



European Foundation for the
Improvement of Living and
Working Conditions



Arts, entertainment and recreation: Working conditions and job quality

'Work plays a significant role in people's lives, in the functioning of companies and in society at large. But what is work? How can we describe it? Is it changing, and if so, is it for better or for worse? Is it fulfilling the numerous and at times conflicting expectations we have of it? How can we take steps to improve work for the well-being of all?'

Eurofound, *Fifth European Working Conditions Survey: Overview report, 2012*



This report gives an overview of working conditions, job quality, workers' health and job sustainability in the arts, entertainment and recreation sectors (NACE 90, 91, 92 and 93).¹ It is based mostly on the fifth European Working Conditions Survey (EWCS), which gathers data on working conditions and the quality of work across 34 European countries. Additional information on the structural characteristics of the sectors is derived from Eurostat data. The sector includes workers engaged in creative arts and entertainment activities, libraries, archives, museums and other cultural activities, gambling and betting activities and sport, amusement and recreation activities. The fifth EWCS contains responses from 680 workers in this sector.² The report compares aspects of work in the sector with the EU28 as a whole.

Structural Characteristics

In 2010, 1.6% of European workers worked in the arts, entertainment and recreation sector (1.5% in 2008 and 1.6% in 2012). Employment in the sector increased by 1% between 2008 and 2010, and by further 2% between 2010 and 2012 (Eurostat, 2013). Countries where the arts, entertainment and recreation sector is relatively large are Latvia (2.3%), Sweden (2.5%), the United Kingdom (2.6%) and Estonia (2.6%). The sector has relatively little prominence in Greece (1.1%), Luxembourg (1%),

Portugal (0.7%) and Romania (0.5%) (Eurostat, 2013).

A relatively large proportion of workers in arts, entertainment and recreation (48%) works in micro-workplaces (1–9 employees), compared to 42% of workers in the EU28. The percentages of workers in the sector who work in small and medium-sized workplaces (SMEs, 10–249 employees, 49%) is also above the EU28 average (46%), but the proportion of workers in large workplaces (250+ employees, 4%) is smaller than in the EU28 (12%). The sector is slightly male-dominated: 52% of the workers in arts, entertainment and recreation are men. Workers aged 15–24 are overrepresented in the sector, with 15% of them in this age group, compared to 9% in the EU28.

In arts, entertainment and recreation, 2% are self-employed with employees and 15% self-employed without employees, compared to 4% and 11% respectively in the EU28. Figure 1 shows that – among employees – not having a formal contract is

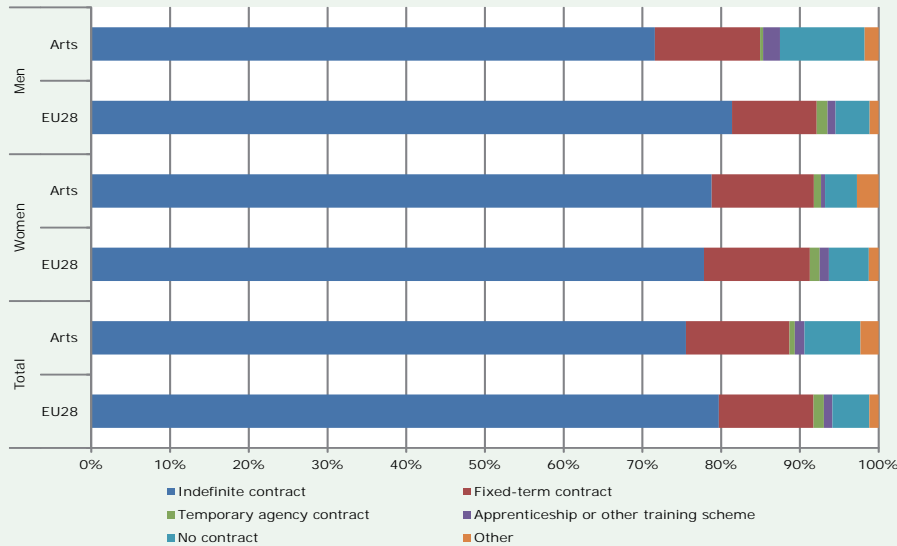
Arts, entertainment and recreation in a nutshell

- Self-employment is quite prevalent in the sector
- Micro-workplaces are the dominant enterprise size
- Working hours tend to be atypical and irregular
- Levels of job autonomy are above average across all groups of workers
- Intrinsic working time quality is above the EU28 average for workers in the sector, but earnings are lower
- Workers tend to report positive health outcomes

¹ Nomenclature statistique des activités économiques dans la Communauté européenne (statistical classification of economic activities in the European Community).

² When a breakdown category contains less than 30 cases, no reliable estimates can be calculated. As a consequence, some graphs will have categories missing.

Figure 1: Employment status, by gender



more prevalent in arts, entertainment and recreation than in the EU28 as a whole.

For both men and women, part-time work is more prevalent in the arts, entertainment and recreation sector (32% and 46% respectively) than in the EU28 (13% and 38%).

Working conditions

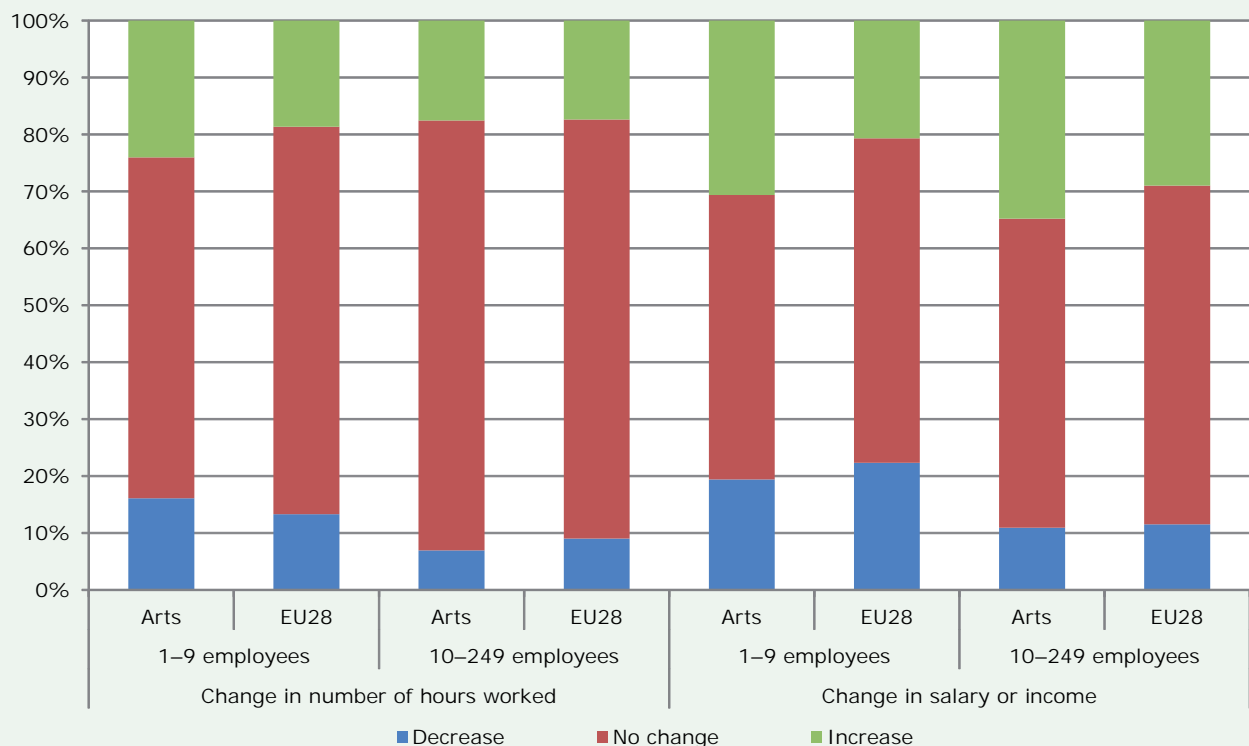
Changes since the crisis

Figure 2 shows that the arts, entertainment and recreation sector differs from the EU28 average in terms of reported changes in hours worked. Looking at micro-workplaces, workers in the sector have seen more changes in hours than similar workers in the

EU28. Arts, entertainment and recreation workers in micro-workplaces have seen both a decrease and increase of hours worked more frequently than EU28 workers in micro-workplaces. For workers in SMEs, there are only small differences in the changes in working hours compared to EU28 averages, and they are only slightly less likely to have decreased working hours.

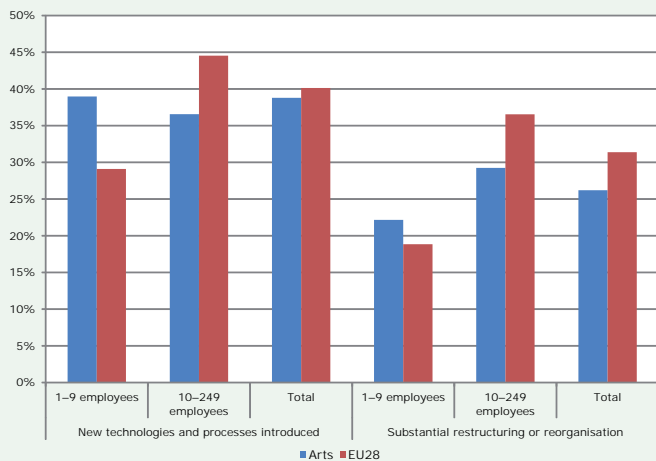
Changes in salary between arts, entertainment and recreation and the EU28 as a whole are more acute. Fewer workers in the sector report that their salary has decreased in the year prior to the survey. On the other hand, workers for all workplace sizes in the arts, entertainment and recreation sector reported a salary increase more frequently than EU28 workers.

Figure 2: Percentage of employees reporting changes in number of hours worked and salary or income in past year, by workplace size



Workers in the arts, entertainment and recreation sector in general were less affected by restructuring and the introduction of new technologies than workers in the EU28. The introduction of new production processes or technologies in the sector depends less on the workplace size than in the EU28. Those working in micro-workplaces report the introduction of new technologies and substantial restructuring more frequently than EU28 workers in similar workplaces. Workers in SMEs, however, report the introduction of new technologies and substantial restructuring much less frequently than EU28 workers in SMEs.

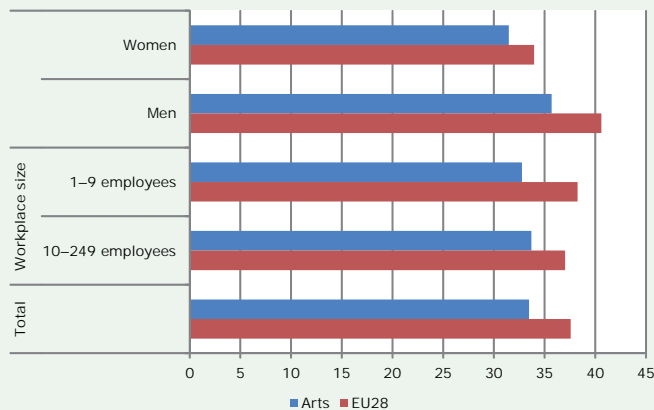
Figure 3: Restructuring and introduction of new technologies in past three years, by workplace size



Working time and work-life balance

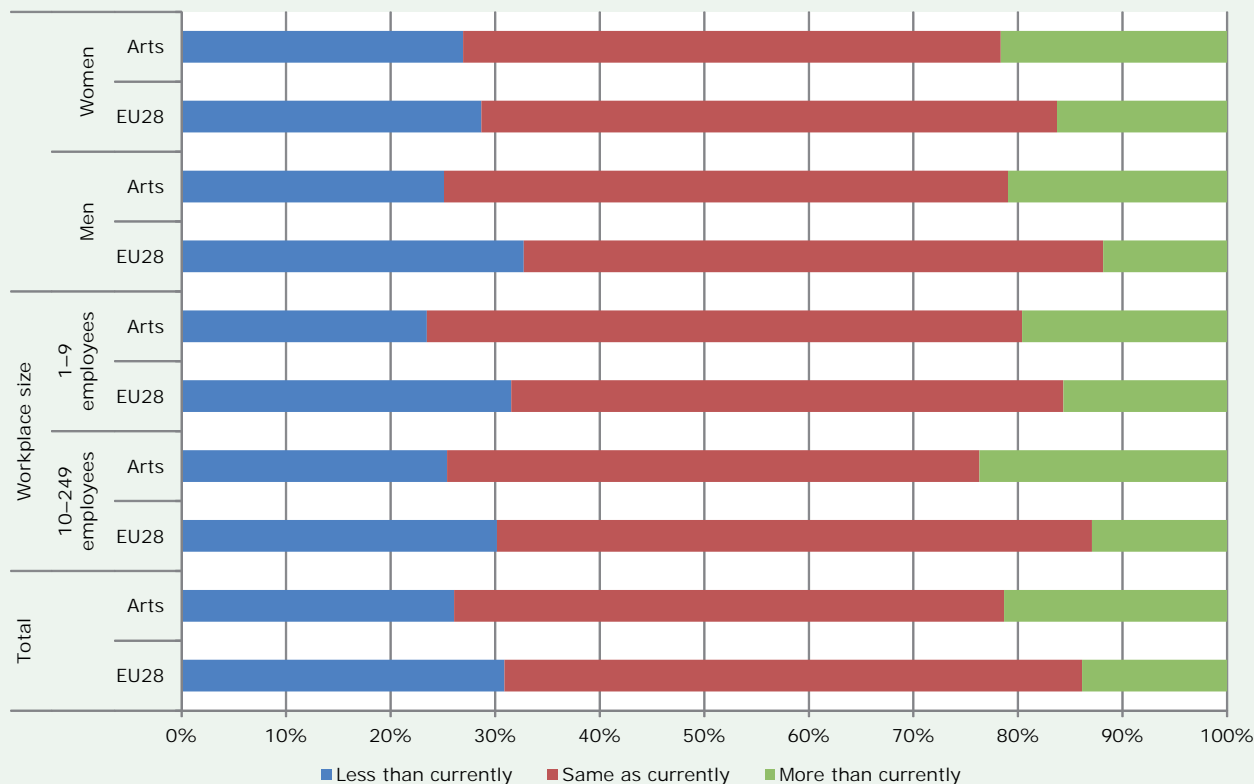
Workers in arts, entertainment and recreation on average work 33 hours per week compared to 38 hours in the EU28. The difference is largely due to the greater prevalence of part-time work in the sector. As in the EU28, men in arts, entertainment and recreation tend to work more hours on average than women (Figure 4). The average working time does not change much across the different workplace sizes in the sector.

Figure 4: Average working hours, by gender and workplace size



As in the EU28, the majority of workers in the arts, entertainment and recreation sector are happy with the number of hours they are currently working (Figure 5).

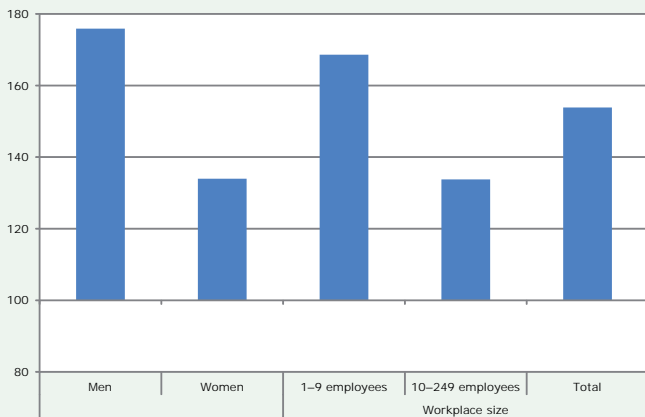
Figure 5: Working time preferences, by gender and workplace size



Workers in arts, entertainment and recreation are less likely to prefer working fewer hours, and are more likely to prefer working more hours than currently, than workers in EU28 as a whole. This pattern holds for both men and women and for both micro-workplaces and SMEs.

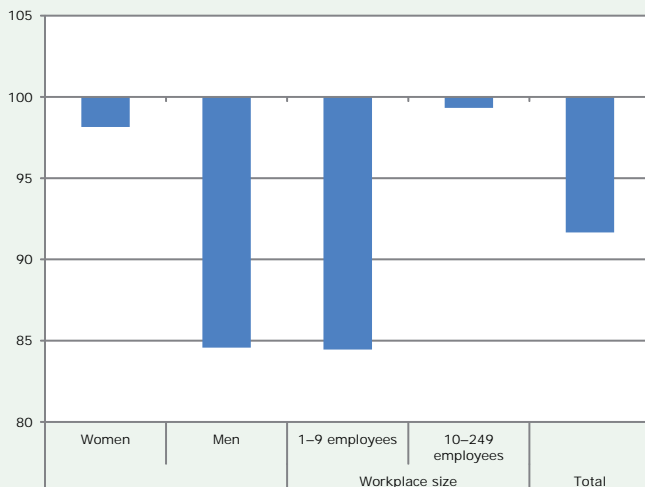
Figure 6 shows that working atypical hours (weekends, evenings and/or nights) is much more prevalent in arts, entertainment and recreation than in the EU28 as a whole, particularly for men and workers in micro-workplaces.

Figure 6: Index of working atypical hours (EU28=100), by gender and workplace size



Arts, entertainment and recreation workers tend to have less working time regularity than the average EU28 worker (working the same number of hours each day and the same number of days each week) (Figure 7). As in the case of atypical hours, male workers and workers in micro-workplaces also tend to have less regular working time.

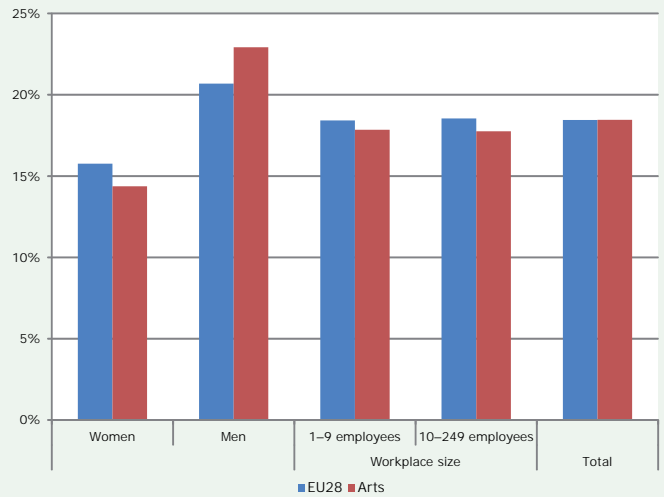
Figure 7: Index of regularity of working time (EU28 = 100), by gender and workplace size



Despite these high levels of atypical and irregular work, on average workers in arts, entertainment and recreation do not differ from the EU28 in the reported work-life

balance (the fit between working hours and family or social commitments) (Figure 8) and just 19% of workers in the sector report a poor work-life balance. However, men in the sector are much more likely to report a poor work-life balance (23%) than women (14%), and this gender difference is much more pronounced for the arts sector than for the EU28 as a whole.

Figure 8: Poor work-life balance, by gender and workplace size

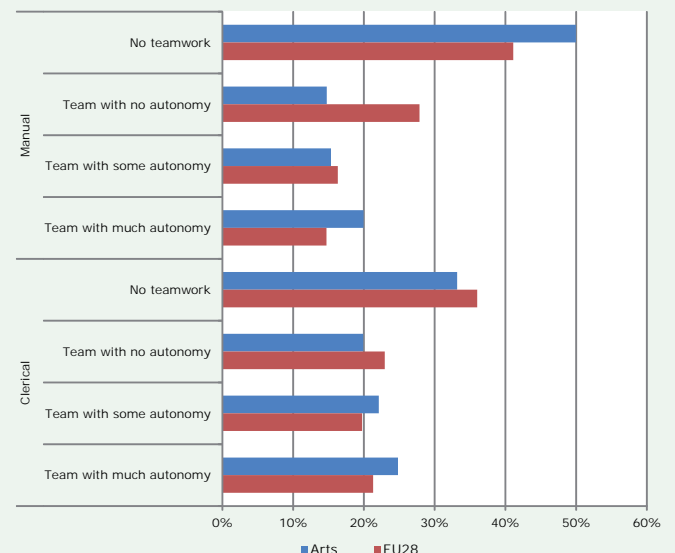


Work organisation

Teamwork

Teamwork has been proposed as an alternative to work organisation models based on high levels of labour division. As teamwork reflects a variety of practices, it can also assume a variety of forms. Different types of teamwork can be identified using the EWCS by looking at the level of autonomy within the teams. Teamwork is just slightly more prevalent in arts, entertainment and recreation (65%) than in the EU28 (62%) (Figure 9).

Figure 9: Teamwork and team autonomy, by occupational category



For manual workers in the sector, teamwork is less frequent (50%) than in the EU28 (59%). However, manual workers in the sector report teamwork with much autonomy (20%) to a greater extent than manual workers in the EU28 (15%). Clerical workers in the arts sector report teamwork (67%) more frequently than workers in the EU28 (64%), and clerical workers in the sector are somewhat more likely to report teamwork with some autonomy and teamwork with much autonomy than clerical workers in the EU28.

Task rotation

Task rotation is also an important feature of work organisation. Depending on how it is implemented, task rotation may require different skills from the worker ('multiskilling') or may not ('fixed task rotation') and is either controlled by management or by the workers themselves (autonomous). Task rotation has been shown to be beneficial for workers' well-being, and autonomous multiskilling systems in particular are associated with higher worker motivation as well as better company performance. Task rotation and multiskilling is slightly more prevalent in SMEs in arts, entertainment and recreation than in similar size workplaces in the EU28 (Figure 10). Autonomous multiskilling is also more frequent in the sector than in the EU28 independently of workplace size.

Female bosses

Arts, entertainment and recreation is a marginally male-dominated sector (52%) and the percentage of workers with a female boss (37%) falls below the proportion of women working in the sector (48%). Also, 49% women working in the sector report having a female boss, while only 23% of men do.

Skills and training

Overall, almost half of the workers in arts, entertainment and recreation say that their present skills correspond well with their duties (Figure 11). Workers in the sector are more likely to report being over-skilled than workers in the EU28 as a whole, and are also slightly more likely to report being under-skilled. Within the sector, men are the most likely to report being under-skilled, whereas women and older workers are the most likely to report being over-skilled.

The percentage of workers in arts, entertainment and recreation who report having received training is slightly lower than in the EU28 for all age groups and for both men and women (Figure 12). The biggest difference (5 percentage points) is found between workers under the age of 35.

Figure 10: Prevalence of task rotation, by workplace size

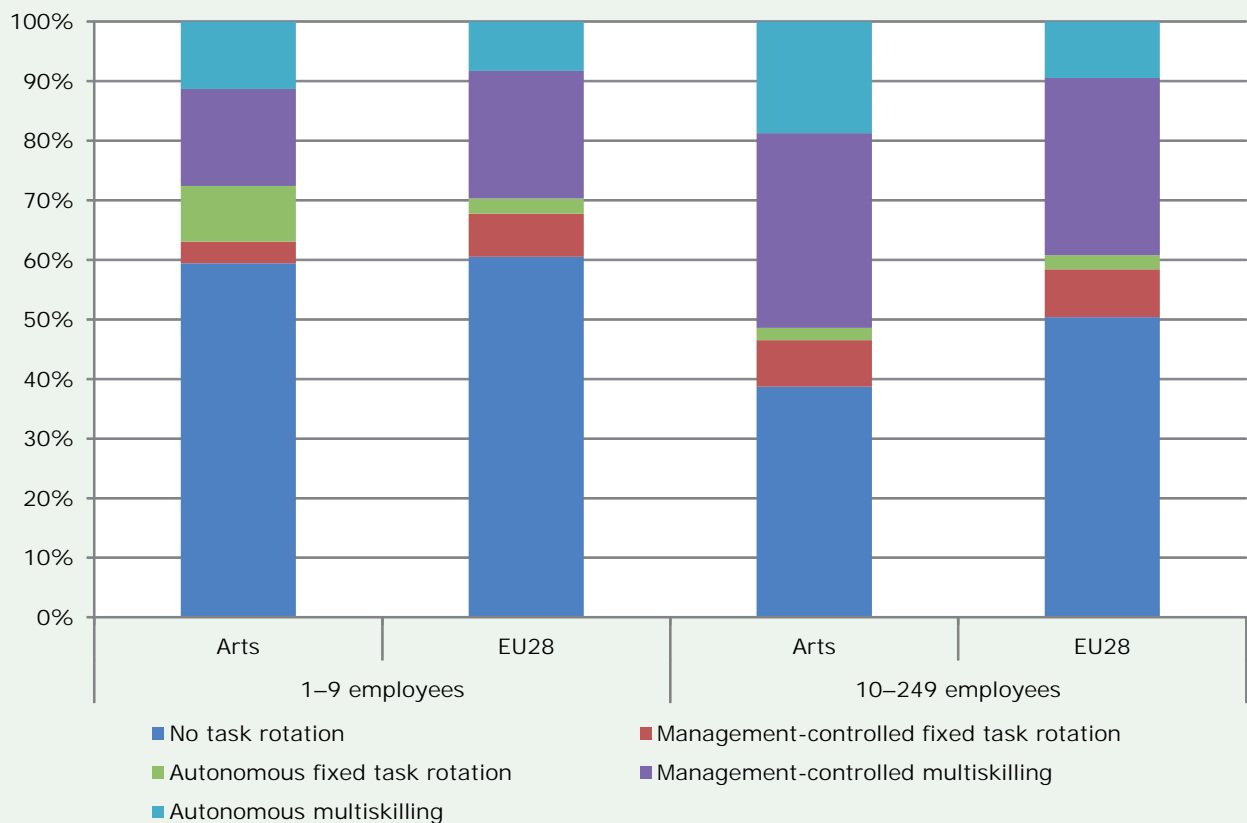


Figure 11: Match between skills and tasks, by age

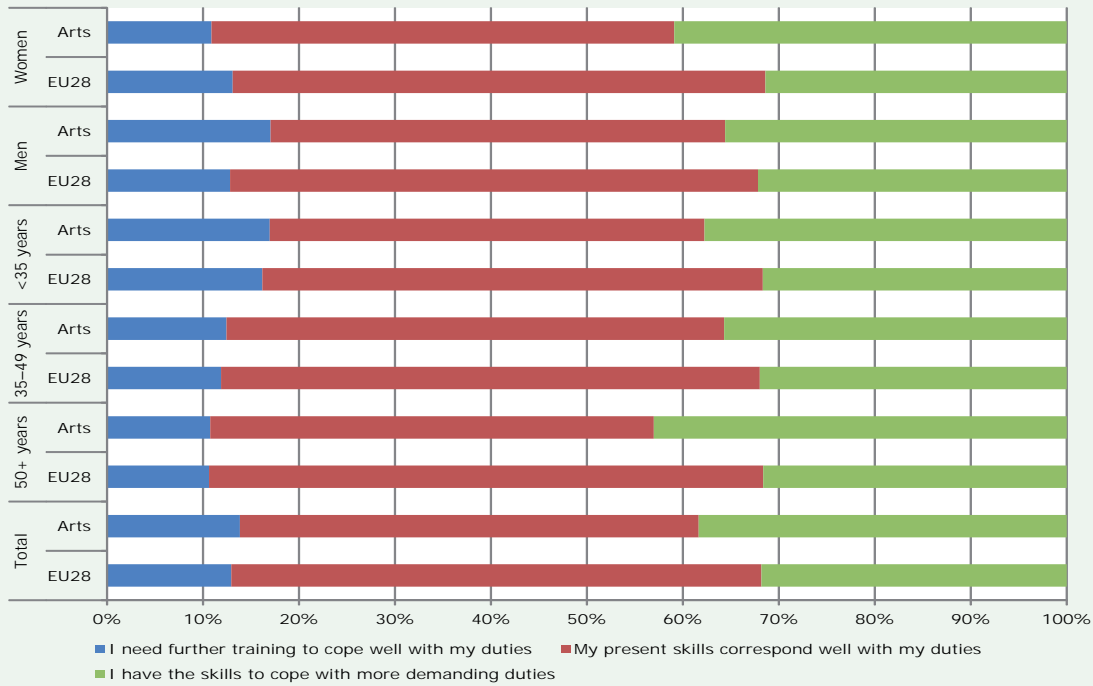


Figure 12: Employer-paid training, by gender and age

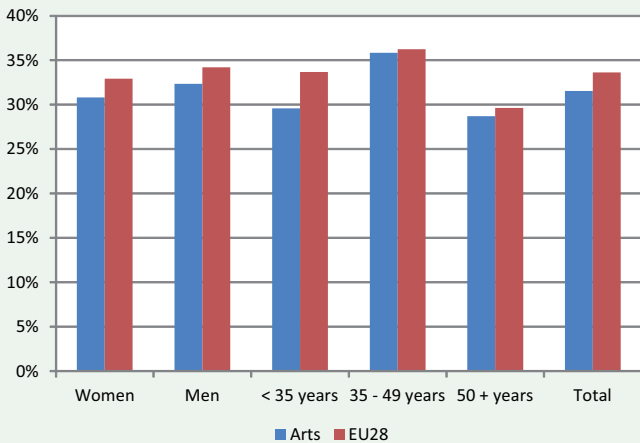
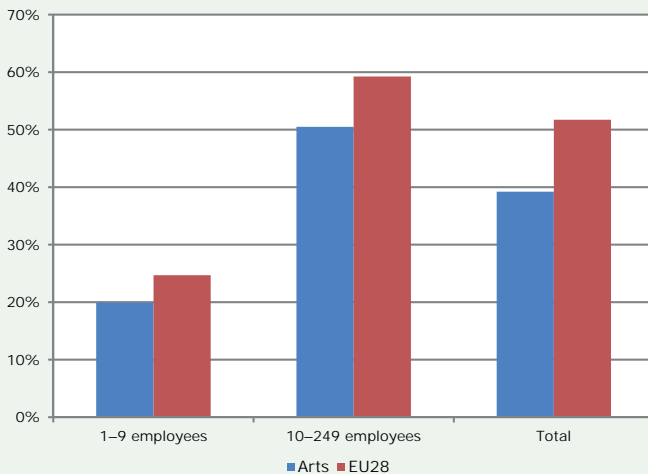


Figure 13: Availability of an employee representative at the workplace, by workplace size



Employee representation

The EWCS contains fairly limited information on formal employee representation. It asks whether an employee representative is present at the workplace and whether workers have raised an issue with an employee representative in the past year. Figure 13 shows the combined results of these questions (an employee representative has been considered to be 'available' if they are present at the workplace or when an issue was raised).

In 2010, 39% of employees in arts, entertainment and recreation reported that an employee representative was available compared to 52% of workers in the EU28. Employee representation varies according to size of workplace. As in the EU28, the larger the workplace is, the more likely it is for an employee representative to be available, but the proportions in the arts sector are consistently lower than in the EU28 as a whole.

Psychosocial and physical environment

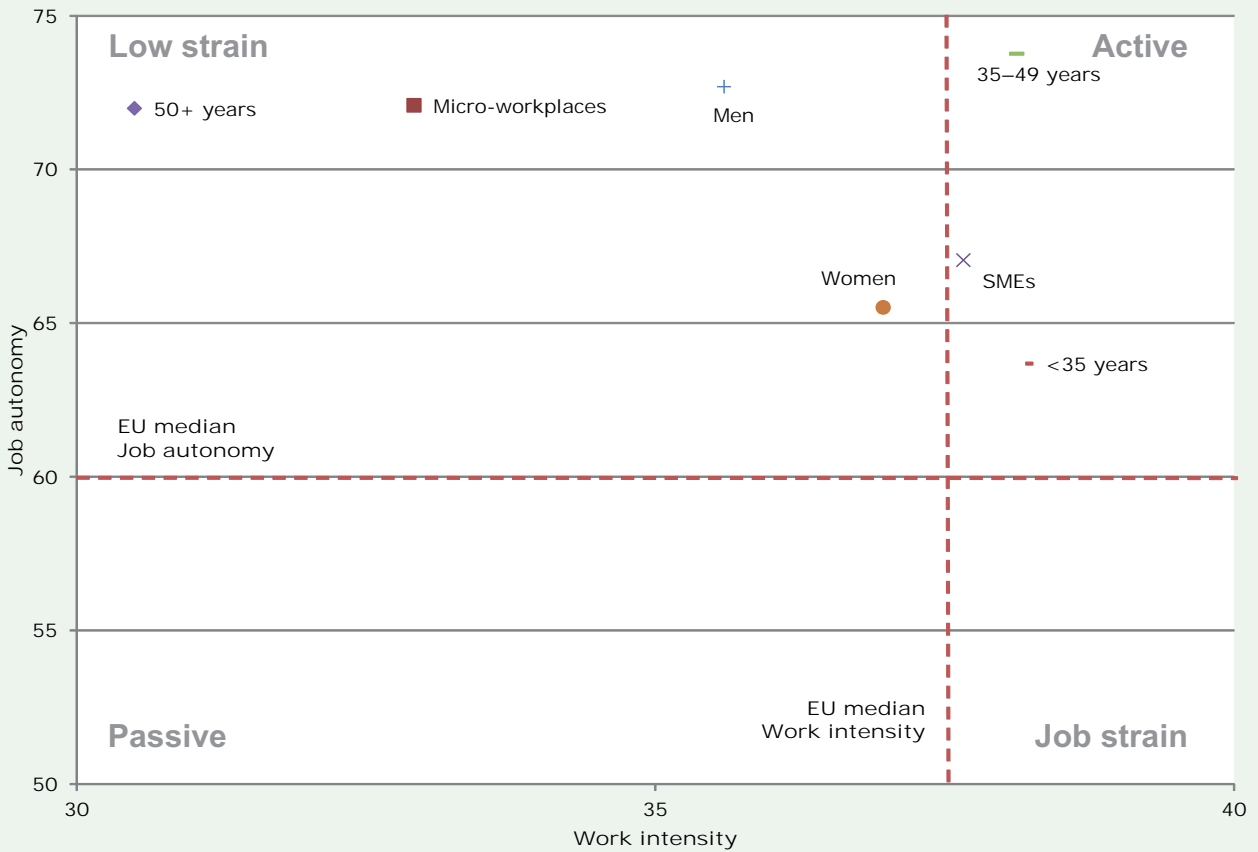
Job autonomy and work intensity

The psychosocial and physical environment impacts heavily on workers' well-being. According to the job demand and control model of the American sociologist Karasek (1979), workers are more likely to suffer from work-related stress when they are faced with a high level of demand while being limited in the control they have over the way in which they carry out their job.

Figure 14 shows the likelihood of workers in the arts sector suffering from work-related stress. Groups of workers are plotted along two axes: job autonomy and work intensity.

The averages for most groups of workers in the arts (men, women, workers in micro-workplaces, workers in SMEs, and workers of 50 and over) fall in the top

Figure 14: Distribution of groups of workers by average levels of job autonomy and work intensity



left quadrant. These workers are likely to be in 'low strain' jobs, characterised by relatively low levels of work intensity and relatively high levels of job autonomy. Workers in 'low strain' jobs are usually at low risk of stress, and are not as likely to suffer from frustration and loss of motivation as those in passive jobs. However, their jobs may not challenge them to realise their full potential.

The top right quadrant contains the average for workers under 35 and workers aged 35 to 49 in the arts, entertainment and recreation sector. Workers in these categories tend to be in 'active' jobs with relatively high levels of work intensity but also with relatively high levels of job autonomy. Although their jobs can be very demanding, they have sufficient discretion to choose the way in which they do their job as well as to develop coping strategies through active learning and are challenged into developing their potential to the full.

Because workers in arts, entertainment and recreation enjoy relatively high levels of job autonomy, both the bottom left and bottom right quadrants of Figure 14 are empty. Workers in the bottom left quadrant are likely to be in 'passive' jobs, characterised by relatively low levels of intensity and relatively low levels of autonomy. Their jobs are not sufficiently challenging and while workers in these types of jobs are not very much prone to work-related stress, they are at risk of frustration and low motivation, as they are not in a position to change much about what they do in their job and how they do it. The bottom right quadrant is populated by jobs in which workers are under 'job strain'. These jobs are usually characterised by higher than average levels of

intensity as well as lower than average levels of autonomy. Workers in this category run the risk of accumulating high levels of unresolved strain, which can cause unhealthy stress levels and consequently a range of stress-related illnesses such as cardiovascular disease and mental health problems.

Social environment

A good social environment is characterised by the existence of social support and the absence of abuse at work. Social support can help workers deal with high levels of work intensity. The social environment in workplaces in the arts, entertainment and recreation sector tends to be at the same level as in the EU28 as a whole (Figure 15).

Figure 15: Index of good social environment (EU28 = 100), by gender and workplace size

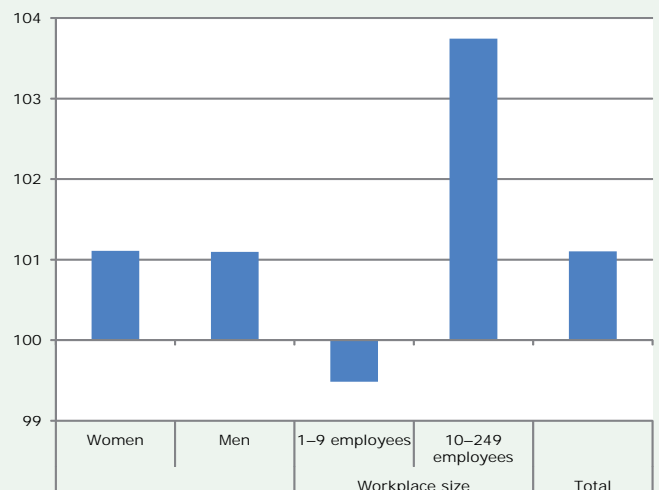
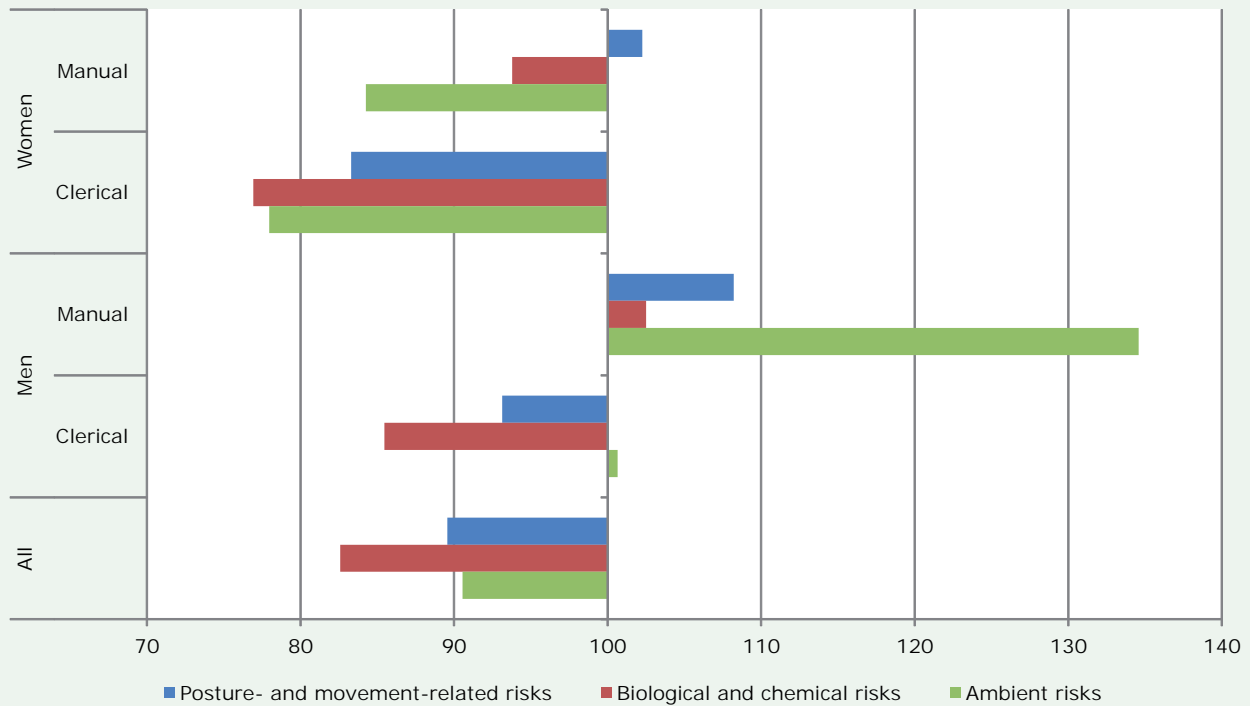


Figure 16: Indices of exposure to physical risks (EU28 = 100), by gender and occupation



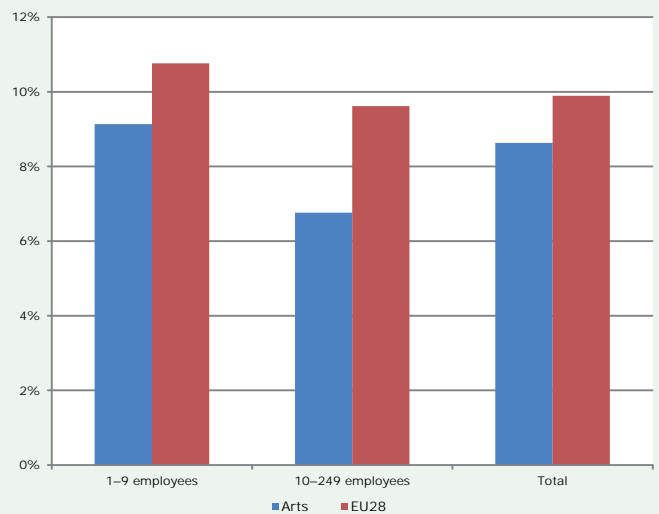
Only workers in SMEs in the sector report a slightly better social environment than workers in SMEs in the EU28 as a whole.

Physical risks

Overall, levels of exposure to physical risks in arts, entertainment and recreation are much lower than the EU28 averages (Figure 16). The exception is men working in manual jobs in the sector, who report relatively high levels of exposure to posture and movement related risks and to ambient risks.

Among workers in arts, entertainment and recreation, 9% report they were not very well or not at all well informed about work place risks, compared to 10% in the EU28 (Figure 17). The percentage is slightly lower (7%) for workers in SMEs.

Figure 17: Not very well or not at all well informed about health and safety risks at work, by workplace size

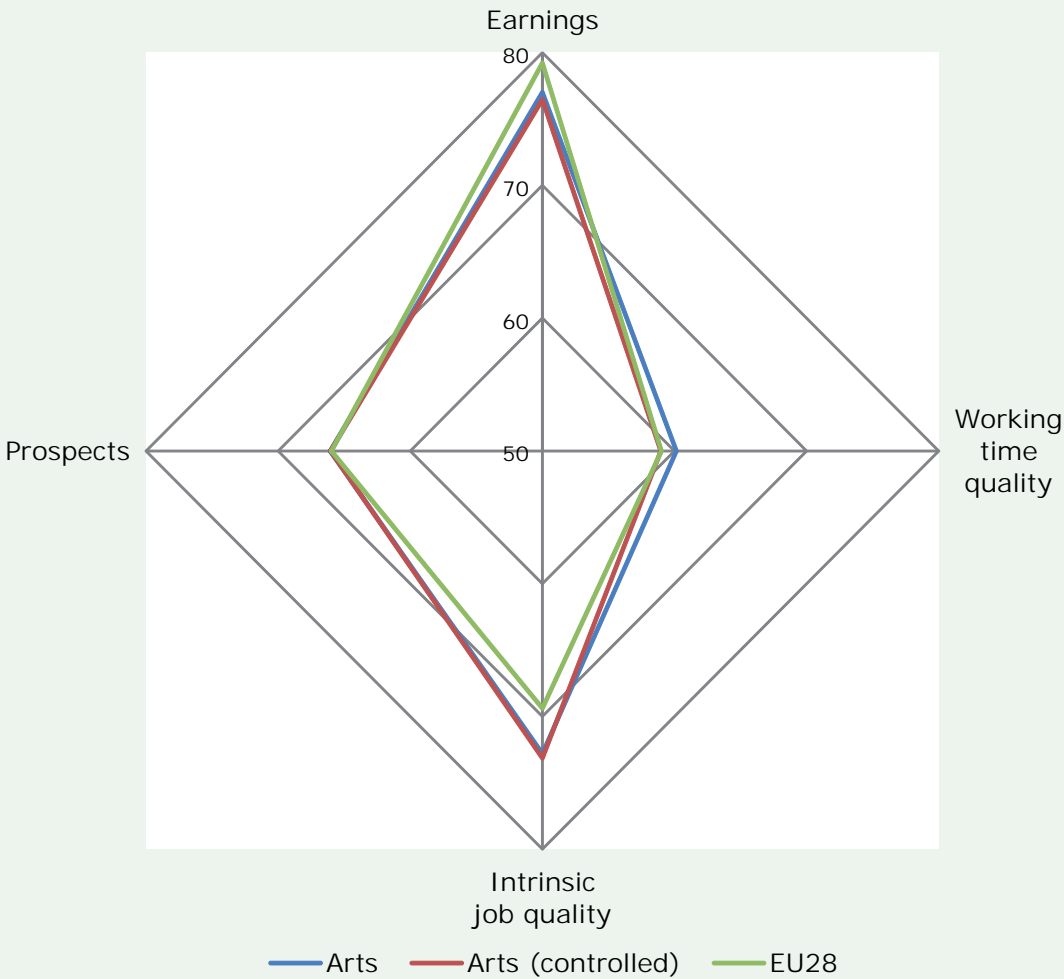


Job quality

In the report *Trends in job quality in Europe*, the authors constructed four indices of job quality: earnings, prospects, intrinsic job quality and working time quality. The indices are built using job characteristics that are unambiguously associated with workers’ well-being.

Figure 18 summarises job quality in arts, entertainment and recreation. It shows the average score for the sector on each of the indicators, with and without controlling for the structural characteristics of the sector’s workers (age, gender, workplace size, education level and country), and for the EU28.

Figure 18: Job quality in the arts, entertainment and recreation sector compared with the EU28



Note: Scores on all four indicators range from 0 to 100

The graph shows that job quality in the arts, entertainment and recreation sector on most dimensions does not differ much from the average in the EU28. For intrinsic job quality and working time quality, the sector scores slightly better than the EU28 average, but when looking at the earnings indicator, the sector scores slightly below the EU28. When controlling for background characteristics, the differences between the EU28 and the sector for working time quality disappears. The difference for intrinsic job quality remains the same and the difference for earnings increases. This suggests that workers in the arts, entertainment and recreation sector are better off in respect of intrinsic job quality than workers with similar characteristics in other sectors, and worse off in their earnings scores.

Health and sustainability of work

Working conditions can impact both positively and negatively on the health of workers and on the sustainability of their jobs.

Figure 19 shows that arts, entertainment and recreation compares very favourably with the EU28 for lower levels of poor reported health, a lower proportion of workers who say that their health is at risk due to work and that work affects their health negatively, and a larger percentage of workers reporting that they will be able to do their job at the age of 60. However, the sector does not differ much from the EU28 average for workers who report they have been absent due to work accidents and having worked when sick (presenteeism).

Although part of the difference between arts, entertainment and recreation and the EU28 in these indicators can be explained by the make-up of the sector in terms of gender, age, education, workplace size and distribution across European countries, significant differences remain for the lower likelihood for workers in the sector to report that their health is at risk due to work and that work affects their health negatively.

Figure 19: Health and sustainability of work

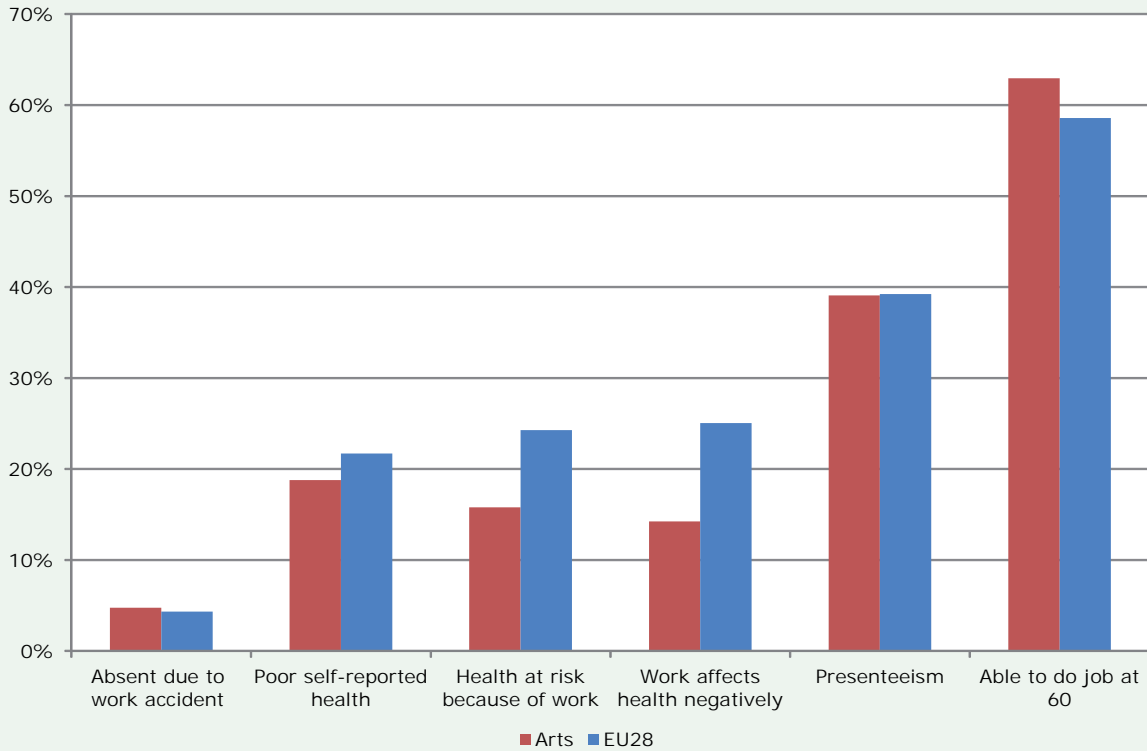
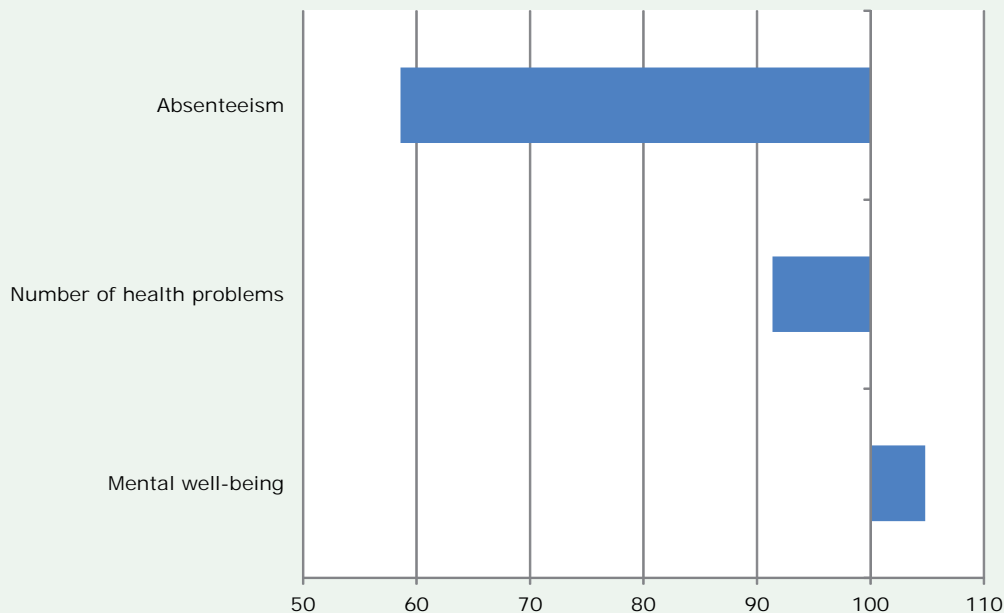


Figure 20 again shows a favourable picture of the arts, entertainment and recreation sector, with mental well-being being slightly above the EU28 average, and absenteeism and the average reported number of health problems being less prevalent. The differences between arts, entertainment and recreation and the EU28 average for the three indicators remain significant when controlling for structural background characteristics (age, gender, workplace size, education level and country).

It is important to keep in mind that the impact of work on health is a very gradual process that can take a long time and cannot be fully captured in a cross-sectional survey. The results in this section are likely to underestimate the often negative health effects that physically and psychologically strenuous working conditions can have.

Figure 20: Indices of health symptoms, mental well-being and absenteeism (EU28 = 100)



References

Eurofound (2012), *Trends in job quality in Europe*, Publications Office of the European Union, Luxembourg.

Eurostat (2013), EU Labour Force survey database, available at http://epp.eurostat.ec.europa.eu/portal/page/portal/statistics/search_database

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European Working Conditions Survey

Eurofound developed its European Working Conditions Survey (EWCS) in 1990 in order to provide high-quality information on living and working conditions in Europe. Five waves of the survey have been carried out to date, enabling long-term trends to be observed and analysed.

The EWCS interviews both employees and self-employed people on key issues related to their work and employment. Fieldwork for the fifth EWCS took place from January to June 2010, with almost 44,000 workers interviewed in their homes in 34 countries – EU28, Norway, the former Yugoslav Republic of Macedonia, Turkey, Albania, Montenegro and Kosovo. The 5th EWCS was implemented by Gallup Europe, who worked within a strong quality assurance framework to ensure the highest possible standards in all data collection and editing processes.

The questionnaire covered issues such as precarious employment, leadership styles and worker participation as well as the general job context, working time, work organisation, pay, work-related health risks, cognitive and psychosocial factors, work-life balance and access to training. A number of questions were included to capture the impact of the economic downturn on working conditions.

For more information on the EWCS, see <http://www.eurofound.europa.eu/surveys/ewcs/index.htm>

Sectoral analysis

The report *Working conditions and job quality: Comparing sectors in Europe* and the series of 33 sectoral information sheets aim to capture the diversity prevalent across sectors in Europe in terms of working conditions and job quality. The report pinpoints trends across sectors in areas such as working time and work-life balance, work organisation, skills and training, employee representation and the psychosocial and physical environment. It identifies sectors that score particularly well or particularly poorly in terms of job quality and sheds light on differences between sectors in terms of health and well-being.

For more information, see <http://www.eurofound.europa.eu/surveys/ewcs/2010/sectorprofiles.htm>

Further information

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