

Executive Summary: Short Analysis of the Cultural Labour Market and Artists' Market in Germany, based on the UNESCO Framework for Cultural Statistics (FCS) Model

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The cultural diversity in Germany is based on a broad cultural infrastructure determined by state, civil society and market forces. From a historical point of view, the fruitful competition of these three "philosophies" led to strong cultural profiles of all regions in Germany.

It is not easy to describe cultural diversity using quantitative indicators, because artistic and cultural diversity depend widely on qualitative processes. Therefore quantitative analysis must be restricted to providing background information on the cultural sector.

The quantitative description of the German cultural sector is carried out using the internationally agreed **UNESCO Framework for Cultural Statistics (FCS)**, which was introduced in 1986 and updated in 2009¹.

It describes and defines the cultural sector in its quantifiable structures and connects these to a statistical classification system. Cultural labour and employment markets, artistic products and creative services, public and private financing of culture, but also cultural participation and reception can be analysed using the FCS.

The short analysis² presented here investigates the cultural labour market with special emphasis on the market for cultural occupations.

Definition of the cultural sector according to the UNESCO FCS Model

UNESCO's definition looks at culture as "...the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs." ³

According to the FCS definition, culture encompasses the following areas or domains:

- A. Cultural and Natural Heritage
- B. Performance and Celebration
- C. Visual Arts and Crafts
- D. Books and Press
- E. Audio-visual and Interactive Media;
- F. Design and Creative Services
- and Intangible Cultural Heritage (transversal domain)⁴

This is the core of the cultural sector of six domains plus one intangible domain, for which UNESCO would like each country to collect comparable statistical data. In addition, there are

¹ UNESCO (2009): Framework for Cultural Statistics, UIS Montreal

² The text presented here is based on a 50 pages short analysis commissioned by the German Commission for UNESCO.

³ UNESCO (1982): Mexico City Declaration on Cultural Policies World Conference on Cultural Policies Mexico City, 26 July - 6 August 1982

⁴ UNESCO (2009): Framework for Cultural Statistics, UIS Montreal, p. 24

three transversal domains: education and training, archiving and preservation, and equipment and supporting materials.

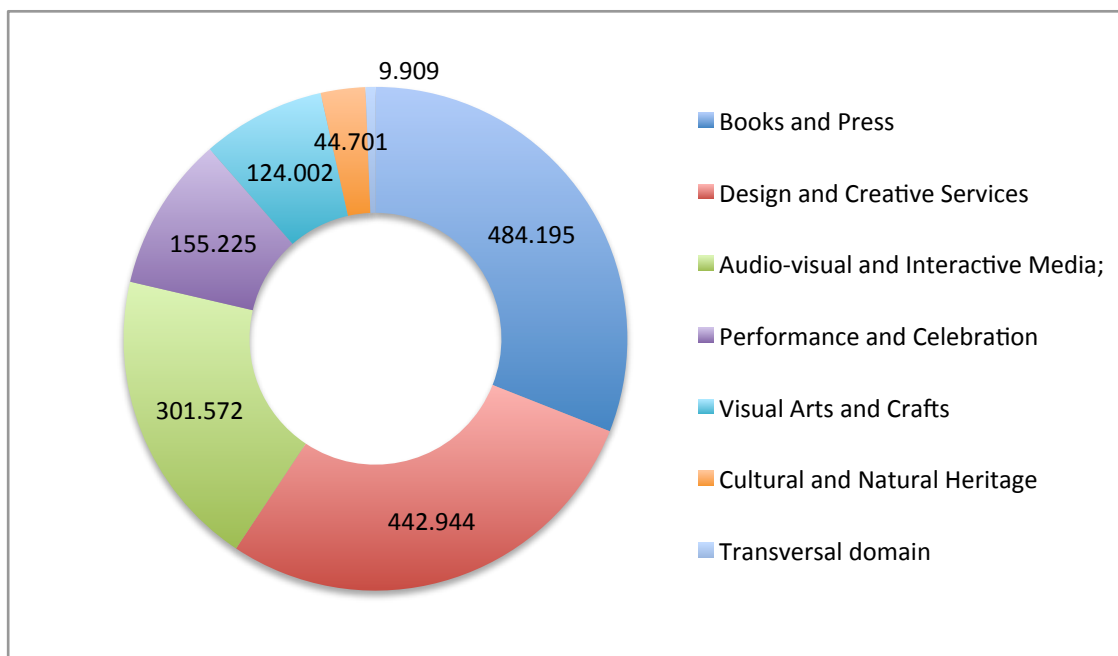
The FCS statistical classification divides the cultural sector according to the international classification system ISIC Rev.4⁵. This classification system has been applied to the German classification of economic branches (WZ 2008). This statistical transfer process worked surprisingly well, helped by the fact that global and regional economic classification systems have undergone a world-wide adaptation process over the last years. The following sections provide basic key data on cultural employment and the market for artistic occupations on the basis of official statistics.

Facts and Figures on the German Cultural Sector⁶

In 2009 the **cultural sector** in Germany had an employment volume (i.e. self-employed persons plus employees) of 1.5 million persons. This is equal to a share of 3.8 percent in overall employment. About 480,000 persons are self-employed and there are about one million employees in the cultural sector.

“Books and Press” is the **strongest domain** in the cultural sector, followed by the domain “Design and Creative Services”. With 484,000 and 443,000 employed persons respectively, they attain shares of 31 and 28 percent of the cultural sector. The domain “Audiovisual/Interactive Media” and “Performance and Celebration” come next with 301,000 persons and 19 percent and 155,000 and 10 percent respectively. The domains “Visual Arts and Crafts” and “Cultural and Natural Heritage” are smaller domains with a share of altogether less than 10 percent.

Employment structure of the German cultural sector according to UNESCO-FCS Model 2009 – number of employed persons, total 1.5 million people



Source: turnover tax statistics, German federal statistical office; employment statistics, German federal employment agency; calculations Michael Söndermann/German working group on cultural statistics

⁵ ISIC Rev.4.= International Standard Industrial Classification of All Economic Activities, Rev.4, UN Statistics Division

⁶ Data on the cultural sector are based on turnover tax statistics of the German Federal Statistical Office and the Federal Employment Agency

The cultural sector is generally characterised by a high share of self-employment. Its share amounts to about 32 percent in the cultural sector, while the share of self-employed persons reaches only a little over 10 percent in the overall economy. In smaller cultural domains such as “Visual Arts and Crafts” or “Performing Arts” self-employment is stronger than average. In these two domains the share of self-employed persons amounts to 40 and 50 percent.

The labour market for employees amounts to about one million persons in 2009, which equals a share of 3 percent of all employees in the overall economy. Employees encompass those liable to social insurance deductions and those with marginal employment. Employees liable to social insurance deductions with full-time or part-time jobs in the cultural sector, whose number amounts of 700,000 persons, usually have living wages. The by far most important employment market for employees is the domain “Books and Press”, followed by the domain “Design and Creative Services”.

The **number of women** among employees in the cultural sector amounted to 570,000 in 2009⁷. This is equal to a share of 55 percent, making the cultural sector a mainly female domain. This distribution of shares in favour of women in employment in the cultural sector applies to employees liable to social insurance deductions as well as to those with marginal employment; in the latter group it even amounts to an average of 60 percent.

Facts and trends in the German artists’ labour market⁸

The labour market for artists includes all artistic, cultural and creative occupations under the heading of cultural employment. The cultural occupations include artistic cultural professions such as musicians, performing artists, visual artists, film and TV artists, photographers and acrobats; also publicist occupation such as editors, interpreters/translators, librarians and museum experts; other cultural occupations such as architects, advertising experts, music and arts teachers, professions in the humanities and selected crafts.

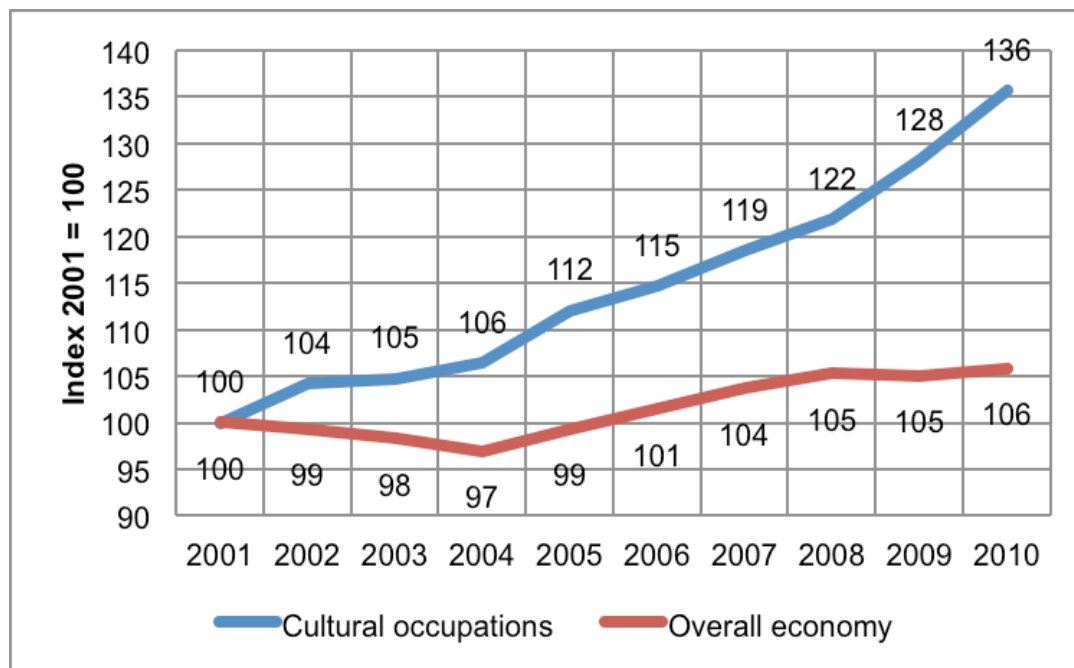
The total number of **cultural occupations** according to this wide definition amounted to 1,280,000 persons in 2010. The share of these almost 1.3 million in the overall employment in Germany equals 3.3 percent. Almost 40 percent of all persons in cultural occupations are self-employed, a little more than 60 percent are employees.

The share of cultural occupations in overall employment has been rising over the last decades. Here we can establish figures for the last decade from 2001 to 2010. The number of cultural occupations has risen by 36 percent, while the overall number of employed persons rose by only 6 percent during the same period. The increase was mainly caused by the rising number of employees.

⁷ The official turnover tax statistics do not provide genderised data, therefore the share of women in self-employment cannot be established.

⁸ Data on the cultural labour market are based on: Microcensus of the German Federal Statistical Office

The rise of the cultural occupations in comparison to the overall employment 2001-2010



Source: microcensus, German federal statistical office; calculations by Michael Söndermann/
German working group on cultural statistics

The **share of women** in the cultural occupation amounts to 45 percent, with a total number of 578,000. As the share of men amounts to 55 percent, women are still underrepresented in the cultural sector. Among the 22 listed cultural occupations, only six have a share of women of 50 percent and more. During the period under review from 2001 to 2010, the number of women in cultural professions grew by 49 percent, a growth rate that is clearly higher than that of men. This means that the share of women increased in all cultural occupations between 2001 and 2010.

The figures provided by the microcensus make it possible to establish the economic situation of the cultural professions based on the monthly net income per person⁹.

The breakdown by percentage share gives the following picture: 29 percent of all cultural occupations have incomes in the lower range (up to EUR 1,100 monthly net income), 39 percent have a medium income (up to EUR 2,000) and 32 percent are in the upper range (starting from EUR 2,000).

The picture in overall employment, for comparisons, provides the following picture: about 33 percent of all employed persons have a low income. This share is higher than in the cultural professions. The medium income group in overall employment amounts to 40 percent and is only one percentage point higher than in the cultural professions. 27 percent of all employees belong to the top income group; this share is clearly lower than in the cultural professions, where it amounts to 32 percent.

This statistical evaluation of the cultural professions shows a basically normal distribution that is more or less equal to the average in overall employment; however, publicist professions show a significantly better income situation. It comes as a surprise that the

⁹ The Microcensus defines the monthly net income as all kinds of income after deduction of taxes and social security contributions and is the German part of the European Labour Force Survey (LFS).

majority of cultural professions in the wider sense, with advertising experts, and partly also the visual artists, show a significantly worse income situation.

Final Remarks

Methodologically, this short analysis is the first to apply the FCS model as a statistical tool of analysis to the situation in Germany. The model yields fair statistical results with respect to the German cultural sector. It works especially well when describing the cultural employment market. Connecting the German national classification WZ-2008 with the global classification ISIC Rev.4 made it possible to compare German statistical findings to an international context. As soon as more member countries in Europe or internationally start testing the UNESCO model, it will become possible to use the FCS to compare structures and trends in various countries on a harmonised and consistent basis.

The statistical analysis did not produce satisfactory results with respect to the methodological assessment of the model of cultural professions, because UNESCO's definition still contains a great number of occupations that are not acknowledged as cultural in the German classification of occupations. The analysis had to define a narrower core of cultural occupations, which deviates considerably from the UNESCO model.

The analysis shows a substantial volume of the cultural sector in Germany. The causes can be seen in the development of cultural occupations: strong annual overall growth of self-employed persons and employees in the cultural occupations lead to a growth of the cultural sector, the same is true for the growing number of women. The income distribution in the cultural occupations is surprisingly equal to the pattern of income distribution in the overall economy. These surprising findings are in contrast to the stereotype of artists as an especially precarious professional group.

A comparison of the cultural sector with its 1.5 million employed persons to the hotel and restaurant industry (1.7 million employed persons) and the health sector (2.5 million employed persons) underlines its importance for the overall economy.