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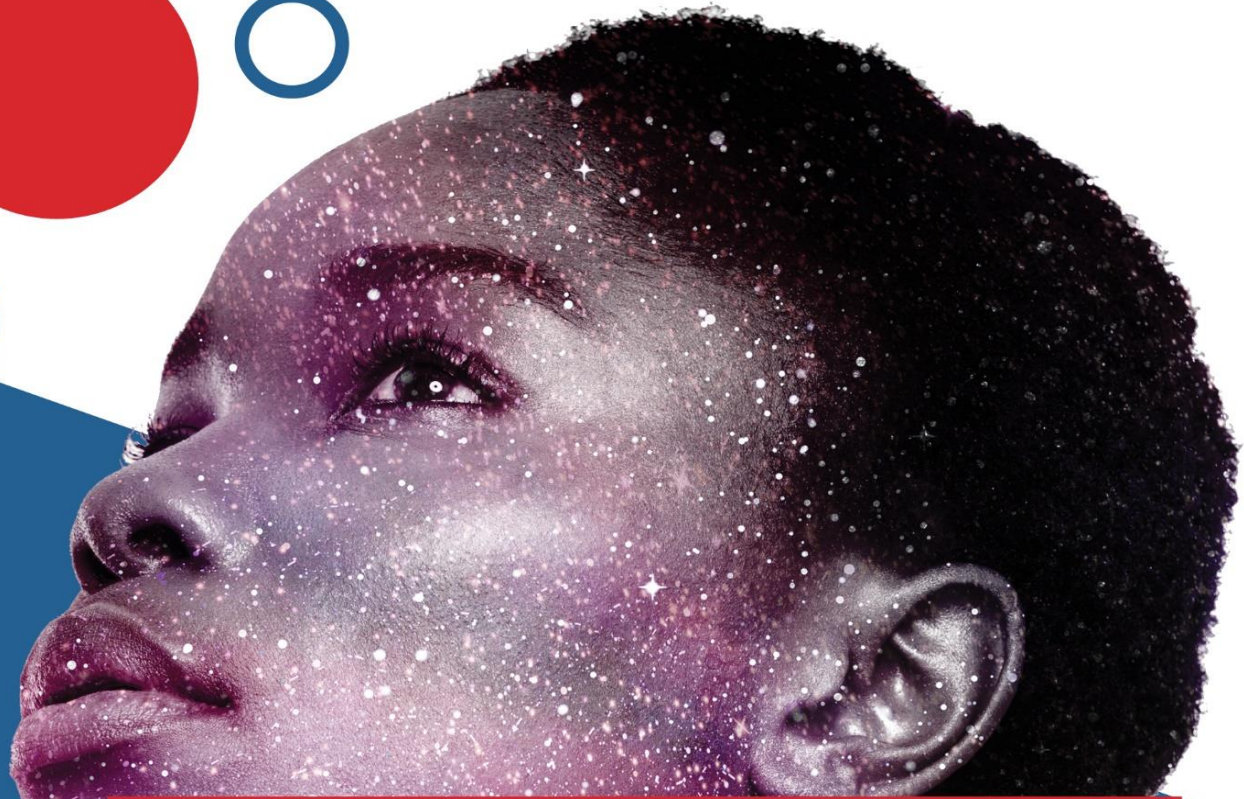


south african
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Nelson Mandela
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Employment in the Cultural and Creative Industries in South Africa

September 2017

Submitted to the Department of Arts and Culture

MEASURING & VALUING SOUTH AFRICA'S CULTURAL & CREATIVE ECONOMY



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Summary

This report used data from the Labour Market Dynamics Survey to determine the size of employment in cultural occupations and industries in South Africa in 2015. It made use of the UNESCO (2009) Framework for Cultural Statistics to define the sector. This includes people working in sectors traditionally classed as cultural or creative (such as fine art, performing art, film, museum, libraries, music, craft etc.) as well as the more commercial sectors (such as designers, architects, advertising and computer programming).

Analysis over time demonstrated what many other countries have also found – that the CCIs are volatile and very responsive to changes in the economy. Cultural occupations declined from making up 2.93% of all jobs in South Africa in 2014 to 2.52% in 2015. An *estimation* of employment in the cultural and creative industries (including cultural and support occupations) showed that 4.2% of jobs in SA are in the CCIs. If one includes all three parts of the creative trident, total cultural/creative employment in South Africa accounted for 6.72% of all jobs in the country, or just over a million jobs, in 2015.

Eighty percent of those in CCI occupations are Africans, Coloured, and Indian or Asian. More than half of all cultural occupations are held by men (57%). A much higher percentage of cultural and creative workers have tertiary education (38%) than non-cultural workers (19.4%). Salaries for cultural occupations are also generally higher than for non-cultural occupations, which indicates that the sector can offer viable employment opportunities and decent jobs. Forty-three percent of cultural jobs are informal, and more people are freelance or contract workers (“own account workers with no employees) compared to non-cultural jobs (32.5% compared to 8.3%). As found in other studies, cultural and creative occupations may thus offer more precarious employment than non-cultural jobs.

Key Findings

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- In 2015, cultural occupations made up 2.52% of all employment in SA
- Including non-cultural “support” occupations, the CCIs employed 4.2% of all those who had a job in 2015.
- All together, the “Cultural Economy” accounts for an estimated 6.72% of all employment in South Africa.
- The Visual Arts and Crafts Domain (C) makes up 52% of CCI occupations in South Africa.
- The next largest Domains are Books, Information and Press and Design and Creative Services (19% of CCI employment each).
- Most cultural employment is found in Gauteng (31.5% of all cultural jobs); KwaZulu-Natal (15.5%) and the Western Cape (15.1%).
- Using Location Quotients, cultural clusters in the Visual Arts and Crafts Domain were identified in Limpopo, KwaZulu-Natal and the Eastern Cape.

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1 Introduction: Purpose and Methods

The Cultural and Creative Industries (CCIs) are attracting increasing attention worldwide as potential drivers of economic growth, innovation and job creation. A recent (May 2017) report by the World Economic Forum on *The Future of Jobs and Skills in Africa* listed the creative industries as one of “trending” professions, which had a growth rate of 7% between 2011 and 2016. South Africa’s National Development Plan 2030 aims to create 11 million new jobs by 2030 through, amongst other things, targeting specific sectors, which could include the CCIs.

This report follows on from previous research using officially collected, national-level data (Hadisi and Snowball, 2017) and extends it by:

- Including another year of data from the Labour Force Survey run by Statistics South Africa, so that the study period is now 2008 to 2015;
- Using Location Quotients to identify provincial clusters of cultural employment;
- Including information on cultural occupations by Domain, based on the UNESCO Framework for Cultural Statistics (2009);
- Including an estimate of employment in the cultural industries, which is made up of both those in cultural occupations and those in non-cultural occupations who work in the CCIs (referred to as the “Cultural Trident”).

The report is organised as follows: Sections 2 and 3 review previous research on employment in the CCIs and discussed how they are defined. Section 3 describes the research methods and data and Section 4 presents the results.

2. Previous studies in CCI Employment

In 2015, the first world-wide CCIs mapping study was released (CISAC, 2015). Their findings showed that the CCIs employ 29.5 million people, or 1% of the world’s population that is in the labour force.

In African countries, there has also been an increase in interest in the cultural and creative industries (CCIs) as drivers of economic growth, employment, and the development of a post-colonial cultural identity. For example, the East African Community CCI Bill (2015) recognises the sector as, “one of the fastest growing sectors in the global economy” with the potential to increase GDP and increase employment in both developed and developing countries; and work on national policies to promote the cultural sector in Senegal, funded under the Millennium Development Goals Achievement Fund (2008 – 2012), aimed at developing institutions and training cultural sector workers in areas such as copyright law, and to market and develop cultural venues and cultural tourism (UNESCO, 2012).

There have been several studies of the Nigerian CCIs, particularly those focused on the film (“Nollywood”) and craft sectors (Agoralumier, 2009; Joshua and Omotoso, 2016). Agoralumier (2009)

concluded that, “In Nigeria, although statistics are not available, it is estimated that millions of Nigerians are engaged in some form of creative activity that when organized could boost the Creative Economy”.

There have also been other developing country studies, such as the study by Kon (2016) of Brazilian creative sector employment. Using national data, it was found that the creative industries accounted for 5% of jobs in the country. Yet, as De Beukelaer (2017:584) notes in his article calling for “an African take” on the CCIs:

“There is hardly any non-Western empirical scholarship that engages with the ways the CCIs actually function around the world.”

In South Africa, there have been three previous studies, two regional and one national, that have sought to quantify the economic and employment effect of the CCIs.

- A study done in the Western Cape (2008) which calculated that there were 47 545 people working in the creative sector in the province.
- A Gauteng (2009) study which found that cultural industries created direct employment for more than 63 000 people in the province, which amounted to 1.9% of the total workforce.
- A national mapping study (2014) which found that the cultural industries in South Africa employed 177 609 people directly, and more than half a million people when multiplier effects are taken into account (3.6% of employment in South Africa).

All these studies collected data by interviewing a sample of CCI firms, which were used to estimate the size of the industry and employment. While such methods can provide valuable microeconomic data about conditions in CCI firms themselves, they are expensive to run, and are thus not often repeated, which means that analysis of the sector over time is not possible. Also, because the total number of CCI firms is not known, it is also difficult to determine how representative the sample is. Following on from a previous South African Cultural Observatory (SACO) study (Hadisi and Snowball, 2017), this report uses national level data collected by Statistics South Africa to investigate CCI employment.

Table 1: International comparisons of cultural employment

Country	Percentage of persons in cultural employment	Percentage of persons employed in non-cultural industries that have a cultural occupation
Mexico	9.79	3.1
Malta	9.08	4.3
Russian Federation	7.6	4
Chile	5.8	3.9
France	4.38	1.9
China, Macao Special Administrative Region	4.23	1
Malaysia	3.32	2
Mozambique	1.69	1.5
Ecuador	0.82	0.8

Data from UNESCO on cultural employment (Table 1) illustrates the differences in cultural employment between countries, ranging from nearly 10% in Mexico to less than 1% in Ecuador. In terms of the other BRICS countries for which UNESCO provides data, Russia has 7.6% of people in cultural employment, and China has 4.23%. What Table 1 also shows is that many people in cultural occupations work outside of the cultural sector. This means that focusing only on cultural employment in the cultural sector may significantly underestimate total cultural employment in an economy. For example, in Russia, of the 7.6% of people in cultural employment, 4% work in non-cultural industries.

Some researchers (Oakley, 2006, 2013; Eikhof and Warhurst, 2013; Siebert and Wilson, 2013; O'Brien et al., 2016; Hennekam and Bennett, 2017) have noted that, although the cultural and creative industries (CCIs) were originally seen as open to all, with successful participation based on talent rather than qualifications, this has not, in fact, been found to be so in most research.



Figure 1: Opportunities and Challenges in CCI employment

(Sources: Derived from Oakley, 2006, 2013; Eikhof and Warhurst, 2013; Siebert and Wilson, 2013; O'Brien et al., 2016; Finkel et al, 2017; Hennekam and Bennet, 2017)

For example, previous studies done in the UK and US have shown that workers in the CCIs have actually tended to be from middle class, affluent backgrounds, and are mostly dominated by white people (Oakley, 2006, 2013; Eikhof and Warhurst, 2013; Siebert and Wilson, 2013; O'Brien et al., 2016). These findings have implications for CCI job creation potential, and also for the kinds of arts and culture that are produced (Finkel et al, 2017).

There are a number of reasons why the CCIs might not be as open and meritocratic as they were first assumed to be, mostly to do with the short-term, contract nature of work in some CCI sectors (Oakley,

2006; Grugulis and Stoyanova, 2012; Grodach and Seman, 2013). This makes social networks (also referred to as social capital) very important to being employed in the CCIs, and makes it very difficult for new artists to break into the industry. Middle class people, who tend to have more social capital, have a better chance of success (Eikhof and Warhurst, 2013; Siebert and Wilson, 2013).

Short-term, project based work also results in unpredictable employment patterns and incomes and limits on-the-job training (Eikhof and Warhurst, 2013; Siebert and Wilson, 2013). The intensity of the work (long and erratic working hours, travel, etc.) can also make it difficult for women, who may have family responsibilities, to be employed in the CCIs (Eikhof and Warhurst, 2013; Oakley, 2013; Finkel et al, 2017). A recent study of CCI employment in Australia, Canada and the Netherlands found that employment challenges in the CCIs were remarkably similar across countries (Hannekam and Bennett, 2017). The authors suggest that policy initiatives (such as extending access to benefits and protection, such as pensions and health insurance) would go a long way towards improving working conditions, and thus diversity, in the CCIs.

3. Defining the CCIs and Cultural Occupations

There is still much debate about what constitutes the CCIs internationally, and in Africa (Joshua and Omotoso, 2016; De Beukelaer, 2017). The East African CCI Bill (2015) for example, includes traditional or “core” CCIs, such as visual arts, music and performing arts, but also the more commercial sectors, such as the design industry, advertising and architecture, as is becoming increasingly common internationally.

The UNESCO (2009) *Framework for Cultural Statistics* defines six main domains: Cultural and Natural Heritage, Performance and Celebration, Visual Arts and Crafts, Books and Press, Audio-visual and Interactive Media and lastly, Design and Creative Services. Each cultural sector is placed within one specific domain. The Framework also includes Transversal Domains that run across all the six main domains. These include Education and Training; Archiving and Preserving; and Equipment and Supporting Materials.

Although South Africa does not yet have an officially recognised definition of the CCIs, many policy and discussion documents seem to be moving towards adopting the UNESCO system. As in many countries, South Africa has broadened its definition of the CCIs over time, with early reports, like the Cultural Industries Growth Strategy defining the cultural industries very narrowly to include only the music, film and video, publishing and craft sectors. The defining characteristic, following the UNESCO definition at the time, was the *symbolic* nature of the goods and services produced. The Gauteng (2008) and Western Cape (2008) mapping studies, produced a decade later, defined the ‘creative economy’ as including both the core cultural sector (producing work with symbolic meaning, such as art, performance, music and literature) as well as the more commercial creative industries (producing work

protected by copyright, such as design, advertising and architecture) (See SACO, 2016 *Towards the Development of a Framework for Cultural Statistics in South Africa*, for further discussion).

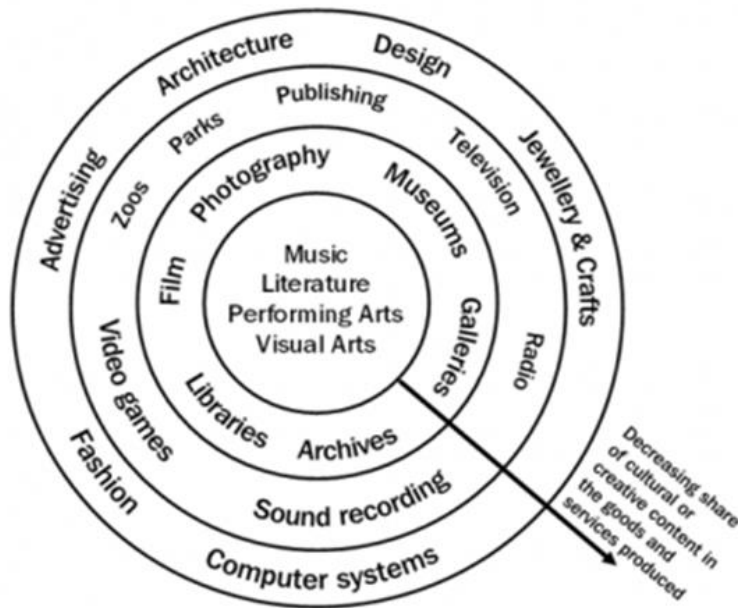


Figure 2: The Concentric Rings Model of the CCIs

It is thus important to note that the definition of the CCIs used in this report includes not only the traditionally recognised (or core) “cultural” occupations and industries, but also the more commercial, for-profit sectors shown in the outer rings (Figure 2).

The UNESCO (2009) Framework points out that cultural workers may be found in cultural industries, but also in other industries doing cultural work. A useful model for demonstrating this effect is the “Cultural Trident” which distinguishes between:

- “Workers with a cultural profession working in a cultural sector (e.g. an artist in an opera);
- Workers having a cultural profession but working outside the cultural sector (e.g. a designer in the car industry);
- Workers having a non-cultural profession and working in the cultural sector (e.g. a secretary in a film production company)” (Higgs and Cunningham, 2008:15).

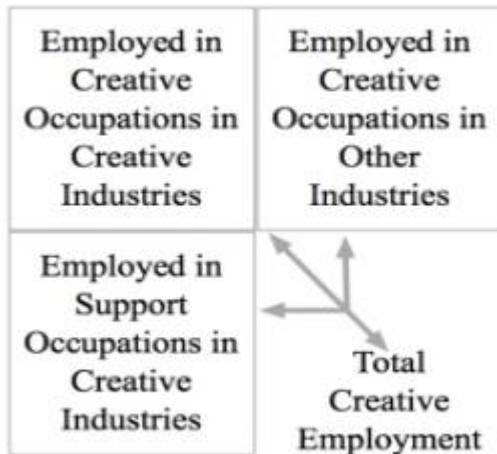


Figure 3: *The Creative Trident*
 (Source: Higgs and Cunningham, 2008)

The UK study (2015) explains three different ways of understanding the CCIs:

1. The *Creative Economy*, which includes those employed in creative occupations inside and outside the creative sector, as well as those in non-cultural jobs in creative sector firms;
2. The *Creative Industries*, which is a sub-set of creative economy, focusing on cultural and non-cultural workers, but only those employed in CCIs (as was done in, for example, the 2014 South African mapping study);
3. *Creative Occupations*, which is a sub-set of the creative economy that focuses on cultural work both in, and outside of, cultural firms.

Using the UNESCO definitions of cultural occupations and cultural industries, this study identifies all three of these groups.

4. Research Methods

The first phase of this research was to examine the UNESCO definition of cultural occupations and cultural industries and to determine to what extent South African national data collection methods used by Statistics South Africa could be used to match this definition (for more discussion see Hadisi and Snowball, 2016, *Measuring Cultural Employment in South Africa: A comparison between the UNESCO Guidelines and the South African Standard Occupational and Industrial Classification Codes*). While acknowledging that cultural occupations and industries in each country are different and one needs to take context into account, it is also useful to be able to make comparisons and to use best-practice. The UNESCO Framework is also used in the draft White Paper on Arts Culture and Heritage (2017) currently under discussion.

The data presented in this report is from Stats SA's (Statistics South Africa) Labour Market Dynamics South Africa (LMDSA), which is an annual dataset running from 2008 - 2015. The LMDSA is a

household survey, administered by Statistics South Africa. The survey covers the entire national population aged 15 years and over. However, the survey does not cover the non-institutional population, except for workers' hostels. People living in private dwelling units within institutions are counted (e.g., in a school compound, the schoolmaster's house and teacher's accommodation are private dwellings). Based on a master sample, it is carefully designed to be as representative as possible. The sample is divided equally into four subgroups or panels called rotation groups. Each subgroup is surveyed in rotation once a year (statistics South Africa, 2008).

Survey weights are also constructed such that all persons in a household would have the same adjusted base final weight. Applying the survey weights for the data collected from the sampled households (as was done in this study) ensures that the responses can be properly expanded to represent the entire civilian population of South Africa (Statistics South Africa, 2014).

It should be noted that, for the 2015 LMDSA, the sample was changed. Until 2014, the sample was based on information collected during the 2001 population census. It covered 30 000 dwellings distributed across 80 787 enumeration areas. In 2015, the master sample was updated and is now based on the Census 2011 results. The master sample was increased by 8% so that it now covers 33 000 dwellings. It enables more accurate identification of sub-groups (especially within metropolitan areas and in the mining sector), and adjusts for population movement between provinces (Statistics South Africa, 2014 and 2015).

The change in the master sample in 2015 may have an impact on the comparison of results relating to employment in the CCIs over time. While still comparable with data from previous years, it may be that sudden changes are partly the result of the sample change.

Currently, the South African Labour Force Survey (LFS) uses a coding system for occupations and industries based on SASCO-2001 and SA-SIC-5-1993. Officially, South Africa uses the South African Standard Classification of Occupations, 2nd edition, 2012 (SASCO-2012) and the Standard Industrial Classification, 7th edition, 2012, (SA-SIC-7-2012), but this does not seem to have been applied yet to the LFS data. The technical discussion on how cultural occupations were identified in the South African data is contained in Appendix 1.

For industry classifications, a major constraining factor was that even once the UNESCO classifications had been mapped to the system currently used in South Africa (SA-SIC-5-1993), identification of cultural industries was not possible because the available data is at the three-digit code level, and four-digit level is needed. However, the UNESCO manual offers a way of *estimating* the employment contribution of cultural industries using three-digit SIC codes, which is what was used in this report. The technical discussion on how cultural industries were identified in the South African data is contained in Appendix 2.

Given the relatively short time period for which data was available, the analysis of data was conducted descriptively, using ratios, graphs and tables, using the statistical software package referred to as “Stata 14”.

5. Results

The results of this research are broadly divided into four sections: A detailed cross-sectional analysis of cultural and creative occupations in 2015 (the latest data available at the time of the research); An analysis of creative occupations by province, with the aim of identifying cultural clusters; A discussion of changes in cultural and creative employment over time, from 2008 to 2015; and an estimation of the size of the creative economy (including employment in both cultural occupations and industries).

5.1 The size of cultural and creative occupations

The Labour Force Dynamics South Africa annual dataset (LMDSA) for 2015 had 197 426 observations (or interviews). Of the people surveyed, about 58% were classed economically active, made up of the employed (38.53%), unemployed, using the narrow definition (13.64%), or discouraged work seekers (6.01%). The remaining 42% were not economically active. The sample size for those who were classed as employed was 76 064 (LMDSA annual dataset, 2015).

Using the definition of cultural occupations discussed above, 2.52% of employed South Africans (1894 observations) were identified as being employed in cultural occupations.

Table 2: Cultural occupations as a percentage of all occupations

Occupation category	Observation	Percentage ¹
Cultural occupations	1894	2.52%
Non – cultural occupations	74 170	97.48%
Total	76 064	100%

(Source: LMDSA annual dataset, 2014. Authors’ own calculations)

To give an indication of the relative size of employment creation in the CCIs, the table below shows employment (number of jobs) by industry in South Africa (LMDSA report, 2015).

Table 3: Employment by industry in South Africa,2015

Industry	Percentage of total employment	Number of Jobs (in thousands)
Agriculture	5.59%	880
Mining	2.89%	455
Manufacturing	11.20%	1762
Utilities	0.84%	132
Construction	8.93%	1405

¹ Note that the observations were weighted by the coefficients provided by Statistics SA for this dataset to obtain percentages.

Trade	20.09%	3161
Transport	5.75%	905
Finance & Business Services	13.97%	2198
Community & Social Services	22.56%	3551
Private households	8.18%	1288

(Source: LMDSA report, 2015. Authors' own percentage calculations)²

What the table shows is that those working in cultural occupations (both in the CCIs and in cultural occupations in non-CCI industries) accounts for slightly fewer jobs in South Africa than the mining sector, and just under half as many as agriculture. The percentage of cultural occupations for 2015 has declined compared to 2014 (2.93%). This change may be because of the slow-down in economic growth (as discussed later on in this report), and/or as a result of the LMDSA master sample change.

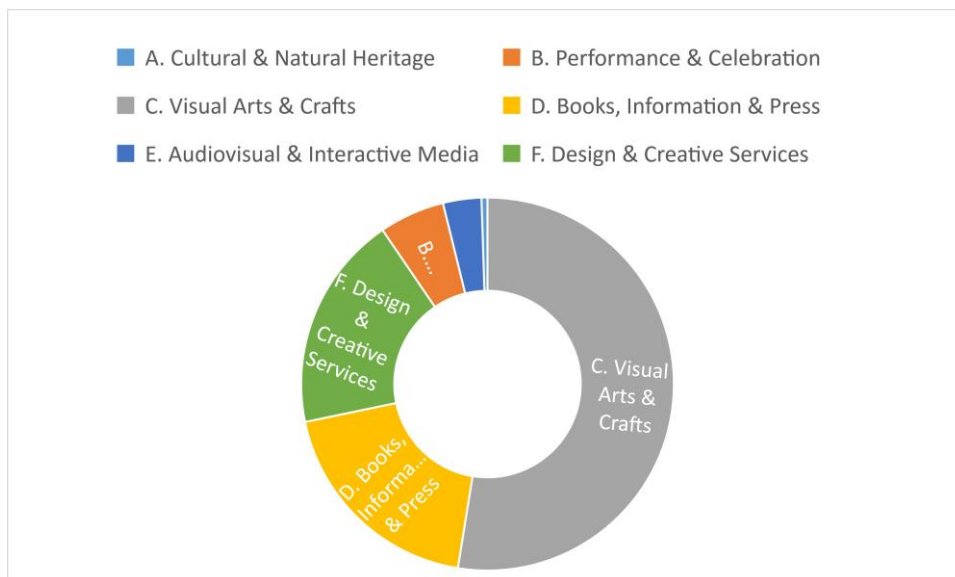


Figure 4: Share of Cultural Occupations by Domain

The UNESCO manual also enables one to identify cultural occupations by Domain (Figure 4). In terms of employment, by far the largest domain is Visual Arts and Crafts (Domain C), which accounts for 53% of creative and cultural jobs. This is followed by Books, Information and Press (Domain D) and Design and Creative Services (Domain F), which account for 19% each of cultural employment. Much smaller contributions from Performance and Celebration (6%), Audiovisual and Interactive Media (3%), and Cultural and Natural Heritage (1%) follow these three large domains.

5.2 Who are the people working in Cultural Occupations?

One of the important questions for the CCIs, especially in South Africa, where there is a strong transformation imperative, is their diversity. As shown in Figure 5, those working in cultural occupations are somewhat less racially diverse than those in non-cultural occupations. In non-cultural occupations,

² Note: total includes “other industry”.

73.9% of workers are African, 10.5% are coloured, 3.1% are Indian or Asian, and 12.5% are white. In cultural occupations, the proportions of African (66.5%), coloured (8.9%) and Indian/Asian (4%) workers are mostly lower, while the percentage of white workers (20.6%) is higher.

Some Domains are less transformed than others, however, especially those requiring higher levels of education or formal qualifications. For example, Domain E (Audio Visual and Interactive Media) is 41% white (54.9% have tertiary education) and Domain F (Design & Creative Services) is 43% white (66% have tertiary education). This demonstrates that access to tertiary education may be one of the factors constraining transformation in some CCI domains in South Africa.

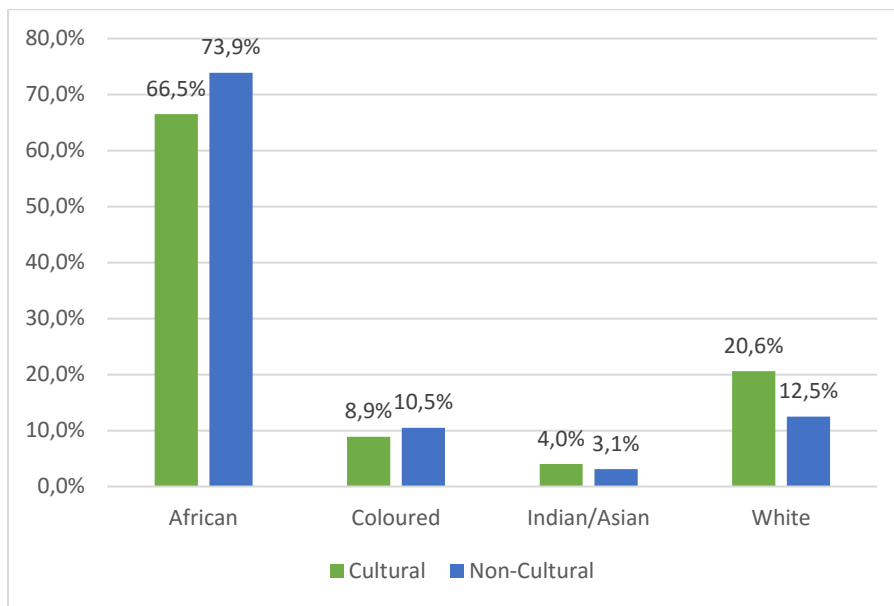


Figure 5: A comparison of race groups employed in cultural and non-cultural occupations

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

In terms of gender, more workers in cultural occupations are men (56.8%), which is very similar to the gender distribution in non-cultural occupations (56.2%).

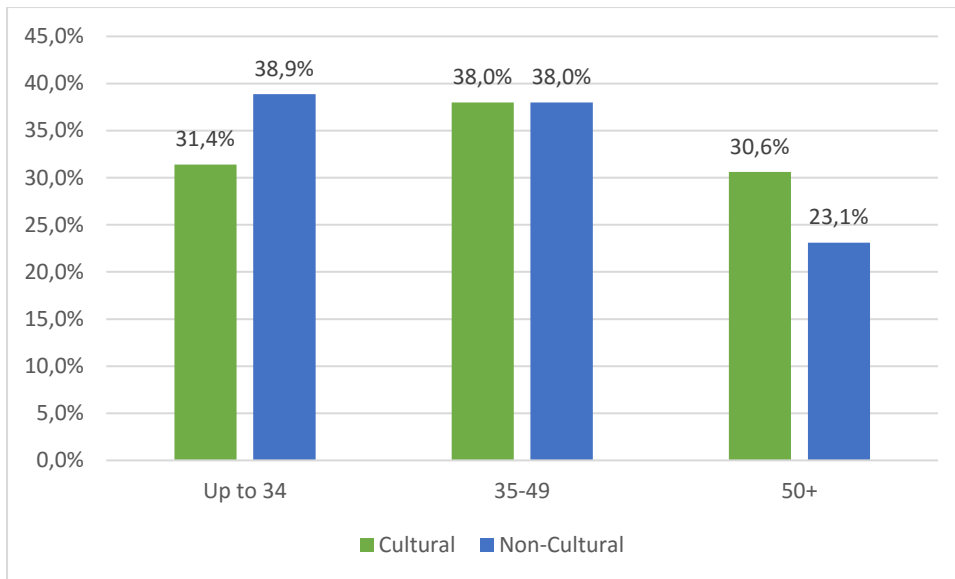


Figure 6: Age groups of those employed in cultural and non-cultural occupations

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations).

As also found in the 2014 data (Hadisi and Snowball, 2017a), the age groups of those working in cultural occupations were generally older than those in non-cultural occupations (Figure 5). In cultural work, the percentage of young women (up to 34) is lower than men, with 8% fewer women in this age category in cultural work than men (34.1% compared to 42%), compared to a less than 5% difference in non-cultural work (35.1% compared to 39.5%). As previous studies have pointed out, this may be because women, who generally carry the most responsibility for family care-giving, find it difficult to enter the labour market early on. This is especially the case for cultural work, which may require long and erratic working hours and travel.

Table 4: Cultural and Non-Cultural Employment by Gender

Age Groups	Cultural: Men	Non-Cultural: Men	Cultural: Women	Non-Cultural: Women
Up to 34	42.0%	39.5%	34.1%	35.1%
35-49	38.1%	38.7%	37.8%	40.6%
50+	19.9%	21.8%	28.1%	24.3%

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations).

As found in many other studies, those working in cultural occupations tend to be better educated than those working in non-cultural occupations (Figure 7). This is particularly evident when comparing tertiary education: 31.8% of those working in cultural occupations have tertiary education compared to only 19.4% of those in non-cultural occupations. In terms of gender differences, a very similar proportion of men and women in cultural occupations have tertiary education, but a higher proportion of men had not completed secondary education (29.5%) compared to women (24%).

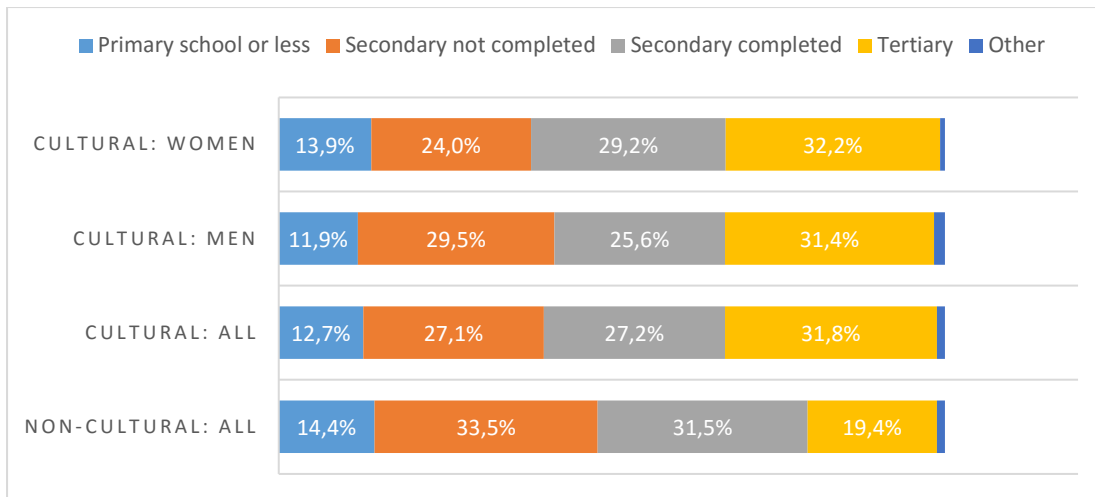


Figure 7: A comparison of education levels in the cultural and non-cultural sectors

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

5.3 What is it like to work in Cultural Occupations?

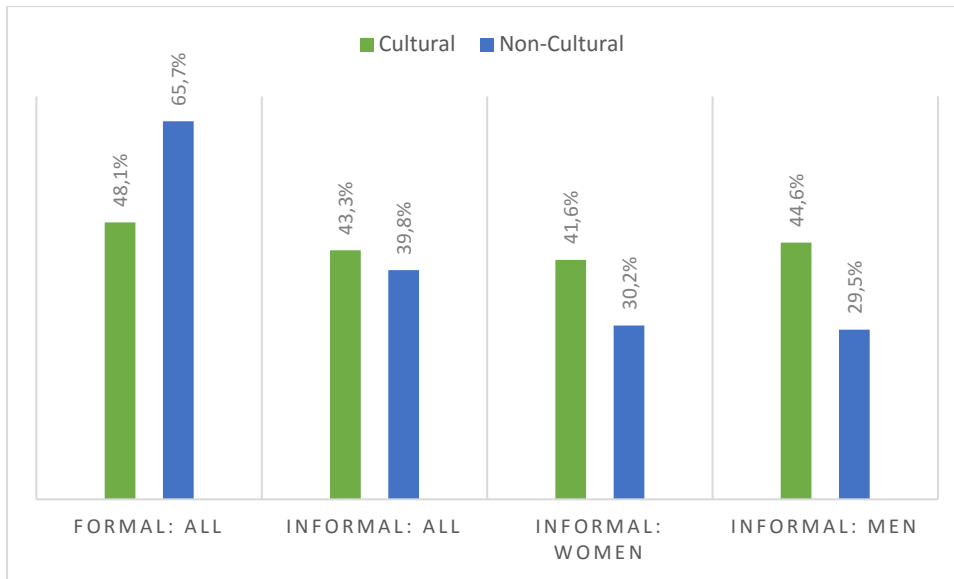


Figure 8: Formal and informal employment in cultural and non-cultural occupations

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

In non-cultural occupations, 65.7% of employment is formal, and less than 40% is informal. In cultural occupations, 43.3% of jobs are informal and 48.1% are formal³. While some commentators have argued that informal sector work can have its advantages in terms of the flexibility of working hours, a recent Statistics South Africa (2014) survey showed that most informal businesses owners were: black Africans, who tended to have lower levels of education than those working in the formal sector, and had chosen to go into business because they were unable to secure employment in the formal sector.

The 2013 mapping study of the CCIs in South Africa found that 22.1% of South African CCI businesses were “unregistered”, that is, operating in the informal sector. Using the database of more than 2000 interviews with CCIs that was part of the 2013 study, Snowball et al. (2017) constructed a transformation score, which included indicators such as ownership by a black, coloured or Indian South African, having at least one woman owner, and the proportion of black, coloured or Indian employees. Results showed a strong relationship between the transformation score and being in the informal sector (unregistered firms). Unregistered firms do not have access to public funding or formal loans, so the study suggests that one way of contributing to sustainable industry transformation could be to provide support and information to CCIs to encourage them to formally register their businesses.

³ Note that numbers do not add up to 100% because of a small “other” category not included in the figure.

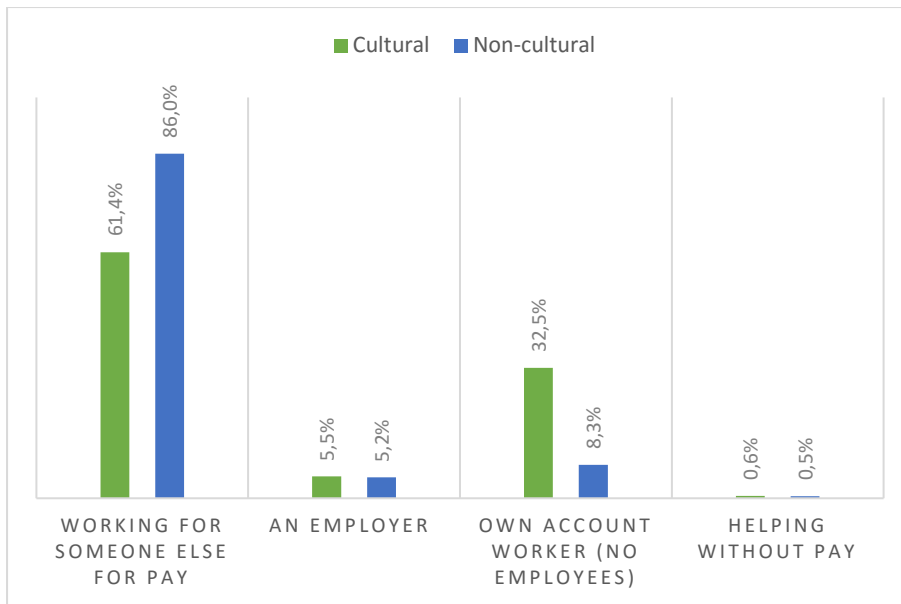


Figure 9: Types of employment in cultural and non-cultural occupations

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

When one considers the types of employment, as in previous findings (Hadisi and Snowball, 2017a), large differences between the cultural and non-cultural sectors emerge. The vast majority of those working in non-cultural jobs are “working for someone else for pay” (86%) – that is, they are employees. In cultural occupations, only 61.4% of people are employees, while nearly a third (32.5%) are “own account workers” with no employees. Only 8.3% of non-cultural occupations fall into this category. This finding provides support for the theory that free-lance contract work is much more common in cultural than in non-cultural occupations. A greater proportion of women in cultural employment are “own account” workers (37.6%) than men (28.6%).

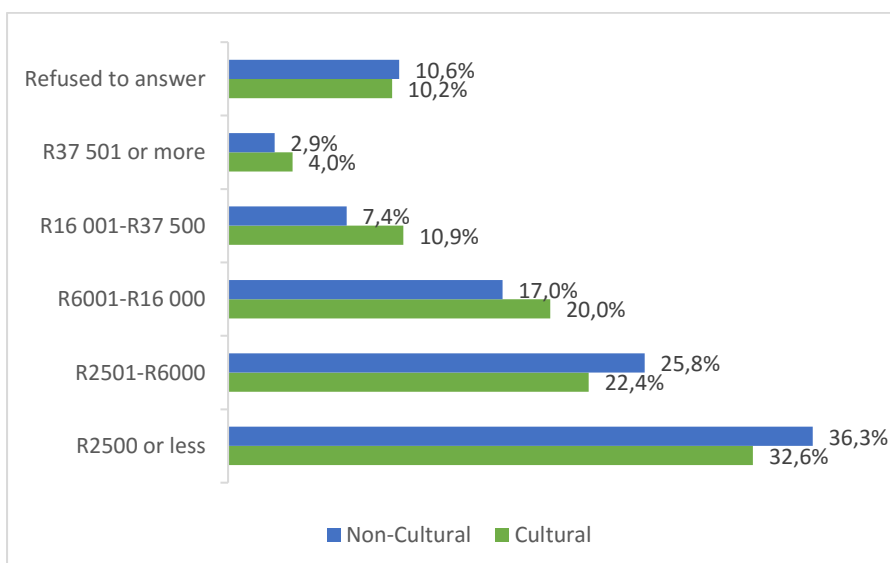


Figure 10: Income categories for cultural and non-cultural occupation workers

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

Given the generally higher levels of education of those working in cultural occupations, it is no surprise that earnings are generally higher compared to non-cultural occupations. As shown in the figure above, a lower percentage of those working in cultural occupations fall into the bottom two income categories (R2500 or less; R2501-R6000), and a higher proportion of those working in cultural occupations fall into the higher income categories (from R6001-R16 000 onwards).

5.4 Are there Cultural Occupation Clusters?

A school of thought in cultural employment studies, started by Florida's (2002) *Rise of the Creative Class*, is that cultural and creative sector firms and workers tend to "cluster" or group, usually around larger cities. The Labour Force data in South Africa allows one to examine the types of occupation by province, as shown in the figures and tables below.

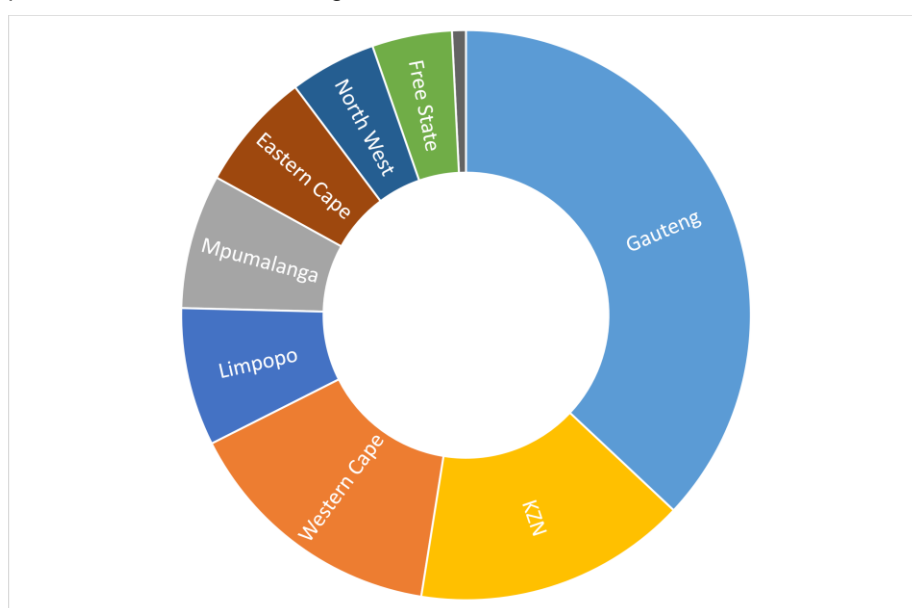


Figure 11: Proportion of cultural occupations by Province 2015

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

Table 5: Proportion of cultural and non-cultural occupations by province (2015)

Province	Cultural Employment (%)	Number Cultural of Jobs	Non-Cultural Employment (%)	Total Employment (%)
Gauteng	36.99%	146 729	31.50%	31.64%
Western Cape	15.05%	59 699	14.63%	14.64%
Mpumalanga	7.62%	30 226	7.51%	7.51%
KZN	15.52%	61 564	16.23%	16.22%
Limpopo	7.83%	31 059	8.25%	8.24%
Free State	4.54%	18 009	5.13%	5.12%
North West	4.91%	19 477	5.97%	5.94%
Eastern Cape	6.74%	26 736	8.79%	8.74%
Northern Cape	0.79%	3 134	1.97%	1.94%

(Source: LMDSA annual dataset, 2015. Authors' own percentage calculations)

What the results show is that the provinces with the largest metropolitan areas (Gauteng, KwaZulu-Natal and the Western Cape) are also those with the highest proportion of cultural occupations in South Africa. For both Gauteng and the Western Cape, the proportion of cultural occupations is larger than the proportion of jobs overall, which would tend to support the findings in other countries that cultural workers tend to cluster in particular areas, especially those with large cities.

Location Quotients (LQs) can be used to further identify locational concentrations or clusters within a region. If X' and Y' are similar data points for some larger reference region (like a province), then the LQ or relative concentration of that sector in the province compared to the nation is given by the equation:

$$LQ = \left(\frac{X}{Y}\right) / \left(\frac{X'}{Y'}\right)$$

Where X = cultural jobs in the province; Y = cultural jobs in the country; X' = all jobs in the province; and Y' = all jobs in the country. An LQ of more than one would indicate that the province has a relative concentration of cultural jobs compared to other provinces, and show what makes a regional economy unique. Combined with job information on the size of the sector, LQs can identify potential industry development nodes.

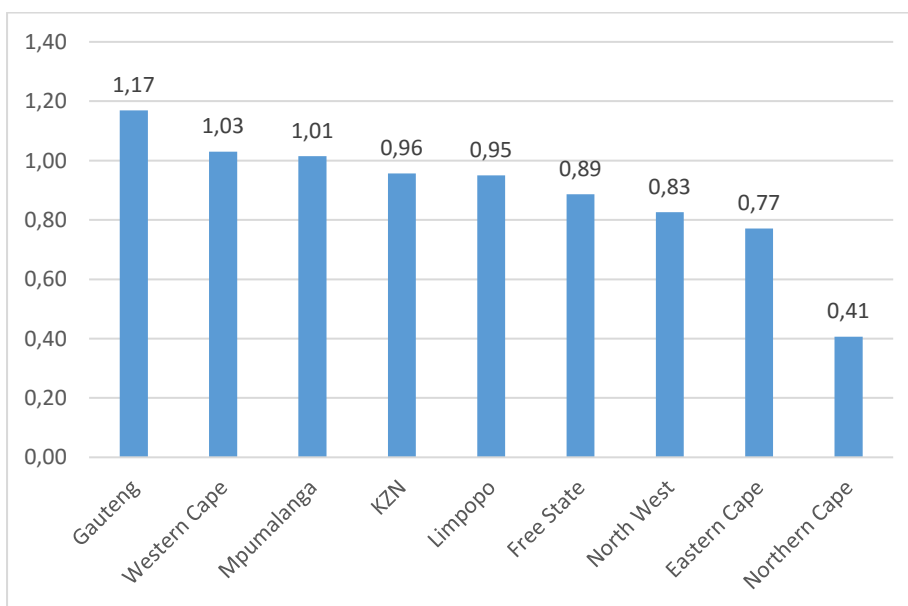


Figure 12: Provincial Location Quotients

The figure shows the provincial location quotients for cultural employment for each province for 2015. Three provinces have LQs greater than one: Gauteng (1.17), Western Cape (1.03), and (rather surprisingly) Mpumalanga (1.01) indicating that these provinces already have a comparative advantage in cultural sector employment.

However, in identifying comparative advantage, the size of the sector, as well as the LQ should be taken into account. As shown in the table, Gauteng, KwaZulu-Natal and the Western Cape are also those with the highest overall share of cultural workers, confirming that they already have a comparative

advantage in CCI employment. Mpumalanga has a relatively low share of overall cultural employment (7.62%), but it is still higher than its overall share of employment in SA (7.52%).

Although cultural employment in Mpumalanga is small, it may be a potential growth industry which could benefit the province, currently largely dominated by mining. A provincial report by TIPS (2016) analysed the 2015 General Household Survey, and found that the median household income in Mpumalanga was higher than the national median (R3400 per month compared to R3260). There have also recently been some major infrastructure investments, like Kusile power station. The capital city, Mbombela Local Municipality, where the capital city of Mpumalanga (Nelspruit) is located, is the fifth largest municipality by population in SA. Mpumalanga also has relatively high employment and wage levels, which has resulted in some in-migration between 1996 and 2015 (TIPS, 2016). These indicators of economic progress, combined with a large city, could be what is fuelling the development of cultural employment in the province.

Location quotients can also be used to identify clusters within specific domains within the cultural sector, where sufficient data is available. For example,

$$LQ = \left(\frac{X}{Y} \right) / \left(\frac{X'}{Y'} \right)$$

Where X = cultural jobs in the specific domain in the Province; Y = cultural jobs in the specific domain in the country; X' = all cultural jobs in the province; and Y' = all jobs in the country. An LQ of more than one would indicate that the province has a relative concentration of cultural jobs in that domain compared to other provinces. It may be that, even if a specific province does not have a comparative advantage in overall cultural employment, it may nevertheless have a cluster relating to a specific cultural domain.

Domain C in the UNESCO (2009) Framework for Cultural Statistics, which is used for analysis in the Mapping study, is "Visual Arts and Crafts", and includes Fine Art, Photography and Crafts. In terms of the LFS occupational categories, it is one of the largest domains.

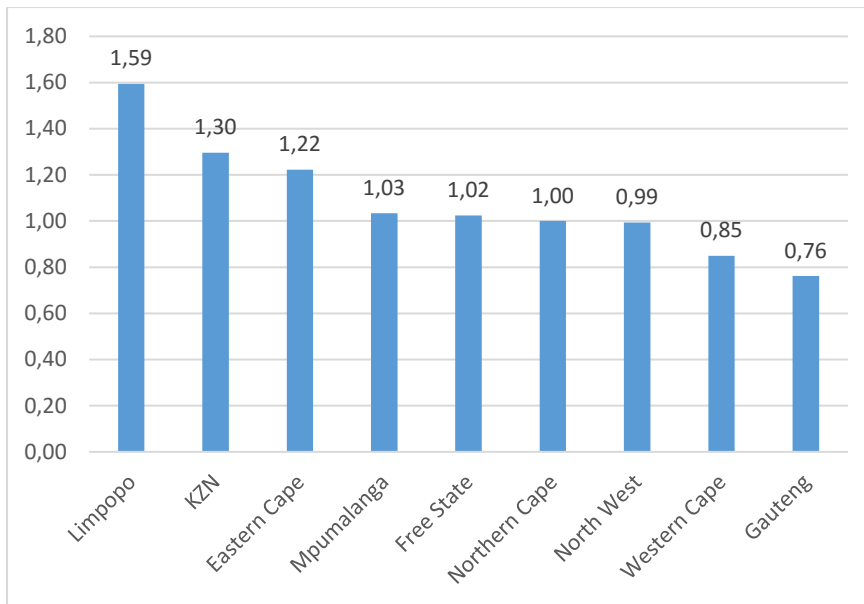


Figure 13: Provincial Location Quotients for Visual Arts and Crafts (Domain C)

As shown in the figure, the three provinces with LQs for the Visual Arts and Crafts domain that are significantly bigger than one are Limpopo (1.59), KwaZulu-Natal (1.30), and the Eastern Cape (1.22). Two other provinces (Mpumalanga and the Free State) have LQs very slightly above one.

What this means is that, while Limpopo does not have a comparative advantage in CCI employment overall (only 7.83% of all cultural jobs in SA are found in Limpopo), it does have a potential advantage in Domain C cultural jobs (12.48% of all jobs in Domain C are found in Limpopo). This is also the case for KwaZulu-Natal, which has 15.5% of all cultural jobs, but 20.1% of all Domain C cultural jobs. In the case of the Eastern Cape: while only 6.74% of all cultural jobs are found in the EC, 8.24% of all Domain C jobs are found in the province.

Table 6: Percentage of total cultural jobs and Domain C jobs by province

Province	Percentage of all cultural employment	Percentage of Domain C cultural employment
Limpopo	7.83%	12.48%
KZN	15.52%	20.11%
Eastern Cape	6.74%	8.24%
Mpumalanga	7.62%	7.88%
Free State	4.54%	4.65%
Northern Cape	0.79%	0.79%
North West	4.91%	4.88%
Western Cape	15.05%	12.79%
Gauteng	36.99%	28.18%

Although the LFS data does not allow one to examine every domain in this way for every province, some clusters can be identified where a particular province has the majority share of cultural employment in a particular domain. For example, Gauteng has the highest percentage of CCI jobs overall, as well as in Books, Information and Press (35%), Audio Visual and Interactive Media (63%), and Design and Creative Services (50%). The Western Cape has the third highest percentage of cultural jobs overall, and also significant clusters in Books, Information and Press (14%), Audio Visual and Interactive Media (18%), and Design and Creative Services (27.5%).

5.5 Changes in cultural occupations over time

One of the great advantages of using national-level data is that it allows a comparison of cultural and non-cultural employment over time. Since the LFS has been running in its current form since 2008, an analysis of data over the time period 2008 – 2015 is shown below.

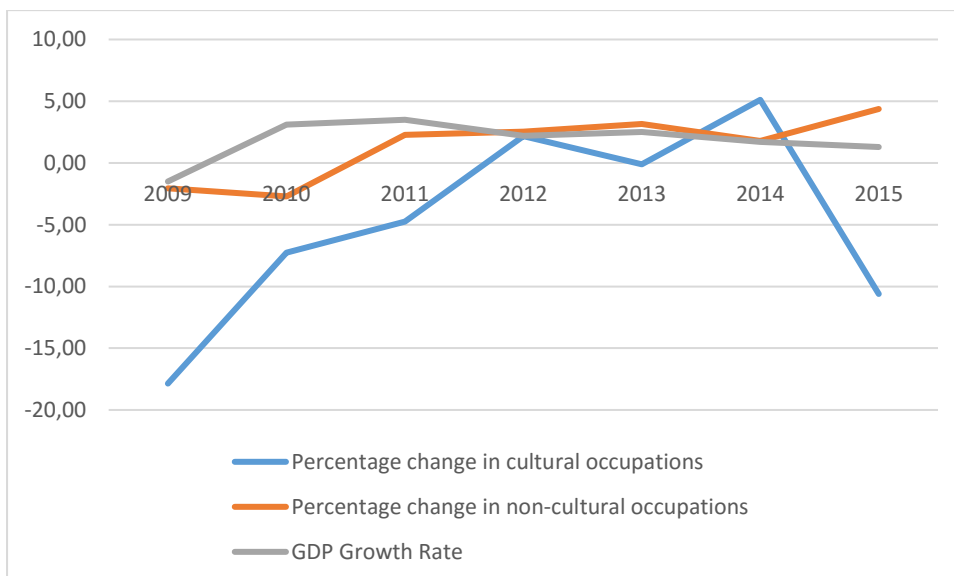


Figure 14: Percentage change in cultural and non-cultural employment and GDP growth 2008 – 2015

(Source: LMDSA annual datasets, 2008-2015; Statistics South Africa (GDP growth rates); Authors' own percentage calculations)

What Figure 14 and Table 7 show is that, as found in other countries as well, cultural employment is more volatile than non-cultural sector jobs. For example, as a response to the 2008/9 financial crisis and the resultant fall in economic growth, employment in both cultural and non-cultural sectors declined, but non-cultural employment declined by 2%, while cultural employment declined by nearly 18%. Similarly, in response to the slow-down of GDP growth rates in 2015, cultural employment declined sharply, even though there was a small positive growth in the number of non-cultural jobs. As the South African Reserve Bank comments:

"Real gross domestic production moderated further ... to a disappointing 1,3 per cent in 2015 – with the exception of 2009, the slowest rate of expansion during the past 17 years" (SARB Quarterly Bulletin, March 2016).

While some caution needs to be exercised when comparing the 2015 results with those from previous years because of the change in the LMDSA master sample, the report on international trade in CCI goods and services (Cattaneo and Snowball, 2017) also shows that 2015 was a year in which both import and export of cultural and creative goods declined significantly (exports fell by 16% while imports fell by 25% compared to 2014). This provides some corroborating evidence that the cultural and creative sectors were under pressure in 2015, which may account for the fall in the number of people working in creative occupations in that year. CCI trade data shows a recovery in 2016, where both imports and exports recover significantly, which may also be reflected in CCI employment data for 2016 when it becomes available.

Table 7: Percentage change in cultural and non-cultural employment and GDP growth rates 2008 – 2015

Year	2009	2010	2011	2012	2013	2014	2015
Percentage change in cultural occupations	-17.86	-7.28	-4.76	2.17	-0.11	5.11	-10.61
Percentage change in non-cultural occupations	-2.06	-2.71	2.27	2.53	3.15	1.79	4.37
GDP Growth Rate (Percentage change)	-1.5	3.1	3.5	2.2	2.5	1.7	1.3

(Source: LMDSA annual datasets, 2008-2015; Statistics South Africa (GDP growth rates). Authors' own percentage calculations)

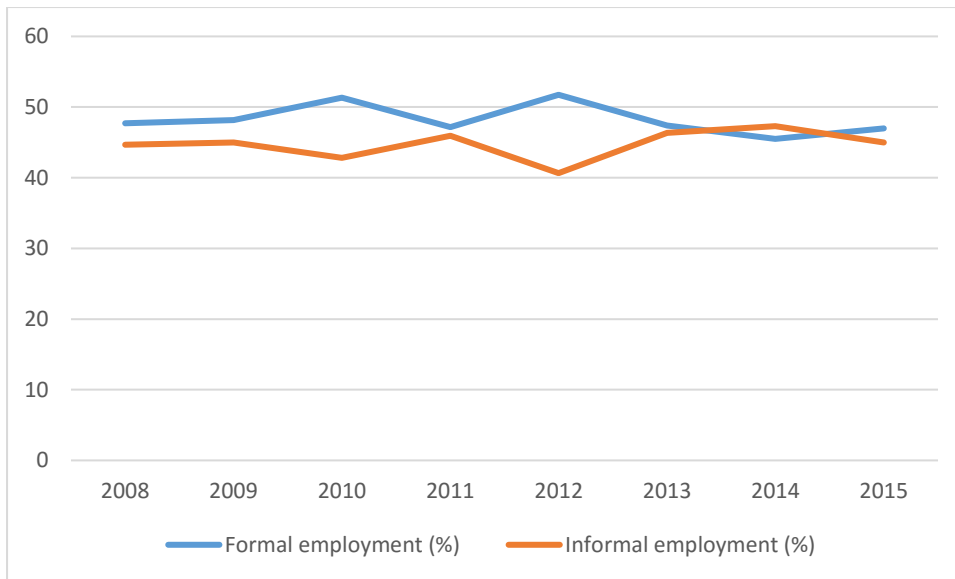


Figure 15: Formal and Informal sector cultural employment over time

(Source: LMDSA annual datasets, 2008-2015; Authors' own percentage calculations)

An analysis of the types of employment in cultural occupations over time, shows that for most of the time series (2008-2015) formal sector employment made up a greater percentage of cultural jobs than informal sector employment. However, formal sector employment declines from 2012 onwards, while informal sector cultural jobs grow, until, in 2014, the informal sector makes up a greater percentage of jobs than the formal sector. What this may indicate is that cultural workers move between the formal and informal sectors as their economic circumstances change. At the same time (Figure 15), the percentage of people in cultural employment who work as an employee for someone else declines, and the percentage of "own account" workers (freelance) increases. Between 2008 and 2010, an average of 32% of cultural workers were "own account" workers, while after this, between 2011 – 2015, the average increases to 34%.

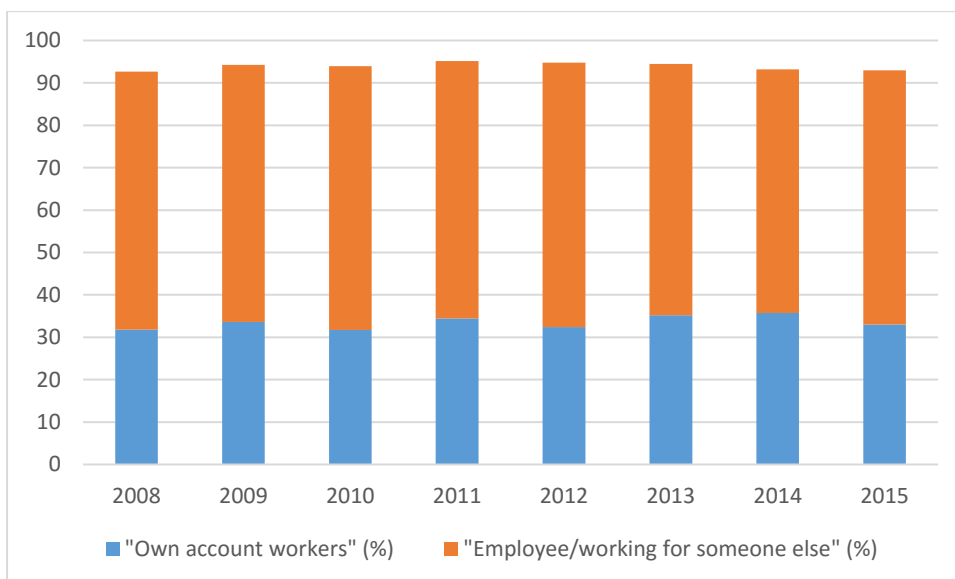


Figure 16: Changes in the types of cultural jobs 2008 – 2015⁴

(Source: LMDSA annual datasets, 2008-2015. Authors' own percentage calculations)

What the time-series analysis shows is that cultural occupations can grow faster than non-cultural sector employment, but that cultural occupations are volatile and very sensitive to economic downturns. However, cultural employment is also adaptable, in that there is some movement between formal and informal sectors, and between type of employment over time. However, it should be noted that a time series of only eight years is not really long enough to draw robust conclusions on longer term trends, limited as it is to descriptive analysis.

5.6 Cultural and Creative Industries and the Cultural Trident

Results for CCI occupations showed that 2.52% of jobs in South Africa in 2015 are cultural occupations, which occur in both cultural industries (for example, an actor in a performing arts company) and in non-cultural industries (such as a designer in a car manufacturing firm).

UNESCO provides guidance on how to *estimate* the size of the cultural industries, even where 4-digit industry codes are not available, which is what was used here. This system provides a *rough estimate* of the size of employment (both cultural and non-cultural) in the CCIs in South Africa, but it is far from ideal. For a more accurate measure of the real extent of cultural industry employment, industry data at 4-digit level (and 5-digit level for education) is needed.

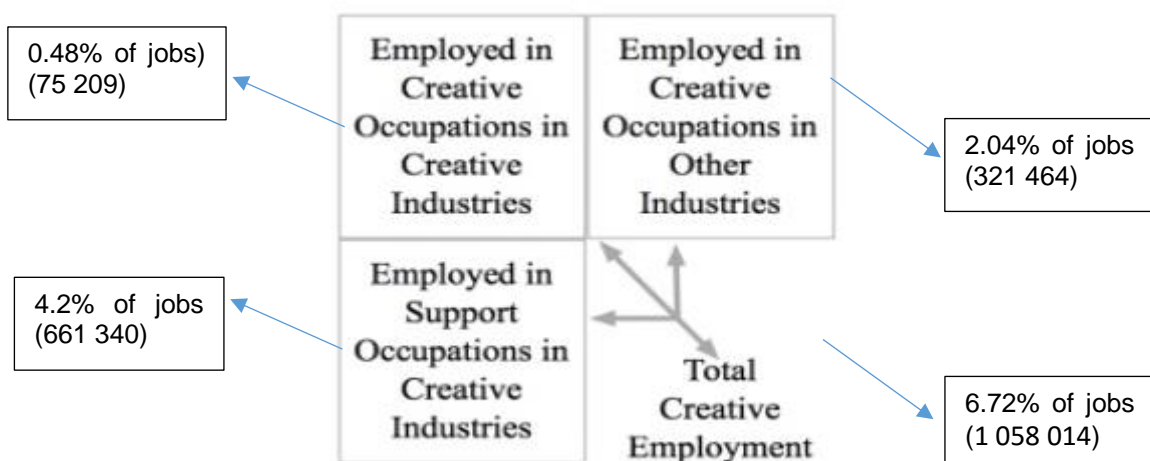


Figure 17: The Cultural Trident in South Africa

⁴ Note that numbers do not add up to 100% because not all categories are included in the figure.

Figure 17 and Table 8 show that many cultural jobs in South Africa are based in the non-cultural industries (such as the example of the designer working in a car manufacturing industry) – 2.04% (321 000 jobs). This is an interesting finding, as it suggests that many cultural and creative occupations actually occur in non-cultural industries, which means that cultural workers are often embedded in non-cultural firms, even if their job or occupation is classified as creative. Relatively few cultural jobs occur in cultural industries – 0.48% (75 000 jobs). This supports the finding of research in other countries, which found that counting only cultural jobs in cultural industries will greatly underestimate cultural employment.

Results also shows that 4.68% of jobs in South Africa are in a firm that is part of the cultural industries. This includes people working in a cultural occupations (for example, a film director working in a film company) – 0.48% of all jobs - as well as the “support occupations” (for example, an accountant working in a film company) – 4.2% of all jobs.

If one includes all three parts of the creative trident, total cultural/creative employment in South Africa accounted for 6.72% of all jobs in the country, or just over a million jobs, in 2015. While it is emphasised that, for the cultural industries estimate, the figure should be treated as a rough estimate, rather than an exact number (because of the lack of industry data at 4-digit level), the results nevertheless show that the cultural and creative sector in South Africa makes a significant contribution to employment.

Table 8: Cultural Trident as Percentages of total employment

Cultural Trident as Percentages of total employment	% of total employment	Number of jobs
A. Cultural occupations in Cultural Industries	0.48%	75209
B. Cultural occupations in Non-Cultural Industries	2.04%	321 464
C. Non-Cultural occupations in Cultural Industries	4.20%	661 340
Cultural occupations (A + B)	2.52%	396673
Cultural industries employment (A + C)	4.68%	736550
The Creative Economy (A + B + C)	6.72%	1 058 014

Some might find the significant number of non-cultural workers in the cultural industries (support occupations) surprising. Given that those employed in cultural jobs have a higher education level than the general labour force, it is not unrealistic that each cultural job gives rise to a significant number of “support jobs”. This is very much in line with the employment multipliers calculated by the National Treasury (Budget Review, 2017), which show a high ratio of job creation for those with secondary schooling or less (unskilled or semi-skilled) to job creation for those with post-school qualifications (skilled jobs) for many sectors. On average, a R1m increase in output creates 1.19 skilled jobs and 2.23 unskilled or semi-skilled jobs (Table 9). However, it may also be that the lack of detailed data in the LFS resulted in an over-estimation of the size of the cultural industries.

Table 9: Sectoral Employment Multipliers per R1m increase in output

Sector	Employment multiplier effect	
	Secondary schooling or less	Post-school qualification
Agriculture, forestry and fishing	3.9	1.0
Wholesale, retail and motor trade, catering and accommodation.	3.5	1.8
Construction	3.4	1.5
Community, social and personal services	2.3	1.8
Finance, real estate and business services	1.8	1.4
Transport, storage and communication	1.7	1.1
Manufacturing	1.7	0.9
Mining and quarrying	1.0	0.6
Electricity, gas and water	0.8	0.6
Average*	2.23	1.18

(Source: National Treasury Budget Review, 2017:20; *Average calculated by authors)

6. Concluding Remarks

This study extends the work of four previous studies on employment in the CCIs in South Africa. Using the UNESCO (2009) Framework for Cultural Statistics and their Manual on how to compile statistics on cultural and creative industry employment from national data sets, the study finds that 2.52% of all jobs in South Africa in 2015 were classed as creative occupations. This includes people working in sectors traditionally classed as cultural or creative (such as fine art, performing art, film, museum, libraries, music, craft etc.) as well as the more commercial sectors (such as designers, architects, advertising and computer programming).

Analysis over time demonstrated what many other countries have also found: that the CCIs are volatile and very responsive to changes in the economy. Cultural occupations declined from making up 2.93% of all jobs in South Africa in 2014 to 2.52% in 2015. While some of this change may be attributed to a change in the LMDSA master sample, GDP growth slowed from 1.7% to 1.3% in 2015. An examination of international trade in CCI goods (Cattaneo and Snowball, 2017) also showed a sharp decline in both imports and exports in 2015, which corroborates the finding that 2015 was a challenging year for the cultural and creative sector in South Africa.

A deeper analysis of CCI occupations showed that while 80% of cultural workers are black Africans, Coloured, and Indian or Asian, white people are still over-represented in the sector. This is especially the case in Domains in which tertiary education is required. Access to tertiary education may thus be constraining faster transformation in the CCIs. More than half of all cultural occupations are held by men (57%). Young women (under 35) are particularly underrepresented in the cultural sector: 34% of cultural workers are young women, compared to 42% of male cultural workers. This may point toward the difficulties that younger women, who are more likely to have family obligations, have in working in the cultural jobs where working hours may be long and erratic.

Results also show that a higher percentage of cultural and creative workers have tertiary education (38%) than non-cultural workers (19.4%). Salaries for cultural occupations are also generally higher than for non-cultural occupations, which indicates that the sector can offer viable employment opportunities and decent jobs. However, a high percentage of jobs are informal (43%), and more people are freelance or contract workers (“own account” workers with no employees) compared to non-cultural jobs (32.5% compared to 8.3%). As found in other studies, cultural and creative occupations may thus be more precarious (lower job security and other employment benefits) than non-cultural jobs. This may also be constraining transformation, since middle-class people, who can rely on family for financial support and have stronger social networks, are thus more likely to go into the cultural and creative sectors.

A contribution of this report was to use the UNESCO system to *estimate* the size of employment in the cultural and creative industries, as compared to only estimating the number of cultural occupations. It should be noted that this system provides a rough estimate, but that industry data at 4-digit level is really needed in order to obtain a more accurate result.

If one includes all three parts of the creative trident, total cultural/creative employment in South Africa accounted for 6.72% of all jobs in the country, or just over a million jobs, in 2015. While it is emphasised that, for the cultural industries, the figure should be treated as a rough estimate, rather than an exact number (because of the lack of industry data at 4-digit level), the results nevertheless show that the cultural and creative sector in South Africa makes a significant contribution to employment.

In terms of the way forward, now that a methodology for measuring cultural employment has been piloted, the production of an annual report as new data becomes available should be considered by the Department of Arts and Culture. Such a report would enable the Department of Arts and Culture and CCI stakeholders to access valuable information on the state of the sector, to track the impact of policy implementation, and to demonstrate its importance in job creation.

In terms of data, it is strongly recommended that 4-digit industry level data in the Labour Force Survey be sought from Statistics South Africa in order to obtain a more accurate estimate of the size of employment in the cultural and creative industries. It would also be useful to extend the time series further back in time in order to have a longer data run, which could be better analysed using more sophisticated statistical techniques. The Post-Apartheid Labour Market Series (PALMS), which runs from 1994, could be helpful.

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Appendix 1: Defining cultural occupations in South Africa

Most of the occupations classified as cultural in the UNESCO system can be found in the South African Labour Force Survey (LFS) data (collected quarterly by Statistics South Africa) albeit in different major groups. As already outlined by Hadisi and Snowball (2016), it is possible to use the LFS to produce internationally comparable data. In designing the South African system of classifying cultural employment, LFS categories were compared to the UNESCO guidelines and international best-practice. Table 1 shows those occupational categories in the LFS that were classified as “cultural employment” in this study.

In a few cases, the UNESCO categories were not in alignment with the South African categories. In those cases, the following was done:

- The SA system includes LFS code 3479 “Art, entertainment and sports associate professionals not elsewhere classified (n.e.c)”. Strictly speaking, sport is a “related” domain in the UNESCO Framework for Cultural Statistics (2009) and no other country includes it in cultural employment. However, UNESCO does include 3435 “Other artistic and cultural associate professionals”, and “Art, entertainment and sport associate professional n.e.c”, which overlap with LFS category 3479. The inclusion of sports associate professionals may lead to an over-statement of cultural employment in this category compared to the UNESCO system.
- The SA LFS does not differentiate between higher education professionals enough to allow identification of cultural occupations. However, some kinds of education and educational professionals are classified as part of cultural employment by UNESCO (for example, language, music and art teachers). Based on the weightings suggested by UNESCO for countries using ISCO-88 4 digit codes, the SA system weights LFS category 2310 (“Technikon, teacher training, technical and other colleges, university and other higher education institution teaching professionals”) at 2.5% and LFS category 2390 (“Other education professionals n.e.c.”) at 20%.
- The UNESCO system includes “Web and multimedia developers”, weighted at 5%. There is no comparable category in the LFS. To overcome this difficulty, two categories are included: LFS category 2132, “computer programmers” and LFS category 2131 “computer system designers and analysts”, both weighted at 5% as suggested by UNESCO. Note that there is little international agreement on what parts of the IT sector should be included in cultural employment, and how they should be weighted, with the UK including almost the whole sector unweighted, while the US includes very little of it.
- The UNESCO system includes “Traditional and complementary medical professionals”. In the SA LFS there is no exact comparison, so LFS categories 3241, “traditional medical practitioners” and 3242 “faith healers” were included instead. The LFS also does not have a comparable category to 2230 “traditional and complementary medicine associate professionals” either, which are included in the UNESCO system.

- The UNESCO system includes 3431 “photographers”, but the LFS includes “Photographers and image recoding equipment operators” in one category (3131). This inclusion may lead to an over-statement of cultural employment in this category compared to the UNESCO system.
- The LFS does not allow for the identification of chefs, which are probably included in the general, much larger category of “cooks” (5122). In the absence of any weighting guidelines, we exclude this category. This omission may be an under-estimation of cultural employment compared to UNESCO.
- Although the UNESCO system does not include 7490 “Other craft and related trades workers n.e.c”, this group is judged important for South Africa, as it includes, amongst others, handicraft workers and beading, so it was included.
- The LFS does not have the following occupational categories, which are included in the UNESCO system:
 - 1349 “Professional service managers n.e.c. (weighted at 5%)”
 - 3433 “Gallery, library and museum technicians (all included)”
 - 7316 “Sign writers, decorative painters, engravers and etchers (all included)”.

While some of these occupations may form part of other groups that were included in the SA system, there might be omissions or inclusions of some cultural occupations, which may result in an under-estimation or over-estimation of cultural employment compared to UNESCO. In classifying occupations, a numerical system is used to identify divisions, which are arranged into groups by major, sub-major, minor, unit group, and sub-group. The following table displays three digit codes denoting the third level of the classification identifying the minor groups and four digit codes denoting the fourth level of the classification identified as the unit group. Thus, the more digits there are, the more detailed the occupational classification becomes⁵.

Table 10: South African occupations that were included in the definition of “cultural employment”

4-digit code	Description	Weighting
111. LEGISLATORS		
1130.	Traditional chiefs and heads of villages	100%
123. OTHER MANAGERS/DEPARTMENT MANAGERS		
1234.	Advertising and public relations managers/department managers	100%
213. COMPUTING PROFESSIONALS		
2131.	Computer systems designers and analysts	5%
2132.	Computer programmers	5%
214. ARCHITECTS, ENGINEERS AND RELATED PROFESSIONALS		
2141.	Architects, town and traffic planners	100%
2148.	Land surveyors, Cartographers and other surveyors	100%
231. COLLEGE, UNIVERSITY AND HIGHER EDUCATION INSTITUTIONS TEACHING PROFESSIONALS		
2310.	Technikon, teacher training, technical and other colleges, university and other higher education institutions teaching professionals	2.5%

⁵ See Appendix 1 for classification by UNESCO (FCS, 2009) Cultural Domain

243. ARCHIVISTS, LIBRARIANS AND RELATED INFORMATION PROFESSIONALS		
2431.	Archivists and curators	100%
2432.	Librarians and related information professionals	100%
244. SOCIAL SCIENCE AND RELATED PROFESSIONALS		
2442.	Sociologists, anthropologists and related professionals	100%
2444.	Philologists, translators and interpreters	100%
245. WRITERS AND CREATIVE OR PERFORMING ARTISTS		
2451.	Authors, journalists and other writers	100%
2452.	Sculptors, painters and related artists	100%
2453.	Composers, musicians and singers	100%
2454.	Choreographers and dancers	100%
2455.	Film, stage and related actors and directors	100%
246. RELIGIOUS PROFESSIONALS		
2460.	Religious professionals	100%
311. NATURAL AND ENGINEERING SCIENCE TECHNICIANS		
3118.	Draughtspersons	100%
313. OPTICAL AND ELECTRONIC EQUIPMENT OPERATORS		
3131.	Photographers and image recoding equipment operators	100%
324. TRADITIONAL MEDICINE PRACTITIONERS AND FAITH HEALERS		
3241.	Traditional medicine practitioners	100%
3242.	Faith healers	100%
347. ARTISTIC, ENTERTAINMENT AND SPORTS ASSOCIATE PROFESSIONALS		
3471.	Decorators and commercial designers	100%
3472.	Radio, television and other announcers	100%
3473.	Street, nightclub and related musicians, singers and dancers	100%
3474.	Clowns, magicians, acrobats and related associate professionals	100%
3479.	Art, entertainment and sport associate professionals not elsewhere classified	100%
348. RELIGIOUS ASSOCIATE PROFESSIONALS		
3480.	Religious associate professionals	100%
414. LIBRARY, MAIL AND RELATED CLERKS		
4141.	Library and filing clerks	100%
731. PRECISION WORKERS IN METALS AND RELATED MATERIALS		
7311.	Precision-instrument/instrument makers and repairers (including apprentices/trainees)	40%
7312.	Musical instrument makers and tuners (including apprentices/trainees)	100%
7313.	Jewellery and precious-metal workers (including apprentices/trainees)	100%
732. POTTERS, GLASS – MAKERS AND RELATED TRADES WORKERS		
7321.	Potters and related workers	100%
7322.	Glass-makers, cutters, grinders and finishers (including apprentices/trainees)	100%
7323.	Glass-engravers and etchers (including apprentices/trainees)	100%
7324.	Glass, ceramics and related decorative painters (including apprentices/trainees)	100%
733. HANDICRAFT WORKERS IN WOOD, TEXTILE, LEATHER AND RELATED MATERIALS		
7331.	Handicraft workers in wood and related materials (including apprentices/trainees)	100%

7332.	Handicraft workers in textile, leather and related materials (including apprentices/trainees)	100%
742. WOOD TREATERS, CABINETMAKERS AND RELATED TRADES WORKERS		
7422.	Cabinet makers and related workers (including apprentices/trainees)	100%
743. TEXTILES, GARMENT AND RELATED TRADES WORKERS		
7432.	Weavers, knitters and related workers (including apprentices/trainees)	10%
7433.	Tailors, dressmakers and hatters (including apprentices/trainees)	100%
7435.	Textile, leather and related material pattern-makers and cutters (including apprentices/trainee)	100%
7436.	Sewers, embroiderers and related workers (excluding apprentices/trainees)	100%
7437.	Upholsterers and related workers (including apprentices/trainees)	5%
744. PELT, LEATHER AND SHOEMAKING TRADES WORKERS		
7441.	Pelt dressers, tanners and fellmongers (including apprentices/trainees)	100%
7442.	Shoemakers and related workers (including apprentices/trainees)	100%
749. OTHER CRAFT AND RELATED TRADES WORKERS N.E.C.		
7490.	Other craft and related trades workers n.e.c	100%

(Source: SASCO, 2001).

Appendix 2. Identification and Weighting of Cultural Industries

Like occupations, industries are classified by UNESCO as cultural and non-cultural. The cultural industries include all persons holding a job in a company that is involved in a cultural activity. According to the 2009 UNESCO Framework for Cultural Statistics (FCS), the set of industries is classified/defined following the International Standard Industrial Classification Revision 4 (ISIC REV.4). We have mapped the UNESCO classifications to the system currently used in South Africa: SA-SIC-5-1993. However, data is only available at three digit code level, and four digit level is needed in order to apply the detailed UNESCO framework. For some areas (like education), five digit codes would be ideal.

Table 11: Identification and Weighting of South African Cultural industries

Code	Description	Partial code	Weighting
324.	Publishing	NO	100%
376.	Manufacture of watches and clocks	YES	15%
392.	Manufacturing n.e.c	YES	40%
613.	Wholesale trade in household goods	YES	50%
623.	Other retail trade in new goods in specialised stores	YES	40%
624.	Retail trade in second – hand goods in stores	YES	5%
853.	Renting of personal and households goods	YES	50%
862.	Software consultancy and supply	YES	5%
864.	Data base activities	YES	50%
882.	Architectural, engineering and other technical activities	YES	50%
883.	Advertising	YES	5%
889.	Business activities n.e.c	YES	16.6%
920.	Education services	YES (EDU)	0.005%
961.	Motion picture, radio, television and other entertainment activities	NO	100%
962.	News Agency Activities	NO	100%
963.	Library, archives, museums and other cultural activities	NO	100%

However, the UNESCO Manual (2015) does provide some guidance on how to estimate cultural industries employment if only three digit codes are available (see figure below). If no secondary data is available, the method of estimating the weightings for partial codes is very rough, with the main assumption being that each sub-group has the same size (in terms of employment).

For example,

- **392. Manufacturing n.e.c:** This is designated a partially cultural sector, but no coefficient was provided. The coefficient was estimated by counting the total number of sub-groups (5), the number of those that were cultural (2) compared to non-cultural (3), and deriving the weighting ($2/5$ or 40%) in this way.
- **376. Manufacture of watches and clocks:** The partial coefficient provided by UNESCO was used (15%).
- **613. Wholesale trade in household goods:** This major group contains two sub-groups of 4 digit, one of which is non-cultural and the partial coefficient was not provided, so using the UNESCO estimation method, it is weighted 50%;
- **623. Other retail trade in new goods in specialized stores:** contain five sub-groups of 4 digit, three of which are non-cultural, and two of which are cultural. The partial coefficient was not provided, so using the UNESCO weighting method, it is weighted 40% ($2/5$).
- **882. Architectural, engineering and other technical activities:** contain one sub-group of 4 digits, which is a non-cultural sub-group and the partial coefficient was not provided, so it is weighted 50%.

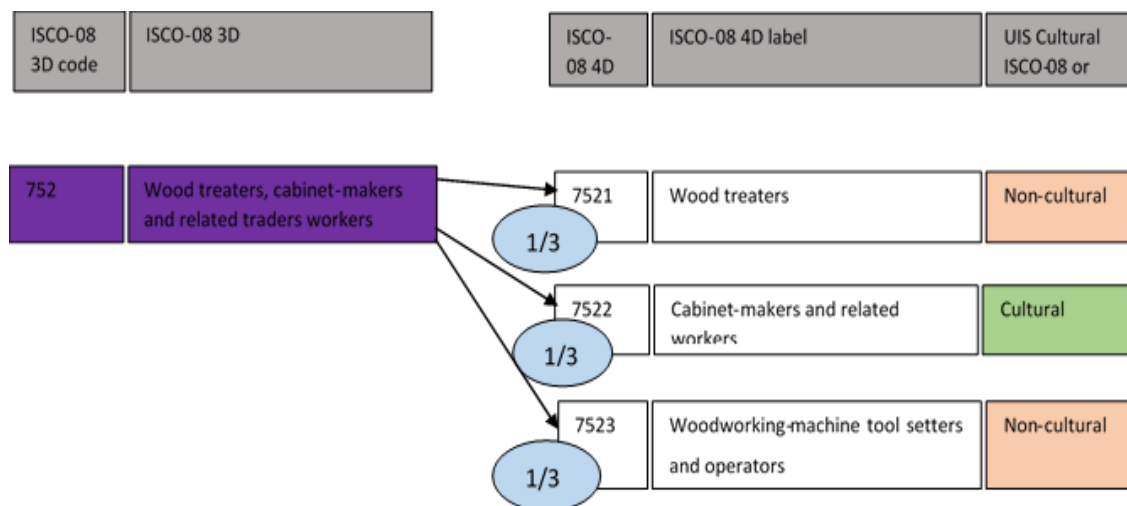


Figure 18: Example of weighting estimation for partially cultural industries

(UNESCO Manual, 2015:21)

However, the UNESCO Manual does provide weightings for 3-digit ISIC codes for ISIC Rev 3.1 3D, which has some similarities to the system currently being used by South Africa, as well as ISCO-88 3D, which also has some classifications similar (but to a lesser extent) to what South Africa is currently using.

The weightings used for estimating employment by industry are a combination of the suggested weightings produced by UNESCO and, where no other guidance was available, the method explained in the figure above. The exceptions are:

- **853. Renting of personal and household goods n.e.c:** This is a partial cultural code which UNESCO does not provide weightings for, but also does not have the necessary sub-group to apply the UNESCO weighting system. In the South African system, this major group includes 20 listed items, about half of which are cultural, or have cultural components, such as “renting of video tapes and records; journals and magazines; books; scenery and costumes; video machines, television sets; musical instruments; jewellery; and textiles” (SA-SIC-5-1993:158). Following the rough UNESCO weighting system, we thus weight this sector at 50%.
- **889. Business Activities n.e.c.:** UNESCO does provide a weighting of 25%, but in the SA-SIC-5-1993 system that South Africa is currently using, only one of the six sub-groups is clearly related to the cultural sector (8894. Photographic activities). Since this is a very large major group with the potential to significantly skew the results, a conservative weighting of 16.6% (1/6) was used.
- **920. Education Services:** In the South African SIC system, it is not possible to identify different levels of education. For ISIC Rev 3.1 3D, UNESCO suggests a weighting of 5% for the categories “8030 Higher Education” and “8090 Other education”, thus completely excluding basic education. Using Department of Higher Education statistics on post school education and training and Department of Basic Education statistics for school statistics, it was calculated that employment in the Post-school sector makes up approximately 10% of employment in the whole education sector. (While it is acknowledged that this refers to employment, rather than to the industry, in the absence of any other data, employment numbers are used as a proxy for the size of the sector.) Using the UNESCO weighting for education, 5% of the 10% of total education amounts to a weighting of 0.005% for total education, which is what was used based on the data in the table below:

Table 12: Post-School versus Basic Education Sectors in South Africa

Post-School Education & Training 2015	Total number of people employed.
Educators	18566
Admin	27786
Service	4958
TOTAL	51310
Basic Education 2014	Total number of educators employed
Educators Public Schools	390608
Educators Independent Schools	34482
Other	23015
TOTAL	448105
TOTAL Education	499415
Percentage Post-School	10%
5% of Post-School	0.005

(Sources: DHET (2017) “Statistics on Post School Education and Training in South Africa 2015”; Dept. of Basic Education (2016) “Education Statistics in South Africa 2014”)

Lack of data also means that some industries, classified as 100% cultural by UNESCO, could not be included because the data category was not present in the LFS dataset. For example, “8720 Research and experimental development on social sciences and humanities” which excludes education and marketing research, and definitely has cultural components (“This group includes systematic creative work done in social sciences and humanities”) could not be included, and its exclusion may be leading to an under-estimation of the size of the CCIs.

While this system provides a *rough estimate* of the size of employment (both cultural and non-cultural) in the CCIs in South Africa, it is far from ideal. For a more accurate measure of the real extent of cultural industry employment, industry data at 4-digit level (and 5-digit level for education) is needed.