'objective respect', 'parity of participation and 'reduction of harms' as normative aspirations for the creation of a new form of 'creative justice' (Banks 2017). The DISCE project is interested in the ability of citizens to participate in that which they value, applying learnings from the capability approach together with an ethics of care framework to make visible that which is required for equal participation. This framework sheds light on the limitations of the precarity agenda that has evolved in creative and cultural labour markets since the late 1980s and indicates new ways forward for discourse and practice. Moreover, the global shift currently taking place as a result of the COVID-19 pandemic potentially presents an opportunity to make these social and creative injustices visible and to develop new approaches to supporting 'creative justice' (Banks 2017).

Implications for DISCE

Models of sustainability in light of the precarity agenda are a critical focal point for DISCE. The key questions that are asked here are:

- what needs to be sacrificed in order to maintain a career as a creative / cultural worker? And,
- what forms of care, support and economic sustainability are invisibilised in that process?

The spatial agenda

From its inception, the literature on the CCIs acknowledges the importance of location (Comunian *et al.*, 2010a), geographical concentration (De Propris *et al.*, 2009) and clustering (Boix *et al.*, 2016). These dynamics are acknowledged with case studies across a range of industries that make up the sectors from fashion (Crewe, 1996; Wenting *et al.*, 2011) to new media (Christopherson, 2004; Martins, 2015), advertising (Pratt, 2006), film and TV (Turok, 2003), and craft (Comunian and England, 2019) amongst others. The literature on the importance of spatial agglomeration is mainly focused on large cities (Dolfman ***et al.***, 2007; Scott, 2006), with particular emphasis on global cities. However, clustering dynamics take place also in smaller (van Heur, 2010) and rural settings (Gibson et al., 2010; Harvey *et al.*, 2012).

There are a range of implications for creative and cultural workers within the literature that focuses on this spatial agenda. One of the arguments for the concentration of cultural and creative industries in clusters and geographical proximity is the opportunity that this offers to support a specialised ‘knowledge’-pool’ of creative workers (Chapain and Comunian, 2010) that can interact across a range of industries and contribute to them via often short-term contracts or freelancing (Merkel, 2018). This is particularly relevant to the precarity agenda discussed above. Connected with this argument is the importance and reliance of creative workers and creative industries on informal networks to exchange knowledge, collaboration and opportunities (Comunian, 2011; Dovey *et al.*, 2016; Hauge and Hracs, 2010; Comunian, 2017). The reliance on informality and networking, while important and valuable for the definition and workings of creative clusters (Boix *et al.*, 2016) also has implications in relation to accessibility and diversity within creative clusters, as lock-in dynamics can create exclusionary networks as highlighted by Christopherson (2009), which strongly connect with the diversity agenda presented earlier. Another argument for the importance of place, connects with the overlap and interconnection between creative/cultural production and consumption. This is one of the main arguments behind Florida’s (2002) creative class thesis. Cities need to compete in the attraction of creative and cultural workers (called ‘bohemians’ by Florida) as the culture they produce and need – including more broadly a culture of tolerance and openness – represent in itself an amenity for other knowledge workers, professionals and entrepreneurs which will bring an increase jobs, income and opportunities to cities. Of course, in Florida’s work cities that are able to provide tolerance, creative and cultural amenities for high-income earners will be more successful in the race to also attract global investments, technological firms and so on. However, the pressure put on housing and living by this high-earning creative class also has the impact of gentrifying and pushing out the same creative and cultural producers that it – in theory – celebrates (Booyens, 2012; Donegan and Lowe, 2008; Leslie and Rantisi, 2012; Dorling and Hennig, 2016; Comunian and Mould, 2014).

Furthermore, the theory and its policy implications (Peck, 2005) illustrate that increases in competition between cities and the urban concentration of creative and cultural resources and workers does not impact positively on their livelihood as the economic pressure of living in global cities adds to the low income that characterises much of the sector. Comunian et. al (2010b) discuss the difficulties faced by young graduates from ‘creative’ degrees in the UK– already earning on average less than other graduates – but needing to move to London to increase their chances of sustaining a creative career.

Implications for DISCE

When looking at the livelihood and working conditions of the creative and cultural workforce it is important to consider the local policies and other economic conditions (such as housing, transport). In the analysis of the DISCE case studies we will include reflections on the broader economic contexts and creative policies. The key question here is:

- what is the role of place in shaping creative livelihoods?

3. European-level data on creative and cultural work

In this section we consider the European Framework for classifying and measuring the creative and cultural workforce across the EU. This report is not a comparative analysis between different measurement classifications (see Nathan *et al.*, 2015: for a comparative analysis) but a summary of the different frameworks for defining and measuring creative and cultural employment. As stated in the Introduction, it is through this comparison of language regarding the labelling of the creative / cultural workforce at an official policy level against wider data and literature on the workforce that we illuminate the tensions around how to understand the inclusivity, the sustainability and the lived realities of creative and cultural workers lives.

Definitions and classifications

European-level data on creative and cultural work is compiled by Eurostat, the statistical office of the European Union (EU[2]). It is responsible for providing statistical information on the current 27 member states of the EU as well as members of the European Free Trade Association (EFTA).

Eurostat classifies and reports on creative and cultural activities using the title 'culture' not 'creative'. Statistics on cultural employment relate to the number of workers that are coded as either employees or self-employed within the cultural field. Eurostat defines the cultural field as: **all individuals working in a culture-related economic activity regardless their occupation, as well as all individuals with a culture-related occupation whatever the economic activity they are employed in.** This definition emerged from the **European Statistical System Network on Culture** (ESSnet-Culture) a working group convened between 2009 – 2011 with the purpose of developing a coordinated statistical system for data generation within the cultural domain (Bina et al., 2012). This document is the reference framework for cultural statistics across Europe.

The ESSnet-Culture methodological framework (discussed also in Burlina, 2019) is based on the UNESCO (2009) framework for cultural statistics (FCS). However, it is

2 https://ec.europa.eu/eurostat/web/main/home

structured slightly differently, and the domains covered do not include (as in the FCS) natural heritage, equipment/supporting materials, sport or tourism. Instead, the ESSnet-Culture framework for cultural statistics covers 10 cultural domains:

- heritage
- archives
- libraries
- books and press
- visual arts
- performing arts
- audio-visual and multimedia
- architecture
- advertising
- art crafts

and six functions:

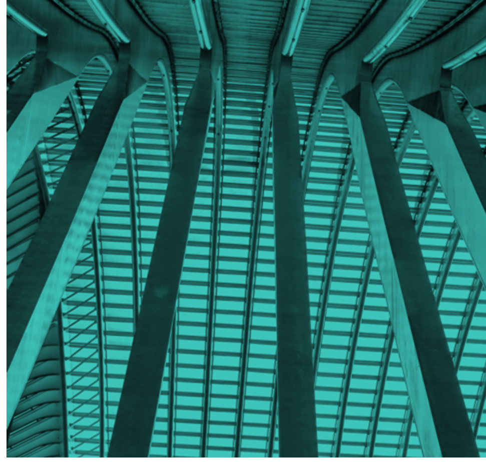
- creation
- production/publishing
- dissemination/trade
- preservation
- education
- management/regulation.

The definition of 'cultural activity' advocated in the ESSnet report is;

> *any activity based on cultural values and/or artistic expressions. Cultural activities include market or non-market oriented activities, with or without a commercial meaning and carried out by any kind of organisation (individuals, businesses, groups, institutions, amateurs or professionals)* (Bina *et al.* 2012: 20).

Implications for DISCE

The rationale of the decision to combine creative and cultural workers under the banner of 'cultural' relates to an ongoing tension around definitions and mapping (D2.1; D2.2). It also creates a gap in the broader EU framework for a working concept of the creative economy and difficulty in measuring the varied economic models of different sub-sectors of the creative economy. As will be discussed, this creates tensions across different European nations in relation to how they define and value the creative economy at the national level.



Eurostat: creative and cultural industrial and occupational data

The first sentence of Eurostat's guide to cultural statistics is, "[a] universally accepted definition of 'culture' does not exist and probably never will" (Eurostat, 2018). As previously stated, the framework for capturing cultural statistics across Europe is derived from the ESSnet-Culture report (Bina *et al.* 2012) which is put into practice on the official pan-Europe level through relevant Eurostat data. Eurostat acknowledges that the scope of measuring cultural employment is determined differently in national contexts (2018: 6).

The ESSnet-Culture report classifies cultural occupations and cultural economic activities using two references; the **Nomenclature statistique des activités économiques dans la Communauté européenne, (NACE) Rev.2** classifications of economic activities in the European Community (EC) (see Appendix II.A) and the **International Standard Classification of Occupations (ISCO-08)** for individuals with a culture-related occupation whatever the economic activity they are employed in (see Appendix II.C). ISCO codes are developed by the International Labour Organisation (ILO) and classifies the occupational status of employed people.

Total cultural employment is calculated by cross-tabulating ISCO and NACE codes using data compiled from the **EU Labour Force Survey (EU-LFS)** (see Table 1 below). This provides a comparable picture of cultural employment across EU countries and can be analysed using several social variables including sex, age, educational attainment and by selected labour market characteristics (self-employment, full-time work, permanent jobs and persons with one job only). It should be mentioned that the estimation of cultural employment is obtained using a conservative approach. This is due to the impossibility of determining the actual 'cultural' part of some activities and occupations which are only partially cultural (and as such they are excluded from the estimations – for more on definitions of culture in terms of value recognition see Wilson et al 2020). Moreover, the lack of information on possible secondary cultural jobs does not allow for their inclusion in the cultural employment (only the main job of surveyed individuals is considered).

EU Labour Force Survey (EU-LFS)

The EU-LFS is a random sample survey of the labour participation of individuals aged 15 and over within private households. The survey is carried out every quarter and data is available from 1999. Eurostat receives further LFS from all 28 Member States plus Iceland, Norway, Switzerland, the former Yugoslav Republic of Macedonia, Turkey and Montenegro. The Cultural Employment data relates to individuals per household.

The EU-LFS data is broken down to the level of NUTS2 (Nomenclature of Territorial Units for Statistics). The division of the territorial units has been developed by Eurostat and the European Union and it consists of a standard geocode for referencing the subdivisions of countries for statistical purposes (Eurostat, 2018). NUTS 1 level defines each European country, while NUTS 2 level generally refers to regions

(such as in Greece, Italy, Denmark, among the others), or provinces (for example Netherlands and Belgium). By adopting this classification, it is easier to compare statistics across different European countries.

Cultural employment measurement

As stated, the statistical concept of cultural employment is based on the framework outlined in the ESSnet-Culture report of 2012. Cultural employment is measured through the intersection of ISCO and NACE Rev 2 codes where an individual:

- holds a cultural occupation and works in the cultural sector (e.g. a ballet dancer employed by a ballet company or a journalist working for a daily newspaper — field I);
- holds a cultural occupation outside the cultural sector (e.g. a designer working in the automobile industry — field II); or
- holds a non-cultural occupation in the cultural sector (e.g. an accountant working in a publishing house — field III).

Table 1: Cultural employment at the intersection of NACE and ISCO classifications. (Source: Eurostat 2018: 11). Cultural employment therefore consists of the sum of I + II + III adopting a similar approach to the Creative Trident (Higgs et al., 2008)

Occupations	Activities (NACE)	
	Cultural	Non-Cultural
Cultural	I	II
Non-Cultural	III	IV

Not all the NACE and ISCO codes are classified as 'fully cultural'. Appendix I.A includes the detailed list of the theoretical and operational scope of NACE Rev 2 and ISCO-08 codes that are cross-tabulated for use from the EU-LFS. The EU-LFS uses ISCO codes at the three-digit level for main job. This causes discrepancy when compared with different nation states who apply four-digit occupational codes. There has also been variance at the digit level of both ISOC and NACE codes within nations since the ESSnet working group developed its framework in 2011. Appendix I.B shows details of the digit level classification applied in the EU-LFS since 2011.

Relevance of available NACE and ISCO digits

The level of classification digits for both NACE and ISCO codes relates to the level of detail in employment occupation. The minimum requirement for the EU-LFS is two-digit NACE and three-digit ISCO. The digit codes, both for NACE sectors and ISCO, define the level of sophistication among sectors. In the NACE classification, the first digit defines the broad section, through capital letters. In the case of Creative and Cultural Industries, one example could be the R section for arts, entertainment and recreation. The two digit comprehends numbers from 01 to 99, and it is possible to define, for example, R-90: creative, arts and entertainment activities, or R-91: libraries, archives, museums and other cultural activities. The same logic is applied to the ISCO occupational codes. According to the number of digits, it is possible to reach finer definition of industries and occupations.

As illustrated in the table below (see also Appendix I.B), there is a variance across the EU countries on the level of classification for both activity and occupation. This means that for those countries which do not supply data at the NACE four and ISCO three level digit, the levels of cultural employment are estimated by using a coefficient calculated at the highest level of detail. To understand how this works in practice the following table (2) includes the total cultural employment figures for each country represented across the ten case studies included in the DISCE research project:

Table 2: Total and percentages of cultural employment within creative economy in 2018. (Source: Eurostat, 2019: (cult_emp_sex)

Country	ISCO*NACE	Total Cultural Employment[1]	Percentage of total employment (%)
Belgium	4*2	204.6	4.3
Finland	4*3	125.7	4.9
Hungary	4*3	150.1	3.4
Italy	4*3	830.7	3.6
Latvia	3*2	13.8	3.5
Netherlands	4*3	408.4	4.6
Sweden	4*3	234.9	4.6
United Kingdom	4*3	1,471.2	4.5
EU - 28 countries (2013-2020)	4*3	8,736.1	3.8

Notes: [1] Thousand persons (Female and Male).

Cultural employment figures for DISCE countries in the EU-LFS

Data on cultural employment based on the EU-LFS can be analysed according to sex, age, educational attainment, NACE Rev.2 (i.e. economic activity, see list below), occupation, labour market characteristics (i.e. self-employed, part-time etc). NACE Rev.2 applies to those employed within the following sectors:

- Publishing activities
- Motion picture, video and television programme production, sound recording and music publishing activities
- Programming and broadcasting activities
- Creative, arts and entertainment activities
- Libraries, archives, museums and other cultural activities

Seven tables are available in the Eurostat (2019) *Culture statistics — 2019 edition - cultural employment 2018*:

- Cultural employment by sex (cult_emp_sex).
- Cultural employment by age (cult_emp_age).
- Cultural employment by educational attainment level (cult_emp_edu).
- Cultural employment by NACE Rev.2 activity (cult_emp_n2).
- Cultural employment by sex and selected labour market chatacteristics (cult_emp_wsta).
- Persons working as creative and performing artists, authors, journalists and linguists (cult_emp_art).
- Persons working as creative and performing artists, authors, journalists and linguists by individual and employment characteristics (cult_emp_artpc).

The EU-LFS enables a broad definition of the number of cultural workers employed across the 27 members of the European Union with analysis available across socio-economic characteristics including age, gender, educational attainment which can be analysed according to labour market characteristics.

The latest report on the EU Cultural statistics provided the following headline figures (Eurostat, 2019a). Across the EU-28 (including the UK) there were 8.7 million people in cultural employment in 2018

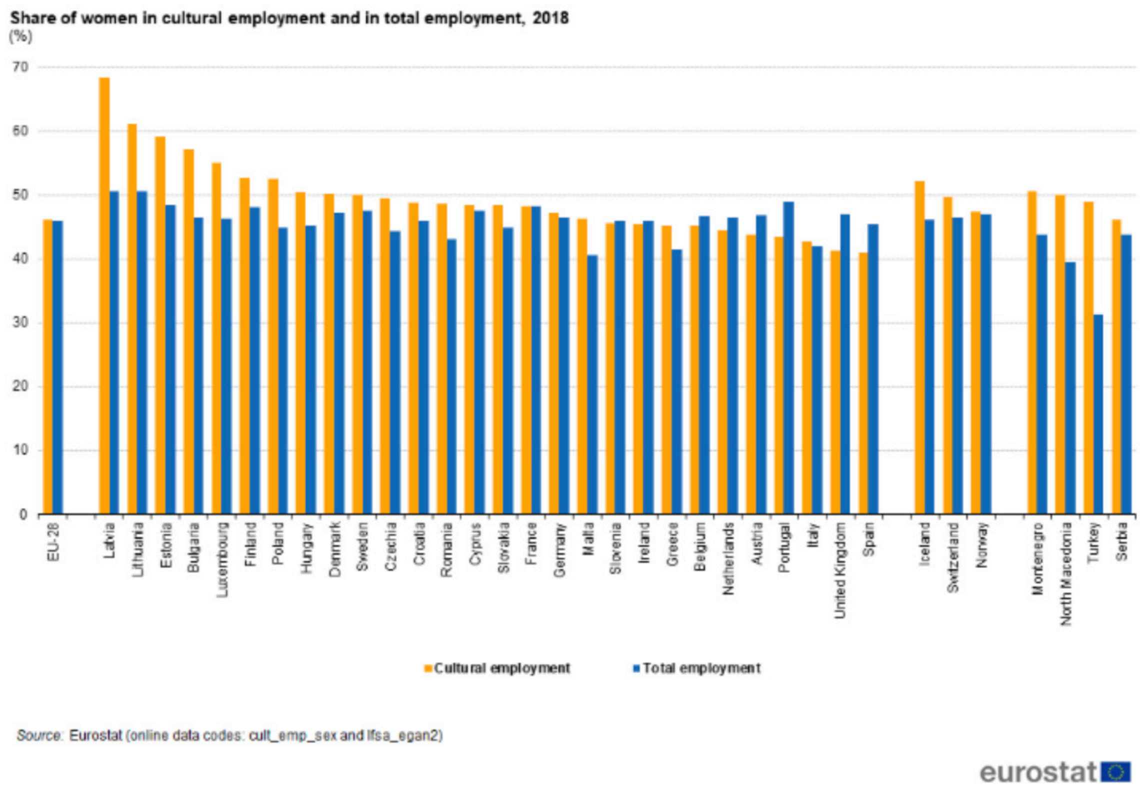
- Although there is an increase in total numbers, there was no observed increase in cultural employment as a proportion of the total population between 2013 – 2018.
- The countries with the highest percentage of cultural employment include Estonia, Luxembourg and Malta, each with over 5% of the total working population.

Some interesting and relevant information on the cultural workforce across the EU is linked to the cultural employment of women (fig. 1). This figure shows the share of women in total employment and in cultural employment across the UK and EU.

The findings illustrate that in some EU countries including (for DISCE's specific purposes) Latvia and Finland, the share of women in cultural employment is greater than in total employment but that in other countries including the UK and the Netherlands, the opposite is true. The significance of these differences, and their possible causes, will be discussed at later stages within the DISCE project, as we analyse our own data in relation to these Europe-wide insights.

In the next section we look in more detail at three different national contexts directly relevant to DISCE to think about the wider implications of these measures for the project as a whole. Appendix II.A includes list of the 8 national regions covered through the wider DISCE research project with information on their relevant political systems and central agencies responsible for creative/cultural statistics. We also include relevant data available on cultural employment derived from the EU-LFS on each case study national location in Appendices II.B-G (see also Gross et al. 2019 for case study rationale).

Figure 1: Share (%) of women in cultural employment in total employment 2018 (Source: Eurostat, 2019a (cult_emp_sex)



Implications for DISCE

- The Eurostat model's focus on cultural industrial and labour market activity (albeit encompassing occupations and industries that are in other contexts labelled as creative) does not provide a framework for defining the creative economy (see Boix *et al.* 2016). This leaves the space open for national contexts to provide variable emphasis on the creative economy across different policy contexts as shall be discussed in the next section.
- In addition, the lack of detailed socio-economic characteristics in the available data related to racial and ethnic identity and nationality is substantial particularly in light of recent developments across Europe in terms of migration and sustainability. The impact of the UK's withdrawal from the EU will have a significant impact on the overall numbers of Europeans employed in the cultural sector.
- There is an absence of data on the spatial distribution of creative employment. A number of studies have shown the regional division of creative and cultural employment (Boschma and Fritsch, 2009; Boix *et al.*, 2016), yet this is not available at the EU-wide framework level.

4. National Profiles and National Mapping

Each of the 27 member states of the European Union and the UK have their own classification system for measuring creative and cultural employment within their national context. Not all members follow the same typology and definition as the ESSnet-Culture framework applied by Eurostat (Bina *el al.* 2012). The DISCE website (www.disce.eu) includes further information on data relating to the creative/cultural workforce for each of the EU nation states. In this section, we look at three examples from the DISCE case study nations – the UK, the Netherlands and Italy, to explore the relationship between the Eurostat classification model and national contexts.

The United Kingdom (UK) creative and cultural industrial classification

The UK established a tradition in measuring creative (as opposed to cultural) employment in 1998 with the launch of Government's Department of Culture Media and Sport (DCMS) Creative Industries Mapping Document (see Gross 2020 for detailed history of the Mapping document). In contrast to the Eurostat decision to label all cultural/creative employment as 'cultural', the DCMS applied (and continues to utilise) the label, 'creative industries', defined as:

> *those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property(DCMS, 2001: 5)*

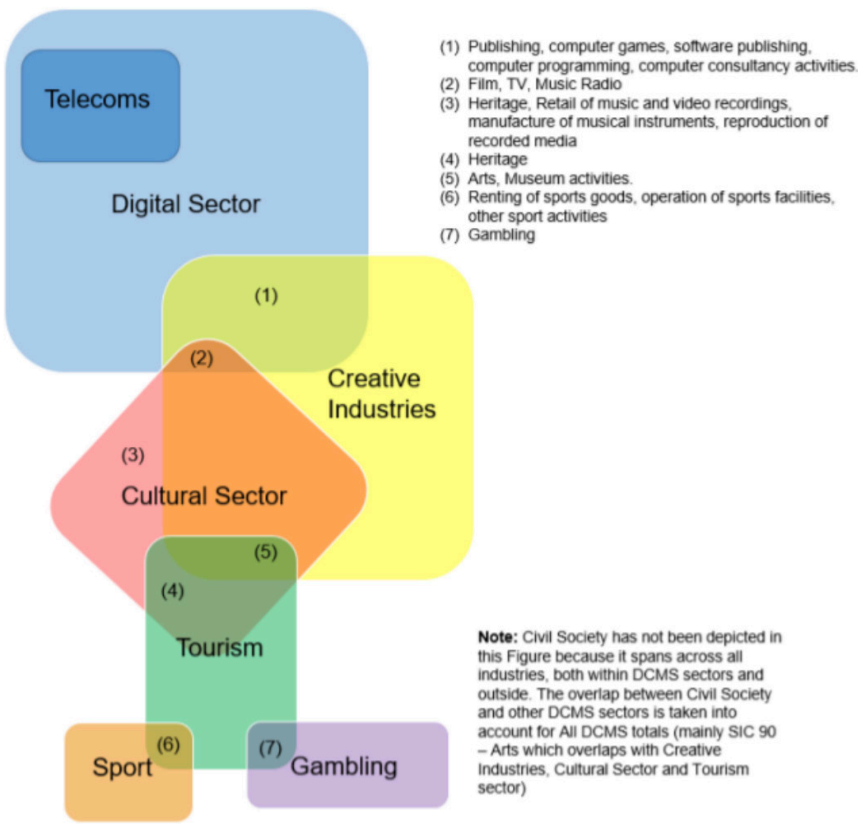
The UK uses the Standard Industrial Classification (SIC) system as a means to determine businesses according to the type of economic activity they are engaged in. This system is comparable to Eurostat's NACE approach. The latest classification system (SIC07) sub-divides businesses linked to a broader Creative Economy which incorporates the creative industries, the cultural sector and the digital sector which are interconnected with other sectors including tourism (cultural) and telecomms (digital) (see fig.2). This interconnected system of classification provides a distinct definition of the cultural sector as, "those industries with a cultural object at the centre of the industry" (DCMS, 2019: 8), distinguishing its classification from the economic productive value of those industries classified as 'creative'. Appendix

III.A provides the full list of SIC codes that relate to the creative, cultural, digital and tourism sectors of the combined classified creative economy to show the interconnectivity between sectors.

Creative and cultural occupation data

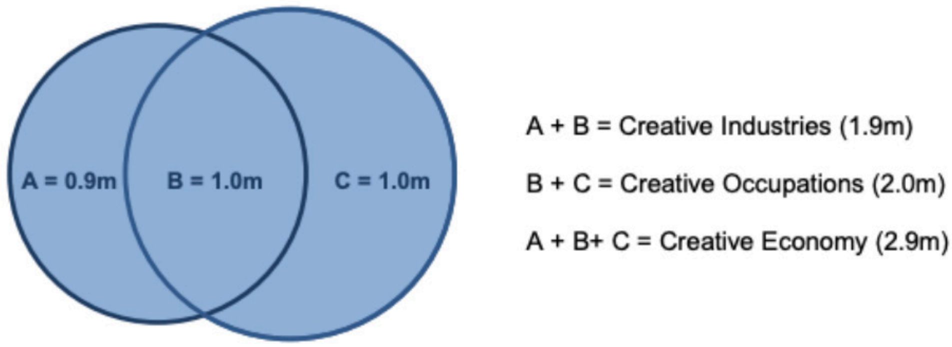
In 2014, the DCMS revised its approach of creative occupational classification through the adoption of the 'trident' method devised by Higgs *et al.* (2008). The trident approach to creative occupational classification defines '**specialist**' creative occupations as those which are employed directly within the classified creative industries (SIC) and '**embedded**' to represent creative occupations that are employed outside of the creative industries, i.e. within industries who are not included within the SIC codes linked to the creative economy (Higgs *et al.* 2008). The third strand of the 'trident' are '**support**' workers, additional occupations within the creative industries but not within creative roles (*ibid.*). The research was then taken further in 2013 with the introduction of a measure of 'creative intensity' to define the creative industries in relation to the proportion of people within an industry engaged in creative occupations (Bakhshi *et al.*, 2013a). From 2014, the DCMS has applied the trident model to the economic estimates of their employment classification. The term 'creative economy' is used to define those employed across all the relative creative, cultural, digital and tourism jobs (see fig. 3) in addition to embedded creative occupations outside the creative/cultural sector.

Figure 2: The intersection of the Department of Culture, Media and Sport (DCMS) sectors SIC codes (Source: DCMS 2019: 6)



Creative and cultural occupation data is obtained from the Annual Population Survey (APS), which is itself a derivative of the Labour Force Survey (LFS). These are defined by the latest Standard Occupational Classifications (SOC2010), revised in 2010 and in operation since 2011 to calculate jobs based on the trident model within the Creative Economy (fig 3).

Figure 3: Jobs in the UK Creative Economy (2015) (Source: DCMS, 2016: 5)



Since 2007 the DCMS have produced annual (sometimes bi-annual) estimates in relation to the creative industries and creative employment. These reports provide employment estimates related to jobs within the DCMS sectors. The economic estimates are part of a series of economic measures to measure the Gross Value Added (GVA) of DCMS sectors to the UK economy[3]. The latest DCMS Economic Estimates report (DCMS, 2019) at the time of publication was published in June 2019 (see Appendices IV.B-H for detailed UK demographic data). It provides data on occupations linked to all sectors labeled as 'creative' excluding tourism which is gathered from the Tourism Satellite Account not the APS. The headline statistics from the 2019 report state that:

- In 2018, there were an estimated 5.3 million jobs in the DCMS sectors, accounting for 16.0% of all jobs across the UK (similar to previous years);
- From 2011 to 2018, employment in the DCMS sectors grew at a faster rate than the UK as a whole; 13.4% versus 10.1%;
- Within that, occupations linked to the creative industries sector employed the highest number of people at just over 2 million. The sector accounted for 6.2% of UK jobs in 2018;
- The number of jobs in the Creative Industries increased by 30.6% from 2011: three times the growth rate of employment in the UK overall (10.1%).

Of interest to DISCE is how this figure contrasts to the Eurostat measurement which places the total cultural employment of the UK in 2018 as 4.5% of the total employment population (see table 2).

3 All the documents can be downloaded from: https://www.gov.uk/government/collections/creative-industries-economic-estimates

Actual data linked to the trident model of occupational classification is available from the 2015 report. This enables an examination of the relative weight between those creative occupations within the creative industries, and those outside.

Table 3: UK Creative Occupations by Sector and Standard Occupational Code year 2015 (Source: DCMS, 2015: Table 12)

Sector	SOC		In Creative Industries	Not in Creative Industries	Total Creative Occupations
1. Advertising and marketing	1132	Marketing and sales directors	32,000	185,000	217,000
	1134	Advertising and public relations directors	17,000	14,000	32,000
	2472	Public relations professionals	18,000	28,000	46,000
	2743	Advertising account managers and creative directors	22,000	11,000	33,000
	3543	Marketing associate professionals	34,000	140,000	174,000
Total					**502,000**
2. Architecture	2431	Architects	32,000	20,000	53,000
	2432	Town planning officers	6,000	12,000	19,000
	2435	Chartered architectural technologists	-	-	-
	3121	Architectural and town planning technicians	10,000	12,000	22,000
Total					**94,000**
3. Crafts	5211	Smiths and forge workers	-	-	-
	5411	Weavers and knitters	-	-	-
	5441	Glass and ceramics makers, decorators and finishers	-	15,000	16,000
	5442	Furniture makers and other craft woodworkers	-	33,000	33,000
	5449	Other skilled trades n.e.c.	9,000	34,000	43,000
Total					**92,000**

4. Design and designer fashion	3421	Graphic designers	66,000	25,000	91,000
	3422	Product, clothing and related designers	36,000	40,000	76,000
Total					**167,000**
5. Film, TV, video, radio and photography	3416	Arts officers, producers and directors	65,000	19,000	84,000
	3417	Photographers, audio-visual and broadcasting equipment operators	70,000	20,000	90,000
Total					**173,000**
6. IT, software and computer services	1136	Information technology and telecommunications directors	43,000	47,000	90,000
	2135	IT business analysts, architects and system designers	43,000	70,000	113,000
	2136	Programmers and software development professionals	145,000	149,000	294,000
	2137	Web design and development professionals	37,000	24,000	61,000
Total					**508,000**
7. Publishing	2471	Journalists, newspaper and periodical editors	68,000	8,000	76,000
	3412	Authors, writers and translators	76,000	21,000	97,000
Total					**173,000**
8. Museums, Galleries and Libraries	2451	Librarians	11,000	16,000	27,000
	2452	Archivists and curators	8,000	-	13,000
Total					**40,000**
9. Music, performing and visual arts	3411	Artists	46,000	10,000	56,000
	3413	Actors, entertainers and presenters	26,000	31,000	57,000
	3414	Dancers and choreographers	18,000	-	23,000
	3415	Musicians	38,000	24,000	63,000
Total					**173,000**
Total			**980,000**	**1,029,000**	**2,009,000**

Thus, UK SOC codes enable a clearer scrutiny of creative occupations. The table shows the dominance of occupations within advertising and marketing and IT, software and computer services sectors. The disproportionate dominance of those sectors creates tensions when considering the overall economic contribution of the creative economy in the UK. In addition to total numbers, the UK SOC codes include some variance according to demographic characteristics. Currently, employment figures can be determined via the following characteristics:

- Sex
- Ethnicity (defined as 'white' or 'BAME')
- Socio-economic group (using the NS-SEC definition and divided between 'more advantaged group NS-SEC 1-4' and 'less advantaged group NS-SEC 1-5) based on ONS (n.d.)
- Highest level of (educational) qualification
- Nationality (defined as 'UK', 'EU' and 'Non-EU')
- Region (which is divided across the 4 nations; England, Scotland, Northern Ireland and Wales and with England further subdivided across London, North-East, North-West, Yorkshire and the Humber, East Midlands, West Midlands, South-East, South-West).

From 2018 the DCMS statistical information also includes Disability (defined using the UK Equality Act). In addition to the demographic information, data is gathered on employment type defined as those who are employed or self-employed and then working full or part time. The data can also be restricted to those who work in the Creative Industries as their main job and those who work as their second job (see Appendix III). Headline figures(DCMS, 2018c) on social classification are as follows:

- In 2018, of all jobs in DCMS sectors, 55.8% were held by men and 44.2% by women.
- The gender balance varied across the sectors, with the Digital and Telecoms sectors having the highest proportions of male employees.
- The majority of DCMS sector employees were from the White ethnic group (87.6%) in 2018, the same as that for all UK employment (87.6%).
- In 2018, of all jobs in DCMS sectors, around two-thirds (62.0%) were held by those who were 'more advantaged'. This is a similar proportion to that for UK employment as a whole, where in 2018 67.8% of jobs were held by those who were more advantaged.
- In the Creative Industries, Digital and Telecoms sectors, fewer than 10% of jobs were held by those considered 'less advantaged', compared to the UK average of (32.3%).
- The Creative Industries and the Digital sector had the highest proportion of their employment in London (around 30%) and the South East (nearly 20%).

Implications for DISCE

- The UK classification mode for creative and cultural occupations is more developed than Eurostat not just in terms of the scale of defined occupations/industries but also in terms of the demographic characteristics of those workers classed as either 'cultural' or 'creative', however the characteristics relating to ethnicity and nationality are limited.
- The methodology used in the UK for quantitatively monitoring creative and cultural occupations has the potential for cross-over/double counting.
- It is not possible to link each SOC code to demographic characteristic, geographical location and earnings.
- The DISCE project aims to develop a classification model that can create a more nuanced understanding of creative/cultural occupations.

Italy creative and cultural industrial classification

In Italy, the institutional bodies providing official data on the cultural and creative workforce are MIBACT (Ministry of Cultural Heritage and Tourism) and ISTAT (National Institute of Statistics). The occupational overview in the CCIs sector is also provided by private and public-private organisations dealing with creative economies and their implications in the world of work. ISTAT is the Italian public research body that deals with general population censuses, services and industry, general economic surveys at national level, which provide data for in-depth analyses. The main source in the CCIs sector using ISTAT data is the report that Symbola Foundation and Unioncamere jointly produce on a yearly basis.

The Symbola Foundation was founded in 2005 to boost research, undertake projects, and hold events promoting innovation, creativity, and the green economy. In 2010 it launched the annual research project *Io Sono Cultura* (I Am Culture) in collaboration with Unioncamere - the Italian Union of Chambers of Commerce, Industry, Crafts and Agriculture - the public body that represents the Italian chamber system. In 2019, the *Io Sono Cultura* Report (Symbola, 2019) was specifically dedicated to CCIs and their impact on the world of work in Italy. The methodological approach allows for a series of estimates to be activated, among which, above all, those of added value and employment stand out. In this sense, the values estimated annually in the Report originate from the use of national data, as well as data relating to provinces and regions published by ISTAT. These starting data are refined and updated through the use of information inferred from the Register of Companies and other databases belonging to the National Statistical System.

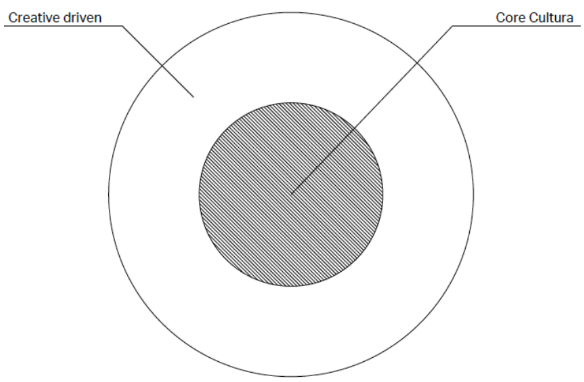
The study focuses on the cultural and creative industries, namely on that set of productive activities that generate economic value and employment. They are partly linked to the sectors of the cultural and creative dimension (Core) and partly to activities that, although not part of the supply chain, use cultural content and skills to increase the value of their products (Creative Driven). The inclusion of this second area is to be considered strategic because it allows a better grasp of the pervasiveness of cultural content in the wealth creation processes in Italy, thus highlighting the interconnections between Italian culture and industrial and craft specializations.

The cultural industries, which represent about a third of the cultural and creative industries, produced 2.2% of the overall GDP in 2018, through the labour of almost 500,000 workers (2.0% of the total employees, in the 2017 data it was 1.9% (see Appendices IV.A-C). Below, we find the weight of the creative industries, capable of providing work to almost 267000 employees, values which compared to the total economic activities have an incidence equal, respectively, to 0.9% and 1.1%. The third sector by weight is that of the performing arts, with almost 145000 workers. Lastly, the activities of conservation and promotion of cultural heritage included 51000 employees. The report also includes data on the publishing industry, design, music, radio, television, videogames and software sectors, representing the largest and comprehensive source in Italy (Symbola 2019).

The Italian cultural and creative production sector has grown in the last decade, partly in relation to tourism, fairs, festivals, but also through innovation activities, design laboratories and ICTs. According to official data, the Italian cultural and creative industries employ almost 1.55 million people which account for 6.1% of total Italian employees (Symbola, 2019). This is a growing trend, in 2018 the occupation rate for CCIs grew by 1.5%, while the Italian average was approximately 0.9%. Of particular interest to DISCE is the difference between the measurement of the cultural workforce provided by Eurostat which places employment at 3.6% of the total Italian workforce in 2018 (see Table 2 for Eurostat figures).

The Italy classification distinguishes between 'core culture' and 'creative driven' (see fig 4). The first term includes four sectors: cultural heritage, the performing arts, the cultural industries (cinema, radio, videogames) and the creative industries (communication, architecture, design). The second term, the creative driven system, includes all the economic activities related to the core sectors at 4-digit level (Bina *et al.*, 2012) , as reported in Figure 4.

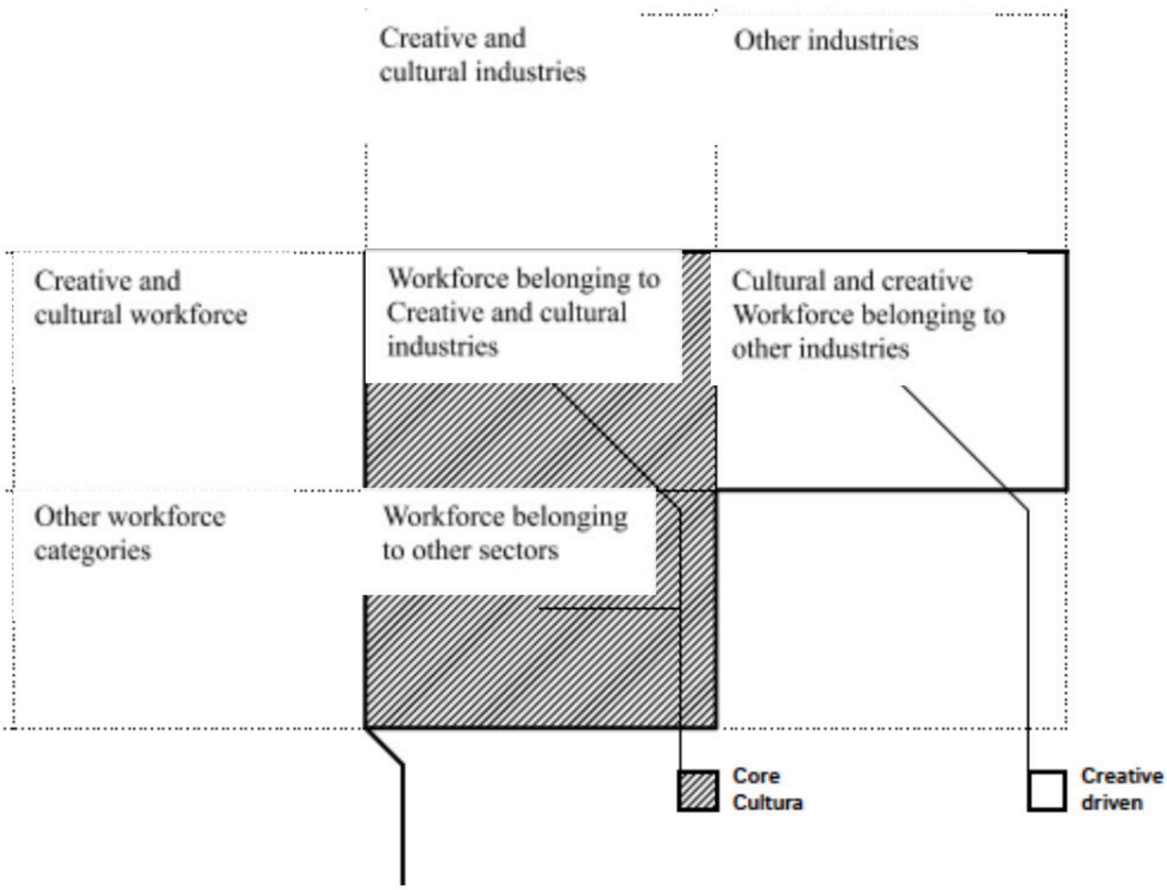
Figure 4: The two components of the Italian cultural and creative industries (Source: Symbola 2019: 39)



Creative and cultural workers in Italy

Workforce sectors and economic activities are defined following different, but related, classifications: the ISCO (International Standard Classification Codes) system determines the division of employees according to the type of economic activity they are engaged in; the NACE codes have been used to identify national statistics related to industrial sectors, and the relative number of employees in each sector for each local unit. In particular this data is included in the **Active Firm Registry (ASIA)** provided by the Italian National Statistical Institute (ISTAT), and the workforce registry provided by the National Social Welfare Institution (INPS). Appendix IV.A shows the number of employees in Italy from 2008 to 2016 as reported by the ASIA database for the 4-digit CCI industries. The table includes all the employees related to both the first up-left and bottom-left quadrants of figure 5.

Figure 5: ISCO and NACE code for the Italian cultural and creative productive system (Source: Symbola2019: 41)

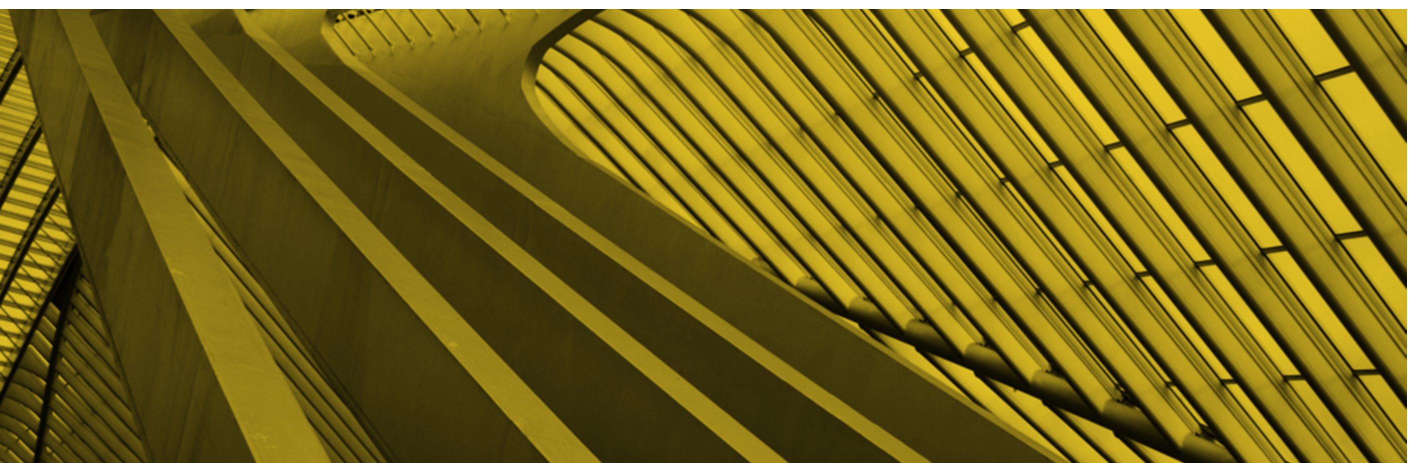


The period 2008-2016, reported in Appendix IV, illustrates the trend of employees in creative and cultural industries following the financial crisis of 2008-2009. As it is possible to note, even though they belong to the same macro-area, the cultural and creative sectors, each sub-sector behaves differently. For example, the number of employees in the "Museum activities" category (NACE: 91.02.0) decreased significantly in 2014, while it was recovering after the economic crisis. Sectors like "Media representation" (NACE: 73.12.0) face a constant decrease in the occupational structure for the entire period, as well as "reproduction of recorded media" (NACE 18.20.0). Just a few sectors like "Library and archives activities", and those NACE codes related to R&D activities (72.xx.x) and digitalisation (62.xx.x and 63.xx.x), are showing positive employment rates. However, this period has been characterised by a strong reduction of the overall employment, the massive increase in use of new technologies has surpassed some traditional jobs, like those related to paper documents, and a contraction of the average income that have been moved from leisure activities to others, with a slowdown effect for the creative industry.

Following the drop in employment during the period 2008-2016, the number of employees within the Italian CCW started to increase. In 2018, the overall Italian CCIs show an increase of overall employment by about 1.5%. The Italian regions which experienced a remarkable positive trend with respect to 2017 are located both in the North (Trentino-Alto Adige and Emilia-Romagna) and in the Centre-South (Basilicata, the best performer, and Puglia) (see Appendix IV.B)2, however there are areas of the region that have been particularly affected by the COVID-19 outbreak so the impact on the creative economy will be of specific interest (see Appendix IV.B.).The 2018 data reveals substantial gender inequalities in access to cultural and creative work in Italy. Even compared to levels of employment in the Italian economy as a whole, men constitute a disproportionately large proportion of the CCW (Table 4).

Table 4: Percentages of cultural and creative workforce according to sex and nationality in 2018 (Source: Symbola, 2019: 55)

	Core Culture			**Creative Driven**	**Cultural and creative productive system**	**Overall economy**
	Cultural and creative sectors	Other sectors	Total			
Male	60.9	61.3	61.1	65.1	62.6	57.9
Female	39.1	38.7	38.9	34.9	37.4	42.1
Total	100.0	100.0	100.0	100.0	100.0	100.0
Italians	92.5	93.4	93.0	91.2	92.3	85.8
Foreigners	7.5	6.6	7.0	8.8	7.7	14.2
Total	100.0	100.0	100.0	100.0	100.0	100.0



Implications for DISCE

The Italian classification between 'core culture' and 'creative driven' provides an alternative framework for measuring the value of the CCW and illustrates the difficulty of reconciling / overcoming conceptual and linguistic differences in how we talk about, map, measure, and understand DISCE's central object of study. The growth of the Italian creative economy following the 2008 financial crash illustrates the importance of creative activity as an economic driver, but the absence of data on employment contracts and livelihoods through official data monitoring means that it will be challenging to reflect with much certainty on the robustness of the sector following the COVID-19 outbreak.

The Netherlands creative and cultural industrial classification

As already illustrated in this report for many European countries the discussions around what constitutes a creative economy can be quite complex. In the case of The Netherlands, these discussions are not as developed (yet). In fact, across the ten policy documents about cultural and creative work in the Netherlands reviewed for this report, mention of the phrase 'creative economy' did not occur at all. Instead, the documents most commonly refer to this type of economic activity as the 'cultural and creative sector' and occasionally the 'creative industry'.

The 'cultural and creative sector' is the term generally used by the Dutch government and its Ministry of Education, Culture and Science, and is sometimes synonymously referred to as the 'culture sector'. Both are defined as including both arts and heritage as well as the creative industry (MOCW, 2017), and include both publicly funded institutions as well as those who do not receive public subsidies. The government generally divides the cultural and creative sector into four main categories (MOCW, 2016):

- Performing arts and heritage;
- Visual arts, film and literature;
- Architecture, design and new media;
- Culture education, amateur arts and libraries

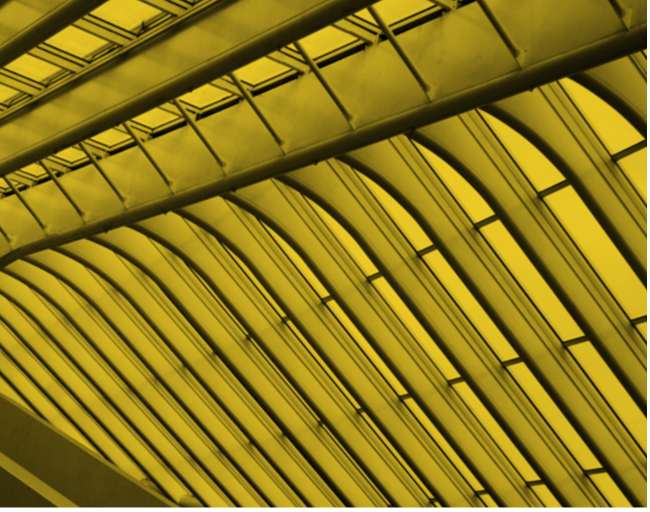
However, their categorisation sometimes changes depending on the data they use to build their reporting on. For instance, when using data sources from Statistics Netherlands (CBS), they would use the CBS categorisation to describe the cultural and creative sector instead, which is as follows (MOCW, 2016):

- Arts and heritage;
- Media and entertainment;
- Creative business services

In their major 2017 survey of the cultural and creative sector, the Dutch government uses this CBS classification to further categorise the specific cultural and creative activities that fall under each strand (see Table5). They have based this sub-categorisation on the Dutch Standard Industrial Classification (CBS, 2017), which in turn is based on the activity classification by the European Union. They propose the following:

Table 5: Government classifications of sub-sectors in cultural and creative sector The Netherlands (Source: MOCW, 2017)

Arts and heritage	Media and entertainment	Creative business services
Travel bureaus	Book shops	Public relations agencies
Practising performing arts	Record and media stores	Architects
Producers of stage productions	Book publishers	Advertising agencies
Support activities to art production and performance	Newspaper publishers	Industrial design
Writing and other artistic creation	Magazine publishers	Conference and event organisation
Theatres and event halls	Software and gaming publishers	
Public libraries	Other publishers	
Lending of works of art	Film production	
Lending of other cultural goods and public archives	Television production	
Museums	Supporting film and television services	
Art galleries and exhibition spaces	Film and television distribution	
Preservation of historical buildings	Cinemas	
Friends circles linked to culture	Audio recording and audio publishers	
	Radio broadcasters	
	Television broadcasters	
	Other information services	
	Photography	
	Circus and variety production	



The government also occasionally uses the term 'creative industry' to indicate the list from Figure 5above, although in most instances those mentions are paired with data about the Information Communications Technology sector. In those cases both branches are still referred to separately as the 'creative industry and ICT', rather than under a common term (Media Perspectives, 2019).

Other organisations have come up with alternative terms to avoid using 'the cultural and creative sector'. The Social and Cultural Planning Bureau[4] (SCP) – an arms-length data collection agency founded by the government – in a survey across the Netherlands used 'the cultural life' as its central description (SCP, 2018). They explained their choice as wanting to keep a distance from the economic connotations of the term 'the cultural sector' and the institutional connotations of 'the cultural field' (SCP, 2018: 9). According to their report, 'the cultural life' proposed a more inclusive view that incorporated non-financial and non-institutional aspects, like visits, volunteering, hobbies, and other informal cultural and creative engagement (*ibid*.). They then divided 'the cultural life' into two main strands (SCP, 2018):

- 'Arts and culture', which includes performing arts, visual arts, literature, film and video art, tangible heritage, and intangible heritage.
- 'The creative sector and media', which incudes architecture, design and digital culture, and only those media that display or talk about art, design or heritage.

The other major national data collection body, Statistics Netherlands (CBS), uses the term 'culture and media' to describe the entire sector (CBS, 2015). The list of what fields and disciplines this term is made up of contains nine domains (CBS, 2015):

- Heritage
- Performing arts
- Visual arts, literature
- Audio-visual
- Advertising
- Architecture and design
- Education
- Interdisciplinary and other

When these different definitions and categorisations are compared, it could be said that the SCP definition is the narrowest, the CBS one a little broader, and the one used by the Government slightly broader still. They compare as follows in table.6:

4 https://www.scp.nl/english

Table 6: Comparison of definitions and sub-categorisation of cultural and creative activity in the Netherlands (Source: MOCW, 2017; CBS, 2015; SCP, 2018)

Disciplines and fields included:	Government definition: 'cultural and creative sector' (mainly focuses on production) (MOCW, 2017)	CBS definition: 'culture and media' (mainly focuses on production) (CBS, 2015)	SCP definition: 'the cultural life' (includes consumption as well as production) (SCP, 2018)
Heritage (tangible & intangible)	X	X	X
Performing arts	X	X	X
Visual arts	X	X	X
Literature	X	X	X
Film	X	X	X
Video	X	X	X
Television	X	X	(Partially)
Radio	X	X	(Partially)
Digital	X	X	X
Print media/Press	X	X	
Advertising	X	X	
Design	X		X
Architecture		X	X
Travel	X		
Conference & event organisation	X		
Education		X	
Interdisciplinary and other		X	

Note: The table above is based on categories each definition includes within its phrasing. None of the missing categories were explicitly excluded by any of the sources.

The comparison above clearly shows that there is a discrepancy in definitions used, which may result in creating inconsistencies in statistics about cultural and creative work. Depending on what definition or categorisation is used, numbers might come out quite differently, as can be seen in the next section.

Following the definition by the Social and Cultural Planning Bureau (SCP), the number of workers involved in 'the cultural life' in the Netherlands between 2012 and 2017 is estimated in Table 7.

Table 7: Number of people working in art, design and heritage in the Netherlands, 2012-2017 (Source: SCP, 2018: 59; using data from CBS)

	2012	2013	2014	2015	2016	2017
Total employment						
in organisations (jobs)	79,120	73,150	72,400	72,640	75,130	78,840
in organisations (fte)	56,350	52,280	51,980	53,070	54,680	58,110
in self-employment	67,020	64,660	68,210	74,820	80,340	-
Employment in art						
in organisations (jobs)	55,620	51,400	50,540	50,530	51,690	54,050
in organisations (fte)	37,200	34,540	34,160	35,000	35,710	37,840
in self-employment	52,380	51,330	53,730	57,430	60,510	-
Employment in design						
in organisations (jobs)	14,280	12,630	12,550	12,520	13,410	14,720
in organisations (fte)	12,020	10,690	10,620	10,660	11,370	12,540
in self-employment	14,510	13,200	14,340	17,240	19,680	-
Employment in heritage						
in organisations (jobs)	9,220	9,120	9,310	9,590	10,030	10,070
in organisations (fte)	7,130	7,050	7,200	7,410	7,600	7,730
in self-employment	130	130	140	150	150	-

However, using the categorisation of culture and creative work proposed by Statistics Netherlands (CBS) – which is different from the one used in Table 7 – gives different results. Table 8 shows the number of workers in each section of the 'cultural and creative sector' according to CBS:

Table 8: Number of jobs in different sections of the cultural and creative sector in 2010 and 2014/2015 (Source: SER & RvC, 2017, using data from CBS)

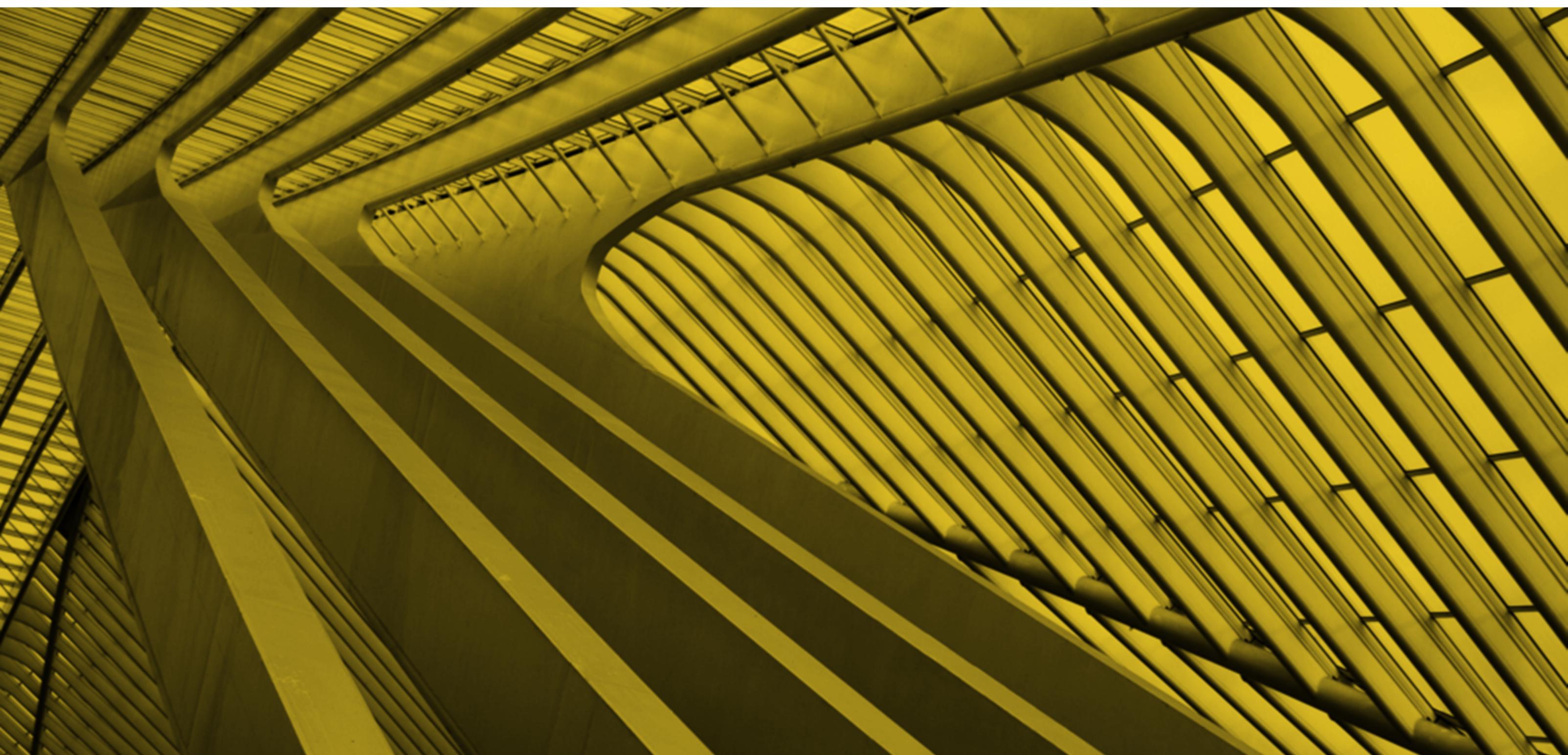
	Jobs in organisations		Jobs in self-employment	
	2010	*2015*	*2010*	*2014*
Total economy	7,770,000	7,882,000	960,000	1,033,000
Total cultural and creative sector	162,830	139,570	92,820	106,000
Arts, culture and heritage	47,550	42,890	38,480	44,910
Media and entertainment	61,950	51,500	21,870	24,440
Creative services	53,330	45,190	32,480	36,650

There are more considerations to presenting numbers about the cultural and creative labour market. Namely, all aforementioned data refer to work that is based within the demarcations of the cultural and creative sector. This work might range from artistic production (e.g. artists) to work that provides professional support (e.g. office managers or business leaders in cultural and creative organisations) (MOCW, 2016). However, this does not include creative work done outside the confines of the cultural and creative sector (e.g. a designer working for a car production company) (MOCW, 2017), a factor that, following the UK trident model, is captured.

An exception is a 2015 study by Statistics Netherlands (CBS), which measured the number of workers in cultural and creative professions. The approach taken was to include all cultural and creative professions, even if they were situated in an industry or branch that was not necessarily cultural or creative in nature (Table 9).

Table 9: Cultural and creative work happening across the wider Dutch economy in 2015 (Source: CBS, 2015)

Discipline/field	In number of jobs	In fte
Arts and culture	80,000	70,000
Radio/TV/Film/Sound	30,000	20,000
Traditional publishing	30,000	20,000
Publishing of recorded media	20,000	20,000
Advertising	80,000	50,000
Commerce and transport	50,000	30,000
Specialist business or services	50,000	30,000
Engineers and architecture	10,000	10,000
Education	30,000	30,000



Public policy	10,000	10,000
Sports and leisure	10,000	0
Hospitality	10,000	0
Other information and communication	10,000	10,000
TOTAL	**410,000**	**320,000**

The past decade has been a challenging time for the cultural and creative labour market in the Netherlands. As in Italy, the effects of the economic crisis of 2008 have been very visible and working conditions have changed since then. This section gives a headline overview of the most important changes to cultural and creative work.

In 2016 the cultural and creative sector formed 2.33% of the Dutch GDP, compared to 2.15% in 1995 (MOCW, 2017). There was a slight dip to 2.20% between 2011 and 2013, which the Ministry of Education, Culture and Science attributed to cuts in public funding since 2011, as an after-effect of the economic crisis of 2008. The reason for the three-year delay of this impact is due to public funding structures, which allocate the majority of public funds in waves with four-year intervals.

The number of full-time equivalent (FTE) jobs in the creative and cultural sector decreased by 11.5% between 2010 and 2016, and those in the publicly funded cultural sector by 14% between 2010 and 2015 (MOCW, 2017). At the same time the general economy in the Netherlands grew by 2.1% between 2010 and 2016 (*ibid.*), implying that the amount of cultural and creative work decreased even more significantly than its percentage suggests. The strongest decrease in work happened between 2010 and 2013, showing parallels with the public funding cuts referred to above (*ibid.*).

The number of cultural and creative jobs shrunk, but the number of self-employed cultural and creative workers went up. While it was measured in 2014 that in the Netherlands on average 16% of people were self-employed as their main job and 39% as a secondary job, the numbers for artists were already much higher: 62% was self-employed as their main job and 53% as a secondary job (MOCW, 2017). For other (non-artist) cultural and creative jobs, 34% were self-employed as a main job and 52% as a secondary job (*ibid.*). Between 2010 and 2015, likely as an effect of the budget cuts, the number of self-employed people in cultural and creative work increased by 27.7%, compared to the average of 17.3% in the total Dutch economy (*ibid.*). Of 1.1 million self-employed people in the Netherlands in 2016, almost 119.000 worked in the cultural and creative sector (ibid.). In 26% of these cases they held a job in an organisation in addition to their self-employed creative work, with 85% of these additional roles being outside of the cultural and creative sector (*ibid.*).

The growth in self-employed work did not make up for the decrease in jobs at cultural and creative organisations during the period of public funding cuts. Between 2010 and 2014 the total amount of work across the cultural and creative sector decreased by 3.5% (RvC & SER, 2017). Moreover, the number of volunteers and interns working in the cultural and creative sector went up, and the proportion of temporary contracts (in relation to permanent contracts) remained high at around 35%

(*ibid*.). Finally, the cultural and creative sector also scores below average on protecting workers for the effects of becoming unfit for work, on providing adequate opportunities for building up pensions, and on protecting self-employed workers against exploitation (*ibid*.).

While the number of cultural and creative jobs decreased, the rates of graduates of cultural and creative education finding a job within 1.5 year of graduating has gone up. Only 3.1% in 2016 struggled to find a job within that time, having gone down from 7.5% in 2012 (MOCW, 2017). The reason for this is linked to the introduction of a more selective intake at cultural and creative education institutions, sometimes reducing the numbers of new students by more than 10% (*ibid*.).

Work within the cultural and creative sector is also paid less than the national average: 53% of artists and 41% of other cultural and creative workers earned an income of less than €30,000 a year in 2014, while the national average was 39% in the same year (MOCW, 2017). The explanation given by the Ministry of Education, Culture and Science is that due to their high intrinsic motivation, artists are often more willing to work for lower pay (*ibid*.). In many of those cases other members of the household make up for the lower salary of the artist, as comparisons of available household spend show that households including artists generally score close to the national average (*ibid*.).

Government approaches to strengthening the cultural and creative labour market

While for government-funded organisations the effects of the 2008 economic crisis became more significant in 2011 when new funding rounds were held, many artists and independent organisations felt the effects of the crisis immediately. In the direct aftermath between 2009 and 2013, the number of jobs in organisations decreased by 12.3% (a loss of approximately 20,000 jobs) and the number of self-employed workers increased by 20.4% (RvC & SER, 2016). Following the quantitative evidence of a shrinking cultural and creative labour market, many organisations began lobbying for better support for cultural and creative workers.

The Culture Council (RvC) and Social-Economic Council (SER) conducted a survey of the working conditions across the cultural and creative labour market, and showed that in this sector particularly many workers had low incomes, inadequate insurance, and a weak position in business negotiation (RvC & SER, 2016). The latter they explained as the result of a lack of social dialogue across the sector, as well as the perception among employers that the supply was greater than the demand. Moreover, in many parts of the sector agreements about minimum wages, honorariums, temporary contracts and copyright exploitation were lacking in substance (*ibid*.).

In 2016 the Culture Council and Social-Economic Council advised the Dutch government that the working conditions across the cultural and creative labour market were below what was deemed acceptable (RvC & SER, 2016). Their recommendations included the creation of a cultural and creative labour market agenda for 2017-2023 (*ibid*.), which focused on increasing structural social dialogue, strengthening the potential for earning, and improving the working conditions (Kunsten '92, 2017).

Its specific recommendations included bringing more unity among and within groups of employers and workers, stimulating the development of new and more entrepreneurial business models, and encouraging good practice among employers regarding national security, pensions, and professional development (*ibid*.).

The cultural and creative labour market agenda that was set for 2017-2023 also pushed for the creation of a Fair Practice Code, which was set up in 2018 with five core values: solidarity, transparency, sustainability, diversity and trust (Kunsten '92, 2018). Its aim was that through united support for this code and agenda, each branch in the cultural and creative sector could advocate for fair pay and better minimum benefits for their workers. The Culture Council and Social-Economic Council proposed that adhering to the Fair Practice Code should be made a requirement for receiving public subsidies as soon as possible, but that it might take until 2024 to fully implement the Code in all branches of cultural and creative the sector. The local authority of the Twente region has already indicated it wants to fully incorporate the Code into its cultural policy (RvC, 2019).

Organisations in the Netherlands also show a growing interest in the concept of the 'creative economy'. In November 2019 the Confederation of Netherlands Industry and Employers (VNO-NCW), the Association for Small and Medium-Sized Businesses (MKB) and the Creative Industries Federation (Federatie Creatieve Industrie) announced that they are making preparations to launch a Creative Economy Platform (Platform Creatieve Economie) Dutch Creative Council[5] . This platform would aim to strengthen the Dutch creative sector, both in terms of production and consumption. Its initial scoping and agenda setting is planned to happen during the first quarter of 2020.

Implications for DISCE

In comparison to the UK and Italian examples, discussions of the 'creative economy' in the Netherlands are not well-developed and instead, references in policy focus on the 'cultural and creative sector' and the 'creative industry'.

- Definitions and classifications also differ with the Netherlands when comparing various approaches from government and specific data-gathering bodies.
- These few illustrative examples again show how much variance there is in definitions between nations and classifications and this is a challenge for DISCE as we move towards case studies that will need to be analysed comparatively.

5 http://dutchcreativeindustries.nl

5. Alternative sources of occupational data

Following the DISCE multi-method analytical approach that considers the micro, meso and macro levels of activity within the case study regions of 'creative economy' this report considers the state of knowledge of the CCW on the macro, meso and micro level with the macro referring to EU-wide, national conceptualisation of creative/cultural employment, meso exploring the national institutional level profiling and monitoring of creative/cultural labour markets which both interact/depend on national statistics but also provide an alternative iteration of their application and the micro, which reflects smaller organisations, campaigning groups, individuals who generate data on creative/cultural workers through a variety of open source software in an attempt to provide a developed understanding of the creative/cultural worker.

In this section of the report we summarise alternative data sources on the CCW that have emerged in different European contexts, to show a more critical understanding of employment in the UK's creative economy and indicate the wider implications for DISCE.

The meso level: institutional, non-government classification

As the policy context in which the measurement and 'mapping' of creative employment began, the UK provides an important initial focus, from which to develop comparative and wider perspectives. There are a number of institutions and organisations, some government funded, some sector-led, others separate charities / companies that produce alternative sources of data on the CCW. This work often provides a more nuanced understanding of creative work conditions in the UK.

The creative industry training body currently known as **Screen Skills**[6] (formerly Skillset and Creative Skillset), was originally set up in 1998 as a non-departmental public body, part government and part-industry funded, to identify and provide the training needs for workers in the audio-visual industry. The scope of Screen Skills's stakeholders has changed over time, originally targeted at those in the television

6 https://www.screenskills.com

broadcast, film, video and interactive media industries, growing to include sectors such as fashion and publishing with a current focus on film, television, visual effects, animation and games. The rationale behind their research programme was developed in response to the failings of official employment data to realistically represent the unique and varied nature of creative work (Skillset, 2000). Other public bodies or trade associations that have criticised the official classification and monitoring of the creative economy include the **Crafts Council**[7] (Crafts Council UK, 2012; 2013) NESTA[8] (Higgs *et al.*, 2008; Bakhshi *et al.*, 2013b) Creative and Cultural Skills[9] (2013).

The **UK Film Council** (now disbanded) was set up in 2000 by the New Labour government in response to the new agenda of promoting creative work as a broader form of economic growth but was abolished in 2010 by the succeeding Conservative/Liberal Democrat coalition government (in office 2010-2015). Whilst it existed, the organisation undertook regular statistical monitoring of those employed in the film sector. In 2006, they published a scoping study into the lack of female screenwriters in the UK screen sector, followed by a detailed investigation into the barriers to diversity in the film sector across factors of gender, age, sexuality, race, ethnicity and disability (Bhavnani, 2007). **Directors UK**[10], the professional association for UK screen directors across both film, television, advertising and music videos have produced a series of reports since 2014 (Follows *et al.*, 2016; Directors UK, 2014) which exposes the under-representation of women and other minorities across key creative lead roles including director, cinematographer, screenwriter, editor, producer, production designer, composer (Follows *et al.*, 2016). **The Writers Guild of Great Britain**[11] (WGGB) published data on screenwriters in the UK based on film and television writer credits, using a variety of sources including IMDb and/or BFI records, for all films shot, at least in part, in the UK (2005-2016) and all television writer credits registered with the **Authors' Licensing and Collecting Society**[12] (ALCS) from 2001-2016 (Kreager and Follows, 2018). This report also illustrates employment inequalities across gender and race. Alongside employment issues relating to gender and race has been an increase in research on socio-economic status (The Sutton Trust, 2006; O'Brien et al., 2017) and disability (Creative Diversity Network, 2019). There have been regional investigations into localised CCWs (Creative Scotland, 2017) and a recent investigation into creative workers and mental health (Wilkes *et al.*, 2020) commissioned by **The Film and TV Charity**[13] in the UK.

This mid-level analysis led by non-departmental public organisations which are placed at an arms-length from the official government body but are, in the large

7 https://www.craftscouncil.org.uk

8 https://www.nesta.org.uk

9 https://www.ccskills.org.uk

10 https://www.directors.uk.com

11 https://writersguild.org.uk

12 https://www.alcs.co.uk

13 https://filmtvcharity.org.uk

part dependent on it for funding and other forms of relational status (Baym, 2015) presents a more detailed picture of the levels of inequality and instability within creative and cultural work. Much of this information is provided through alternative monitoring measurements of the CCW through independent surveys or, as in the case of the WGGB report (Kreager and Follows, 2018) analysis of credits.

In comparison to the UK, in both Italy and The Netherlands, data about the state of the cultural and creative sector or labour market from outside the official government sources are relatively limited **The Film Commission Italia**[14] and **ANICA (National Association of Film, Audiovisual and Multimedia Industries)**[15] have commissioned a survey at the Research Centre of Confindustria to examine the audio visual industry as a whole, the economic value and the jobs generated directly and indirectly, in numerous connected chains, from which it emerges such as cinema, audio visual, Television is an integrated sector and an indispensable resource for the country. The first Report on the Italian Film Industry and its workforce was presented in 2019 (ANICA, 2019).

In the Netherlands, the **Social and Cultural Planning Bureau**[16] (SCP) is an arms-length public statistics organisation, but its independent equivalent, Statistics Netherlands[17] (CPB), provides alternative methodologies for researching similar questions. Similarly, the Social-Economic Council (SER) and Culture Council (RvC) are two independent advisory organs, and while they are sometimes commissioned to do research for government purposes, they also publish policy research at their own initiative. While together they form a league of major, trusted data suppliers that policy-makers depend on quite heavily, there is also a set of smaller organisations that take a more specific focus on data gathering, albeit with a national remit. These include Kunsten '92[18] (Art '92), which hosts the working group for the Labour Market Agenda for the Cultural and Creative Sector, and the Culture Index (Cultuurindex), which records data about the cultural sector in their 'State of Culture' reports series, although they do not focus on cultural labour much. Focusing on cultural labour conditions specifically, there is the Arts Union (Kunstbond), which is a union for artists and creative freelancers, the Culture Federation (Federatie Cultuur), who protect the interests of cultural employers, and GOC, who provide advice on professional training opportunities for cultural and creative workers. Finally, local authorities might commission their own working groups or cultural data research organisations too, of which Knowledge Point Twente[19] is a good example.

14 http://www.italianfilmcommissions.it

15 http://www.anica.it

16 https://www.scp.nl

17 https://www.cbs.nl/en-gb

18 https://www.kunsten92.nl

19 https://www.kennispunttwente.nl

The micro level: activist/grassroots data gathering

Independent from the labour market intelligence compiled by publicly or industry funded institutions, is an emerging body of employment data across European countries from independent grassroots organisations or individuals interested in the Creative Economy (Raising Films, 2016; McDowall *et al.*, 2019). Here there is crossover with the academic literature summarised in the first section of this report where we see either studies of or collaborations across the academic/grassroots domains (Sandoval, 2018; de Peuter, 2014; Dent and Alemenoar, 2019; Wilkes et al., 2020). Much of this data provides further detailed analysis of the various realities of specific groups within the CCW, for example the experiences of parents, or those with caring responsibilities (McDowall *et al.*, 2019) or the issue of mental health in relation to precarious labour within the creative and cultural work (Carey *et al.* 2020). There is also data emerging in reaction to the spatial inequalities inherent within creative work, with new forms of working co-operatives (Boyle and Oakley, 2018) and geographically organised forms of creative activism in the context of urban social movements (Novy and Colomb, 2013; d'Ovidio and Morató, 2017).

In Italy, a number of organisations have provided and commissioned independent surveys on the CCW. The **Federculture**[20] (Federation of Companies and Bodies for the management of culture, tourism, sport and leisure) was set up in 1997 with 13 founding members. Today it is the association that represents the most important cultural companies in the country and all public and private subjects engaged in the management of services related to culture, tourism, and leisure. Federculture supports the enhancement of heritage and cultural activities to support local development; it stimulates awareness campaigns and legislative interventions in favour of the sector; encourages research; designs and promotes innovative management models that favour the quality, productivity and organization of cultural services, in a logic of collaboration between public and private.

Federculture had promoted the first National Collective Agreement specifically meant for workforce in cultural, tourism, environmental and sport sectors; it also works as a company union promoting its dissemination as a fundamental tool for an efficient organization of businesses, for the growth of professions and the improvement of the cultural offer. Since 2002, Federculture publishes an Annual Report recording and documenting the state-of-the-art reflections about creativity, culture, entrepreneurship, management and sustainability in the CCIs sector in Europe and Italy41.

CUEBC (European University Centre for the Cultural Heritage)[21] in collaboration with Federculture, has since 2006 organised Ravello Lab[22], an International Forum where experts and policy makers can share and discuss issues and challenges related to culture and development. The reports are useful tools to orientate in the CCIs sector. **Civita Cultura Holding**[23] (formerly Civita Cultura) was founded in 1999 to

20 http://www.federculture.it/documentazione/pubblicazioni

21 https://www.univeur.org/cuebc/index.php/en

22 http://www.ravellolab.org/19-Documents

23 https://www.civita.it/Civita-Cultura-Holding

take advantage of new opportunities for entrepreneurship in the cultural heritage sector. The company is an important national business group, with a leadership position in the promotion of cultural heritage. Civita publishing series "L'Arte di produrre Arte" (The Art of Producing Art) mainly focuses on the dimensions of competitiveness and innovation offering an important overview of the workforce in the CCIs (Valentino, 2017). Articles and surveys on the topic can be found in CheFare[24], a non-profit organisation promoting cultural transformation and connecting practices and critical analysis.

There was limited awareness of this form of data from the Netherlands but in our broader review of the state of the CCIs across Europe we found information relating to countries across Europe (see the DISCE website for country profiles) as well as new forms of organisation and operation as a means to protect and support the CCW in local communities. As stated in the foreword to this report, an ongoing objective of the DISCE project is to gather further examples of data and surveys on creative and culture workers' livelihoods. This project will act as a database but also a platform for organisations to share findings and reflections on the multiple positions, experiences and challenges of the European CCW.

Implications for DISCE

The abundance of evidence (briefly summarised here) from the institutional to the grassroots perspectives provides multiple positions of the impact of creative and cultural working norms on livelihoods.

- The DISCE research project has the opportunity to explore the conditions that enable creative and cultural work/practice through the case study approach.
- The combination of research methods within the case study design enable a detailed exploration into the lived realities of workers within a specific geographical local, applying an ecological approach to understanding of cultural participation (Gross et al., 2019)
- In addition, the unfolding COVID-19 pandemic provides a reflective moment on the sustainability of the CCW in the case study locations.
- The project also provides an opportunity to share information and findings across the case study locations, providing a platform to showcase the issues and actions/responses developed across Europe.

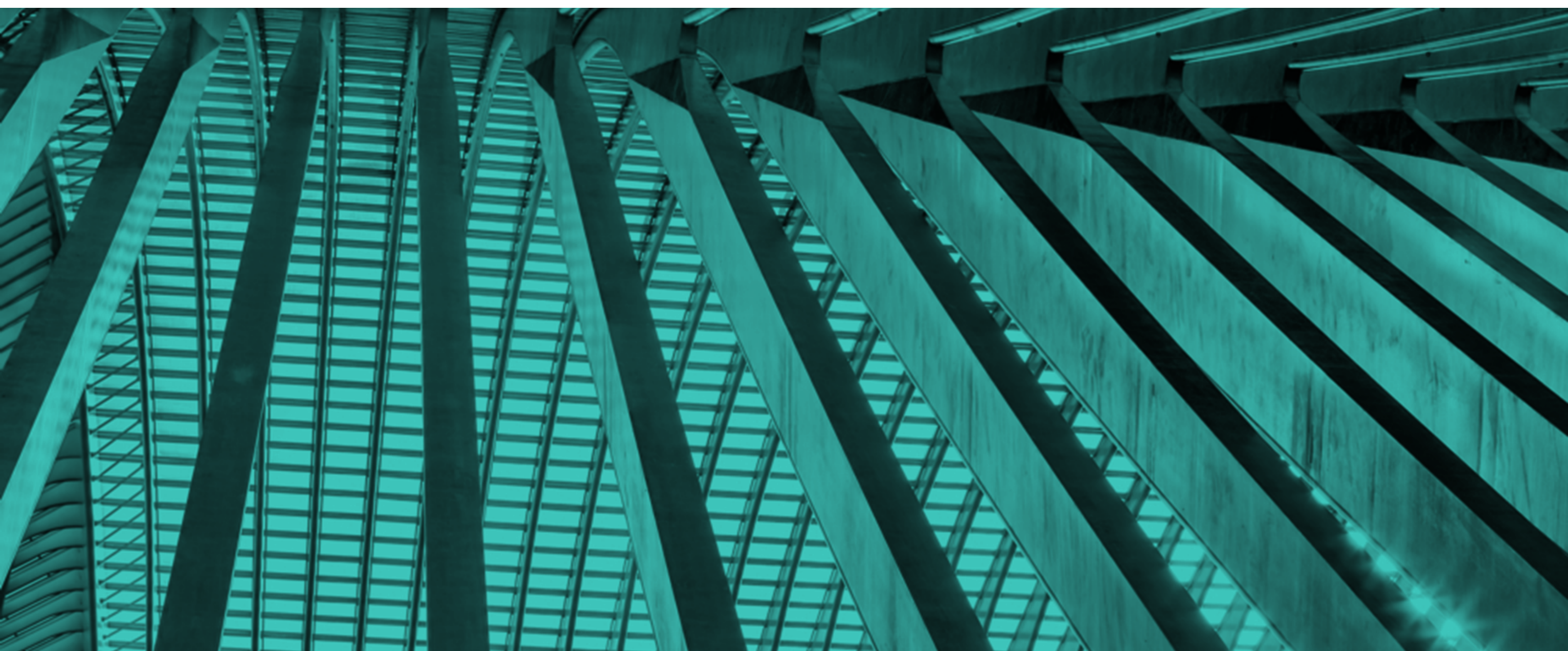
24 https://www.che-fare.com/search/industrie+creative

6. Conclusions

This report has provided reflections on the implications of the literature and available data focused on CCW in Europe. Much of the literature that has been referred to in our literature review illustrates that multiple issues relating to inclusivity and sustainability are illuminated through our partial and sometimes conflicting knowledge(s) of the CCW. In particular, we highlight the routine tendency and strong desire to quantify the CCW but the inability of most of the data to quantify the quality of this work in terms of working patterns and sustainability of livelihoods. As this report has shown, much of this is hidden in official macro-classification schemes and meso- or micro-monitoring mechanisms for the CCW whereby economic and physical stability is maintained through invisibilised and unequal access to independent wealth, care, education and geographical location.

In section 5 we acknowledge the efforts of many organisations who gather data at different levels and the value of cross-referencing and sharing this data, an activity we are able to do through the unique position of a European-wide research collaboration. Overall, WP3 aims to connect these issues – mapping the range of organisations that contribute to this knowledge and their objectives and concerns across Europe as well as connecting some of the quantitative dynamics mapped with the qualitative fieldwork across the DISCE case study locations.

As a result of this review of the literature and mapping of the CCW across and within Europe, we highlight two crucial gaps in our knowledge. Firstly, whilst there is a wealth of available data from many countries about aspects of the CCW in the EU, there is an absence of robust quantitative data that captures the wider economic and social labour that enables and supports creative participation in the creative/cultural labour market. Secondly, there is a gap in knowledge of the relative stability of creative work within CCIs as opposed to creative work in industries not classified as creative. A comparison of workforce experience and participation across both would enable a critical analysis of the unique characteristics of the labour market structure of the creative sector.



7. Recommendations for DISCE

In this section we outline how the reflections in this report directly relate to the research objectives and research methods that the DISCE project adopts, the data it will collect and the issues it might face. Although these issues are closely connected with the focus of WP3 they have broader repercussions for the DISCE project overall.

Definitional tensions and issues in mapping creative economies in Europe

This report has highlighted how there are tensions across scales (cross-European and national), and within different national systems as to how we map and estimate components of the creative economies. Along with broader definitional issues this creates a gap in the broader EU framework for a working concept of the creative economy, and difficulty in measuring the varied economic models of different sub-sectors that contributes to it, which prevents a systematic, data driven conceptualization of the creative ecology (see below).

In our previous report on creative HE subjects (Comunian *et al.* 2020) on the provision of *creative subjects in HE* we highlight that despite the large efforts of data collection at a pan-European level, it is not currently possible to disaggregate to the level of specific creative subjects. As such, it is not possible to advance any rigorous cross-country comparison or mapping of specific subject-related dynamics. In reference to *CCW* data the lack of detailed evidence relating to socio-economic characteristics – notably racial, ethnic identity and nationality – is a significant barrier to understanding. In addition to this, knowledge of the spatial distribution of creative employment is patchy, at best.

DISCE research questions & WP3

With the aim of ‘Developing Inclusive and Sustainable Creative Economies’, DISCE is considering the role of creative HE and CCW to the creative economies but is also on the normative goal of making them (more) *inclusive and sustainable*. This report has reinforced and added depth to the overall research questions of DISCE with specific reference to WP3.

In relation to creative HE:

- What can an examination of participation within HE creative subject degrees tell us about how the aspirations of students who wish to enter the creative economies are managed?;
- What can information on who is able to access HE in general and specifically creative subject degrees – both socially and financially –tell us about how inclusive HE is but also how diverse the future CCW might be?;
- If we track the pipeline of applicable/updated skills / knowledge and experience from HE to the creative economies, how can we make robust links between building sustainable creative careers and the future development trajectories of creative economies?

In relation to CCW:

- Who gets to 'be creative' i.e. who is enabled to participate and contribute to the creative economy through their labour?
- How is their labour and the work produced valued?
- What are the realities of 'work' for creative workers? What systems of support and protection do they have access to? What does an examination of the hidden labour linked to care and connectivity within creative and cultural participation reveal about the sustainability of the industry?

In support of the DISCE ecological approach

From the perspective of DISCE, this report's review of data further supports the rationale for applying an ecological approach (Gross & Wilson 2019; Holden 2015) to understanding creative economies. As outlined in document 3.2, the geographical case study model of the DISCE project enables a more nuanced and systemic exploration of inclusivity and sustainability. An ecological approach will enable us to contextualise the opportunities for access to creative subjects at the HE level as well as the livelihoods of the CCW in their city/region, but also consider them in relation to the local labour markets and opportunities that are available within and outside the creative industries. This ecological approach also allows us to take into consideration temporal aspects which characterise the dynamic nature of labour markets – and specifically one particularly fragmented like the cultural creative labour market. It is then crucial to take an ecological approach not least to ensure that our understanding and measuring of the CCW and creative HE are sensitive to the constantly changing flows in and out of the sector, of creativity at its heart, and the fact that within the overall sector there are newly emerging labour markets and ones that are declining or giving way to new ones.

Understanding the interconnections of HE and creative economies is a key component of the role of DISCE in mapping and understanding local creative economies and ecologies broadly and specifically in relation to the selected case studies. In this research setting it will be important to consider: How universities (via discussion with managers and academics) use creative hubs (an open term to include a range of platforms and opportunities) to connect HEIs with local creative economies and to involve/engage students in them or how students seek/engage with opportunities to be entrepreneurial and to what aim: *what kind of growth they seek*. It will also be important to consider broader contributions of creative graduates and creative students to the local creative ecologies.

When looking at the livelihood and working conditions of the CCW it is important to consider the local policies and other economic conditions (such as housing). In the DISCE case study selection we will include reflections on the broader economic contexts and creative policies, asking what role place plays in shaping creative livelihoods. Models of sustainability in light of the precarity agenda are a critical focal point for DISCE. The key questions that are asked here include: what needs to be sacrificed in order to maintain a career as a creative / cultural worker? And, what forms of care, support and economic sustainability are invisibilised in that process?

Impact of Covid-19 and temporalities in the creative economies

As discussed in our introduction, this report was written against the backdrop of a growing global pandemic. Within the multiple emerging realisations that a pandemic of this size and nature has on relationships and societies across the globe (as well as a growing awareness of the unequal repercussions that the pandemic exposes for human bodies), sits the issues of inclusivity and sustainability in the creative economy. Some of the issues we have highlighted in the report are bound to become more apparent and more extreme (for example the precarity of creative freelancers) due to the Covid-19 crisis. Others, such as the non-economic contribution of creative workers to our well-being and social participation might become more visible than they usually are (for example the number of performances unfolding online and teachers sharing online cultural content during the lockdown period).

Implications for DISCE methods and data collection

In terms of implications of this knowledge on DISCE and its data collection, the report has implications both in terms of the data collection and analysis within the case study locations and the broader development of a quantitative survey that is being planned.

In relation to case studies' qualitative data collection, some of the key questions and concerns are:

- Attention towards the role of creative HEIs in creative ecologies will be crucial. How do creative HEIs engage with students, communities, spaces and knowledge? What is their contribution, beyond graduates?
- How do creative students/graduates in case studies locations and beyond (to be investigated via survey) make decisions in relation to their degrees? What role does finance/debt and other socio-economic dimensions play in their decision (including where to study and where to move to work after studying)?
- In addition, the role of geography has emerged as being an important factor, so within the case study framework, migration to study or to work with be captured through qualitative life accounts.
- Interviews with the CCW need to capture workers both within and outside those

industries classified as either creative or cultural but also the ones that might not be formally workers for official statistics but contribute in other ways to the local creative ecologies

- In addition, the qualitative in-depth interviews with creative workers will allow for a more nuanced understanding of the systems of support; financial, social and emotional that sustain their creative/cultural practice. Questions on housing, care, social security, dependents enable the visibilisation of the often unaccounted for processes that mask and hamper inclusivity and sustainability.

In relation to a quantitative survey the key questions and concerns are:

- In relation to creative graduates/alumni (numbers in work or not): how do they value their education and the way it shaped their career? In which ways do they value their contribution to society and creative ecologies (e.g. in monetary or in other terms)?
- The issue of connectivity between creative HE and sustainable careers is one that will be tackled both in DISCE qualitative work but also through a major quantitative survey aimed at providing some correspondence between some of the questions and reflection coming from the USA SNAAP survey and a European version of it.
- A pan-European survey of the CCW to capture detailed information on job security, social security, cost of living, debt, dependents, access to health and social care as they intersect with workers' ability to participate in creative and cultural practice.

Finally, there is the scope that the Cultural Development Index emerging from the work of WP5 will be able to capture these data and dynamics not only individually but in relation specifically to their interdependence, the complex interaction of creative and culture with forms of exchange that might explain more than individual datasets.

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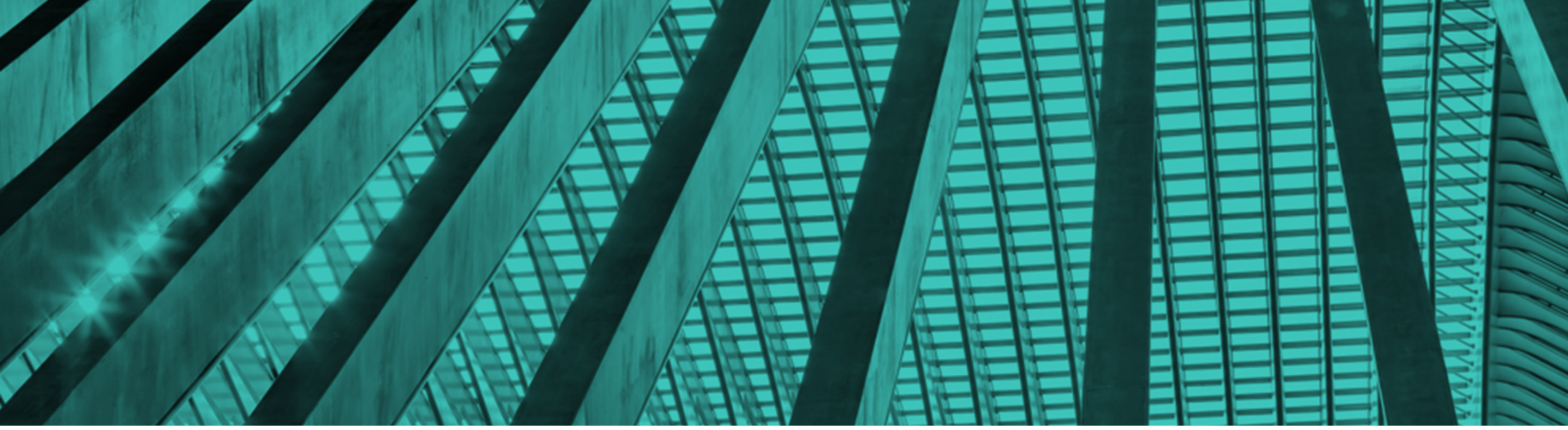

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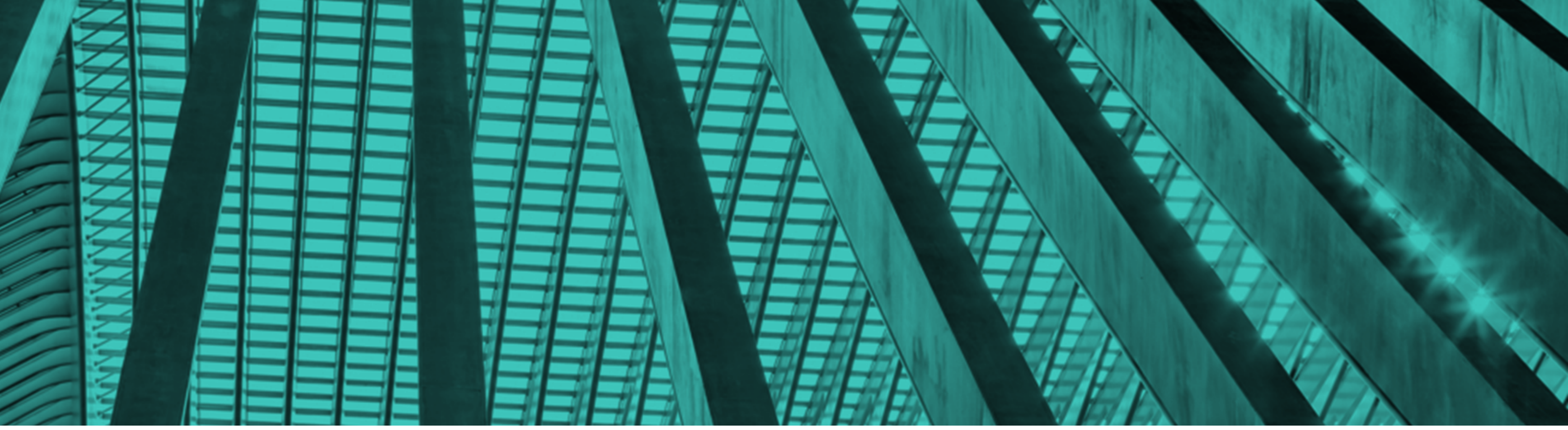

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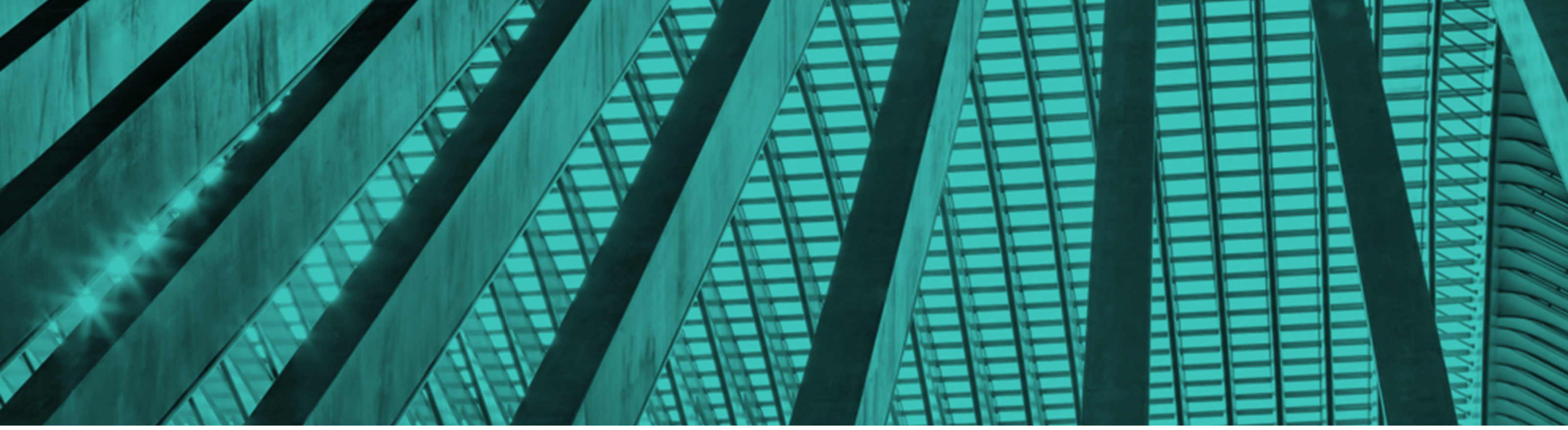

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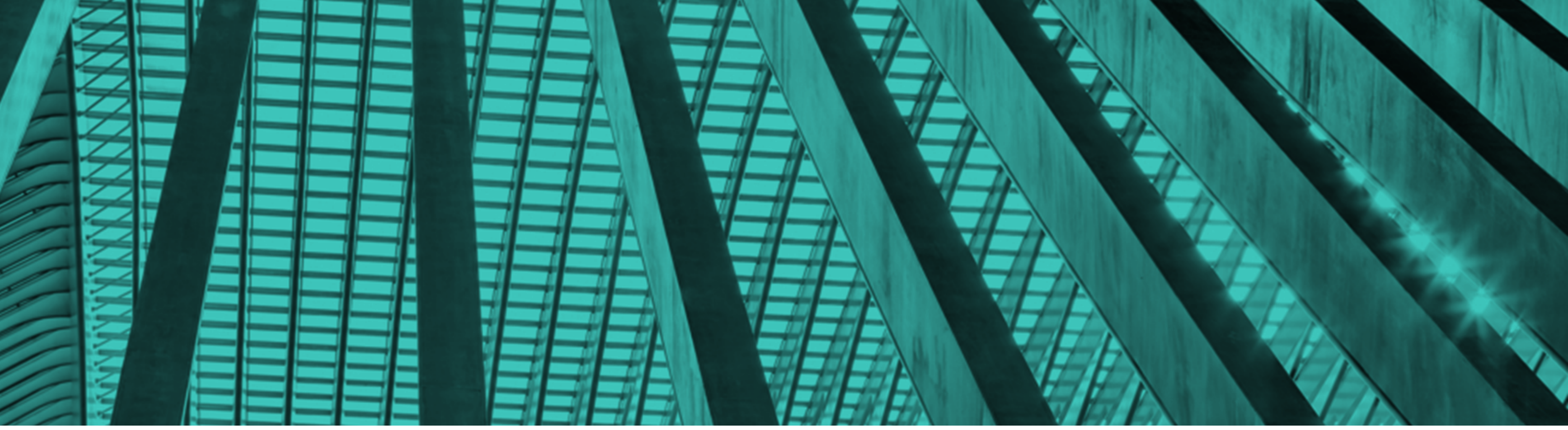

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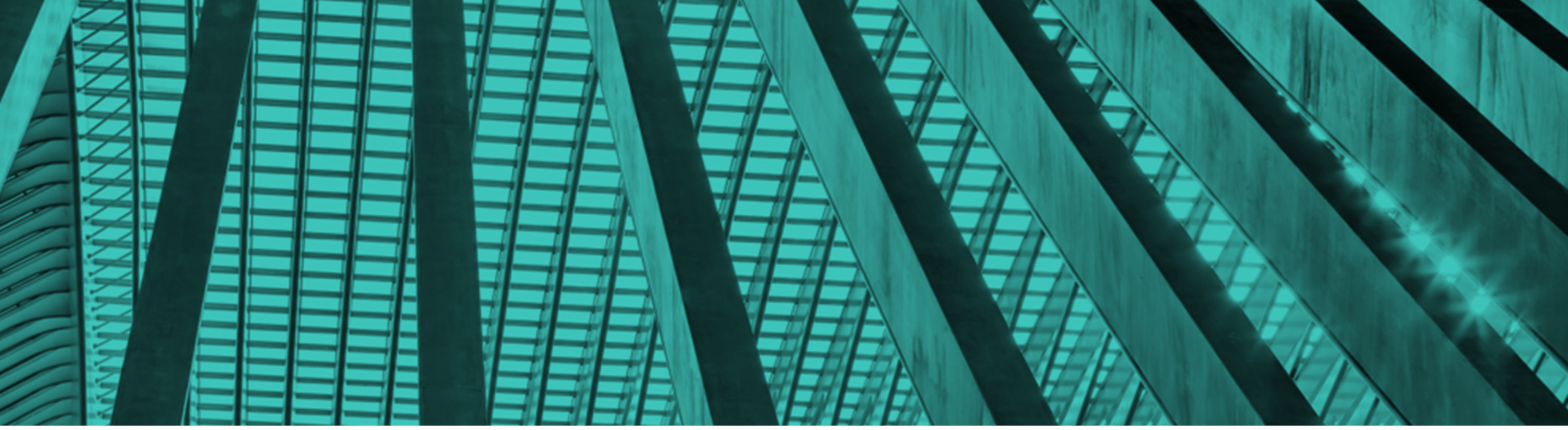

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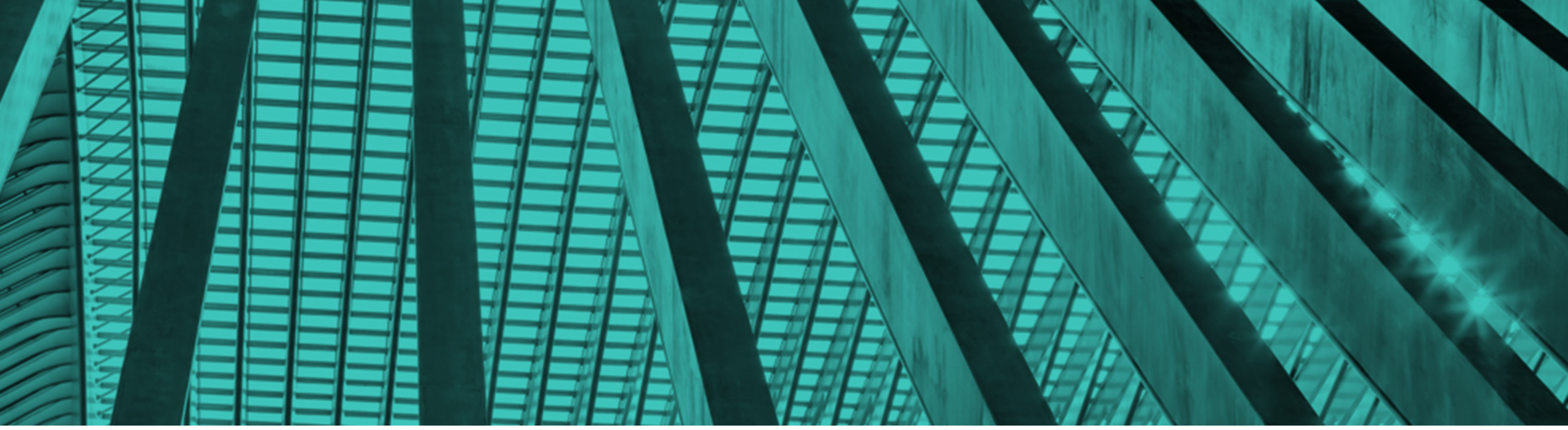

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Appendices

Appendix I: Data from the EU-LFS

Table I.A: NACE REV. 2 codes for culture statistics — theoretical scope and operational scope applied for employment and business statistics (Source: Eurostat 2018b: 121-124)

Yes - included in cultural statistics; no = not included; na = not available in the data source

* Eurostat's working group on culture statistics requalified these codes as fully cultural at its meeting in 2016.

** These codes are not considered as fully cultural from a theoretical point of view; they were included for practical reasons (availability of only three-digit codes)

NACE Rev.2 code	Description	Theoretical scope	Employment statistics (EU-LFS)	Business statistics (SBS)	Business statistics (BD)
18	**Printing and reproduction of recorded media**	**Fully***	**yes**	**yes**	**na**
18.1	Printing and service activities related to printing	Fully*	yes	yes	na
18.2	Reproduction of recorded media	Fully*	yes	yes	na
32	Other Manufacturing				
32.12	Manufacture of jewellery and related articles	Fully*	na	yes	na
32.2	Manufacture of musical instruments	Fully*	yes	yes	na
47	**Retail trade, except of motor vehicles and motorcycles**	**Partly**	**no**	**no**	**no**
47.6	Retail sale of cultural and recreation goods in specialised stores	Partly	no	no	no
47.61	Retail sale of books in specialised stores	Fully*	na	yes	na

47.62	Retail sale of newspapers and stationery in specialised stores	Fully*	na	yes	na
47.63	Retail sale of music and video recordings in specialised stores	Fully*	na	yes	na
47.64	Retail sale of sporting equipment in specialised stores	Not cultural	no	no	no
47.65	Retail sale of games and toys in specialised stores	Not cultural	no	no	no
58	**Publishing activities**	**Partly**	**no**	**no**	**no**
58.1	Publishing of books, periodicals and other publishing activities	Partly	yes**	yes**	na
58.11	Book publishing	Fully	no	no	no
58.12	Publishing of directories and mailing lists	Not cultural	no	no	no
58.13	Publishing of newspapers	Fully	na	yes	na
58.14	Publishing of journals and periodicals	Fully	na	yes	na
58.19	Other publishing activities	Not cultural			
58.2	Software publishing	Partly	no	yes**	na
58.21	Publishing of computer games	Fully	na	yes	na
58.29	Other software publishing	Not cultural			
59	**Motion picture, video and television programme production, sound recording and music publishing activities**	**Fully**	**yes**	**yes**	**yes**
59.1	Motion picture, video and television programme activities	Fully	yes	yes	na
59.2	Sound recording and music publishing activities	Fully	yes	yes	na
60	**Programming and broadcasting activities**	**Fully**	**yes**	**yes**	**yes**
60.1	Radio broadcasting	Fully	yes	yes	na

60.2	Television programming and broadcasting activities	Fully	yes	yes	na
63	**Information service activities**				
63.9	Other information service activities	Partly	no	no	no
63.91	News agency activities	Fully	na	yes	na
63.99	Other information service activities n.e.c.	Not cultural			
71.1	Architectural and engineering activities and related technical consultancy	Partly	no	no	no
71.11	Architectural activities	Fully	na	yes	yes
71.12	Engineering activities and related technical consultancy	Not cultural			
73	**Advertising and market research**				
73.1	Advertising	Partly	no	no	no
74	**Other professional, scientific and technical activities**	**Partly**	**no**	**no**	**no**
74.1	Specialised design activities	Fully	yes	yes	yes
74.2	Photographic activities	Fully*	yes	yes	yes
74.3	Translation and interpretation activities	Fully*	yes	yes	yes
74.9	Other professional, scientific and technical activities n.e.c	Not cultural			
77	**Rental and leasing activities**	**Partly**	**no**	**no**	**no**
77.2	Renting and leasing of personal and household goods	Not cultural			
77.21	Renting and leasing of recreational and sports goods	Not cultural			
77.22	Renting of video tapes and disks	Fully*	na	no	no
77.29	Renting and leasing of other personal and household goods	Not cultural			
85	**Education**				

85.5	Other Education	Partly	no	no	no
85.5	Sports and recreation education	Not cultural			
85.52	Cultural education	Fully	na	na	na
85.53	Driving school activities	Not cultural			
85.59	Other education n.e.c.	Not cultural			
90	**Creative, arts and entertainment activities**	**Fully**	**yes**	**na**	**yes**
90.0	Creative, arts and entertainment activities	Fully	na	na	na
90.01	Performing arts	Fully	na	na	na
90.02	Support activities to performing arts	Fully	na	na	na
90.03	Artistic creation	Fully	na	na	na
90.04	Operation of arts facilities	Fully	na	na	na
91	**Libraries, archives, museums and other cultural activities**	**Partly**	**yes****	**na**	**yes****
91.0	Libraries, archives, museums and other cultural activities	Partly	yes**	na	yes**
91.01	Library and archives activities	Fully	na	na	na
91.02	Museums activities	Fully	na	na	na
91.03	Operation of historical sites and buildings and similar visitor attractions	Fully	na	na	na
91.04	Botanical and zoological gardens and nature reserves activities	Not cultural			

Table I.B: Details of digit levels of ISCO*NACE classifications (Source: Eurostat, 2018: 18)

Country	2011	2012	2013	2014	2015	2016	2017
Belgium	3*2	4*2	4*2	4*2	4*2	4*2	4*2
Bulgaria	3*2	3*2	3*2	3*2	3*2	3*2	3*2
Czechia	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Denmark	3*2	3*2	3*2	3*2	3*2	3*2	3*2
Germany	3*3	4*3	4*3	4*3	4*3	4*3	4*3
Estonia	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Ireland	4*2	4*2	4*2	4*2	4*2	4*2	4*2

Greece	3*3	3*3	3*3	3*3	3*3	3*3	3*3
Spain	3*3	3*3	3*3	3*3	3*3	3*3	3*3
France	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Croatia	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Italy	3*3	3*3	3*3	3*3	3*3	3*3	4*3
Cyprus	3*2	3*2	3*2	3*2	4*3	4*3	4*3
Latvia	3*2	3*2	3*2	3*2	3*2	3*2	3*2
Lithuania	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Luxembourg	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Hungary	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Malta	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Netherlands	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Austria	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Poland	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Portugal	3*3	3*3	3*3	3*3	3*3	3*3	3*3
Romania	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Slovenia	4*2	4*2	4*2	4*2	4*2	4*2	4*2
Slovakia	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Finland	4*3	4*3	4*3	4*3	4*3	4*3	4*3
Sweden	4*3	4*3	4*3	4*3	4*3	4*3	4*3
United Kingdom	4*3	4*3	4*3	4*3	4*3	4*3	4*3

Table I.C: Eurostat Occupations (ISCO 08 three and four-digit level) (Source: Eurostat 2018: 15-17).

Fully relate to culture = 1 Partly relate to culture = x

ISCO 08 code	Title	Cultural Component
122	Sales, marketing and development managers	X
1221	Sales and marketing managers	0
1222	Advertising and public relations managers	X
1223	Research and development managers	0
134	Professional services managers	X
1341	Childcare services managers	0
1342	Health services managers	0
1343	Aged care services managers	0
1344	Social welfare managers	0
1345	Education managers	0
1346	Financial and insurance services branch managers	0

1349	Professional services managers not elsewhere classified	X
143	Other services managers	X
1431	Sports, recreation and cultural centre managers	X
1439	Services managers not elsewhere classified	0
216	Architects, planners, surveyors and designers	1
2161	Building architects	1
2162	Landscape architects	1
2163	Product and garment designers	1
2164	Town and traffic planners	1
2165	Cartographers and surveyors	1
2166	Graphic and multimedia designers	1
231	University and higher education teachers	X
2310	University and higher education teachers	X
232	Vocational education teachers	X
2320	Vocational education teachers	X
233	Secondary education teachers	X
2330	Secondary education teachers	X
234	Primary school and early childhood teachers	X
2341	Primary school teachers	X
2342	Early childhood educators	X
235	Other teaching professionals	X
2351	Education methods specialists	0
2352	Special needs teachers	0
2353	Other language teachers	1
2354	Other music teachers	1
2355	Other arts teachers	1
2356	Information technology trainers	0
2359	Teaching professionals not elsewhere classified	0
251	Software and applications developers and analysts	X
2511	Systems analysts	0
2512	Software developers	0
2513	Web and multimedia developers	X
2514	Applications programmers	0
2519	Software developers and analysts not elsewhere classified	0
262	Librarians, archivists and curators	1
2621	Archivists and curators	1

2622	Librarians and related information professionals	1
263	Social and religious professionals	X
2631	Economists	0
2632	Sociologists, anthropologists and related professionals	X
2633	Philosophers, historians and political scientists	X
2634	Psychologists	0
2635	Social work and counselling professionals	0
2636	Religious professionals	0
264	Authors, journalists and linguists	1
2641	Authors and related writers	1
2642	Journalists	1
2643	Translators, interpreters and other linguists	1
265	Creative and performing artists	1
2651	Visual artists	1
2652	Musicians, singers and composers	1
2653	Dancers and choreographers	1
2654	Film, stage and related directors and producers	1
2655	Actors	1
2656	Announcers on radio, television and other media	1
2659	Creative and performing artists not elsewhere classified	1
333	Business services agents	X
3331	Clearing and forwarding agents	0
3332	Conference and event planners	0
3333	Employment agents and contractors	0
3334	Real estate agents and property managers	0
3339	Business services agents not elsewhere classified	X
343	Artistic, cultural and culinary associate professionals	X
3431	Photographers	1
3432	Interior designers and decorators	1
3433	Gallery, museum and library technicians	1
3434	Chefs	0
3435	Other artistic and cultural associate professionals	1
352	Telecommunications and broadcasting technicians	X
3521	Broadcasting and audio-visual technicians	1
3522	Telecommunications engineering technicians	0
441	Other clerical support worker	X

4411	Library clerks	1
4412	Mail carriers and sorting clerks	0
4413	Coding, proof-reading and related clerks	0
4414	Scribes and related workers	0
4415	Filing and copying clerks	0
4416	Personnel clerks	0
4419	Clerical support workers not elsewhere classified	0
511	Travel attendants, conductors and guides	X
5111	Travel attendants and travel stewards	0
5112	Transport conductors	0
5113	Travel guides	X
731	Handicraft workers	X
7311	Precision-instrument makers and repairers	0
7312	Musical instrument makers and tuners	1
7313	Jewellery and precious-metal workers	1
7314	Potters and related workers	1
7315	Glass makers, cutters, grinders and finisher	1
7316	Sign writers, decorative painters, engravers and etchers	1
7317	Handicraft workers in wood, basketry and related materials	1
7318	Handicraft workers in textile, leather and related materials	1
7319	Handicraft workers not elsewhere classified	1
752	Wood treaters, cabinetmakers and related trades worker	X
7521	Wood treaters	0
7522	Cabinetmakers and related workers	X
7523	Woodworking-machine tool setters and operators	0

Appendix II: DISCE case study nations

Table II.A: Organisation of the public administration responsible for culture and of the development of the cultural statistics in the DISCE case study countries (Bina *et al.*, 2012: 477-479)

Country	Political system	Central ministry with cultural competence	Local level of government with cultural competence	Main organisation in charge of the cultural statistics	Other organisation in charge of the cultural statistics/ study of the cultural field
Belgium – state	Federal system (decentralised political system)	No central ministry, decentralization of cultural competences at the Communities	Flemish, French and German Communities	Studiedienst van de Vlaamse Regering (SVR-Flemish Community) Service de la recherche du Ministère de la Communauté française WallonieBruxelles (French community) Infocenter der DG-Deutschprachige Gemeinschaft (German community)	Direction Générale Statistique Information Economique (DGSIE)
Finland	Bi-polar centralised system : State + municipalities	Ministry of Education and Culture	Municipalities	Statistics Finland	
Italy	Centralised system (with developing a federal approach)	Ministry of Heritage and Cultural activities	Regions, Provinces and Municipalities	National Institute of Statistics (ISTAT)	
Latvia	Centralised system (with tendency to decentralisation	Ministry of Culture	Counties and Municipalities	Ministry of Culture	Central Statistical Bureau of Latvia (CSB)

Hungary	Decentralised system	Ministry of Education and Culture	Local authorities	Ministry of Education and Culture & Hungarian Central Statistical Office (Common responsibility)	
Netherlands	Centralised system	Ministry of Education, Culture and Science	Provinces and Municipalities	Ministry of Education, Culture and Science & Statistics Netherlands (CBS) (Common responsibility	
Sweden	Centralised system	Ministry of Education, Research and Culture	Regions	Swedish Art Council (Government authority)	
United Kingdom	Centralised system	Department for Culture, Media and Sport	Local authorities	Department for Culture, Media and Sport (DCMS)- (Government authority	

Table II.B: Percentages of cultural employment in 2018 by sex (Source: Eurostat, 2019: (cult_emp_sex))

Country	**Percentage of total employment (%)**	**Percentage of MALE employment (%)**	**Percentage of FEMALE employment (%)**
Belgium	4.3	4.4	4.2
Finland	4.9	4.5	5.4
Hungary	3.4	3.0	3.7
Italy	3.6	3.0	3.6
Latvia	3.5	2.3	4.7
Netherlands	4.6	4.8	4.4
Sweden	4.6	4.8	4.4
United Kingdom	4.5	5.0	4.0
EU- 28 countries (2013-20)	3.8	3.8	3.6

Table II.C: Percentages of cultural employment in 2018 by age (Source: Eurostat, 2019: (cult_emp_age))

Country	Percent-age of total em-ployment (%)	From 15 to 29 years	From 30 to 39 years	From 40 to 49 years	From 50 to 59 years	From 60 to 64 years	65 years or over
Belgium	4.3	4.2	4.6	4.3	3.7	5.3	8.3
Finland	4.9	4.2	5.7	5.1	4.4	4.6	9.0
Hungary	3.4	3.9	3.3	3.1	3.3	2.8	7.0
Italy	3.6	3.5	3.7	3.7	3.3	3.5	5.1
Latvia	3.5	4.5	3.9	3.0	2.7	2.8	5.8
Netherlands	4.6	4.4	5.2	4.4	4.1	5.0	7.7
Sweden	4.6	3.9	5.2	4.8	4.3	4.1	6.9
United King-dom	4.5	4.1	5.0	4.8	4.0	4.2	6.6
EU- 28 coun-tries (2013-20)	3.8	3.7	4.1	3.7	3.4	3.8	6.0

Table II.D: Percentages of cultural employment in 2018 by educational attainment level (Source: Eurostat, 2019: (cult_emp_edu))

Country	Percentage of total employ-ment (%)	Less than prima-ry, primary and lower secondary education (levels 0-2)	Upper sec-ondary and post-secondary non-tertiary ed-ucation (levels 3 and 4)	Tertiary education (levels 5-8)
Belgium	4.3	1.8	2.3	6.8
Finland	4.9	3.4	3.5	6.8
Hungary	3.4	1.0	2.1	7.1
Italy	3.6	1.7	3.1	7.0
Latvia	3.5	.	2.5	5.4
Netherlands	4.6	1.9	3.5	7.4
Sweden	4.6	2.1	3.7	6.3
United King-dom	4.5	2.3	2.9	6.9
EU- 28 countries (2013-20)	3.8	1.8	2.6	6.4

Table II.E Thousand persons employed in 2018 by NACE Rev 2 activity (Source: Eurostat, 2019: (cult_emp_n2))

Country	Percentage of total employment (%)	Printing and reproduction of recorded media	Publishing activities	Motion picture, video and television programme production, sound recording and music publishing activities	Programming and broadcasting activities	Creative, arts and entertainment activities	Libraries, archives, museums and other cultural activities
Belgium	204.6	16.3	8.5	18	8.8	23.4	16.6
Finland	125.7	7.5	13.1	6.9	3.9	19.4	11.9
Hungary	150.1	20.1	5	7.9	5.7	26.2	18.8
Italy	830.7	82.5	51	41.8	13.8	96.8	47.5
Latvia	32	2.4	1.7	1.3	1.4	6.6	4.9
Netherlands	408.4	18	25.4	25.8	8.2	29.3	24.8
Sweden	234.9	12.1	17.9	18	8.5	29.3	24.8
United Kingdom	1,471.2	103.6	170.9	134.7	63.5	207.2	102.1
EU- 28 countries (2013-20)	8,736.1	780.8	782	541.9	337.4	1,217.2	634

Table II.F: Total and percentages of persons with different employment working as creative and performing artists, authors, journalists and linguists (Source: Eurostat, 2019: (cult_emp_art))

Country	Total (thousands)	Percentage of Individuals with high formal education (%)	Percentage of Employees with a permanent job (%)	Percentage of Self-employed persons (%)	Percentage of Employed persons working full-time (%)	Percentage of Employed persons with one job only (%)
Belgium	48.1	82	72	28	71	94
Finland	33.9	64	76	46	63	83
Hungary	29	80	91	35	90	96
Italy	137.7	61	69	61	71	94
Latvia	5.9	75	93	37	68	85
Netherlands	130.5	72	75	63	44	81
Sweden	69.4	60	71	35	68	84
United Kingdom	395.8	79	91	65	66	93
EU- 28 countries (2013-20)	2,024.6	73	77	48	70	90

Table II.G: Percentages of persons with different employment working as creative and performing artists, authors, journalists and linguists by individual and employment characteristics (Source: Eurostat, 2019: (cult_emp_artpc))

Country	Individuals, 15 to 29 years old	Individuals with high formal education	Employees with a permanent job	Self-employed persons	Employed persons working full-time	Employed persons with one job only
Belgium	18	82	72	28	71	94
Finland	17	64	76	45	63	83
Hungary	23	80	91	35	90	96
Italy	13	61	69	61	71	94
Latvia	26	75	93	37	68	85
Netherlands	22	72	75	63	44	81
Sweden	18	60	71	35	68	84

United Kingdom	18	79	91	65	66	93
EU- 27 countries (from 2020)	16	72	75	44	71	89

Notes: Thousand persons (Female and Male).

Appendix III: UK Data

Table III.A: UK DCMS classification of cultural economy (Source: DCMS, 2019: 10-13)

The following table shows the SIC codes that relate to both creative and cultural labelled industries. In addition, the table includes those sectors that are also coded as part of the digital and tourism sectors to show the interconnectivity across the creative/cultural sectors:

SIC07	Description	Creative Industries	Cultural Sector	Digital Sector	Tourism Sector
18.2	Reproduction of recorded media		*		
32.12	Manufacture of jewellery and related articles	*	*		
32.1	Manufacture of musical instruments		*		
47.63	Retail sale of music and video recordings in specialised stores		*		
58.11	Book publishing	*		*	
58.12	Publishing of directories and mailing lists	*		*	
58.13	Publishing of newspapers	*		*	
58.14	Publishing of journals and periodicals	*		*	
58.19	Other publishing activities	*		*	
58.21	Publishing of computer games	*		*	
58.29	Other software publishing	*		*	
59.11	Motion picture, video and television programme production activities	*	*	*	
59.12	Motion picture, video and television programme postproduction activities	*	*	*	

59.13	Motion picture, video and television programme distribution activities	*	*	*	
59.14	Motion picture projection activities	*	*	*	
59.2	Sound recording and music publishing activities	*	*	*	
60.1	Radio broadcasting	*	*	*	
60.2	Television programming and broadcasting activities	*	*	*	
62.01	Computer programming activities	*		*	
62.02	Computer consultancy activities	*		*	
70.21	Public relations and communication activities	*			
71.11	Architectural activities	*			
73.11	Advertising agencies	*			
73.12	Media representation	*			
74.1	Specialised design activities	*			
74.2	Photographic activities	*	*		
74.3	Translation and interpretation activities	*			
85.52	Cultural education	*	*		
90.01	Performing arts	*	*		*
90.02	Support activities to performing arts	*	*		*
90.03	Artistic creation	*	*		*
90.04	Operation of arts facilities	*	*		*
91.01	Library and archive activities	*	*		*
91.02	Museum activities	*	*		*
91.03	Operation of historical sites and buildings and similar visitor attractions		*		*

Table III.B: Employment in Creative Industries sub-sectors, by sex, UK (Source: DCMS, 2018a: Table 24)

MALE								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	76	86	97	109	107	99	104	*4.7*
2. Architecture	64	67	74	59	63	72	74	*2.0*
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	68	64	77	76	92	88	91	*3.4*
5. Film, TV, video, radio and photography	143	144	148	139	154	161	154	*-4.1*
6. IT, software and computer services	454	461	487	503	525	548	576	*5.0*
7. Publishing	124	101	88	102	102	99	93	*-5.5*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	121	118	139	149	154	140	153	*9.1*
Creative Industries	1,080	1,072	1,145	1,172	1,232	1,250	1,282	*2.6*
All UK Sectors	16,079	16,261	16,603	16,972	17,160	17,377	17,480	*0.6*
FEMALE								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	68	69	70	73	90	91	91	*-0.1*
2. Architecture	26	26	27	31	35	31	38	*20.4*
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	49	60	59	56	68	71	72	*0.1*
5. Film, TV, video, radio and photography	97	89	80	92	91	101	91	*-9.4*
6. IT, software and computer services	103	112	120	137	148	164	157	*-4.3*
7. Publishing	99	97	105	98	91	93	106	*13.9*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	106	125	146	138	137	142	143	*0.7*
Creative Industries	611	641	663	694	726	758	758	*0.0*
All UK Sectors	14,255	14,499	14,806	15,065	15,262	15,544	15,689	*0.9*

Table III.C: Employment in Creative Industries sub-sectors, by ethnicity (Source: DCMS, 2018a: Table 25)

Sub-sector	2012	2013	2014	2015	2016	2017	2018	% Change 2017-18
WHITE								
1. Advertising and marketing	130	138	150	163	174	168	177	*5.1*
2. Architecture	83	87	95	84	-	96	99	*3.5*
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	108	116	122	122	146	143	148	*3.7*
5. Film, TV, video, radio and photography	215	210	207	213	219	234	220	*-5.8*
6. IT, software and computer services	470	487	506	530	550	583	578	*-0.9*
7. Publishing	204	177	177	181	169	168	169	*0.9*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	210	227	266	266	270	265	269	*1.4*
Creative Industries	1,505	1,529	1,607	1,652	1,712	1,758	1,748	*-0.6*
All UK Sectors	27,215	27,563	27,961	28,419	28,595	28,972	29,069	*0.3*
BAME								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	15	17	16	20	24	22	18	*-18.3*
2. Architecture	6	7	6	6	-	8	12	*57.2*
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	9	8	14	10	14	17	15	*-13.0*
5. Film, TV, video, radio and photography	25	22	21	19	26	28	25	*-10.2*
6. IT, software and computer services	87	87	101	110	123	129	152	*17.7*
7. Publishing	18	21	16	19	24	24	29	*25.4*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	17	17	18	19	21	18	27	*51.2*
Creative Industries	184	184	201	214	246	251	288	*15.1*
All UK Sectors	3,120	3,197	3,448	3,618	3,827	3,949	4,076	*3.2*

Notes: Thousand persons (Female and Male).

Table III.E: Employment in Creative Industries sub-sectors, by full-time and part-time status (Source: DCMS, 2018a: Table 28)

FULL-TIME								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	119	125	136	154	160	158	162	*2.6*
2. Architecture	73	78	84	70	80	81	92	*14.2*
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	89	98	106	104	123	117	124	*6.0*
5. Film, TV, video, radio and photography	182	184	183	180	190	204	191	*-6.6*
6. IT, software and computer services	505	514	544	571	601	639	668	*4.5*
7. Publishing	172	140	140	146	140	140	145	*3.3*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	131	140	162	162	180	157	167	*6.6*
Creative Industries	1,320	1,330	1,406	1,446	1,532	1,558	1,609	*3.3*
All UK Sectors	21,827	22,166	22,677	23,146	23,547	23,934	24,148	*0.9*
PART-TIME								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	25	29	31	28	38	31	32	*2.0*
2. Architecture	16	16	17	19	18	23	19	*-16.3*
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	28	26	30	27	36	43	38	*-10.3*
5. Film, TV, video, radio and photography	58	48	44	49	55	56	54	*-3.1*
6. IT, software and computer services	53	59	62	69	72	73	65	*-11.8*
7. Publishing	50	57	53	55	53	51	53	*4.7*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	94	102	122	123	110	125	128	*2.4*
Creative Industries	368	380	400	415	422	448	427	*-4.6*
All UK Sectors	8,470	8,553	8,697	8,847	8,836	8,950	8,983	*0.4*

Table III.F: Employment in Creative Industries sub-sectors, by Employed/Self Employed status (Source: DCMS, 2018a: Table 21)

EMPLOYED								
Sub-sector	**2011**	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**
1. Advertising and marketing	118	109	120	127	136	145	149	153
2. Architecture	69	64	65	73	63	73	67	81
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	47	51	51	57	52	62	62	73
5. Film, TV, video, radio and photography	128	147	141	132	143	151	156	149
6. IT, software and computer services	388	449	456	491	519	544	576	601
7. Publishing	159	162	141	127	133	132	136	133
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	59	63	69	89	91	88	78	83
Creative Industries	1,058	1,1130	1,128	1,178	1,230	1,284	1,317	1,361
All UK Sectors	25,655	25,703	26,036	26,443	26,979	27,151	27,563	27,828
SELF-EMPLOYED								
Sub-sector	**2011**	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**
1. Advertising and marketing	30	35	35	40	47	53	42	42
2. Architecture	25	25	29	28	27	25	37	31
3. Crafts	-	-	-	-	-	-	-	-
4. Design and designer fashion	55	66	72	79	80	98	97	90
5. Film, TV, video, radio and photography	83	93	91	96	88	94	106	97
6. IT, software and computer services	95	109	118	116	121	130	136	132
7. Publishing	51	61	57	67	68	61	55	66
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	-
9. Music, performing and visual arts	155	164	175	195	195	203	205	213
Creative Industries	504	561	585	630	636	675	692	680
All UK Sectors	4,474	4,632	4,724	4,966	5,058	5,271	5,359	5,341

Table III.G : Total Employment in Creative Industries sub-sectors, by nationality (Source: DCMS, 2018a: Table 23)

UK								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	127	142	151	169	179	167	168	*0.1*
2. Architecture	82	86	89	-	86	90	96	*7.0*
3. Crafts	6	7	7	-	6	10	9	*-12.0*
4. Design and designer fashion	105	108	119	119	143	137	143	*4.2*
5. Film, TV, video, radio and photography	215	214	208	210	216	232	219	*-5.4*
6. IT, software and computer services	478	502	524	545	562	601	604	*0.5*
7. Publishing	200	229	266	263	269	261	268	*2.5*
8. Museums, Galleries and Libraries	79	76	77	89	88	88	80	*-9.2*
9. Music, performing and visual arts	208	229	266	263	269	261	269	*2.5*
Creative Industries	1,501	1,540	1,609	1,649	1,716	1,753	1,750	*-0.2*
All UK Sectors	27,622	28,030	28,423	28,836	28,918	29,212	29,474	*0.9*
EU								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	12	7	7	8	11	11	15	*45.6*
2. Architecture	-	-	-	-	-	-	-	*-0.6*
3. Crafts	-	-	-	-	-	-	-	*-86.4*
4. Design and designer fashion	7	10	12	9	11	16	11	*-35.2*
5. Film, TV, video, radio and photography	13	10	11	15	16	21	19	*-11.0*
6. IT, software and computer services	27	30	34	37	52	47	50	*7.0*
7. Publishing	14	13	18	19	19	18	24	*34.4*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	*-13.8*
9. Music, performing and visual arts	9	7	11	14	12	14	17	*26.2*
Creative Industries	89	86	105	115	131	141	150	*6.1*
All UK Sectors	1,435	1,517	1,771	1,953	2,258	2,454	2,343	*-4.5*

Non-EU								
Sub-sector	**2012**	**2013**	**2014**	**2015**	**2016**	**2017**	**2018**	**% Change 2017-18**
1. Advertising and marketing	-	7	8	-	7	12	12	*-3.0*
2. Architecture	-	-	-	-	-	-	-	*56.3*
3. Crafts	-	-	-	-	-	-	-	*111.2*
4. Design and designer fashion	-	-	-	-	-	-	-	*46.0*
5. Film, TV, video, radio and photography	12	9	8	7	14	9	8	*-14.1*
6. IT, software and computer services	52	45	49	58	60	65	78	*19.9*
7. Publishing	9	11	8	12	7	6	11	*78.7*
8. Museums, Galleries and Libraries	-	-	-	-	-	-	-	*35.9*
9. Music, performing and visual arts	10	8	7	9	11	8	12	*49.0*
Creative Industries	100	94	94	103	111	113	139	*23.3*
All UK Sectors	1,270	1,203	1,204	1,242	1,241	1,244	1,334	*7.3*

Table III.H: Occupations in the Creative Industries, by region and devolved administration: (Source:DCMS, 2018b: Table 5)

	Employed		**Self-employed**		**Total employment**	**% of Creative Industries jobs in all regions**
Region	**Number of jobs**	**% of total**	**Number of jobs**	**% of total**		
North East	31	67.4	15	32.6	46	2.3
North West	107	67.8	51	32.2	158	7.7
Yorkshire and The Humber	72	66.7	36	33.3	108	5.3
East Midlands	58	64.7	31	35.3	89	4.4
West Midlands	72	69.2	32	30.8	104	5.1
East	98	65.2	52	34.8	150	7.4
London	485	69.8	210	30.2	695	34.1
South East	203	65.5	107	34.5	309	15.2
South West	91	58.4	65	41.6	156	7.6
Wales	34	60.0	23	40.0	56	2.8
Scotland	79	64.4	44	35.6	123	6.0

Northern Ireland	-	-	-	-	30	1.5
All regions	1,361	66.7	680	33.3	2,040	100.0
All UK Sectors	27,828	83.9	5,341	16.1	33,170	N/A

Appendix IV: Italian Data

Table IV.A: Italian employees (thousands) in each NACE cultural and creative sector (at country level) for 2008-2016. (Source: Authors' elaboration on ASIA data)

NACE REV. 2	**18110**	**18120**	**18130**	**18140**	**18200**	**58110**
Description	**Printing of newspapers**	**Other printing**	**Pre-press and pre-media services**	**Binding and related services**	**Reproduction of recorded media**	**Book publishing**
2008	2726	84954	13446	9966	1402	10604
2009	2441	81174	12447	9510	1282	10543
2010	2113	77085	11591	8673	1340	10268
2011	2168	70666	10373	8068	1191	10614
2012	2466	69398	9351	8423	1241	9915
2013	2361	66113	8619	7869	966	9883
2014	2285	63227	8364	7551	694	9197
2015	1857	61765	8144	7362	576	8997
2016	1831	66328	8015	7281	518	9412
NACE REV. 2	**58130**	**58140**	**58210**	**58290**	**59110**	**60100**
Description	**Publishing of newspapers**	**Publishing of journals and periodicals**	**Publishing of computer games**	**Other software publishing**	**Motion picture, video and television programme production activities**	**Radio broadcasting**
2008	10189	16113	107	3011	25690	4260
2009	10660	15648	99	2939	23750	4340
2010	10595	14607	38	3030	22308	4157
2011	10725	11758	29	2642	12639	3803
2012	11622	11551	36	1876	15774	3686
2013	11286	10943	178	1486	14599	3557
2014	10408	10538	119	1615	13077	2925
2015	9926	9745	.	1651	13351	2706
2016	9609	10170	.	1959	13874	2815

NACE REV. 2	**60200**	**62010**	**62090**	**63910**	**71110**	**72110**
Description	**Television programming and broadcasting**	**Computer programming activities**	**Other information technology and computer service activities**	**News agency activities**	**Architectural activities**	**Research and experimental development on biotechnology**
2008	23521	120230	28256	1722	79955	3717
2009	23168	137411	29459	2427	79002	3165
2010	23215	139321	28072	2497	81552	3422
2011	25009	134789	31019	2410	74019	3193
2012	25197	131961	32801	2379	73292	3191
2013	23787	133590	31655	2344	69212	3301
2014	23612	131793	33698	2289	68333	3907
2015	23299	130942	37829	2314	68032	4312
2016	11460	138464	39677	2195	69018	5004
NACE REV. 2	**72190**	**72200**	**73110**	**73120**	**90010**	**90030**
Description	**Other research and exp. development on natural sciences and engineering**	**Research and exp. development on social sciences and humanities**	**Advertising agencies**	**Media representation**	**Performing arts**	**Artistic creation**
2008	17859	4557	39686	11483	21289	20354
2009	17521	4438	38569	11165	19731	20011
2010	18532	3694	37178	11360	17314	19747
2011	17658	3042	35071	10685	13167	15799
2012	16971	3065	34762	10130	13218	16060
2013	16081	2905	41275	7900	12215	15416
2014	17259	2862	46832	7266	12300	15515
2015	17823	2866	47935	7175	12134	15679
2016	20454	3019	52377	7148	12761	16202

NACE REV. 2	91010	91020	91030	91040	93210
Description	Library and archives activities	Museums activities	Operation of historical sites and buildings and similar visitor attractions	Botanical and zoological gardens and nature reserves activities	Activities of amusement parks and theme parks
2008	2287	2471	3139	974	4628
2009	2944	2367	4008	908	4740
2010	3057	2536	3635	888	4814
2011	2070	2576	3316	729	2934
2012	2203	2795	3737	971	4677
2013	2207	2069	4501	831	4324
2014	2098	1496	4573	697	4527
2015	2260	1496	4601	774	4420
2016	2377	1869	5158	989	4371

Table IV.B. Regional occupation in creative and cultural productive system (Source: Symbola, 2019 :55).

	Migliaia	In % sul totale Italia	In % sul tot. economia	Var. % 2017–2018
Piemonte	131,7	8,5	6,9	2,6
Valle d'Aosta	4,4	0,3	7,3	2,7
Lombardia	364,8	23,5	7,5	2,0
Trentino-Alto Adige	34,3	2,2	6,2	3,3
Veneto	138,3	8,9	6,1	0,2
Friuli-Venezia Giulia	34,0	2,2	6,3	2,3
Liguria	30,0	1,9	4,5	−0,5
Emilia-Romagna	137,3	8,9	6,4	3,0
Toscana	105,5	6,8	6,2	0,2
Umbria	21,0	1,4	5,8	1,0
Marche	41,9	2,7	6,4	−1,0
Lazio	212,2	13,7	7,7	0,9
Abruzzo	24,1	1,6	4,6	2,7
Molise	5,0	0,3	4,6	−0,3
Campania	83,5	5,4	4,4	1,8
Puglia	60,4	3,9	4,4	3,0
Basilicata	8,5	0,5	4,3	4,8
Calabria	22,0	1,4	3,4	0,2
Sicilia	65,3	4,2	4,2	−0,6
Sardegna	27,0	1,7	4,5	5,0
Nord-Ovest	530,9	34,2	7,1	2,0
Nord-Est	343,9	22,2	6,2	1,8
Centro	380,6	24,5	7,0	0,5
Mezzogiorno	295,7	19,1	4,3	1,8
Italia	1.551,2	100,0	6,1	1,5

Table IV.C: Distribution of the cultural and creative workforce by age, gender and nationality (Source: Symbola 2019 :82)

	Core Culture Sector			Creative Driven	Cultural and creative productive system	Total economy
	Creative & Cultural Professions	Other professions	Total Core Culture			
Age						
15-24	3,3	3,8	3,5	4,0	3,7	4,5
25-34	22,5	20,0	21,2	18,1	20,0	17,6
35-44	28,9	30,4	29,6	28,7	29,3	26,3
45-54	27,7	28,6	28,1	30,2	28,9	30,3
55-64	13,3	15,3	14,3	16,9	15,3	18,7
65 <	4,4	1,9	3,2	2,2	2,8	2,7
Total	100,00	100,00	100,00	100,00	100,00	100,00