

Employment in the cultural and creative sectors

SUMMARY

Statistical data confirm the continued rise in the contribution of culture and art to the economy and employment in the EU and worldwide. An analysis of labour market data for culture and arts professionals provides an insight into the nature of the employment and livelihood which the sector provides. However, it points to frequent incidence of short-term contracts, part-time jobs and seasonal employment, two or more parallel jobs for people with university diplomas, and this employment situation is frequently qualified as precarious.

Culture is a specific domain characterised both by its business model, and its underlying nature of activity related to creativity, identity and self-expression. This combination of very material, financial, and transcendental aspects makes for unique employment conditions in this sector, with two divergent requirements: economic results and contribution to self-expression, well-being, social cohesion, and identity.

Cultural works are often copyrighted, providing a source of revenue for cultural professionals. Revenue structure in the sector is complex due to the international mobility of cultural professionals and artists. For instance, such revenues are subject to taxes and can result in double taxation or taxation of people who do not reach the minimum threshold and thus lose their income unduly.

The number of cultural professionals and artists is growing steadily, while their employment conditions become more and more unstable. This situation spreads to other sectors and needs to be addressed both in terms of social security and benefits, and revenues and taxation aspects.

The EU competence in cultural, social and employment policies is limited, consisting of guidance and coordination without any possibility of harmonisation. However, since cultural professionals' EU mobility is sought after and considered important for the preservation of Europe's cultural diversity, the above-mentioned problems need to be addressed at EU level. The European Commission, Council and Parliament are aware of the situation and approach it from an employment and tax perspective. Cultural education policy could help strengthen the demand for cultural services, contributing to better employment and training of professionals in the sector.



In this Briefing

- Culture - a particular type of activity
- Cultural and creative activities in statistical perspective
- Cultural employment and core contributors
- EU measures on cultural employment
- Stakeholders in cultural employment
- Outlook

Culture - a particular type of activity

According to the European Commission statistical office, Eurostat, cultural and creative industry (CCI) activities accounted for nearly [3.7 %](#) of EU employment in 2015 (8.4 million), more than the automotive industry for example, and [29.5 million](#) worldwide (1 % of the active population). Such activities contribute 4.2 % to EU GDP. Contrary to purely manufacturing sectors, CCI go beyond the [production and dissemination stages](#) of industrial and manufacturing operations, they are also based on cultural values, or artistic and other individual or collective creative expressions and include various sectors.

Cultural activity is set apart because it can be perceived both as a business meant to be profitable and as a non-profit activity related to self-expression, identity, a way of expressing something deeply human and of importance to society, as something essential for human beings.

Some aspects of culture are referred to as art while others are deemed entertainment. There are no clear criteria to distinguish between them, as taste also depends on time and location. The definition of cultural activities is not fixed, but relates to a wide spectrum of activities, objects and artefacts. Each contributes to cultural diversity and the diversity of cultural expressions. However, their creation, distribution and consumption, including monetisation models, differ depending on the role such services and goods play in our societies. As the definition of culture changes, extends or widens so does the evaluation of culture's contribution to the labour market and GDP.

The recent 'digital shift', the 'digital revolution', considered at least as disruptive as the industrial revolution, affected the very definition of culture to cover digital technology as a support for cultural content, and as a means of production, distribution, promotion and monetisation. As digital technology is used to reach audiences, audition and cast artists, it also impacts the labour market and GDP in the EU and worldwide.

This dual nature of culture and cultural activities results in different approaches to the need for public support to culture, its goals, and the areas identified to be supported have a clear impact on the employment and working conditions within the sector. For international organisations and the EU the protection of diversity of cultural expression and cultural diversity is the reason for granting public support to the sector.

International organisations on cultural activity

United Nations Educational, Scientific and Cultural Organization (Unesco)

In 2005, Unesco adopted the Convention on the Protection and Promotion of the [Diversity of Cultural Expressions](#), aiming, among other things, at the promotion of creation, production, distribution and access with regard to diverse cultural goods and services, artistic freedom and the social and economic rights of artists, balanced flow of cultural goods and services, and the mobility of artists and cultural professionals around the world. Culture can also play a role in the world economy and contribute to the achievement of the 17 2030 [Sustainable Development Agenda](#) goals, adopted by the United Nations in 2015 to protect the planet. Its eleventh goal, referring to sustainable cities and communities, included 'efforts to protect and safeguard [the world's cultural and natural heritage](#)' putting safeguarding biodiversity and cultural diversity on the same level. Its eighth goal on decent working conditions mentions 'sustainable tourism that creates jobs and [promotes local culture](#) and products', as well as 'productive activities, decent job creation, entrepreneurship, creativity and innovation'.

Organisation for Economic Co-operation and Development (OECD)

In its efforts to 'promote policies that will improve the economic and social well-being of people around the world', the OECD also analyses the role of culture, for example in [local development](#), or the ways of measuring economic and [social importance of culture](#), including employment.

Council of Europe

The Council of Europe relates culture to [democracy](#), highlighting its importance for democratic governance and sustainable democratic societies. It supports programmes on intercultural cities, promotes cultural diversity via its [cultural routes](#) across the whole continent, and co-funds European film productions via its [Eurimages](#) programme.

International Labour Organization (ILO)

The ILO approaches employment and [labour relationships](#) in the media and cultural sectors, as well as [arts](#) and their impact on decent work in the sector. It also looks at technological and market developments in the media and entertainment industries and their impact on the future of the press, public service broadcasting, the music and film industry and other segments. Together with Unesco and the World Intellectual Property Organization, the ILO adopted the [Rome Convention for the Protection of Performers](#), Producers of Phonograms and Broadcasting Organizations in 1961, to secure performers' rights, regardless of the technologies employed.

European Union

Cultural diversity in the EU Member States is reflected in the EU motto 'United in diversity'. [Article 167](#) of the Treaty on the Functioning of the European Union (TFEU) defines the role of the EU as to support (also financially), supplement and coordinate Member States' efforts to preserve and respect EU cultural diversity, understood as cultural, national and regional diversity, heritage, non-commercial exchanges, artistic and literary creation, including in the audiovisual sector. [Article 13](#) of the EU Charter of Fundamental Rights attached to the TFEU focuses on artistic freedom.

International organisations and the EU approach cultural and creative activities from rights and diversity perspectives. Given the sectors' economic role, they also adopt a statistical perspective.

Cultural and creative activities in statistical perspective

The cultural sector comprises activities related to production of cultural values, while the creative sector is grounded in the production and dissemination of industrial and manufacturing operations in the sector. A 2006 [study on cultural and creative sectors](#) prepared for the Commission stated that culture is 'a creative input' to the creative sector, and delineated cultural and creative activities as:

- core arts: visual arts such as crafts, paintings, sculpture, photography; performing arts such as theatre, dance, circus, festivals; heritage – museums, libraries, archives, archaeological sites;
- cultural industries: film and video; television and radio; books and press (book, magazine and press publishing); music – recorded music market, collecting society revenues in the music sector and live musical performances;
- creative industries and activities such as fashion, graphic, interior and product design; architecture and advertising;
- related industries, mainly in the ICT sector but also many others, such as printing.

Core arts are non-industrial prototype activities which can be copyrighted due to the high creative factor in their production, but craft works and some visual and performing arts are not copyrighted. Copyright cultural industries aim at massive reproduction while creative industries use the creative skills of people originating from the arts field and cultural industries to produce both industrial and prototype outputs which may be covered by copyright or intellectual property such as trademarks.

Table 1 reflects the difficulty in clearly delimitating cultural domains of activity, for instance, performing arts do not include live musical performances, which are included under the cultural industry 'music' sector. Photography belongs to visual arts, which are considered prototype and not reproducible works, while graphic design is listed under creative industries which can be industrial or prototype based. Decisions concerning such delimitations of cultural domains have an impact on statistical data and its interpretation, resulting in different economic and employment decisions.

Table 1 – Sectors, sub-sectors and two circles of cultural activities

CIRCLES	SECTORS	Sub-sectors	Characteristics
CORE ARTS FIELD	Visual arts	Crafts, paintings, sculpture, photography	Non-industrial activities. Output and prototypes and 'potentially copyrighted works' (i.e. these works have high density of creation that would be eligible to copyright but they are however not systematically copyrighted, as it is the case for most craft works, some performing arts production and visual arts, etc.).
	Performing arts	Theatre, dance, circus, festivals	
	Heritage	Museums, libraries, archaeological sites, archives	
CIRCLE 1: CULTURAL INDUSTRIES	Film and video		Industrial activities aimed at massive reproduction. Outputs are based on copyright.
	Television and radio		
	Video games		
	Music	Recorded music material, live music performances, revenues of collecting societies in the music sector	
	Books and press	Book publishing, magazine and press publishing	
CIRCLE 2: CREATIVE INDUSTRIES AND ACTIVITIES	Design	Fashion design, graphic design, interior design, product design	Activities are not necessarily industrial and may be prototypes. Although outputs are based on copyrights, they may include other intellectual property inputs (trademark for instance). The use of creativity (creative skills and creative people originating from arts field and in the field of cultural industries) is essential to the performance to these non-cultural sectors.
	Architecture		
	Advertising		

Source: [The Economy of culture in Europe](#); KEA; Study for the European Commission, October 2006.

EU level policy decisions are based on sector data provided by Eurostat. As concerns cultural and creative sector employment, the basis for cultural statistics was provided by the European Statistical System Network on Culture, which published its [ESSnet-Culture final report](#) in 2012. It defined [cultural employment](#) as the sum of employers, employees, self-employed, employees and family workers, employed in domains which result from crossing cultural occupations (defined statistically by ISCO codes) and cultural sector (defined statistically by NACE codes). This leads to three possibilities of cultural employment (Figure 1):

- working population exercising a cultural occupation in the cultural sector;
- working population exercising a cultural occupation outside the cultural sector;
- working population exercising a non-cultural occupation in the cultural sector.

The ESSnet-Culture report defines cultural occupations as those related to the creative and artistic economic cycle: creation, production, dissemination of and trade in, preservation, education, management and regulation, heritage collection and preservation of cultural goods and services. These involve:

- artistic expression, as in visual, performing and audiovisual arts;
- generation, development, preservation of and reflection on cultural meaning (cultural heritage, archives etc.);
- creation, production and dissemination of cultural goods and services which are generally copyrighted (books and press, architecture, audiovisual and multimedia).

Figure 1 – Cultural employment

		ACTIVITY SECTORS	
		cultural sector	other sectors
OCCUPATIONS			
	cultural occupations		
	other occupations		

Source: ESSnet-Culture, European Statistical System Network on Culture, [Final report](#), 2012.

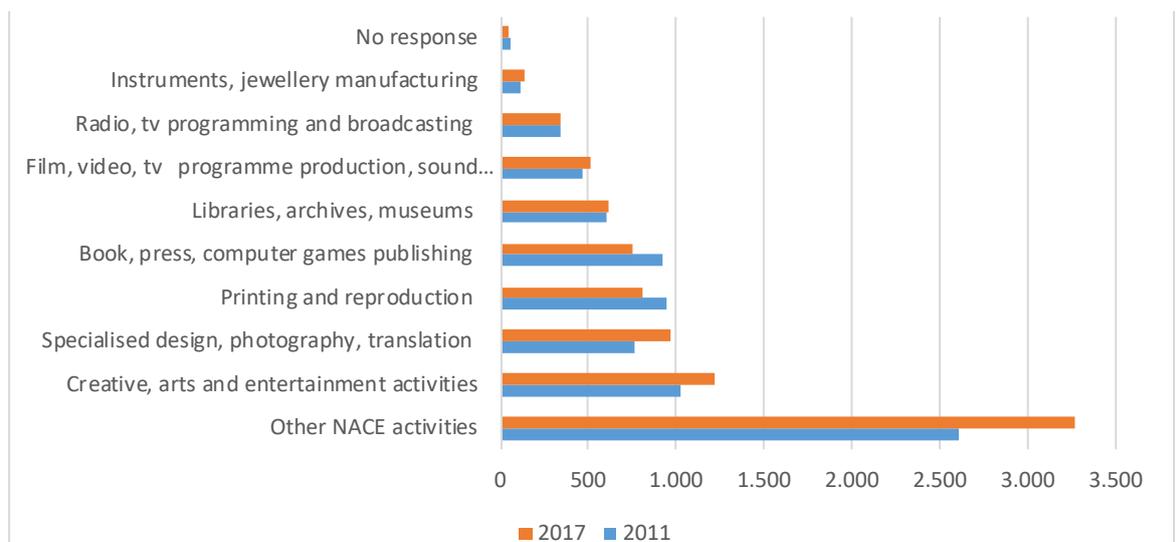
A 2014 report commissioned by the European Grouping of Societies of Authors and Composers (EGSAC) 'Creating growth. Measuring cultural and creative markets in the EU' analysed employment in: heritage, archives, libraries, book and press, visual arts, performing arts, audiovisual and multimedia, architecture, advertising and art crafts included in visual arts as applied arts. It did not distinguish between cultural and creative domains, but noted domains referring to 'arts'.

Employment

Due to discrepancies in statistical approaches to cultural and creative activities and industries, this publication combines, where possible, data of the 2014 study for EGSAC with Eurostat data, when available. The ESSnet-Culture final report provides the theoretical background for the analysis.

Even though data on cultural employment and activities across the EU still lacks sufficient coordination and harmonisation among Member States, the evolution in employment in each cultural sector can nevertheless be analysed (Figure 2), comparing data provided by Eurostat between 2011 and 2017.

Figure 2 – Change in cultural employment 2011-2017 by activity in thousands



Data source: [Eurostat](#); 2018.

While cultural employment grew overall by more than 800 000 people from 7.852 million to 8.658 million persons between 2011 and 2017, particular types of cultural activity sector (economic activity statistical classification 'NACE rev.2') did not follow the same growth path. While the share of jewellery and musical instrument manufacture, motion pictures, TV and radio broadcasting remained the same, printing and publishing fell significantly, from 12 % to 9 %, while the share of design and photography, arts and creative activities, and libraries and museums shrank by only 1 %. The diminished share of printing and publishing potentially results from an extensive digitisation of the sector and the influence of social media. At the same time the share of employment in 'other cultural activities' grew from 33 % to 38 %, pointing to a potential rise in some activities such as advertising, architecture or education in cultural domains not included in the data under their labels, or the appearance of new activities.

Cultural employment and core contributors

According to an ESSnet-Culture [report](#), cultural occupations include creative and performing artists, authors and journalists, architects, photographers, interior designers and decorators, as well as music, arts and language teachers, librarians, archivists and curators, and linguists such as translators and interpreters. The notion also covers technicians in galleries, museums, libraries, broadcasting and audiovisual sectors, musical instrument makers and tuners, jewellery and precious-metal workers and various crafts workers. Statistical data on cultural occupations also refers to artistic and cultural associate professionals covering sectors such as printing and reproduction of recorded media, manufacturing of musical instruments, publishing of books, periodicals and other 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.

As stated above, cultural employment does not solely involve cultural occupations with creative input which is the essence of cultural activity. The 2014 EGSAC study shows the share of cultural occupation and authors as enumerated above in various cultural sectors (Figures 3 and 4).

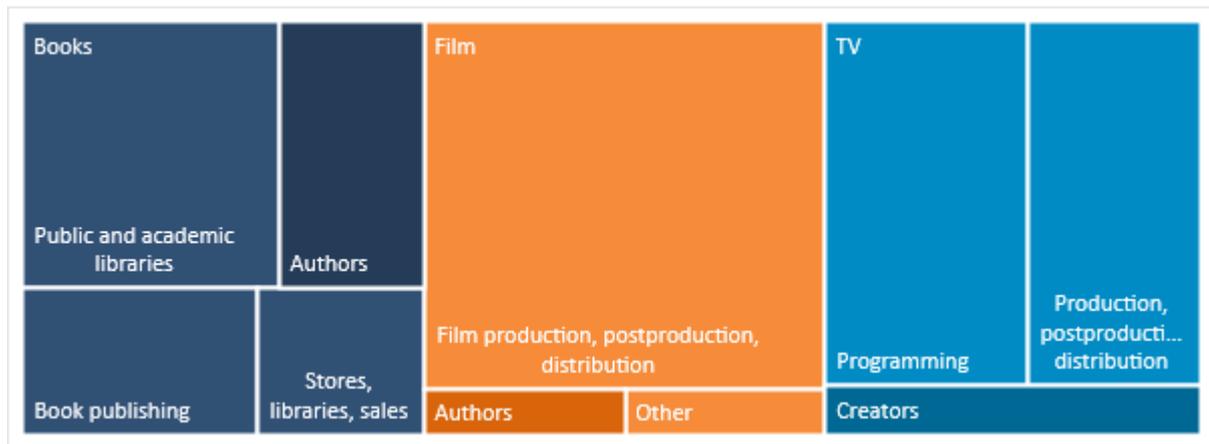
Figure 3 – Authors/creators v other workers in performing and visual arts and music



Source: '[Creating growth](#), measuring cultural and creative markets in the EU', Ernst&Young (EY), 2014.

For example authors employed in film account for 6 % of the sector's workforce, creators in television represent 12 % of the workforce, and authors (writers and illustrators) account for 23 % of employment in the 'book sector'. While musicians and song writers represent 56 % of music sector employment, the share of creators is even higher, rising to 64 % in visual arts for the share of visual arts creators, photographers, designers and arts craftsmen in the sector employment. Performing arts are the most labour intensive sector, with the highest share of creative labour: production and creation workers account for 78 % of the workforce in this activity.

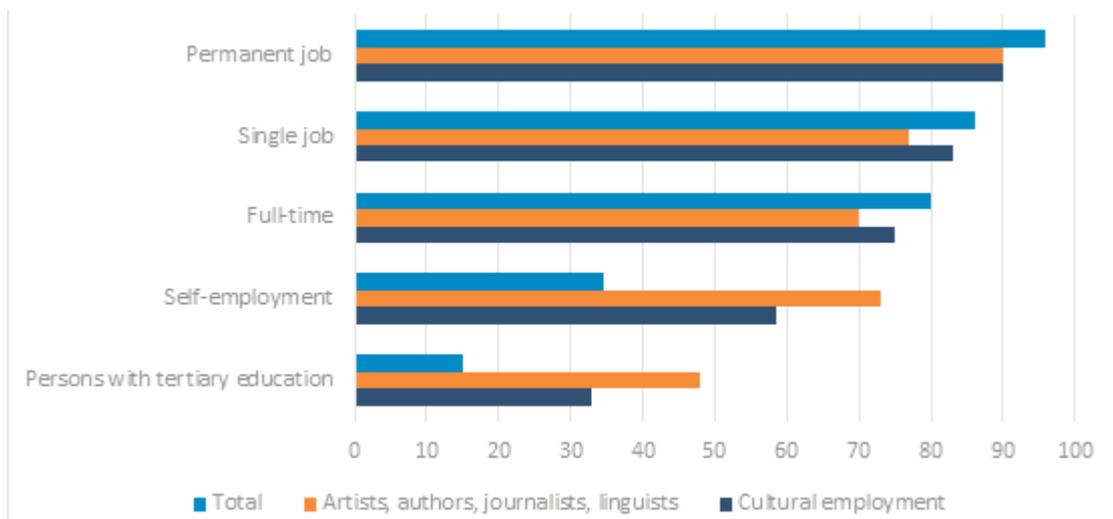
Figure 4 – Authors/creators v other workers in book publishing, TV, film sectors



Source: 'Creating growth, measuring cultural and creative markets in the EU', EY, 2014.

The 2017 Eurostat data on culture and cultural employment provide an insight into the share of core professionals in cultural creation, such as artists (visual artists, musicians, dancers, actors and film directors, etc.) and writers (authors, journalists and linguists), as compared with other cultural workers in self-employment, full-time employment, permanent jobs and tertiary education attainment level, when compared to the background of employment in general (Figure 5). The most striking difference prevails in self-employment and educational attainment, where the share of cultural workers is much higher than in non-cultural employment, and the share of artists and writers (core professionals) is even higher.

Figure 5 – Type of employment and level of education in total employment v cultural employment and employment of artists and writers in %



Data source: Eurostat 2017.

Another important feature of core cultural employment is a high proportion of workers aged over 65 years. According to an EY publication on [cultural employment in France](#), in 2011, 13 % of visual artists, 8 % of writers and translators and 5 % of architects were aged over 65, compared to 1 % in other activities. In the EU, 4 % of cultural workers are aged over 65 (Figure 6). However, the French data which established the share of young workers (15 to 40 years old) as higher in cultural employment than the average in other employment is not confirmed by EU statistics.

The share of 15-29 years old in cultural employment fell between 2008 and 2014, when it was lower than that in total employment. The situation differs between Member States and probably reflects the level of digitisation on a given economy. The digital shift strongly affects the cultural sector, and digital skills are usually the domain of younger generations.

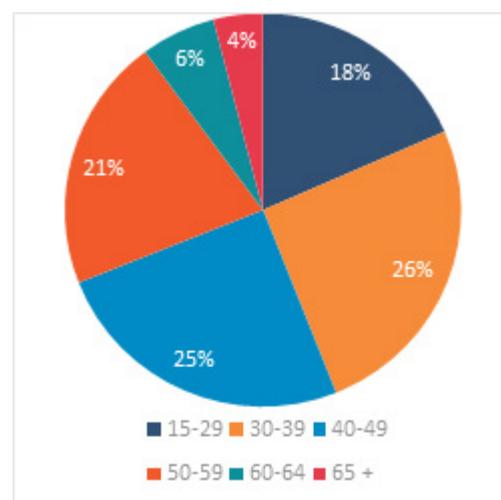
Employment shares (Figure 7) and turnover differ significantly among sectors of cultural activities. Some sectors are labour intensive and their turnover share is much lower than in employment (performing arts, music, books, and film). Advertisement, video games, television, newspapers or radio have a twice or greater share in turnover than employment. Since a creative individual or a group of such individuals, artists and creators are at the core of cultural activities, their economic impact compared to the human resources used can differ enormously.

However, as stated above, cultural activities are not solely, or perhaps not primarily, economic in nature. Their impact on social cohesion and well-being, the role culture plays as an identity factor, inspiration for creativity, and critical thinking, can equally translate into economic impact. For example, cultural activities and cultural offer raise the attractiveness of mainly urban but also rural areas.

Status and revenues

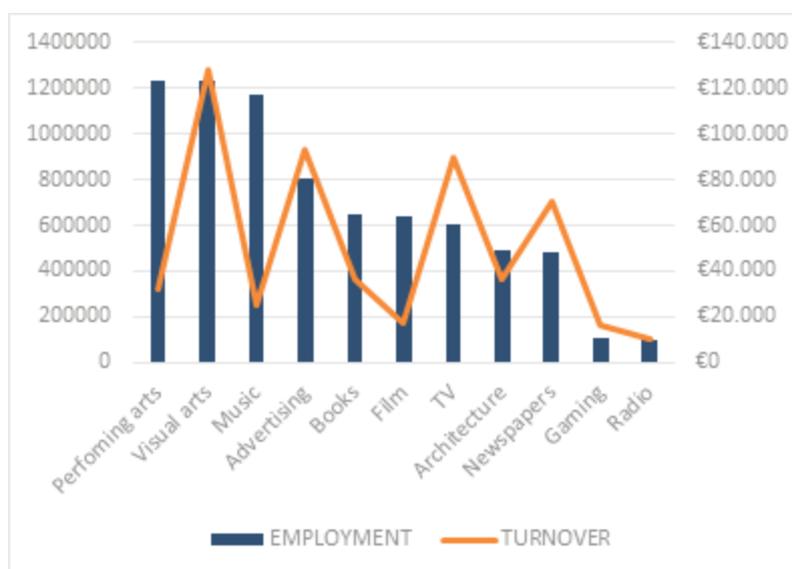
Cultural workers are more often self-employed, work part-time, combine two or more jobs, and do not have a permanent job, while being better educated than workers employed in other sectors (Figure 5). Such '[atypical work](#)' patterns are more frequent in the cultural and creative industries, particularly among core professions for the sector: artists, writers, journalists, creators, musicians, translators and interpreters; and consist of [on-call](#), short-term or fixed term contracts, project or task-based work, agency work (more and more often via digital platforms), [false self-employment](#), etc.

Figure 6 – Cultural employment by age, 2018



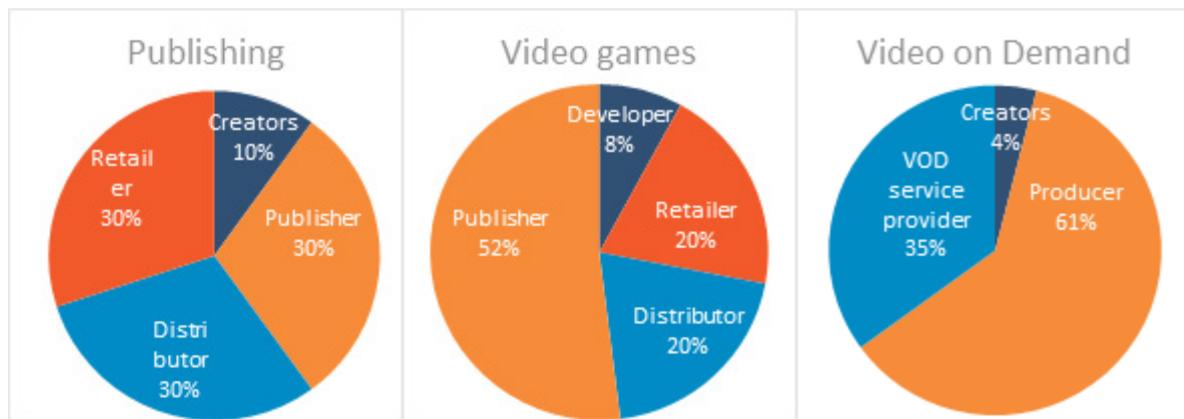
Data source: [Eurostat; data 2018](#).

Figure 7 – Employment v turnover (€ bn) in cultural sectors



Source: '[Creating growth](#), measuring cultural and creative markets in the EU'; EY; 2014.

Figure 8 – Revenue sharing in publishing, video games, VOD



Source: [Mapping the creative value chains](#); 2017 (data for video games: EGDF (2011))

The revenues from artistic or cultural creation are not entirely transferred to the creators either (Figure 8). There are many intermediaries, agencies, art galleries, platforms, sales agents, retailers, publishing houses, and studios, various actors involved in the production, reproduction, and distribution of the work in the value chain.

A 2017 study for the European Commission gives examples of revenue sharing in various sectors, showing that authors and creators, whose works are a source of revenues for many other people, do not necessarily take a lion's share in the wealth they contribute to produce. Digitisation of cultural services and production also sometimes leads to diminished revenues for contributing artists and creators, due to content pirating seen by some as a [threat](#) to the sector, or as an [opportunity](#) for promotion by others.

Work in the core cultural and creative sectors is often copyrighted, implying a complexity of types of revenues and instability for those who do not belong to the 'celebrity economy', where prominent artists become a brand bringing them additional revenues.

Visual artists are also concerned with the revenues sharing problem and their status. Depending on the Member State, visual artists pay to exhibit their work in galleries or public institutions, and bear the total risk for their creative activity. In the digital environment, visual works are used without any payment to authors when published in '[framing](#)' or 'embedding' technology. Contrary to hyperlinking, this procedure does not lead to use of the original artists' content with the artist's authorisation but instead allows the image to be publicised without being recognised as copyrighted work.

Discontinuous employment raises questions about the sustainability of this economic model and social security protection for cultural workers in precarious employment. The situation depends on the Member State, with further complications in case of work performed in another EU Member State. For example [France](#) has a particular system providing unemployment benefits for those working in the entertainment sector allowing them to work and receive unemployment benefits under certain conditions, while [Germany](#) has a social security insurance fund specifically for artists and writers.

The situation of young people and women is even more unstable. Aspiring journalists, artists and writers, as 'outsiders', often accept [unpaid work](#) to gain a foothold in the cultural and creative sectors. A 2016 publication for the European Commission '[The Future of Work](#)' analyses the rise and spread of this phenomenon to other sectors, due to digitisation. [Artists and creators](#) have set a pattern of discontinuous employment that expanded to the '[gig economy](#)', where people are employed on a temporary basis or provide separate pieces of work, each paid separately. According to the [OECD](#), atypical work is growing and in some sectors includes up to 40 % of workers.

Status of women artists and creators

Regardless of social security protection, [women artists](#) are penalised regarding maternity leave, which influences their finances and career. A sociological study also points to a [gender bias](#) affecting women in cultural and artistic careers. As in other sectors of activity where the role of women is less prominent than the one of men, women feature in less prestigious domains with [lower social status](#), as production managers, coordinators, assistants, in public relations or costume and stage design while most men work in creative and technical domains of creation.

Women in cultural activities

According to a [study](#) on cultural and creative industries in the world, the cultural sectors employ more women than other sectors. Globally, about 50 % of cultural employment is occupied by women. However, in 2014 they accounted for only 17 % of American directors, writers, producers, executive producers, editors and cinematographers. In the EU, the share of women in cultural employment is slightly higher than in total employment, but remains less [than half](#). Similarly, the share of [women film directors](#) is also lower, at 30 % on average.

EU measures on cultural employment

Artists and creators are necessary to EU cultural diversity, which it is obliged to respect under Treaty provisions. This diversity also results from the variety of contributing artists and creators: men, women, international, national, regional, and local artists, expressing divergent views, with a variety of social backgrounds, and not only those who can afford years of low revenue.

Similarly to culture and education, social and employment policies are the [responsibility](#) of Member States. The role of the EU is to provide policy guidance and funding, and to coordinate Member State policies to ensure adequate protection for those moving across borders for work, particularly important for artists and creators. Touring artists face double taxation under the provisions of [Article 17 of the 1963 OECD tax convention](#). Intended to prevent tax evasion by artists and sportspeople, this potentially reduces creators' revenues by [10 % to 30 %](#) due to double taxation or taxation of untaxable revenues. Despite [Council Directive 2011/16/EU](#) on administrative cooperation which introduces procedures for the exchange of information on taxes, there is no EU competence on taxation.

European Parliament

The European Parliament adopted a [resolution](#) in 2007 on the social status of artists, drawing attention to artists' social security and revenues problems, as well as their often precarious employment situation. It called for better coordination among Member States as concerns artists' mobility, their sickness insurance, and unemployment and pensions provisions. It raised similar concerns about creators' working conditions in its 2016 [resolution](#) on CCI, stressing the negative consequences for creators and the sector of content piracy and counterfeiting, which hamper innovation and creativity.

Parliament's 2014 [resolution](#) on private copying levies, a tax on a purchase of content storage media (virgin compact disks, recording tapes, pen drives etc.) to compensate for copyright revenues, called for modernised copyright rules and to provide creators with revenues generated by online use of the content they produce.

While considering barriers to access to culture in a 2018 [resolution](#), Parliament warned against the risk of CCI becoming a model for poorly paid work or work with poor social cover for self-employed, or part-time and project based contract workers. It also called for an urgent settlement of a secure digital environment enabling artists and creators to be duly remunerated for their work.

A [study](#) on artists' and culture professionals' mobility, commissioned by Parliament, pointed to social security, and visas for third country nationals, as hampering their mobility and limiting cultural diversity in the EU, as well as to the risk of double taxation reducing artists' revenues.

European Commission

In its [communication](#) on 'A New European Agenda for Culture' of May 2018, the European Commission expressed its willingness to foster a favourable environment for the cultural and creative industries, and to ensure fair remuneration for authors and creators in the digital single market (DSM) strategy. It also warned Member States against the risk of double taxation and the challenge of establishing a regulatory framework providing social protection for artists and culture workers due to the nature of their work.

In its proposal for the [Creative Europe programme \(2020-2027\)](#), supporting the cultural sector, published at the same time, the Commission stressed the importance of a favourable environment and [artistic freedom](#) for a diversity of opinions and expressions as a core element for vibrant CCI.

Following its 2012 [communication](#) on content in the digital single market and the European Parliament [resolution on private copying levies](#), the Commission focused on creators' revenues, ensuring their fair share in benefits from digital distribution, and on countering content piracy.

The [Directive on copyright](#) in the digital single market, adopted in April 2019, also covers journalists' right to fair remuneration for online use of their publications. Content users were concerned with mandatory monitoring of content published on online platforms, intended to address the value gap for unpaid content.

The 2014 Directive on the [collective management](#) of copyright and related rights and the multi-territorial licensing of rights in musical works for online use in the internal market called for collective management organisations to act in the best interests of the rights holders. Reporting requirements, and minimum rules on governance, the collection and use of revenues were introduced to protect rights holders' revenues.

Visual artists or their rights holders can receive royalties (from 4 % of the price up to €50 000, to 0.25 % of the price above €500 000,) due to the 2001 Directive on the [resale right](#) that benefits an original artwork's author, adding to the most common 50 % artist's share of the price on the first sale.

Council of the EU

A recent Council [work plan for culture](#) includes among its priorities an ecosystem to support artists and cultural and creative professionals and European content, in line with the role of culture and education for social cohesion recognised at the 2017 [Gothenburg](#) informal European leaders' meeting. At that time, during their [Social Summit](#), EU leaders agreed the European Pillar of Social Rights, which includes a chapter on fair working conditions, quality working conditions which prevent [precarious working conditions](#) and the prohibition of abuse of atypical contracts.

The Council [conclusions](#) of June 2019 on a young creative generation stress the need to promote entrepreneurship among young creative talents in cultural activities by creating favourable conditions, developing creativity, and cultural and artistic education both to foster creation and consumption. Cultural and artistic education is key to the development of cultural and creative activities, as well as to an increased demand for artists' and creators' works. According to Scitovsky, once our basic material needs are met, we dispose of leisure time which may require 'consumption skills' to allow consumers to enjoy novel cultural experiences. Policy actions on the demand side could also enhance the sector and contribute to better conditions for artists.

Artist and artistic freedom

Artists' and creators' freedom of expression, the foundation of their work and economic condition, is a [democratic principle](#), ensured as a human right under [Article 13](#) of the EU Charter of Fundamental Rights. All art forms and all continents are concerned by attempts to limit artistic freedom, reducing cultural and artistic diversity. Women and minorities in particular are denied artistic rights. The EU is no exception and some of its Member States figure in the report on breaches of artistic freedom.

Source: [State of Artistic Freedom](#), Freemuse, 2018.

Stakeholders in cultural employment

Artists associations such as the [International Association of Art](#) (IAA) Europe campaign for [exhibition remuneration rights](#) for artists in Europe, aiming that visual artists are not obliged to bear the costs of exposing their work. The IAA is also concerned with the social security issues of visual artists working internationally, as well as with copyright in the digital environment. The Center of the [Picture Industry](#), the European Federation of [Journalists](#) and European Visual Artists (EVA) also addressed the European Parliament Legal Affairs (JURI) committee on the framing issue and [welcomed](#) the Copyright Directive as a step in defending creators' revenues.

Under a Creative Europe programme project, two live performance associations, the [European Festivals Association](#) and [Pearle](#), published a [guide to social security](#) in an international context addressing the lack of information on this issue, as well as a guide on VAT for artists. Pearle [called](#) on EU policy-makers to abolish double taxation for artists, institute low (or zero) VAT rates for culture, and provide an easy mechanism for payment of social security obligations for workers in this sector. [SACEM](#) (Society of Authors, Composers and Publishers of Music) [welcomed](#) the Copyright Directive as an instrument strengthening European creators' rights and their digital presence.

Outlook

Under the Creative Europe programme (2014-2020) the [Financial Guarantee Facility](#) provided a financial mechanism for cultural and creative industry SMEs facilitating their access to financial resources for their activities. The instrument does not appear in the new 2021-2027 programme and instead is moved to [InvestEU](#) Fund. It is important to [cross-reference](#) it there so that CCI SMEs an access to it allowing them to thrive and provide employment to creative people.

Precarious employment is on the rise in the digital economy for which cultural sector is a model. These issues need to be addressed regardless of the sector's specificity, and the Commission foresaw efforts on [fair taxation](#) in the digital economy, and [social fairness package](#).

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