Casting a long shadow: a quantitative overview of creative and cultural work in Brussels

Symposium: “The diversity of work in the creative and cultural industries”
Emergence of a creative fetish

- Late nineties: emergence of *the creative fetish*
  - CCI as answer on shift from industrial to knowledge economy
    - “New age of creativity” (Florida)
    - Creative class: “cool, creative and egalitarian”, flexible individual workers
    - CCI as regenerator for urban centers, facilitator of social inclusion and cohesion, growth of employment and even national health problems

- CCI on the political agenda:
  - EU: growth and jobs in CCS
  - BCR regional development plan (since 2013): dynamic employment, image, urban regeneration, inclusion
  - Focus on urban centers: human resources, networking opportunities, consumption side, “atmosphere”, “buzz”
Casting a long shadow

- Post-Florida criticism:
  - Conceptual and theoretical vagueness
    - “creativity”, “CCI”, “creative class”, “openness”
  - Potential negative consequences:
    - Precarious working conditions
    - Growing inequalities (ethnicity, gender, class)
    - Gentrification issues
  - Lack of empirical evidence

- This project:
  - Empirical evidence on CCI in BCR
    - Basic indicators on employment, diversity, work conditions, geographical spread, etc.
    - More high level information on social inclusion, individual strategies, organizational strategies, etc.
  - Policy consequences
What are we talking about?

Core creative arts:
- Visual arts
- Performing arts

Circle 1:
- Audiovisual
- Music production
- Printed media - books
- Heritage services

Circle 2:
- Design
- Architecture
- Advertising
- Fashion

Concentric circle model (Throsby, 2008)
What are we looking for?

- The size of the CCI in the BCR
  - (self-) employment
  - Geographical lay-out
  - Economic potential

- Who is working in the CCI in the BCR,
  - Diversity
  - Education and human capital

- What’s it like to work in the CCI in the BCR?
  - Working conditions
  - Work satisfaction, work/life balance
  - Motivation
What kind of data do we use? (quantitative)

1. Crossroad bank Social Security (CSS)
   - All employees and self-employed in Belgium (Brussels)
   - Workforce size, basic diversity and work condition indicators

2. Labor Force Survey (LBS)
   - Sample of 40099 respondents in Belgium, CCI= 679 respondents
   - Work conditions, diversity and work location

3. Creative.work survey
   - Representative sample of 585 respondents in Performing arts, Music production and Architecture (response rate = 26%)
   - Detailed diversity, work conditions, motivations, attitudes, satisfaction, language, ...

DISCLAIMER:
- Data and CCI: a complicated relationship...
- Data on the BCR level extra difficulty
An economic heavyweight

- Around 32000 employees, 5700 self-employed
- Relative size is decreasing (-12% from 2008-2014), core is more stable
- Still largest relative share compared to other regions (Fl and Wal)
- Turnover is 3,9%, value added is 4,26%
Workforce decomposition

Employment subsector

- **CIRCLE 1**
  - audiovisual, 74.0%
  - heritage services, 4.4%
  - printed media - books, 15.2%
  - music, 1.8%
- **CIRCLE 2**
  - fashion, 29.0%
  - advertising, 8.0%
  - CORE
  - performing arts, 12.0%
  - architecture, 1.4%
  - design, 0.8%
  - visual arts, 3.3%

Creative trident

- **CC SECTOR**
  - CC occupation, 19.6%
- **OTHER SECTOR**
  - CC occupation, 44.2%
  - Other occupation, 36.2%
Geographically dispersed

% Performing Arts in VAT activities
- 0.00 - 0.66
- 0.66 - 1.64
- 1.64 - 2.78
- 2.78 - 4.65
- 4.65 - 50.00

Dominant sectors by municipality

BCR crown 1
BCR crown 2
outside BCR

Employees home address

Full time equivalent, year 2014
- Advertising
- Audiovisual
- Fashion
- Performing arts
- Printed media

Circle area gives VAT population size > 2400

core circle 1 circle 2 non CCS

<table>
<thead>
<tr>
<th></th>
<th>core</th>
<th>circle 1</th>
<th>circle 2</th>
<th>non CCS</th>
</tr>
</thead>
<tbody>
<tr>
<td>BCR crown 1</td>
<td>42.57%</td>
<td>61.77%</td>
<td>47.55%</td>
<td>60.52%</td>
</tr>
<tr>
<td>BCR crown 2</td>
<td>20.83%</td>
<td>16.80%</td>
<td>22.82%</td>
<td>17.35%</td>
</tr>
<tr>
<td>outside BCR</td>
<td>36.60%</td>
<td>21.43%</td>
<td>29.63%</td>
<td>22.13%</td>
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</tbody>
</table>
Work regime

Combining different jobs (employees)

- Core: 86.82%
- Circle 1: 89.41%
- Circle 2: 93.61%
- Non CCS: 91.57%

- 1 employee: 11.68%
- 2 employees: 10.05%
- 3 or more employees: 0.21%

- 0%: 0.49%

Work regime (self-employed)

- Main occupation:
  - Artistic prestation: 67.01%
  - Artistic craftwork: 73.75%
  - Printed media and related: 70.77%
  - Architecture: 90.00%
  - Non CCS: 81.42%

- Side occupation:
  - Artistic prestation: 32.99%
  - Artistic craftwork: 26.25%
  - Printed media and related: 29.23%
  - Architecture: 10.00%
  - Non CCS: 18.58%
Income/wage

Income (employment)

Income (self-employment)
Objective work conditions

- **Work regime**: part-time, irregular hours, combining jobs
- **Contract type**: temporary, unpaid work, periods of unemployment
- **Wage**: very dispersed

Very much dependent on occupation (less on sector)

Relates to diversity issues (see next slides)
Subjective work conditions

- Subjective work conditions:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independence and autonomy</td>
<td></td>
</tr>
<tr>
<td>Wage, reimbursement</td>
<td>Wage, reimbursement</td>
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<tr>
<td>Training, skills and talent development</td>
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<tr>
<td></td>
<td>Insecurity, future</td>
</tr>
</tbody>
</table>

- Very much dependent on occupation (less on sector)
- Relates to diversity issues (see next slides)
Gender diversity

Employees

<table>
<thead>
<tr>
<th>Category</th>
<th>Male (%)</th>
<th>Female (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>core</td>
<td>52.70%</td>
<td>55.90%</td>
</tr>
<tr>
<td>circle 1</td>
<td>44.10%</td>
<td>50.06%</td>
</tr>
<tr>
<td>circle 2</td>
<td>30.56%</td>
<td>49.94%</td>
</tr>
<tr>
<td>non CCS</td>
<td>47.30%</td>
<td>69.44%</td>
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</table>

Self-employed

<table>
<thead>
<tr>
<th>Category</th>
<th>Male (%)</th>
<th>Female (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>artistic prestation</td>
<td>62.30%</td>
<td>70.51%</td>
</tr>
<tr>
<td>artistic craftwork</td>
<td>49.00%</td>
<td>64.02%</td>
</tr>
<tr>
<td>printed media and industry</td>
<td>37.70%</td>
<td>29.49%</td>
</tr>
<tr>
<td>architecture</td>
<td>35.98%</td>
<td>28.08%</td>
</tr>
<tr>
<td>Non CCS</td>
<td>71.92%</td>
<td>64.02%</td>
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</tbody>
</table>
Nationality diversity

Nationality diversity (employees)

- Belgium
- EU-15 (excl. Belgium)
- Non-EU
- Missing

<table>
<thead>
<tr>
<th></th>
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<th>circle 2</th>
<th>non CCS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belgium</td>
<td>82.32%</td>
<td>90.19%</td>
<td>79.39%</td>
<td>85.68%</td>
</tr>
<tr>
<td>EU-15</td>
<td>14.42%</td>
<td>3.55%</td>
<td>3.55%</td>
<td>3.55%</td>
</tr>
<tr>
<td>Non-EU</td>
<td>2.09%</td>
<td>14.82%</td>
<td>9.38%</td>
<td>9.38%</td>
</tr>
<tr>
<td>Missing</td>
<td>3.78%</td>
<td>9.38%</td>
<td>8.57%</td>
<td>8.57%</td>
</tr>
</tbody>
</table>
Diversity

- Gender
- Age
- Education level, education parents (SES), artistic education
- Nationality/birth country

- More related to sector than to occupation (based on creative trident research)
- Link with work-condition issues → specifically age and gender
- Link with hiring process → specifically SES, education, nationality
Conclusion

- Economic heavyweight
  - A lot of small companies and employees
  - Attractiveness of Brussels
  - Creative trident: creative jobs outside CCI sectors

- Long shadow
  - Interplay work conditions and diversity issues
    - Focus on work conditions as priority?
  - Occupation specific work conditions
    - Objective vs. subjective
    - Intrinsic motivation leads to auto-precarization?
  - Sector specific diversity issues
    - Hiring process/networking
Questions?

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- Relevant references: