



# Decent Work in the media and culture sector: trends, issues and challenges

Margherita Licata  
Private Services Specialist,  
ILO Sectoral Policies Department

# Global employment trends



Sectors	Television	Visual arts	Performing arts	Movies	Music
Revenues (USD)	477 billion	391 billion	127 billion	77 billion	65 billion
Total persons employed	3.57 million	6.73 million	3.53 million	2.48 million	3.97 million

*Source: Cultural times: The first global map of cultural and creative industries (London, 2015)*

# Gender inequalities in the media & culture sector



## Gender representation

**US 2018 Study:** Out of 1,100 popular fiction movies over 10 years:

- **only 13 per cent** had gender balanced cast;

- Speaking characters: **2.3 males to very one female;**

- **One female out of 111 music composers** who worked on the top 100 movies

**Swiss 2018 study:** creative, technical and artistic teams over 10 years:

- **only 21%** producers were women;

- **Only 26%** were screenwriters

## Funding and gender pay gap

**2018 EU Study:**

- Average amount of funding for a **male director was 3.75 million euros**, whereas **female directors received 1.8 million euros**

**2018 OECD study:**

- Germany: **male writers aged 40-50 are the top earners** among registered artists, while **female performing artists under 30 are the lowest earners**

# Changing forms of employment and work arrangements - the European example

	Live performance and audiovisual sector	
EUROPE	22% growth between 2008 and 2012	young workforce, many small sized enterprises, increasing numbers of freelancers, independent workers, and self-employed
	Production (sub-sector of audiovisual sector) growth	Growth from 22 per cent to 27 per cent in the level of self-employment between 2008 and 2013
	Audiovisual sector	2013, the <b>share of temporary workers</b> in the broader audiovisual sector was 20 per cent, above the European average of 14 per cent

*E. Carta et al. (2016), [Analysis of the EU audiovisual sector labour market and of changing forms of employment and work arrangements](#), ICF Consulting Services, June 2016*

# Changing forms of employment in the media & culture sector – survey (2018)



In South Africa, according to one of the trade unions that participated in the study, **actors in the audiovisual sector have been employed as self-employed workers since the 1990s**: “permanent employment is in steep decline in the culture and media sectors”, whereas “new production methods [...] are less labor-intensive”.

In Malaysia, the media workers’ union reports that “[f]rom the past 10 years companies are recruiting more part time or **contract workers with a clause agreed that both parties can terminate their contract with 24 hours’ notice**”.

In Kenya, according to the Communications Workers Union of Kenya (COWU(K)), “there is decrease of full time employees” in the sector. The **Kenya Musicians Union (KeMU)** reports that “the number of musicians is increasing exponentially, but musicians **ARE NOT** categorized as workers”.

In Colombia, the media workers’ union, SINPRISA, reports “**a significant increase in the outsourcing of work; about 30 per cent of workers are hired by temporary employment agencies** and there has been a decline in the number of permanent workers and an increase in the number of service contracts”

## EMERGING FORMS OF EMPLOYMENT IN THE MEDIA AND CULTURE SECTOR

“some employment relationships can be ambiguous when the **rights and obligations of the parties concerned are not clear**”

NON-STANDARD EMPLOYMENT		
TEMPORARY EMPLOYMENT		
	Fixed-term contracts, including project- or task-based contracts; seasonal work; casual work, including daily work.	Not open ended
PART-TIME AND ON-CALL WORK		
	Normal working hours fewer than full-time equivalents; marginal part-time employment; on-call work, including zero-hours contracts.	Not full time
MULTI-PARTY EMPLOYMENT RELATIONSHIP		
	Also known as 'dispatch', 'brokerage' and 'labour hire'. Temporary agency work; subcontracted labour.	Not direct, subordinate relationship with end user
DISGUISED EMPLOYMENT / DEPENDENT SELF-EMPLOYMENT		
	Disguised employment, dependent self-employment, sham or misclassified self-employment.	Not part of employment relationship



# Social protection coverage - media and culture sector (survey 2018)

Social protection continuum	Countries examples
Situations in which <b>workers, regardless of their employment relationship, are covered</b> by a universal, public and national social protection system	<b>Morocco</b> - artists, including self-employed, have healthcare coverage under a national artists' mutual scheme that was established in 2008. There are also plans to establish a public fund to manage risks linked with old age, accident and death benefits for artists and their families.
Situations in which <b>self-employed workers are not entitled to any form of social protection</b>	<b>Malaysia, Democratic Republic of the Congo</b>
Situations in which <b>self-employed workers are covered by a specific social protection system</b>	<b>Republic of Korea</b> - artists are covered by industrial accident insurance under the Artist Welfare Act (KAWA), which entered into force in November 2012. <b>Peru</b> - the Artists' Social Rights Fund covers all culture sector workers, regardless of their employment relationship. It is administered by the national social security and healthcare services.

# Issues specific to the media and culture sector



- **Careers are commonly described as a “portfolio career”**, a career of multiple jobs – usually paid and unpaid, part-time or freelance work. Many jobs are based on short contracts or negotiated relationships where no long-term commitment is required.
- **Pension provision for artists and other media&culture sector workers is poor** compared to other professionals, employees, and even other self-employed workers in the wider labour market.
- **There is no such thing as a typical work in the media and culture**. Mix of roles, patterns of paid and creative work, employment status and working hours vary across workers and across different periods in their careers.
- **Earnings for artists tend to be low**. Income levels compare unfavourably to other professionals who’ve invested similar amounts of time and money into education and training.
- **The tax and benefit regime tends confusing, complex and is not well designed** to cater for their unique working patterns.



**Relaxing minimum thresholds on income, duration and working time** for contribution purposes to facilitate coverage for some casual, on-demand and temporary workers as well as using differentiated contribution rates for self-employed workers (**as in Spain**)

**Modifying the contribution collection schedule** to accommodate the income patterns of self-employed workers, such as annual rather than monthly income (**as in Sweden**), or allowing lump sum or quarterly contributions (as in China).

**Adapting social protection to self-employed workers in media and culture sector**

**Ensuring the portability of benefits between different social protection systems and employment statuses** (some efforts on in France and Uruguay to ensure transferability of benefits of geographically and occupationally mobile workers)

**Providing government subsidies for contributions of self-employed persons with very limited contributory capacities** (as in **Costa Rica**). **Korea and Tunisia** have extended coverage for self-employed workers, mainly through mandatory contributory schemes where the employers' share of the contributions is subsidized



# PROSPECTS FOR STRENGTHENING DECENT WORK IN THE MEDIA AND CULTURE SECTOR

**Need to look at the adequacy, portability and sustainability of social protection systems** for workers in the culture and media sectors, to account for the specific characteristics of the sectors and the specific needs of workers

**Measures to prevent misclassification and curb disguised employment** (designed to avoid social insurance contributions), to ensure protection of all workers and fair competition for enterprises

**More data collection on the status of workers and the nature of employment relationships** in the media and culture sector

**Need to monitor trends in wages and other forms of remuneration**, such as fees and royalties, and to **identify new research methods in order to measure the impact of digitalization** over the short, medium and long terms.

**Need for greater clarity and more information regarding the various employment regimes and all of their implications for taxation, social security and competition**, particularly self-employed workers, and with regard to collective agreements and competition rules.

Priority to be given to gender equality, in terms of **equal remuneration, access to management posts and addressing violence and harassment**



**THANK YOU**

