The Good Work Review

A quantitative baseline of job quality in the Creative Industries

Working Paper 1 from the Creative PEC's Good Work Review

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Creative Industries
Policy & Evidence Centre
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About the Creative Industries Policy and Evidence Centre

The Creative Industries Policy and Evidence Centre (The Creative Industries PEC) works to support the growth of the UK's Creative Industries through the production of independent and authoritative evidence and policy advice. Led by Nesta and funded by the Arts and Humanities Research Council as part of the UK Government's Industrial Strategy, the Centre comprises a consortium of universities and one joint enterprise from across the UK They are: Birmingham, Cardiff, Edinburgh, Glasgow, Work Advance, London School of Economics, Manchester, Newcastle, Sussex, and Ulster. The PEC works with a diverse range of industry partners including the Creative UK.

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Acknowledgements

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Any errors or omissions remain the responsibility of the authors.

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Introduction

In January 2022, the Creative Industries Policy and Evidence Centre (PEC) commenced an independent review of job quality and working practices in the UK Creative Industries.

The objectives of the PEC's Review as they were set out in the original Terms of Reference have been to:

1. Establish a robust baseline picture of job quality in the Creative Industries, across a range of domains and benchmarked against other sectors of the economy;
2. Identify the key challenges and opportunities for promoting quality work, spanning the range of themes considered in the Taylor review and Fair Work Frameworks that exist in the Devolved Nations, but drawing out priority themes and the most pressing concerns in the Creative Industries context;
3. Consider sector-based policy levers for improving job quality and articulate a set of high-level priorities and detailed recommendations for Government and industry, that could help to shape ten-year roadmaps for advancing job quality in the Creative Industries in each of the four UK nations.

The Good Work Review has comprised a vast programme of work over the course of a year. The first phase of the research entailed quantitative baselining of job quality in the Creative Industries. This report is the product from this first phase of work. It aims to provide a valuable quantitative evidence base for industry and policy makers, as they work together to advance Good Work in the Creative Industries. It accompanies the final report from the PEC's Good Work Review, available here.

The PEC's Framework for Measuring Job Quality at the sectoral level

Job quality refers to a family of interrelated concepts concerned with whether work is decent, fair, good, fulfilling, meaningful and supports the wellbeing of workers. While it is widely accepted as a complex and multi-dimensional concept, there is a lack of consensus on the dimensions that comprise quality work and how best to measure them.

To inform our quantitative framework for measuring job quality in the Creative Industries, the PEC research team undertook a review of recent, significant contributions that have sought to advance our understanding of how to define and measure job quality. Notably:

- **Academic & research literature** – including research by leading UK academic institutions; research outputs from the European Commission Horizon 2020 funded Quality of jobs and Innovation generated Employment outcomes (QuInnE) project; and research undertaken by leading think tanks concerned with advancing good work;[1]
- **UK Literature** – including: the Taylor Review of Modern Working Practices; BEIS Good Work Plan; the report from the Measuring Job Quality Working Group; Industrial Strategy Council; and ONS measures of Job Quality and the definitions and measurement frameworks used by the Fair Work Convention in Scotland; Fair Work Commission in Wales; and Northern Ireland Statistics Agency;[2]
- **International literature** – including research progressed by Eurofound, the ILO Decent Work programme, UN Economic Commission for Europe Handbook on Measuring the quality of employment; and the OECD Job Quality Database.[3]

Our approach has also been informed by discussions with economists and labour market analysts, including DCMS, BEIS and involved in the Fair Work Frameworks in Devolved Nations.

Following this review, the PEC's Quantitative Framework for Measuring Job Quality in the Creative Industries was constructed as follows:

Domains

The quantitative framework is structured around six key domains, which align with the definition of Good Work used throughout the course of the Review, as set out in Figure A overleaf and discussed further in the main report.

The domains are: (1) Fair rewards, terms and conditions; (2) Security and flexibility; (3) Autonomy and personal fulfilment; (4) Healthy, respectful, and inclusive environment; (5) Agency, voice and representation; (6) Skills use, development and progression.

Indicators

Within these six domains, we have established a framework of 40 indicators, as set out in Figure B overleaf. The framework includes both objective and subjective measures, because how people experience work matters. The framework does not include domain scores or composite indices, because the relative weight attached to different facets and features of work varies between individuals and across the life course.

Sources

A key challenge for this work has been the availability and statistical reliability of data sources examining job quality at a sectoral level. In this regard, the existing evidence base is less well developed, and the limited work undertaken to date has been conducted for broad industry sectors only. This challenge is made harder by the statistical definition of the Creative Industries, which is constructed from a selection of 4-digit Standard Industrial Classification (SIC) codes.[4]

The Review has sought to draw on data sources that are statistically robust at the sectoral level. Key sources include the Labour Force Survey; Understanding Society; and the Employer Skills Survey: these are discussed further in the Technical Annex. A range of other sources have been reviewed and excluded from the research, often given limited sample size for the Creative Industries and its sub-sectors.

Analysis

We gathered data for a five-year period between 2017-2021, acknowledging that the Covid-19 pandemic has had a substantial impact on Creative labour markets.

Wherever possible, we have sought to benchmark the performance of the Creative Industries against other sectors of the UK economy.[5] In a sector as heterogenous and spatially concentrated as the Creative Industries, it has also been important to examine the picture of job quality in different Creative sub-sectors and different UK nations.

Further, the Review has been concerned with how the experience of work in the Creative Industries might vary, depending on the employment status or socio-demographic characteristics of the individual and what size firm they work for. Wherever possible, data is presented for worker characteristics such as gender, age, ethnicity, disability, and socio-economic background.

Together, this has created many thousands of data points. This report aims to make this data more accessible for users. It is structured around each of the six Job Quality domains, presenting data for each indicator that comprises the Job Quality Framework, with method notes included throughout. Summary scoreboards for sub-sectors and different socio-demographic groups are provided at the end of the document. Further information on the data sources and indicators are included in the Technical Annex.

Figure A: Defining Good Work in the Creative Industries: the PEC's six domains of Job Quality

Definitions of Good or Fair Work in each UK nation place a strong emphasis on fair reward. This includes both objective measures, such as rates of pay or the provision of non-pecuniary benefits like paid holiday entitlement and pensions, but also subjective measures – particularly whether pay and reward are commensurate to the skills of workers and the relative contribution of their efforts to the success of the organisations they work for.

The opportunity to use and develop one's skills, for personal growth and career advancement is a key facet of Good or Fair Work. For employers, up and reskilling the workforce is vital to remain competitive in the face of changing global markets and megatrends – particularly in a sector like the Creative Industries which is more globally focussed, innovative and at the vanguard of technological advancement.

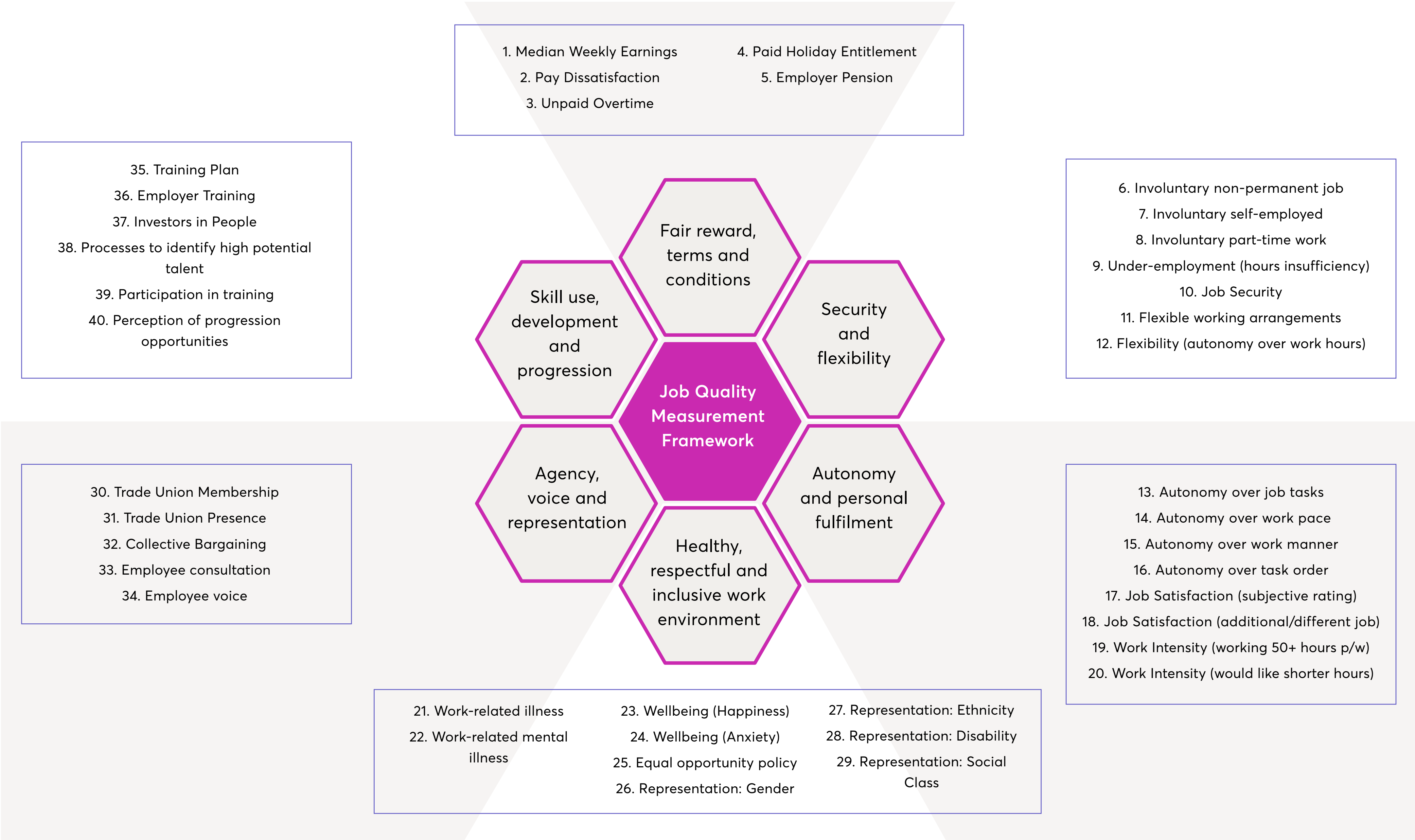
Striking a balance between the stability and security of employment and income on the one hand, and the flexibility afforded to workers in determining how and when they work on the other, is an important dimension of quality work. This includes whether workers have predictability over their working hours and (related) income and the extent to which they can adapt their work to accommodate the needs of their personal lives.

For workers, the ability to speak up, constructively challenge and be listened to; to influence decisions that affect their everyday working lives is a vital aspect of quality work. Mechanisms that support dialogue and collective representation can strengthen the voice of workers, improving worker wellbeing, promoting greater levels of staff engagement, and in turn delivering improved productivity and performance for firms.

Work has long been valued for much more than financial gain and since the pandemic more people acknowledge that work is good our physical and mental health. Work that provides a sense of purpose and personal fulfilment and that empowers workers with the ability to influence their daily working lives is a key feature of quality work.

All definitions of good and fair work recognise working conditions as an important facet of quality work. This includes and extends beyond physical and psycho-social risk to consider the extent to which workers are treated with dignity and respect and operate in working environments that are healthy, supportive and inclusive.

Figure B: PEC Framework for measuring Job Quality at a sectoral level



List of figures

Fair reward, terms and conditions

Security and flexibility

Agency, voice and representation

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Job quality in the Creative Industries

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Fair reward, terms and conditions

Definitions of Good or Fair Work in each UK nation place a strong emphasis on fair reward. This includes both objective measures, such as rates of pay or the provision of non-pecuniary benefits like paid holiday entitlement and pensions, but also subjective measures – particularly whether pay and reward are commensurate to the skills of workers and the relative contribution of their efforts to the success of the organisations they work for.

Summary of performance

Low Pay

While at surface-level, earnings in the Creative Industries are substantially higher than average, in Music, performing & visual arts; Museums, galleries and libraries; and Design, pay is more in line with, or below, the all industry average. The data also suggests a significant gender pay gap, along with disparities in earnings for Creative workers that are Black, Working Class, Disabled and that have a Long-Term Health Condition.

Pay dissatisfaction

Pay dissatisfaction is higher in the Creative Industries, though this isn't always driven by low pay – high earners tend to have high pay expectations. However, pay dissatisfaction is particularly high amongst those working in Museums, galleries and libraries; women; those aged between 25-34; those with a Disability or Long-Term Health Condition and workers that are less-well qualified who tend to earn less than other workers in the Creative Industries.

Unpaid overtime

Unpaid overtime is higher in the Creative Industries, compared to other sectors of the economy. Rates of unpaid overtime are particularly high in Architecture, Advertising, and IT, though data also suggests unpaid overtime has increased significantly in Music, performing and visual arts post-Covid.

Benefits

Creative workers also tend to have lower paid holiday entitlement and are less likely to be offered an employer pension, although disparities are more evident sub-sectorally. Those working in Music, performing and visual arts tend to have access to few non-pecuniary benefits, while paid holiday entitlement is also notably lower in the Screen Industries.

Table 1. Key indicators

	Creative Industries	All Industries
Median Weekly Earnings (£, FT Employees)	£808	£577
Pay Dissatisfaction (% workers)	25%	20%
Unpaid Overtime (Mean usual hours)	5.6	4.2
Paid Holiday Entitlement (Mean no. of days)	24.3	25.2
Pension (% employees whose employer offers a scheme)	85%	88%

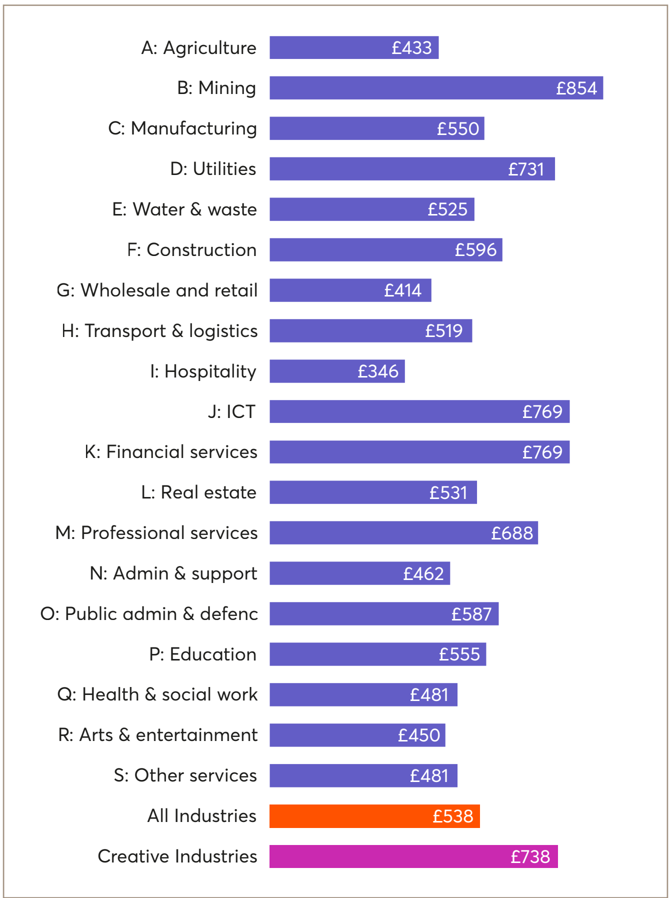
Data gaps

- There are significant evidence gaps concerning the pay and benefits of self-employed workers.
- National data sets also fail to capture unpaid work beyond unpaid overtime. For example, there is a lack of regularly updated evidence on the use unpaid internships, in the Creative Industries, or wider parts of the UK economy.

1. Earnings

At surface-level, the earnings of full-time employees in the Creative Industries are substantially higher than average – amongst the highest in the economy. However, there is significant variation between Creative sub-sectors. Those working in IT and Software, for example, earn 60% more than the average worker, while in Music, performing & visual arts; Museums, galleries and libraries; and Design are in line with, or below, the all industry average.

Figure 1A: Earnings by industry sector
Median Weekly Earnings (£, FT Employees), 2017-2019



Average weekly earnings
(£, FT Employees) 2021

Figure 1B: Earnings over time
Median Weekly Earnings (£, FT Employees)

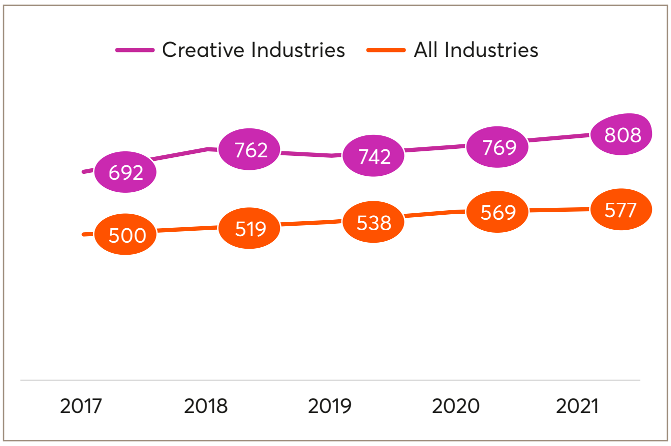
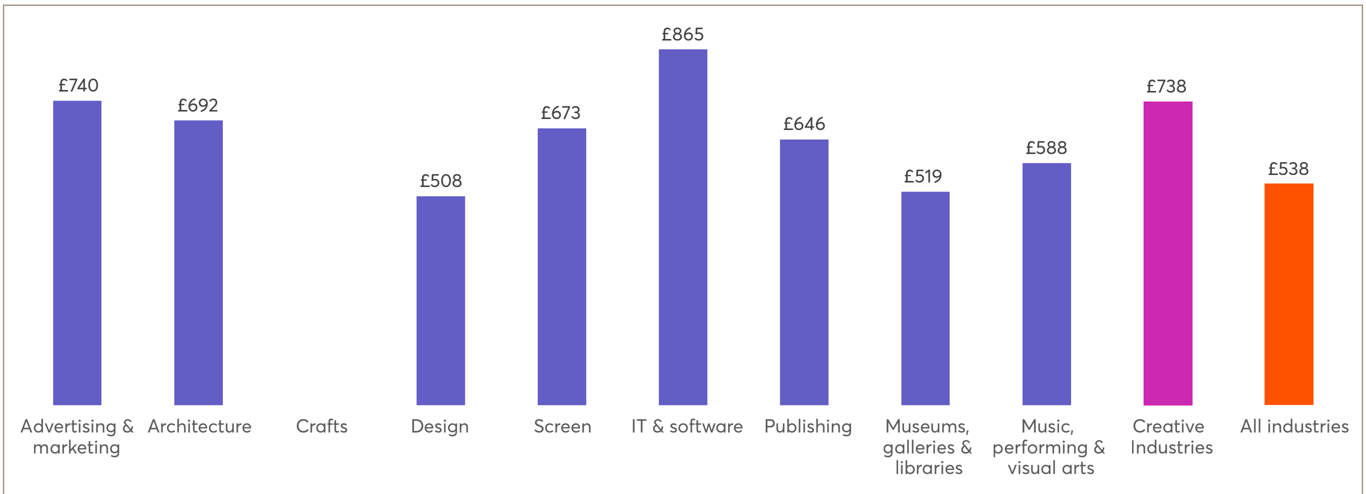


Figure 1C: Earnings by Creative sub-sectors Median Weekly Earnings (£, FT Employees), 2017-2019

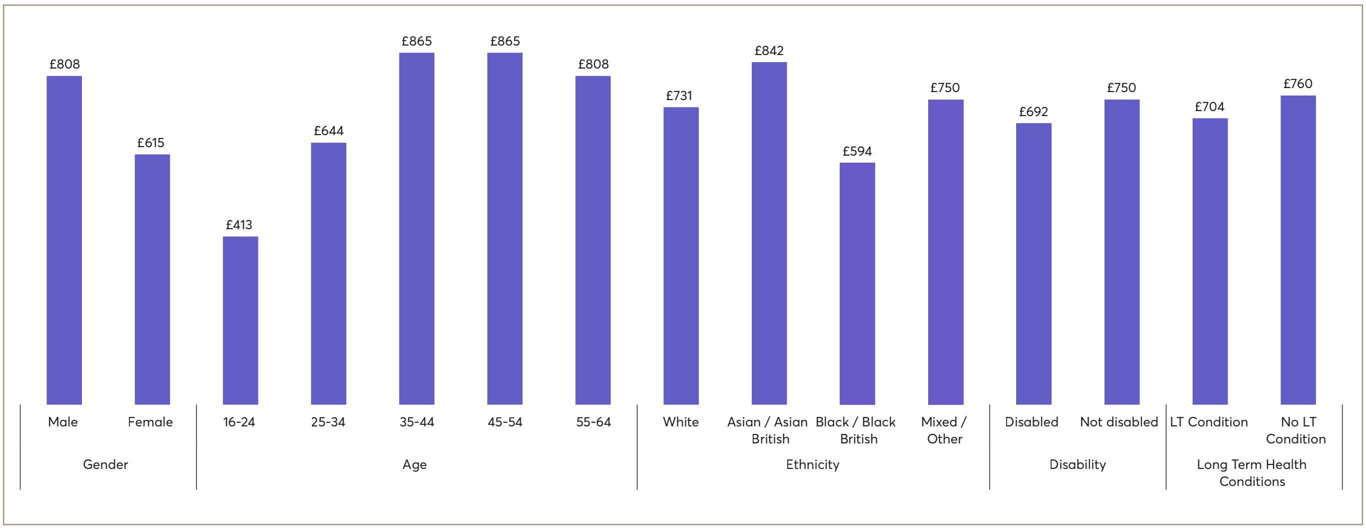


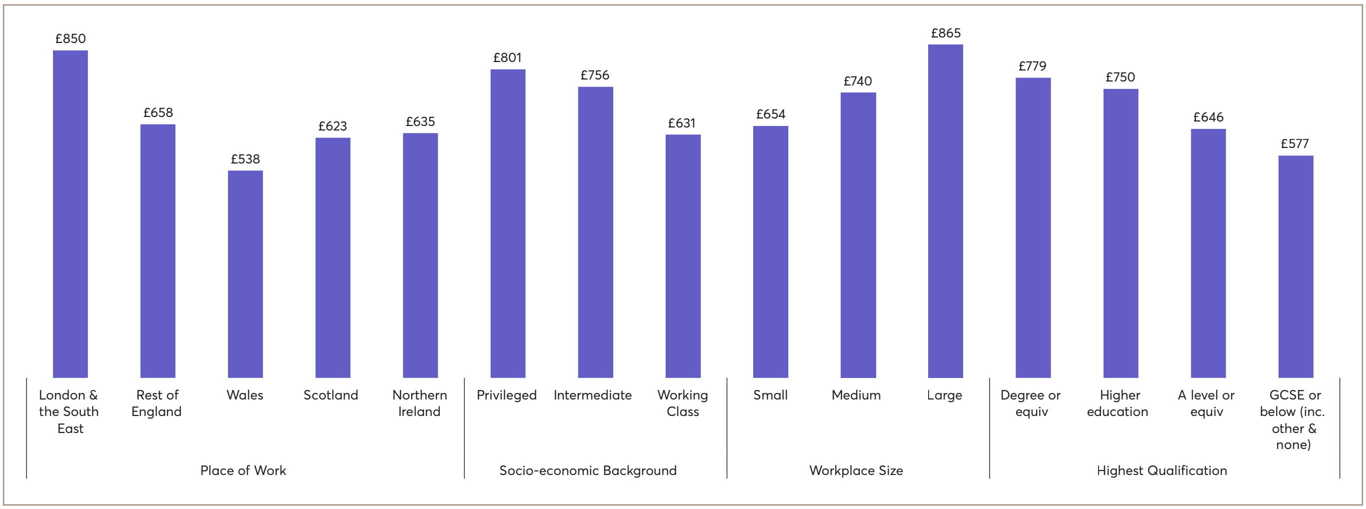
There also exists substantial variation in the average earnings of different types of Creative Workers.

Differences in pay will reflect a whole host of factors, including the skills of workers, the job they do and their place of work. As might be expected, earnings are higher amongst those that are better qualified, working in London and employed in large Creative businesses.

But the data also suggests a significant gender pay gap, along with disparities in earnings for Creative workers that are Black, Working Class, Disabled and that have a Long-Term Health Condition.

Figure 1D: Earnings in the Creative Industries by worker characteristics
Median Weekly Earnings (£, FT Employees), 2017-2019





Sources and notes

Median Gross Weekly Pay in Main Job (GRSSWK).

Data is for Full-Time Employees only. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

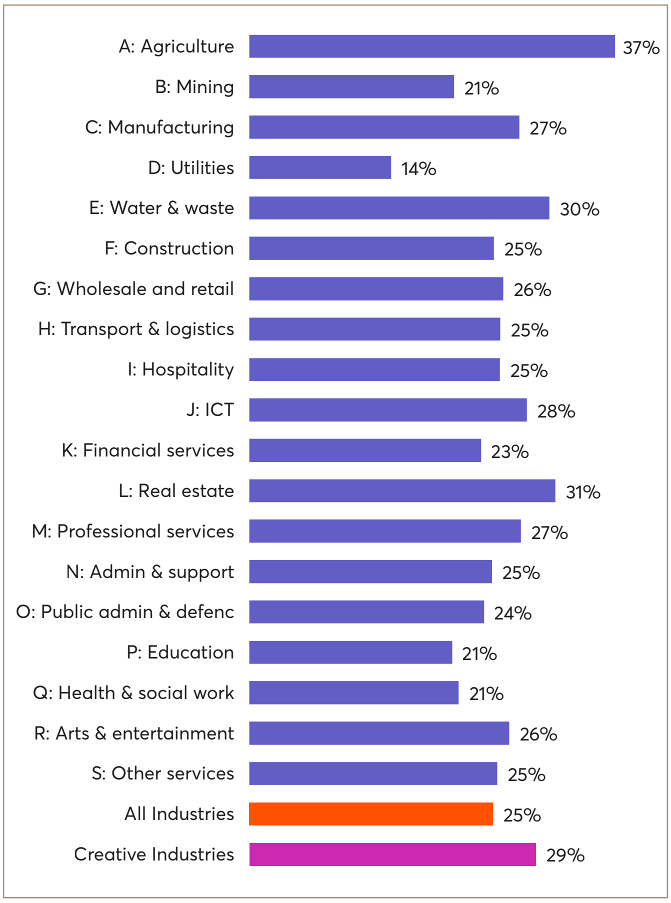
Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

2. Pay dissatisfaction

A higher share of workers in the Creative Industries are looking for another job because they are unhappy with their pay. Pay dissatisfaction isn't always driven by low pay – high earners tend to have high pay expectations, as seen in some of the best-paying parts of the sector, and the wider economy. However, pay dissatisfaction is particularly high in Museums, galleries and libraries, where rates of pay for employees is slightly below the all industry average.

Figure 2A: Pay Dissatisfaction by industry sector 2017-2019 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% Workers that are looking for a new job because their pay is unsatisfactory, 2021

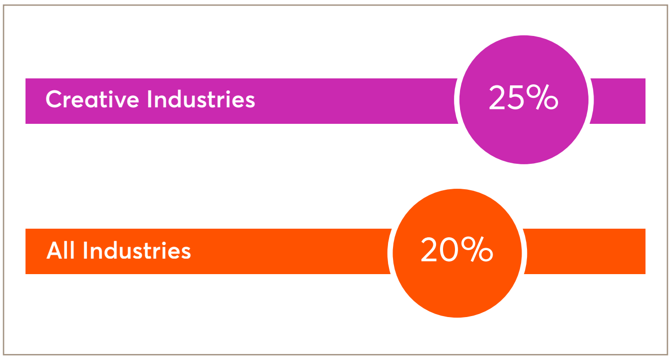


Figure 2B: Pay Dissatisfaction over time (% Workers)

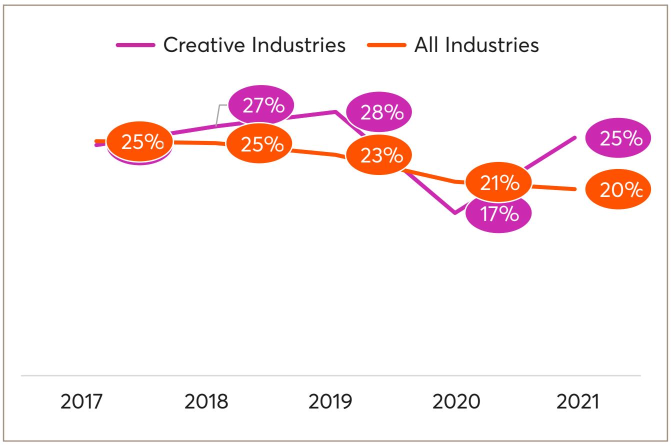
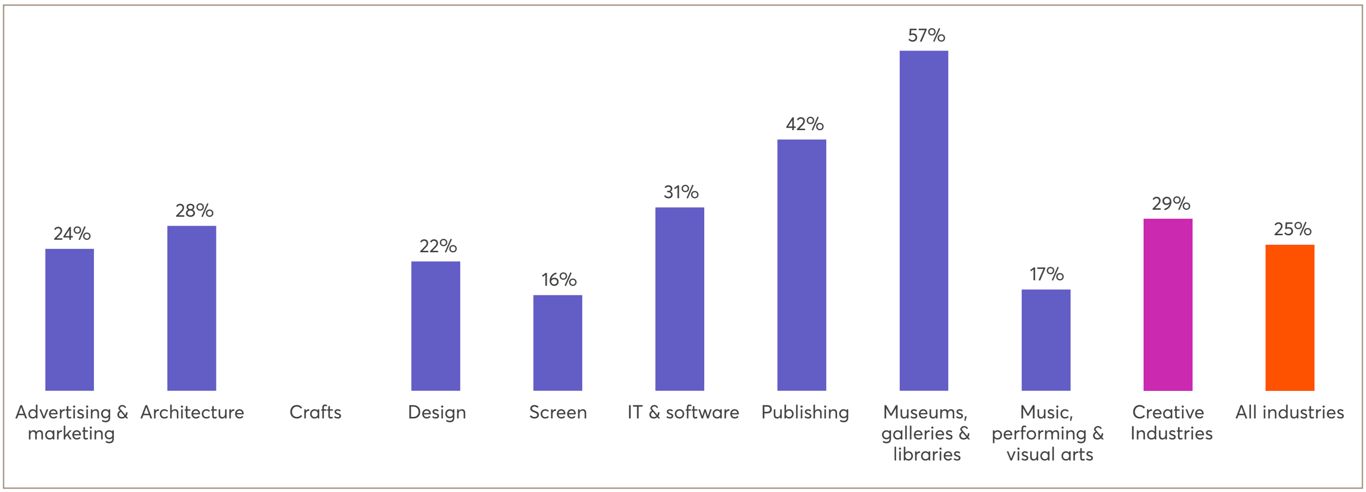


Figure 2C: Pay Dissatisfaction by Creative sub-sectors 2017-2019 (% Workers)

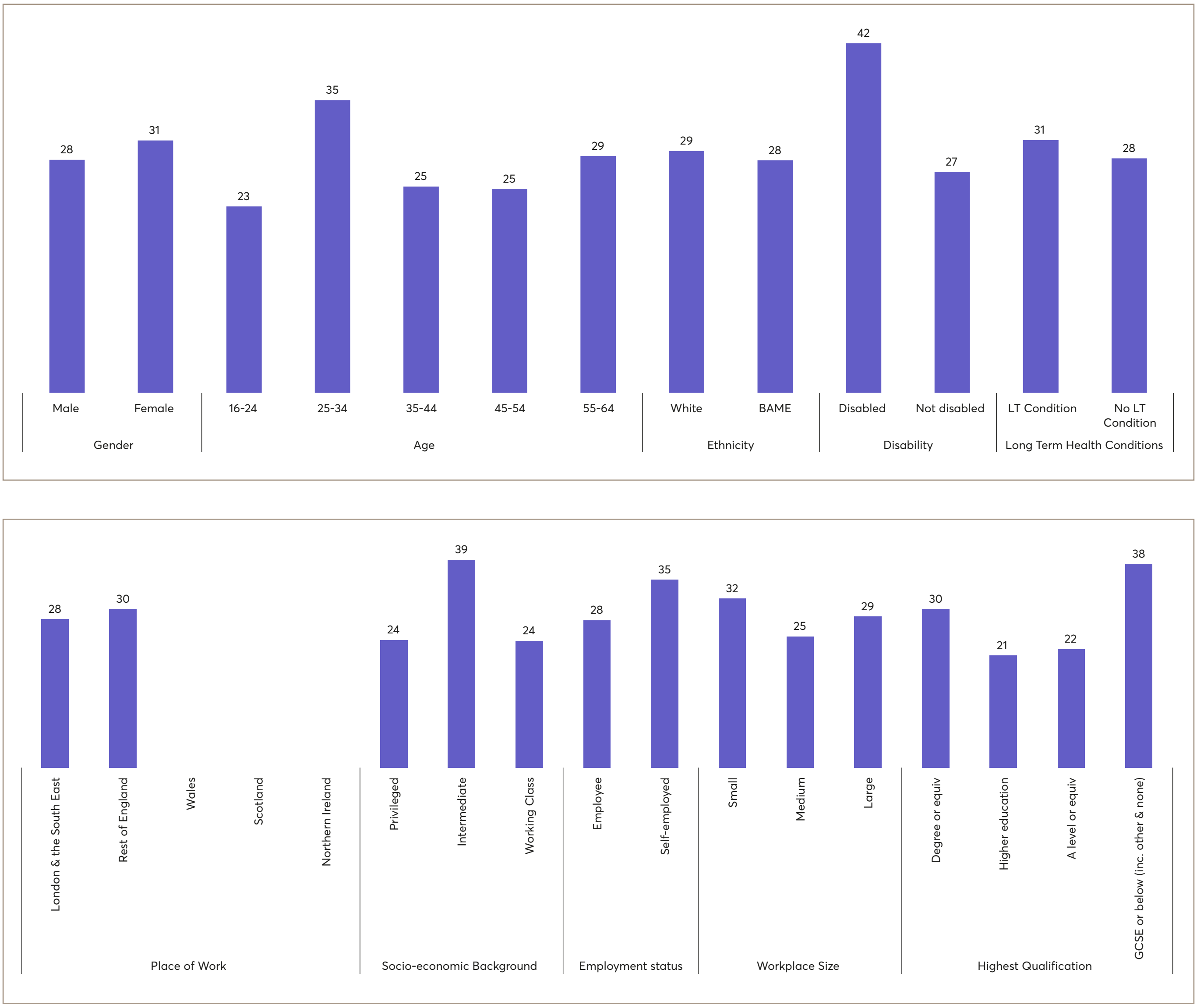
Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



While estimates should be treated with caution, there is evidence that pay dissatisfaction is higher amongst women; those aged between 25-34; those with a disability or long-term health condition; workers that are less-well qualified; and those working in smaller businesses, potentially reflecting pay differentials observed for these workers (see Figure 1D).

Figure 2D: Pay Dissatisfaction in the Creative Industries by worker characteristics 2017-2019 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Sources and notes

Pay dissatisfaction defined as looking for another job because pay is unsatisfactory in present job (LOOKM11=4). Multi-response question where first 3 reasons given are coded. Base = workers looking for a new job to replace present (main) job (ADDJOB=1).

Data is for Employees and Self-employed workers. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

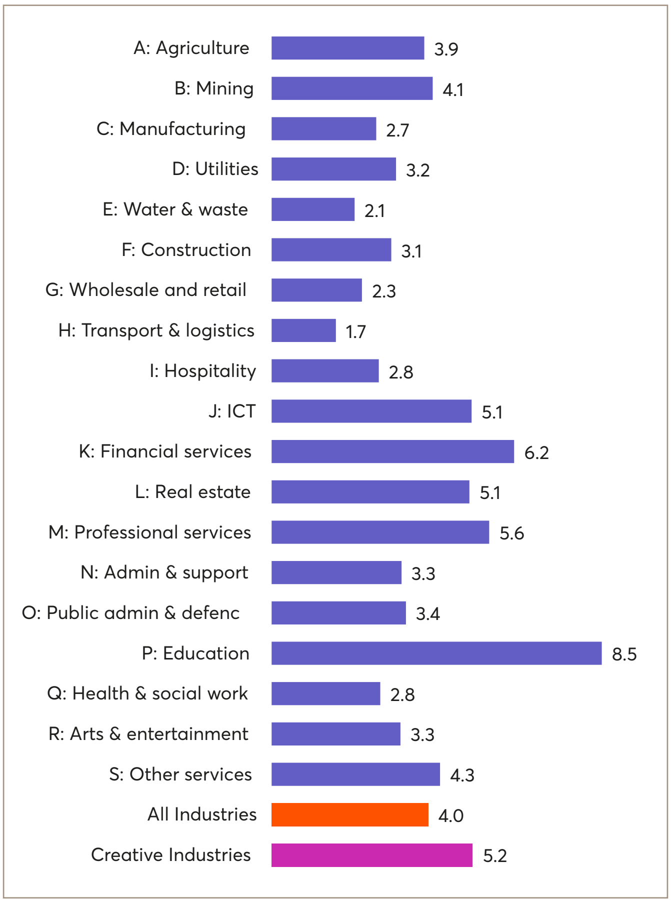
Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

3. Unpaid overtime

Unpaid overtime is higher in the Creative Industries than other industry sectors. Creative workers work 5.6 unpaid hours of overtime per week, higher than the average across all industries (4.2 hours) and amongst the highest rates in the economy. Rates of unpaid work have been on the rise, particularly since the pandemic.

Unpaid overtime is highest in Architecture, Advertising, and IT, though data also suggests unpaid overtime has increased significantly in Music, performing and visual arts post-Covid.

Figure 3A: Unpaid overtime by industry sector
Mean usual hours, 2017-2019 (All Workers)



Average (Mean) usual hours of unpaid overtime, 2021

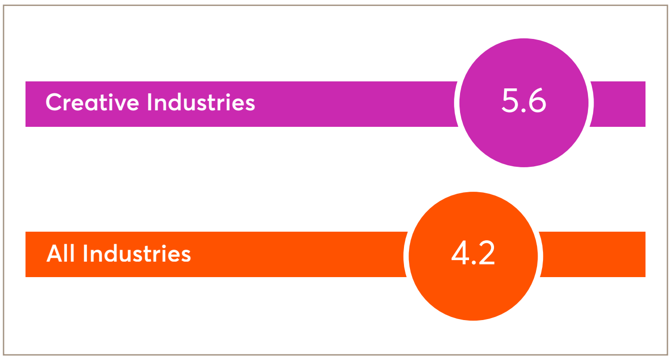


Figure 3B: Unpaid overtime over time
Mean usual hours, (All Workers)

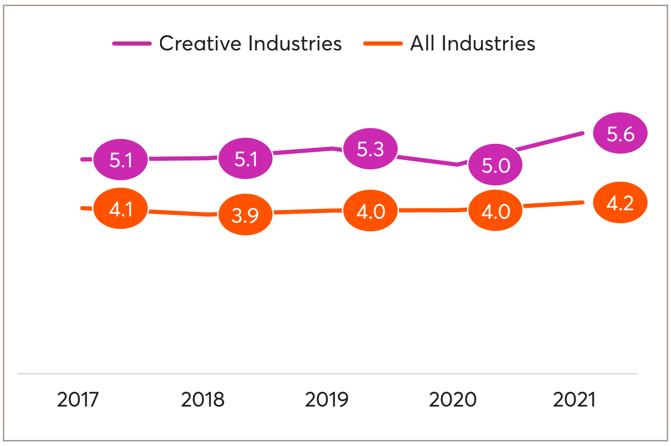
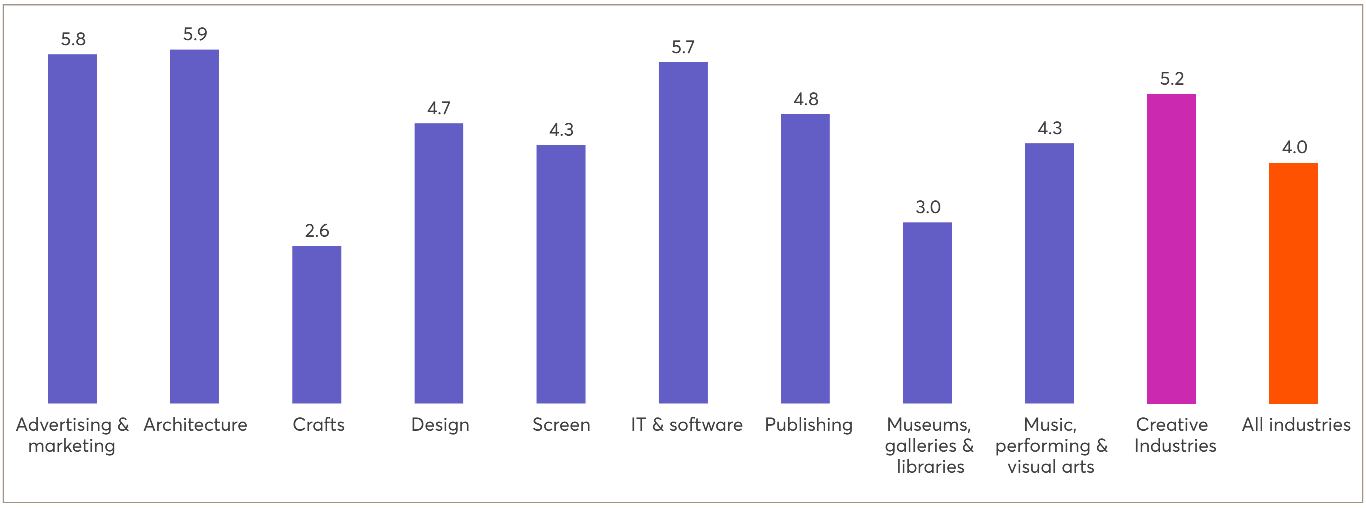


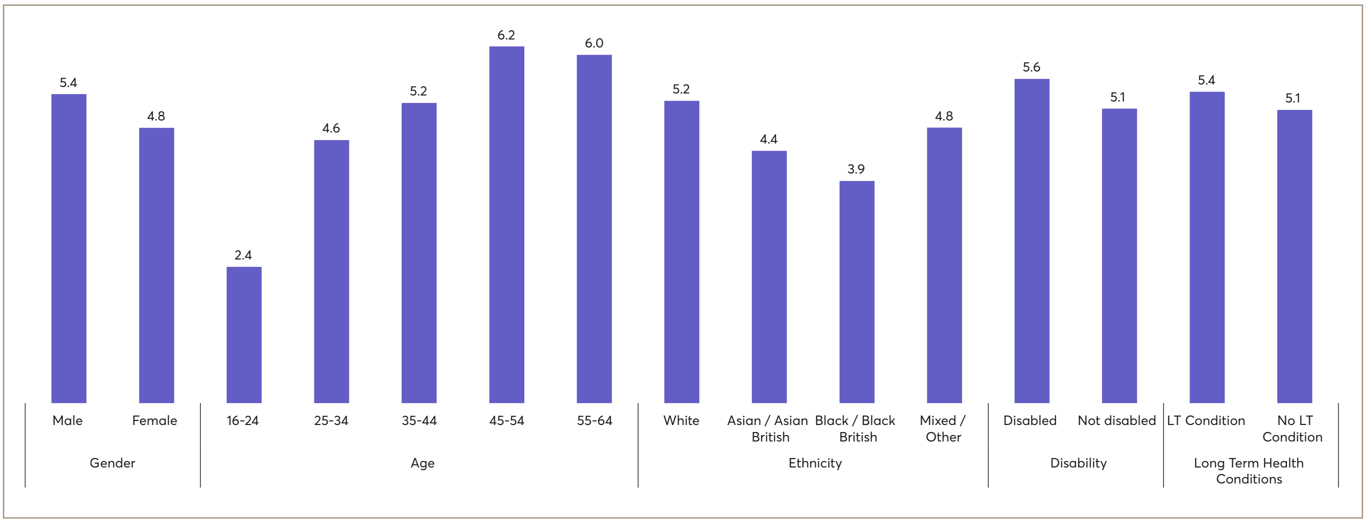
Figure 3C: Unpaid overtime by Creative sub-sector Mean usual hours, 2017-2019 (All Workers)

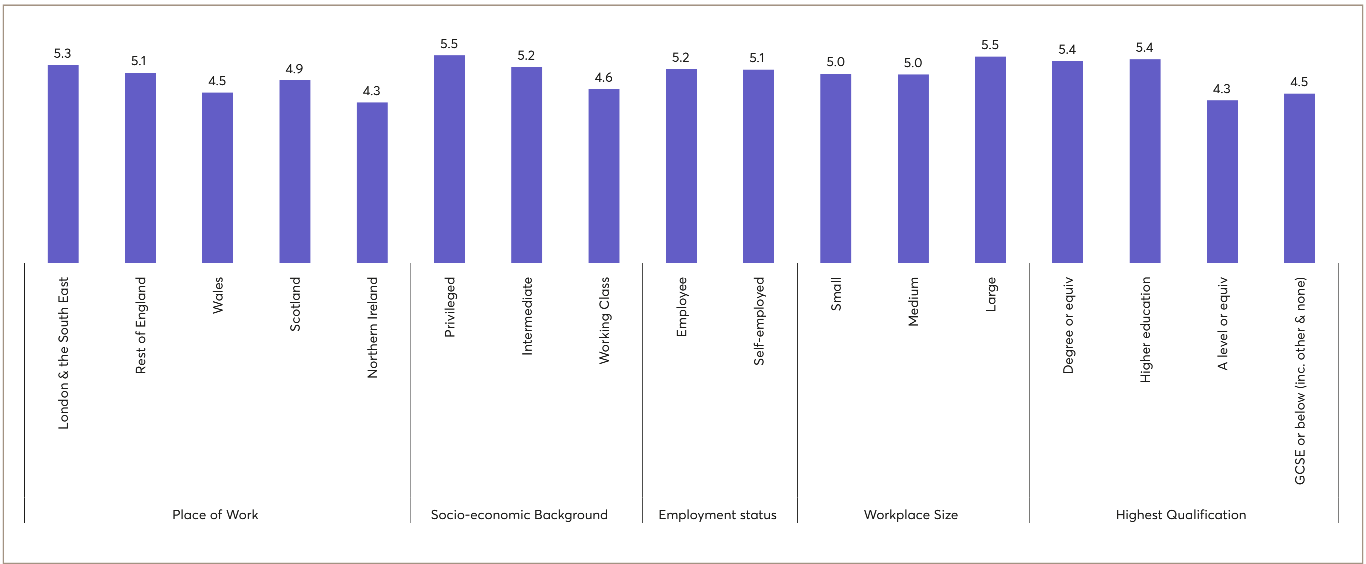


Unpaid overtime generally increases with age, with hours of unpaid overtime also higher amongst males, those that are degree-level qualified, those from higher socio-economic backgrounds, those working in London and the South East and those working in large firms, which may, at least in part, reflect the profile of the workforce in sub-sectors which tend to work more unpaid hours (Figure 3C).

Unpaid work is also slightly higher amongst those with a disability and those with a long-term health condition.

Figure 3D: Unpaid Overtime in the Creative Industries by worker characteristics
Mean usual hours, 2017-2019 (All Workers)





Sources and notes

Mean usual hours of unpaid overtime (UOTHR). Applies to all respondents who may work paid or unpaid overtime (EVEROT = 1).

Data is for Employees and Self-employed workers. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

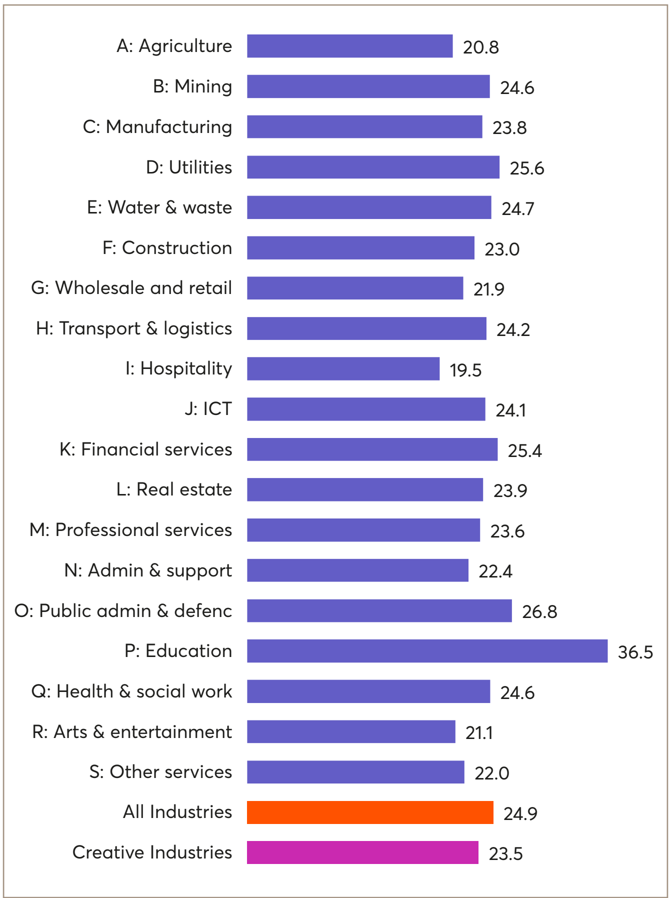
Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

4. Paid holiday entitlement

Creative workers tend to have slightly fewer days of paid holiday entitlement than workers in other industry sectors.

Disparities are most evident at the sub-sectoral level. In Design; Music, performing and visual arts; and Screen, employees are entitled to have three to four days less annual leave than the all industry average.

Figure 4A: Paid Holiday Entitlement by industry sector
Mean no. of days, 2017-2019 (Employees only)



Paid Holiday Entitlement (Mean no. of days), (Employees only), 2021

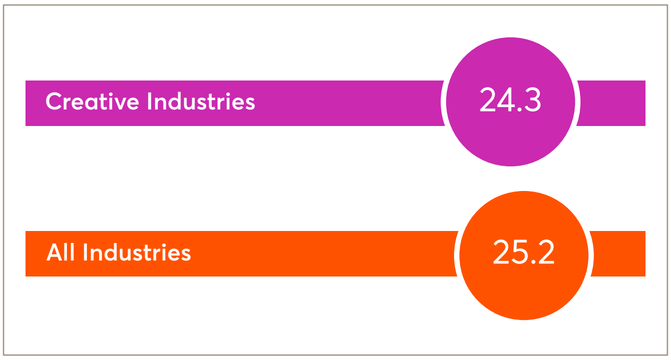


Figure 4B: Paid Holiday Entitlement over time
Mean no. of days (Employees only)

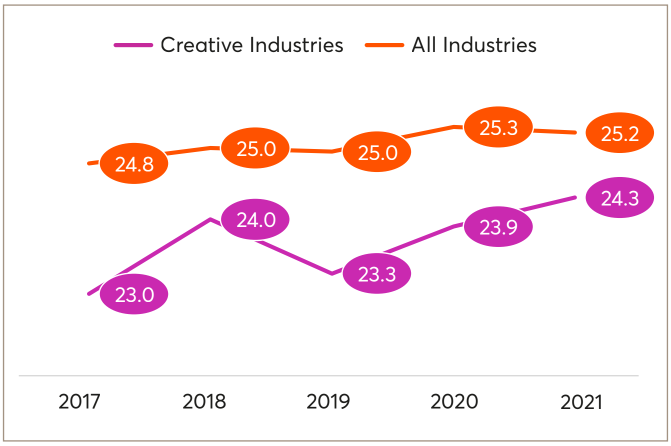
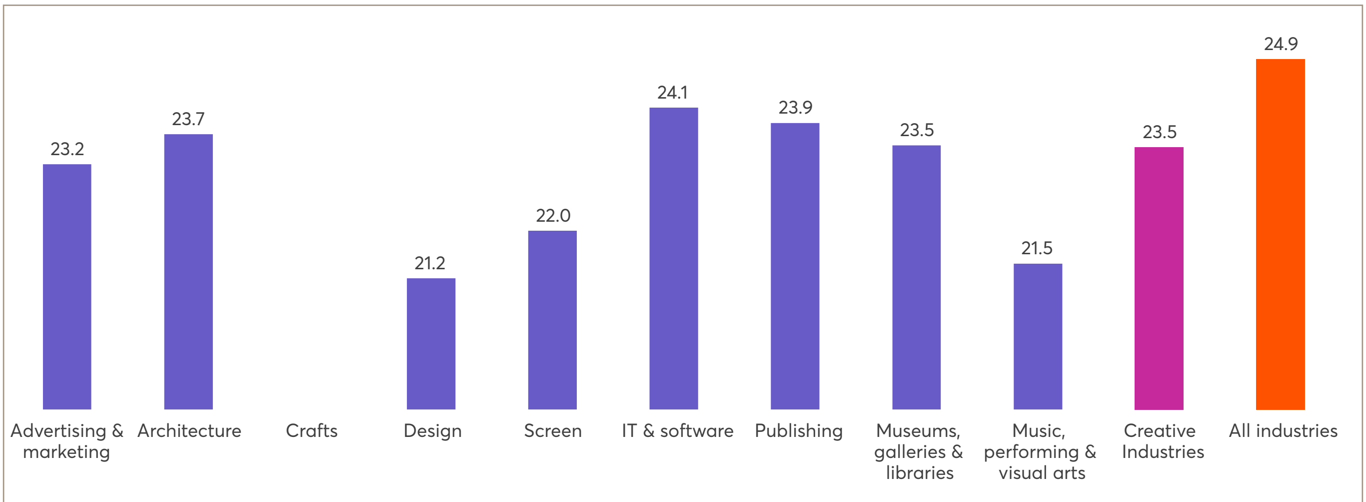


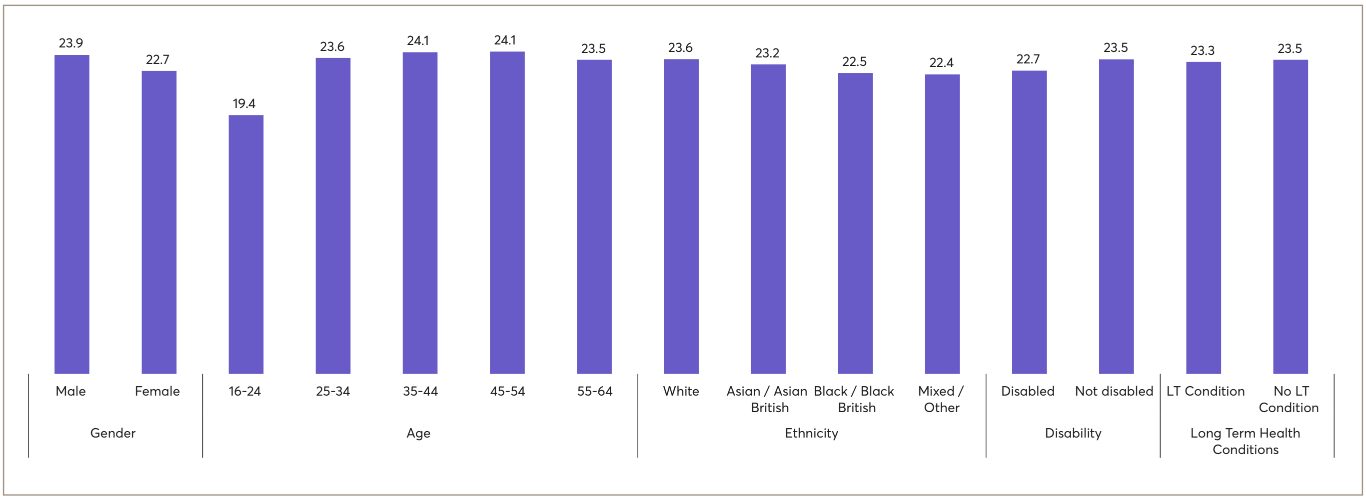
Figure 4C: Paid Holiday Entitlement by Creative sub-sector Mean no. of days, 2017-2019 (Employees only)

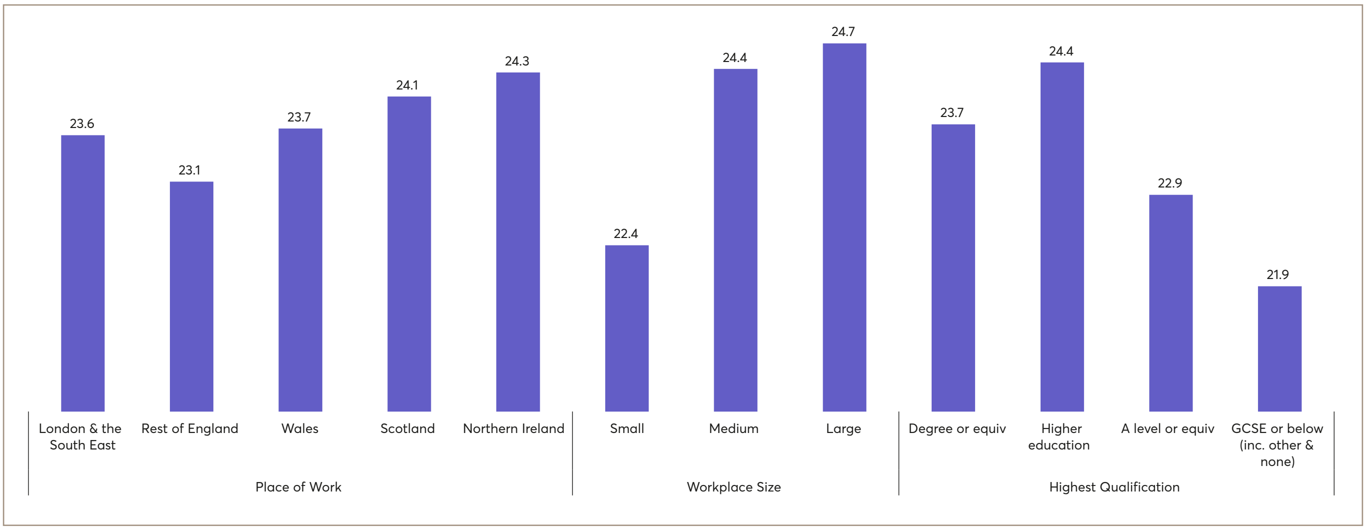


Disparities in paid holiday entitlement between workers are subtle, and likely to reflect the sector or occupation of employment.

As might be expected, annual leave entitlement is lower amongst younger workers aged 16-24 and those working in small firms.

Figure 4D: Paid Holiday Entitlement in the Creative Industries by worker characteristics
Mean no. of days, 2017-2019 (Employees only)





Sources and notes

Number of days of paid holiday entitlement (HOLS). Base = Applies to all respondents who are employees. The number of days paid holiday excludes Public/Bank holidays.

Data is for Employees only. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

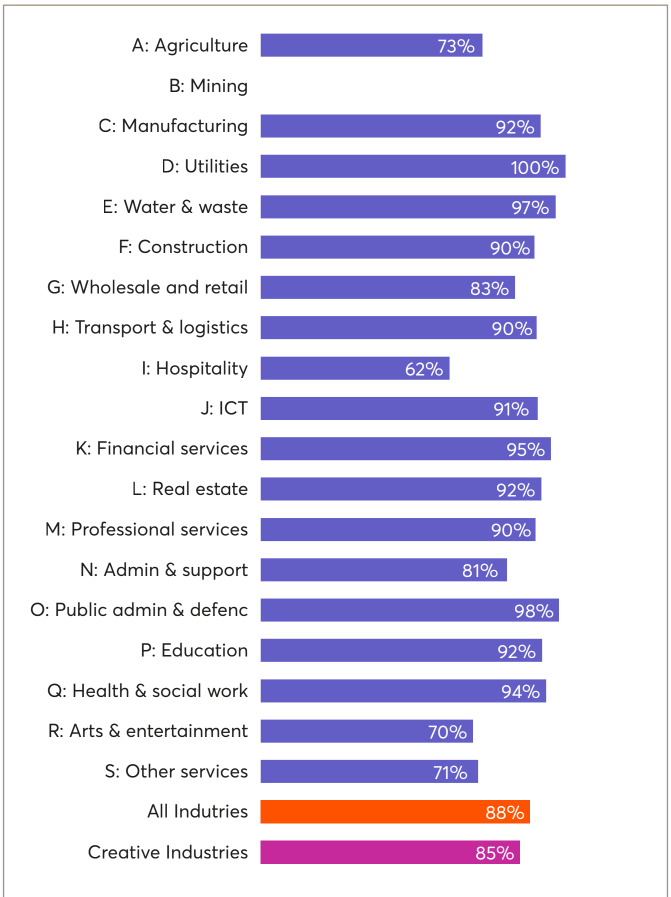
Source: Labour Force Survey, OD Quarters. Various years. Please refer to Technical Annex.

5. Employer pension

Employees in the Creative Industries are slightly less likely to work for an employer that offers a pension scheme than is average across all industries (85% and 88% respectively).

Differences within the Creative sector are significant, with more than 90% of employees in Architecture, Publishing and Museum, galleries and libraries having access to an employer pension, compared to 75% of employees in Music, performing and visual arts.

Figure 5A: Employer pension by industry sector 2018-2020 (% Employees)



Whether employer runs a pension scheme (% Employees), 2018-2020 (% Employees)

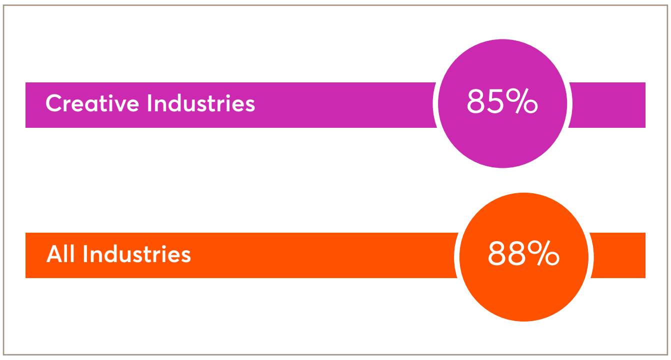


Figure 5B: Employer pension over time (% Employees)

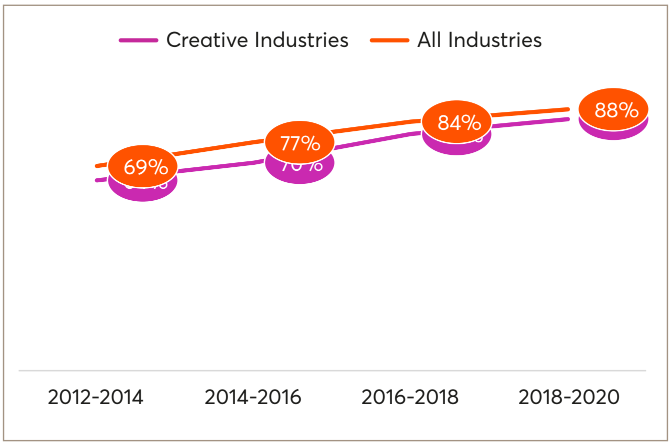
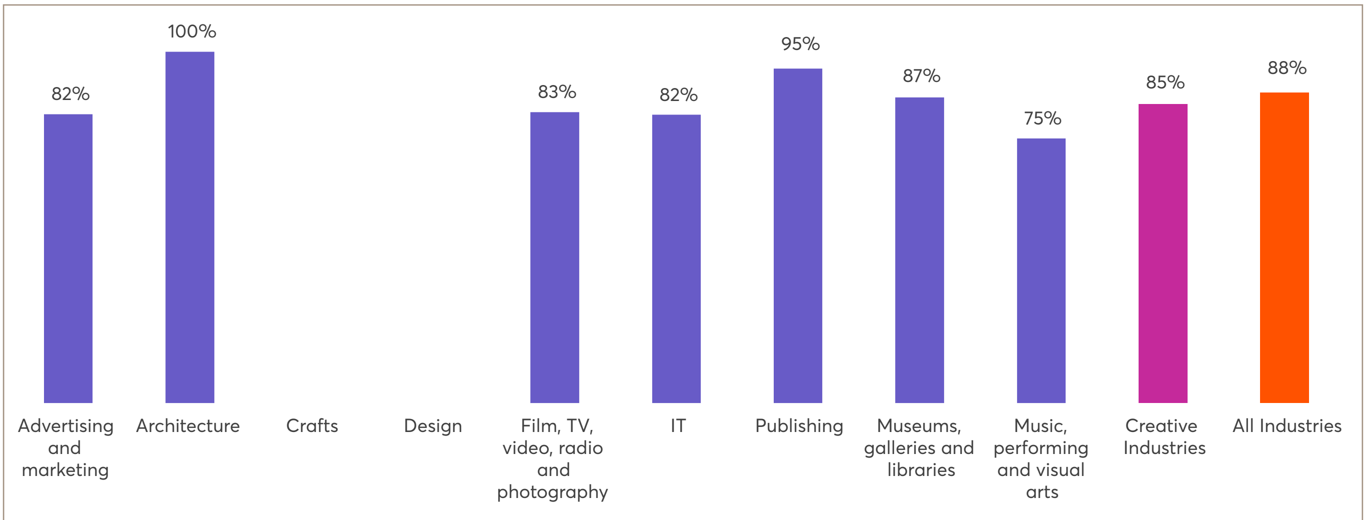
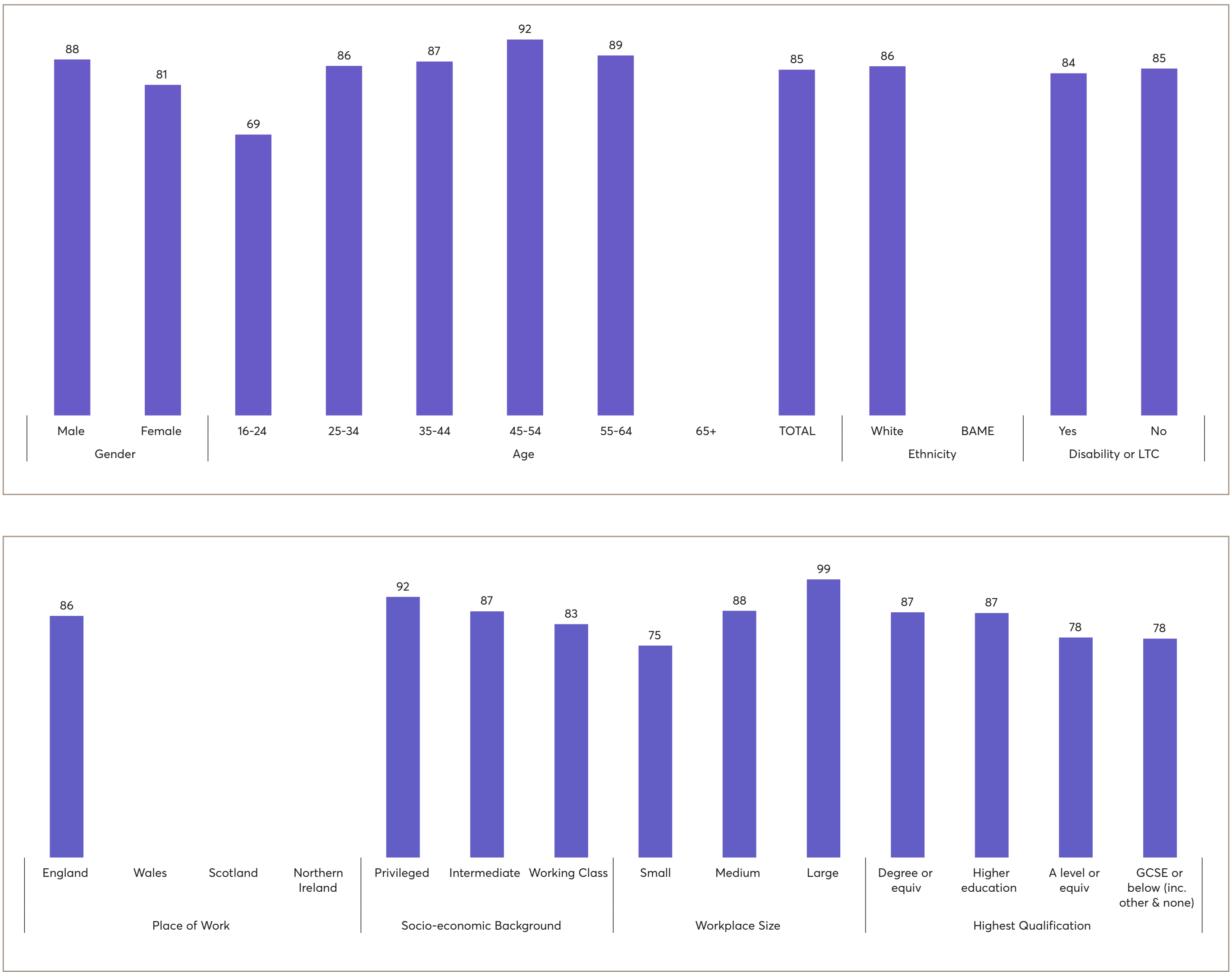


Figure 5C: Employer pension by Creative sub-sector 2018-2020 (% Employees)



There is also a degree of variation across different types of workers. Those employed in smaller firms are less likely to report their employer offering a pension scheme as might be expected, but younger workers (aged 16-24), those less well qualified, and Creative workers from working-class backgrounds are also less likely to have access to an employer pension.

Figure 5D: Employer pension in the Creative Industries by worker characteristics
2018-2020 (% Employees)



Sources and notes

Whether employer runs a pension scheme. Base = Applies to all respondents who are employees.

Data is for Employees Only. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

Security and flexibility

Striking a balance between the stability and security of employment and income on the one hand, and the flexibility afforded to workers in determining how and when they work on the other, is an important dimension of quality work. This includes whether workers have predictability over their working hours and (related) income and the extent to which they can adapt their work to accommodate the needs of their personal lives.

Summary of performance

Contract work

The vast majority of those on non-permanent contracts state this is because of choice rather than need. Women; those aged 25-34; disabled workers; those from working-class backgrounds and those working in Museums, galleries and libraries and Publishing are more often employed on temporary contracts because they are not able to find a permanent job.

Self-employment

While rates of self-employment are higher in the Creative Industries, again, this tends to reflect the choice of workers. However, involuntary self-employment increases with age, with around 15% of self-employed workers aged 55+ suggesting they are self-employed because they are unable to find other employment.

Underemployment

Underemployment is more common in parts of the Creative Industries, with a higher share of part-time workers suggesting they would like a full-time job in Screen; Museums, galleries and libraries; Music, performing and visual arts; and amongst men, younger workers, those from minority-ethnic backgrounds and those working the in the Devolved Nations.

Insecure work

Creative workers generally report their jobs as less secure than those working across all sectors. Insecure work is also more common amongst those employed in Museums, galleries and libraries and Music, performing and visual arts; women; those aged 35-44, disabled workers and those from working-class backgrounds.

Flexibility

Workers in the Creative Industries are significantly more likely to have autonomy over their work hours, particularly self-employed Creatives. There are, however, concerning racial and class-based disparities.

Table 2. Key indicators

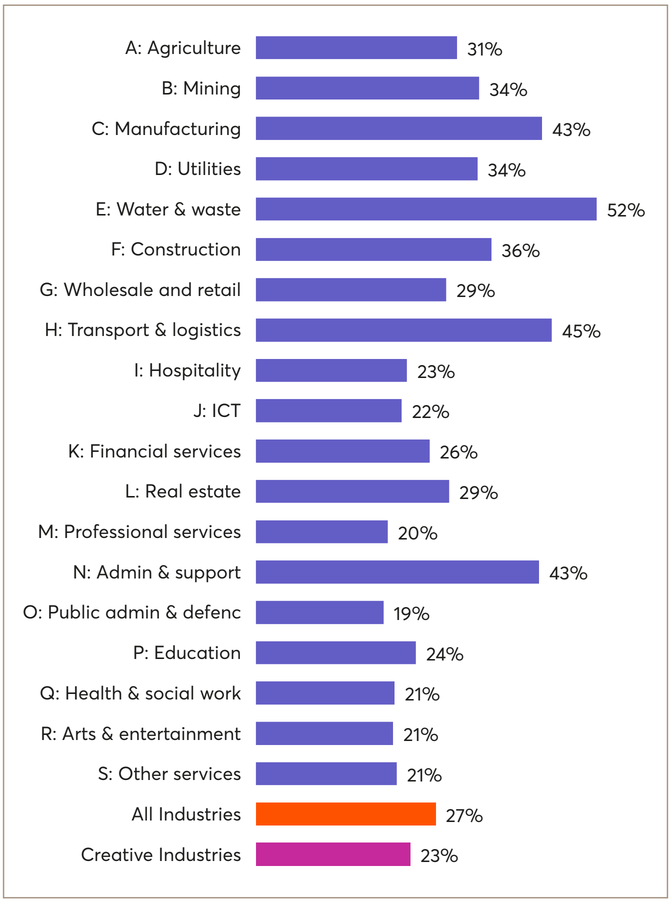
	Creative Industries	All Industries
Involuntary non-permanent work (% employees)	23%	30%
Involuntary self-employed (% self-employed)	9%	9%
Involuntary part-time work (% part-time)	16%	12%
Underemployment (hours insufficiency)	7%	7%
Job Security	45%	52%
Flexible working arrangements	20%	22%
Flexibility over work hours	42%	29%

6. Involuntary non-permanent work

In the Creative Industries, around one in twenty employees are on non-permanent employment contracts, in line with the average across all industry. Generally, this tends to reflect choice rather than need: between 2017-2019, 23% of those on temporary contracts state this is because they could not find a permanent job, lower than average (27%). While estimates should be treated with caution, workers in Museums, galleries and libraries and Publishing tend to struggle more to find permanent work, with 30% and 29% of workers (respectively).

Figure 6A: Involuntary non-permanent work by industry sector 2017-2019 (% non-permanent employees)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% employees that are non-permanent because they couldn't find a permanent job, 2021

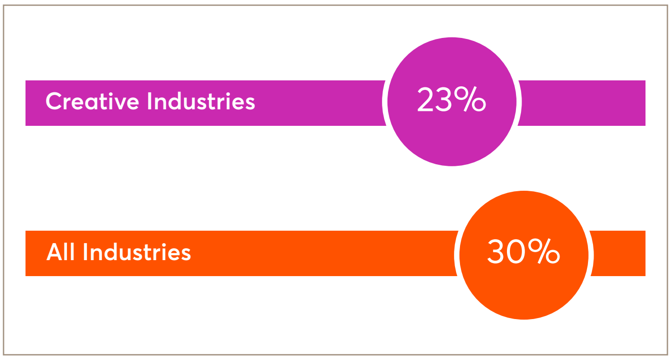


Figure 6B: Involuntary non-permanent work over time (% non-permanent employees)

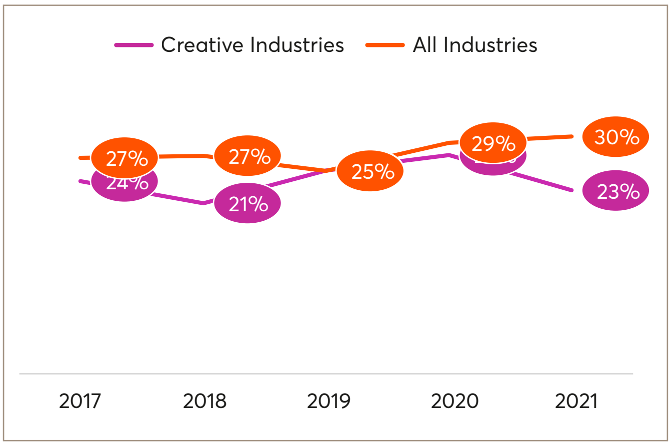
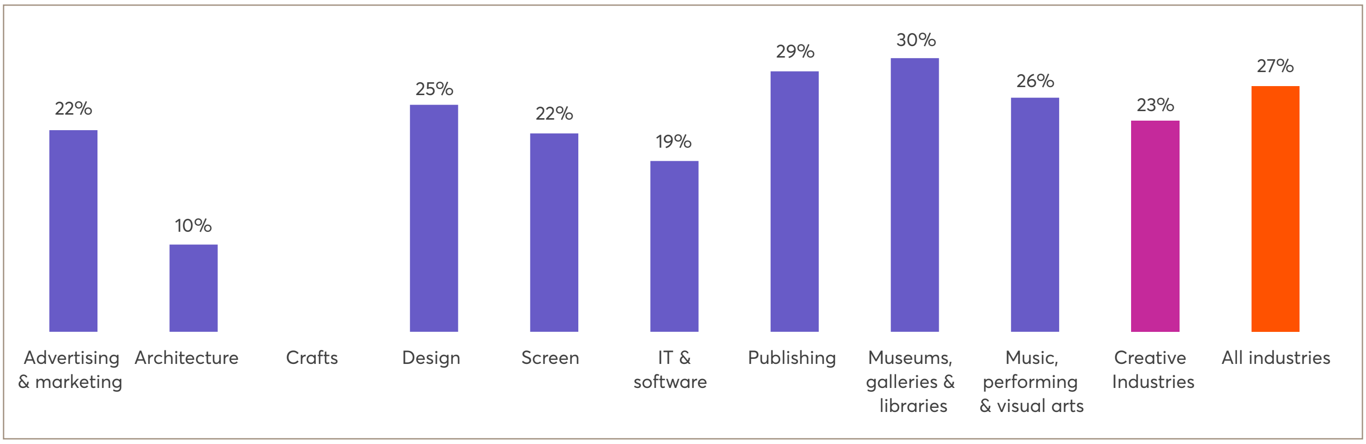


Figure 6C: Involuntary non-permanent work by Creative sub sector 2017-2019 (% non-permanent employees)

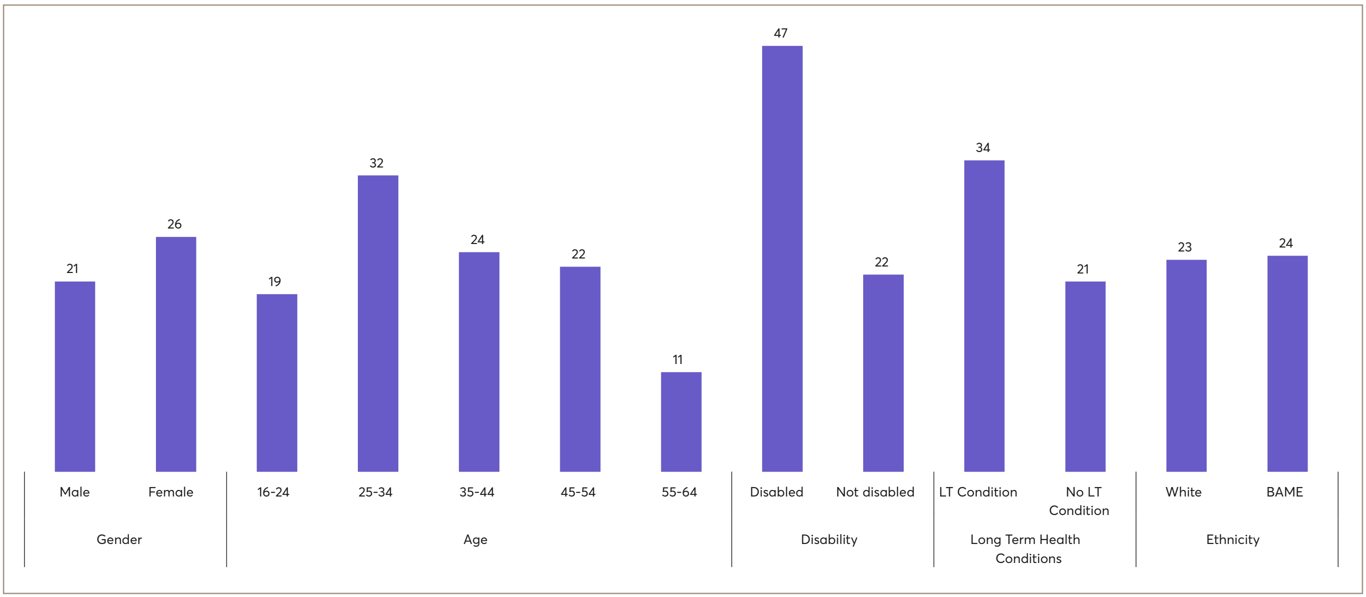
Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

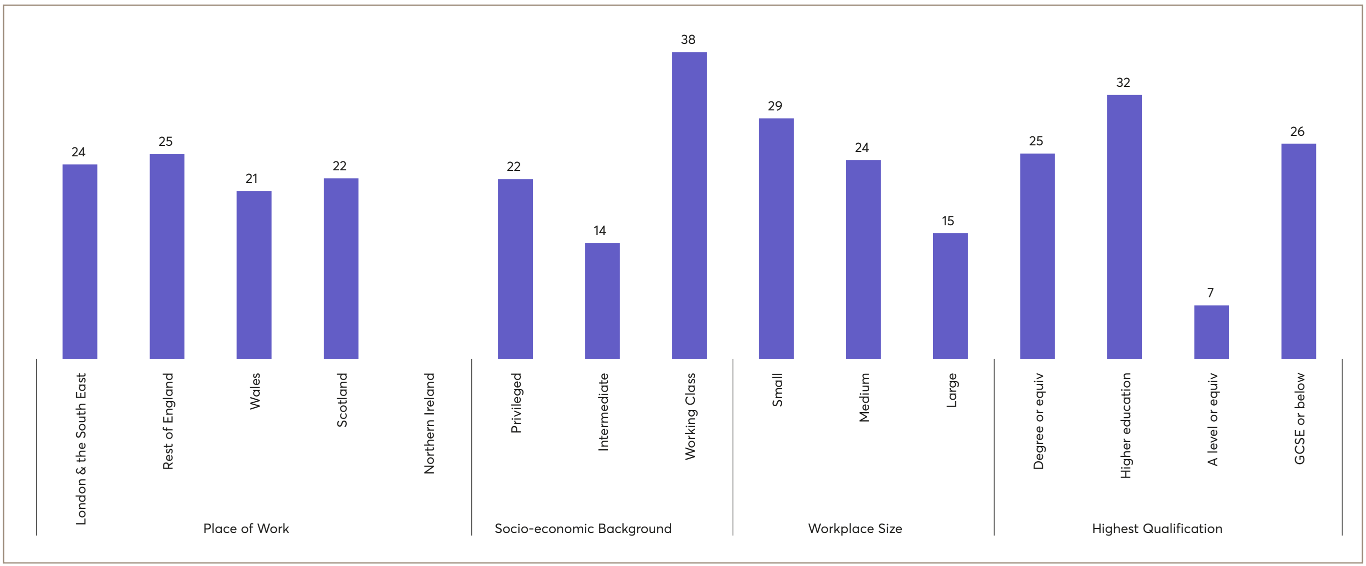


Data for different types of Creative workers should be treated with caution given low sample size, but there are indications that a larger proportion of women; those aged 25-34; disabled workers and those with a long-term health condition; those from working-class backgrounds and those employed in smaller firms are employed on temporary contracts because they are not able to find a permanent job.

Figure 6D: Involuntary non-permanent jobs in the Creative Industries by worker characteristics
2017-2019 (% non-permanent employees)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

% employees that are non-permanent because they couldn't find a permanent job. Base = Applies to all respondents who said their job was not permanent in some way (JOBTYP = 2). The permanency of a job relates to the job itself, not the respondent's intentions about that job. The interviewer accepts the first response that applies.

Data is for Employees only. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

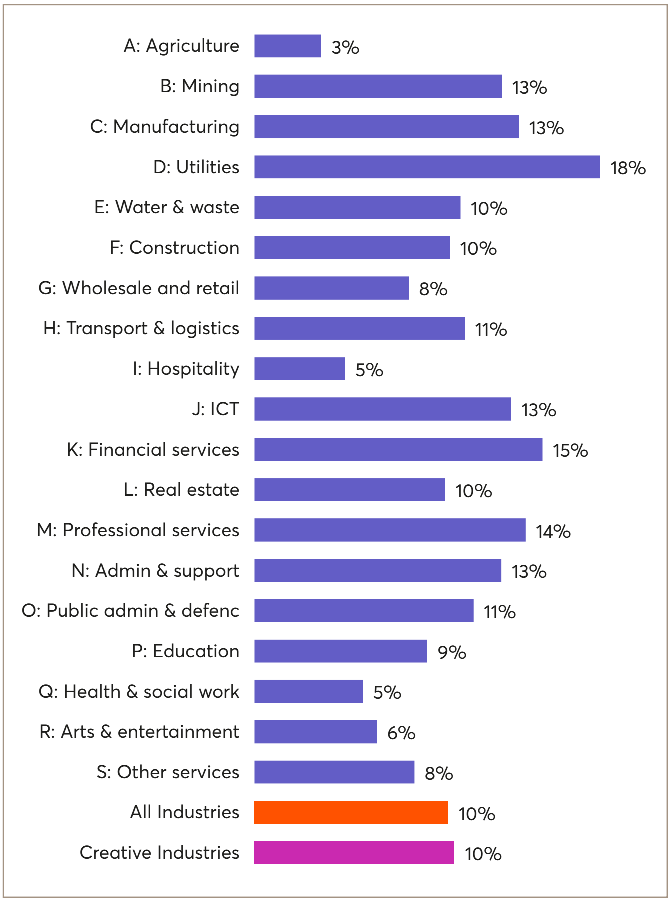
Source: Annual Population Survey, Labour Force Survey, Various years. Please refer to Technical Annex.

7. Involuntary self-employed

In the Creative Industries, workers are twice as likely to be self-employed than is average across the economy (26% compared to 13% of the UK workforce). The data suggests that this generally reflects the choice of Creative workers, with just 9% of self-employed Creatives suggesting they work in this way because they are unable to find an employee job. Rates are relatively consistent over time and there are only incremental differences between Creative sub-sectors except for Museums, galleries and libraries where rates are considerably higher (although figures should be treated with caution)

Figure 7A: Involuntary self-employed by industry sector 2017-2019 (% Self-Employed workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% self-employed because they are unable to find an employee job, 2021

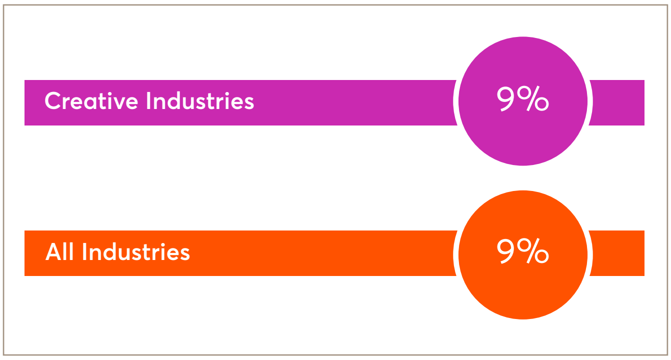


Figure 7B: Involuntary self-employed over time (% Self-Employed workers)

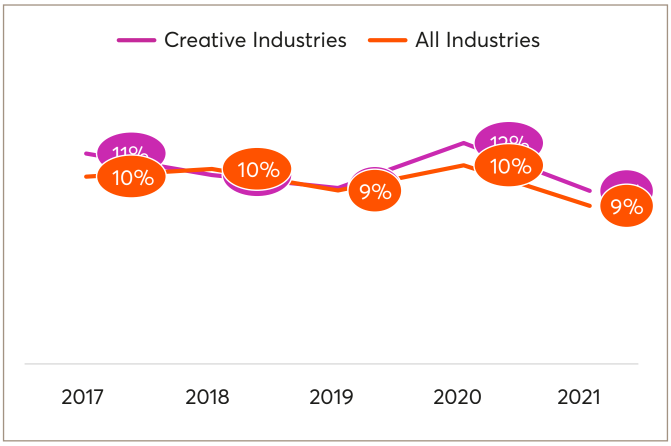
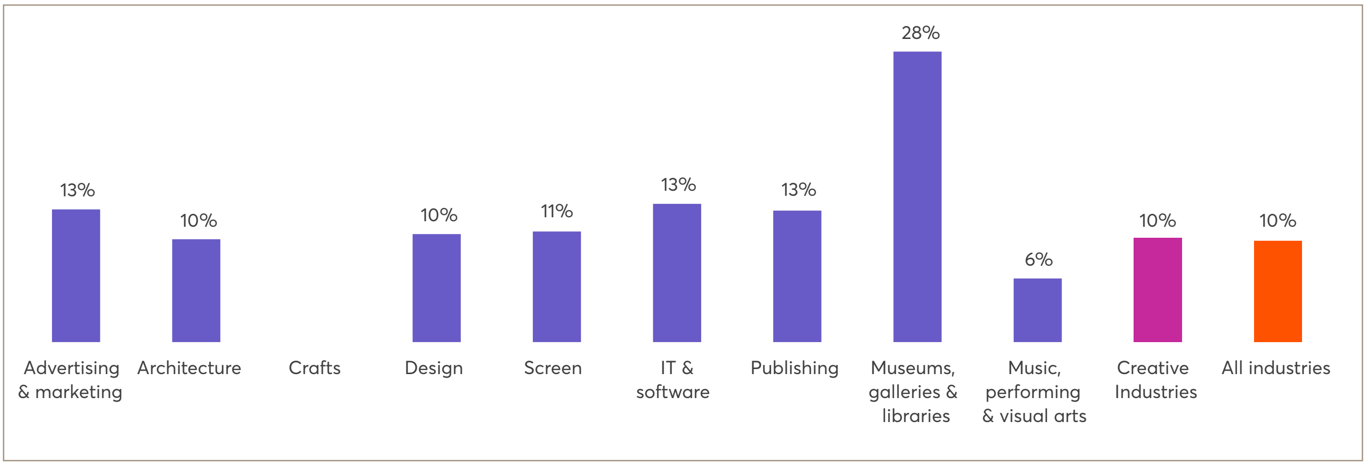


Figure 7C: Involuntary self-employed by industry sector 2017-2019 (% Self-Employed workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

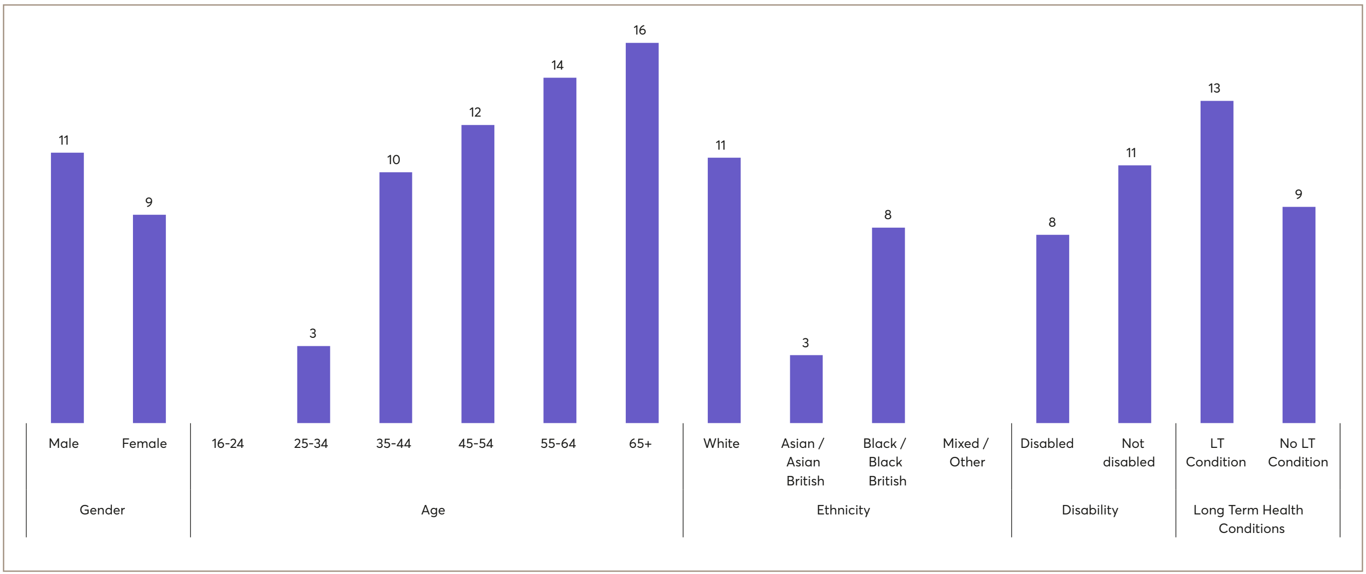


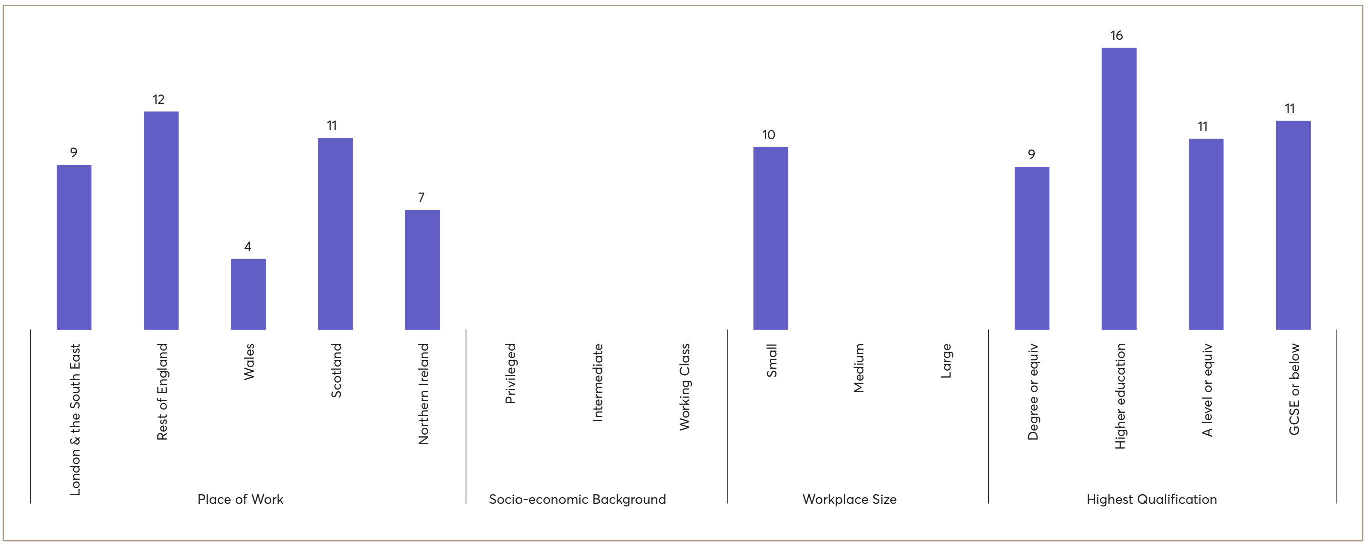
Involuntary self-employment does, however, appear to increase with age, with around 15% of self-employed workers aged 55+ suggesting they are self-employed because they are unable to find other employment.

Wider differences in the prevalence of involuntary self-employment between different types of workers should be treated with caution given low sample bases.

Figure 7D: Involuntary self-employed in the Creative Industry by worker characteristics
2017-2019 (% Self-Employed workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

% self-employed who state the reason is that they could not find other employment. Base = Applies to all respondents working self-employed.

Data is for Self-Employed workers only. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

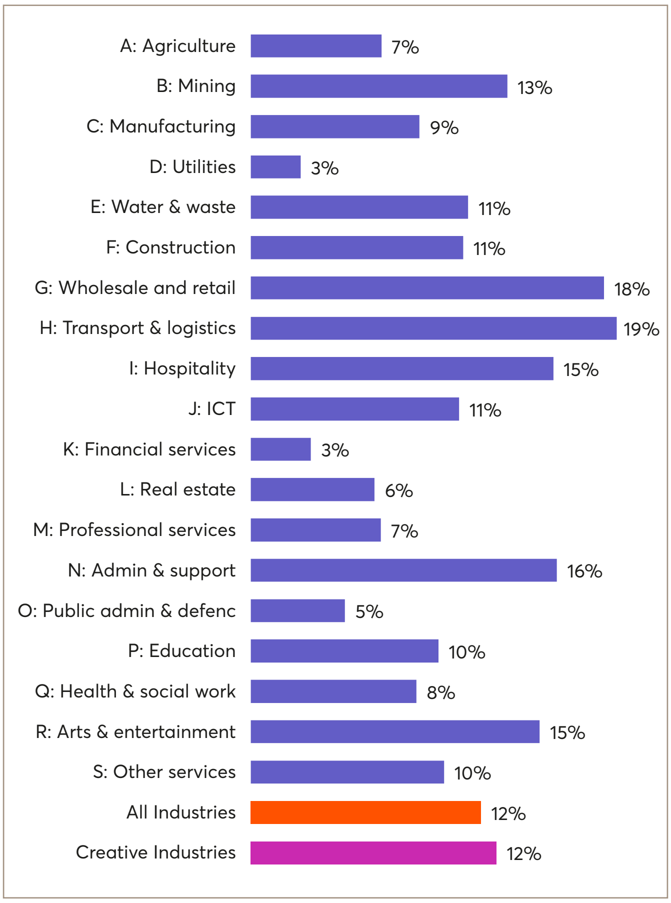
Source: Labour Force Survey, OD Quarters. Various years. Please refer to Technical Annex.

8. Involuntary part-time work

Underemployment is more common in parts of the Creative Industries, with the proportion of part-time workers suggesting they would like a full-time job higher than average across the economy (16% and 12% respectively) and rising since Covid-19. There are significant differences between Creative sub-sectors. In Architecture, IT and Advertising the vast majority of those working part-time do so because they do not want a full-time job. However, the share of part-time workers that would like a full-time job is above average in Screen; Museums, galleries and libraries; Design; Publishing and Music, performing and visual arts.

Figure 8A: Involuntary part-time work by industry sector 2017-2019 (% Part-time workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% Part-time workers unable to find a full-time job, 2021

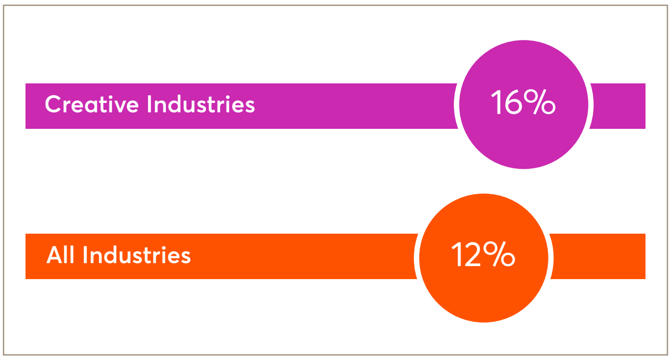


Figure 8B: Involuntary part-time work over time (% Part-time workers)

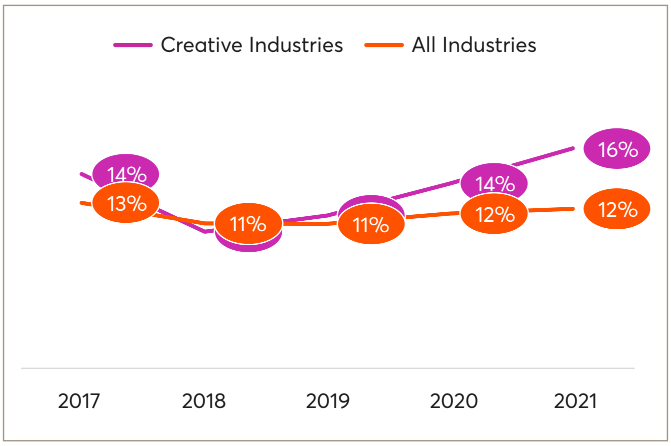
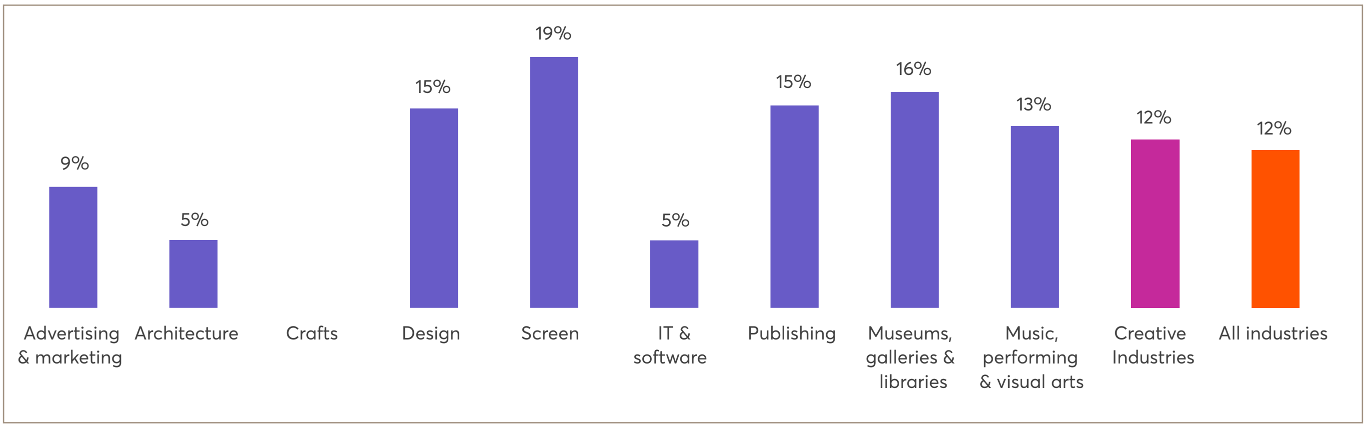


Figure 8C: Involuntary part-time work by Creative sub-sector 2017-2019 (% Part-time workers)

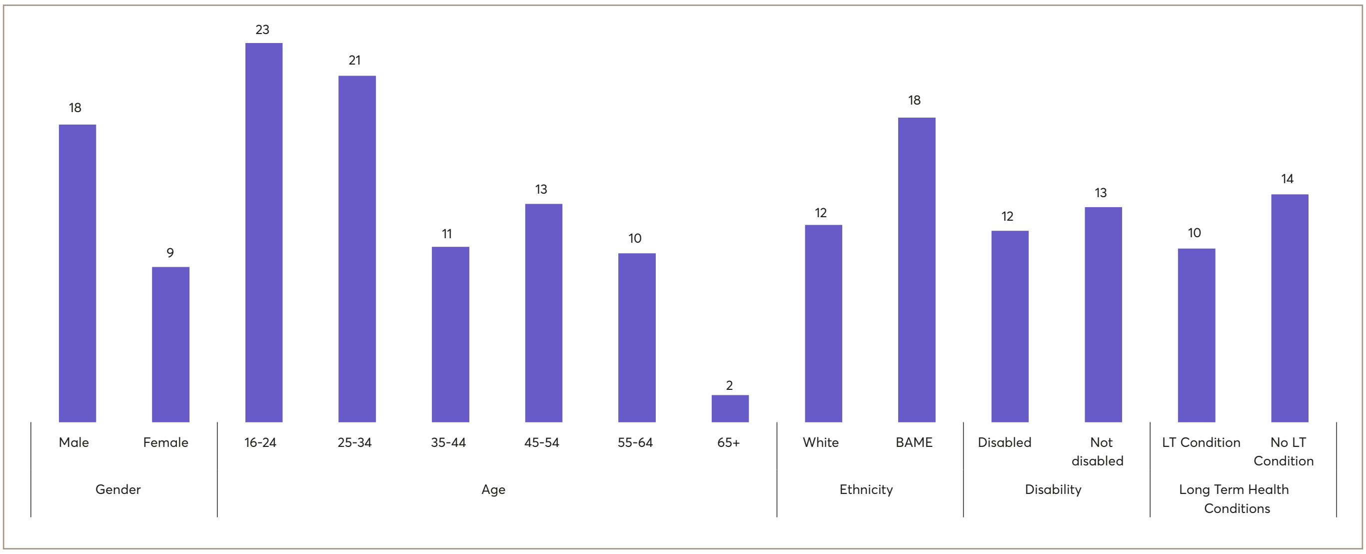
Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

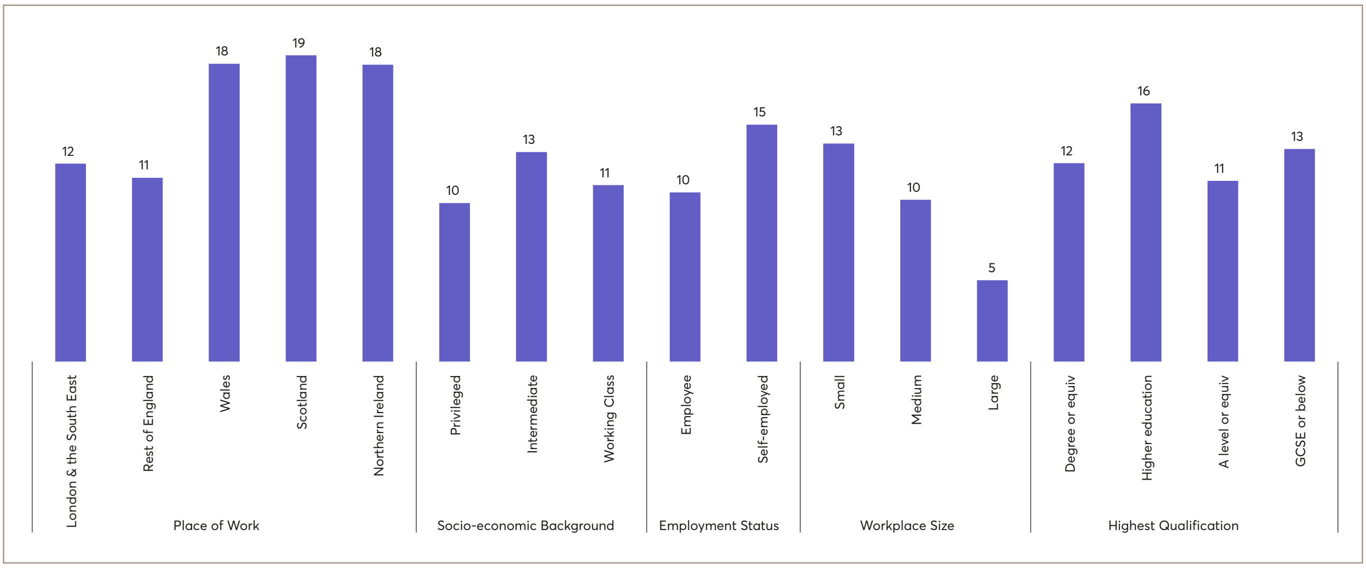


There are also prominent differences in rates of under-employment for different types of Creative workers. Men are twice as likely than women to be working a part-time role because they are unable to find full-time work. Similar differences are observable between younger workers aged between 16 – 34 and workers aged 35+. Workers from ethnic minority backgrounds are also significantly more likely to be part-time because they are unable to find full-time work, as are those working in smaller firms, those that are self-employed workers and Creative workers in the Devolved Nations.

Figure 8D: Involuntary part-time work in the Creative Industries by worker characteristics (% Part-time workers), 2017-2019

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Reason for part time job is that respondent could not find a full-time job (YPTJOB=3). Base = Applies to all respondents who are currently working part time or worked part time in their last job if held during the last 8 years (FTPTWK = 2).

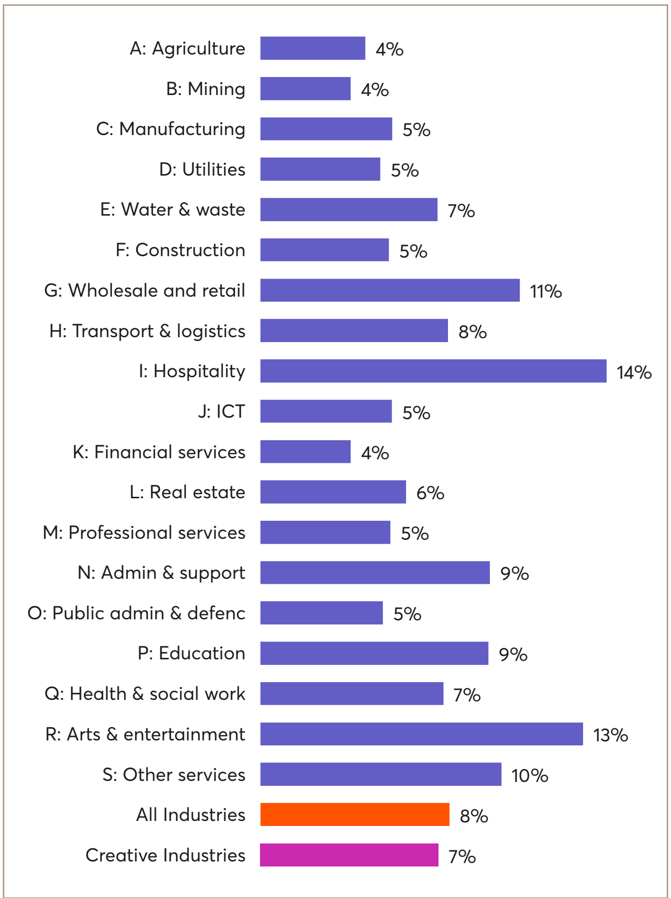
Data is for All workers. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Annual Population Survey, Labour Force Survey, Various years. Please refer to Technical Annex.

9. Underemployment (hours insufficiency)

While the proportion of Creative workers wanting to work more hours is in line with the average across all industries (both 7%), this masks significant variation within the Creative Industries. Consistent with trends in involuntary part-time work, hour insufficiency is particularly acute in Music, performing and visual arts and Museums, galleries and libraries (where 14% of workers would like to work more hours) and in the Screen Industries (9%).

Figure 9A: Underemployment by industry sector
2017-2019 (% Workers)



% workers that would like to work more hours, 2021

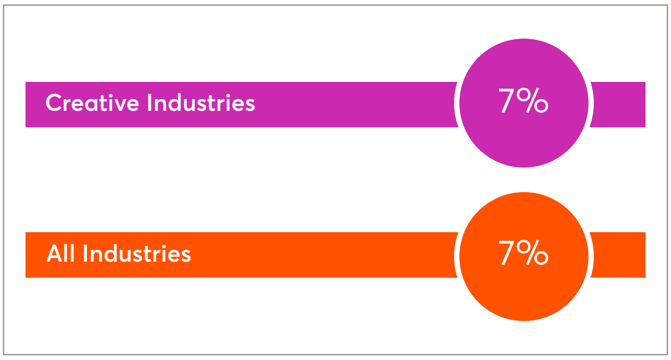


Figure 9B: Underemployment over time
(% Workers)

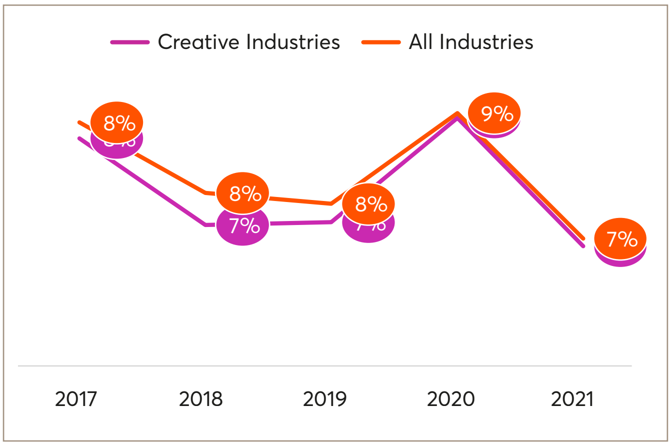
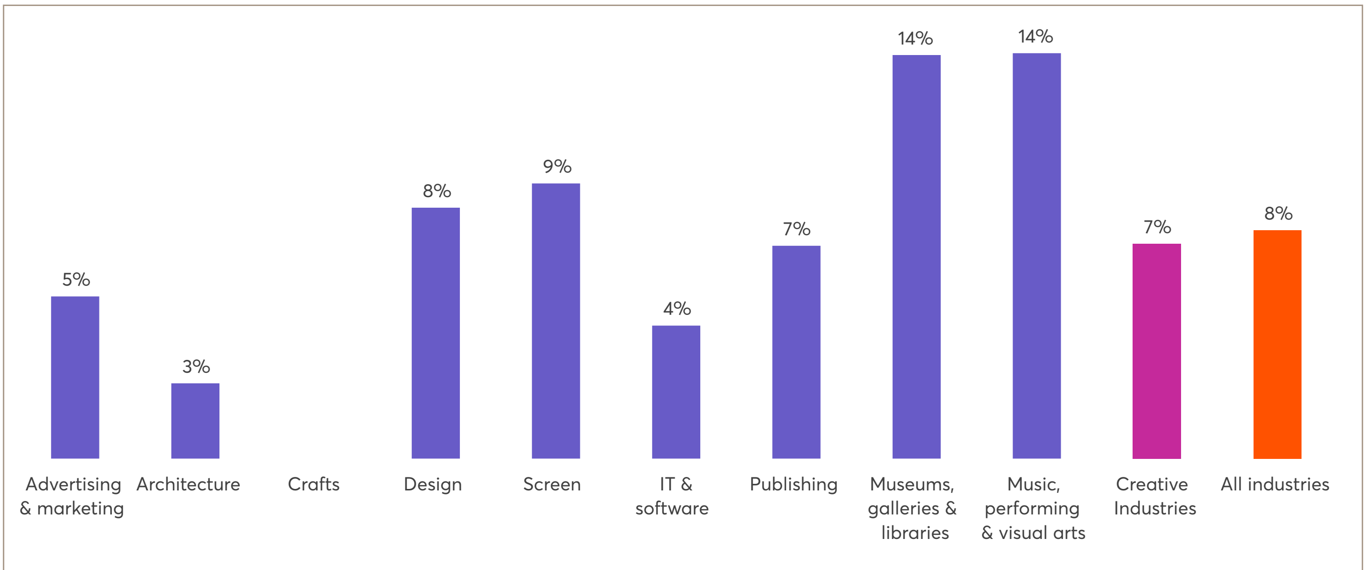


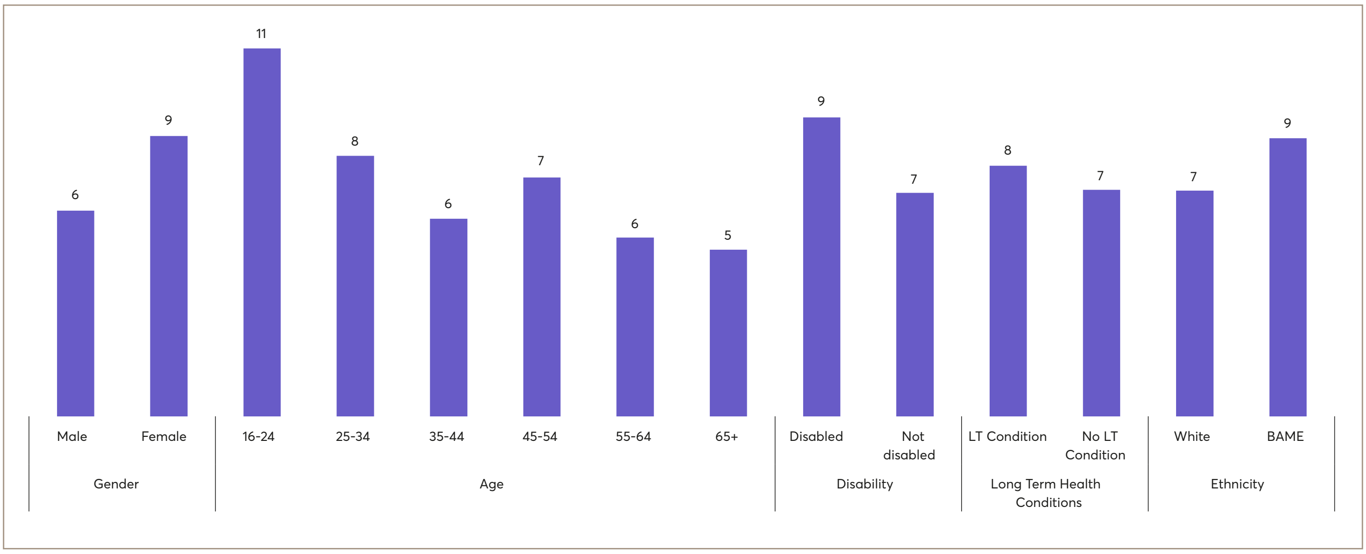
Figure 9C: Underemployment by Creative sub-sector 2017-2019 (% Workers)

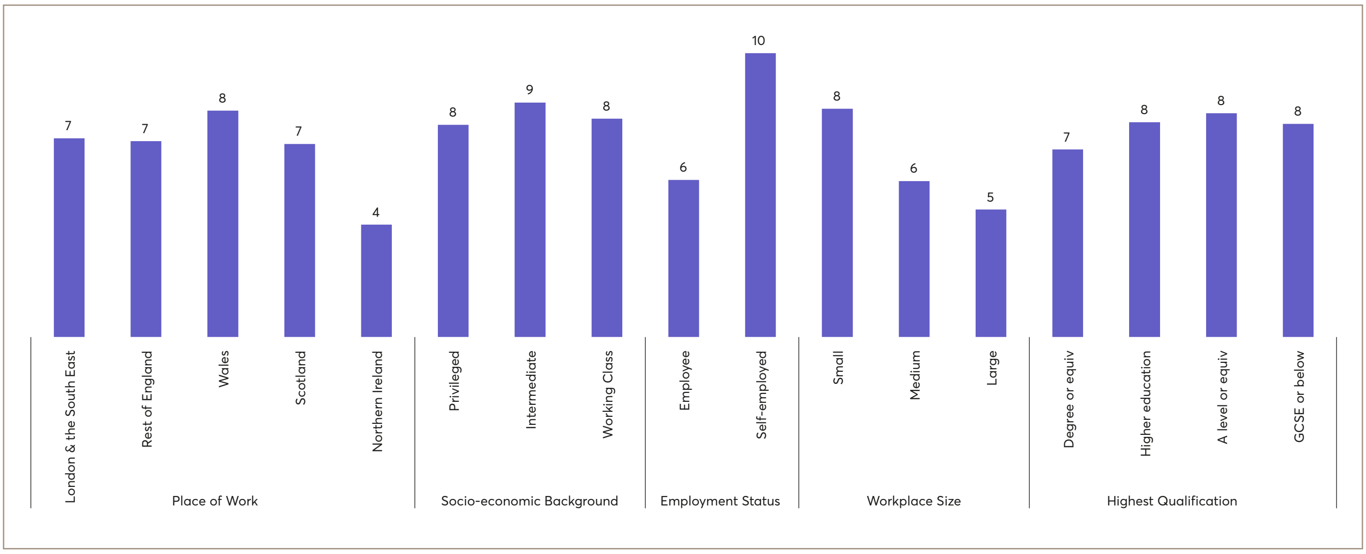


Underemployment also varies between different types of workers in the Creative Industries, albeit to a lesser degree than sub-sectorally. Younger workers aged 16-24, disabled workers and those from ethnic minority backgrounds are more likely to want to work longer hours.

There are also striking differences by employment status, with underemployment more pronounced amongst self-employed Creative workers than employees, and also by firm size, with workers in smaller firms more commonly seeking to work longer hours.

Figure 9D: Underemployment in the Creative Industries by worker characteristics
2017-2019 (% Workers)





Sources and notes

Underemployment: % workers that would like to work longer hours, at current basic rate of pay, given the opportunity. Base = Applies to all respondents who are not looking for a different or additional job (DIFJOB=2)

Data is for All workers. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

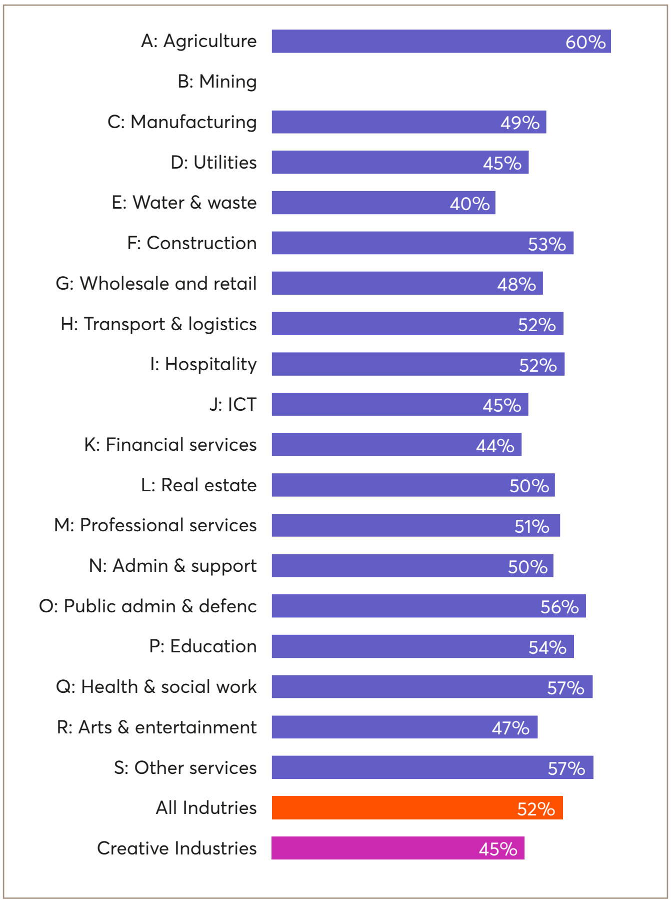
Source: Annual Population Survey, Labour Force Survey, Various years. Please refer to Technical Annex.

10. Job security

Creative employees generally report that their jobs are less secure than those employed in other industry sectors. Job security was also lower in the Creative Industries pre-pandemic, between 2016-18.

Insecure work was most commonly reported amongst those employed in Museums, galleries and libraries and Music, performing and visual arts.

Figure 10A: Job Security by industry sector
2018-2020 (Employees Only)



% employees who feel their job is secure

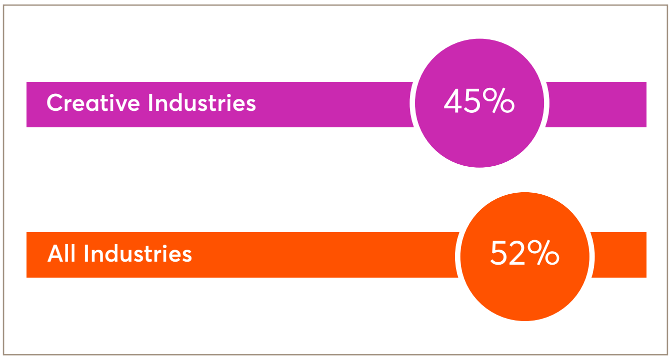


Figure 10B: Job Security over time
(Employees Only)

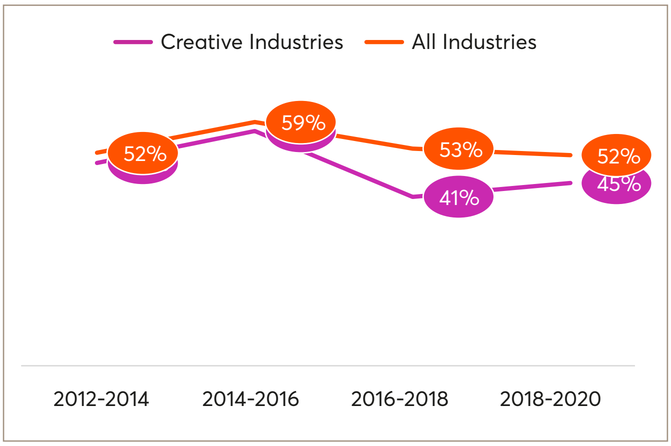
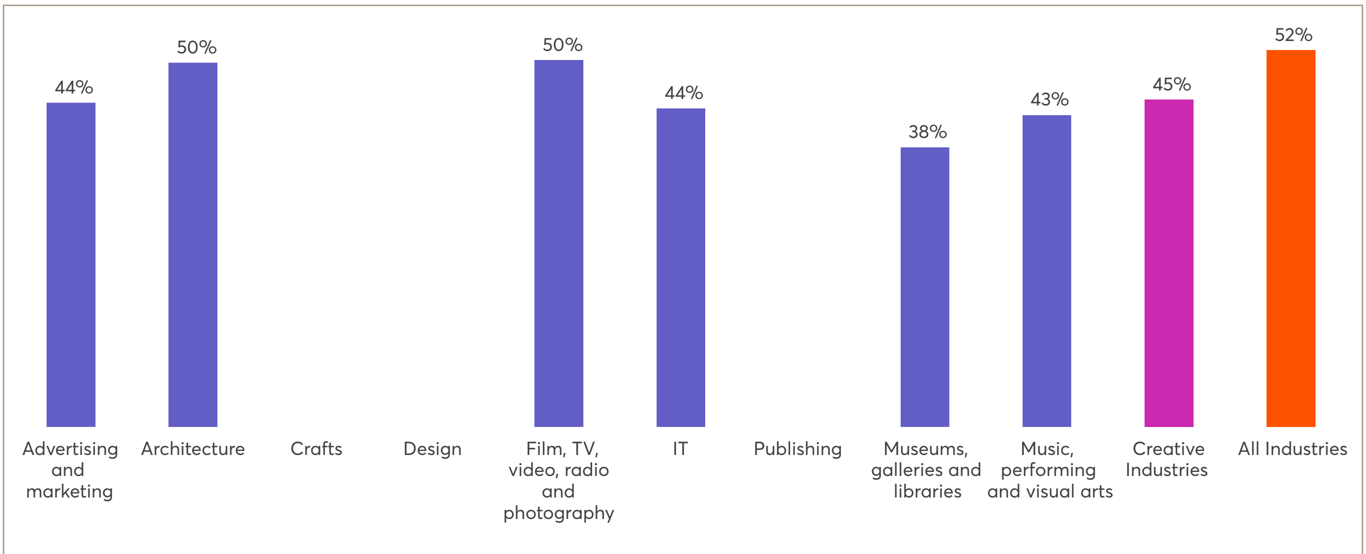


Figure 10C: Job Security by Creative sub-sector 2018-2020 (Employees Only)

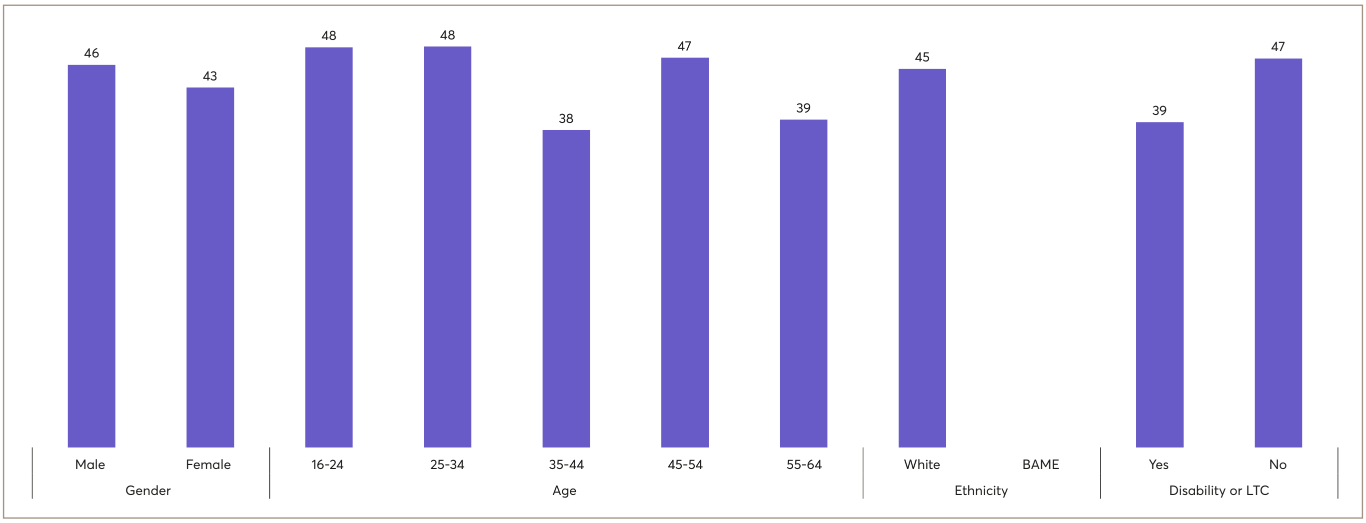


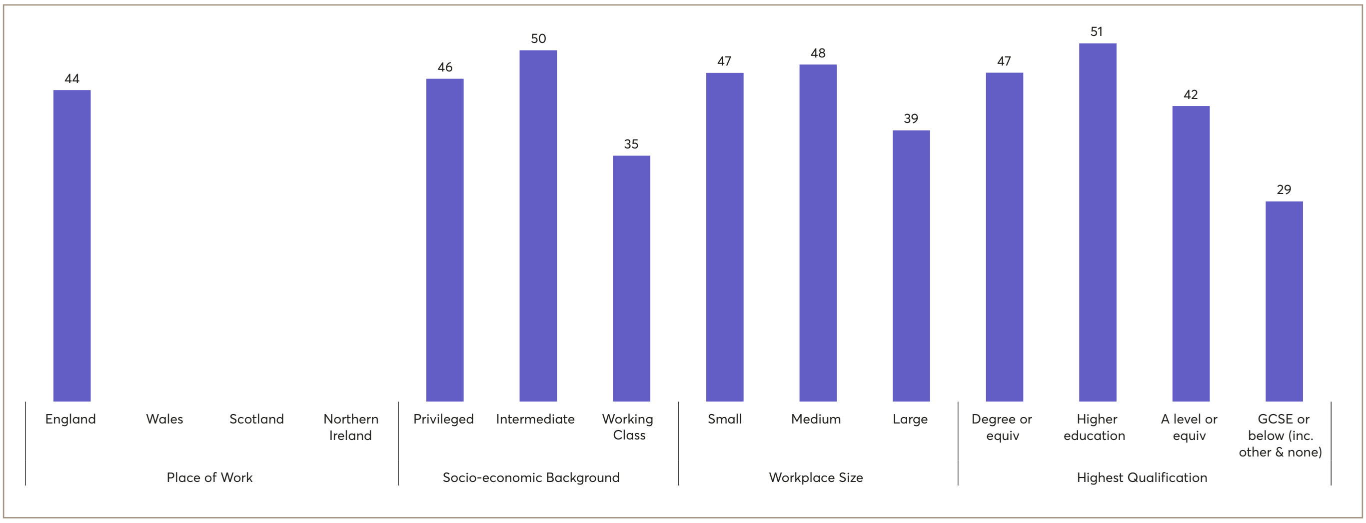
Women are less likely to report their job is secure than men working in the Creative Industries (43% and 46% respectively).

Job security is also reportedly lower amongst those aged 35-44 and 55-64; and those working in larger businesses.

Creative workers with a disability or long-term health condition; from working class backgrounds; and those that are less-well qualified are also more likely to experience insecure work than their privileged, well-qualified, able-bodied counterparts.

Figure 10D: Job Security in the Creative Industries by worker characteristics
2018-2020 (Employees Only)





Sources and notes

Job security defined as workers that consider it very unlikely that they will lose their job in the next 12 months.

Data is for Employees Only. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

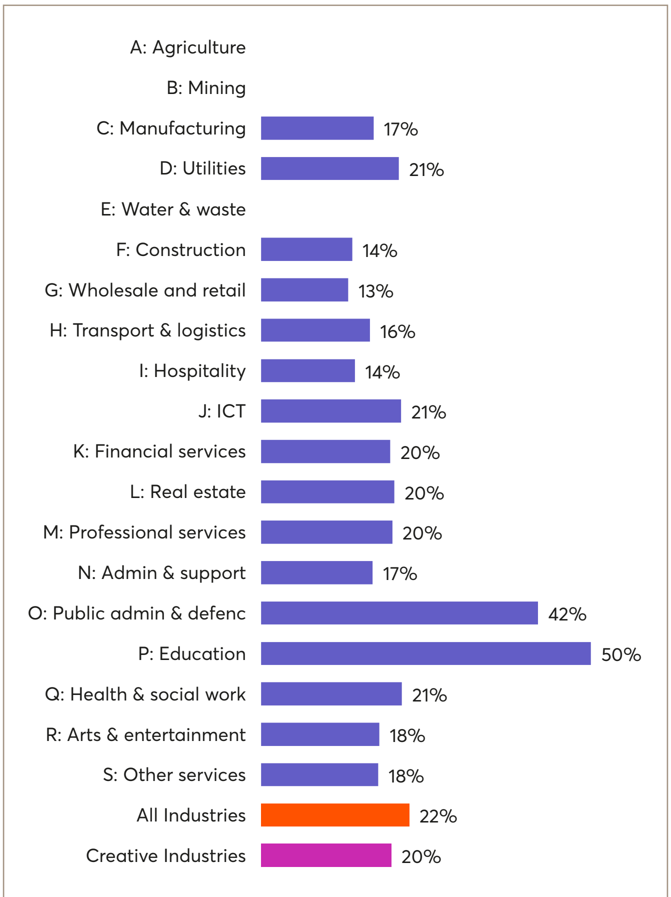
Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

11. Flexible working arrangements

The prevalence of formal flexible working arrangements in the Creative Industries – including flexitime, annualised hours contracts, term-time working and/or job sharing – is largely in line with business and professional service industries, but lags public sector employers. There is considerable variation between Creative sub-sectors: formal flexible working arrangements are much more likely to be in place in IT, Museums, libraries and galleries and Architecture than in other Creative subsectors, particularly in Publishing, Design and Screen.

Figure 11A: Flexible working arrangements by industry sector 2017–2019 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% workers with flexible working arrangements, 2021

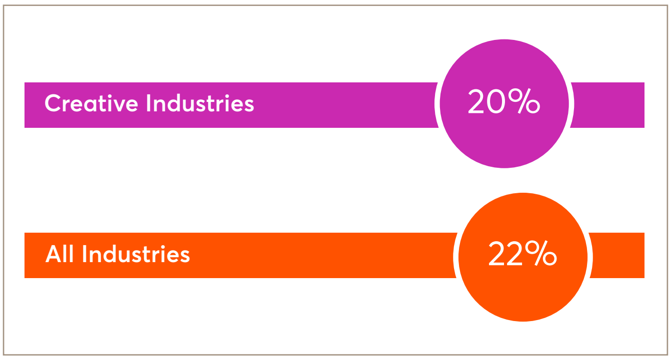


Figure 11B: Flexible working arrangements over time (% Workers)

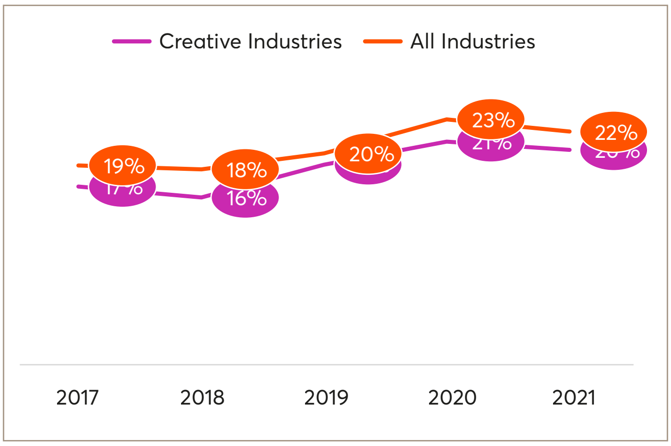
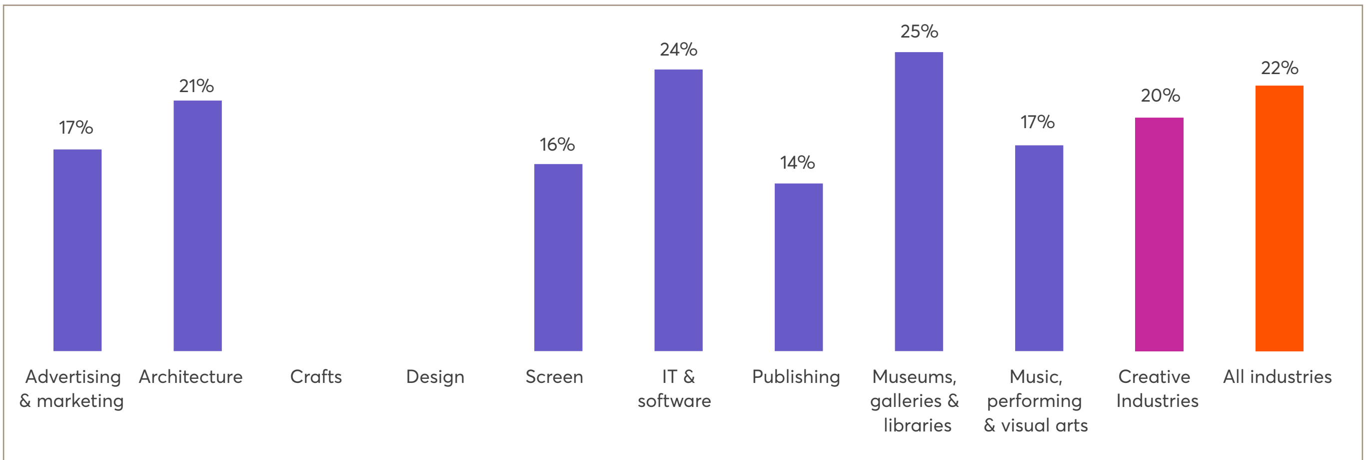


Figure 11C: Flexible working arrangements by Creative sub-sector 2017-2019 (% Workers)

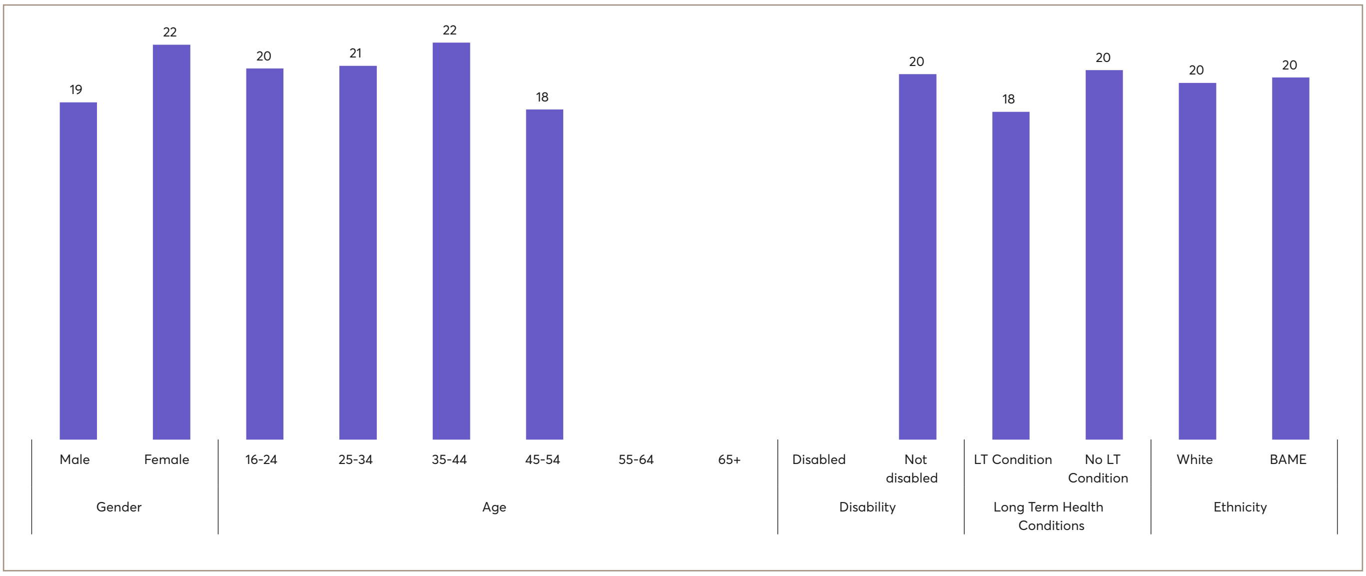
Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

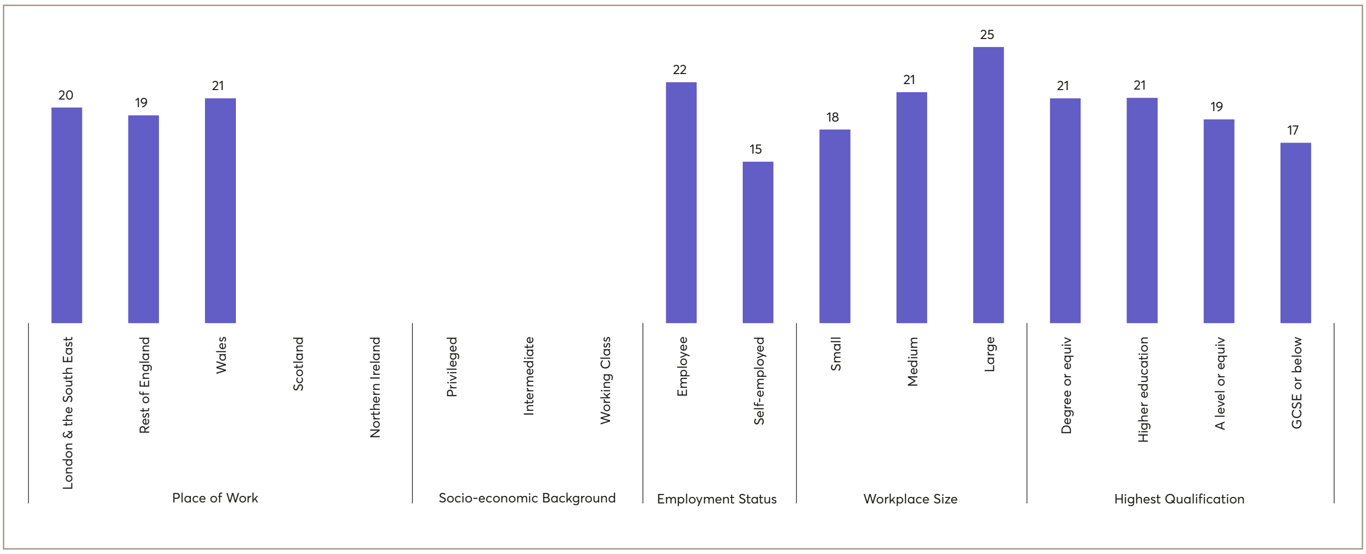


As might be expected, the likelihood of employees having agreed flexible working arrangements increases with firm size, with 25% of workers employed by large Creative businesses having such arrangements in place, compared to 18% of those working in small firms. Self-employed workers are also less likely to have formal flexible working agreements, although (as we note below) this likely reflects the lack of need for formal arrangements, rather than a lack of flexibility. Women are slightly more likely to have formal flexible working arrangements than men (22% and 19% respectively).

Figure 11D: Flexible working arrangements in the Creative Industries by worker characteristics
2017-2019 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Workers that have agreed flexible working arrangements, including flexitime, annualised hours contracts; term-time working and/ or job sharing (FLEX10 = 1,2,3,4). Multi-response variable, where respondents may give up to three responses.

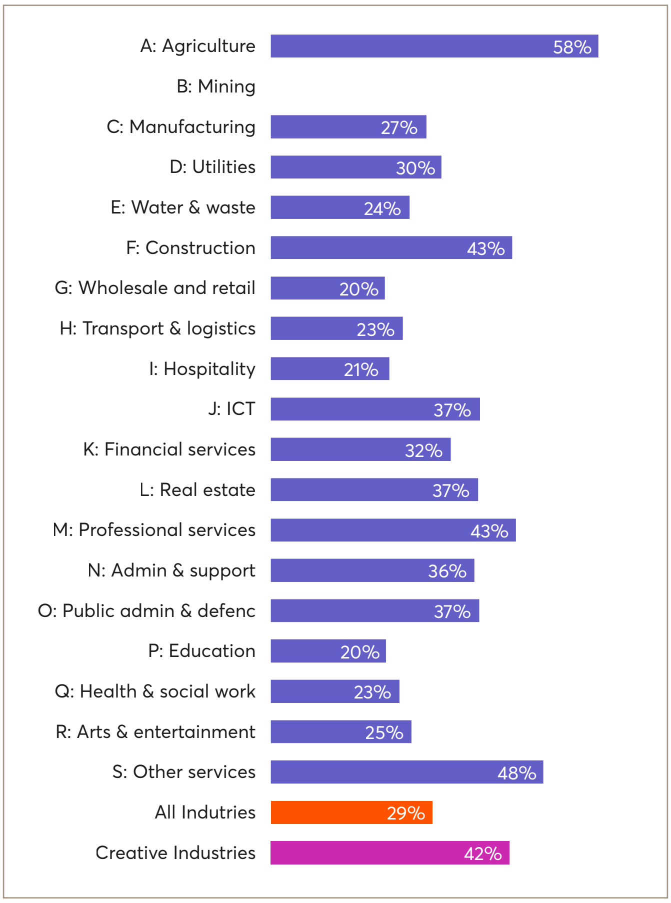
Data is for all respondents in employment excluding those on certain government schemes. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Labour Force Survey, OD Quarters. Various years. Please refer to Technical Annex.

12. Flexibility over work hours

Workers in the Creative Industries benefit from considerably more flexibility in determining their work hours than in most other sectors of the economy. Over 40% of Creative workers stated they have a lot of control over when they start and finish their working day, with rates particularly high in Design, IT and Advertising and marketing. Despite high rates of self-employment, autonomy over work hours is actually below average in the Screen Industries, potentially reflecting the need to work to specific production schedules in part of the sector.

Figure 12A: Flexibility over work hours, by industry sector 2018-2020 (% Workers)



% workers with autonomy over work hours, 2018-2020

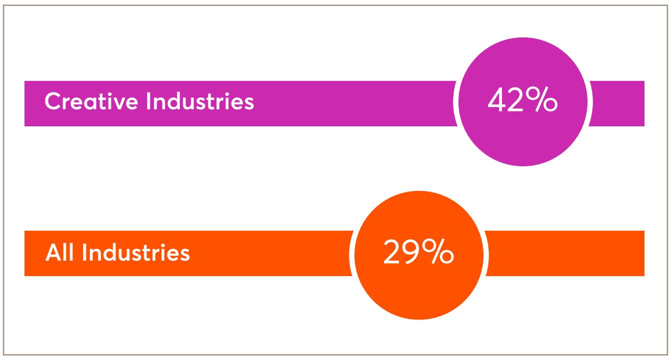


Figure 12B: Flexibility over work hours over time (% Workers)

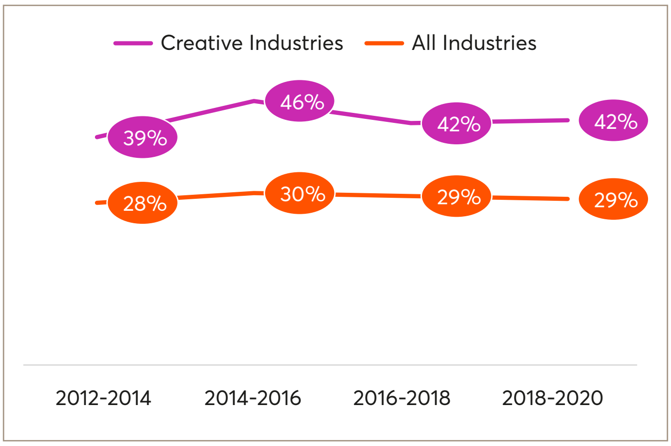
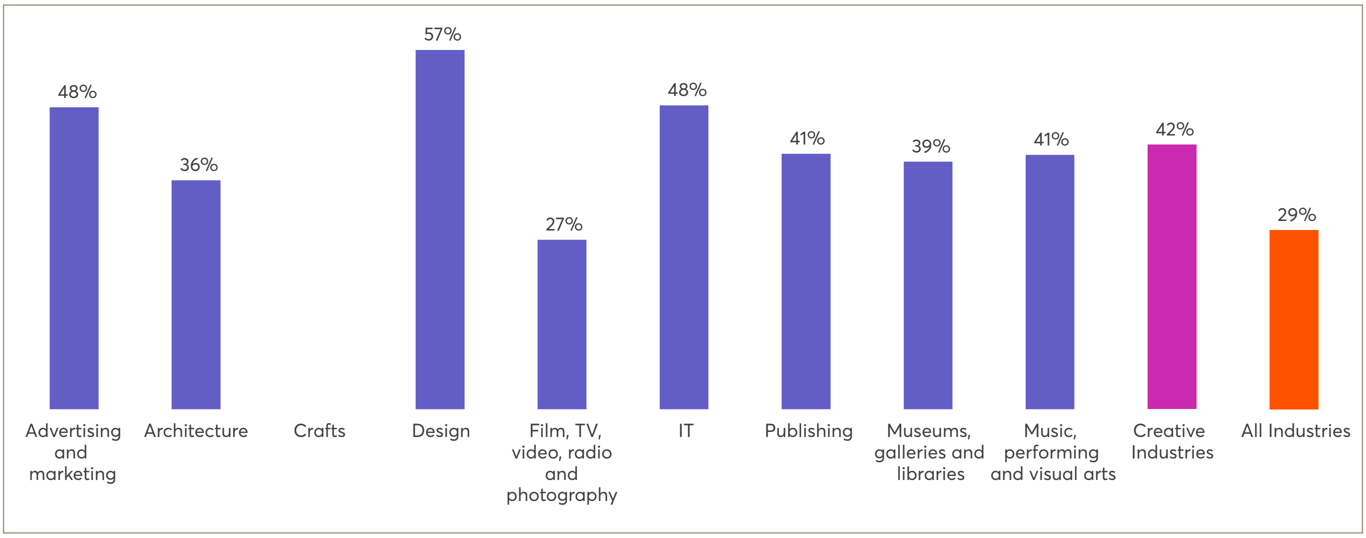
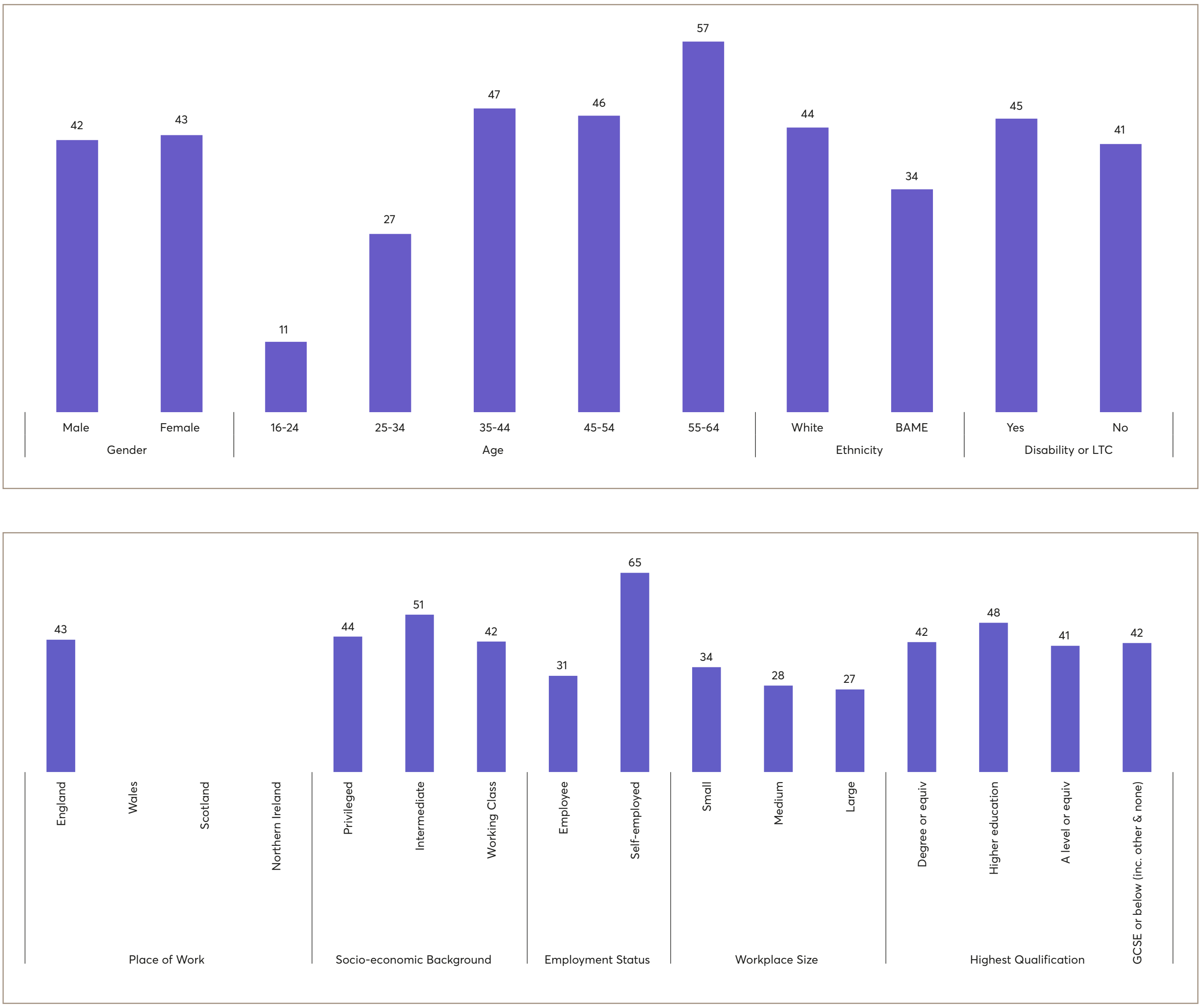


Figure 12C: Flexibility over work hours, by Creative sub-sector 2018-2020 (% Workers)



The ability to influence one's work hours tends to increase with age and decrease with the size of the workplace. Self-employed workers benefit from considerable flexibility: nearly two-thirds (65%) have a lot of influence over their work hours, compared to less than one-third (31%) of employees. Concerningly, there appears to also be racial and class-based disparities. Workers from Black, Asian or Minority Ethnic backgrounds (34%) and Working Class backgrounds (42%) are less likely to be able to influence their work hours than their white, privileged counterparts (44%).

Figure 12D: Flexibility over work hours in the Creative Industries by worker characteristics
2018-2020 (% Workers)



Sources and notes

Autonomy defined as having a lot of influence over work hours. Q: In your current job, how much influence do you have over... The time you start or finish your working day = (1) A Lot

Data is for all workers (including the self-employed) who did paid work in the last week or did no paid work in the last week but have a job. Data based on an unweighted sample of less than 30 suppressed.

Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

Autonomy and personal fulfilment

Work has long been valued for much more than financial gain and since the pandemic more people acknowledge that work is good for our physical and mental health. Work that provides a sense of purpose and personal fulfilment and that empowers workers with the ability to influence their daily working lives is a key feature of quality work.

Summary of performance

Autonomy

Creative workers benefit from greater autonomy across a multitude of domains: greater influence over the tasks they do in their job; the pace at which they work; how they do their work; and the order in which they carry out tasks. Autonomy is particularly high in Publishing; Advertising and marketing; and Music, performing and visual arts and amongst Creative freelancers. Creative workers from ethnic minority backgrounds and working-class backgrounds appear to have less control over their jobs than their white, privileged counterparts.

Job satisfaction

Job satisfaction is also high in the Creative Industries, although the gap between the sector and the average across all industries has narrowed in recent years. There is also variation between Creative sub-sectors: we observe higher rates of job satisfaction in Music, performing and visual arts; but below average rates in Museums, galleries and libraries, Publishing and IT.

Staff retention

Overall, the share of Creative workers looking for an additional or different job is broadly in line with the whole economy. Rates are notably higher in Advertising and marketing, Screen and Publishing, which will in part reflect the propensity for project-based work in some sectors. Women; disabled workers; and workers from minority-ethnic backgrounds are more likely to be looking for an additional or different job, suggesting the retention of diverse talent could be a particular concern for the Creative Industries.

Work intensity

Work intensity is heighted in parts of the Creative Industries, with extreme working hours particularly prevalent in the Screen Industries and Architecture, and amongst self-employment Creative workers.

Table 3. Key indicators

	Creative Industries	All Industries
Autonomy over job tasks	53%	41%
Autonomy over work pace	53%	44%
Autonomy over work manner	67%	54%
Autonomy over task order	67%	54%
Job satisfaction (subjective rating)	82%	80%
Job satisfaction (Looking for an additional/different job)	6.5%	5.6%
Work intensity (Working 50+ hours)	24%	23%
Work Intensity (Would like shorter hours)	34%	31%

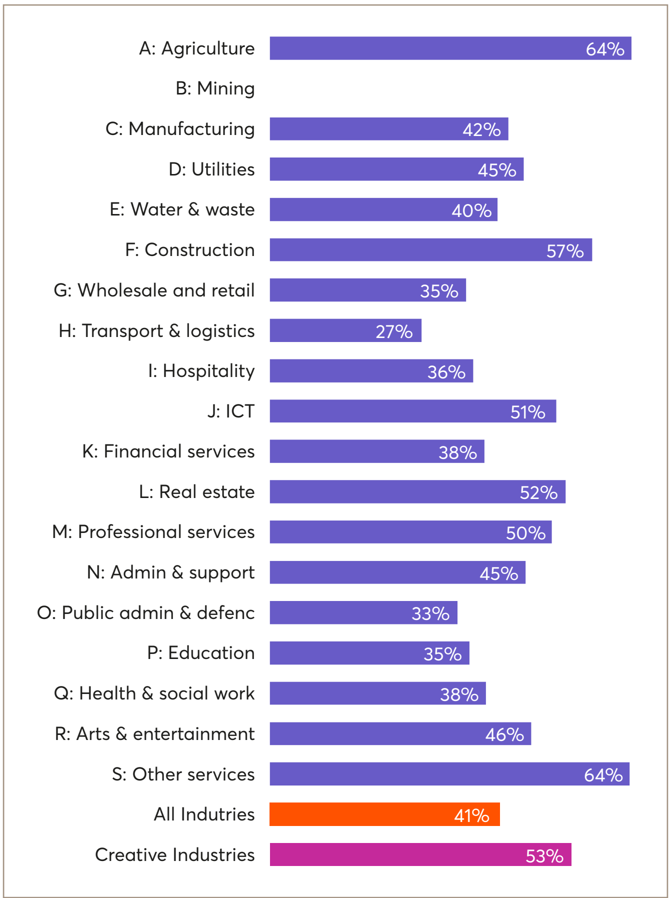
Data gaps

- More robust data on staff turnover and labour flows between the Creative Industries and other sectors of the economy would enable closer examination of trends and their underlying drivers.
- Further data on how work intensity varies between workers within different sub-sectors and work environments would be particularly valuable in understanding risk of job strain.

13. Autonomy (job tasks)

Creative workers benefit from considerably greater influence over the tasks they do in their jobs than those working in most other sectors of the economy. Over half (53%) of workers in the Creative Industries state they have a lot of influence over job tasks, compared to 41% of workers, on average, across all industries. Autonomy over Job Tasks is particularly high in Advertising and marketing (62% of workers) Music, performing and visual arts (58%) and Publishing (57%).

Figure 13A: Autonomy over job tasks by industry sector 2018-2020 (% Workers)



% workers with autonomy over job tasks, 2018-2020

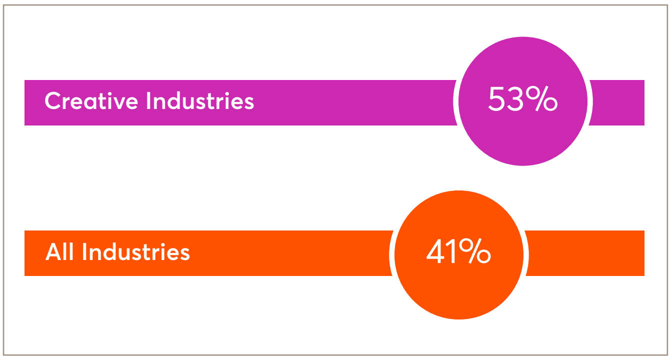


Figure 13B: Autonomy over job tasks over time (% Workers)

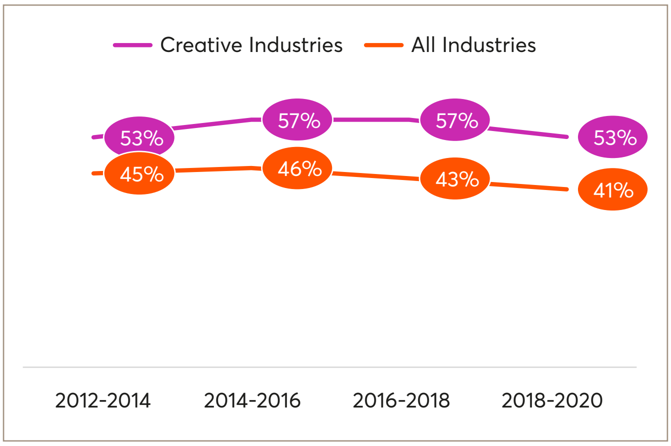
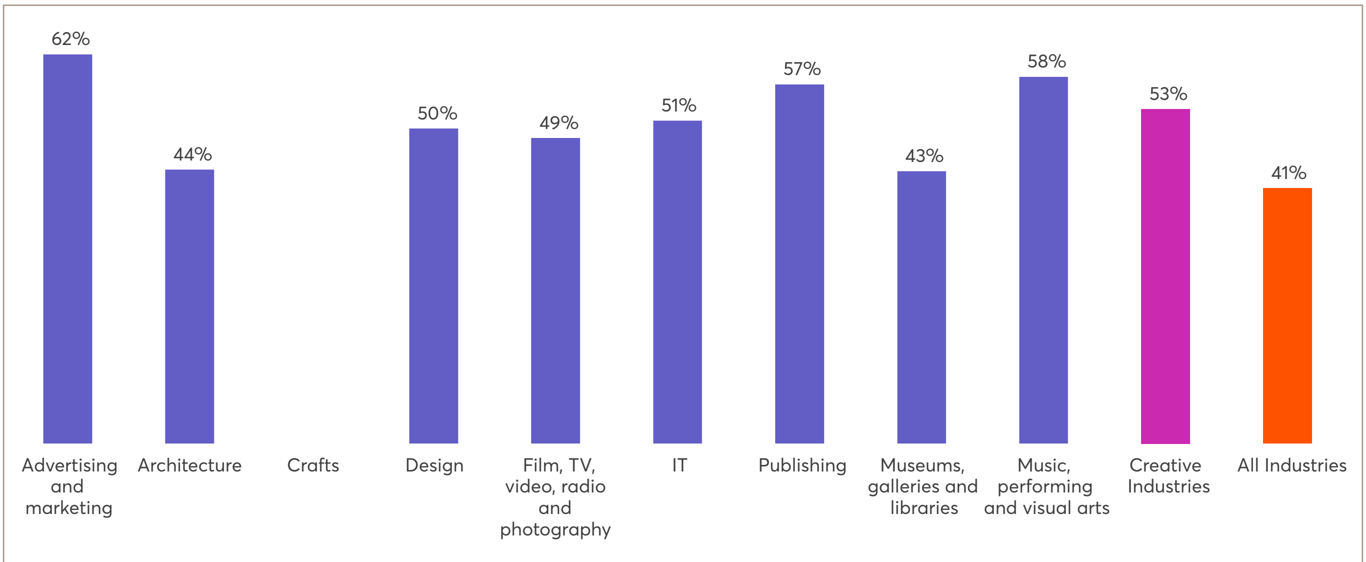


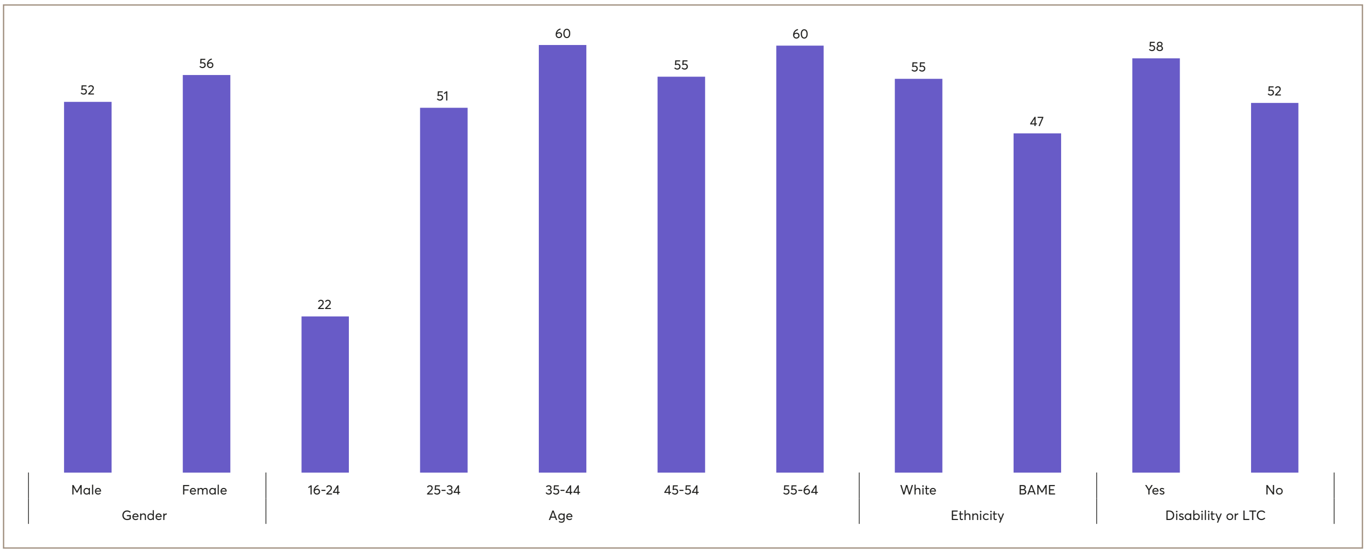
Figure 13C: Autonomy over job tasks by Creative sub-sector 2018-2020 (% Workers)

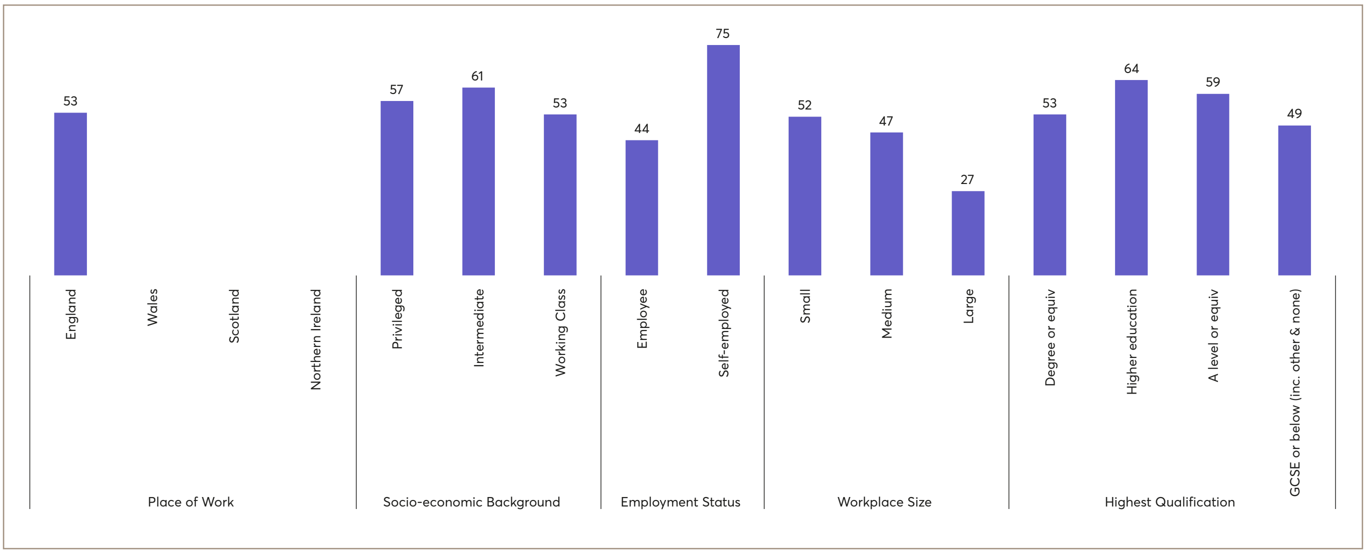


As might be expected, autonomy over job tasks tends to increase with age, while those working in larger Creative firms report having less control over the job tasks they do compared to workers in smaller organisations. Self-employed Creative workers report considerably greater autonomy than employees. Women tend to report greater autonomy over job tasks than men, and autonomy is also higher amongst as do those with a disability or long-term health condition.

However, Creative workers from ethnic minority or working-class backgrounds tend to report having less control over the tasks they do in their jobs.

Figure 13D: Autonomy over job tasks in the Creative Industries by worker characteristics
2018-2020 (% Workers)





Sources and notes

Autonomy defined as having a lot of influence over job tasks. Q: In your current job, how much influence do you have over... What tasks you do in your job = (1) A Lot

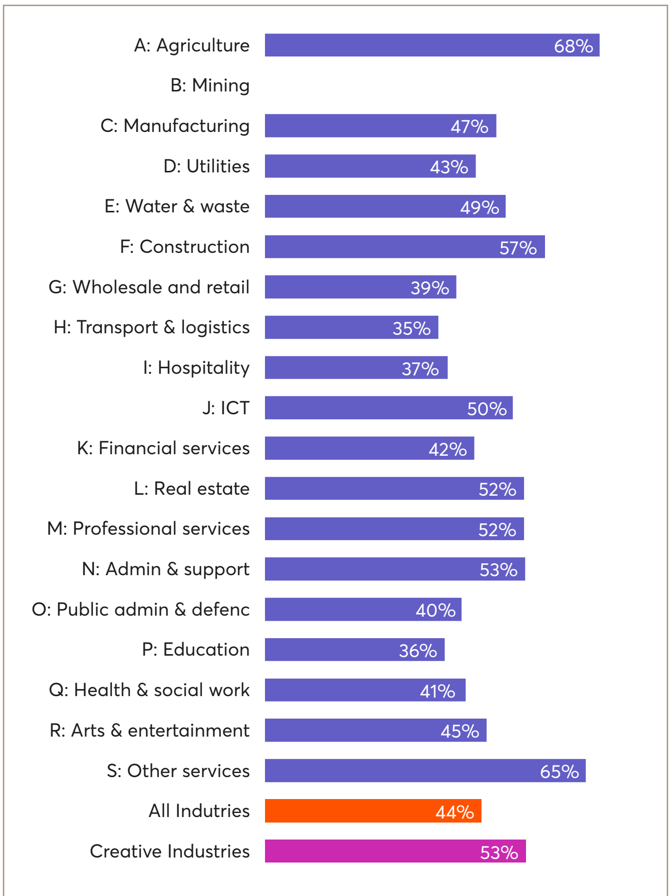
Data is for all workers (including the self-employed) who did paid work in the last week or did no paid work in the last week but have a job. Data based on an unweighted sample of less than 30 suppressed.

Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

14. Autonomy (work pace)

Workers in the Creative Industries also benefit from greater control over the pace at which they work. 53% of Creative workers report a great deal of influence over work pace, compared to 44% of workers across the economy. Autonomy over work pace is particularly high in Publishing (cited by 66% of workers), Advertising and marketing (60%) and Music, performing and visual arts (55%).

Figure 14A: Autonomy over work pace by industry sector 2018-2020 (% Workers)



% workers with autonomy over work pace, 2018-2020

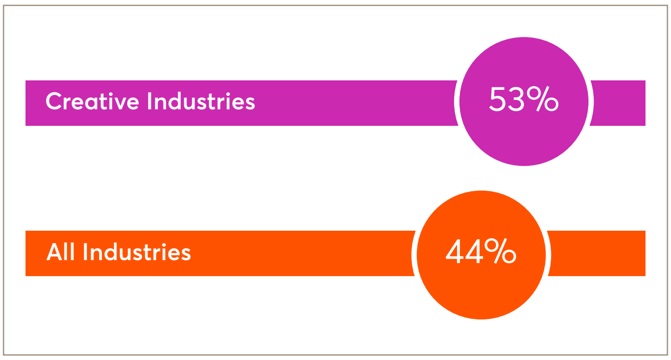


Figure 14B: Autonomy over work pace over time (% Workers)

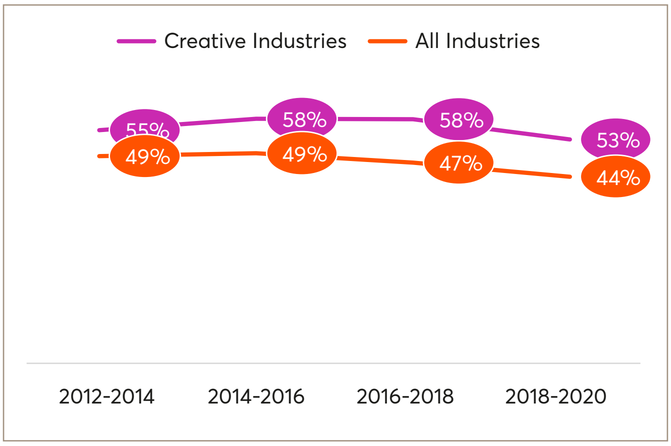
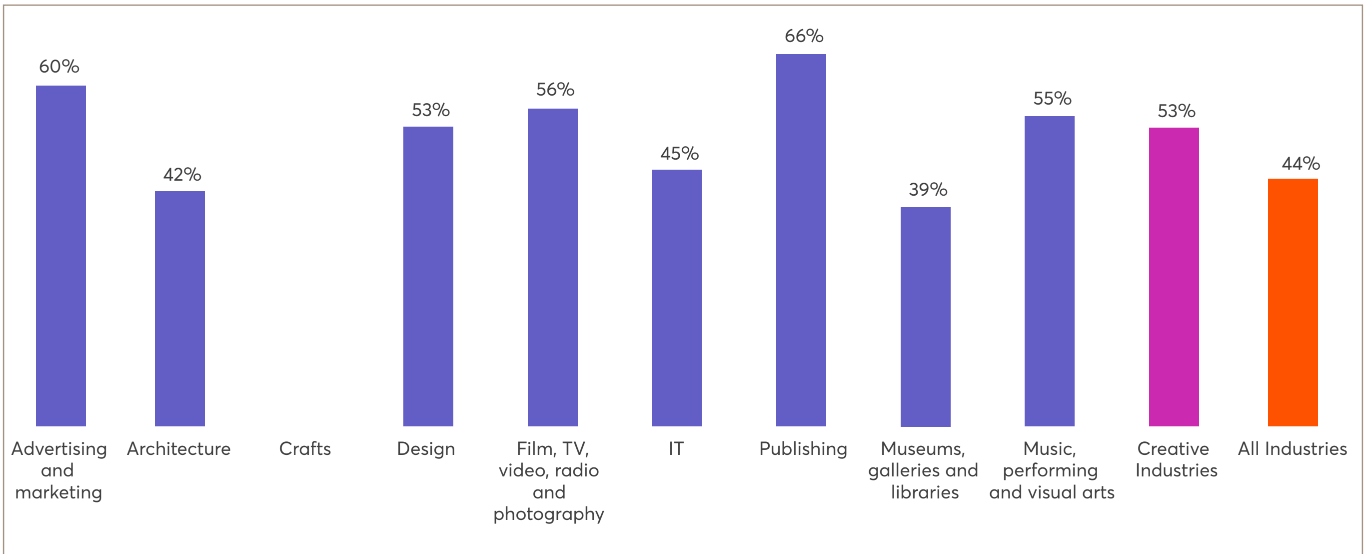


Figure 14C: Autonomy over work pace by Creative sub-sector 2018-2020 (% Workers)

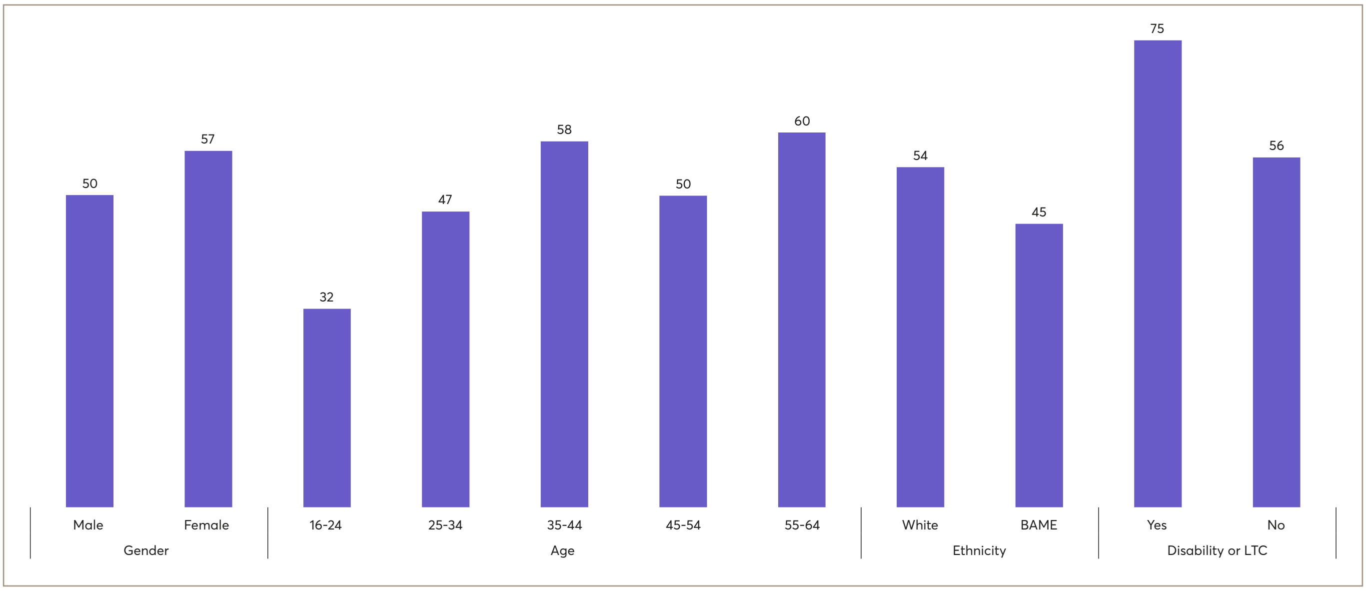


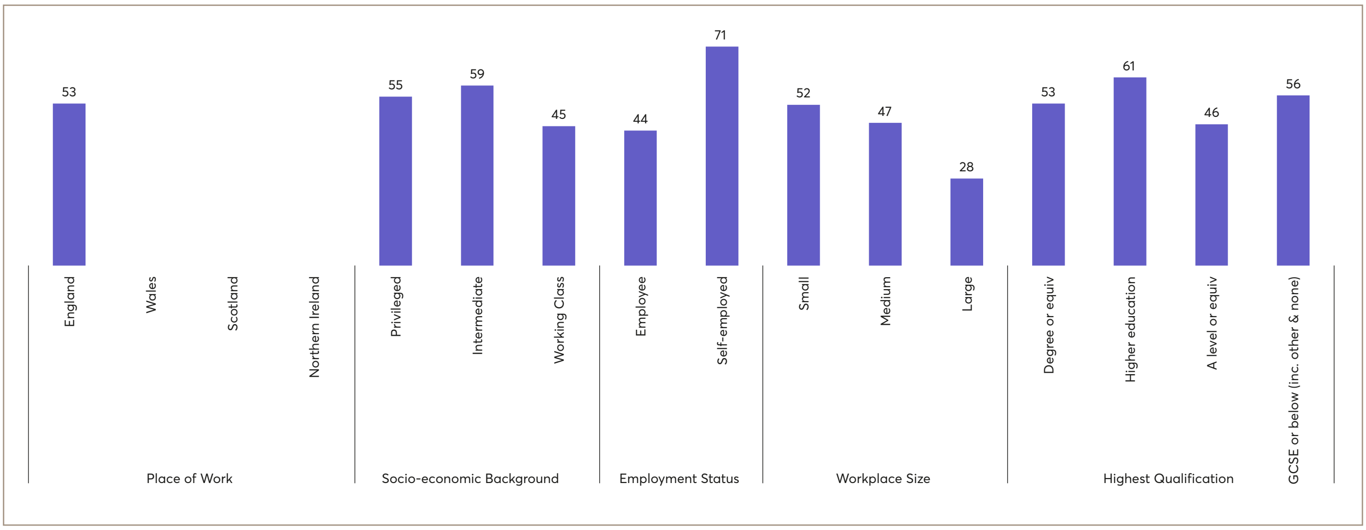
Self-employed Creative workers benefit considerably for greater control over the pace at which they work, as do those with a disability or long-term health condition.

Women also tend to report greater control over work pace than men; and autonomy is once again higher amongst older workers and those working in smaller firms.

However, Creative workers from ethnic minority backgrounds and working class backgrounds again have less control over their jobs, in this case being less likely to report control over the pace at which they work.

Figure 14D: Autonomy over work pace in the Creative Industries by worker characteristics
2018-2020 (% Workers)





Sources and notes

Autonomy defined as having a lot of influence over work pace. Q: In your current job, how much influence do you have over... The pace at which you work = (1) A Lot

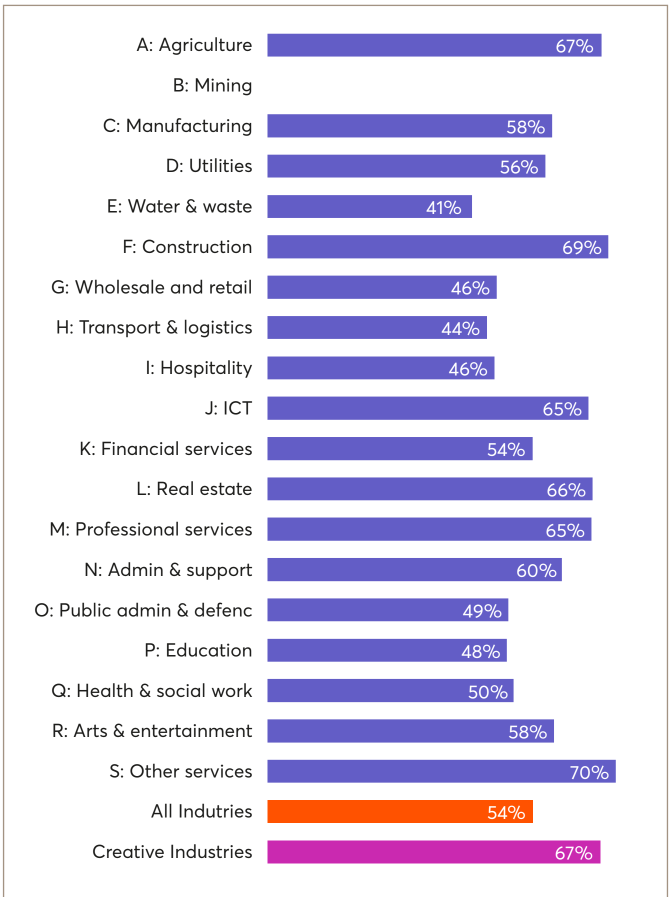
Data is for all workers (including the self-employed) who did paid work in the last week or did no paid work in the last week but have a job. Data based on an unweighted sample of less than 30 suppressed.

Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

15. Autonomy (work manner)

Over two-thirds (67%) of Creative workers report having a lot of influence over the manner at which they go about their jobs – significantly higher than the all industry average (54%). This rises to eight in ten workers in Publishing who, alongside those working in Advertising and marketing and Music, performing and visual arts (both 75%), tend to benefit from the highest rates of autonomy in the economy.

Figure 15A: Autonomy over work manner by industry sector 2018-2020 (% Workers)



% workers with autonomy over work manner, 2018-2020

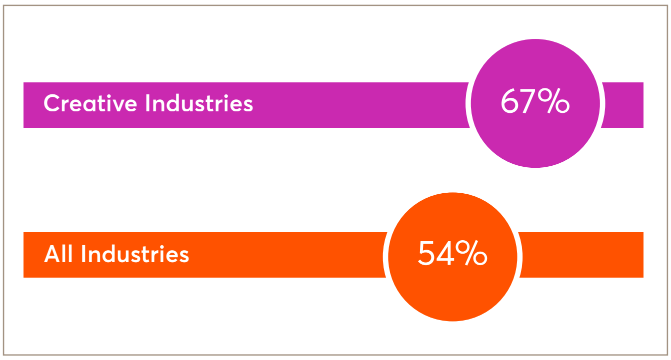


Figure 15B: Autonomy over work manner over time (% Workers)

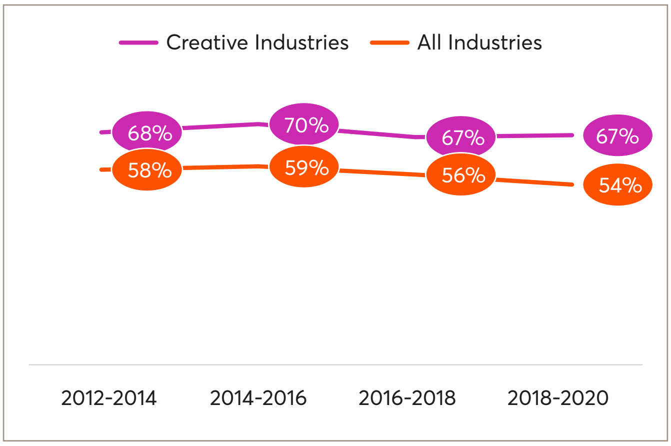
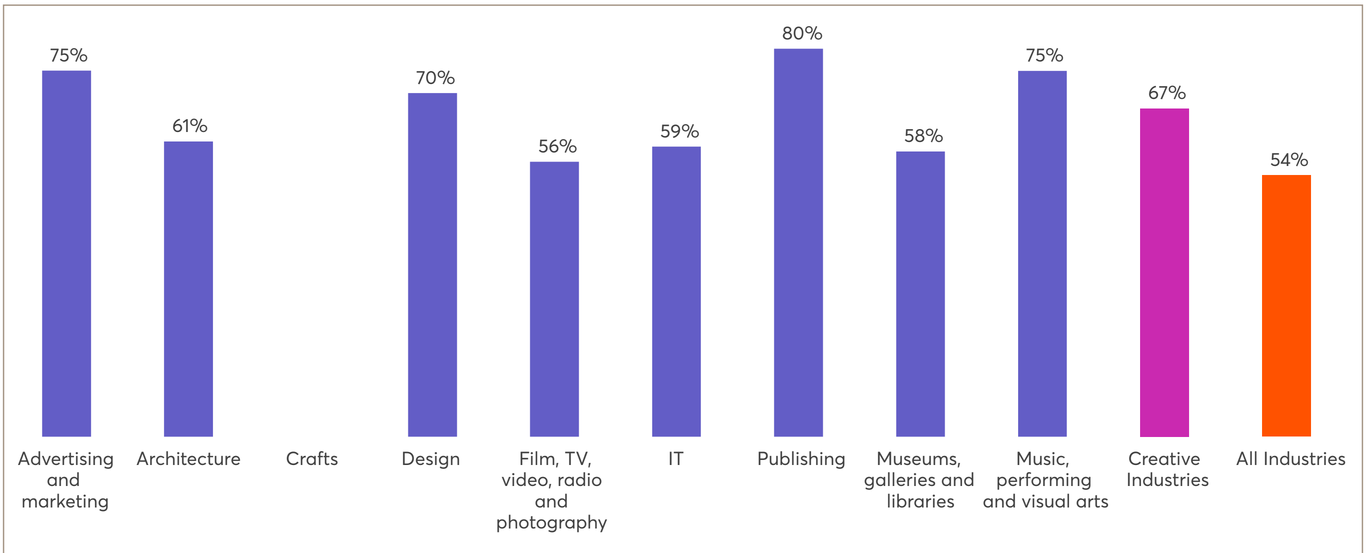
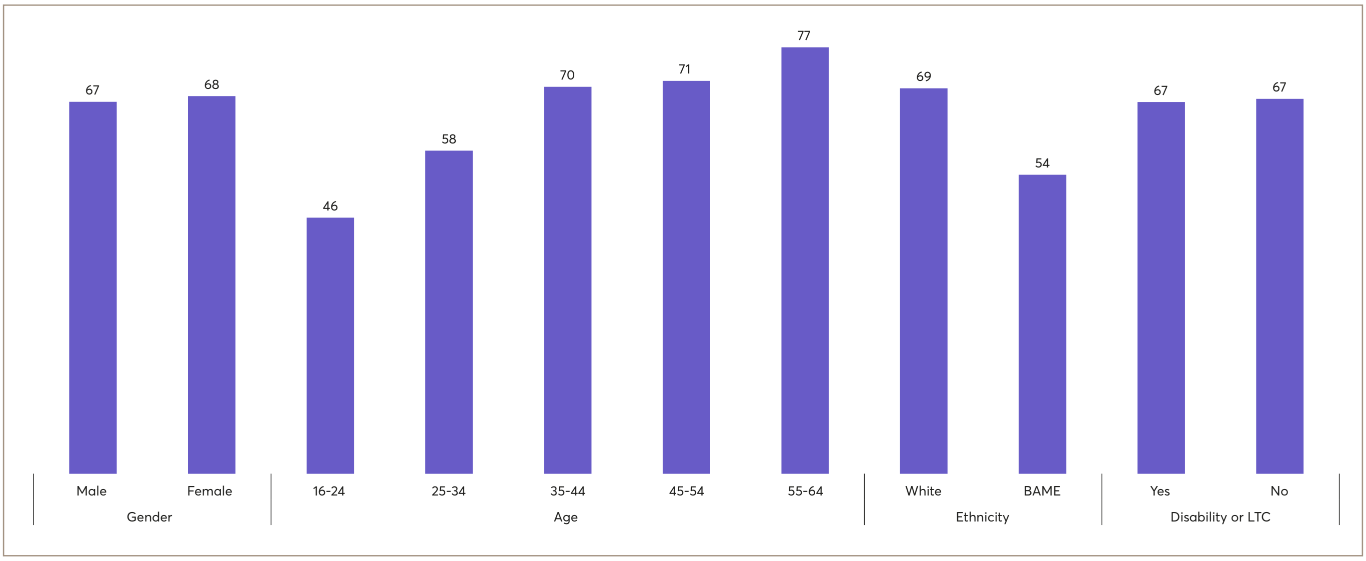


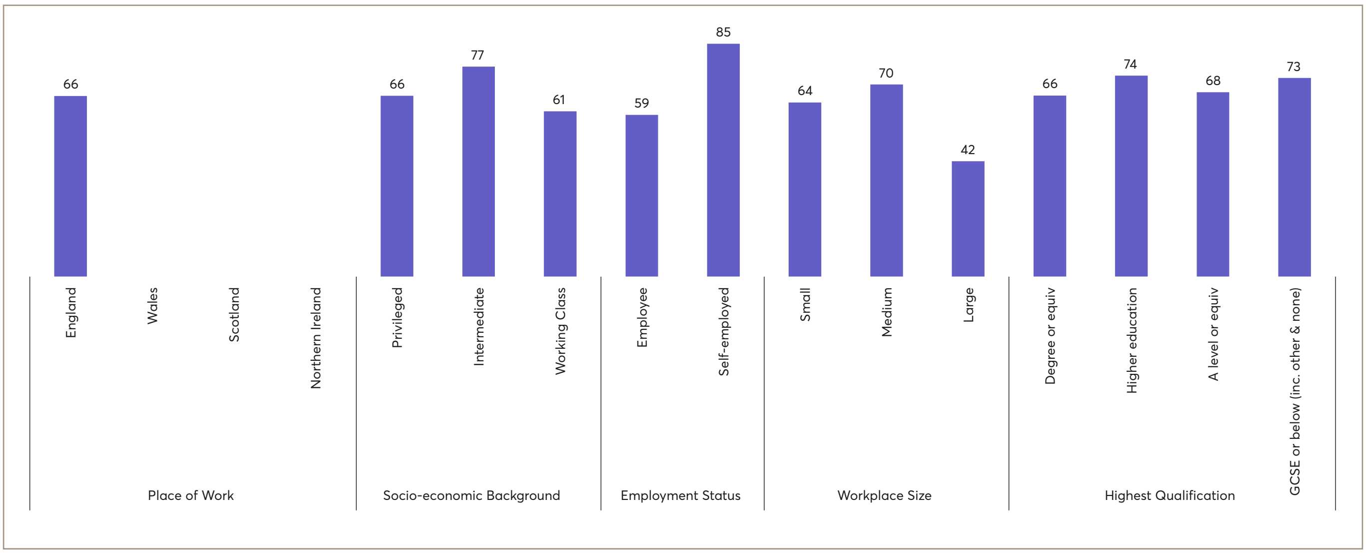
Figure 15C: Autonomy over work manner by Creative sub-sector 2018-2020 (% Workers)



Once again, reported rates of autonomy are highest amongst freelance Creative workers, with 85% of self-employed workers reporting a lot of control over the manner at which they go about their jobs. Autonomy also remains higher amongst older workers and those working in smaller firms. Racial and class-based disparities are also evident when we consider autonomy over work manner, with a comparatively smaller share of ethnic minority and working-class Creative workers reporting a lot of control.

Figure 15D: Autonomy over work manner in the Creative Industries by worker characteristics
2018-2020 (% Workers)





Sources and notes

Autonomy defined as having a lot of influence over work manner. Q: In your current job, how much influence do you have over... How you do your work = (1) A Lot

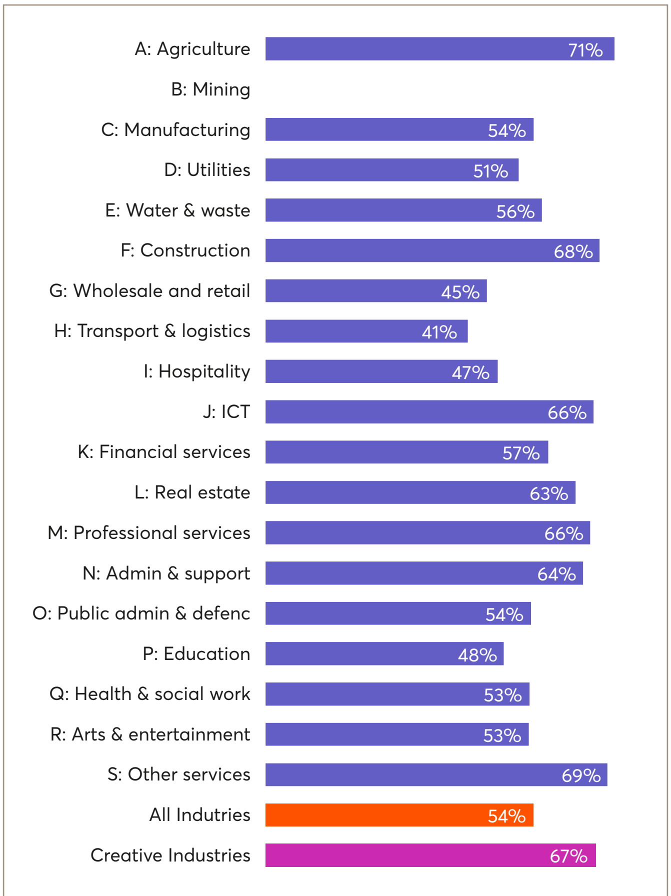
Data is for all workers (including the self-employed) who did paid work in the last week or did no paid work in the last week but have a job. Data based on an unweighted sample of less than 30 suppressed.

Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

16. Autonomy (task order)

Creative workers also benefit from considerable control over the order in which they carry out tasks. Two thirds (67%) of Creative workers report having autonomy over task order, compared to 54% of workers across all industries. As for other domains, autonomy over task order is particularly high amongst those working in Advertising and Marketing (cited by 79% of workers), Publishing (73%), as well as in the Screen Industries (69%).

Figure 16A: Autonomy over task order by industry sector 2018-2020 (% Workers)



% workers with autonomy over task order, 2018-2020

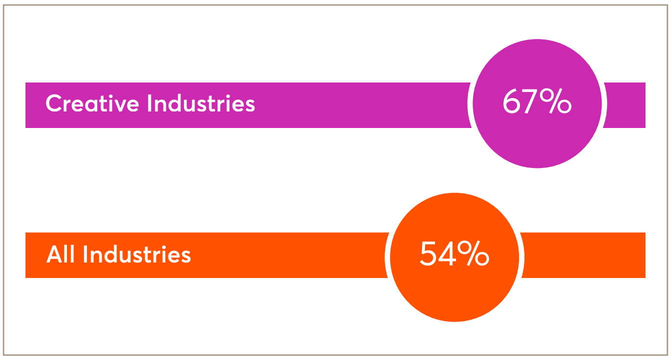


Figure 16B: Autonomy over task order over time (% Workers)

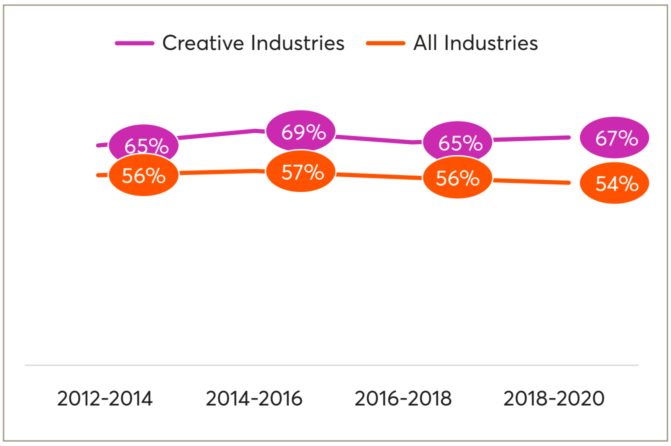
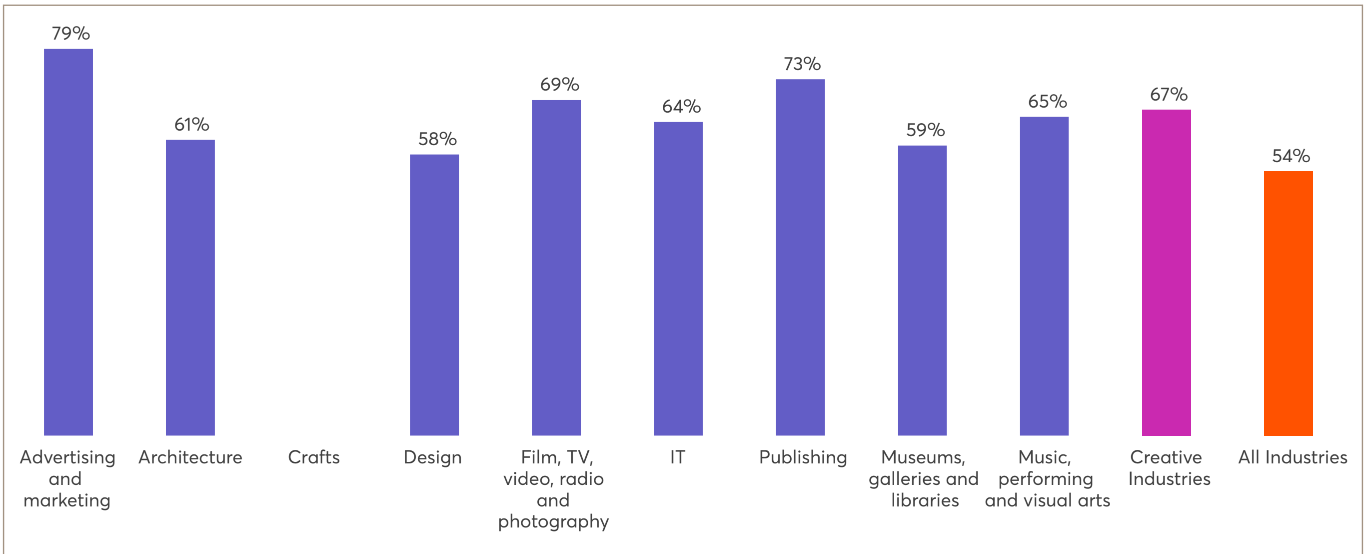
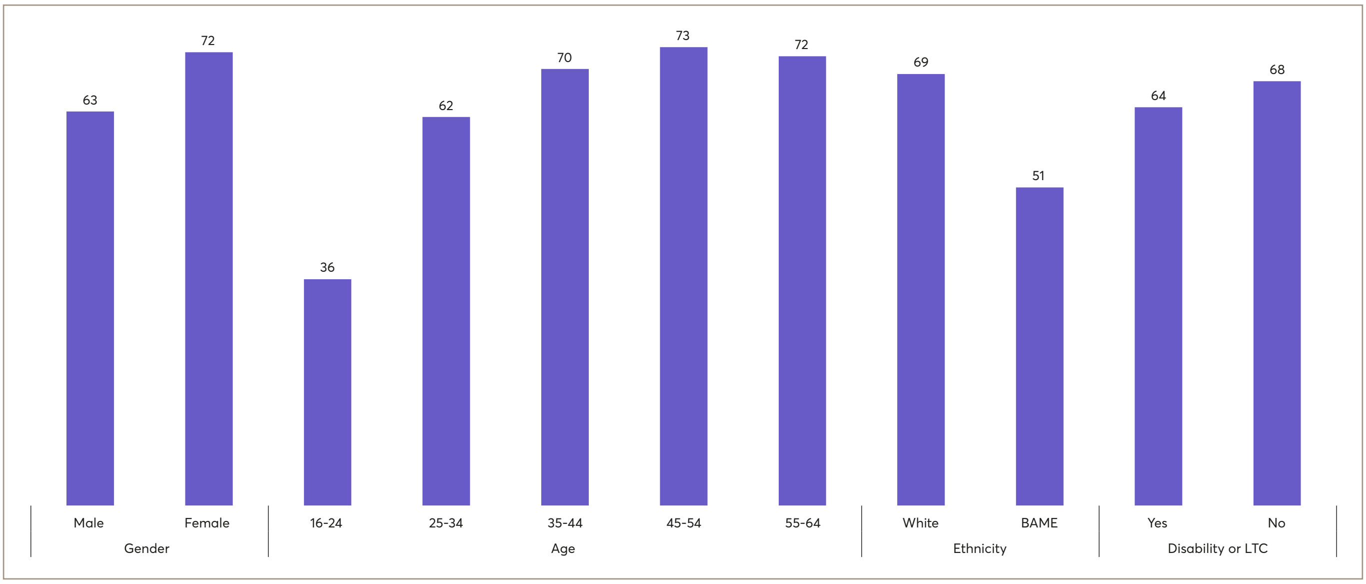


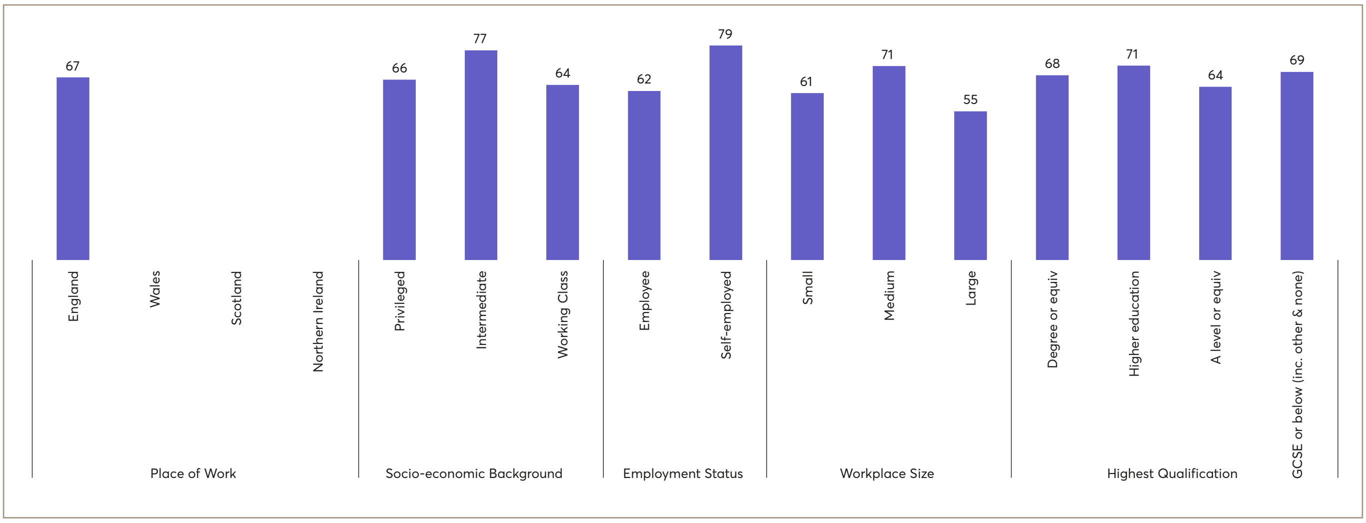
Figure 16C: Autonomy over task order by Creative sub-sector 2018-2020 (% Workers)



Self-employed Creative workers and women report particularly high rates of control over task order, while, in contrast, the ability to influence the order at which to complete tasks is notably lower amongst workers aged 16-24. Racial disparities continue to be evident, with just over half (51%) of workers from ethnic minority backgrounds reporting autonomy over task order, while autonomy is also more limited for those with a disability or long-term health condition and those from working-class backgrounds.

Figure 16D: Autonomy over task order in the Creative Industries by worker characteristics
2018-2020 (% Workers)





Sources and notes

Autonomy defined as having a lot of influence over task order. Q: In your current job, how much influence do you have over... The order in which you carry out tasks = (1) A Lot

Data is for all workers (including the self-employed) who did paid work in the last week or did no paid work in the last week but have a job. Data based on an unweighted sample of less than 30 suppressed.

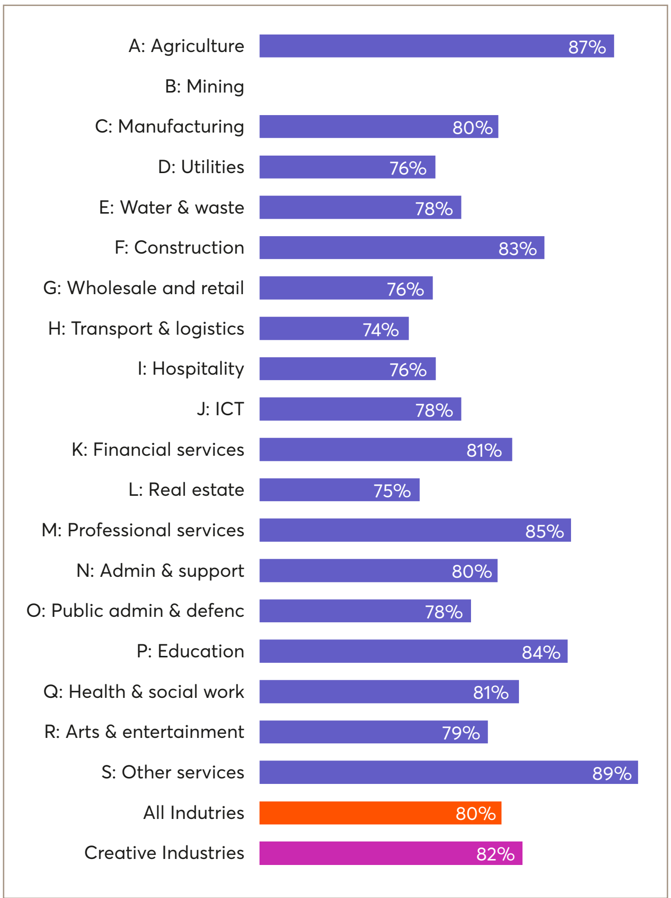
Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-2014

17. Job Satisfaction (subjective rating)

Job satisfaction in the Creative Industries is also high, although the gap between the sector and the average across all industries has narrowed in recent years.

There is also variation between Creative sub-sectors. While data should be treated with caution, across all waves of data, we observe higher rates of job satisfaction in Music, performing and visual arts; but below the whole economy average rates in Museums, galleries and libraries.

Figure 17A: Job satisfaction by industry sector
2018-2020 (% Workers)



% workers satisfied with their job, 2018-2020

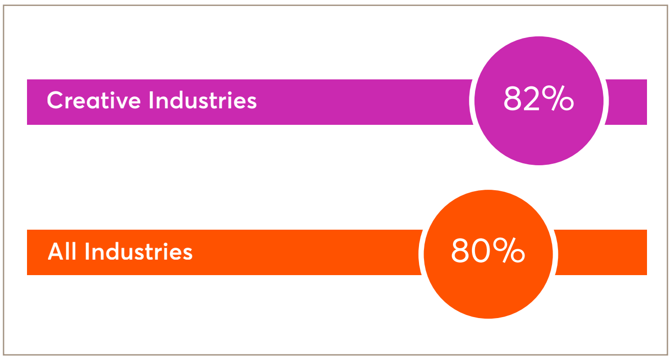


Figure 17B: Job satisfaction over time
(% Workers)

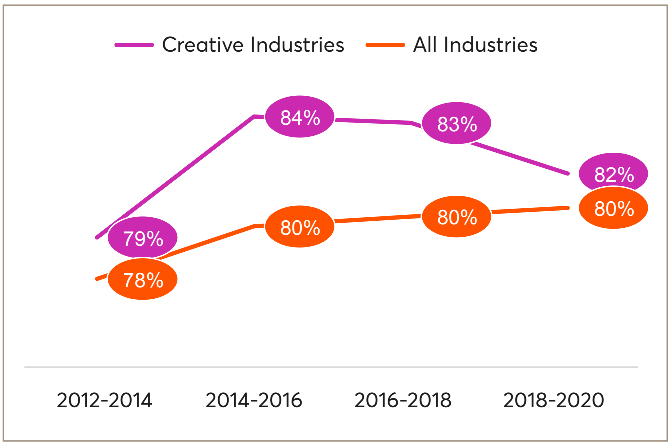
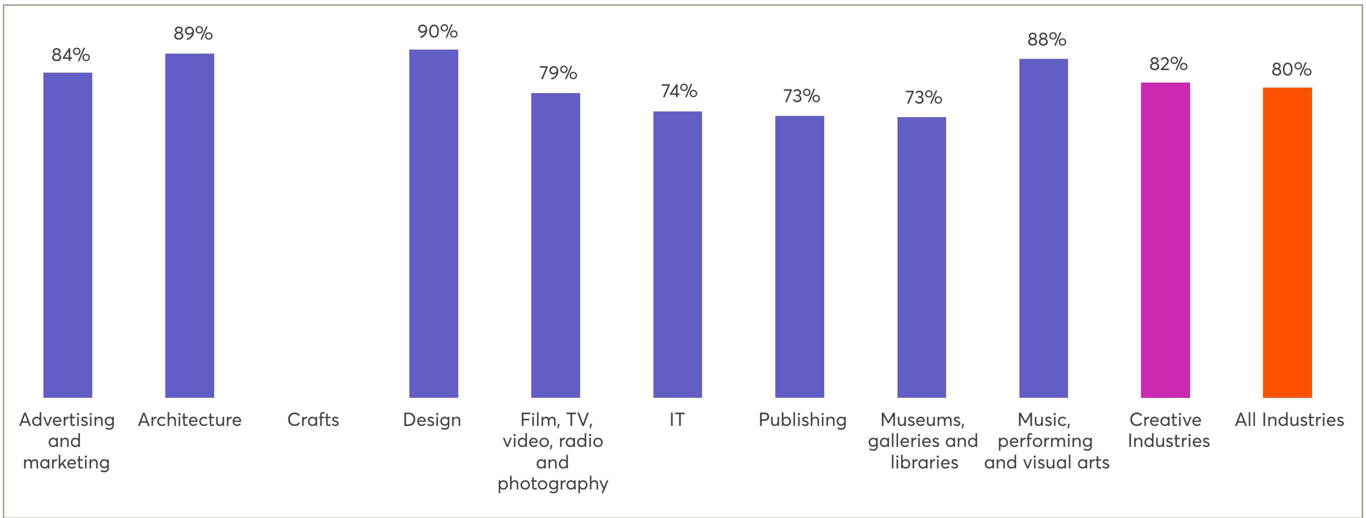
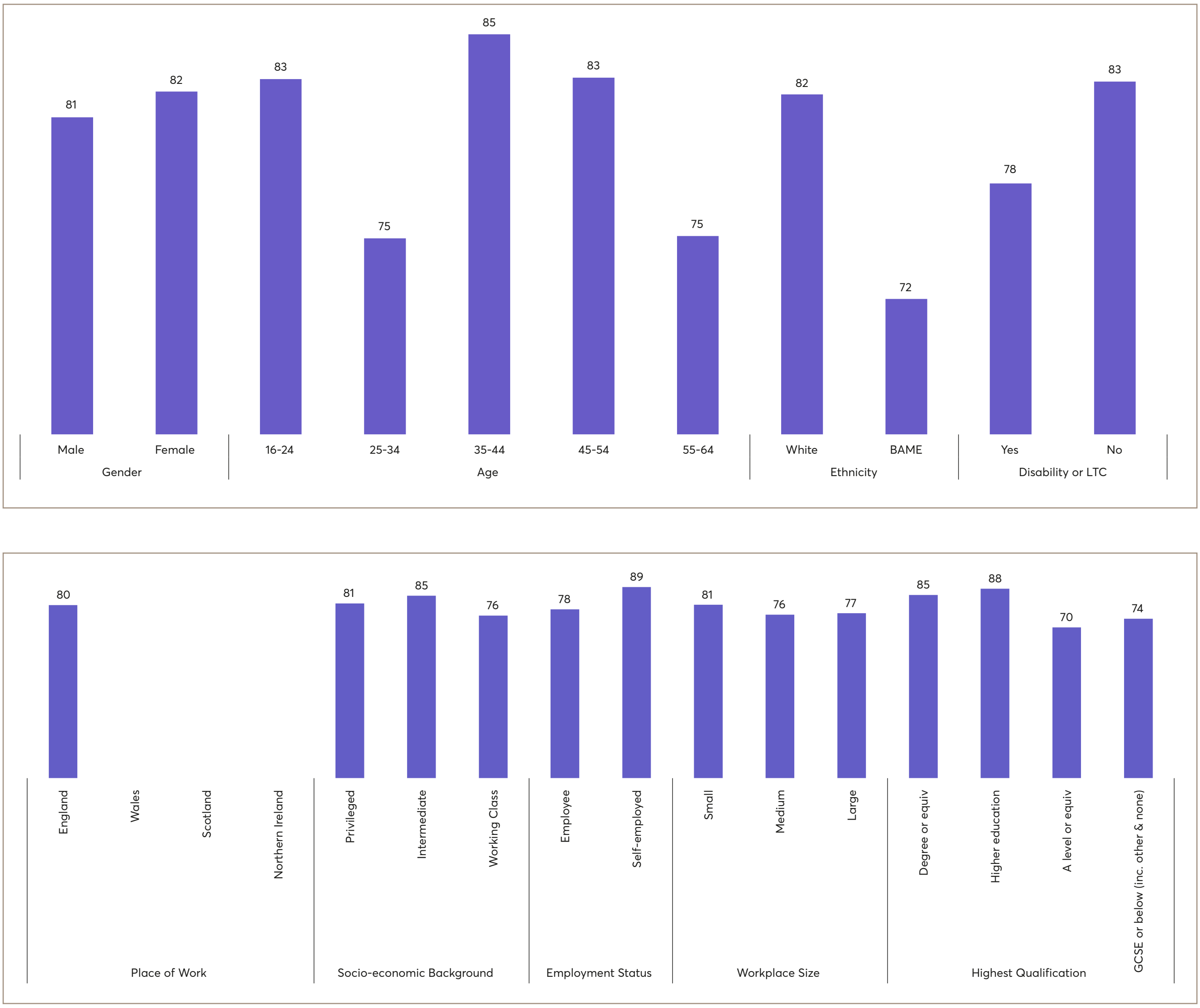


Figure 17C: Job satisfaction by Creative sub-sector 2018-2020 (% Workers)



There are also stark differences between the job satisfaction of different workers. Self-employed Creatives tend to be more satisfied with their jobs than employees (89% compared to 78%). However, in the context of a sharpening focus on diversity in the Creative Industries, lower rates of job satisfaction amongst those currently marginalised in the sector gives cause for concern. There exists a ten percentage point difference in rates of job satisfaction between white and minority ethnic workers, with significant disparities also evident for Creative workers with a disability or long-term condition, from working class backgrounds, that are less well-qualified and also those 25-34 years of age.

Figure 17D: Job satisfaction in the Creative Industries by worker characteristics
2018-2020 (% Workers)



Sources and notes

Job satisfaction defined as workers that are somewhat, mostly or completely satisfied. Q: On a scale of 1 to 7 where 1 means 'Completely dissatisfied' and 7 means 'Completely satisfied', how dissatisfied or satisfied are you with your present job overall? [Jbsat = 5, 6, 7).

Data is for all workers (including the self-employed) who did paid work in the last week or did no paid work in the last week but have a job. Data based on an unweighted sample of less than 30 suppressed.

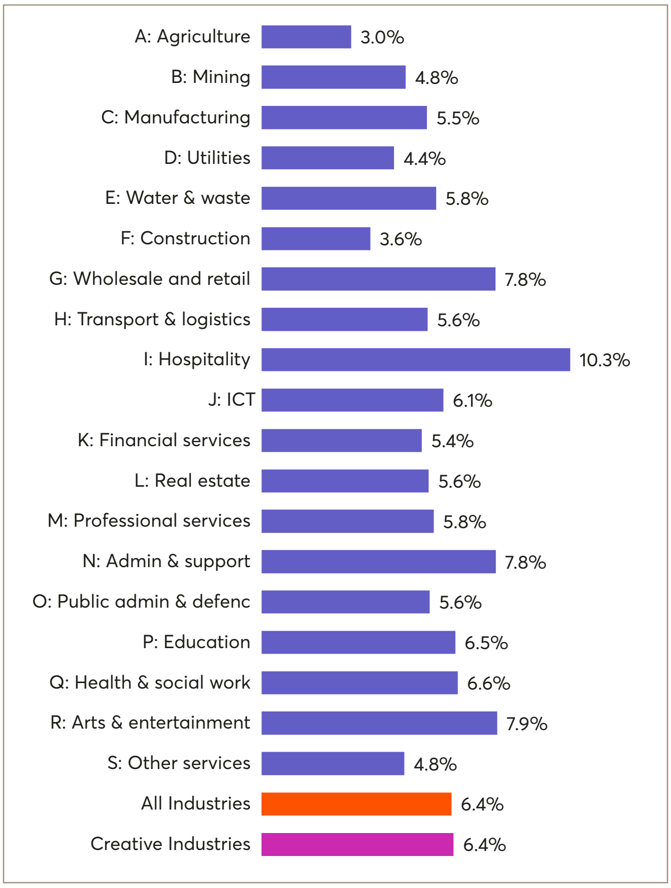
Source: Understanding Society, Wave 10, 2018-2020, Wave 8 2016-2018, Wave 6 2014-2016. Wave 4 2012-201

18. Job Satisfaction (Looking for an additional/ different job)

Overall, the share of Creative workers looking for an additional or different job is broadly in line with the whole economy and many other industry sectors.

Rates are, however, notably higher in Advertising and marketing, the Screen Industries and Publishing, which will, at least in part, reflect the propensity for project-based work in some of these sectors.

Figure 18A: Workers looking for an additional/ different job by industry sector 2017-2019 (% Workers)



% workers looking for an additional/different paid job, 2021

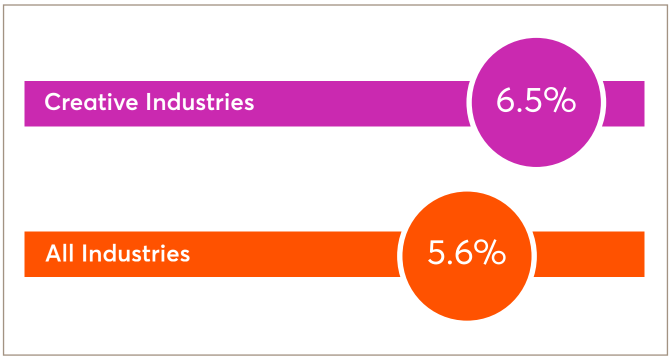


Figure 18B: Workers looking for an additional/ different job, over time (% Workers)

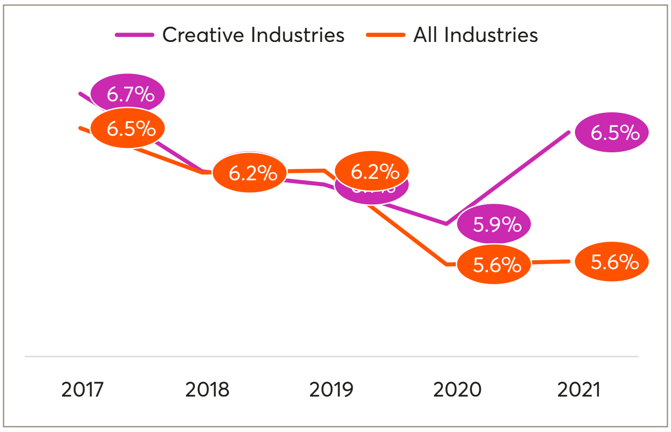
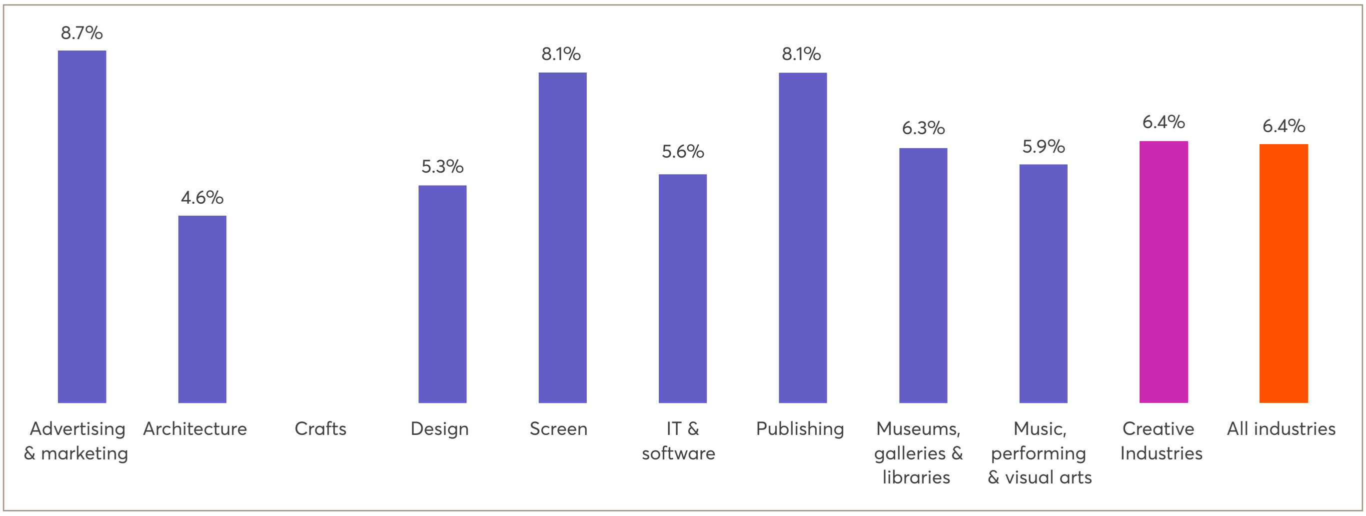


Figure 18C: Workers looking for an additional/different job, by Creative sub-sector 2017-2019 (% Workers)

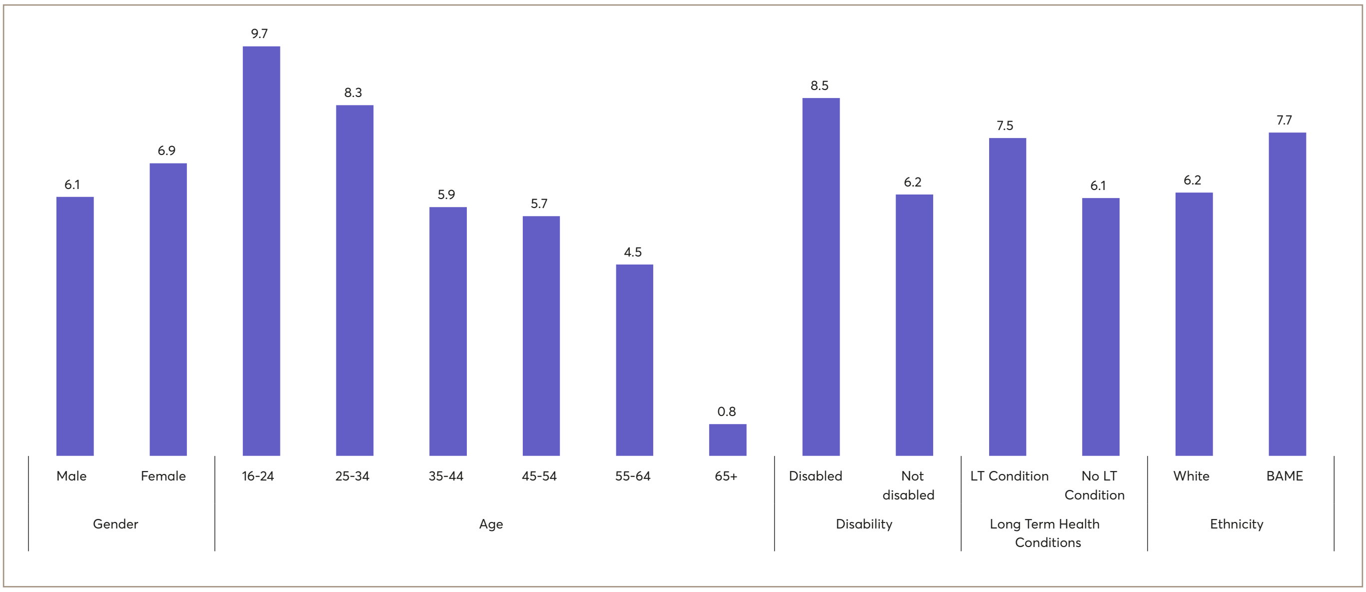


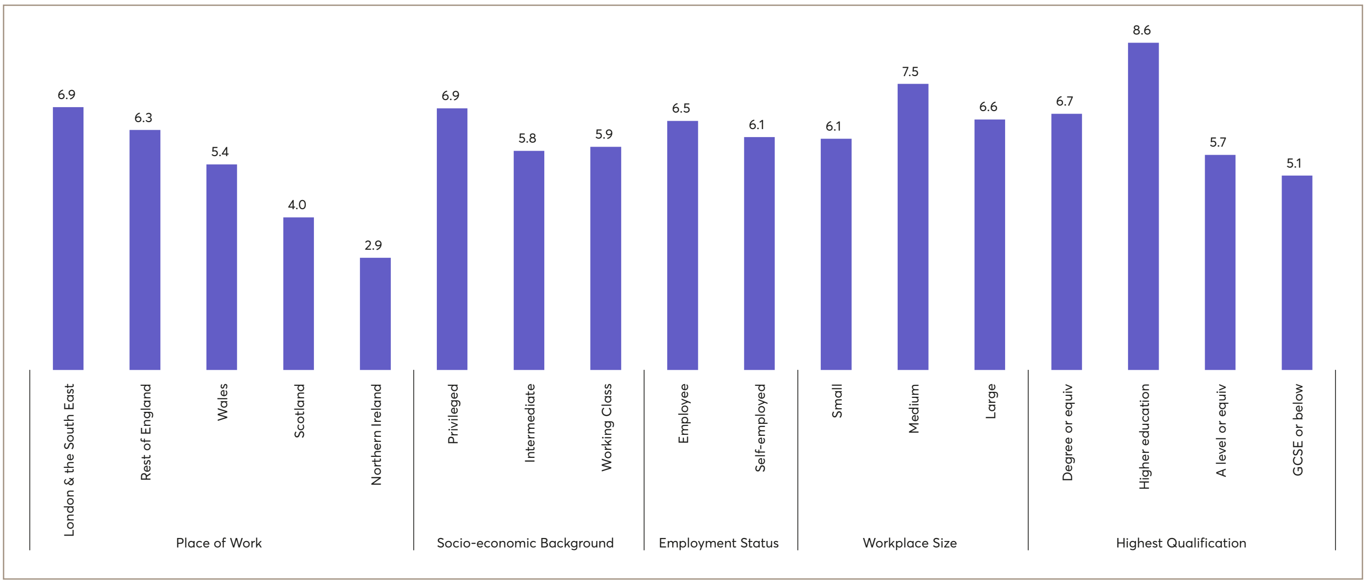
As might be expected, younger workers aged 16-34 are more likely to be looking for a different or additional job, with the rate levelling out amongst those aged 35-54.

However, women; disabled workers; those with a long-term health condition; and workers from Black, Asian and Ethnic Minority(BAME) backgrounds in the Creative Industries are more likely to be looking for an additional or different job – suggesting the retention of diverse talent could be a particular concern for the Creative Industries.

Figure 18D: Workers looking for an additional/different job in the Creative Industries, by worker characteristics 2018-2020 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Share of workers looking for an additional or different job (DIFFJOB=1).

Data is for all workers (including the self-employed). Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

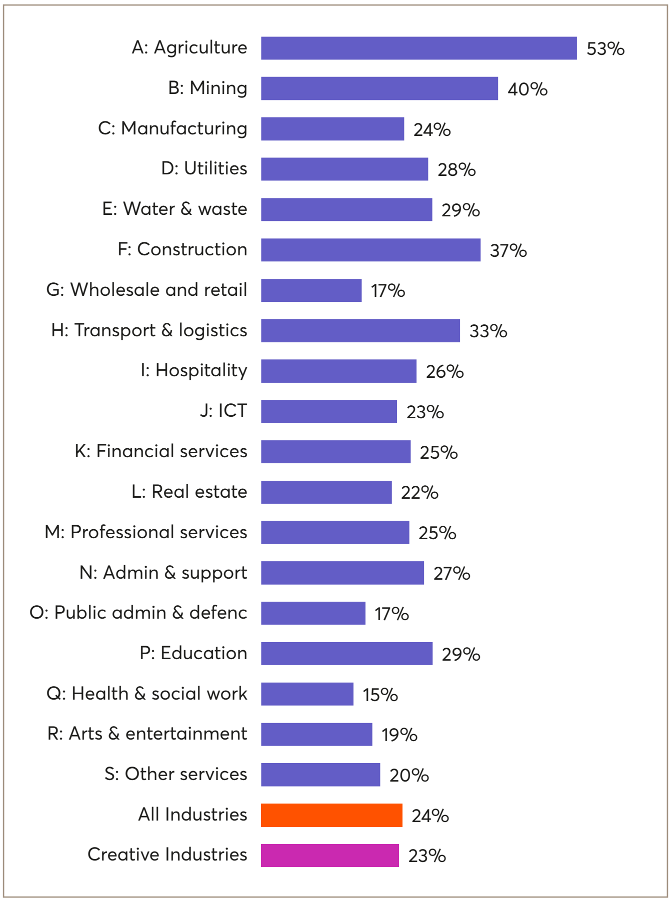
Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

19. Work intensity (working 50+ hours p/w)

Across the Creative Industries just less than one in four workers (24%) report usually working 50 or more hours per week – broadly in line with the average across all industries (23%). However, there is substantial variation across Creative sub-sectors. Indeed, work intensity appears to be a particular challenge for the Screen Industries and Architecture, where 31% of workers regularly work extremely long hours – amongst the highest rate in the economy..

Figure 19A: Extreme working hours by industry sector 2017-2019 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% workers who usually work 50+ hours per week, 2021

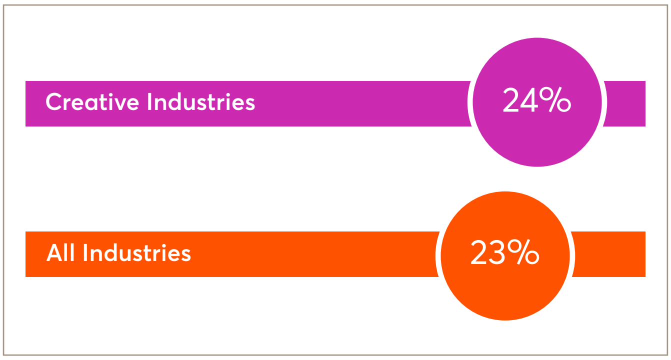


Figure 19B: Extreme working hours over time (% Workers)

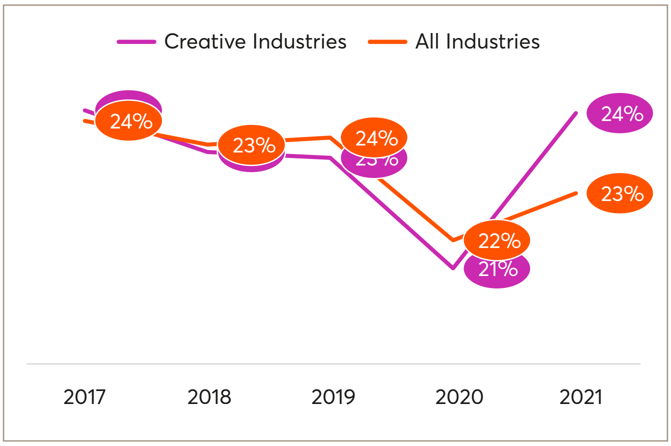
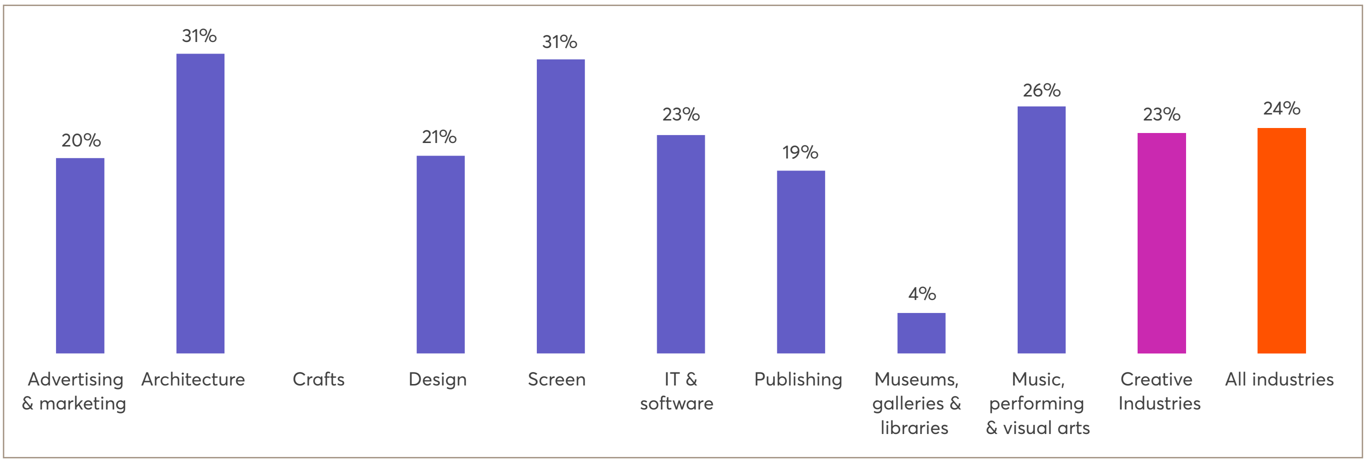


Figure 19C: Extreme working hours by Creative sub-sector 2017-19 (% Workers)

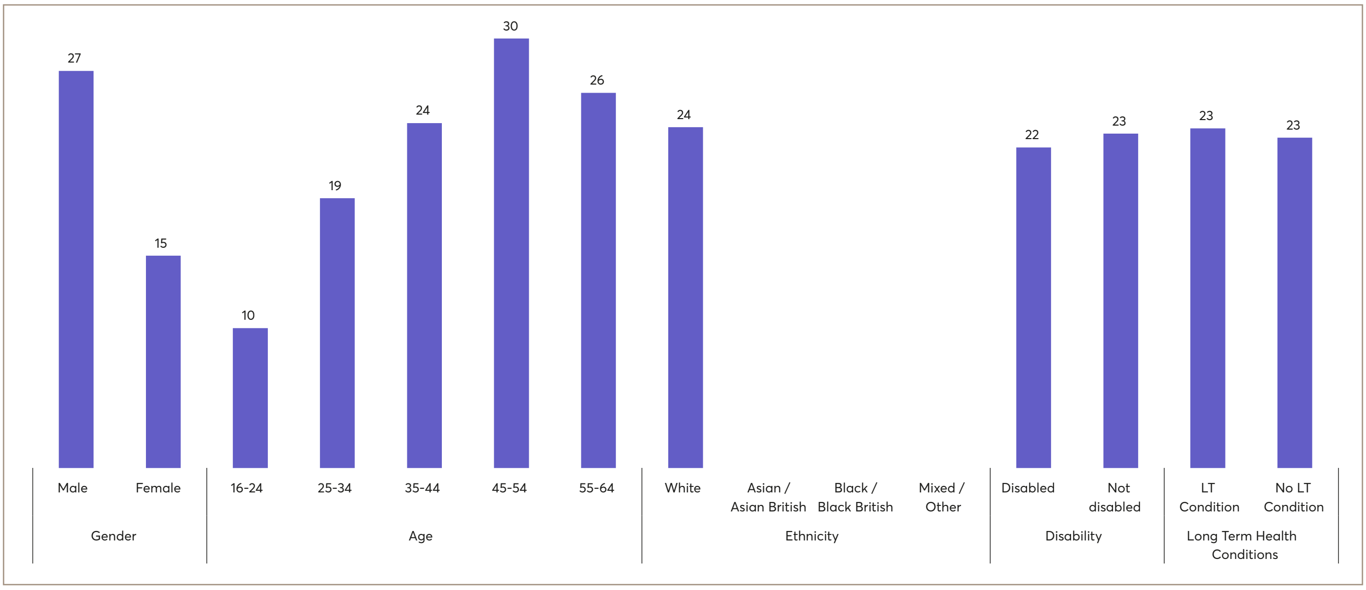
Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

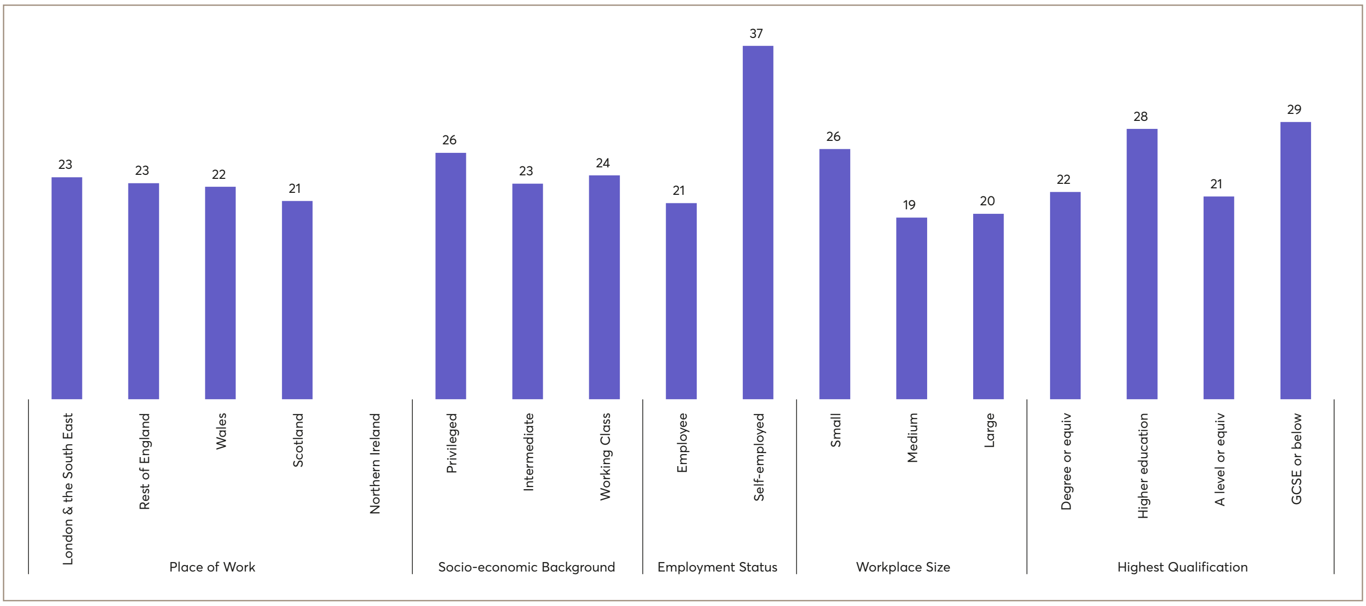


Men are much more likely to work extremely long hours than women, with 27% regularly working 50+ hours a week, compared to 15% of women. The propensity to work extremely long hours tends to increase with age, peaking among the 45-54 cohort, before then reducing slightly for workers aged 55+. The most notable difference is amongst self-employed Creative workers, with 37% reporting they regularly work extremely long hours, compared to 21% of employees in the Creative Industries.

Figure 19D: Extreme working hours in the Creative Industries by worker characteristics
2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Where usual hours worked including overtime is 50+. TOTUS2>50.

Data is for all workers (including the self-employed). Applies to all respondents who may work paid or unpaid overtime (EVEROT = 1). Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

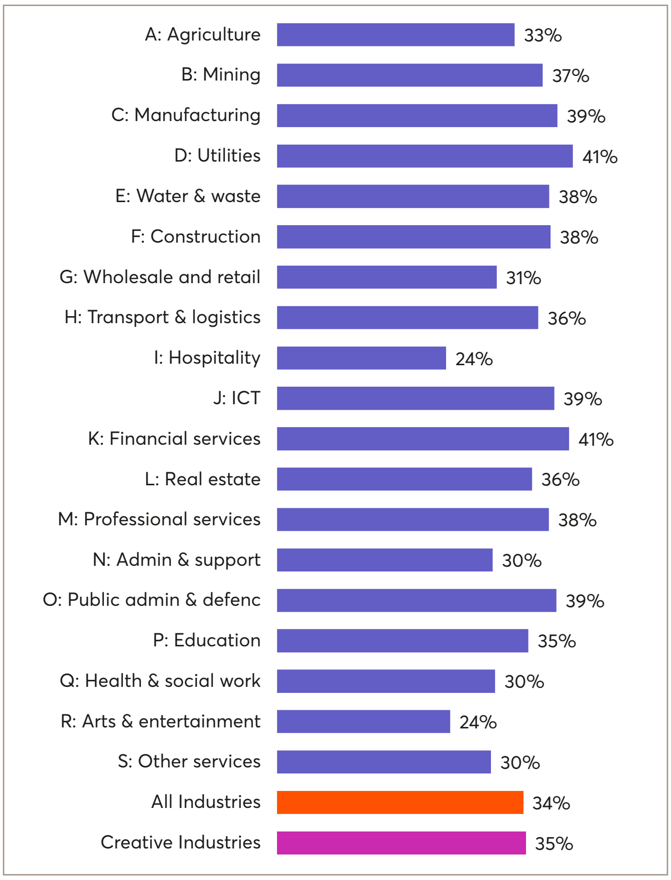
Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

20. Work intensity (Would like to work shorter hours)

A slightly higher share of Creative workers state they are looking to work shorter hours – 34% compared to 31% on average across all industries. In Architecture, 41% of workers would like to work fewer hours, which might be expected given these workers are also more likely to work extremely long hours. The proportion of workers wanting shorter hours is also high amongst those working in IT, Publishing and Advertising. However, the share of workers seeking shorter hours is much lower in Music, performing and visual arts and Museums, galleries and libraries, which is in line with earlier findings of higher rates of under employment in these sub-sectors (see Figure 9C).

Figure 20A: Workers wanting shorter hours by industry sector 2017-2019 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% workers who would like to work shorter hours, 2021

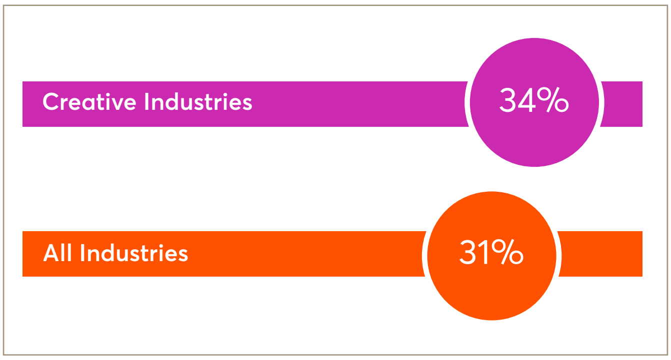


Figure 20B: Workers wanting shorter hours over time (% Workers)

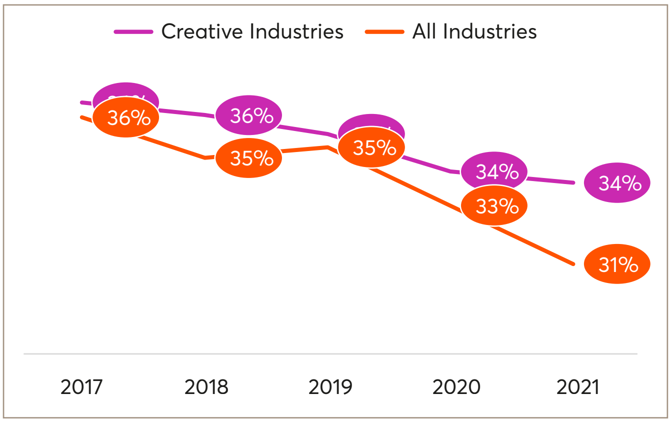
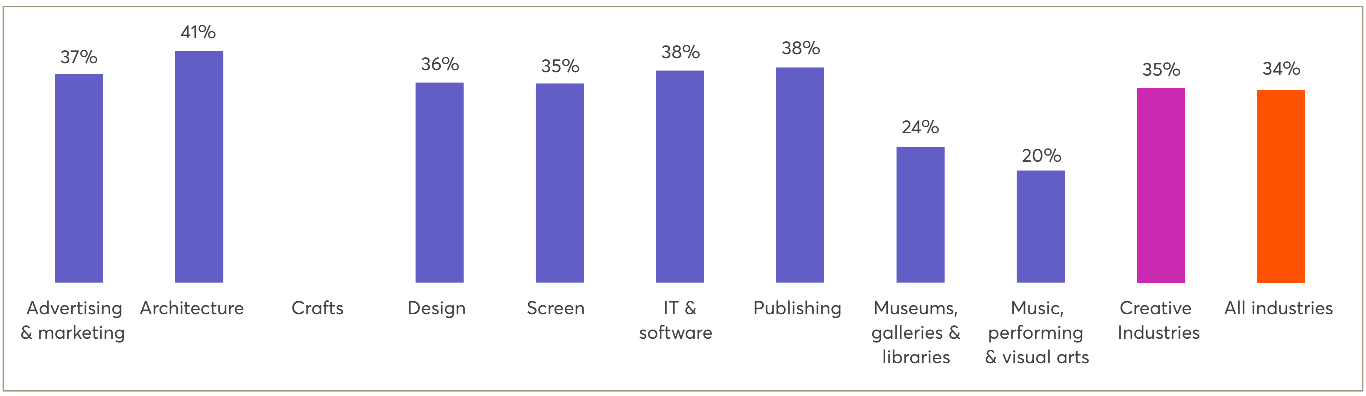


Figure 20C: Workers wanting shorter hours by Creative sub-sector 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

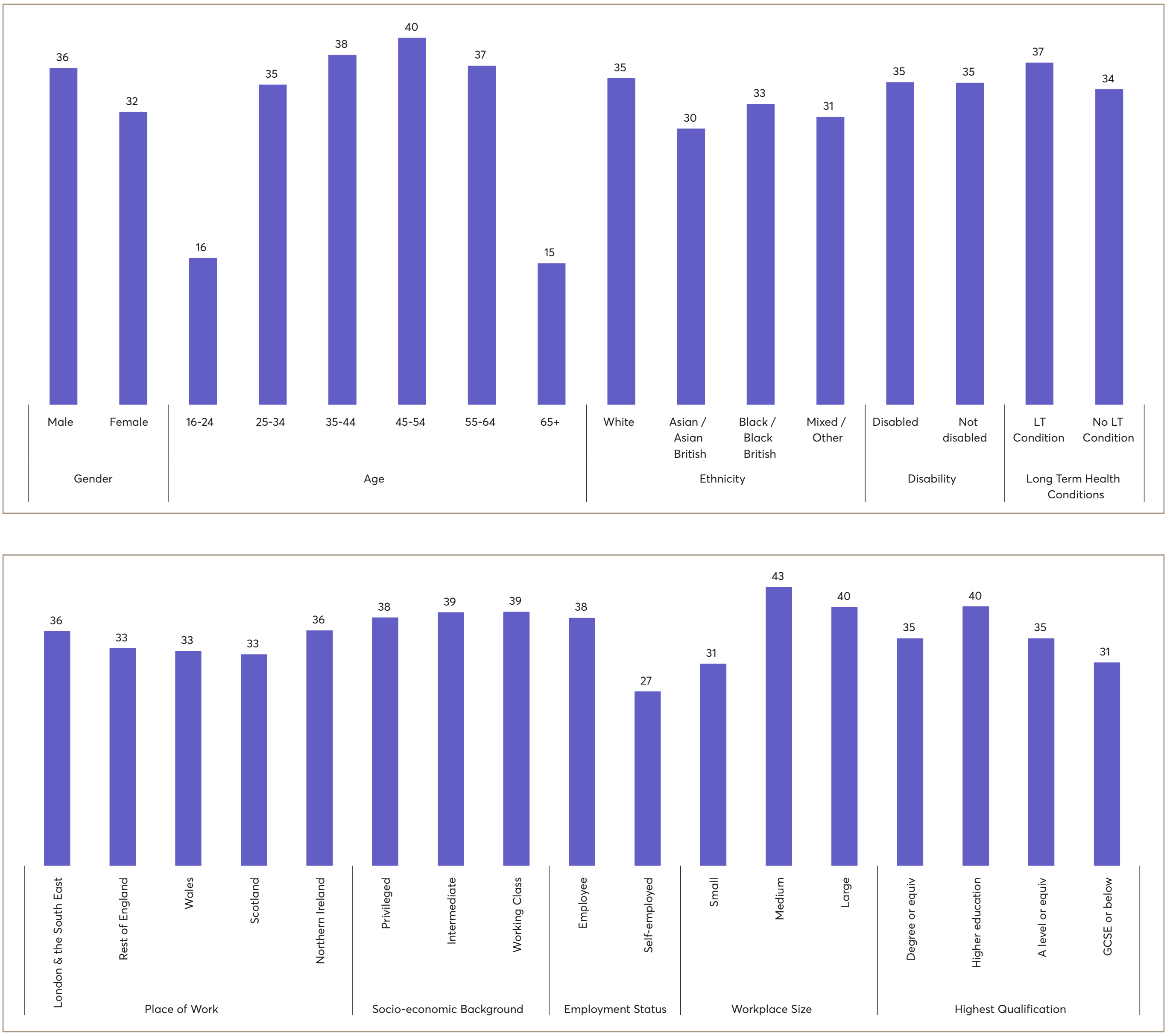


In some cases, the share of workers wanting to work shorter hours is highly aligned with the picture of extreme working hours in the sector. For example, a higher proportion of men (who are more likely to work extreme hours) would like to work shorter hours. The propensity to want shorter hours also increases with age, peaking amongst those aged 45-54. The notable exceptions are those working in smaller firms and self-employed Creatives, who despite being far more likely to work extremely long hours, are less likely to want to work fewer hours.

Figure 20D: Workers wanting shorter hours in the Creative Industries by worker characteristics

2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Sources and notes

Whether prefer to work shorter hours than at present in current job [LESPAY2 = 1].

Data is for all workers (including the self-employed) and applies to all respondents who are not looking for another job and do not want a job with more hours (DIFJOB = 2 AND UNDEMP = 2). Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

Healthy, respectful and inclusive work environment

All definitions of good and fair work recognise working conditions as an important facet of quality work. This includes and extends beyond physical and psycho-social risk to consider the extent to which workers are treated with dignity and respect and operate in working environments that are healthy, supportive and inclusive.

Summary of performance

Stress, depression and anxiety

While those working in the Creative Industries are less likely to report an illness that was caused or made worse by work, amongst those that did, the cause was more likely to be Stress, depression or anxiety

Wellbeing

Self-reported wellbeing is slightly below average in the Creative Industries and Creative workers report greater levels of anxiety than average. Wellbeing is lowest, and anxiety highest, amongst disabled workers and people of Black/Black British origin.

Representation

Women are significantly under-represented in the Creative Industries, with female representation particularly poor in IT, Architecture and Screen. There is a significant under-representation of racially diverse talent outside of IT, particularly Craft; Music, performing and visual arts; and Museums, galleries and libraries. Disabled people are also under-represented in the Creative Industries, particularly in: Advertising and Marketing; Architecture; Design; and IT & software. Class-based exclusion is more pronounced in the Creative Industries than any other part of the UK economy, with substantial class-based disparities evident in all Creative sub-sectors, except for Crafts.

Table 4. Key indicators

	Creative Industries	All Industries
Work-related illness	3.1	4.8
Stress, anxiety and depression (% of those with work-related illness)	63%	48%
Wellbeing (Happiness)	7.3	7.5
Wellbeing (Anxiety)	3.3	3.0
Equal opportunities policy	78%	82%
% workforce that are female	37%	48%
% workforce that are Black, Asian or Minority Ethnic Origin	15%	13%
% workforce that are disabled	13%	16%
% workforce from low socio-economic backgrounds	25%	37%

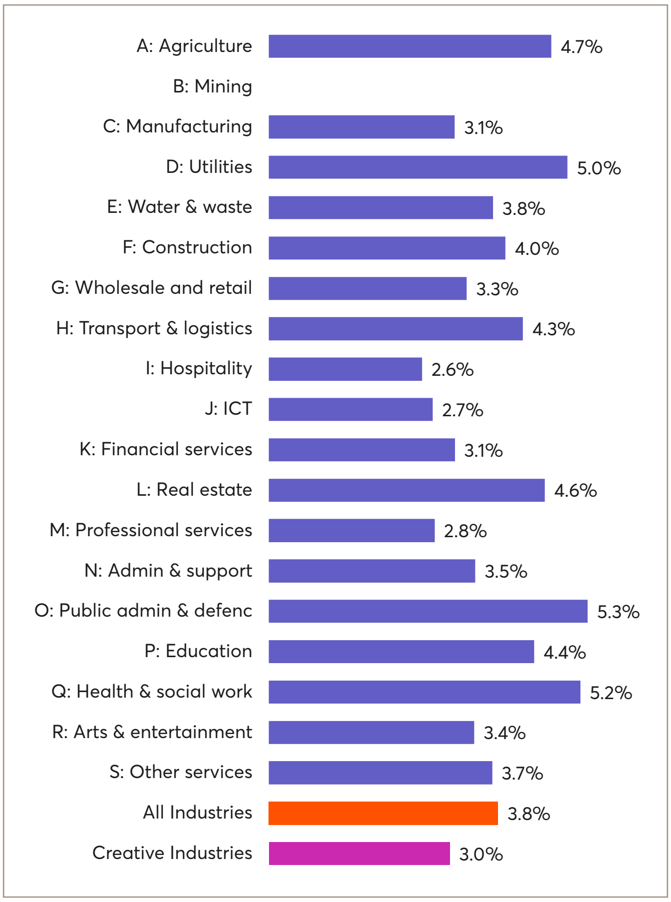
Data gaps

- Given pronounced disparities in the representation of diverse talent in the Creative Industries, there is a need for much more granular insight on workforce diversity.
- There is a lack of data on workplace culture, including discrimination, bullying and harassment, although new indicators (for employees only) have been added to the LFS and will be available from 2023.

21. Work-related illness

Rates of work-related illness are generally lower in the Creative Industries than in other parts of the economy. In 2021, 3.1% of Creative workers suggested they had suffered a work-related disability, physical or mental illness caused or made worse by work – lower than the all industry average (4.8%). There is however variation by sub-sector, with rates of work-related illness elevated in Music, visual and performing arts (4.8%) and Museums, galleries and libraries (4.8%).

Figure 21A: Work related illness by industry sector 2017-2019 (% Workers)



% Workers that have suffered a work-related disability, physical or mental illness, 2021

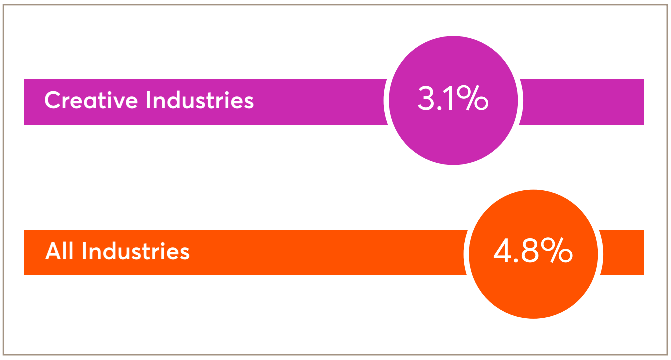


Figure 21B: Work related illness over time (% Workers)

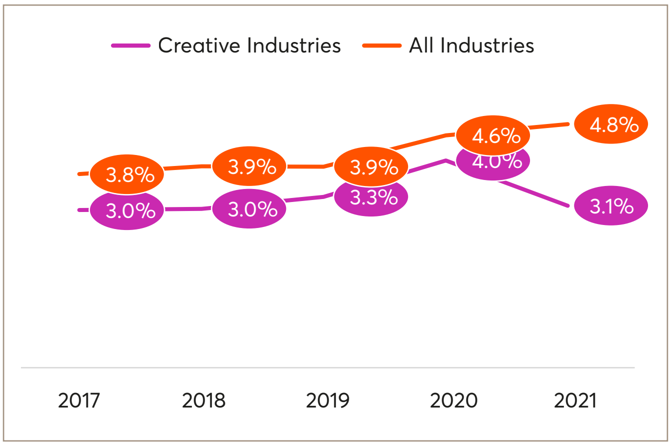
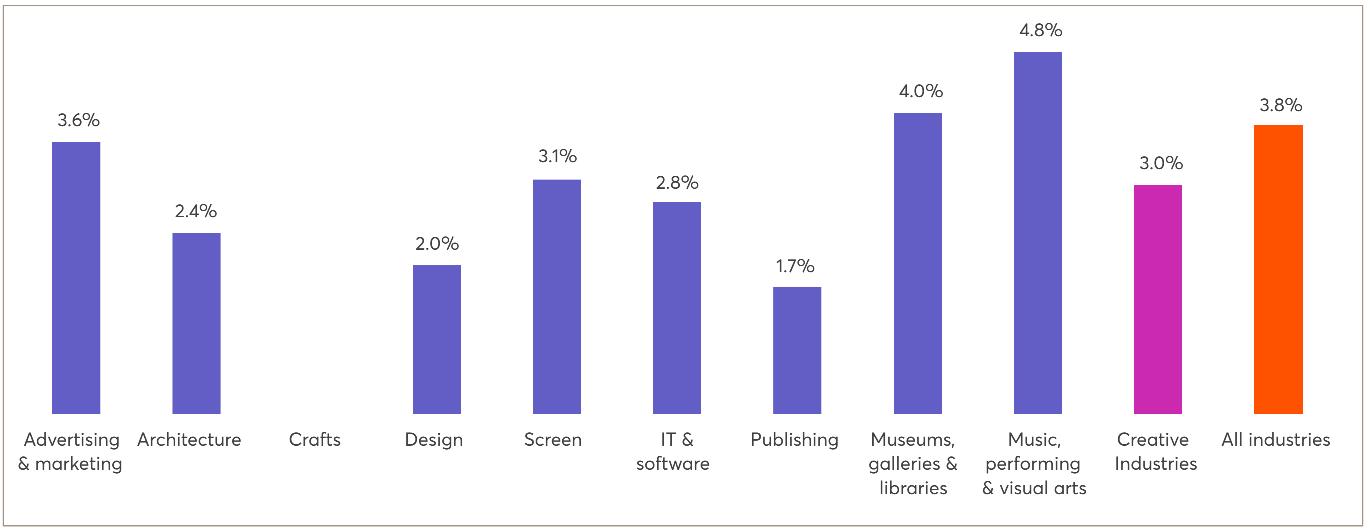


Figure 21C: Work related illness by Creative sub-sector 2017-19 (% Workers)

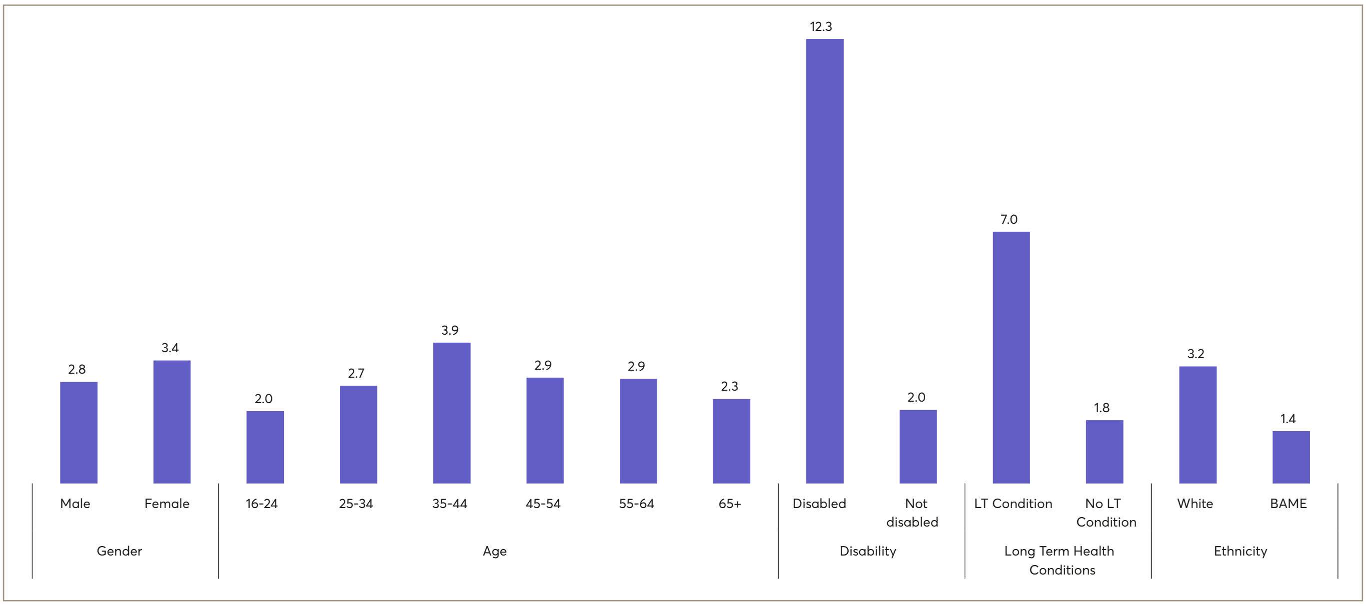
Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.

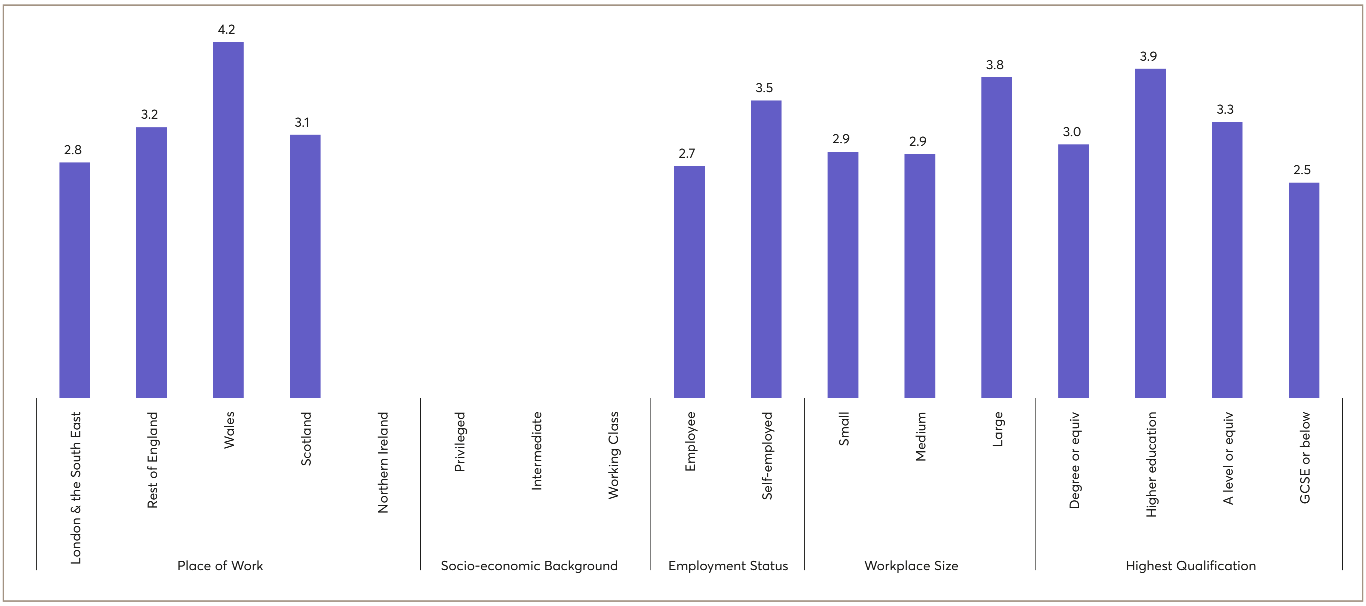


Particularly high rates of work-related illness are evident amongst those with a disability (12.3%) and a long-term health condition (7.0%). These rates are broadly in line with those seen across the economy, but the extent to which Creative work is a cause/compounding factor of disability and long-term health conditions warrants further investigation.

Differences in other areas are more nuanced. Self-employed workers are more likely to report work-related ill-health, as are those aged 35-44 and those working in the Creative Industries in Wales.

Figure 21D: Worker related illness in the Creative Industries by worker characteristics
2017-19 (% Workers)





Sources and notes

Whether in past 12 months, has suffered any (other) illness, disability or physical or mental problem caused or made worse by job or work done in the past [ILLWRK=1].

Data is for Employees and Self-employed workers. Applies to all respondents who are working or have ever been employed. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

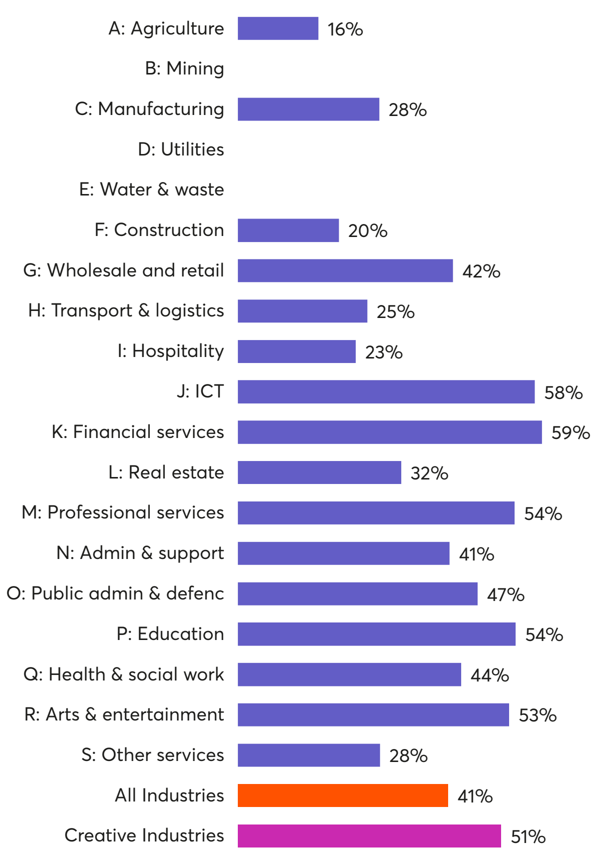
Source: Labour Force Survey. JM Quarters. Various years. Please refer to Technical Annex.

22. Stress, depression and anxiety

While those working in the Creative Industries are less likely to report an illness that was caused or made worse by work than is average across all industries (see Figure 21A), amongst those that did report this, in 63% of cases this was related to Stress, depression or anxiety – significantly higher than is average across all industries (48%). Rates were also elevated pre-Covid, between 2017-19, suggesting that mental health is a more important concern in the Creative Industries.

Figure 22A: Work related illness that was stress, depression and anxiety by industry sector 2017-2019 (All Workers with a work-related illness)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% workers that have suffered a work-related illness that was stress, depression or anxiety, 2021

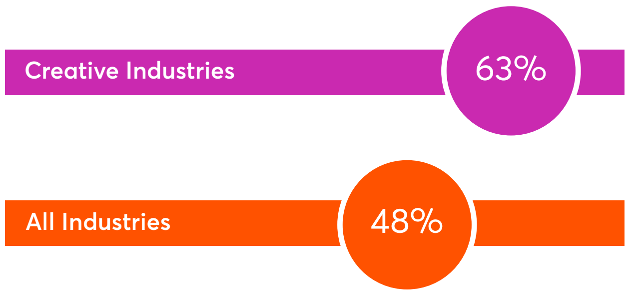
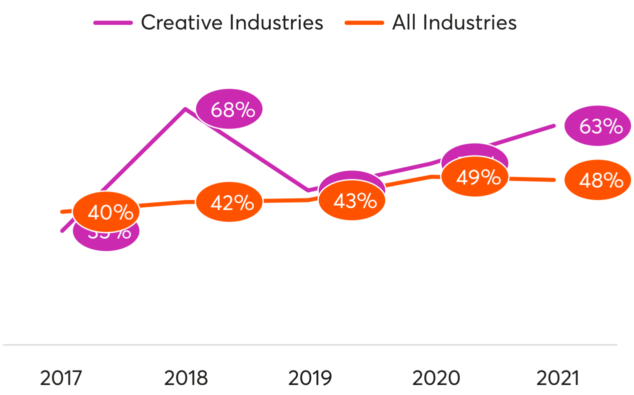


Figure 22B: Work related illness that was stress, depression and anxiety over time (All Workers with a work-related illness)



Sources and notes

Type of illness caused or made worse by work in last 12 months that was Stress, depression or anxiety [TYPILL=7].

Data is for Employees and Self-employed workers. Applies to all respondents who have suffered from an illness in last 12 months that was caused/made worse by work (ILLWRK = 1).

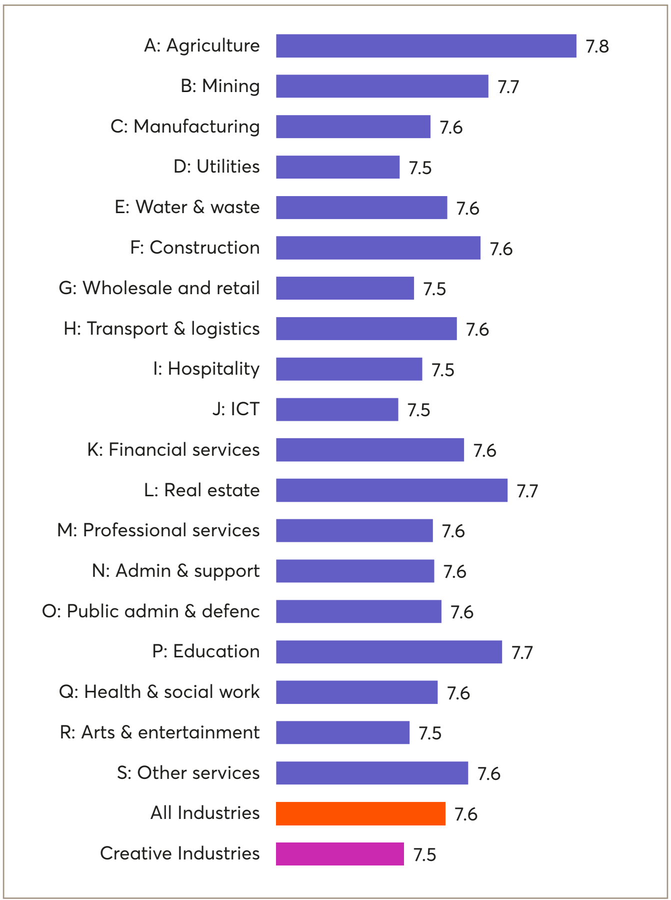
Sample size limitations prevents detailed analysis by Creative sub-sector or worker characteristics. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Labour Force Survey. JM Quarters. Various years. Please refer to Technical Annex.

23. Wellbeing (happiness)

Wellbeing scores considering the self-reported 'happiness' of Creative workers are subtly, but persistently, below the all industry average (7.3 compared to 7.5). As might be expected, wellbeing fell during the pandemic – both in the Creative Industries and across the economy as a whole, and in 2021 remained below pre-pandemic levels. Self-reported wellbeing is slightly higher amongst those working in Design, Architecture and Museums, galleries and libraries.

Figure 23A: Happiness (Mean Score) by industry sector 2017-2019 (All Workers)



Happiness, Mean Score (All workers) 2021

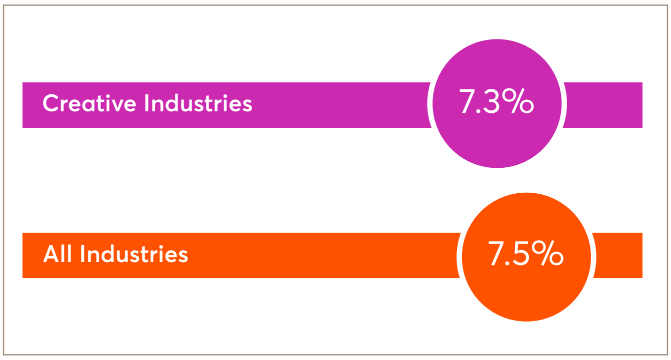


Figure 23B: Happiness (Mean Score) over time (All Workers)

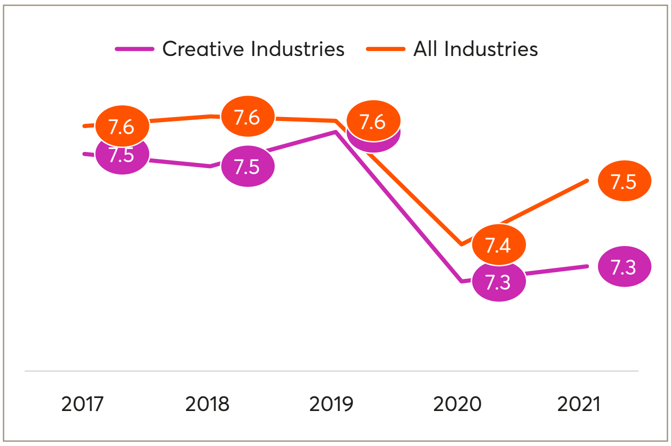
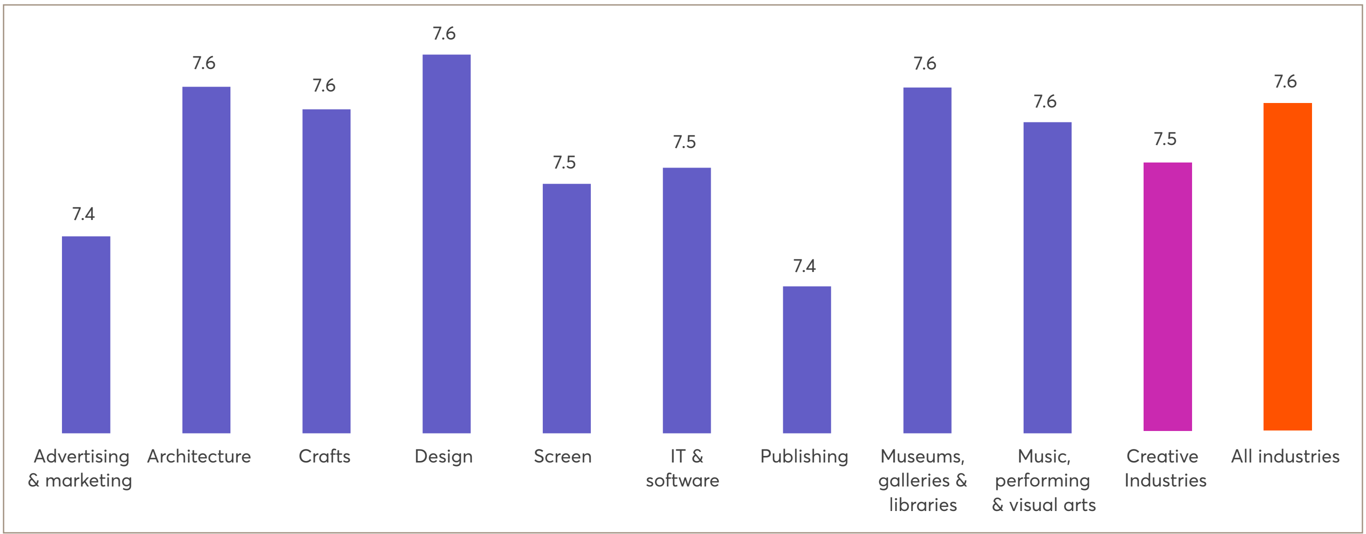


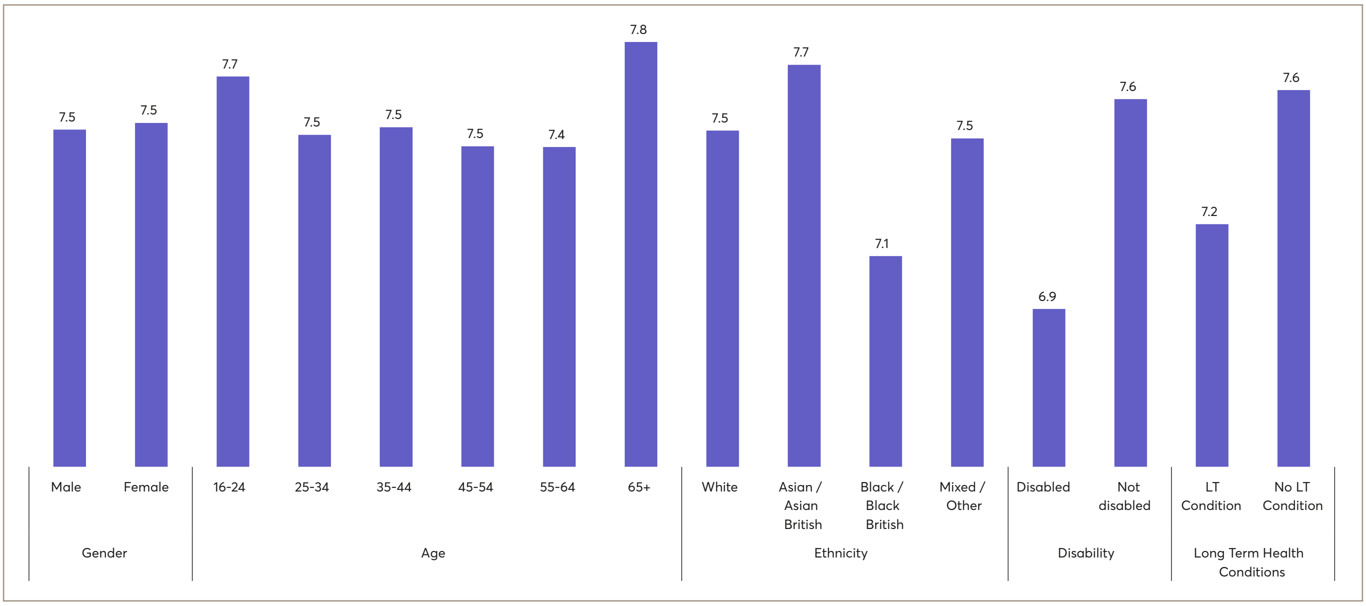
Figure 23C: Happiness (Mean Score) Creative sub-sector 2017-19 (All Workers)

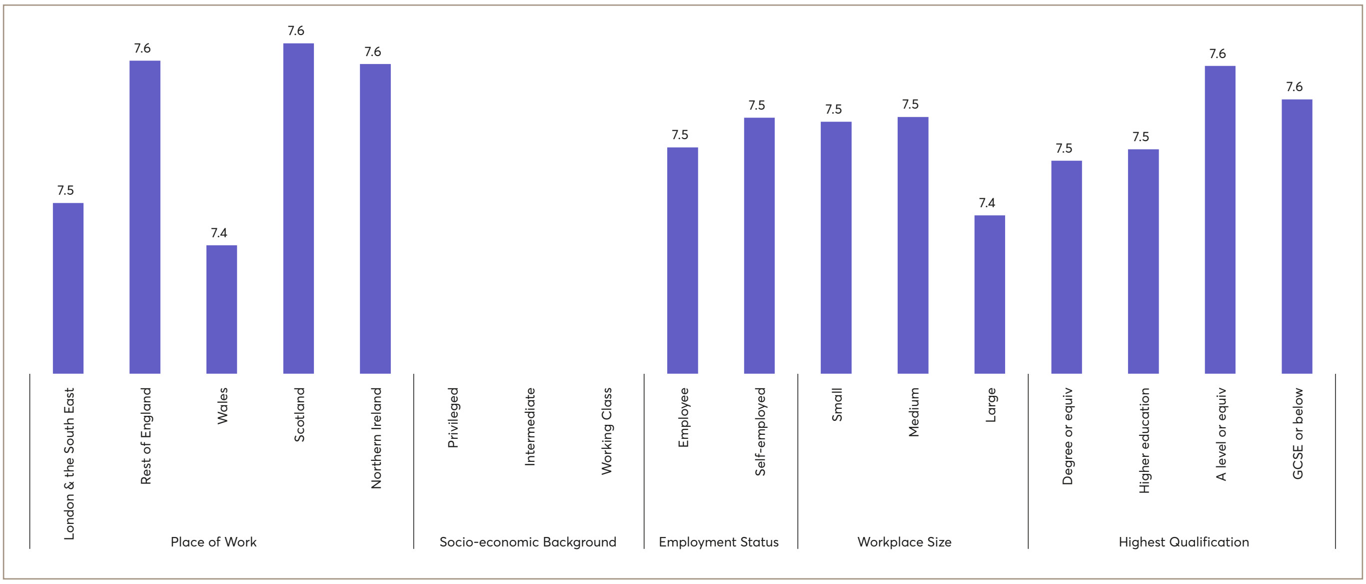


Differences are slightly more evident amongst workers within the Creative Industries. Notably, there are significant disparities between the wellbeing scores of those that have a disability or long-term health condition and those that do not.

Wellbeing scores are also below average amongst Creative workers of Black/Black British origin, Creative workers in Wales, and those working for large businesses.

Figure 23D: Happiness (Mean Score) in the Creative Industries by worker characteristics
2017-19 (All Workers)





Sources and notes

Mean Score of Happiness, derived from the question: How happy did you feel yesterday? (where nought is 'not at all happy' and 10 is 'completely happy') [HAPPY].

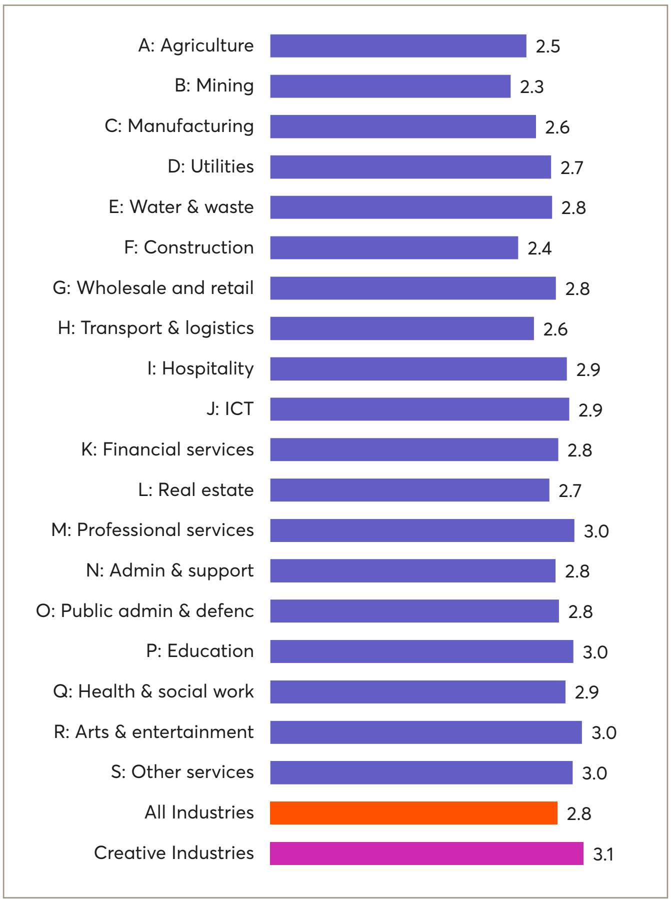
Data is for Employees and Self-employed workers. Applies to respondents aged 16 and over. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Annual Population Survey. Various years. Please refer to Technical Annex.

24. Wellbeing (anxiety)

Creative workers report greater levels of anxiety than average (Mean score of 3.3 compared to 3.0) and persistently amongst the highest rates of anxiety in the economy. Reported rates of anxiety increased during the pandemic and in 2021 remained elevated compared to pre-pandemic levels. Workers in Music, performing and visual arts report slightly higher rates of anxiety, while those working in Crafts and IT report being slightly less anxious than average.

Figure 24A: Anxiety (Mean Score) by industry sector
2017-2019 (All Workers)



Anxiety, Mean Score (All workers) 2021

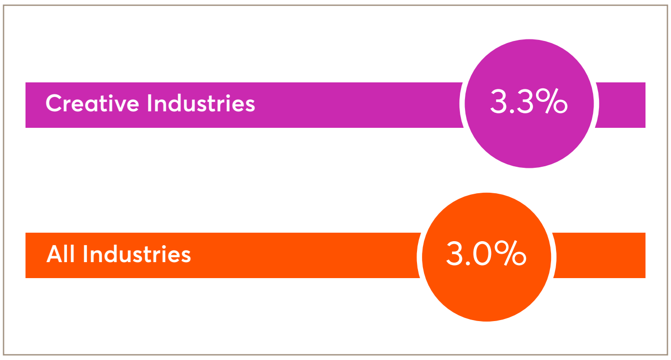


Figure 24B: Anxiety (Mean Score) over time
(All Workers)

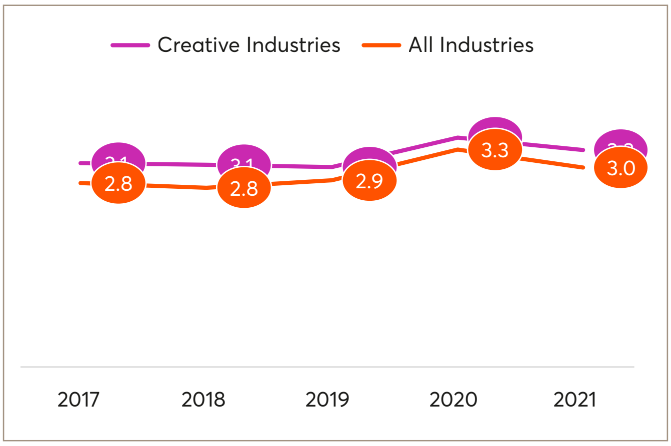
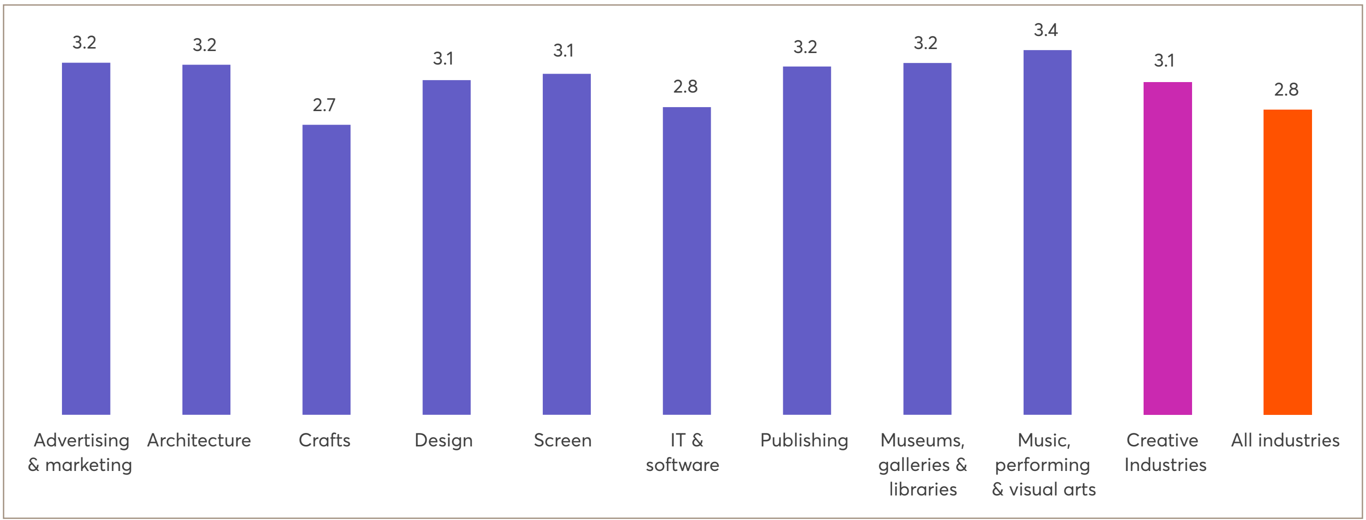
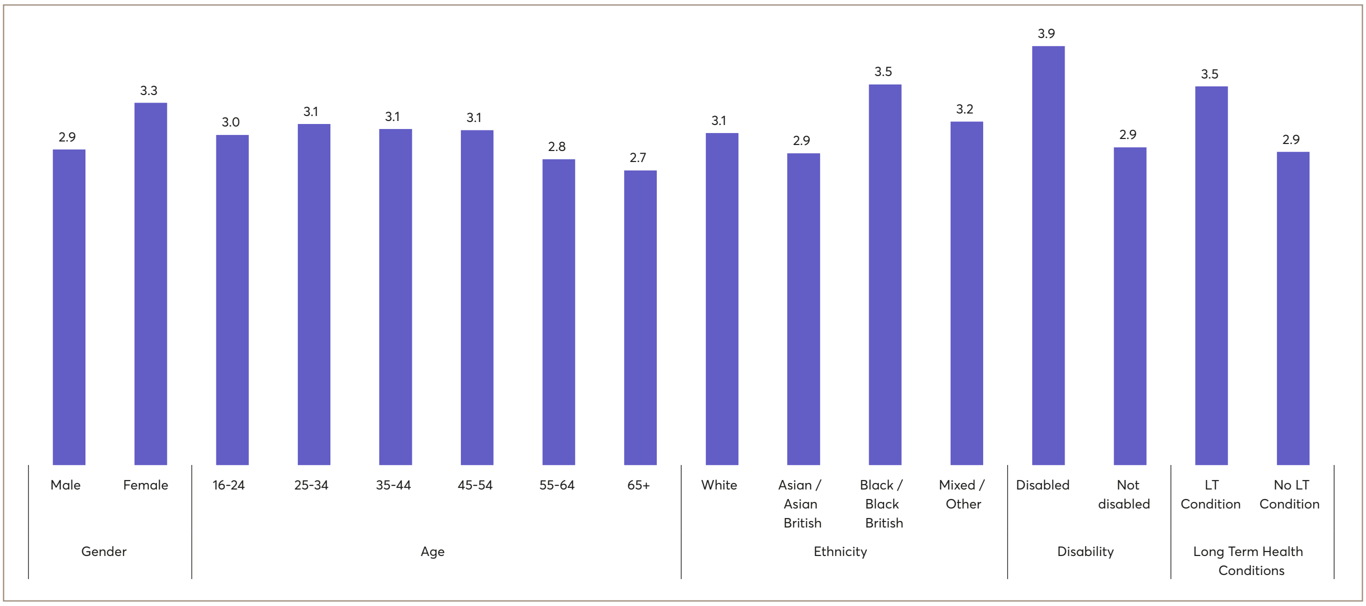


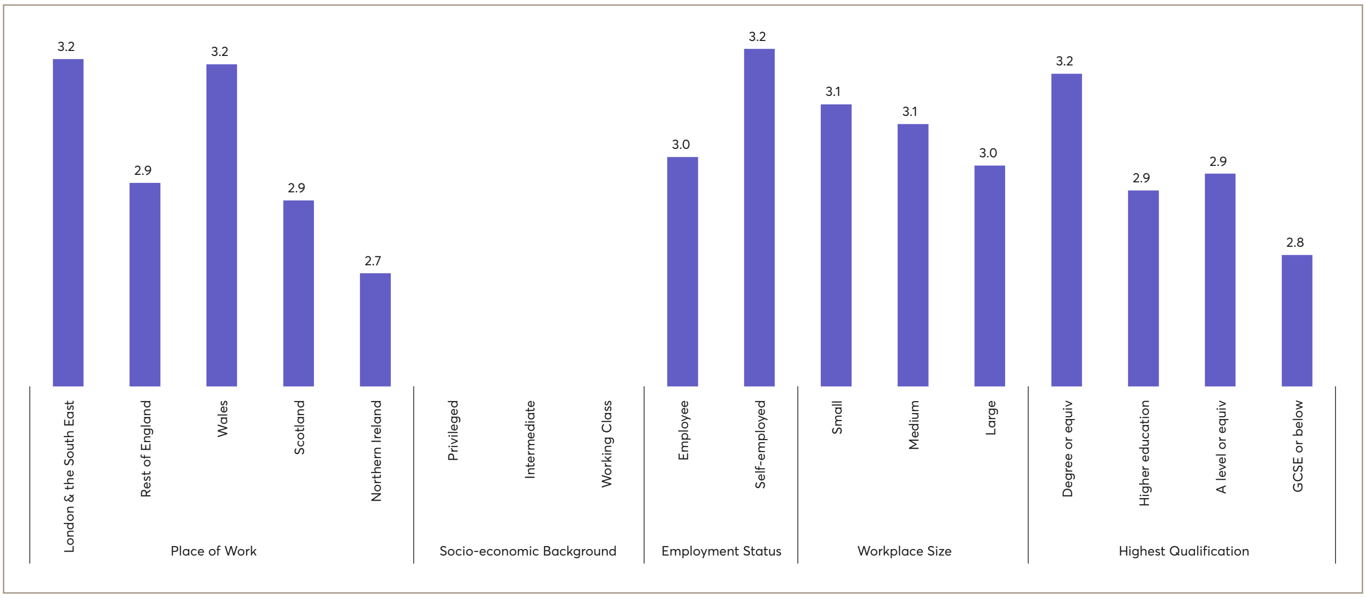
Figure 24C: Anxiety (Mean Score) Creative sub-sector 2017-19 (All Workers)



Women working in the Creative Industries tend to report slightly higher rates of anxiety than men, as do Black/black British workers compared to their white counterparts. Again, the most pronounced disparities in wellbeing scores relate to disability, with disabled workers and those with long term health conditions reporting much higher rates of anxiety than those that do not have a disability or long-term conditions.

Figure 24D: Anxiety (Mean Score) in the Creative Industries by worker characteristics
2017-19 (All Workers)





Sources and notes

Mean Score of Anxiety, derived from the question: How anxious did you feel yesterday? (where nought is 'not at all anxious and 10 is 'completely anxious) [ANXIOUS].

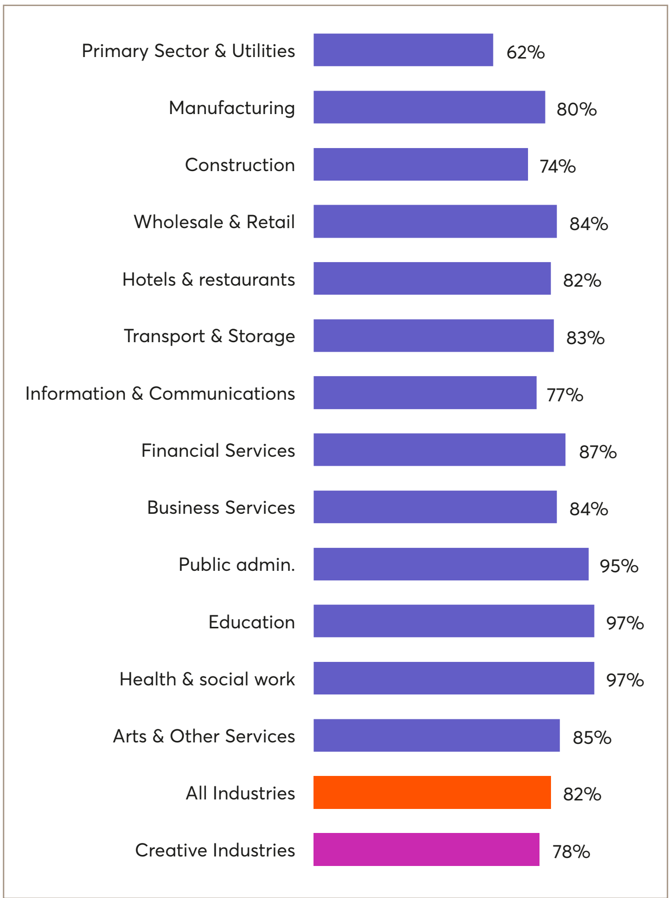
Data is for Employees and Self-employed workers. Applies to respondents aged 16 and over. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Annual Population Survey. Various years. Please refer to Technical Annex.

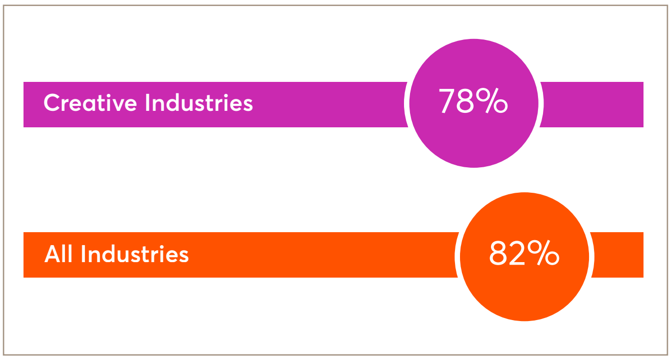
25. Equal opportunities policy

Despite increased focus on diversity and inclusion in the Creative Industries over the past decade or so, Creative employers are less likely to have an Equal Opportunities policy – 78% of Creative employers placing the industry behind the all industry average (82%) and most other industry sectors. There is, however, a degree of variation between Creative sub-sectors. Almost all (95%) employers in Museums, galleries and libraries have such a policy in place compared to around three quarters of employers in Design (75%), Advertising (76%) and IT (76%).

Figure 25A: Employers with Equal Opportunities policies by industry sector 2017 (% Employers)



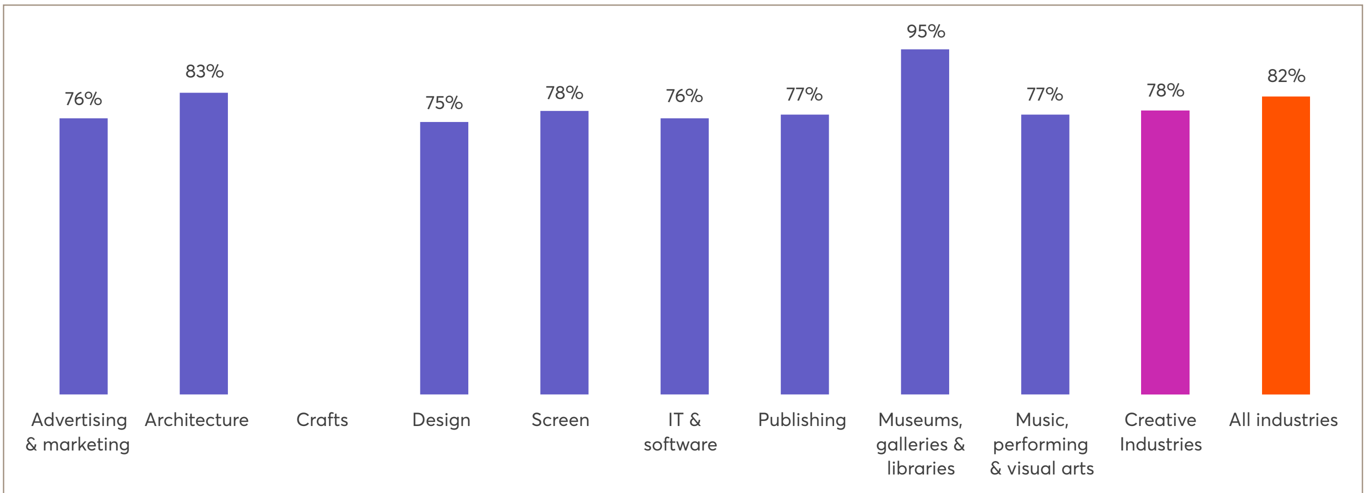
% employers that have an equal opportunities policy, 2017



Sources and notes

Data based on responses to the following question:
"Does your establishment have an Equal Opportunities Policy?".
Data is for Employers and therefore covers Employees only.
Data for Crafts suppressed due to sample
Source: Employer Skills Survey, 2017

Figure 25B: Employers with Equal Opportunities policies by industry sector 2017 (% Employers)

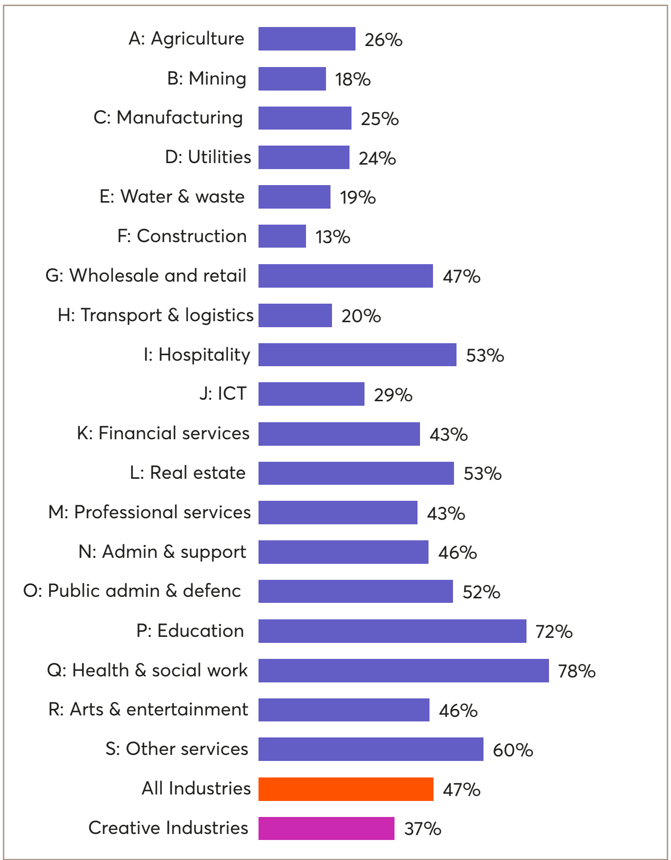


26. Representation: Gender

Women are significantly under-represented in the Creative Industries, comprising 37% of the workforce – amongst the lowest levels of representation in service industries and with no improvement in the gender balance over the past five years.

There is substantial variation between Creative sub-sectors. Female representation is particularly poor in IT, Architecture and Screen, but women make-up 60% of the workforce in Museums, galleries and libraries.

Figure 26A: Female representation by industry sector 2017-19 (% Workers)



% workers that are female, 2021

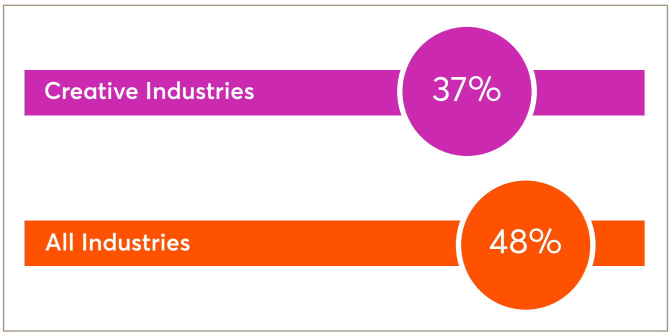


Figure 26B: Female representation over time (% Workers)

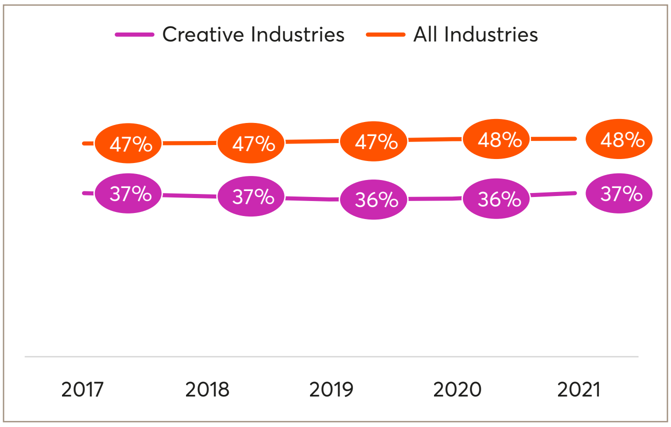
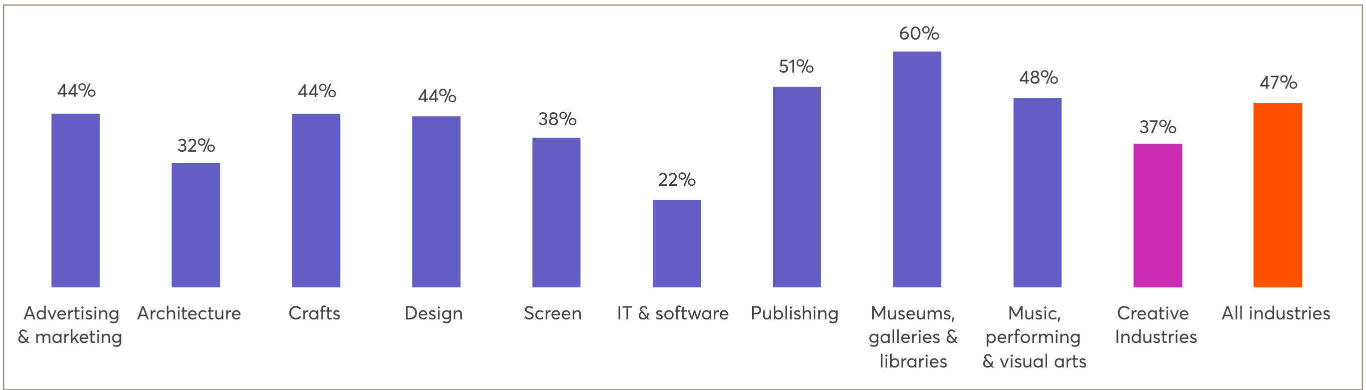


Figure 26C: Female representation by Creative sub-sector 2017-19 (% Workers)



Sources and notes

% of the workforce that are female [SEX=2]

Data is for employees and self-employed workers.

Source: Annual Population Survey, various years

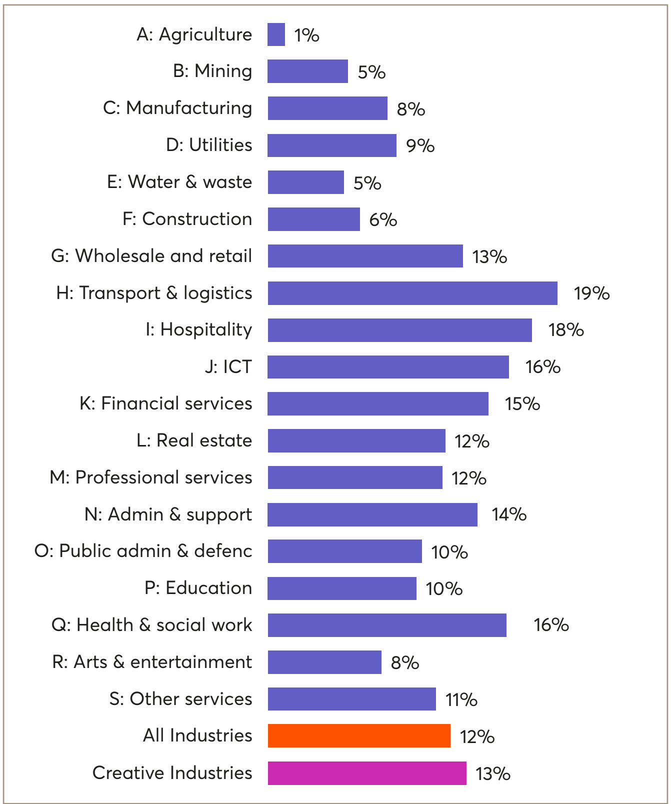
27. Representation: Ethnicity

While at surface-level a slightly higher share of the Creative workforce are Black, Asian or other Minority Ethnic (BAME) origin, this is likely to reflect both the concentration of the Creative Industries in ethnically-diverse urban centres (particularly London) and the dominance of the IT sub-sector, which employs a greater share of workers from ethnic minority backgrounds.

In contrast, there is significant under-representation of racially diverse talent in most other Creative sub-sectors, particularly: Craft; Music, performing and visual arts; and Museums, galleries and libraries.

Figure 27A: Representation of Black, Asian and Minority Ethnic (BAME) workers by industry sector 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



% workers that are Black, Asian or Minority Ethnic (BAME) origin, 2021

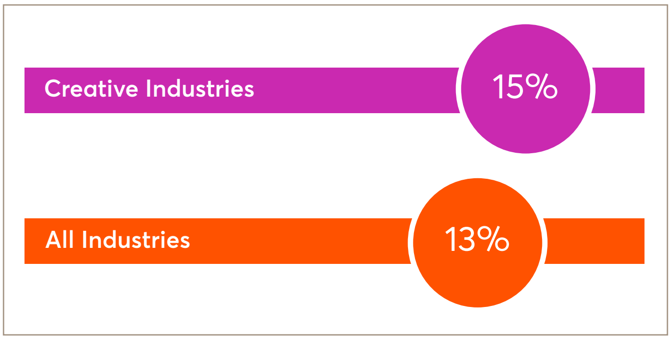


Figure 27B: Representation of Black, Asian and Minority Ethnic (BAME) workers over time (% Workers)

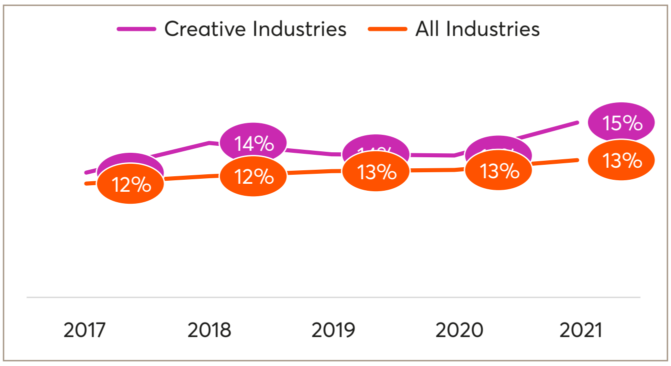
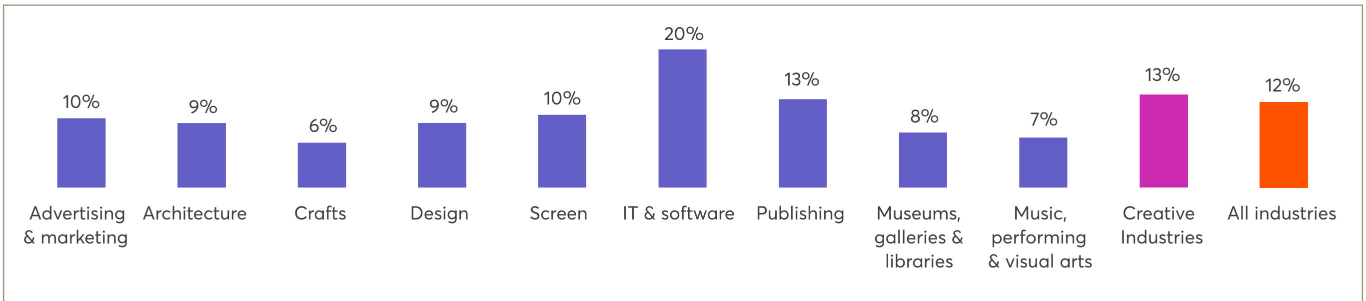


Figure 27C: Representation of Black, Asian and Minority Ethnic (BAME) workers by Creative sub-sector 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Sources and notes

% of the workforce that are Black, Asian or minority ethnic origin [ETHUKEUL=2_9]. Data is for employees and self-employed workers.

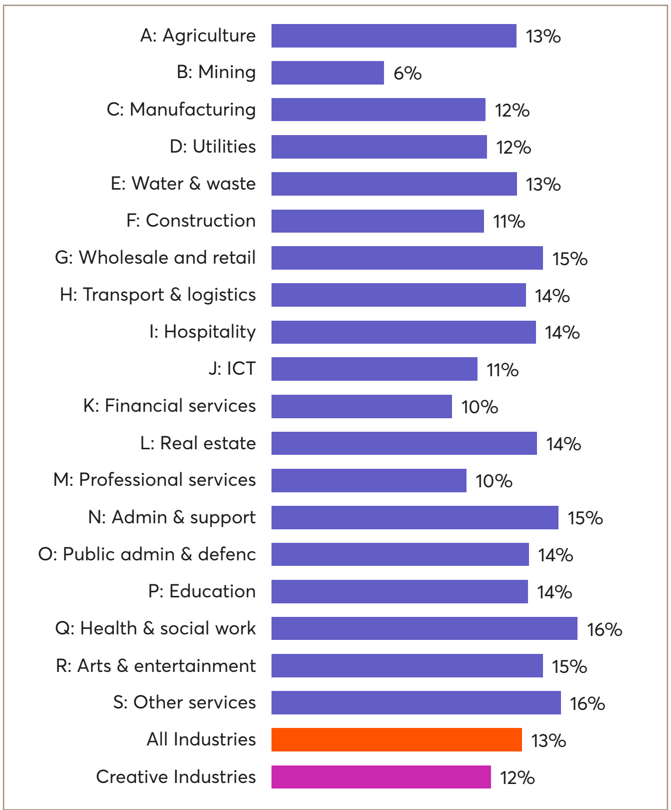
Source: Annual Population Survey, various years

28. Representation: Disability

Disabled people are under-represented in the Creative Industries – comprising 13% of the sector's workforce compared to 16% across all industries. The proportion of the workforce which have a disability has been on an upward trajectory over the past five years – across the economy and in the Creative Industries.

Within the sector, disabled people are particularly under-represented in: Advertising and marketing; Architecture; Design: and IT & software, where less than one in ten jobs are filled by people with a disability.

Figure 28A: Representation of Disabled workers by industry sector 2017-19 (% Workers)



% workers that are (Equality Act) Disabled, 2021

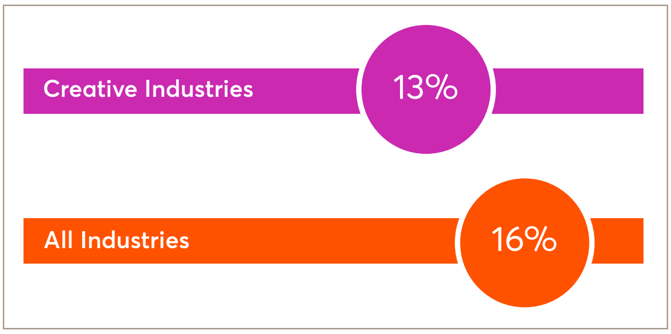


Figure 28B: Representation of Disabled workers over time (% Workers)

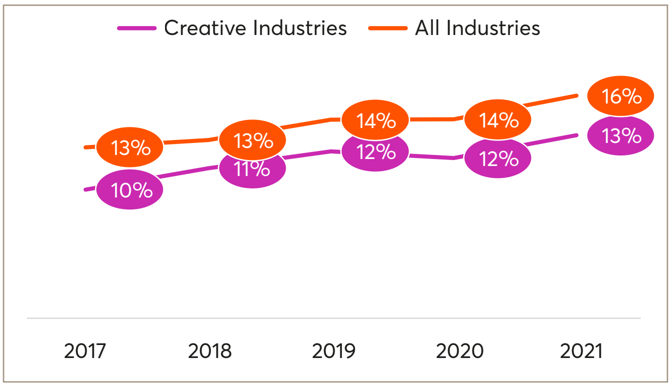
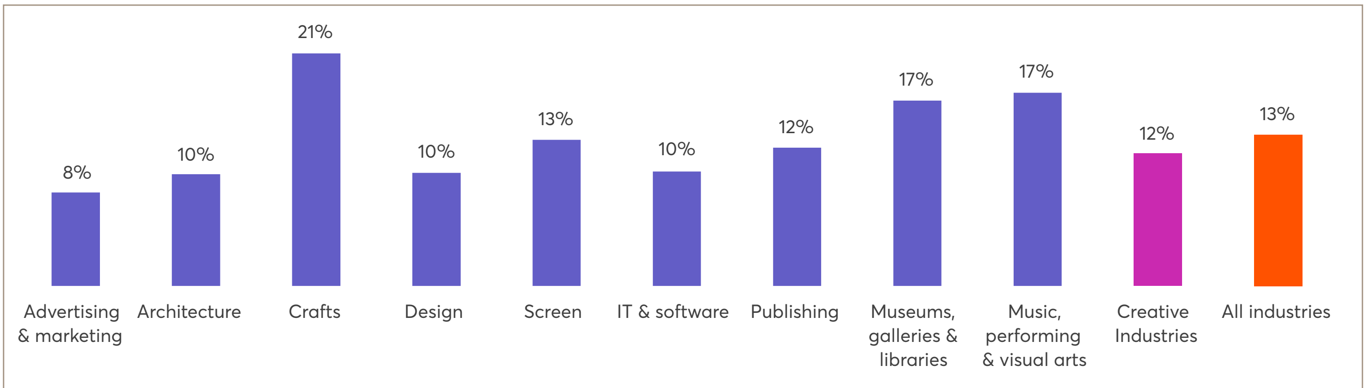


Figure 28C: Representation of Disabled workers by Creative sub-sector 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Sources and notes

% of the workforce that are Equality act Disabled [DISEA=1]. Data is for employees and self-employed workers.

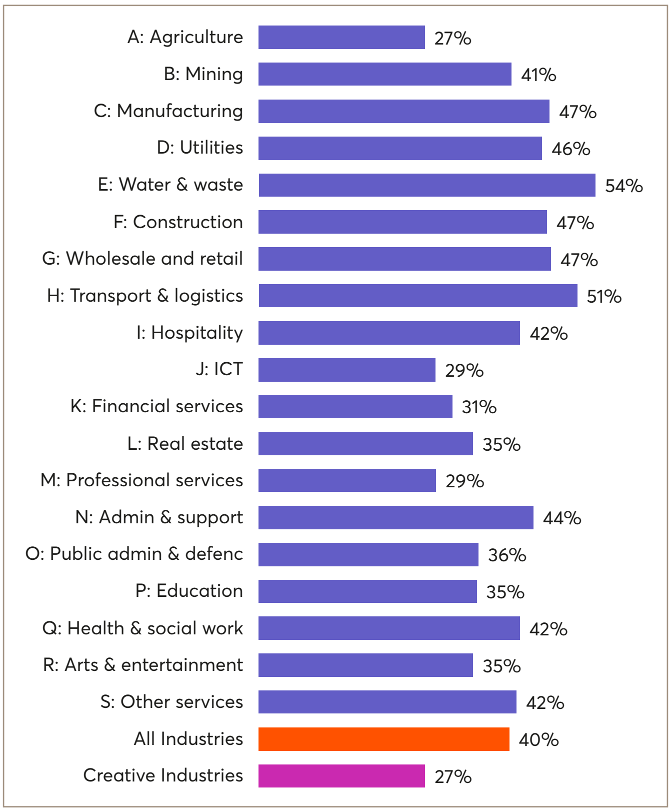
Source: Annual Population Survey, various years

29. Representation: Social class

In 2021, just one in four jobs in the Creative Industries were held by people from socio-economically disadvantaged backgrounds, meaning that class-based exclusion is more pronounced in the Creative Industries than any other part of the UK economy.

The share of the workforce from low socio-economic backgrounds has declined over the past five years, reflecting trends across all industries as the labour market continues to transition away from manual and towards professional occupations. There are substantial class-based disparities evident in all Creative sub-sectors, except for Crafts.

Figure 29A: Representation of workers from a socio-economically disadvantaged background by industry sector 2017-19 (% Workers)



% workers that are from a socio-economically disadvantaged background, 2021

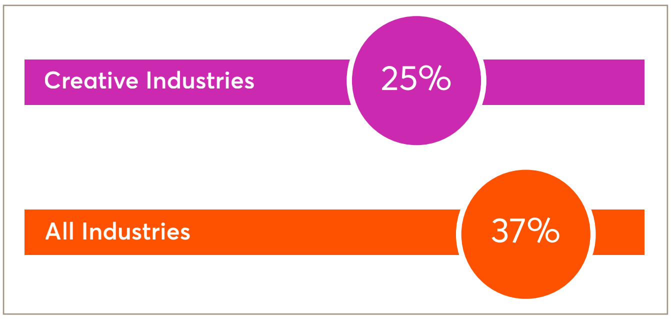


Figure 29B: Representation of workers from a socio-economically disadvantaged background, over time (% Workers)

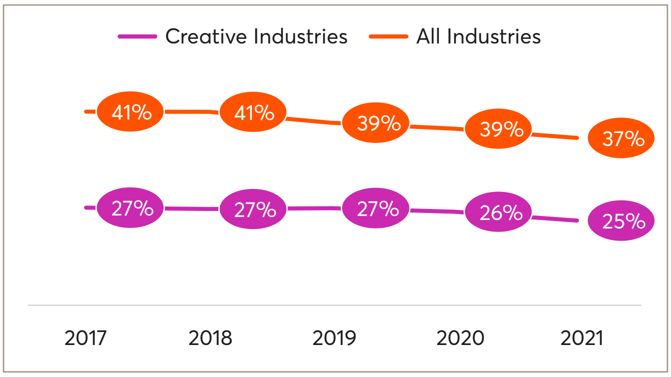
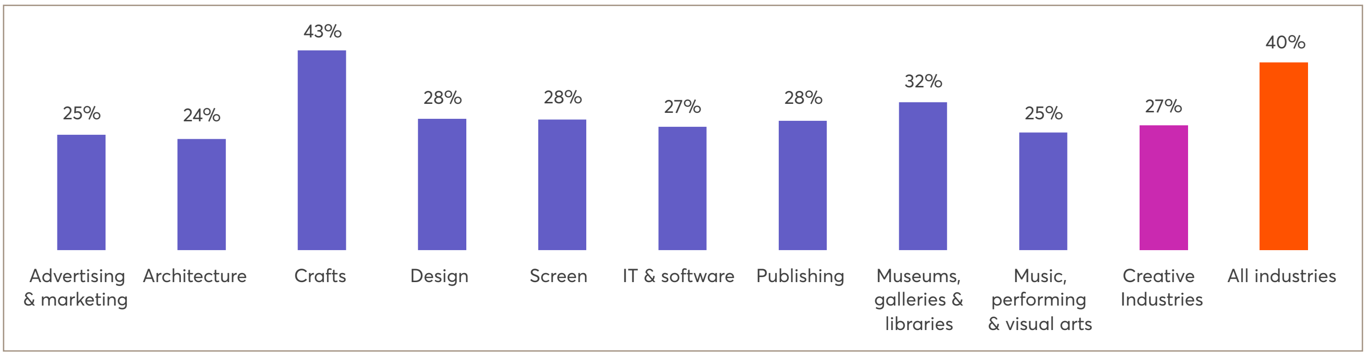


Figure 29C: Representation of workers from a socio-economically disadvantaged background by Creative sub-sector 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Sources and notes

% of the workforce from low socio-economic backgrounds based on parental occupation aged 14 [NSSECORIGIN=5_8]. Data is for employees and self-employed workers. Source: Labour Force Survey, JS Quarters.

Agency, voice and representation

For workers, the ability to speak up, constructively challenge and be listened to; to influence decisions that affect their everyday working lives is a vital aspect of quality work. Mechanisms that support dialogue and collective representation can strengthen the voice of workers, improving worker wellbeing, promoting greater levels of staff engagement, and in turn delivering improved productivity and performance for firms.

Summary of performance

Collective Representation and Bargaining

Creative workers are significantly less likely to be members of trade unions or staff associations, than is average across the economy. They are also less likely to report that their colleagues are members too, and that agreements between trade unions and employers affect their pay. TU membership is highest amongst workers in Museums, galleries and libraries; Music, performing and visual arts; Screen; and Publishing. Collective representation is, however, lower amongst Creative workers from ethnic minority backgrounds. There are also stark differences between the UK nations, with trade union membership considerably higher in Wales, Scotland and Northern Ireland.

Employee consultation

Mechanisms to support employee voice, such as staff associations, employer forums and trade union consultation, are more limited in the Creative Industries across all Creative sub-sectors apart from Museums, galleries and libraries.

Employee voice

Those working as employees in the Creative Industries tend to be more positive about their involvement in decision-making at work. Employee voice is particularly strong in IT; and Museums, galleries and libraries; but weaker in Music, performing and visual arts.

Table 5. Key indicators

	Creative Industries	All Industries
Trade Union Membership	8%	21%
Trade Union Presence	18%	28%
Collective bargaining	9%	26%
Employee consultation (% employers)	8%	15%
Employee voice (rated as good)	62%	54%

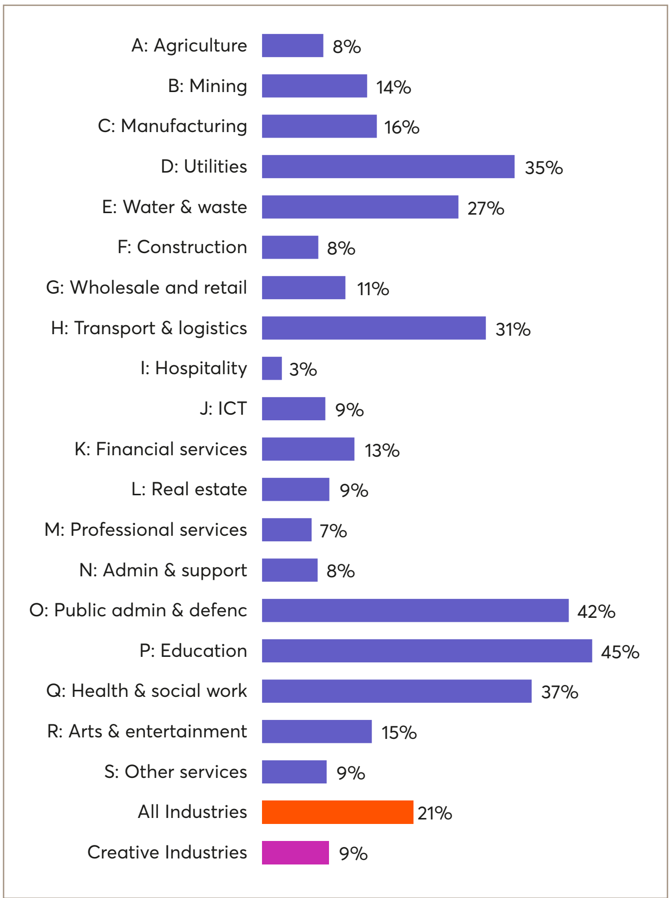
Data gaps

- There is a dearth of data on the voice of Creative freelancers, including whether employers have formal mechanisms for consultation and their subjective rating of the extent to which their views influence the decision-making of the Creative businesses they work for.

30. Collective representation (Trade Union membership)

Creative workers are significantly less likely to be members of trade unions or staff associations (just 8% are), than is average across the economy (21%). There are substantial differences between Creative sub-sectors. Thirty percent of workers in Museums, galleries and libraries report being a member of a trade union or staff association, and membership is also higher in Music, performing and visual arts. This contrasts strongly with Design, Advertising and IT, where less than 5% of workers are members.

Figure 30A: Trade Union Membership by industry sector 2017-2019 (% Workers)



% workers that are a member of a trade union or staff association, 2021

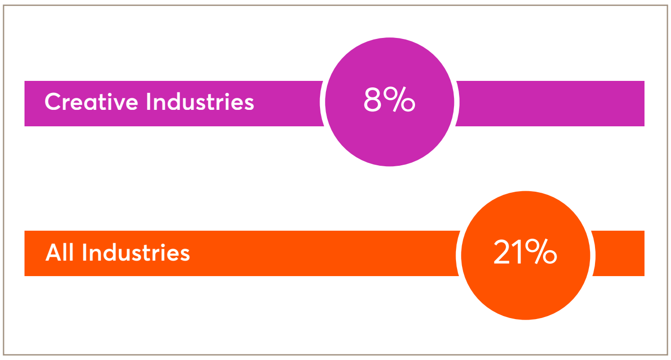


Figure 30B: Trade Union Membership over time (% Workers)

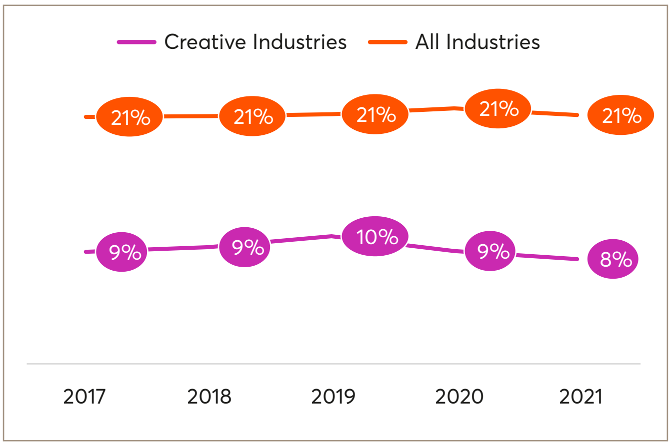
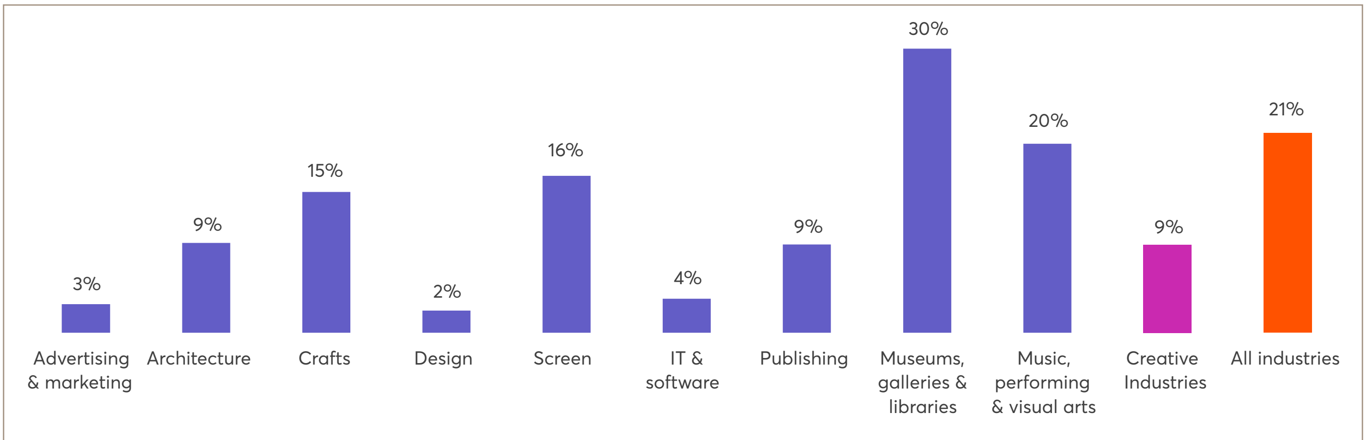


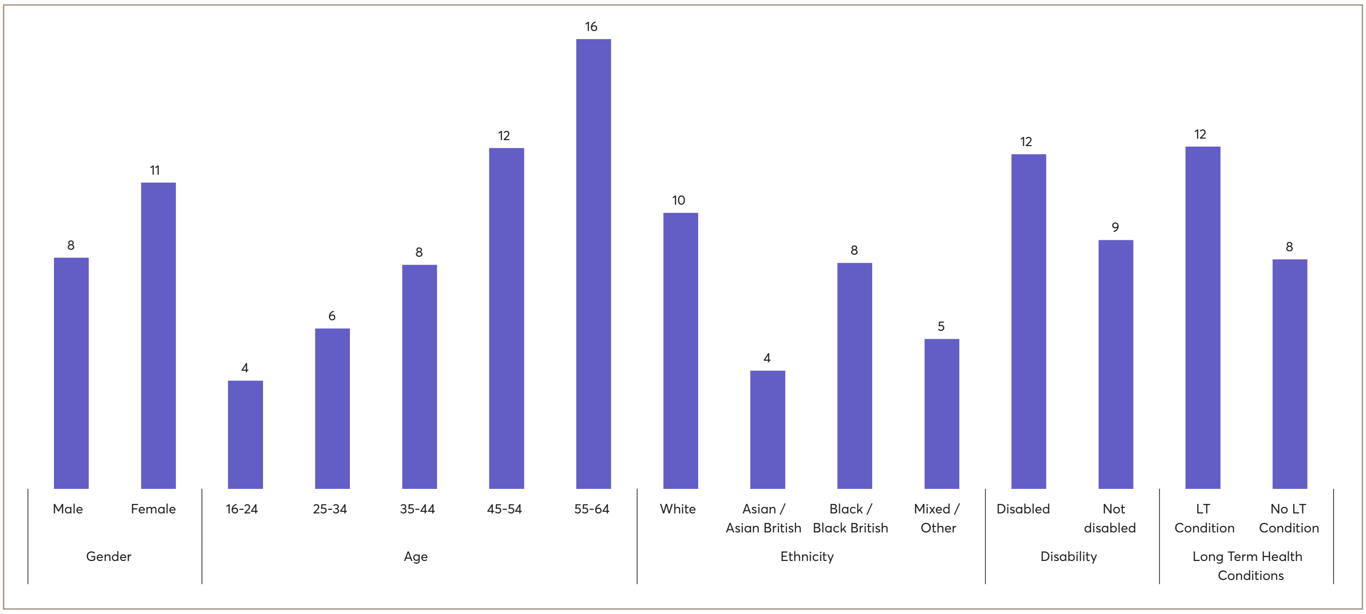
Figure 30C: Trade Union Membership by Creative sub-sector 2017-19 (% Workers)

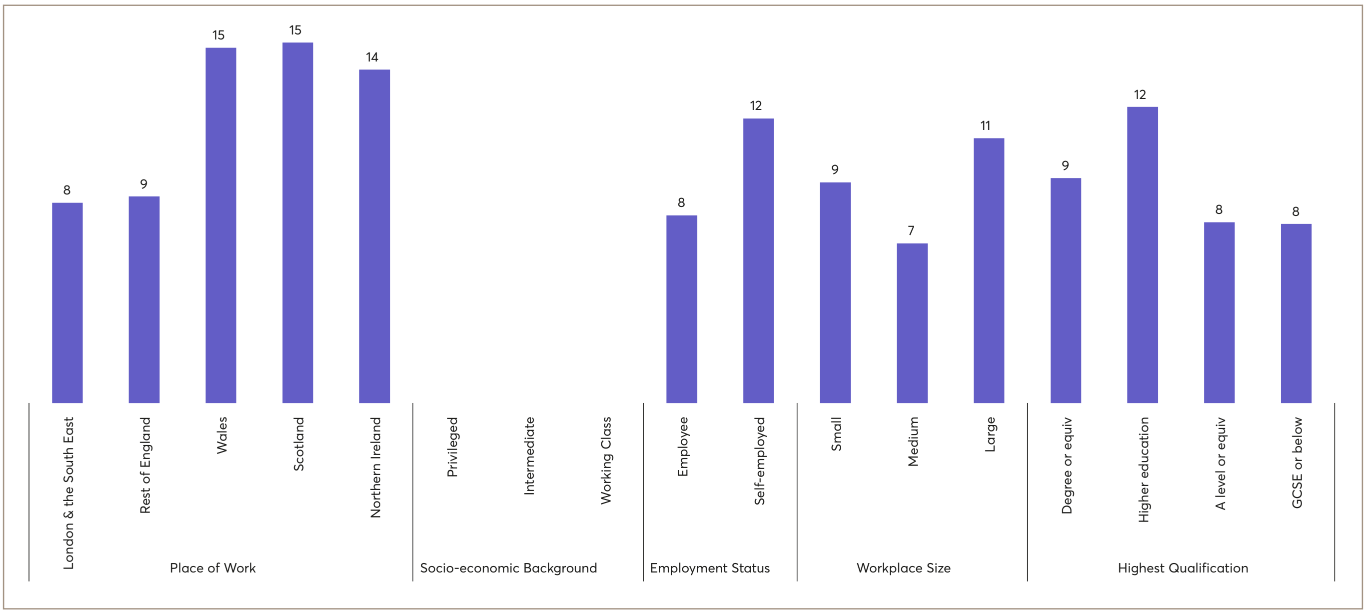


Trade Union membership varies considerably between different types of Creative workers, which will in part reflect the workforce profile in different Creative sub-sectors. In line with trends seen across the economy, trade union membership is higher amongst women than men and tends to increase with age. Collective representation is, however, lower amongst Creative workers from ethnic minority backgrounds. There are also stark differences between the UK nations, with trade union membership considerably higher in Wales, Scotland and Northern Ireland.

Figure 30D: Trade Union Membership in the Creative Industries by worker characteristics 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Whether trade union or staff association member (UNION). Applies to all respondents in employment excluding those on certain government schemes and unpaid family workers.

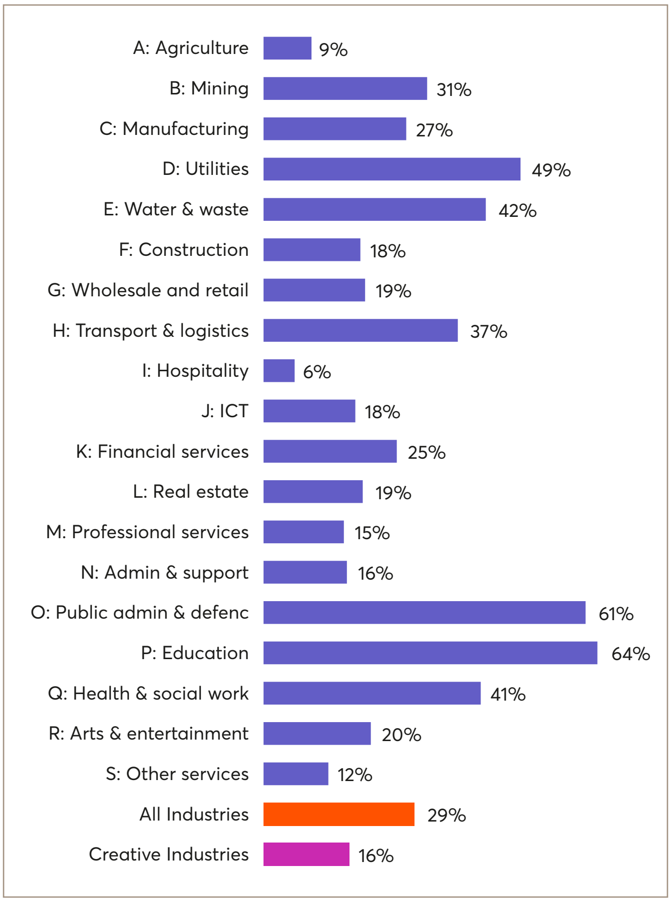
Data is for all workers (including the self-employed). Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Labour Force Survey, OD Quarters. Various years. Please refer to Technical Annex.

31. Collective representation (Trade Union presence)

The presence of trade unions and staff associations is more limited in the Creative Industries than other sectors of the economy: just 18% of Creative workers suggest people in their workplace are members, compared to 28% of workers across the economy. Trade union presence is much greater in Museums, galleries and libraries, with 46% of workers suggesting colleague are members, as well as in the Screen Industries (30%). In contrast, a very small percentage of workers in Design, Advertising and marketing, and IT report trade union presence in their workplaces.

Figure 31A: Trade Union Presence by industry sector 2017-2019 (% Workers)



% workers with a trade union or staff association at their workplace, 2021

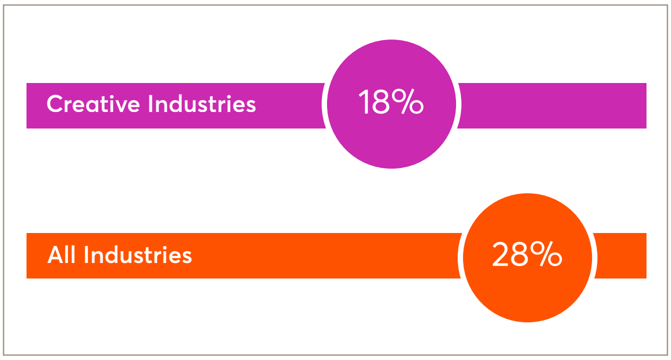


Figure 31B: Trade Union Presence over time (% Workers)

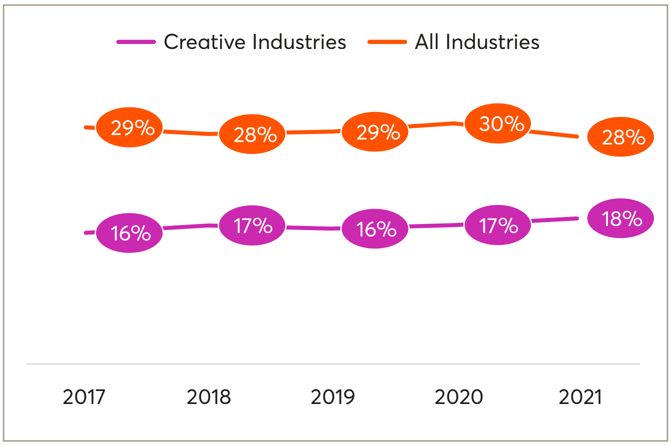
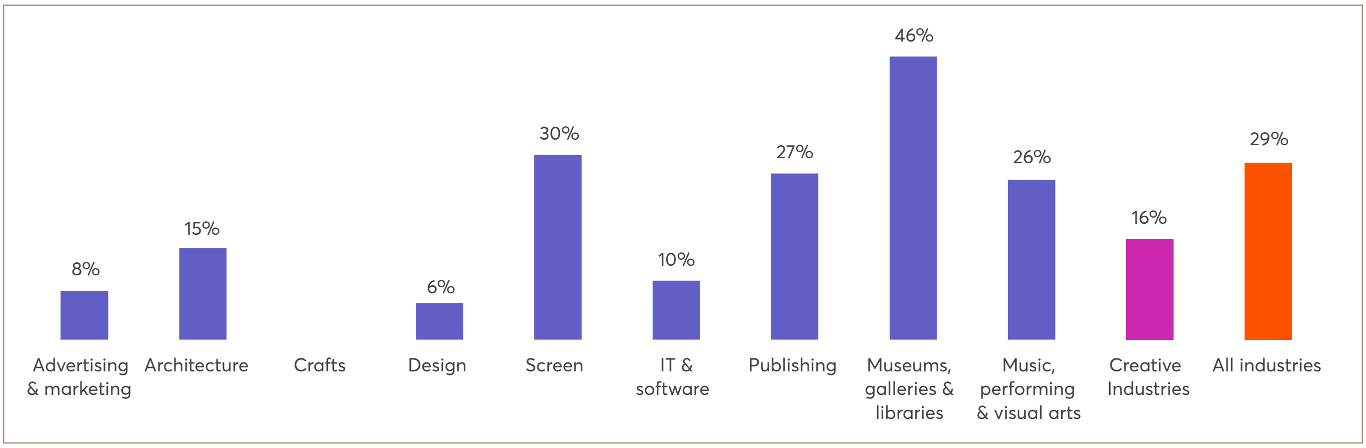


Figure 31C: Trade Union Presence by Creative sub-sector 2017-19 (% Workers)

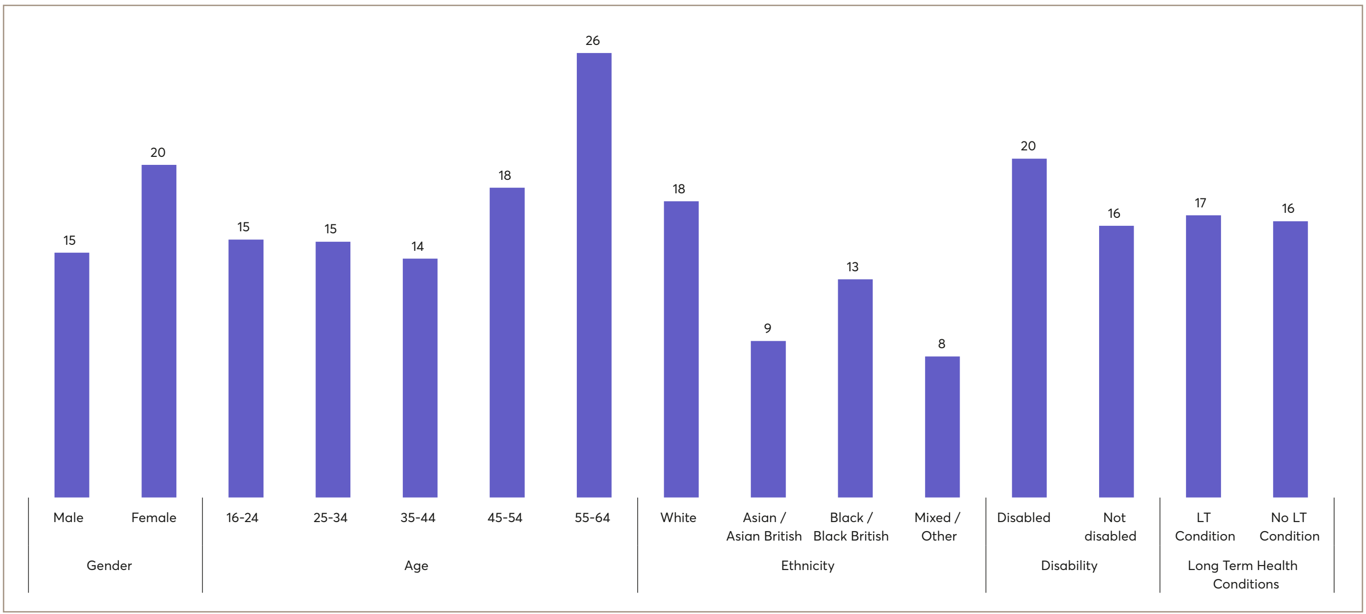


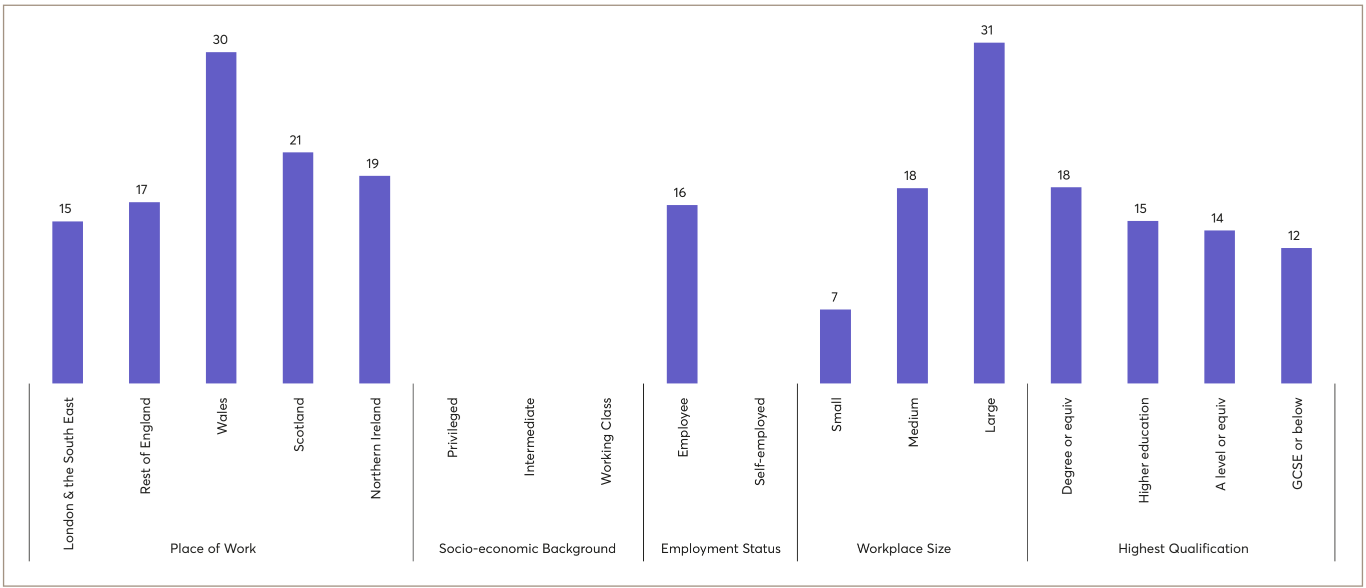
Those working in the Creative Industries in the devolved nations and working within larger firms are most likely to report trade union presence, though still less than one-third of workers. Women, workers aged 55-64 and disabled workers are also more likely to report the presence of a trade union or staff association in their workplace.

Creative workers from minority ethnic backgrounds are, however, considerably less likely to report their colleagues are members of a trade union or employee association.

Figure 31D: Trade Union Presence in the Creative Industries by worker characteristics 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Whether other people at workplace are members of trade union or staff association (TUPRES = 1). Applies to all respondents in employment who are not a member of a staff association of trade union

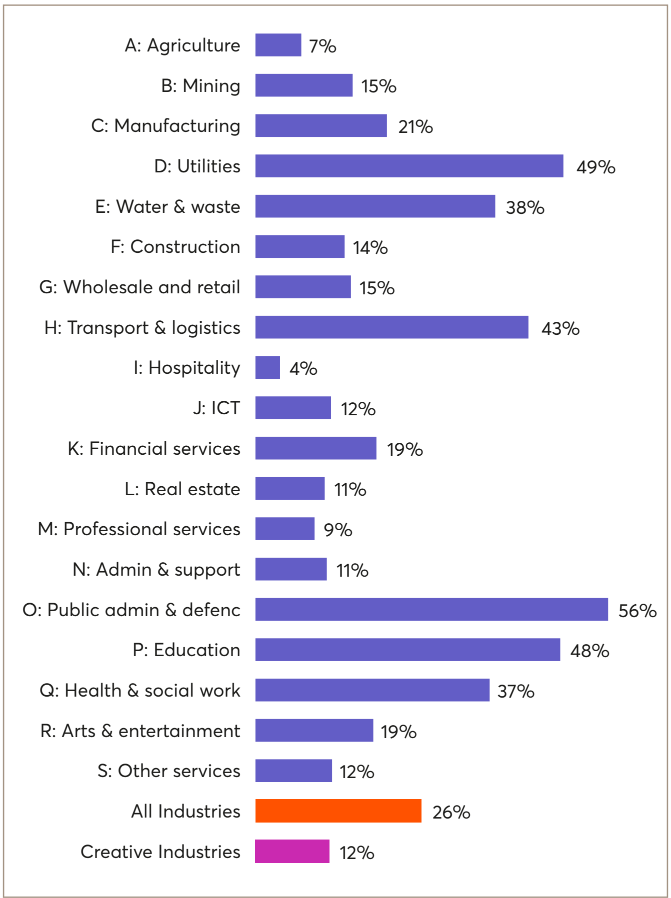
Data is for all workers (including the self-employed) who are not a member of a trade union or staff association. Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Labour Force Survey, OD Quarters. Various years. Please refer to Technical Annex.

32. Collective bargaining

As might be expected given more limited presence and membership of trade unions, Creative workers are less likely to report collective bargaining. Less than one in ten (9%) of Creative workers suggested that agreements between trade unions and employers affect their pay and conditions, compared to over one quarter (26%) of workers across all industries. Stark differences exist within the Creative Industries, with a significantly higher share of workers in Museum, galleries and libraries and in the Screen Industries reporting collective bargaining (47% and 24% respectively), while rates are much lower in IT (5%), Advertising (5%) and Design (6%).

Figure 32A: Collective bargaining by industry sector 2017-19 (% Workers)



% workers who say agreements between trade unions and employer affect pay & conditions, 2021

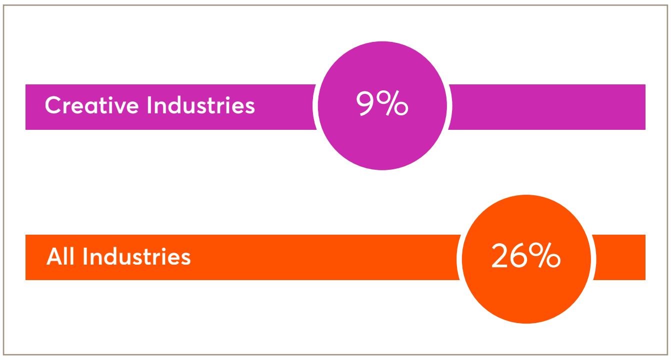


Figure 32B: Collective bargaining over time (% Workers)

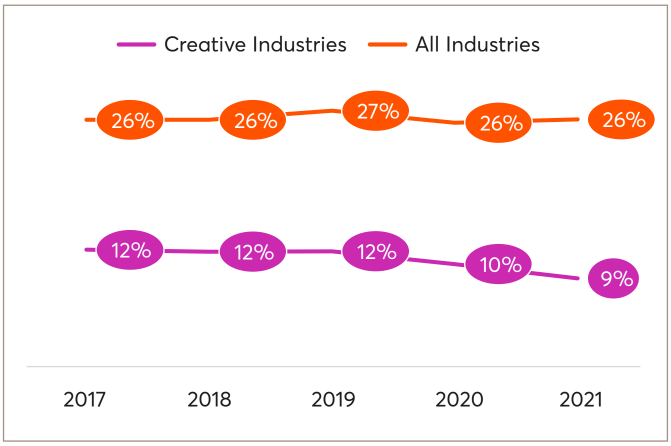
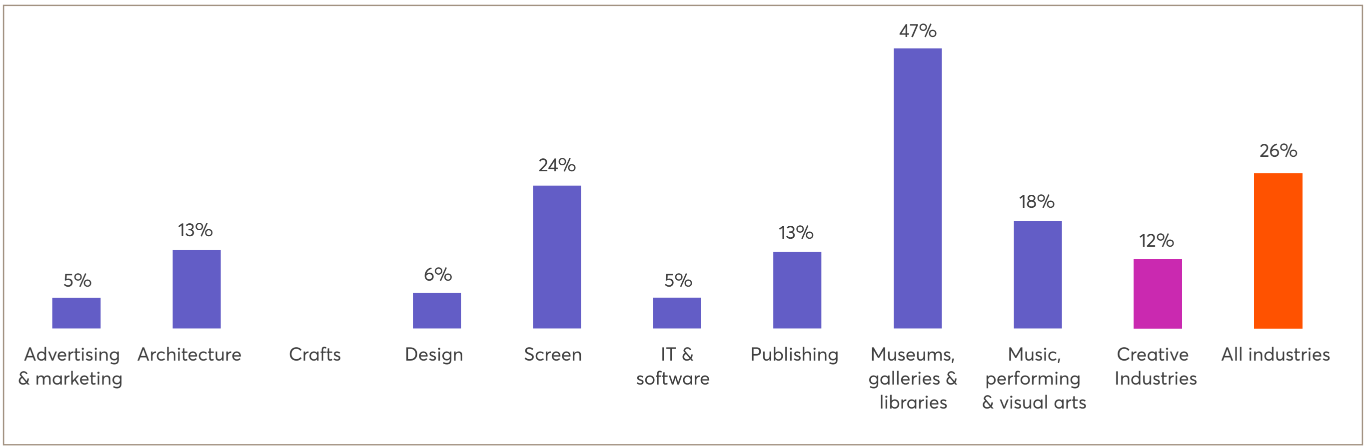


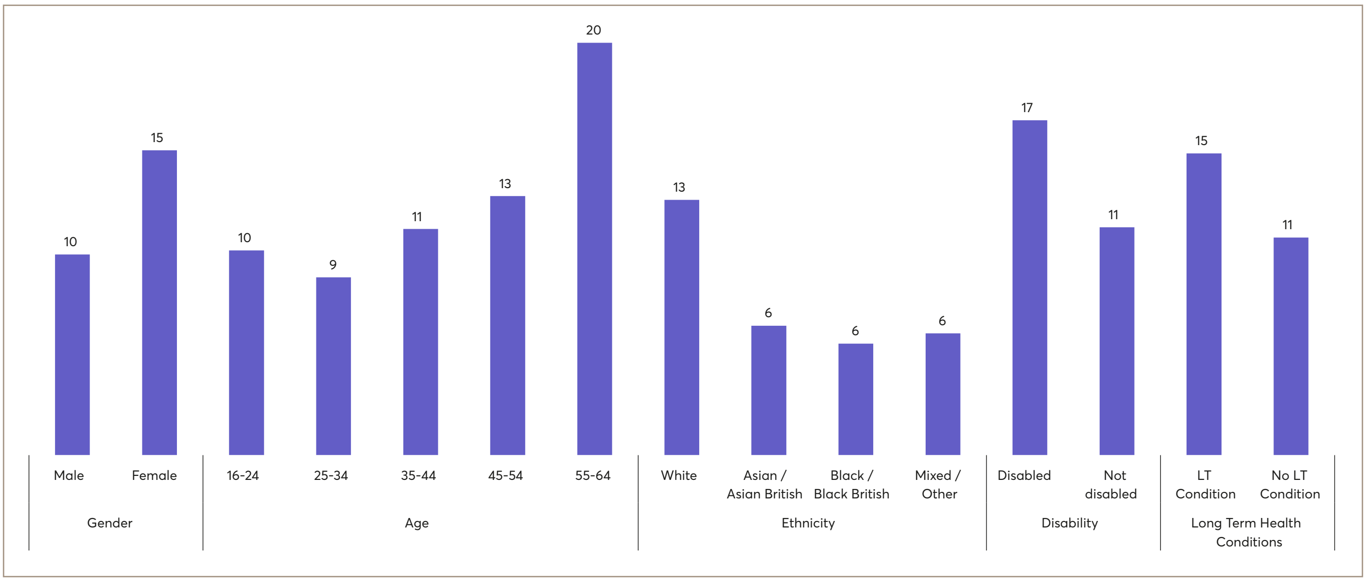
Figure 32C: Collective bargaining by Creative sub-sector 2017-19 (% Workers)

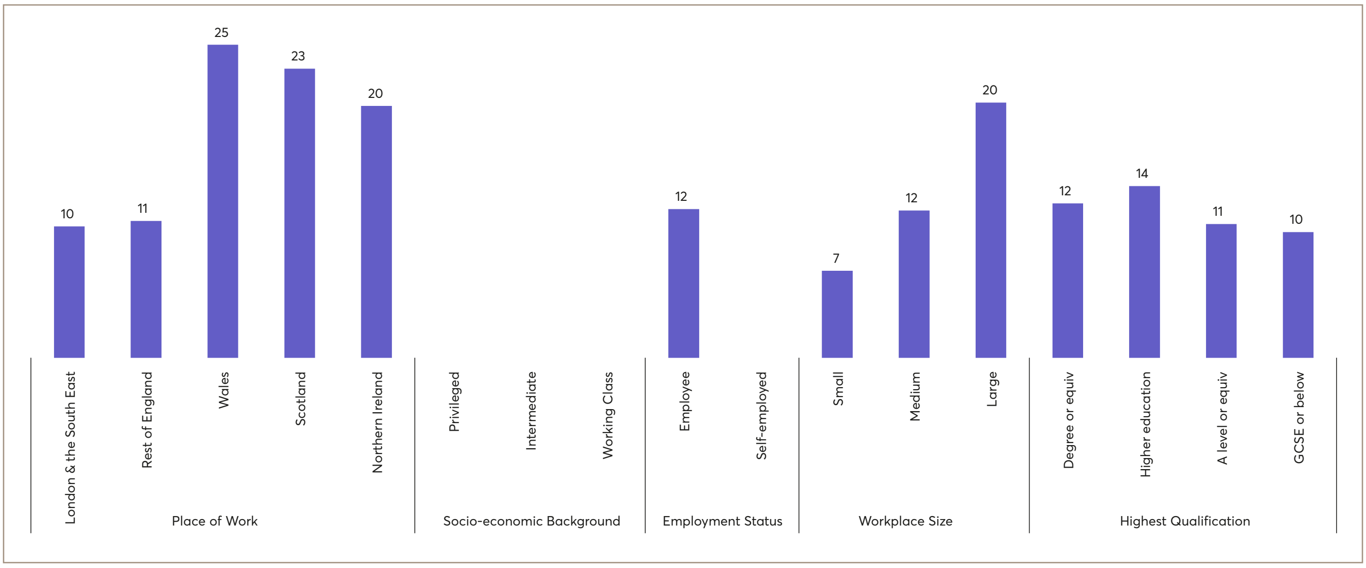


In line with trends seen in trade union presence and membership, women, workers aged 55-64, disabled workers, those working in larger firms and those working in the Creative Industries in the devolved nations are more likely to report that agreements between trade unions and employers affect their pay and condition, though in all cases still lagging the extent of collective bargaining across the economy as a whole. In contrast, workers from minority ethnic backgrounds are considerably less likely to report collective bargaining than white workers.

Figure 32D: Collective bargaining in the Creative Industries by worker characteristics 2017-19 (% Workers)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.





Sources and notes

Whether agreements between trade union and employer affect pay and conditions (TUCOV = 1). Applies to all respondents in employment excluding those on certain government schemes and unpaid family workers.

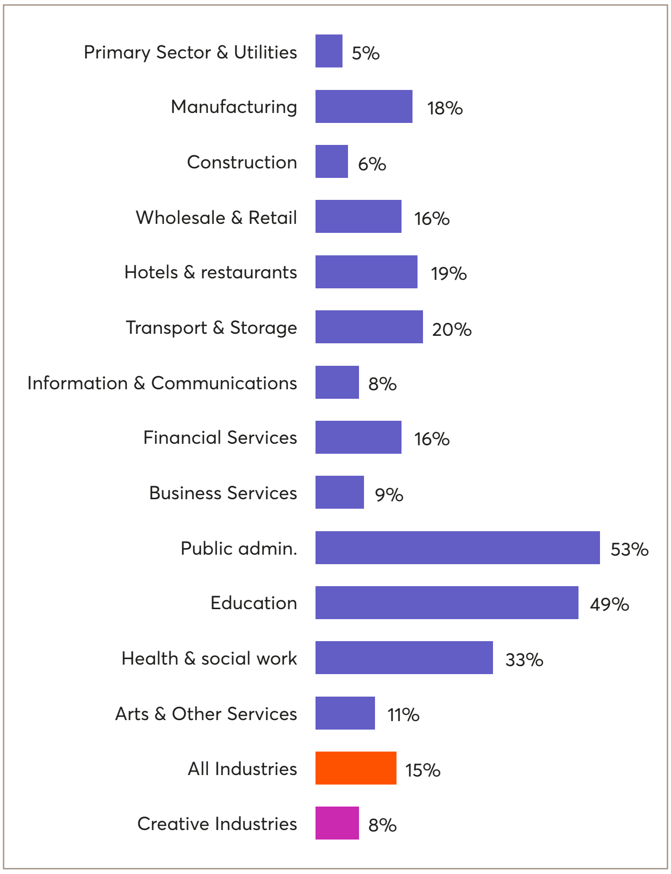
Data is for all workers (including the self-employed). Data has been suppressed where sample sizes are too small to provide reliable estimates. Some categories may be grouped in order to provide reliable estimates.

Source: Labour Force Survey, OD Quarters. Various years. Please refer to Technical Annex.

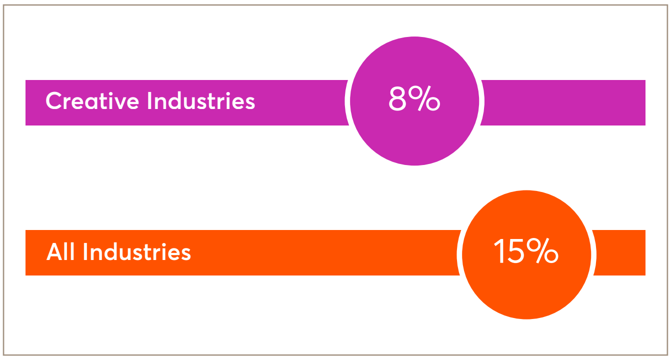
33. Employee consultation

Evidence from employer surveys also suggest that mechanisms to support employee voice are more limited in the Creative Industries. Only 8% of employers in the Creative sector report they have formal procedures in place for employee consultation, such as staff associations, employer forums and trade union consultation – below the all industry average (15%) and amongst the lowest rates in the economy. Mechanisms for employee voice are almost universally lacking in all Creative sub-sectors. The exception is Museums, galleries and libraries, although even here, only one in five (21%) of employers have formal procedures for consulting their employees.

Figure 33A: Employee consultation by industry sector 2017 (% Employers)



% employers that have formal procedures in place for employee consultation, 2017



Sources and notes

Data based on responses to the following question:

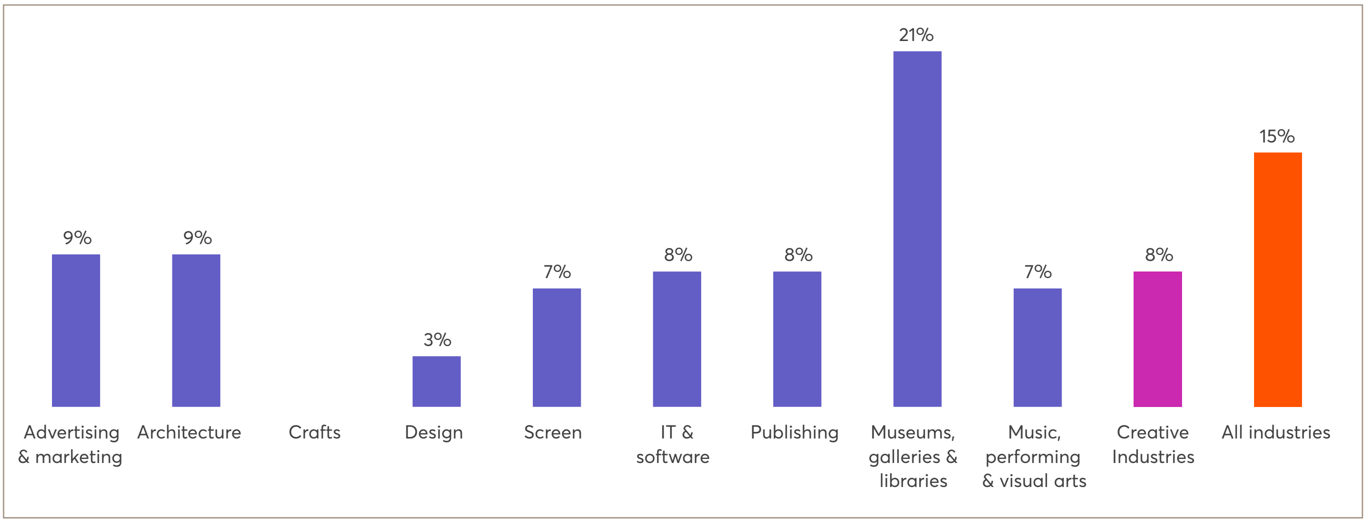
"Does your establishment have formal procedures in place for employee consultation such as a staff association, employer forum or trade union consultation

Data is for Employers and therefore covers Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Employer Skills Survey, 2017

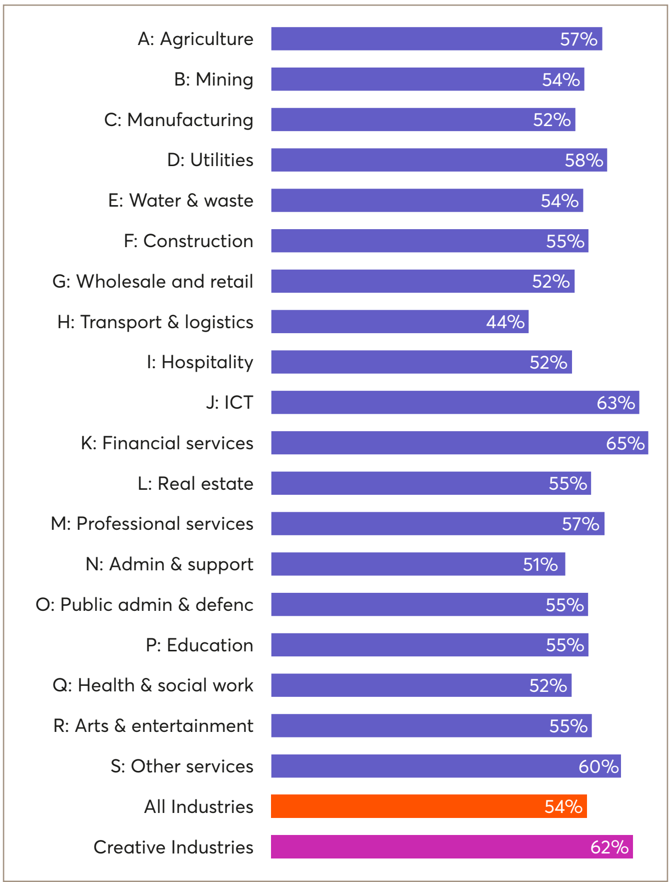
Figure 33B: Employee consultation by Creative sub-sector 2017 (% Employers)



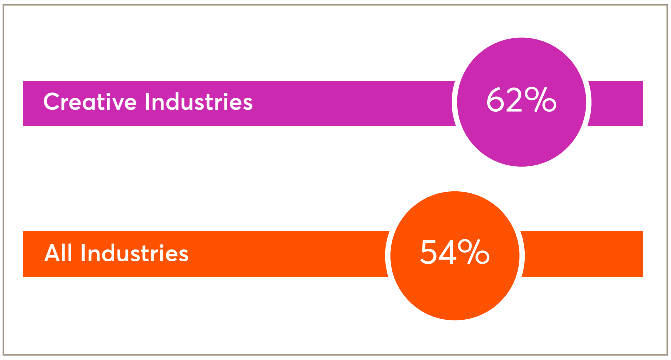
34. Employee voice

Despite relatively limited trade union presence and formal mechanisms for employee consultation, those working as employees in the Creative Industries tend to be more positive about their representation at work than is average across the economy – with 62% of these Creative employees suggesting their managers are good or very good at involving employees and their representatives in decision-making (compared to 54% across all industries). There is, however, a degree of sub-sectoral variation, with workers in Design, IT and Architecture more positive about their views informing decision-making, compared to those in Music, performing and visual arts and Screen.

Figure 34A: Employee voice by industry sector 2021 (% Employees)



% Employees that say managers at their workplace are good or very good at involving employees in their decision making, 2021



Sources and notes

Data based on responses to the following question:

"On a scale of 1 to 5, with 1 being 'very poor' and 5 being 'very good', how poor or good would you say managers at your workplace are at involving employees and their representatives in decision making?".

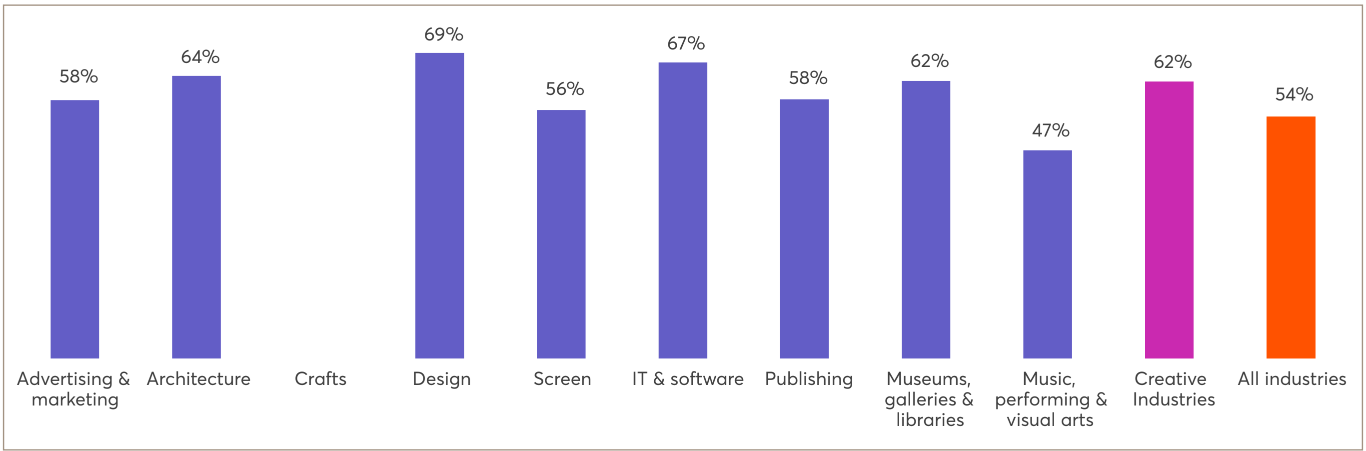
Data is for Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Annual Population Survey

Figure 34B: Employee voice by Creative sub-sector 2021 (% Employees)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Skills use, development and progression

The opportunity to use and develop one's skills, for personal growth and career advancement is a key facet of Good or Fair Work. For employers, up and reskilling the workforce is vital to remain competitive in the face of changing global markets and megatrends – particularly in a sector like the Creative Industries which is more globally focussed, innovative and at the vanguard of technological advancement.

Summary of performance

Talent development

Businesses in the Creative Industries are far less likely to have procedures for talent development: few have a training plan for staff; established processes to identify 'high potential' or talented employees; or have achieved industry-wide standards, such as Investors in People.

Employer training

A little over half of Creative employers provide training for their employees – amongst the lowest rates of training in the economy. The provision of employer training is almost universally low across the Creative sector, particularly so in Publishing, Design and Screen.

Participation in training

Participation in training is much lower in the Creative Industries, with the sector falling significantly behind other high skill parts of the economy. Professional development is limited in most Creative sub-sectors and particularly amongst self-employed Creatives, those that are less well qualified, and Creative workers from a working-class background.

Progression

Overall, Creative employees rate their progression opportunities highly, although workers in Museums, galleries and libraries feel less positive about the career progression opportunities available to them, despite relatively higher rates of training evident in this sub-sector.

Table 6. Key indicators

	Creative Industries	All Industries
Training plan (% employers)	33%	48%
Employer-provided training (% employers)	53%	61%
Investors in People accredited (% employers)	7%	15%
Processes for managing high potential talent (% employers)	9%	15%
Participation in training (% workers)	21%	25%
Good progression opportunities (% employees)	62%	54%

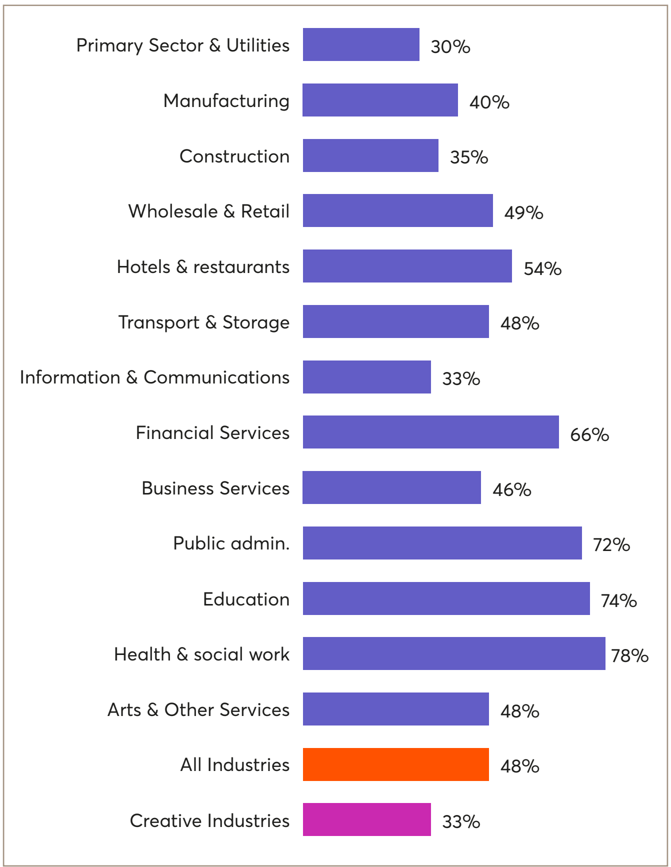
Data gaps

- There is a lack of data on skills use, although new indicators (for employees only) have been added to the LFS and will be available from 2023.
- Again, there are substantial evidence gaps concerning the professional development and progression opportunities for Creative freelancers. Self-employed workers are, with the exception of participation in training, not included in most measures that are currently available.

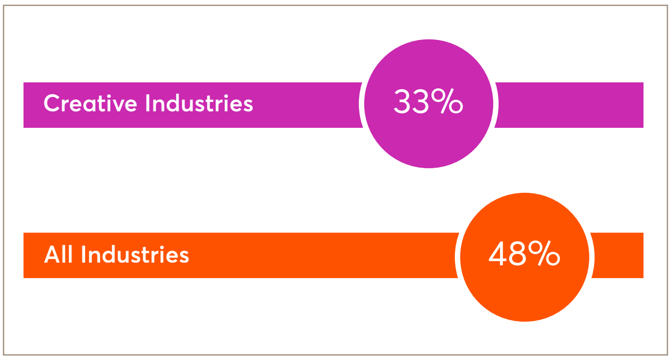
35. Training plan

One third of employers in the Creative industries have a training plan for their employees – considerably below the all industry average (48%) and amongst the lowest rates in the economy. Employers in almost all Creative sub-sectors lag behind, with the proportion of employers with a training plan particularly low in Design (21%), Publishing (25%), Screen (30%) and IT & Software (32%). The exception is Museums, galleries and libraries where more than six in ten (62%) employers report having a training plan for their employees.

Figure 35A: Employers with a training plan by industry sector 2017 (% Employers)



% employers that have a training plan, 2017



Sources and notes

Data based on responses to the following question:

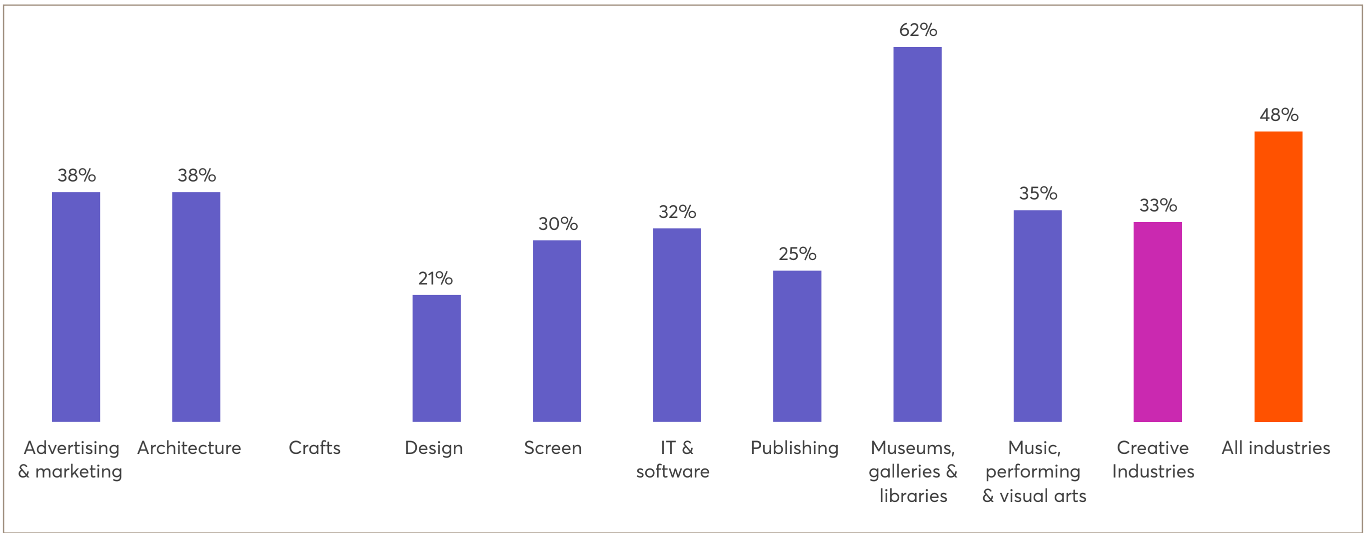
"Does your establishment have a training plan that specifies in advance the level and type of training your employees will need in the coming year?"

Data is for Employers and therefore covers Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Employer Skills Survey, 2017

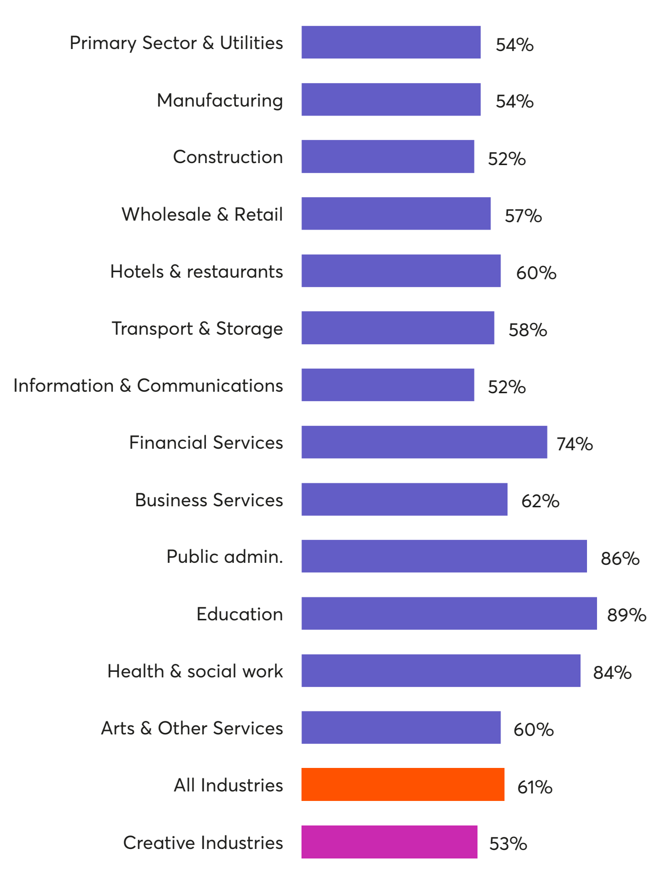
Figure 35B: Employers with a training plan by Creative sub-sector 2017 (% Employers)



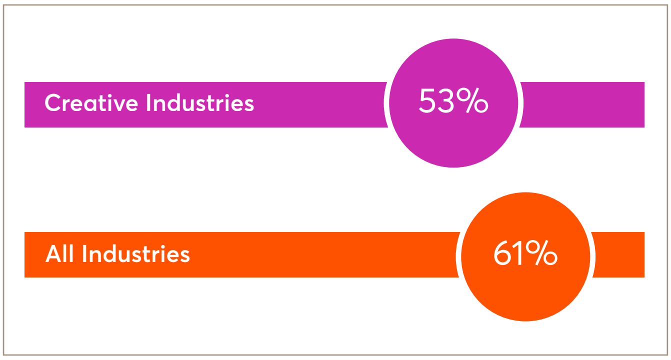
36. Employer-provided training

A little over half (53%) of Creative employers report having provided on or off the job training for their employees – below the all industry average (61%) and amongst the lowest rates of training in the economy. The provision of employer training is almost universally low across the Creative sector, particularly so in Publishing (41%), Design (41%) and Screen (48%). In contrast, over eight in ten (81%) employers in Museums, galleries and libraries had provided training for their employees.

Figure 36A: Employer training by industry sector 2019 (% Employers)



% employers that provide on or off the job training, 2019



Sources and notes

Data based on responses to the following question:

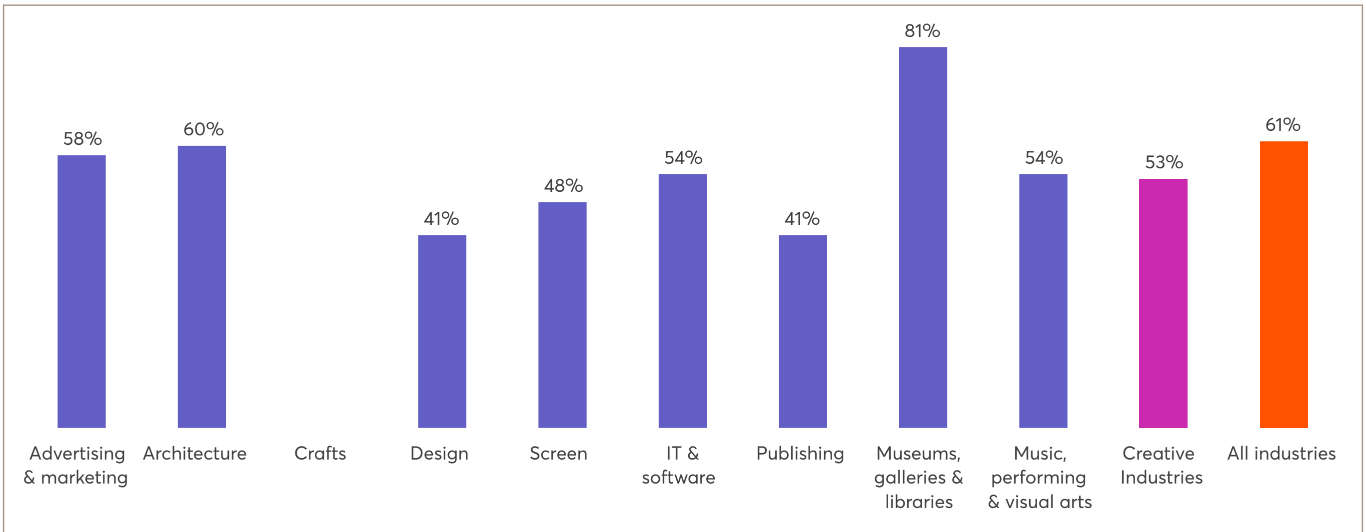
"Over the past 12 months have you arranged or funded any off-the-job/on-the-job training or development for employees at this site?".

Data is for Employers and therefore covers Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Employer Skills Survey, 2019

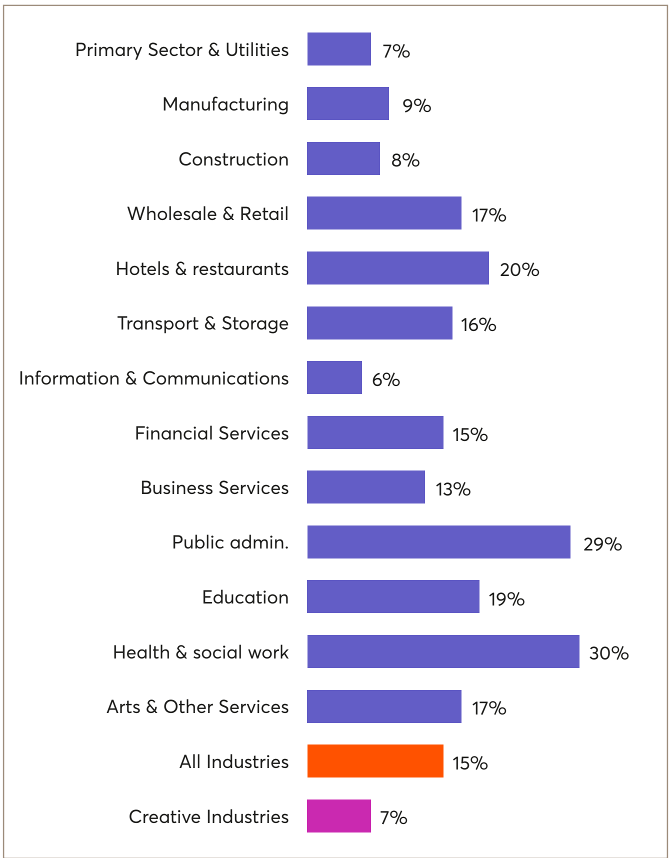
Figure 36B: Employer training by Creative sub-sector 2019 (% Employers)



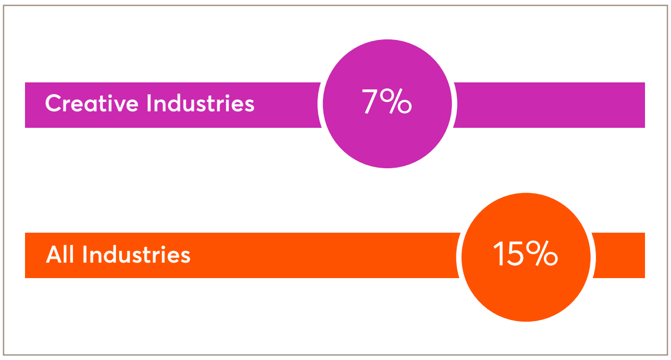
37. Investors in people

Business management and development tools can provide another indication of management approach to talent development, with Investors in People one such example. Less than one in ten (7 %) employers in the Creative Industries are accredited with the IiP, compared to 15% of employers across the economy. This picture is largely consistent across all parts of the Creative sector except for Museums, galleries and libraries, where nearly two-fifths (37%) of employers in the sector are accredited to the standard.

Figure 37A: Investors in People accredited employers by industry sector 2017 (% Employers)



% employers that are Investors in People Accredited, 2017



Sources and notes

Data based on responses to the following question:

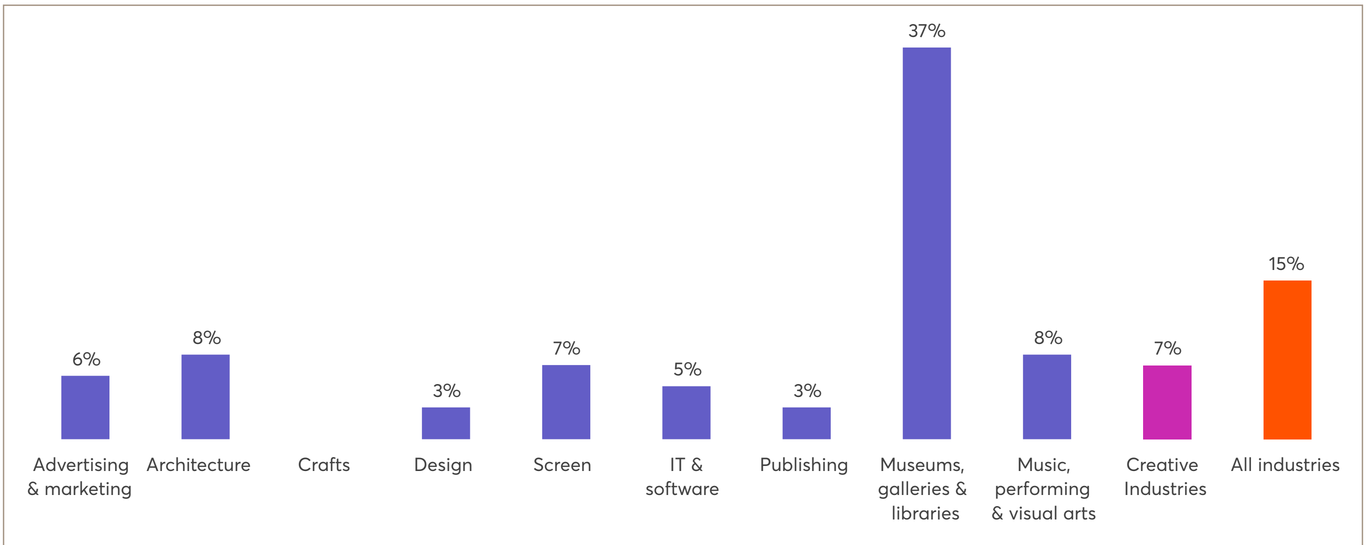
"Is your establishment currently accredited with the Investors in People Standard?".

Data is for Employers and therefore covers Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Employer Skills Survey, 2017

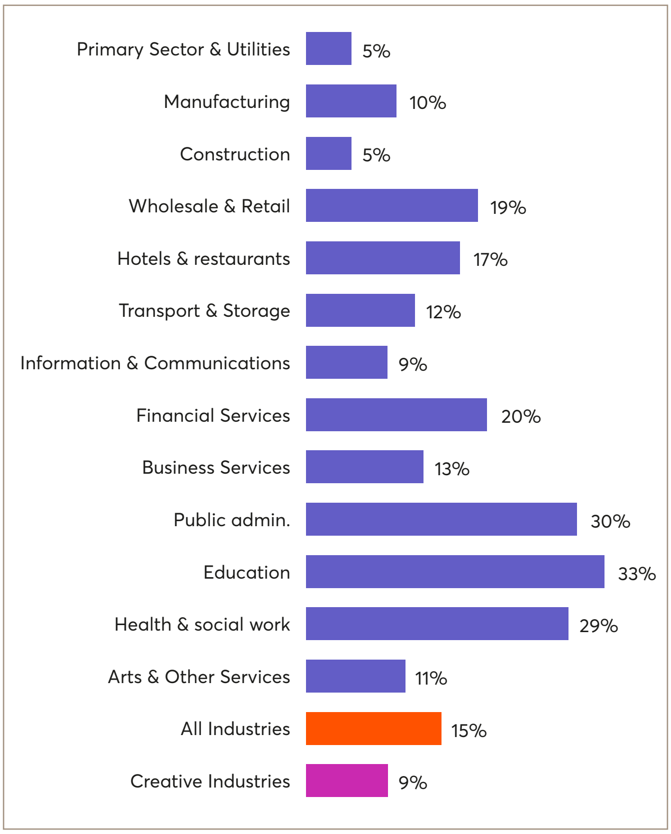
Figure 37B: Investors in People accredited employers by Creative sub-sector 2017 (% Employers)



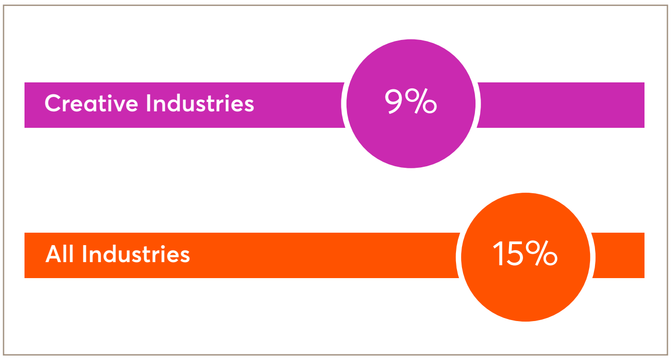
38. Talent management

Less than one in ten (9%) employers in the Creative Industries have processes in place to identify 'high potential' or talented employees, compared to 15% of employers across all industries and amongst the lowest rates in the economy. Practices for managing top talent are particularly limited in Publishing, Architecture, Design and Screen. Such practices are more prevalent in Museums, galleries and libraries, but it is still the case that less than one in five employers have processes for identifying high potential individuals within their organisation.

Figure 38A: Processes for managing high potential talent by industry sector 2017 (% Employers)



% employers with processes to identify high potential/talented individuals, 2017



Sources and notes

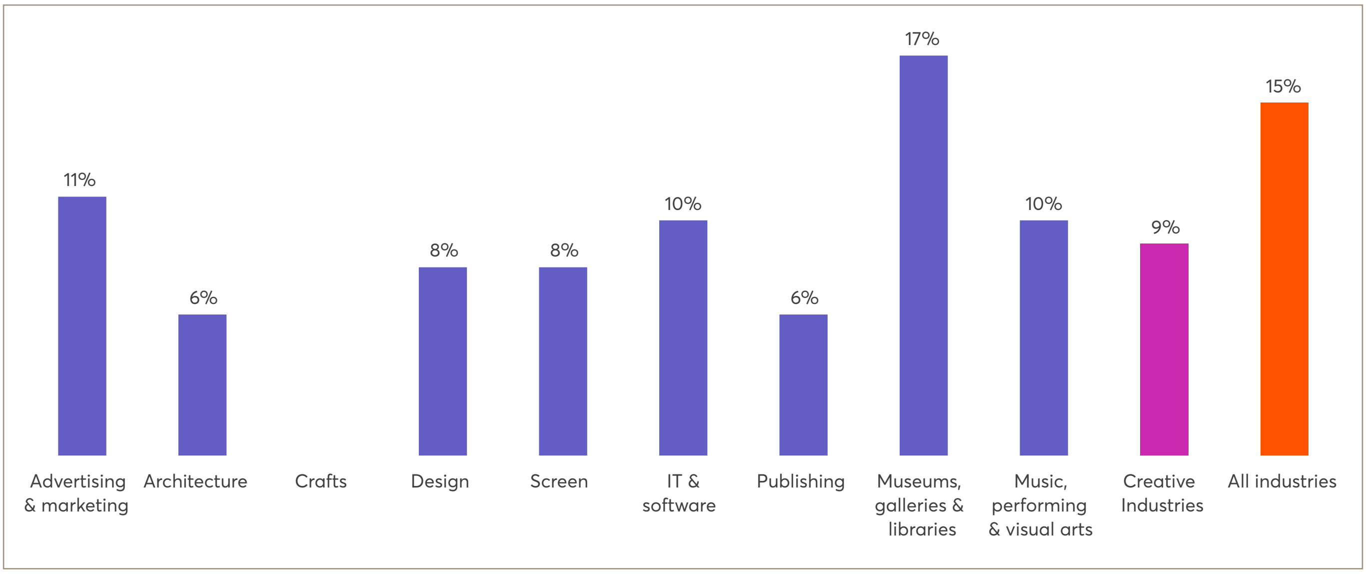
Data based on responses to the following question:
"Do you have processes in place to allow you to identify "high potential" or talented individuals within your establishment?".

Data is for Employers and therefore covers Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Employer Skills Survey, 2017

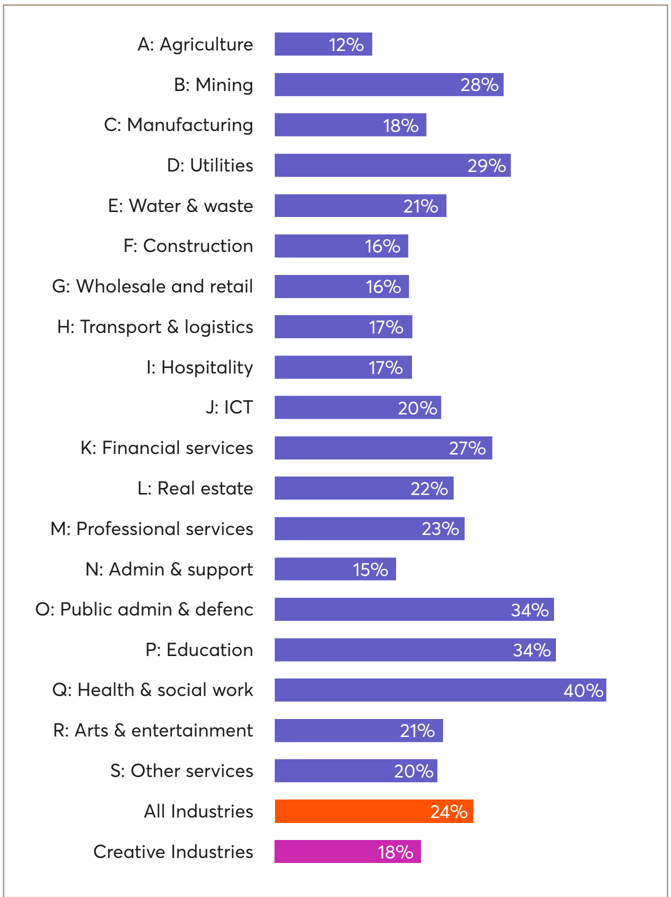
Figure 38B: Processes for managing high potential talent by industry sector 2017 (% Employers)



39. Participation in training

Just one in five (21%) Creative Workers (including the self-employed) had taken part in any training related to their job in the past 3 months, compared to 25% of workers across all industries and significantly behind other high skill parts of the economy like IT, finance and professional services. Professional development is limited in most Creative sub-sectors, particularly in Craft (5%), Design (8%) Publishing (14%), Music performing and visual arts (14%) and Screen (16%). Participation in training is, however, in line with the average in Museums, galleries and libraries.

Figure 39A: Participation in training by industry sector 2017-19 (% Workers)



% Workers who had participated in job-related training in the past 3 months, 2021

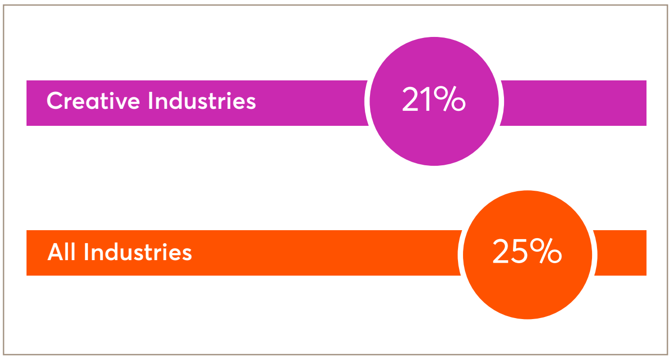


Figure 39B: Participation in training over time (% Workers)

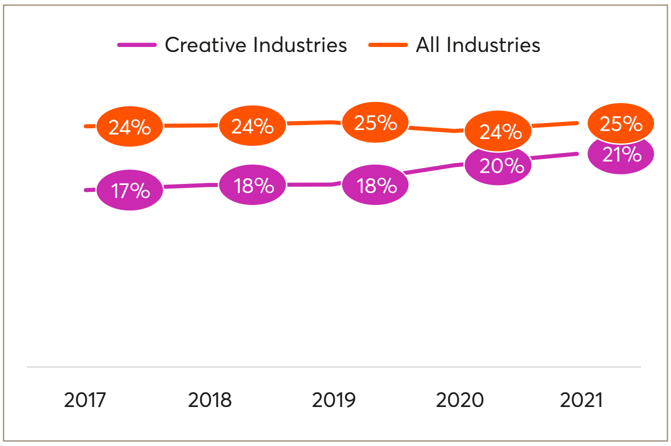
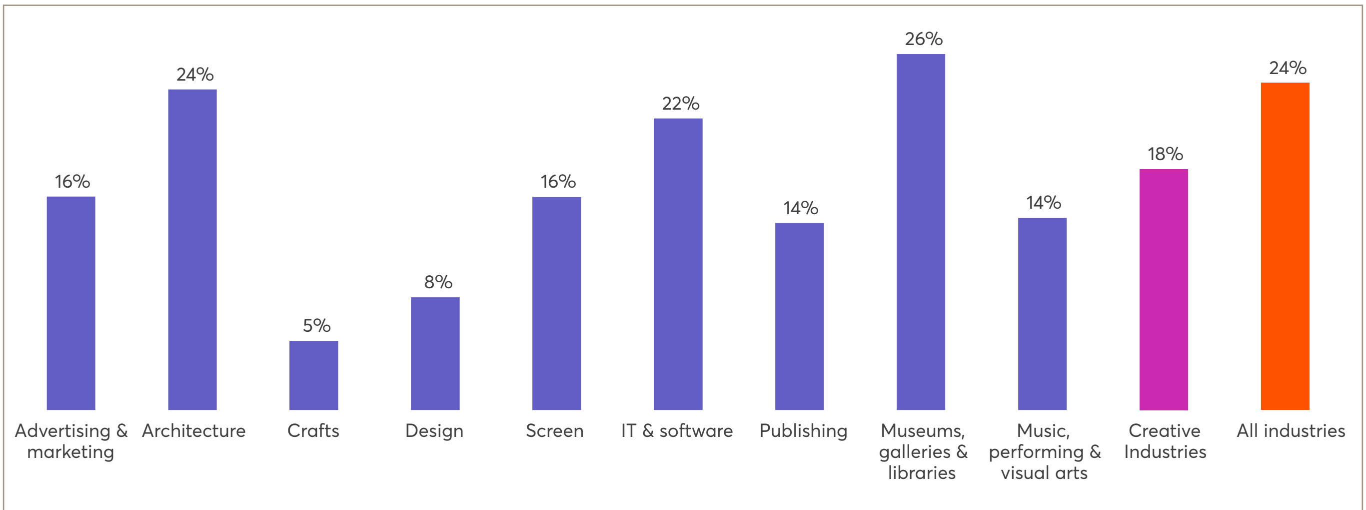


Figure 39C: Participation in training by Creative sub-sector 2017-19 (% Workers)



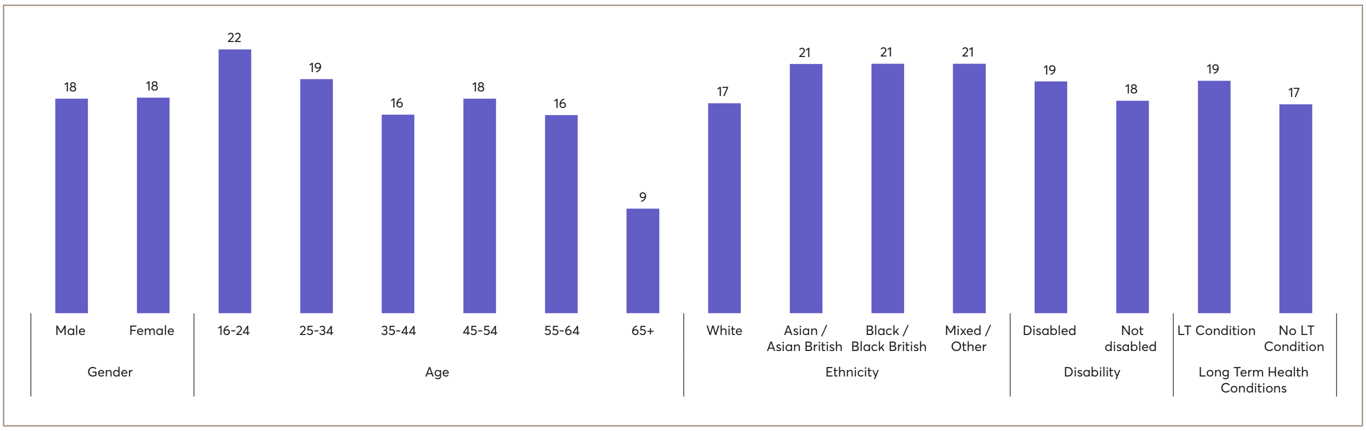
Participation in training is highest amongst younger workers in the Creative Industries, with rates of up/reskilling significantly lower amongst those aged between 35 – 64.

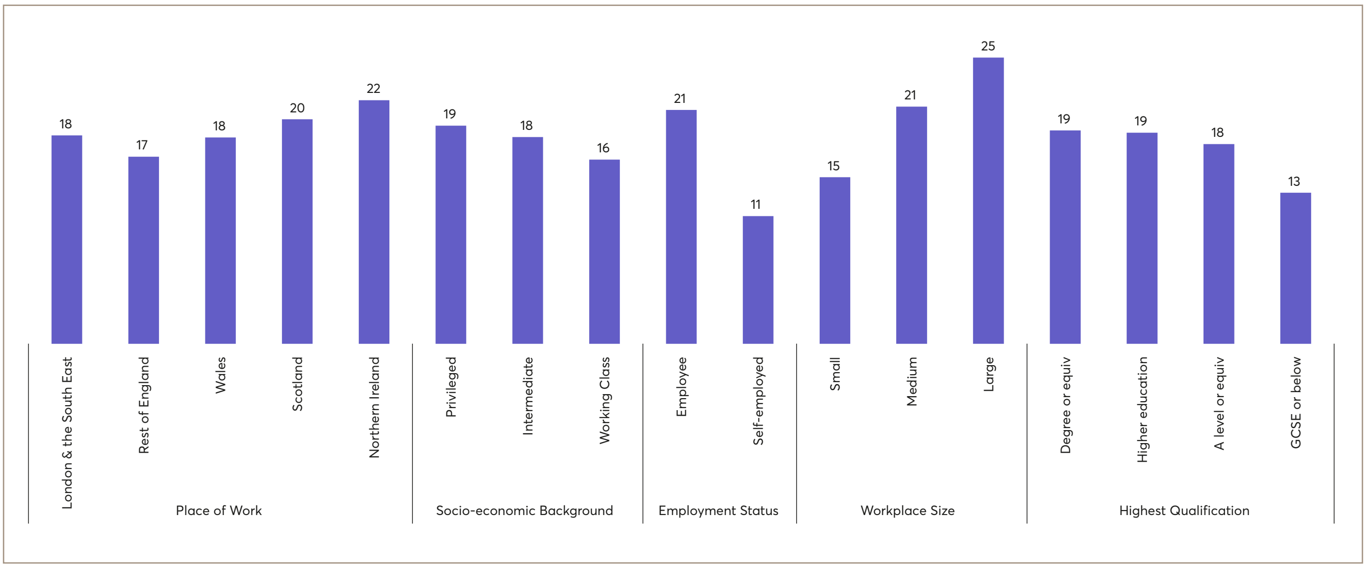
Workers from ethnic minority backgrounds are more likely to have engaged in training. Participation in training is also higher amongst those working in larger firms and those working in Scotland and Northern Ireland.

However, there are stark differences by employment status, with only one in ten (11%) of self-employed Creative workers participating in training – a ten percentage point difference compared to employees in the sector.

Professional development is also more limited amongst those that are less well qualified, and Creative workers from a working-class background.

Figure 39D: Participation in training in the Creative Industries by Creative sub-sector
2017-19 (% Workers)





Sources and notes

Job related training or education in the last 3 months. ED13WK = 1.

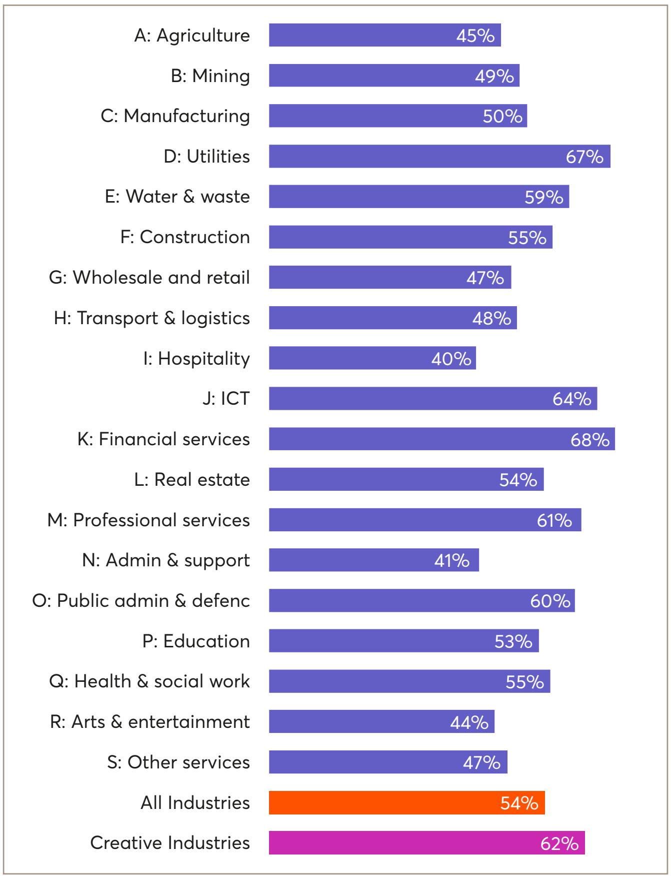
Data is for Employees and Self-employed workers.

Source: Annual Population Survey, Labour Force Survey. Various years and quarters. Please refer to Technical Annex.

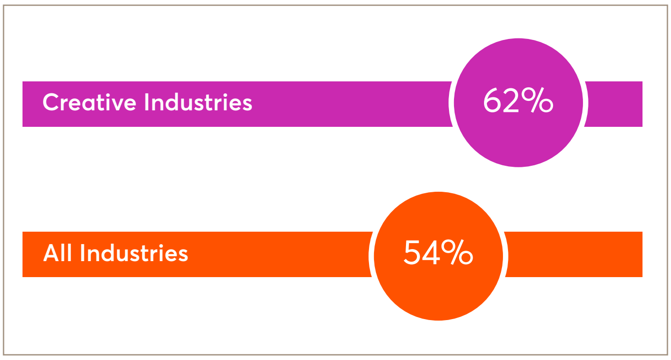
40. Progression opportunities

Overall, Creative workers rate their progression opportunities highly: 62% agree or strongly agree they have good opportunities for career progression, compared to 54% workers across all industries. Workers in Architecture and IT feel most positively about their career progression opportunities. In contrast, only 39% of workers in Museums, galleries and libraries feel positive about the career progression opportunities available to them, despite relatively higher rates of training evident in this sub-sector.

Figure 40A: Perception of progression opportunities by industry sector 2021 (% Employees that agree)



% workers that agree they have good opportunities for career progression, 2021



Sources and notes

Data based on responses to the following question:

"On a scale of 1 to 5, with 1 being 'strongly disagree' and 5 being 'strongly agree',to what extent do you disagree or agree with the following statement: 'My job offers good opportunities for career progression'?".

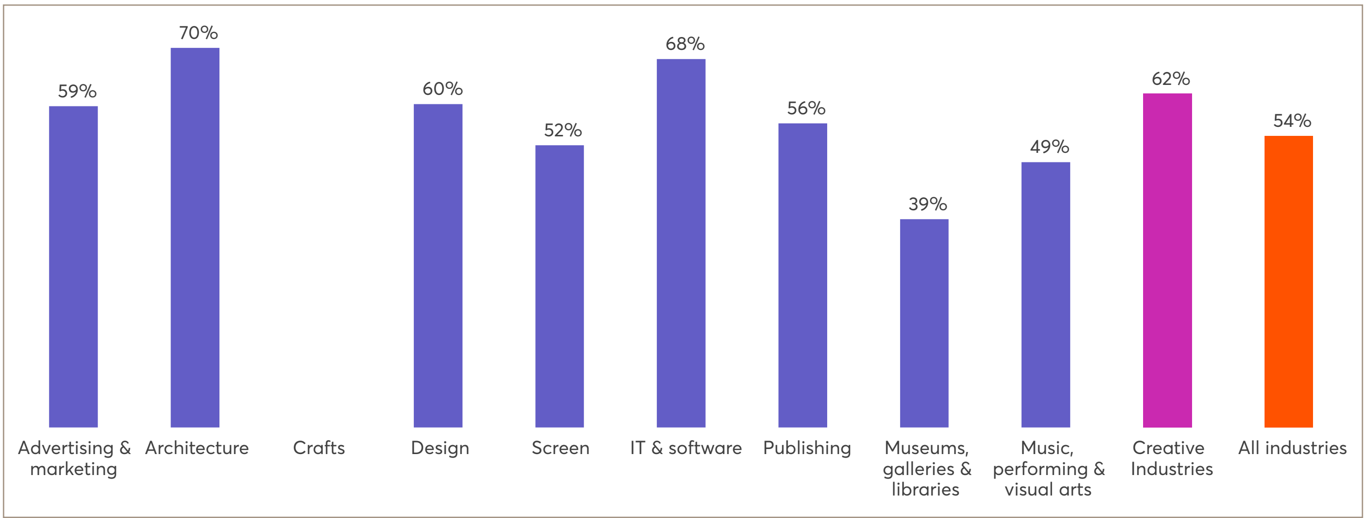
Data is for Employees only.

Data for Crafts suppressed due to sample size limitations.

Source: Annual Population Survey

Figure 40B: Perception of progression opportunities by Creative sub-sector 2021 (% Employees that agree)

Estimates are based on a small sample size. This may result in less precise estimates, which should be used with caution.



Summary Scorecard: Creative Sub-Sectors

Theme	Indicator	Advertising & marketing	Architecture	Crafts	Design	Screen	IT & software	Publishing	Museums, galleries & libraries	Music, performing & visual arts	Creative Industries	All industries
Fair reward, terms and conditions	Median Weekly Earnings	740	692	*	508	673	865	646	519	588	738	**538**
	Pay Dissatisafaction	24%	28%	*	22%	16%	31%	42%	57%	17%	29%	**25%**
	Unpaid Overtime	5.8	5.9	2.6	4.7	4.3	5.7	4.8	3.0	4.3	5.2	**4.0**
	Paid Holiday Entitlement	23.2	23.7	*	21.2	22.0	24.1	23.9	23.5	21.5	23.5	**24.9**
	Employer pension	82%	100%	*	*	83%	82%	95%	87%	75%	85%	**88%**
Security and flexibility	Involuntary non-permanent job	22%	10%	*	25%	22%	19%	29%	30%	26%	23%	**27%**
	Involuntary self-employment	13%	10%	*	10%	11%	13%	13%	*	6%	10%	**10%**
	Involuntary part time work	9%	5%	*	15%	19%	5%	15%	16%	13%	12%	**12%**
	Underemployment (hours insufficiency)	5%	3%	*	8%	9%	4%	7%	14%	14%	7%	**8%**
	Job Security	44%	50%	*	*	50%	44%	*	38%	43%	45%	**52%**
	Flexible working arrangements	17%	21%	*	*	16%	24%	14%	25%	17%	20%	**22%**
	Flexibility (Autonomy over work hours)	48%	36%	*	57%	27%	48%	41%	39%	41%	42%	**29%**
Autonomy and personal fulfilment	Autonomy over job tasks	62%	44%	*	50%	49%	51%	57%	43%	58%	53%	**41%**
	Autonomy over work pace	60%	42%	*	53%	56%	45%	66%	39%	55%	53%	**44%**
	Autonomy over work manner	75%	61%	*	70%	56%	59%	80%	58%	75%	67%	**54%**
	Autonomy over task order	79%	61%	*	58%	69%	64%	73%	59%	65%	67%	**54%**
	Job Satisfaction (subjective rating)	84%	89%	*	90%	79%	74%	73%	73%	88%	82%	**80%**
	Job Satisfaction (Looking for another/additional job)	8.7%	4.6%	*	5.3%	8.1%	5.6%	8.1%	6.3%	5.9%	6.4%	**6.4%**
	Work intensity (Working 50+ hours)	20%	31%	*	21%	31%	23%	19%	4%	26%	23%	**24%**
	Work intensity (Would like to work shorter hours)	37%	41%	*	36%	35%	38%	38%	24%	20%	35%	**34%**
Healthy, respectful and inclusive work environment	Work-related illness	3.6%	2.4%	*	2.0%	3.1%	2.8%	1.7%	4.0%	4.8%	3.0%	**3.8%**
	Work-related mental illness	*	*	*	*	*	*	*	*	*	*	*****
	Wellbeing (Happiness)	7.4	7.6	7.6	7.6	7.5	7.5	7.4	7.6	7.6	7.5	**7.6**
	Wellbeing (Anxiety)	3.2	3.2	2.7	3.1	3.1	2.8	3.2	3.2	3.4	3.1	**2.8**
	Equal opportunity policy	76%	83%	*	75%	78%	76%	77%	95%	77%	78%	**82%**
	Representation: Gender	44%	32%	44%	44%	38%	22%	51%	60%	48%	37%	**47%**
	Representation: Ethnicity	10%	9%	6%	9%	10%	20%	13%	8%	7%	13%	**12%**
	Representation: Disability	8%	10%	21%	10%	13%	10%	12%	17%	17%	12%	**13%**
	Representation: Social Class	25%	24%	43%	28%	28%	27%	28%	32%	25%	27%	**40%**
Agency, voice and representation	Trade Union Membership	3%	9%	15%	2%	16%	4%	9%	30%	20%	9%	**21%**
	Trade Union Presence	8%	15%	*	6%	30%	10%	27%	46%	26%	16%	**29%**
	Collective Bargaining	5%	13%	*	6%	24%	5%	13%	47%	18%	12%	**26%**
	Employee consultation	9%	9%	*	3%	7%	8%	8%	21%	7%	8%	**15%**
	Employee Voice	58%	64%	*	69%	56%	67%	58%	62%	47%	62%	**54%**
Skills use, development and progression	Training Plan	38%	38%	*	21%	30%	32%	25%	62%	35%	33%	**48%**
	Employer Training	58%	60%	*	41%	48%	54%	41%	81%	54%	53%	**61%**
	Investors in People	6%	8%	*	3%	7%	5%	3%	37%	8%	7%	**15%**
	Processes to identify high potential talent	11%	6%	*	8%	8%	10%	6%	17%	10%	9%	**15%**
	Participation in Training	16%	24%	5%	8%	16%	22%	14%	26%	14%	18%	**24%**
	Perception of progression opportunities	59%	70%	*	60%	52%	68%	56%	39%	49%	62%	**54%**

Source: Annual Population Survey; Labour Force Survey; Understanding Society. Various years and quarters. Please refer to the technical annex.

Notes: Cell highlighting indicates difference from the All Industry average

Summary Scorecard: Worker Characteristics

Theme	Indicator	All Creative Workers	Gender		Age					Ethnicity					Disability		Socio-economic background			Employment status		Qualifications			
			Male	Female	16-24	25-34	35-44	45-54	55-64	White	Ethnic minority workers	Asian/Asian British	Black/Black British	Mixed/Other	Disabled	Not disabled	Privileged	Intermediate	Working Class	Employee	Self-employed	Degree or equivalent	Higher education	A level or equivalent	GCSE or below
Fair reward, terms and conditions	Median Weekly Earnings	738	808	615	413	644	865	865	808	731	*	842	594	750	692	750	801	756	631	738	*	779	750	646	577
	Pay Dissatisafaction	29%	28%	31%	23%	35%	25%	25%	29%	29%	28%	*	*	*	42%	27%	24%	39%	24%	28%	35%	30%	21%	22%	38%
	Unpaid Overtime	5.2	6.1	6.9	9.7	8.3	5.9	5.7	4.5	6.2	*	6.6	6.8	10.6	8.5	6.2	6.9	5.8	5.9	6.5	6.1	6.7	8.6	5.7	5.1
	Paid Holiday Entitlement	23.5	23.9	22.7	19.4	23.6	24.1	24.1	23.5	23.6	*	23.2	22.5	22.4	22.7	23.5	*	*	*	23.5	*	23.7	24.4	22.9	21.9
	Employer pension	85%	88%	81%	69%	86%	87%	92%	89%	86%	*	*	*	*	84%	85%	92%	87%	83%	*	*	87%	87%	78%	78%
Security and flexibility	Involuntary non-permanent job	23%	21%	26%	19%	32%	24%	22%	11%	23%	24%	*	*	*	47%	22%	22%	14%	38%	23%	*	25%	32%	7%	26%
	Involuntary self-employment	10%	11%	9%	*	3%	10%	12%	14%	11%	*	3%	8%	*	8%	11%	*	*	*	*	10%	9%	16%	11%	11%
	Involuntary part time work	12%	18%	9%	23%	21%	11%	13%	10%	12%	18%	*	*	*	12%	13%	10%	13%	11%	10%	15%	12%	16%	11%	13%
	Underemployment (hours insufficiency)	7%	6%	9%	11%	8%	6%	7%	6%	7%	9%	*	*	*	9%	7%	8%	9%	8%	6%	10%	7%	8%	8%	8%
	Job Security	45%	46%	43%	48%	48%	38%	47%	39%	45%	*	*	*	*	39%	47%	46%	50%	35%	*	*	47%	51%	42%	29%
	Flexible working arrangements	20%	19%	22%	20%	21%	22%	18%	*	20%	20%	*	*	*	*	20%	*	*	*	22%	15%	21%	21%	19%	17%
	Flexibility (Autonomy over work hours)	42%	42%	43%	11%	27%	47%	46%	57%	44%	34%	*	*	*	45%	41%	44%	51%	42%	31%	65%	42%	48%	41%	42%
Autonomy and personal fulfilment	Autonomy over job tasks	53%	52%	56%	22%	51%	60%	55%	60%	55%	47%	*	*	*	58%	52%	57%	61%	53%	44%	75%	53%	64%	59%	49%
	Autonomy over work pace	53%	50%	57%	32%	47%	58%	50%	60%	54%	45%	*	*	*	75%	56%	55%	59%	45%	44%	71%	53%	61%	46%	56%
	Autonomy over work manner	67%	67%	68%	46%	58%	70%	71%	77%	69%	54%	*	*	*	67%	67%	66%	77%	61%	59%	85%	66%	74%	68%	73%
	Autonomy over task order	67%	63%	72%	36%	62%	70%	73%	72%	69%	51%	*	*	*	64%	68%	66%	77%	64%	62%	79%	68%	71%	64%	69%
	Job Satisfaction (subjective rating)	82%	81%	82%	83%	75%	85%	83%	75%	82%	72%	*	*	*	78%	83%	81%	85%	76%	78%	89%	85%	88%	70%	74%
	Job Satisfaction (Looking for another/additional job)	6.4%	6.1%	6.9%	9.7%	8.3%	5.9%	5.7%	4.5%	6.2%	7.7%	6.6%	6.8%	10.6%	8.5%	6.2%	6.9%	5.8%	5.9%	6.5%	6.1%	6.7%	8.6%	5.7%	5.1%
	Work intensity (Working 50+ hours)	23%	27%	15%	10%	19%	24%	30%	26%	24%	*	*	*	*	22%	23%	26%	23%	24%	21%	37%	22%	28%	21%	29%
	Work intensity (Would like to work shorter hours)	35%	36%	32%	16%	35%	38%	40%	37%	35%	31%	30%	33%	31%	35%	35%	38%	39%	39%	38%	27%	35%	40%	35%	31%
Healthy, respectful and inclusive work environment	Work-related illness	3.0%	2.8%	3.4%	2.0%	2.7%	3.9%	2.9%	2.9%	3.2%	1.4%	*	*	*	12.3%	2.0%	*	*	*	2.7%	3.5%	3.0%	3.9%	3.3%	2.5%
	Work-related mental illness	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Wellbeing (Happiness)	7.5	7.5	7.5	7.7	7.5	7.5	7.5	7.4	7.5	*	7.7	7.1	7.5	6.9	7.6	*	*	*	7.5	7.5	7.5	7.5	7.6	7.6
	Wellbeing (Anxiety)	3.1	2.9	3.3	3.0	3.1	3.1	3.1	2.8	3.1	*	2.9	3.5	3.2	3.9	2.9	*	*	*	3.0	3.2	3.2	2.9	2.9	2.8
	Equal opportunity policy	78%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Representation: Gender	37%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Representation: Ethnicity	13%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Representation: Disability	12%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Representation: Social Class	27%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Agency, voice and representation	Trade Union Membership	9%	8%	11%	4%	6%	8%	12%	16%	10%	5%	4%	8%	5%	12%	9%	*	*	*	8%	12%	9%	12%	8%	8%
	Trade Union Presence	16%	15%	20%	15%	15%	14%	18%	26%	18%	10%	9%	13%	8%	20%	16%	*	*	*	16%	*	18%	15%	14%	12%
	Collective Bargaining	12%	10%	15%	10%	9%	11%	13%	20%	13%	6%	6%	6%	6%	17%	11%	*	*	*	12%	*	12%	14%	11%	10%
	Employee consultation	8%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Employee Voice	62%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Skills use, development and progression	Training Plan	33%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Employer Training	53%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Investors in People	7%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Processes to identify high potential talent	9%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
	Participation in Training	18%	18%	18%	22%	19%	16%	18%	16%	17%	21%	21%	21%	21%	19%	18%	19%	18%	16%	21%	11%	19%	19%	18%	13%
	Perception of progression opportunities	62%	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*

Source: Annual Population Survey; Labour Force Survey; Understanding Society. Various years and quarters. Please refer to the technical annex.

Notes: Cell highlighting indicates difference from the Creative Industries average.

Technical Annex

Data sources

Labour Force Survey

The LFS is a UK-wide household survey and studies the employment circumstances amongst the UK population. Carried out by ONS on a quarterly basis, it is a highly regarded UK data source that is used to underpin key labour market statistics. It provides data at a level of precision not matched by any other surveys, interviewing approximately 60,000 households, comprising 150,000 people, each quarter. The survey covers both payroll employees and the self-employed – which is of vital importance to the Creative Industries given the propensity for freelance working in some sub-sectors. To enhance statistical reliability, data presented Creative sub-sectors and by Work Characteristics is based on a three-year pooled sample of the Annual Population Survey for the years 2017, 2018 and 2019.

Understanding Society

Understanding Society is the UK's largest longitudinal survey, covering over 40,000 households. The survey covers people of all ages, collecting information on all members of the household; with separate surveys for children aged 10-15 and adults. It explores a range of themes such as family life, education, employment, finance, health and wellbeing. While some of its sample dates back to 1991 (as the British Household Panel Survey), the first wave of Understanding Society relates to 2009/11, while Wave 8 relates to 2016/18. As a longitudinal survey, Understanding Society can provide valuable intelligence on the quality of current work, as well as employment histories, transitions in and out of employment and career progression.

Employer Skills Survey

The Employer Skills Survey (ESS) is a national, UK-wide, establishment-based survey commissioned by the Department for Education. The 2019 survey is the fifth since 2011 to cover England, Wales, and Northern Ireland (the 2019 survey excludes Scotland). The survey asked questions about: recruitment difficulties and skills lacking from applicants; skills lacking from existing employees; underutilisation of employees' skills; anticipated needs for skill development in the next 12 months; the nature and scale of training, including employers' monetary investment; the relationship between working practices, business strategy, skill development and skill demand. The survey also included questions from the previous employer perspectives survey last conducted in 2016. For the core ESS 2019 survey, a total of 81,013 interviews were undertaken.

PEC Job Quality Measurement Framework

Theme		Indicator	Source	Coverage	Time Series	Industry Sectors	Creative Sub-Sectors	Employment Status	Protected Characteristics	Socio-economic Background	Qualifications	Nations	Firm Size	Notes
Fair reward, terms and conditions	1	Median Weekly Earnings	Annual Population Survey	Full-time Employees	Y	Y	Y	N	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	2	Pay Dissatisfaction	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	3	Unpaid Overtime	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	4	Paid Holiday Entitlement	Labour Force Survey (OD quarters)	Employees only	Y	Y	Y	N	Y	N	Y	Y	Y	Variable only available for OD Quarters
	5	Employer pension	Understanding Society	Employees only	Y	Y	Y	N	Y	Y	Y	N	Y	
Security and flexibility	6	Involuntary non-permanent job	Annual Population Survey	Employees only	Y	Y	Y	N	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	7	Involuntary self-employment	Labour Force Survey (OD quarters)	Self-employed workers	Y	Y	Y	N	Y	N	Y	Y	Y	Variable only available for OD Quarters
	8	Involuntary part time work	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	9	Underemployment (hours insufficiency)	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	10	Job Security	Understanding Society	Employees only	Y	Y	Y	N	Y	Y	Y	N	Y	
	11	Flexible working arrangements	Labour Force Survey (OD quarters)	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	Variable only available for OD Quarters
	12	Flexibility (Autonomy over work hours)	Understanding Society	All Workers	Y	Y	Y	Y	Y	Y	Y	N	Y	
Autonomy and personal fulfilment	13	Autonomy over job tasks	Understanding Society	All Workers	Y	Y	Y	Y	Y	Y	Y	N	Y	
	14	Autonomy over work pace	Understanding Society	All Workers	Y	Y	Y	Y	Y	Y	Y	N	Y	
	15	Autonomy over work manner	Understanding Society	All Workers	Y	Y	Y	Y	Y	Y	Y	N	Y	
	16	Autonomy over task order	Understanding Society	All Workers	Y	Y	Y	Y	Y	Y	Y	N	Y	
	17	Job Satisfaction (subjective rating)	Understanding Society	All Workers	Y	Y	Y	Y	Y	Y	Y	N	Y	
	18	Job Satisfaction (Looking for another/additional job)	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	19	Work intensity (Working 50+ hours)	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	20	Work intensity (Would like to work shorter hours)	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
Healthy, respectful and inclusive work environment	21	Work-related illness	Labour Force Survey (JM quarters)	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	Variable only available for JM Quarters
	22	Work-related mental illness	Labour Force Survey (JM quarters)	All Workers	Y	Y	N	N	N	N	N	N	N	Variable only available for JM Quarters
	23	Wellbeing (Happiness)	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	
	24	Wellbeing (Anxiety)	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	
	25	Equal opportunity policy	Employer Skills Survey 2017	Employers	N	Y	Y	N	N	N	N	N	N	
	26	Representation: Gender	Annual Population Survey	All Workers	Y	Y	Y	N	N/A	N/A	N	N	N	
	27	Representation: Ethnicity	Annual Population Survey	All Workers	Y	Y	Y	N	N/A	N/A	N	N	N	
	28	Representation: Disability	Annual Population Survey	All Workers	Y	Y	Y	N	N/A	N/A	N	N	N	
	29	Representation: Social Class	Annual Population Survey	All Workers	Y	Y	Y	N	N/A	N/A	N	N	N	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
Agency, voice and representation	30	Trade Union Membership	Labour Force Survey (OD quarters)	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	Variable only available for OD Quarters
	31	Trade Union Presence	Labour Force Survey (OD quarters)	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	Variable only available for OD Quarters
	32	Collective Bargaining	Labour Force Survey (OD quarters)	All Workers	Y	Y	Y	Y	Y	N	Y	Y	Y	Variable only available for OD Quarters
	33	Employee consultation	Employer Skills Survey 2017	Employers	N	Y	Y	N	N	N	N	N	N	
	34	Employee Voice	Annual Population Survey	Employees only	N	Y	Y	N	N	N	N	N	N	Variable introduced in 2020.
Skills use, development and progression	35	Training Plan	Employer Skills Survey 2017	Employers	N	Y	Y	N	N	N	N	N	N	
	36	Employer Training	Employer Skills Survey 2019	Employers. England, Scotland & NI only	N	Y	Y	N	N	N	N	N	N	
	37	Investors in People	Employer Skills Survey 2017	Employers	N	Y	Y	N	N	N	N	N	N	
	38	Processes to identify high potential talent	Employer Skills Survey 2017	Employers	N	Y	Y	N	N	N	N	N	N	
	37	Participation in Training	Annual Population Survey	All Workers	Y	Y	Y	Y	Y	Y	Y	Y	Y	Socio-Economic Background based on JS quarters 2017, 2018 and 2019
	40	Perception of progression opportunities	Annual Population Survey	Employees only	N	Y	Y	N	N	N	N	N	N	Variable introduced in 2020.

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Endnotes

1. (Findlay, et al., 2013) (Findlay, et al., 2017) (Warhurst, et al., 2017) (Wright, et al., 2018) (Irvine & White, 2018 (Felstead, et al., 2018) (Green, 2019) (Warhurst, et al., 2018))
2. (Taylor, 2017) (BEIS, 2018) (Fair Work Commission, 2019) (Fair Work Convention, 2016) (Fair Work Convention, 2020) (Quick & Kersley, 2015)
3. (OECD, 2017) (OECD, 2016) (ILO, 2008) (European Commission, 2019) (Eurofound, 2021)
4. Data presented for the Creative Industries uses the DCMS Standard Industrial Classification of the Creative Industries, set out here.
5. Data presented for other Industry sectors refer to Standard Industrial Classification Sections. Further information on their definitions and the SIC Hierarchy is available here.

The Good Work Review

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