



# ► Statistical Brief

November 2022

## Statistical Profile of the media and culture sector

*A statistical description of employment trends based on the International Standard Industrial Classification of All Economic Activities (ISIC) Rev.4*

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### Key points

- This profile aims to analyse the wealth of data on the media and culture sector (MCS) and its sub-sectors, using as a starting point economic activities rather than occupational profiles. While this provides an opportunity to highlight the overall employment contribution of the sector (i.e. through its artists, professionals, technicians, and non-talent-based workers), it may not fully highlight the significant differences in working hours, contractual arrangements and employment status that exist among the various occupational profiles that characterize this diverse and vibrant sector.
- The COVID-19 pandemic has disrupted the different sub-sectors within the MCS. However, the data on the most recent years related to the pandemic is still limited. Accordingly, this profile will first focus on the more extensive data for the period 2015-19 and then provide a statistical description of the available data and trends resulting from the COVID-19 pandemic.
- This profile uses ILO estimates to produce numbers on global employment in the sector as well as ILO harmonized microdata to analyse in more detail the different characteristics of the sector, by sub-sector, age, gender, employment status and hours of work. The divisions C18 (Printing and reproduction of recorded media) and M74 (Other professional, scientific and technical activities) are used solely for the purposes of the ILO estimates.

### A sector making a significant contribution to employment and a strong potential for job creation

According to the ILO estimates, the overall media and culture sector accounted for 46.2 million jobs or 1.4 per cent of global employment. Between 2015 and 2019, the sector declined by 0.4 per cent. However, this decline was due, in part, to a decrease in the employment share of programming and broadcasting activities (-3%) and publishing activities (-4%). Furthermore, motion picture, video and television programme production, and creative, arts and entertainment activities increased by 4 per cent and 0.5 per cent respectively. An overview of countries' employment shares in the sector shows the dominance of the United States (23 per cent), followed by India (over 21%), the United Kingdom (10%) and Brazil (8.1%).

### **Still a male-dominated sector, but with an increasingly female workforce**

While the broader sector tends to be male dominated, the analysis shows some differences in this respect by sub-sector, as well as increasing trends of female employment throughout the various sub-sectors. This is the case in Africa, where female employment grew by 55 per cent while male employment grew by 32 per cent, and in the Arab States, which saw an increase in female employment of 71 per cent against 50 per cent in male employment.

In terms of sub-sectoral and regional differences, a good example is provided by the Africa region, where the creative, arts and entertainment sub-sector, its largest, recorded a higher increase in female employment than in male employment (73% and 32% respectively). However, it was the motion picture, video and TV programme production sub-sector that experienced the highest annual growth (61 %) during the period 2015-2019.

Another relevant example is the Americas, where 12 per cent employment growth was recorded in the motion picture, video and television programme production sub-sector and three per cent employment growth in the creative, arts and entertainment sub-sector. Female workers were in the majority only in the libraries, archives and museums sub-sector, accounting for approximately 59 per cent of its total employment. However, in the Latin America and the Caribbean sub-region, positive trends were recorded in motion picture, video and television programme production, which experienced a compound annual growth rate (CAGR) in female employment of six per cent against a five per cent decline in male employment).

### ***A sector with an increasing young workforce***

The 15-24 and 25-54 age groups accounted for 82 per cent of the total workforce in 2019, at 12 per cent and 70 per cent respectively. Although overall employment among the youth cohort (aged 15-24) declined by six per cent between 2015 and 2019, employment among the 25-54-year cohort grew by four per cent. This was particularly pronounced in the arts and entertainment sub-sector.

### ***A highly educated workforce, but with regional inequalities***

The overall media and culture sector is characterized by a very educated workforce: in 2019, workers with advanced education level accounted for approximately 47 per cent followed by those with intermediate education level (32 per cent). The percentage of workers with advanced education grew in sub-sectors such as arts and entertainment; programming and broadcasting; and the motion picture sub-sectors.

However, in certain countries of some regions, workers with a basic education level dominate the overall workforce. This is the case of India (48%), which also has a significant percentage of workers with less than basic education (11%). In the Americas, the bulk of the workers in Guatemala and Barbados have a basic education. In Africa, Nigeria has a significant proportion of workers with a less than basic education (14%). It is notable that the percentage of workers with a less than basic education increased in Asia and the Pacific (48%) and in Africa (19%).

### ***A changing landscape in types of contracts, with a decline in permanent contracts***

While the global figures for the overall media and culture sector show a prevalence of permanent contracts, the creative arts and entertainment sub-sector had the largest share of workers on temporary contracts in the media and culture sector, followed by the publishing and motion picture sub-sectors (Figure 36). Overall, the number of workers on permanent contracts had been on a downward trend in the creative, arts and entertainment sub-sector in 10 of the 13 sampled countries between 2015 and 2019.

### ***A sector dominated by employees, but with a presence of own-account workers***

In terms of employment status, employees dominated the sub-sector's workforce across countries and sub-sectors, with some exceptions. Own-account workers were common in the motion picture sub-sector in certain countries of Latin America, Asia and the Pacific and Europe and Central Asia regions. The creative, arts and entertainment sub-sector had the highest prevalence of own-account workers in the media and culture sector. Furthermore, own-account workers recorded an increase in all the countries analysed in the different sub-sectors between 2015 and 2019. This was

particularly the case in the creative, arts and entertainment sub-sector, where their numbers increased in most of the countries analysed.

### ***Prevalence of long working hours in developing countries***

The analysis shows that working hours in the media and culture sector were generally below the standard average of 48 hours per week. This analysis does not, however, consider the fact that many workers in the media and culture sector have second jobs and spend hidden working hours rehearsing, practising or on projects – all activities not accounted for as “employment”. Furthermore, long working hours are the norm in some regions and some sub-sectors. For example, in publishing the longest working hours were observed in Bangladesh (55 hours per week) and India (54 hours per week). In the motion picture sub-sector, the longest weekly working hours were observed in Bangladesh (54 hours) and Egypt (50 hours). In the programming sub-sector, India had the longest weekly working hours (57 hours). Generally, working hours in the overall media and culture sector seemed to increase with the level of education.

### **Job losses during the COVID-19 period**

The last section examined the employment trends in the media and culture sector during the COVID-19 pandemic. While employment declined disproportionately in all the five sub-sectors, the creative, arts and entertainment sub-sector was the worst affected. This was particularly the case in some countries of the Americas, where the decline in employment was as high as 87 per cent in Q3 of 2020 in Bolivia, 59 per cent in Q3 of 2020 in Mexico, and 58 per cent in Q1 of 2021 in Brazil.

## ► 1. Introduction

### 1.1 Definitions

The profile examines employment patterns disaggregated by age, sex, level of education, working hours and type of contract. Since there is no statistical definition of the media and culture sector, the profile defines media and culture based on the International Standard Industrial Classification of All Economic Activities (ISIC), Rev.4 as shown in the table below. A total of seven sub-sectors were selected to constitute the media and culture sector. The definition was restricted to the 2-digit level of ISIC, Rev.4, because ILOSTAT, the sole source of data for this statistical profile, does not process data beyond the 2-digit level. However, even at this level of disaggregation, several data gaps were observed, and these were accounted for in the analysis. For example, the “Unreliable”<sup>1</sup> data values were discarded to improve reliability.

► **Table 1: Definition of the Media and Culture sector**

Division (ISIC2D)	Group (ISIC3D)	Class (ISIC4D)	Description
C18			Printing and reproduction of recorded media
	181		Printing and service activities related to printing
		1811	Printing
		1812	Service activities related to printing
	182	1820	Reproduction of recorded media
J58			Publishing activities
	581		Publishing of books, periodicals and other publishing activities
		5811	Book publishing
		5812	Publishing of directories and mailing lists
		5813	Publishing of newspapers, journals and periodicals
		5819	Other publishing activities
	582	5820	Software publishing
J59			Motion picture, video and television programme production, sound recording and music publishing activities
	591		Motion picture, video and television programme activities
		5911	Motion picture, video and television programme production activities
		5912	Motion picture, video and television programme post-production activities
		5913	Motion picture, video and television programme distribution activities
		5914	Motion picture projection activities
	592		Sound recording and music publishing activities
		5920	Sound recording and music publishing activities
J60			Programming and broadcasting activities
	601		Radio broadcasting
		6010	Radio broadcasting
	602		Television programming and broadcasting activities
		6020	Television programming and broadcasting activities
M74			Other professional, scientific and technical activities
	741	7410	Specialized design activities
	742	7420	Photographic activities
	749	7490	Other professional, scientific and technical activities not elsewhere classified
R90			Creative, arts and entertainment activities
	900		Creative, arts and entertainment activities
		9000	Creative, arts and entertainment activities
R91			Libraries, archives, museums and other cultural activities
	910		Libraries, archives, museums and other cultural activities
		9101	Library and archive activities

<sup>1</sup> Unreliable data values are data values with low reliability, as defined by ILOSTAT, and which should be published with a warning concerning their reliability.

	9102	Museum activities and operation of historical sites and buildings
	9103	Botanical and zoological gardens and nature reserve activities

Source: [ISIC Rev.4](#)

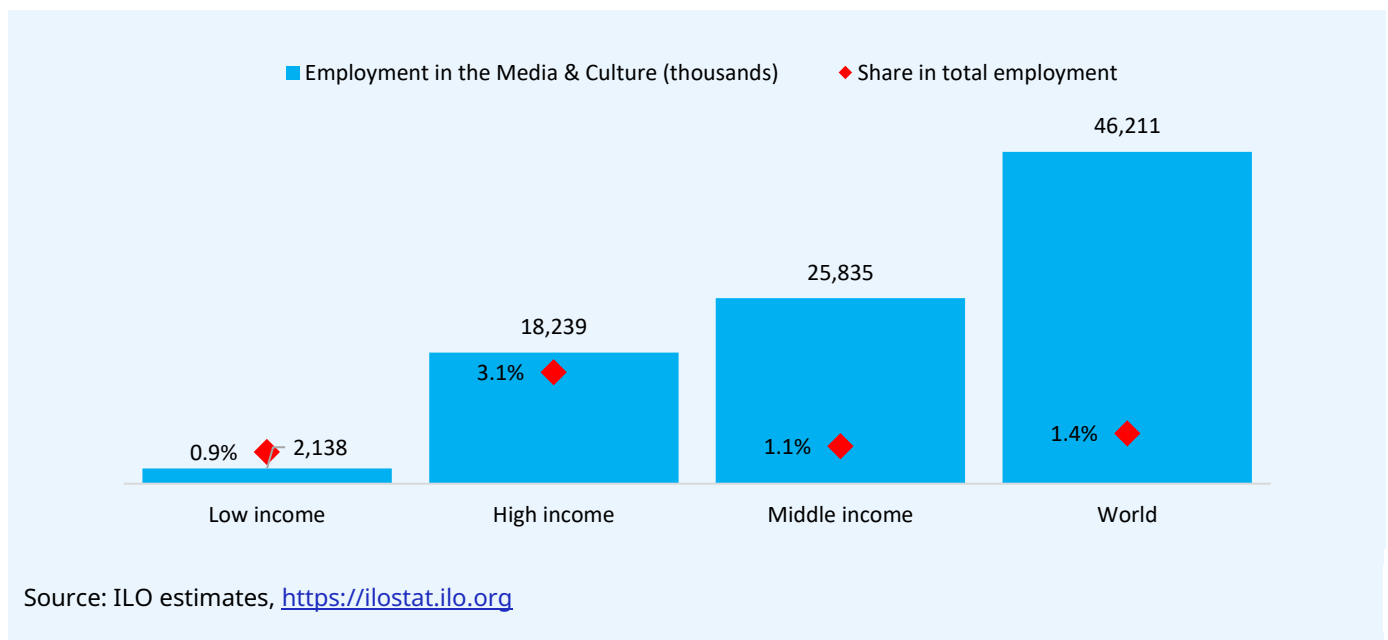
The analysis relies on harmonized microdata from ILOSTAT focusing on five (J58, J59, J60, R90 and R91) of the seven sub-sectors but complemented by the ILO estimates and the ISCO-08 data on occupations. The ILO estimates calculated from the harmonized microdata provided a macro view of employment at the global and regional level while the harmonized microdata set was used to analyse country-level and sub-sectoral changes in employment. The ISCO-08 data provides additional information on the employment status of workers in the overall media and culture sector but does not consider changes at the sub-sectoral level owing to data limitations. Therefore, unless otherwise stated, the remainder of this statistical profile is based on the ILO's harmonized microdata.

## ► 2. Employment patterns

### 2.1. General trends

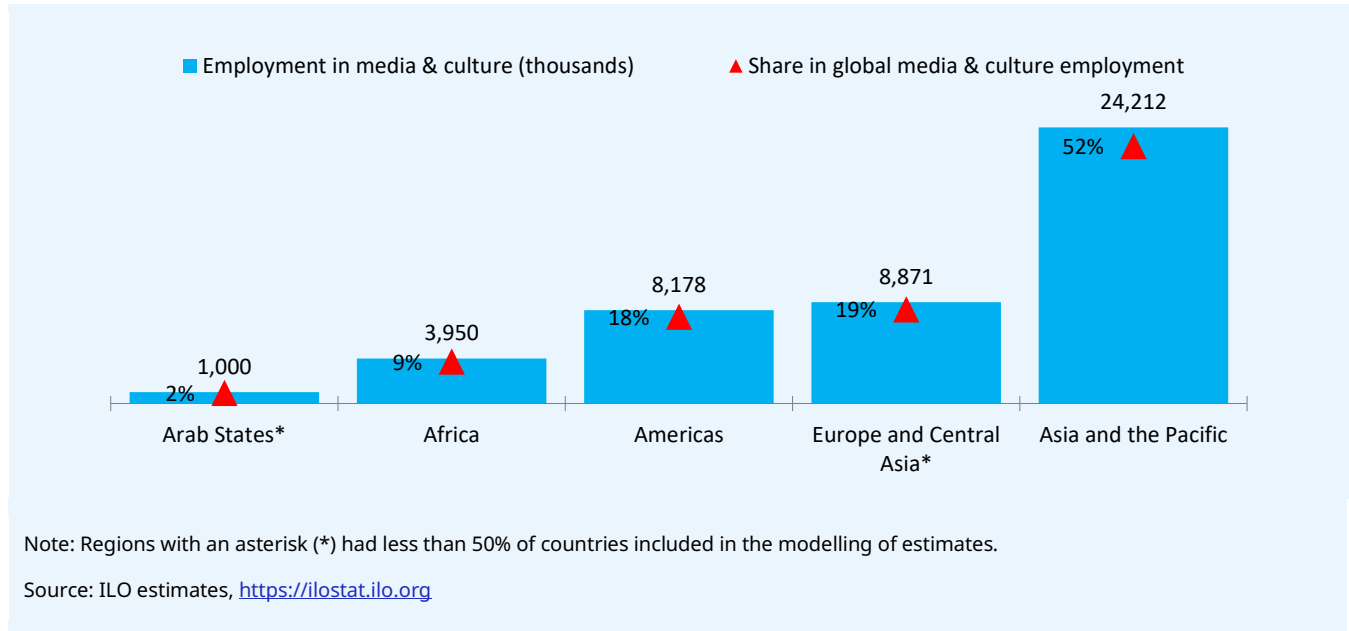
The 2019 ILO estimates showed that the media and culture sector (MCS) accounted for 1.4 per cent of global employment or 46.2 million jobs. The sector accounted for 0.9 per cent of employment in low-income countries, 1.1 per cent in middle-income countries and 3.1 per cent in high-income countries. As a percentage of global media and culture employment, middle-income countries accounted for 56 per cent, followed by high-income countries (39%) and low-income countries (5%).

► **Figure 1: Contribution of the media and culture sector to total employment by income group**



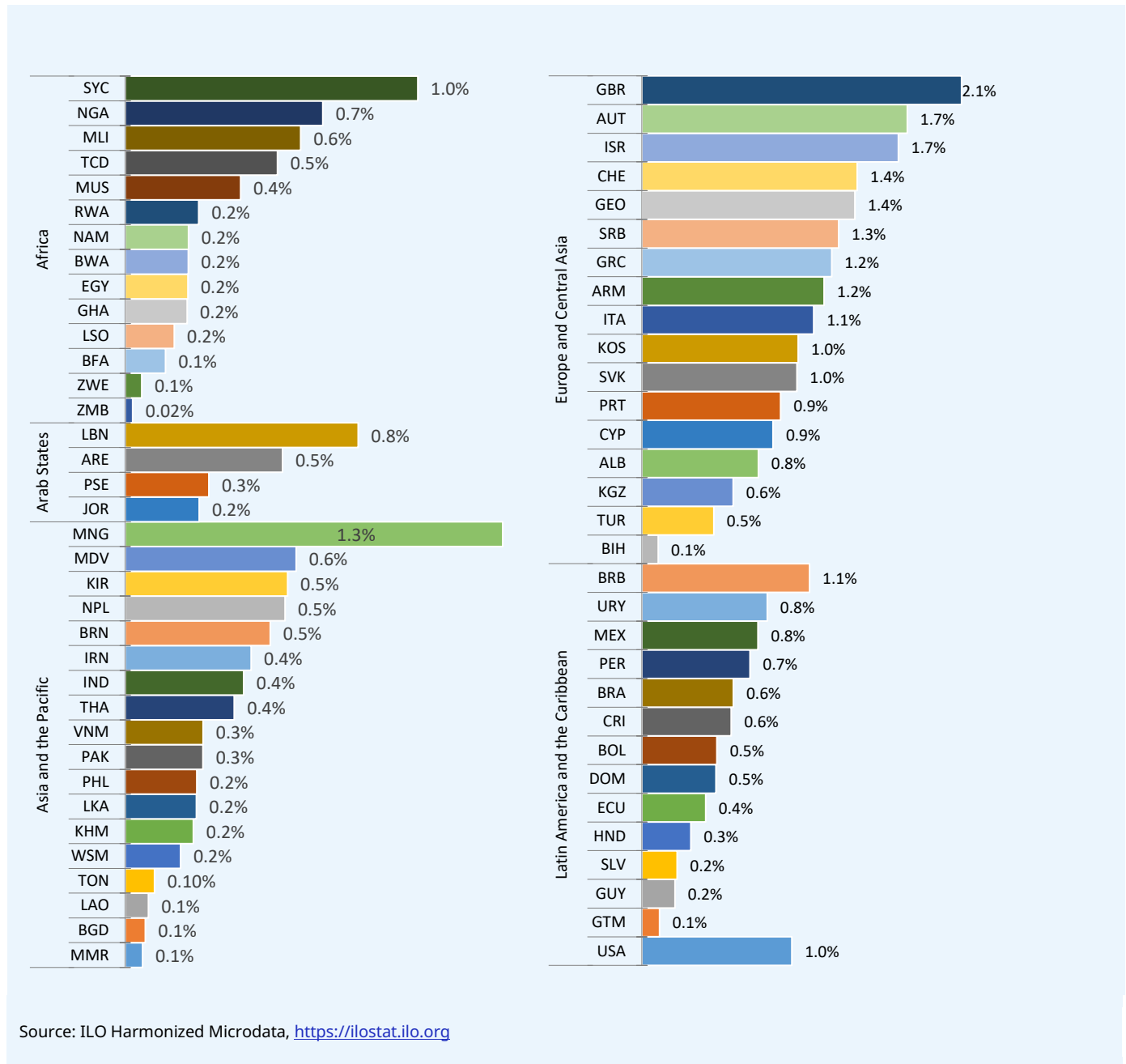
At regional level, Africa accounted for 9 per cent of overall media and culture employment followed by the Americas (18%), with Asia and the Pacific (52%) accounting for the largest share of employment in the sector.

► **Figure 2: Regional contribution to global media and culture employment, 2019**



Country-level analysis from the ILO microdata shows that, in 2019, the media and culture sector accounted for a significant share in most European and Central Asian countries. In 11 of the 17 countries in the Europe and Central Asia region, the employment share of the media and culture sector in total employment was above one per cent, led by the United Kingdom, where it accounted for 2.1 per cent.

► **Figure 3: Contribution of the media and culture sector in total employment, 2019<sup>2</sup>**



In the Latin America and the Caribbean sub-region, the MCS employment share was highest in Barbados (1.1%) followed by Uruguay (0.8%), Mexico (0.8%), Peru (0.7%) and Brazil (0.6%). In the Asia and Pacific region, the MCS share was largest in Mongolia (1.3%) followed by the Maldives (0.6%), Kiribati (0.5%) and Nepal (0.5%). In India, the sector accounted for 0.4 per cent of total employment.

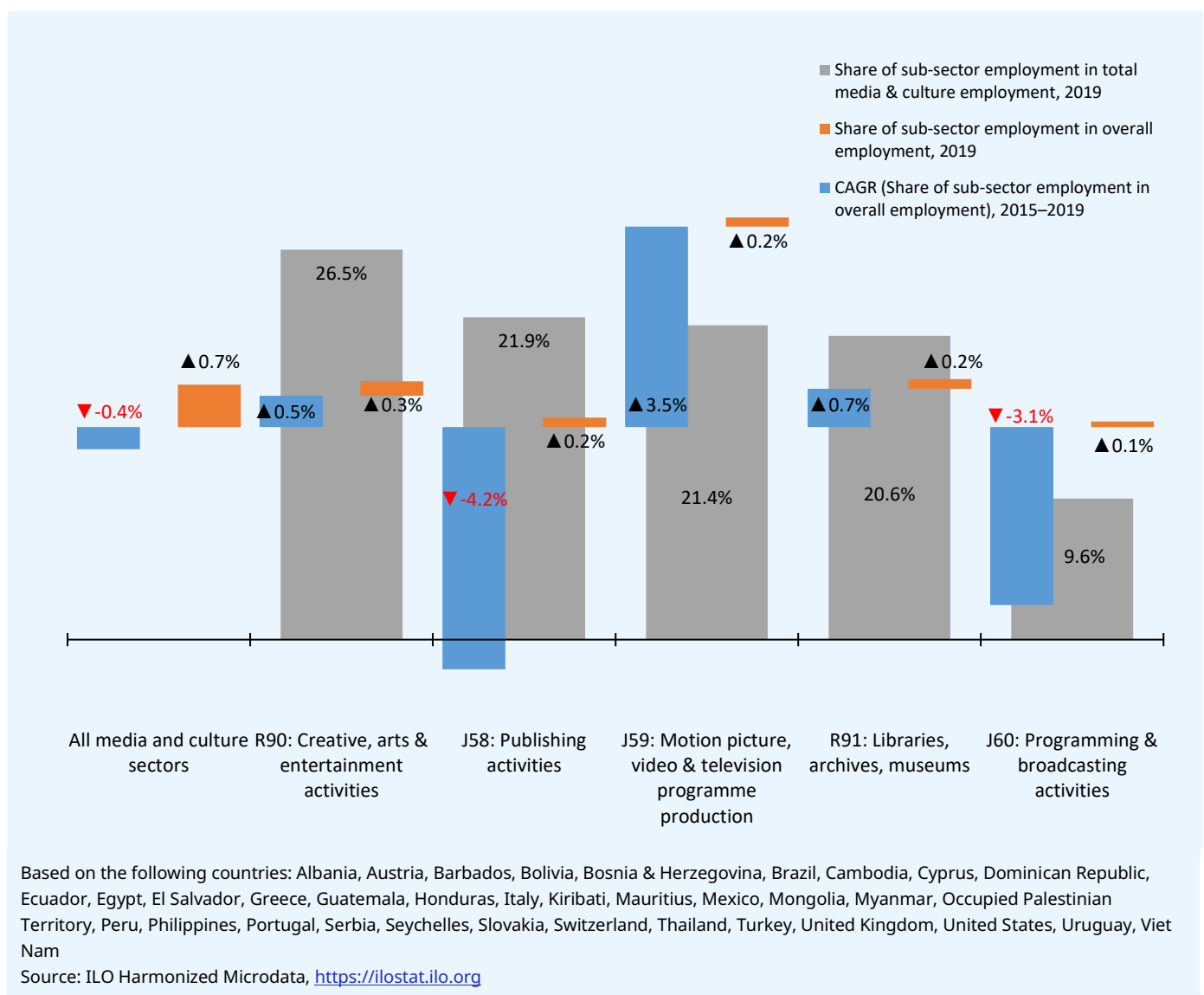
<sup>2</sup>Armenia, Bangladesh, Ghana, Israel, Lao People's Democratic Republic, Nepal, & Samoa = 2017; Burkina Faso, Chad, Kyrgyzstan, Mali, Namibia, Pakistan, Rwanda, Sri Lanka, Tonga, United Arab Emirates, & Zambia = 2018.



In Africa, the MCS share of total employment was led by Seychelles (1%) followed by Nigeria (0.7%) and Mali (0.6%), while in the Arab States the sector accounted for 0.8 per cent of total employment in Lebanon followed by the United Arab Emirates (0.5%).

The share of MCS employment in the total economy declined by 0.39 per cent between 2015 and 2019, largely due to the decreased employment share of programming and broadcasting activities (-3%), and the publishing sub-sector (-4%). The share in total employment for of motion picture, video and television programme production; libraries, archives, and museums; and creative, arts and entertainment activities increased at an annual compound rate of four per cent, 0.7 per cent, and 0.5 per cent respectively.

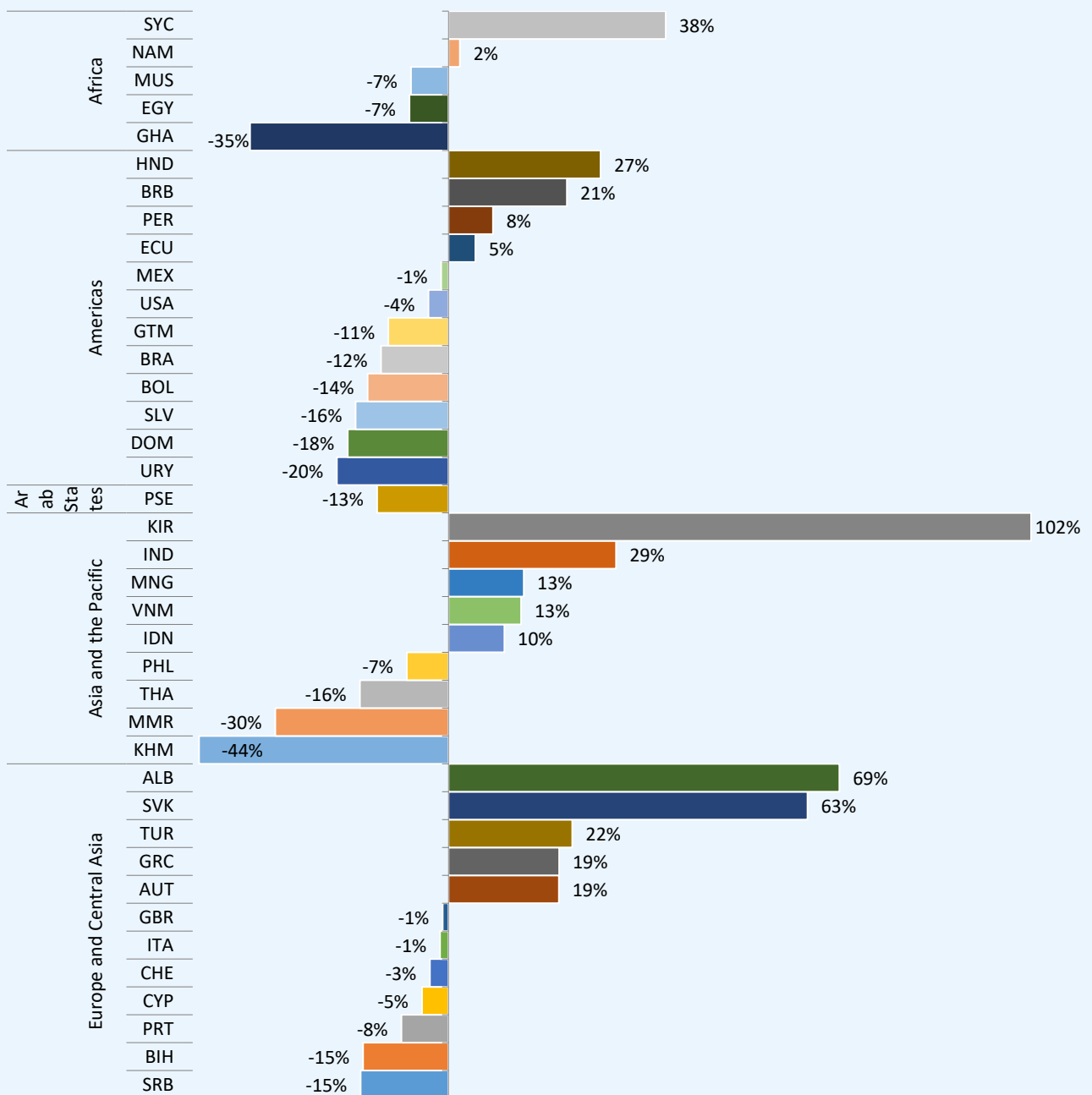
► **Figure 4: Sub-sectoral shares of employment, 2015-2019**



At the sub-sectoral level, the creative, arts and entertainment activities sub-sector is the largest in terms of MCS employment share. In 2019, this sub-sector accounted for 26 per cent of total MCS employment, followed by publishing activities and motion picture, video and television programme production, at 21.9 per cent and 21.4 per cent, respectively. The libraries, archives and museums and the programming and broadcasting activities sub-sectors accounted for 20.6 per cent and 9.6 per cent, respectively, of overall MCS employment.

A list of selected countries shows substantial growth in employment in the Asia and the Pacific region and notable growth rates in employment in Kiribati (102%), Albania (Albania), Slovakia (63%), Seychelles (38%), India (29%), Honduras (27%), Turkey (22%), Greece (19%), Austria (19%), Mongolia (13%) and Indonesia (10%). Other countries where employment grew included Peru (8%), Ecuador (5%), and Namibia (2%) between 2015 and 2019. Employment declined in Cambodia (-44%), Ghana (-35%), Myanmar (-30%), Thailand (-16%), Serbia (-15%), Brazil (-12%), Guatemala (-11%), Egypt (-7%), the United States (-4%) and the United Kingdom (-1%).

► **Figure 5: Growth in employment in the media and culture sector, 2015–2019**

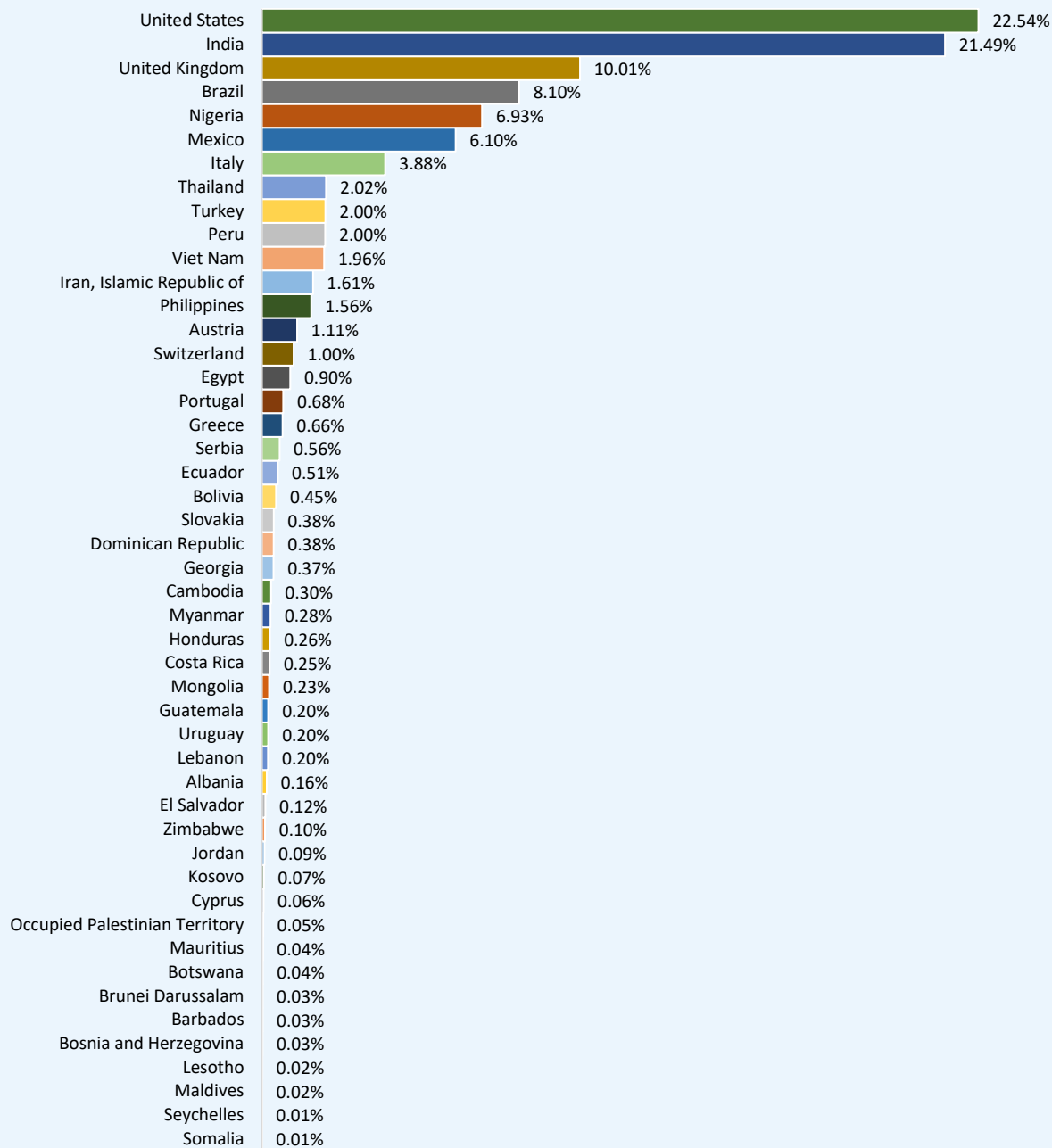


Note: Ghana (2013–2017), India (2012–2019), Indonesia (2012–2015), Namibia (2012–2018)

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

In 2019, the United States accounted for approximately 23 per cent of total employment in the media and culture sector, followed by India (over 21%) and the United Kingdom (10%). Brazil (8%), Nigeria (7%) and Mexico (6%) accounted for a combined share of approximately 21 per cent. Other country shares include Italy (4%), Thailand (2%), Turkey (2%), Peru (2%) and Viet Nam (2%).

► **Figure 6: Employment share in the media and culture sector, 2019 (selected countries)**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

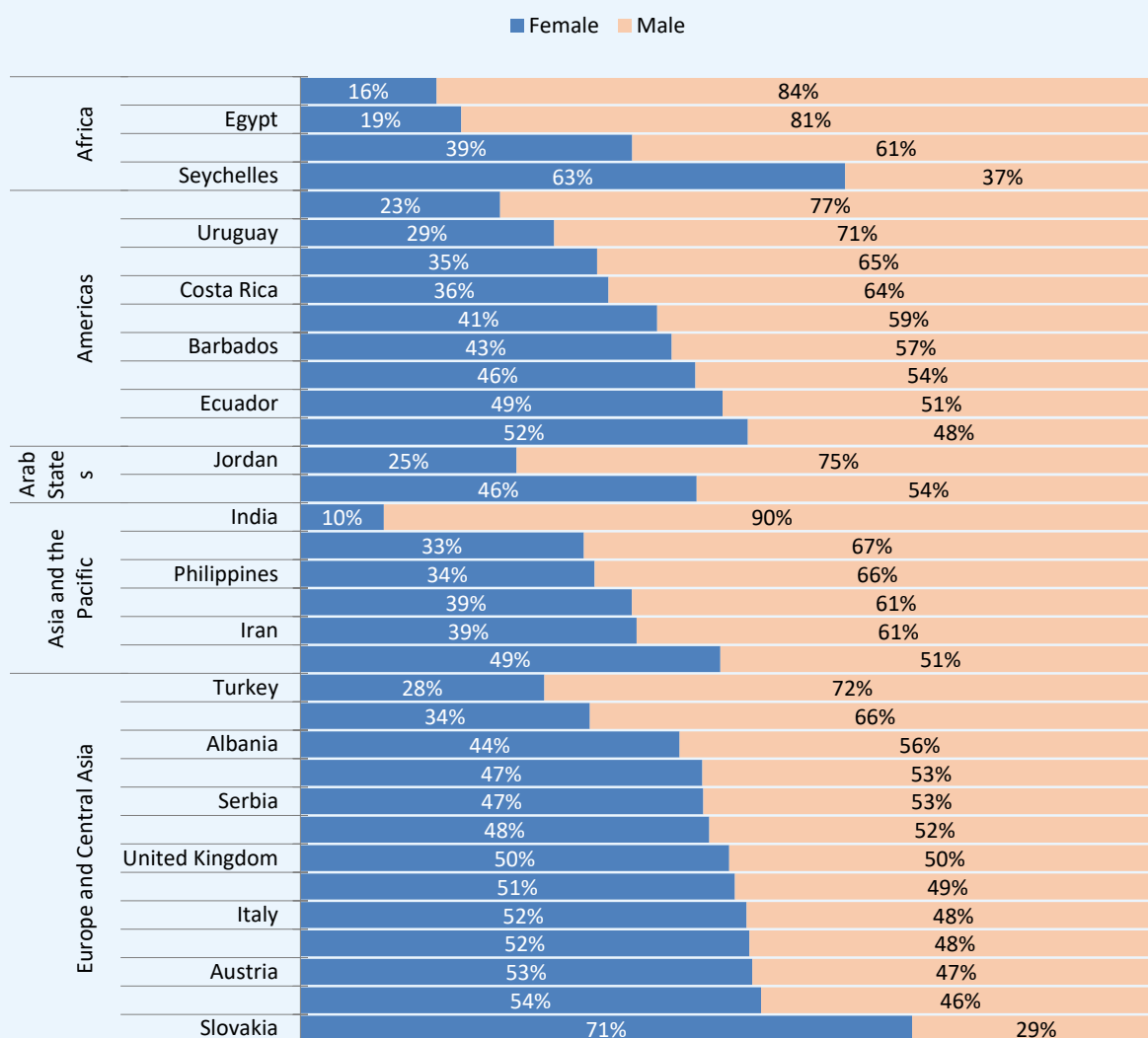
## 2.2 Employment by gender

Generally, male workers dominate employment in the overall media and culture sector. In 2019, they accounted for as much as 96 per cent of employment in India’s creative, arts and entertainment sub-sector and as little as 29 per cent in Slovakia’s publishing sub-sector.

### J58: Publishing activities

Of the 34 countries analysed for this sub-sector, 28 (or 82%) had more male workers than female workers. Among the four countries in Africa, Nigeria’s publishing sub-sector workforce was 84 per cent male, followed by Egypt (81%). By contrast, in Seychelles, the female workforce (63%) was larger than the male workforce (37%) in 2019. Between 2015 and 2019, employment growth among the female workforce (50%) in Seychelles was higher than that of males (32%). Female employment grew by 84 per cent in Mauritius but declined in Egypt by 25 per cent.

► **Figure 7: Share of employment by gender, 2019**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

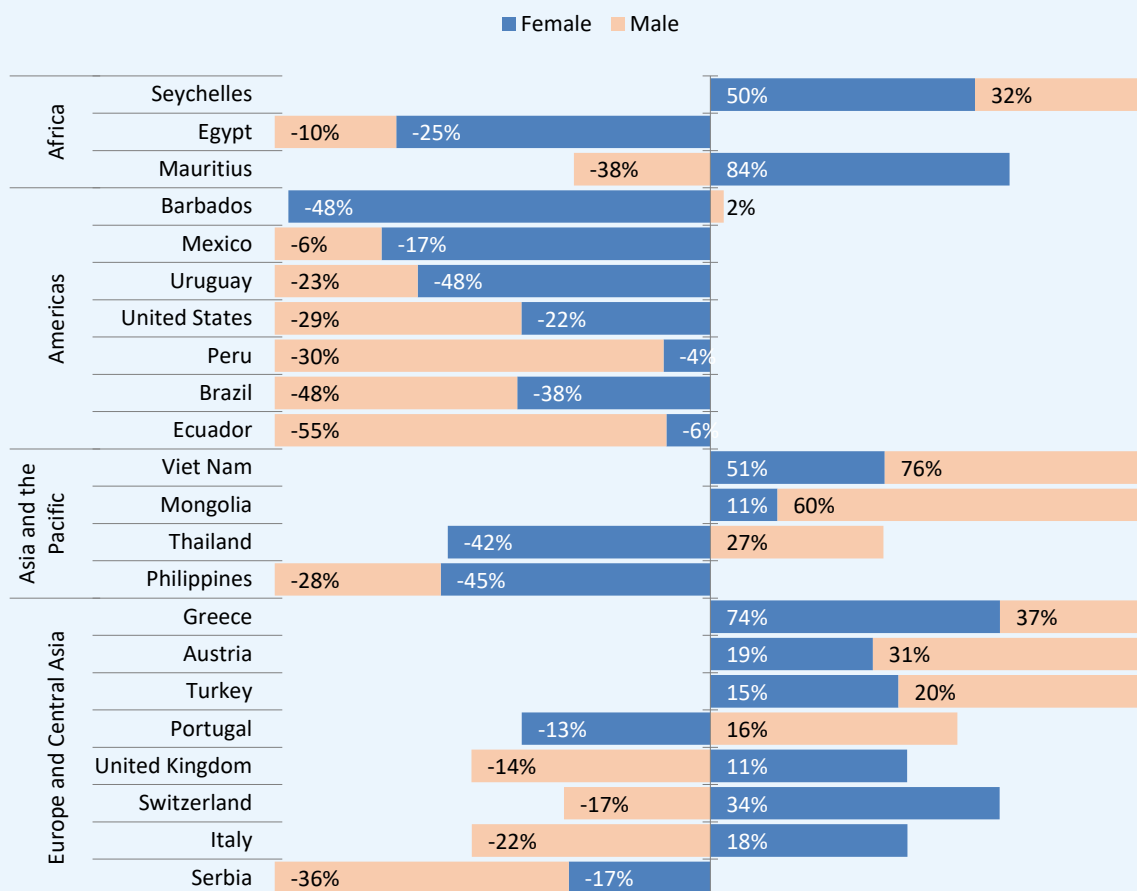
In the Americas, the highest share of male employment was observed in Bolivia (77%) and Uruguay (71%) and the lowest in the United States (48%), based on the nine countries analysed. However, employment across gender declined in Mexico, Uruguay, the United States, Peru, Brazil, and Ecuador between 2015 and 2019. A two per cent increase in male employment was witnessed in Barbados while female employment declined by 48 per cent.

In the Arab States, only Jordan and Lebanon produced data; male workers were in the majority, accounting for 75 per cent and 54 per cent respectively in 2019.

All the six countries analysed in the Asia and the Pacific region had more male workers in the sub-sector, the largest share being that of India (90%) followed by Thailand (67%) and the Philippines (66%). Female and male employment grew in both Mongolia (11% and 60%) and Viet Nam (51% and 76%) but declined in the Philippines (-45% and -28%) between 2015 and 2019. In Thailand, only male employment grew (27%) while employment among female workers declined (-42%).

In Europe and Central Asia, 13 countries were analysed, and the male workforce accounted for more than 50 per cent in six of them (Turkey (72%), Georgia (66%), Albania (56%), Kosovo (53%), Serbia (53%), Greece (53%)), while in the United Kingdom there were as many male workers as female workers (50% and 50%). A decline in employment among the male workforce was observed in comparatively more countries (United Kingdom (-14%), Switzerland (-17%), Italy (-22%), Serbia (-36%)) than in those where female employment decreased (Portugal (-13%) and Serbia (-17%)).

► **Figure 8: Employment growth by gender, 2015-2019**



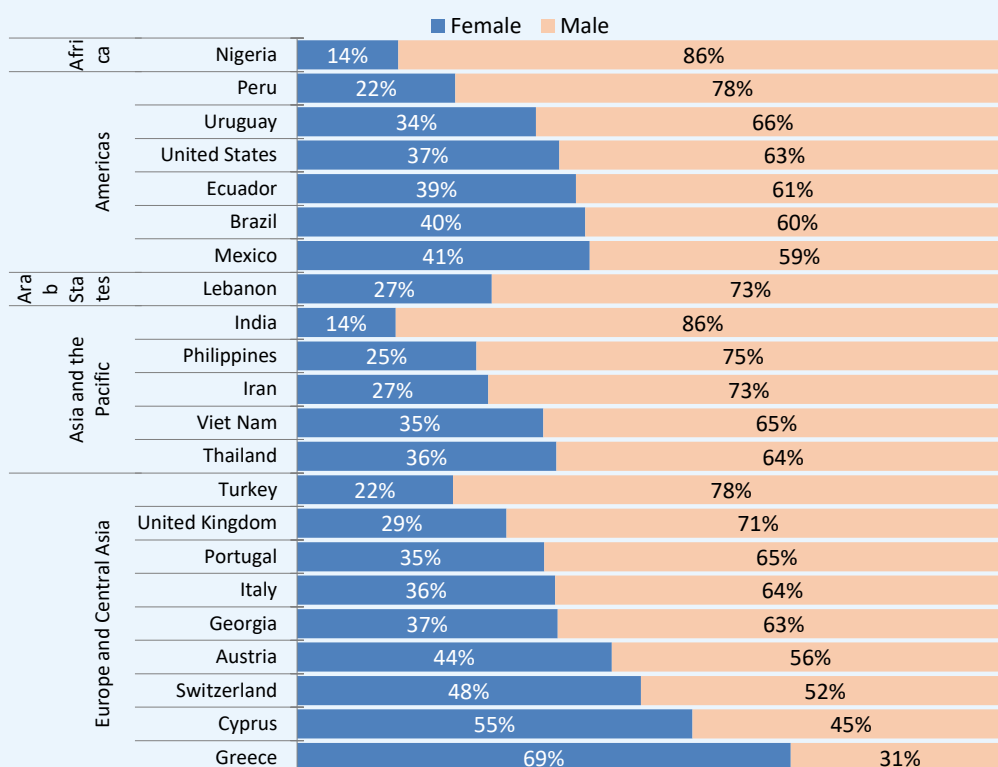
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J59: Motion picture, video & television programme production

The workforce in this sub-sector is male-dominated. In Nigeria, males accounted for 86 per cent of the sub-sector’s workforce, while in Lebanon their share was 73 per cent.

In the Americas, the male workforce accounted for over 50 per cent of employment in all six countries, led by Peru (78%), Uruguay (66%), the United States (63%), Ecuador (61%), Brazil (60%) and Mexico (59%). Both Ecuador (73% and 23%) and the United States (14% and 19%) recorded employment growth for both the female and male workforce.

► **Figure 9: Share of employment by gender, 2019**

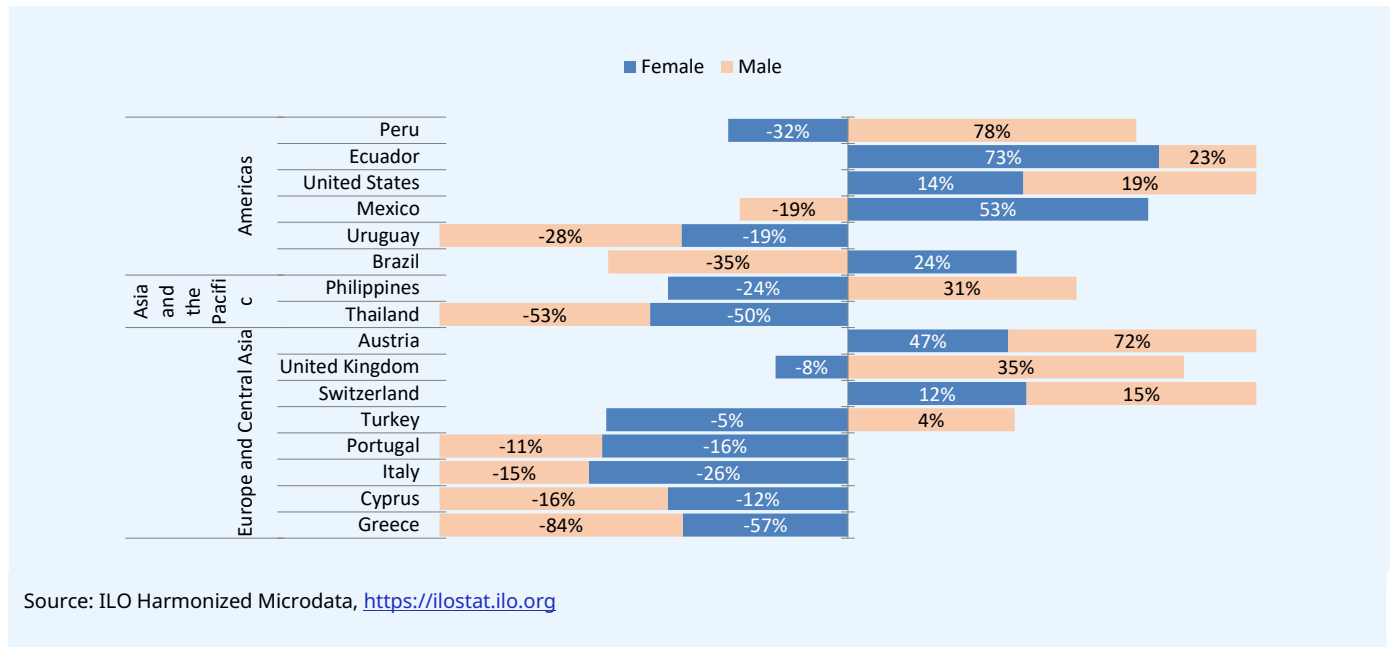


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

In the Asia and the Pacific region, all five countries had more male workers in this sub-sector. In India, male workers accounted for 86 per cent of employment, followed by the Philippines (75%), Iran (73%), Viet Nam (65%) and Thailand (64%). Employment declined in Thailand among the female (-50%) and male (-53%) workforces, while in the Philippines the male workforce in the sub-sector grew by 31 per cent and the female workforce declined (-24%).

Only in two countries of the Europe and Central Asia region did female workers account for a larger proportion of employment than males (i.e. Greece (69%) and Cyprus (55%)). Based on the nine countries, the share of male workers in the sub-sector was highest in Turkey (78%) followed by the United Kingdom (71%), Portugal (65%) and Italy (64%). However, between 2015 and 2019, employment in the sub-sector declined for both female and male workers in Portugal (-16% and -11%), Italy (-26% and -15%), Cyprus (-12% and -16%) and Greece (-57% and -84%). In Switzerland and Austria, employment grew across gender while in the United Kingdom and Turkey, employment increased for the male workforce only, by 35 per cent and four per cent respectively, and declined by eight per cent and five per cent among the female workforce respectively.

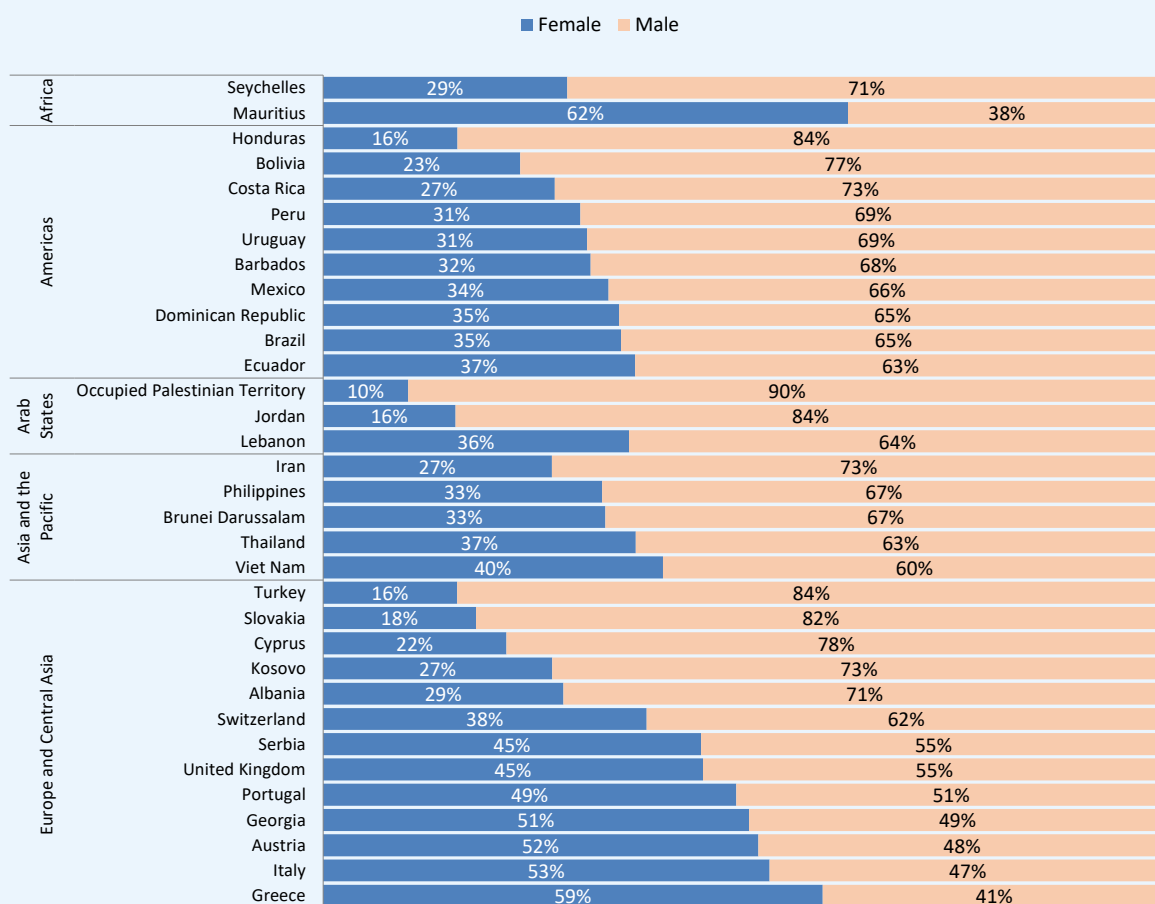
► Figure 10: Employment growth by gender, 2015-2019



## J60: Programming & broadcasting activities

The female workforce accounted for more than 50 per cent in five of the 33 countries analysed; that is, there were more male workers in 85 per cent (or 28) of these countries. The five countries with a larger share of female workers included Mauritius in the Africa region, where female workers accounted for 62 per cent of the sub-sector’s workforce, and four (Greece, Italy, Austria, Georgia) from Europe and Central Asia.

► Figure 11: Share of employment by gender, 2019



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

None of the 10 countries in the Americas had a larger share of female workers. The largest shares of female workers in the sub-sector were in Ecuador and Brazil, where they accounted for 37 per cent and 35 per cent respectively. The share of male workers in the sub-sector was largest in Honduras (84%), followed by Bolivia (77%) and Costa Rica (73%). However, the female workforce grew in four of the nine countries, whereas male employment grew in only two countries (see Figure 11).

In the Arab States, the share of female workers was smallest in the Occupied Palestinian Territory (10%) and largest in Lebanon (36%). In addition to having the smallest share, the latter's female workforce even declined more than that of its male workers (-49% vs -3%).

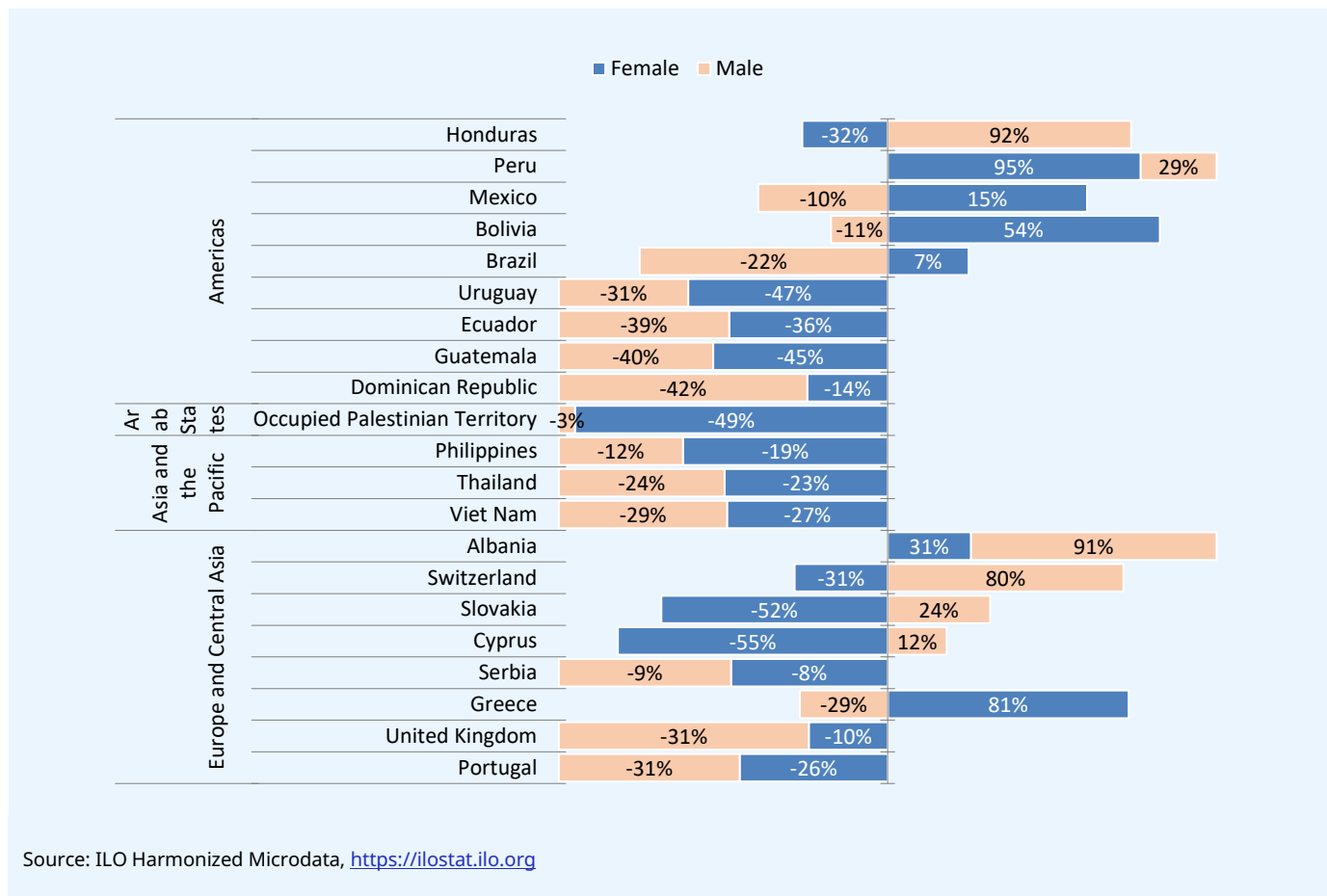
In the Asia and Pacific region, the share of female employment ranged between 27 per cent in Iran and 40 per cent in Viet Nam. As to employment growth, all three countries (the Philippines, Thailand, and Viet Nam) recorded a decline in employment across gender.

As described above, four of the 13 countries in Europe and Central Asia had more female workers than male. The nine countries with more male workers were led by Turkey (84%), Slovakia (82%) and Cyprus (78%). Albania (91%), Switzerland



(80%), Slovakia (24%) and Cyprus (12%) all recorded growth in male employment but only Albania (31%) and Greece (81%) saw an increase in female employment..

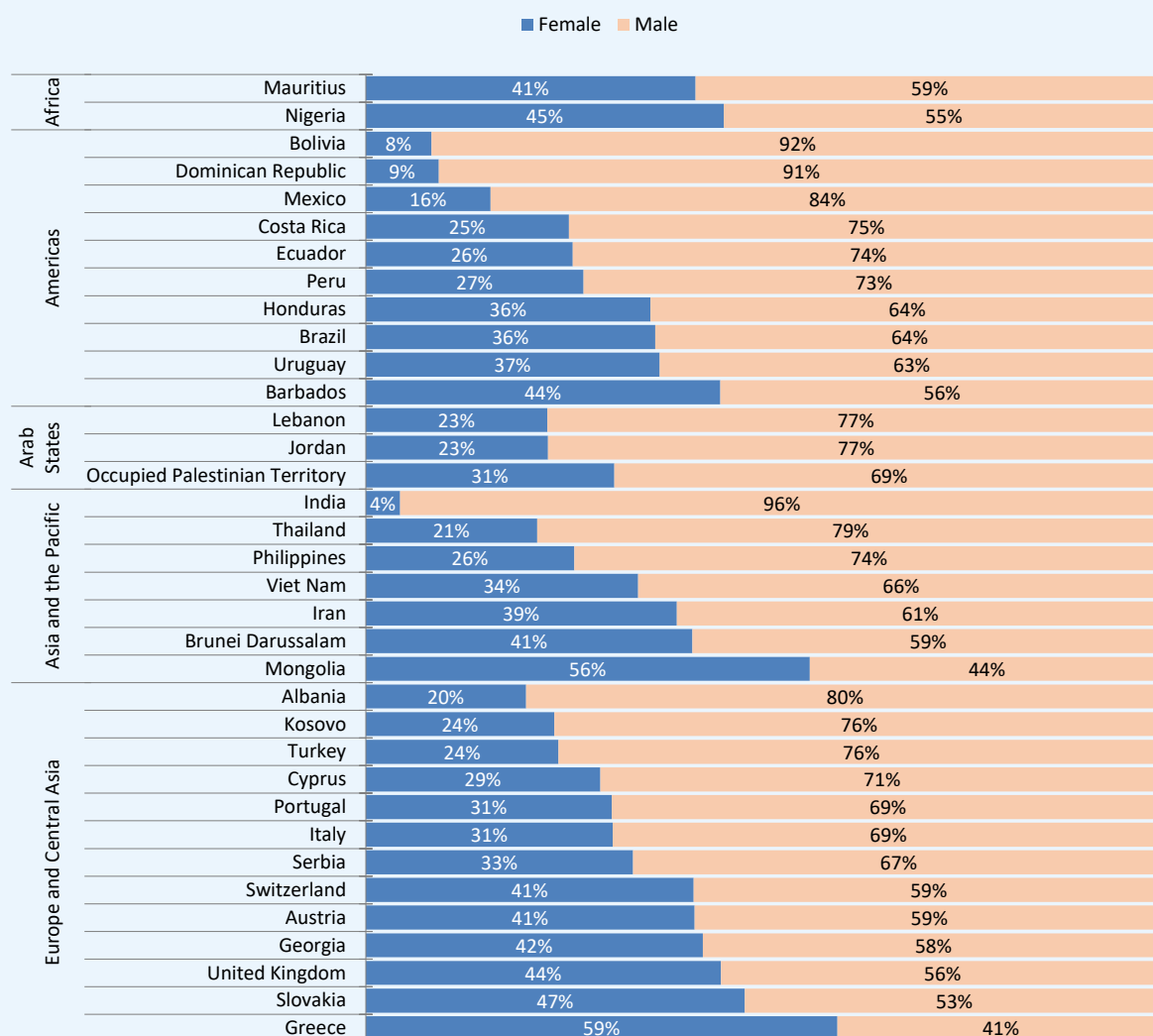
► **Figure 12: Employment growth by gender, 2015-2019**



### R90: Creative, arts & entertainment activities

In this sub-sector, only two of the 35 countries had more female than male workers: Mongolia (56%) and Greece (59%). This means that in 94 per cent of these countries, male workers account for more than 50 per cent of the sub-sector’s total employment. The countries in which women workers are least represented include India (4%), Bolivia (8%) and the Dominican Republic (9%). Among the few countries with a relatively large share of female workers are Nigeria (45% vs 55% male workers) and Mauritius (41% female vs 59% male). Between 2015 and 2019, employment in Mauritius in this sub-sector declined by 64 per cent among the male workforce and by 27 per cent among the female workers.

► **Figure 13: Share of employment by gender, 2019**



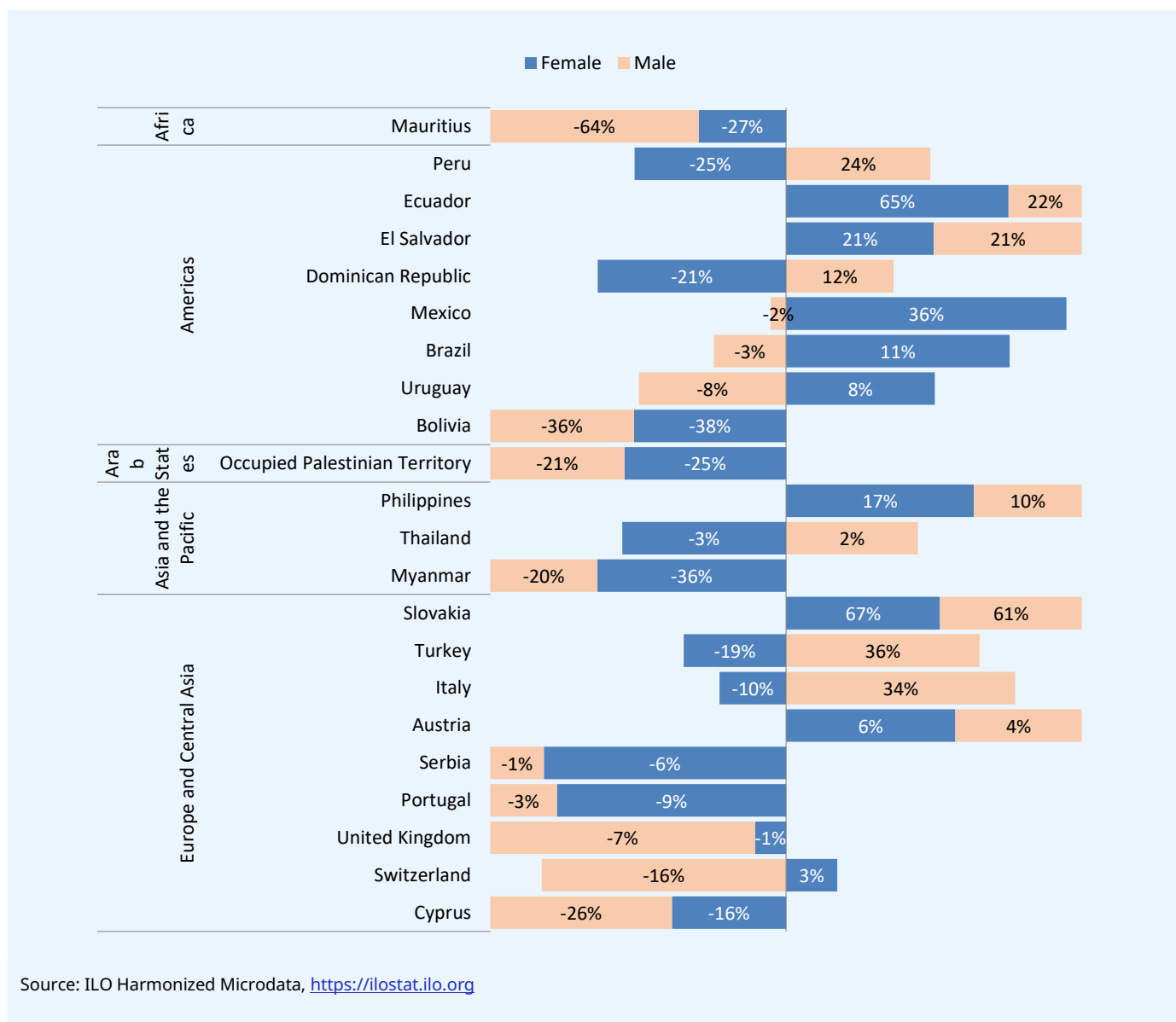
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

In the Americas, Barbados accounted for a relatively large share of female workers in the sub-sector (44%). In Bolivia and the Dominican Republic, male workers accounted for as much as 92 per cent and 91 per cent of this workforce, respectively, for 84 per cent in Mexico and 64 per cent in Brazil. Employment declined in Bolivia for both female (-38%) and male (-36%) workers. In Mexico (36%), Brazil (11%) and Uruguay (8%), employment among female workers grew while that of male workers declined. In both Ecuador and El Salvador, both female and male workers witnessed a growth in employment.

Of the seven countries in the Asia and the Pacific region, only Mongolia had more female workers in this sub-sector (56%). The sub-sector in the other six countries was dominated by male workers, with shares ranging between 59 per cent in Brunei Darussalam and 96 per cent in India. Employment in the Philippines grew by 17 per cent and 10 per cent among female and male workers respectively, while in Thailand the female workforce declined by three per cent. In Myanmar, employment declined for both female and male workers.

Except for Greece, the other 12 countries in Europe and Central Asia had more male workers in the creative, arts and entertainment sub-sector, the largest share being in Albania (80%). Others included Kosovo (76%), Turkey (76%), Cyprus (71%) and Portugal (69%). However, employment in both female and male workforces declined in Cyprus (-16% and -26%), the United Kingdom (-1% and -7%), Portugal (-9% and -3%) and Serbia (-6% and -1%) between 2015 and 2019. Employment among male workers grew in Austria (4%), Italy (34%), Turkey (36%) and Slovakia (61%), while growth in employment among female workers was observed in Switzerland (3%), Austria (6%) and Slovakia (67%).

► **Figure 14: Employment growth by gender, 2015-2019**

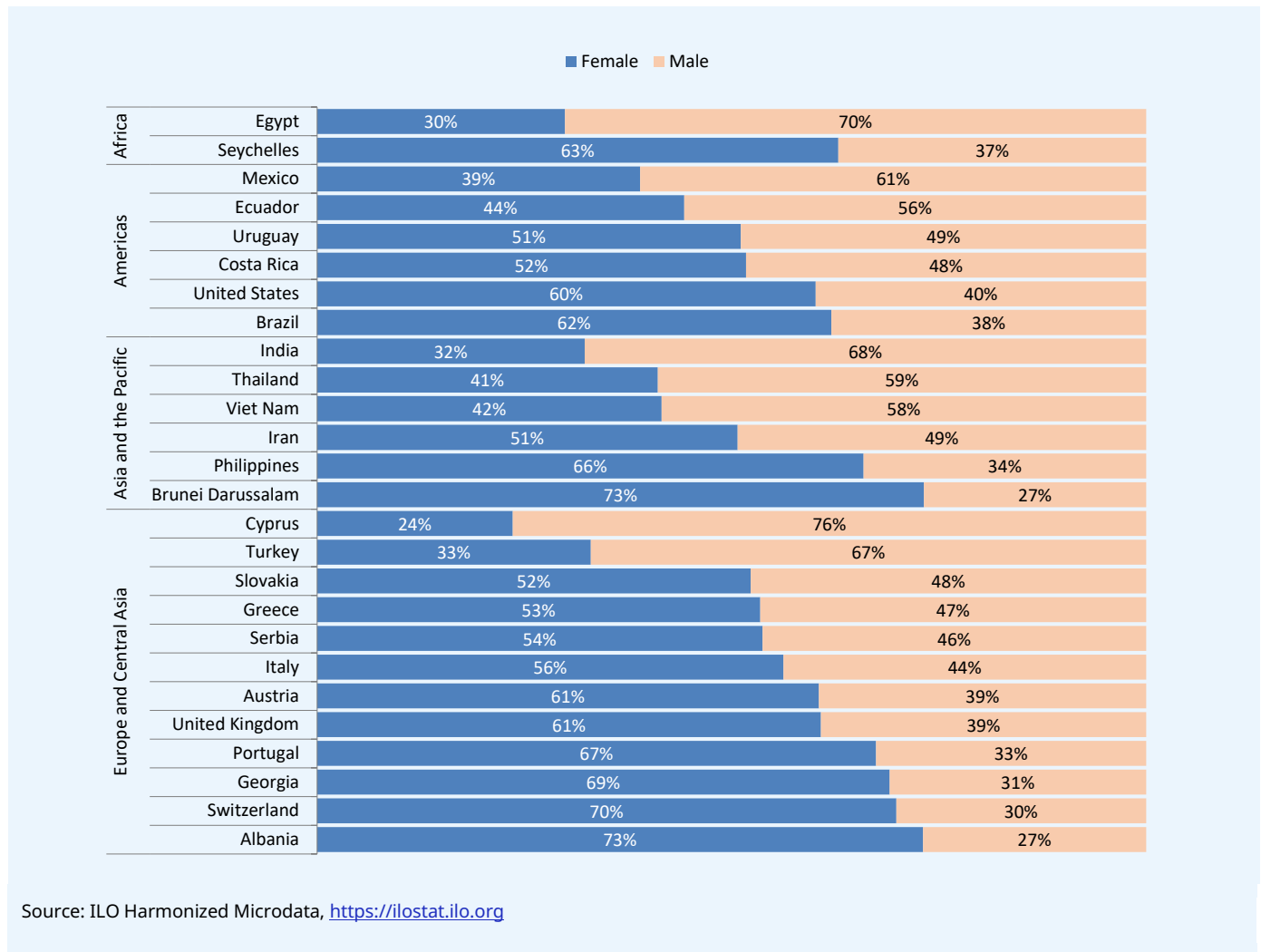


### R91: Libraries, archives, museums

This is the most female-dominated sub-sector in the MCS. Female workers dominated in 18 of the 26 countries, with employment shares ranging between 51 per cent in Uruguay and Iran and 73 per cent in Albania and Brunei Darussalam.

In Africa, female workers in Seychelles accounted for 63 per cent of the sub-sector’s workforce but lagged male workers in terms of growth– employment among male workers grew by 81 per cent compared with 35 per cent growth in female employment between 2015 and 2019. In Egypt, employment declined among female workers by 27 per cent but increased by 15 per cent among male workers.

► **Figure 15: Share of employment by gender, 2019**



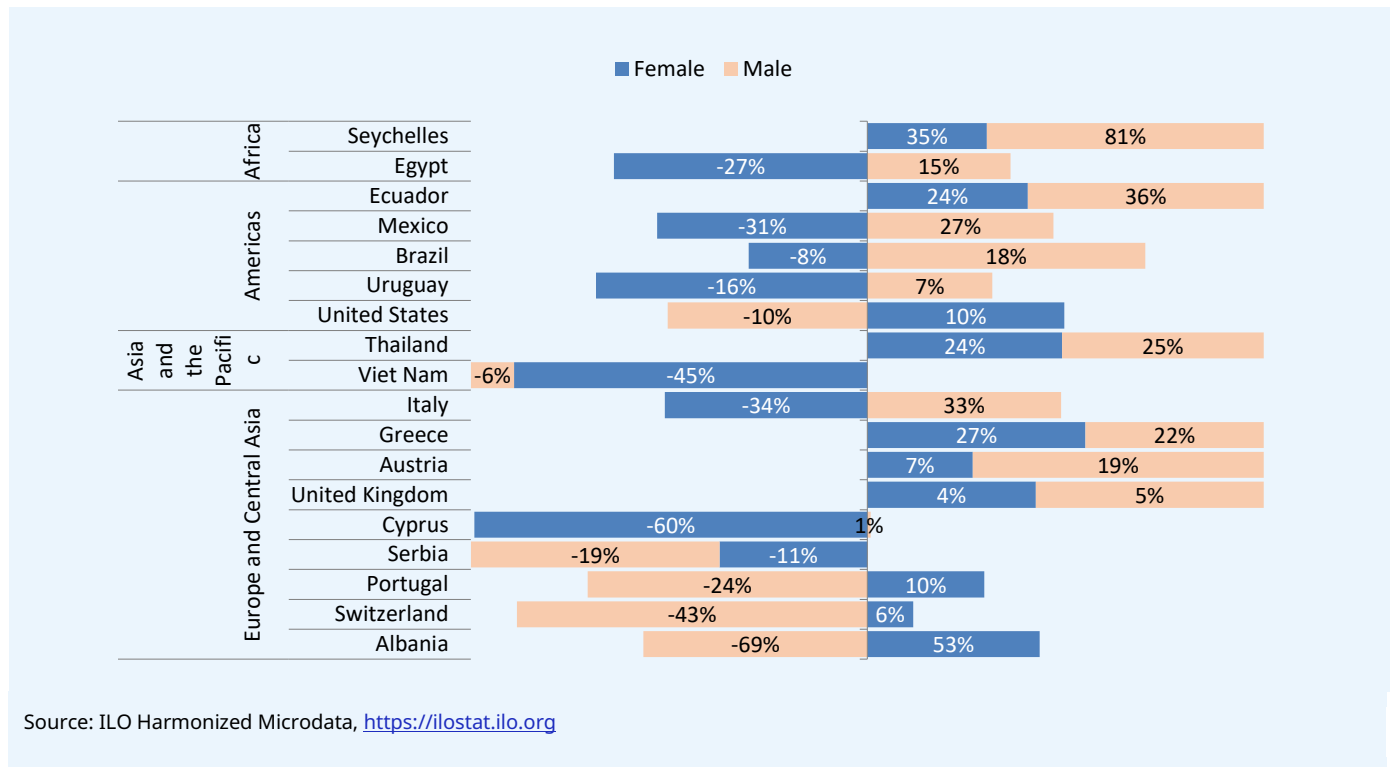
In the Americas, Brazil had the largest share of female workers in the sub-sector (62%), while Mexico had the largest share of male workers (61%). Four of the region’s six countries (Brazil (62%), United States (60%), Costa Rica (52%) and Uruguay (51%)) had more female workers in the libraries, archives and museums sub-sector, which indicates a concentration of female workforce in the sub-sector compared with the other media and culture sub-sectors analysed. In terms of employment growth, only the United States recorded a decline among male workers while employment among female workers declined in Mexico (-31%), Brazil (-8%) and Uruguay (-16%).

A similar scenario was observed in the Asia and the Pacific region, where half of the six countries (Brunei Darussalam, Iran and the Philippines) had more female than male workers. India (68%) had the largest number of male workers in the sub-sector while Brunei Darussalam (73%) had the largest number of female workers. Viet Nam (58%) and Thailand (59%) also had more male than female workers.

In Europe and Central Asia, a total of 10 out of 12 countries had more female than male workers in the sub-sector, with shares ranging from 52 per cent to 73 per cent. Only Cyprus and Turkey had higher employment levels of male workers.

In terms of growth, employment among male workers increased in Cyprus (1%), the United Kingdom (5%), Austria (19%), Greece (22%) and Italy (33%) and declined in Albania (-69%), Switzerland (-43%), Portugal (-24%) and Serbia (-19%). Employment for female workers increased in Albania (53%), Greece (27%), Portugal (10%), Austria (7%), Switzerland (6%) and the United Kingdom (4%) but declined in Cyprus (-60%), Italy (-34%) and Serbia (-11%).

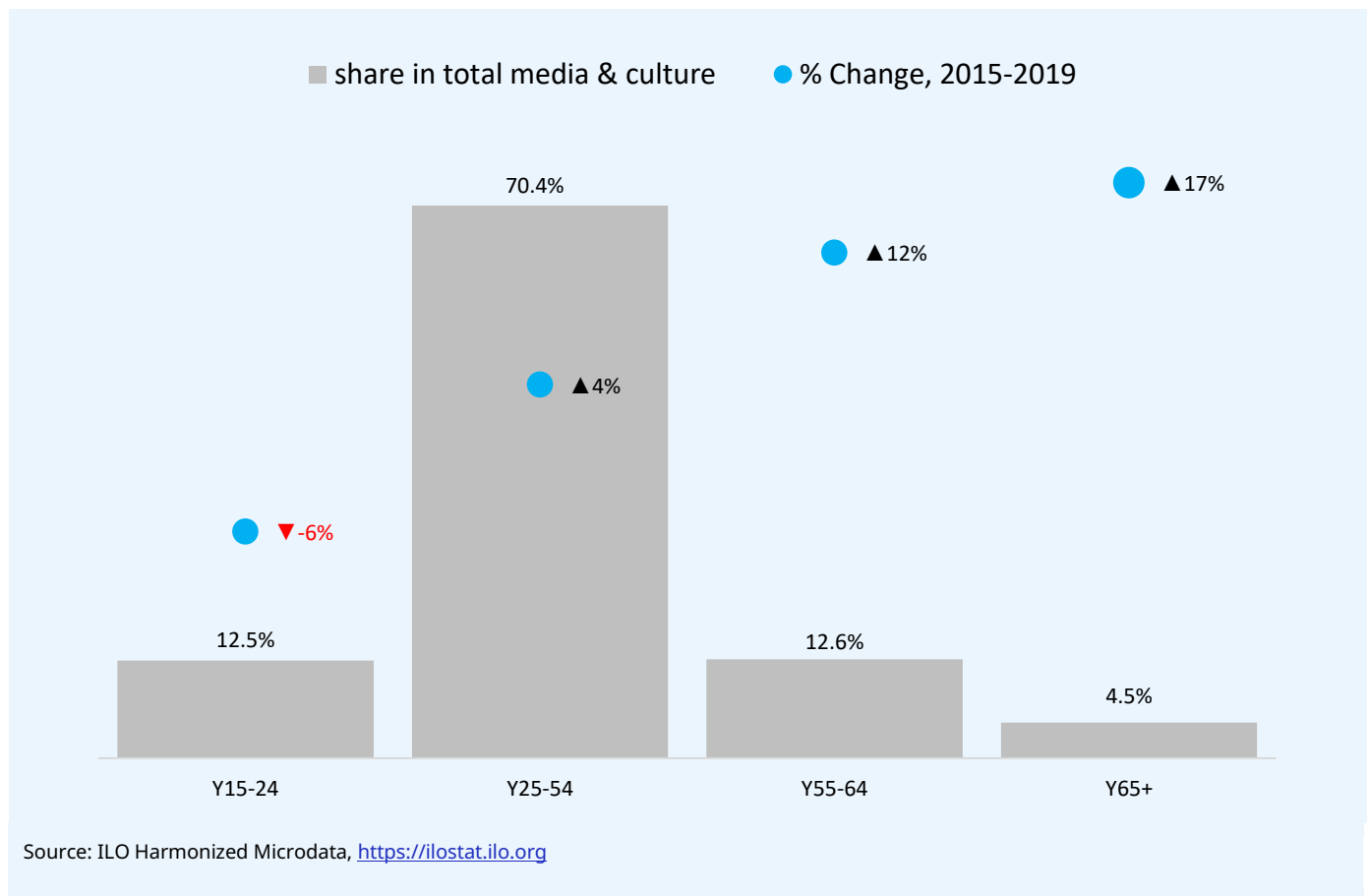
► **Figure 16: Employment growth by gender, 2015-2019**



## 2.3. Employment by age

Most of the workers in the media and culture sector were aged 25-54 years. Workers aged 15-24 (12%) and 25-54 (70%) accounted for 82 per cent of the total workforce in 2019, followed by the Y55-64 (13%) and 65+ (5%) age groups. Between 2015 and 2019, employment among the 15-24 age group declined by six per cent and that of the Y25-54 age group grew by four per cent. High employment growth rate was observed among the Y55-64 (12%) and 65+ (17%) age groups.<sup>3</sup>

► **Figure 17: Employment share (total media and culture) by age, 2019**



### J58: Publishing activities

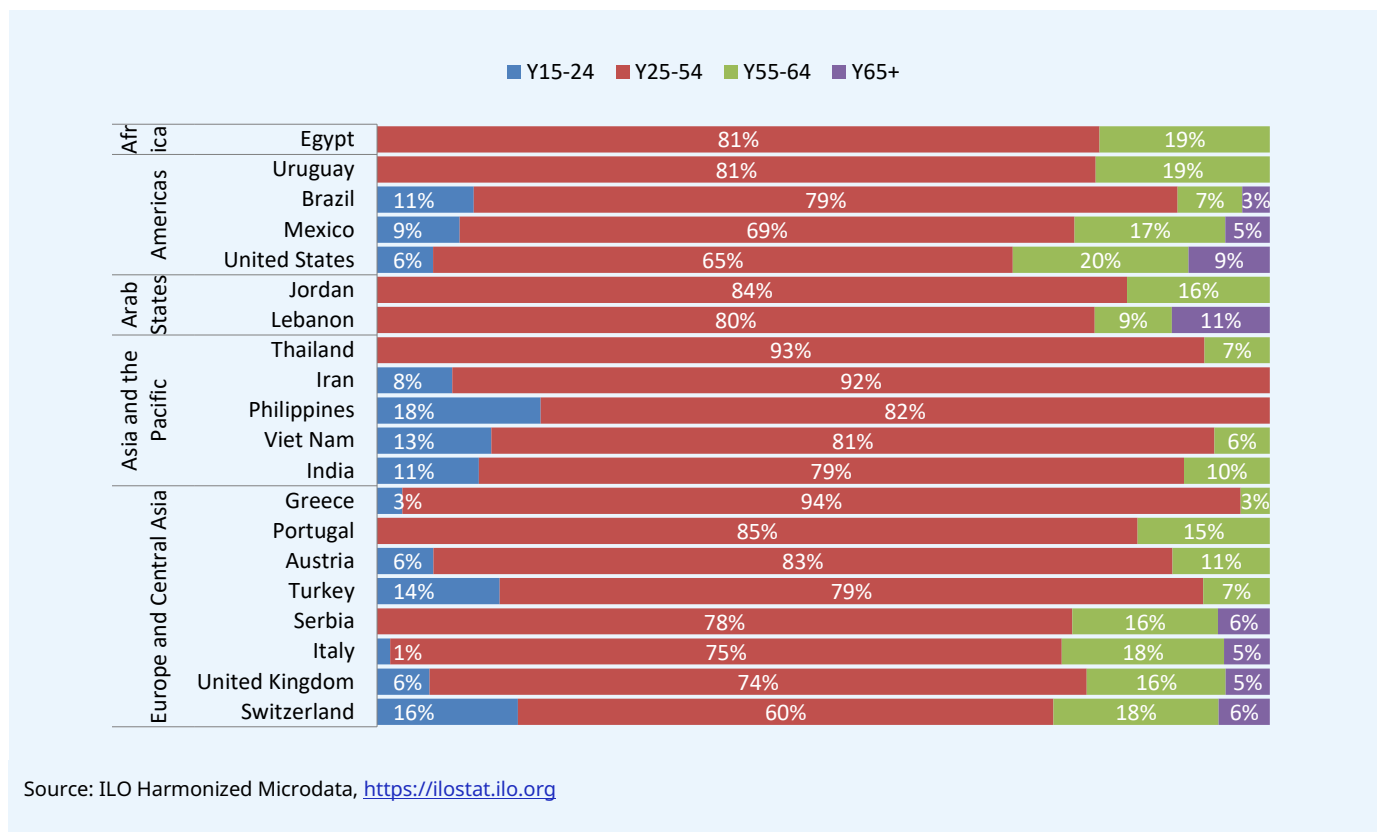
This sub-sector is dominated by workers aged 25-54, who accounted for more than 50 per cent of total employment in all 20 countries analysed. In Greece, Thailand, and Iran, this age group accounted for 94 per cent, 93 per cent, and 92 per cent respectively. Young workers (aged 15-24) in this sector are in the minority, even fewer in number than workers aged 55-64 in some countries. Of the 20 countries, Italy had the lowest number (1%) of workers aged 15-24 followed by Greece (3%). The 15-24 age group in the Philippines' publishing sub-sector accounted for 18 per cent of total

<sup>3</sup> The results on employment growth are based on 35 countries: Albania; Austria; Barbados; Bolivia; Bosnia and Herzegovina; Brazil; Cambodia; Cyprus; Dominican Republic; Ecuador; Egypt; El Salvador; Greece; Guatemala; Honduras; Italy; Kiribati; Mauritius; Mexico; Mongolia; Myanmar; Occupied Palestinian Territory; Peru; Philippines; Portugal; Serbia; Seychelles; Slovakia; Switzerland; Thailand; Turkey; United Kingdom; United States; Uruguay; Viet Nam

employment, the largest share of young workers across all 20 countries, followed by Switzerland (16%), Turkey (14%) and Viet Nam (13%).

In most of the countries, the 55-64 age group accounted for a sizeable share of employment, the largest being 20 per cent in the United States followed by 19 per cent in Egypt and Uruguay, and 18 per cent in Switzerland and Italy. None of the countries in the Asia and the Pacific region had workers aged over 65 in this sub-sector.

► **Figure 18: Employment share by age and sub-sector, 2019**



### J59: Motion picture, video & television programme production

Despite being dominated by workers aged 25-54, this is one of the few sub-sectors with a relatively high presence of young workers (15-24), especially in the Americas. For example, in Peru and Ecuador this age group accounted for 73 per cent of the total workforce, followed by Ecuador (54 %) and Mexico (46%). There was no data on the number of young workers in the motion picture sub-sector in Uruguay and Serbia. In Uruguay, the 25-54 age group accounted for 89 per cent of workers – the highest level among the six countries analysed in the Americas region – followed by the United States (64%) and Brazil (60%).

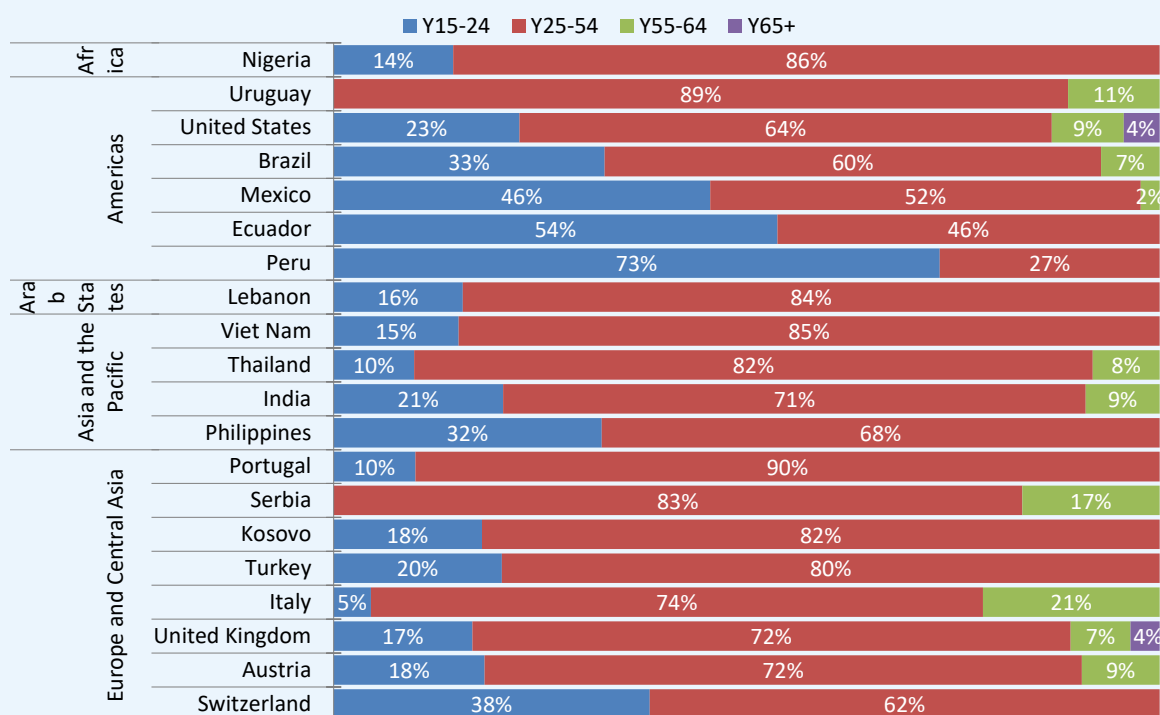
In Europe and Central Asia, the share of young (aged 15-24) workers was highest in Switzerland (38%) and Turkey (20%), while Italy (21%) had the largest share of workers in the 55-64 age group of the eight countries analysed in the region. The data shows that in all these eight countries, the sub-sector is dominated by workers in the 25-54 age group, led by Portugal (90%).

In the Asia and the Pacific region, only four countries produced data on employment by age in the motion picture sub-sector. The data shows the presence of young workers aged 15-24, especially in the Philippines and India, where they accounted for 32 per cent and 21 per cent, respectively, of the sub-sector’s total employment in 2019. However, as in

most countries, most workers are in the 25-54 age group. These workers accounted for at least 68 per cent of the sub-sector’s total employment in all four countries.

In Africa, only Nigeria produced data on employment by age in the motion picture sub-sector, and in the Arab States, only Lebanon. In common with other countries considered, workers aged between 25 and 54 accounted for 86 per cent in Nigeria and 84 per cent in Lebanon.

► **Figure 19: Employment share by age and sub-sector, 2019**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## J60: Programming & broadcasting activities

Most of the workers in this sub-sector are in the 25-54 age group. The sub-sector also has a considerable number of workers aged 55-64. Only three of the 24 countries did not have workers in the 55-64 age group. None of the countries in Africa had data on employment by age in the programming and broadcasting sub-sector.

In the Americas region, the data shows the presence of young workers (aged 15-24) in all seven countries, led by Honduras, where they accounted for 29 per cent of the sub-sector’s total employment in 2019, followed by Peru (28%). Ecuador (4%) had the lowest number of young workers in the programming and broadcasting sub-sector. A sizeable number of workers aged 55-64 are employed in this sub-sector across the region. Of the seven countries analysed, only two (Ecuador and Honduras) had no evidence of the presence of workers aged 55-64. In Peru, this category of workers represented 19 per cent of the sub-sector’s labour force, followed by the Dominican Republic (15%) and Uruguay (14%). Across the seven countries, the 25-54 year-old workforce dominates the sub-sector’s total employment, especially in Ecuador where, in 2019, this group of workers accounted for 96 per cent.

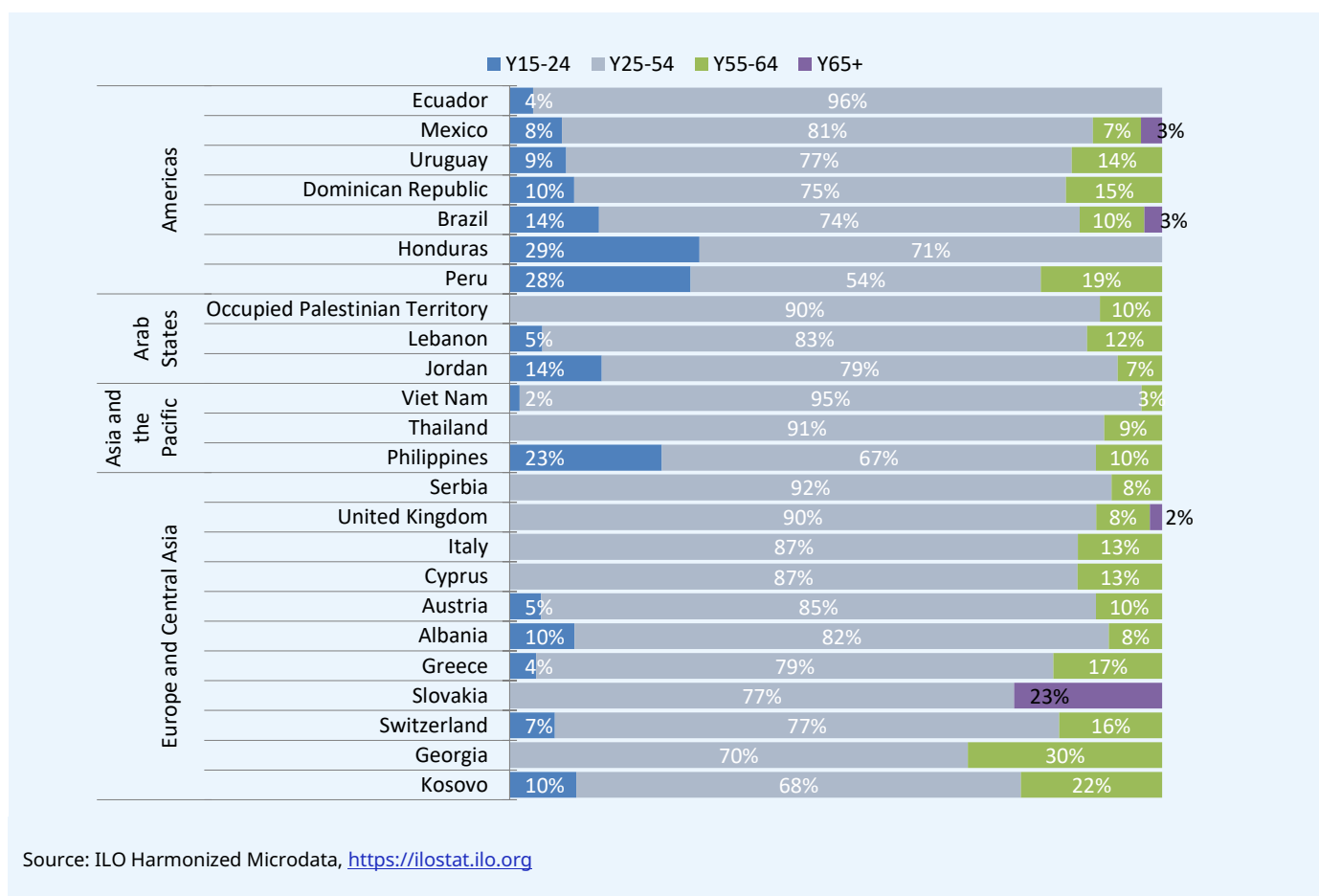
In the Europe and Central Asia region, 11 countries produced data on employment by age in the programming and broadcasting sub-sector. Employment among young people (15-24) was very low and accounted for a maximum of 10 per cent in both Albania and Kosovo in 2019. There was no data available on the share of young workers in the



programming and broadcasting sub-sector in six (or 55%) of the 11 countries. The data also shows a considerable presence of workers in the 55-64 age group in the sub-sector. Of the 11 countries, only two had no data on the number of workers in this age group. In Georgia, workers aged 55-64 accounted for as much as 30 per cent in 2019, and in Kosovo 22 per cent. Further, only in two of the countries (Slovakia, 23%; United Kingdom, 2%) was there evidence to suggest the presence of workers in the over 65 age group in the programming and broadcasting sub-sector. Overall, the sub-sector is highly dominated by workers in the 25-54 age group. In Serbia and the United Kingdom, these workers accounted for as much as 92 per cent and 90 per cent respectively of the sub-sector’s total employment in 2019.

In the Asia and the Pacific region in 2019, the highest share (23%) of youth (aged 15-24) employment was in the Philippines. In Viet Nam, the share of workers aged 25-54 was 95 per cent, followed by Thailand at 91 per cent.

► **Figure 20: Employment share by age and sub-sector, 2019**



## R90: Creative, arts & entertainment activities

A total of 31 countries produced data on employment share by age in the creative, arts and entertainment sub-sector. Noticeably, there was greater representation of all age groups relative to other sectors. For example, only four countries (or 13 %) did not produce data on the number of young workers (aged 15-24) in the sub-sector; five countries (or 16 %) had no data on workers aged 25-54; and 13 countries (or 42 %) had no data on workers aged 65+.

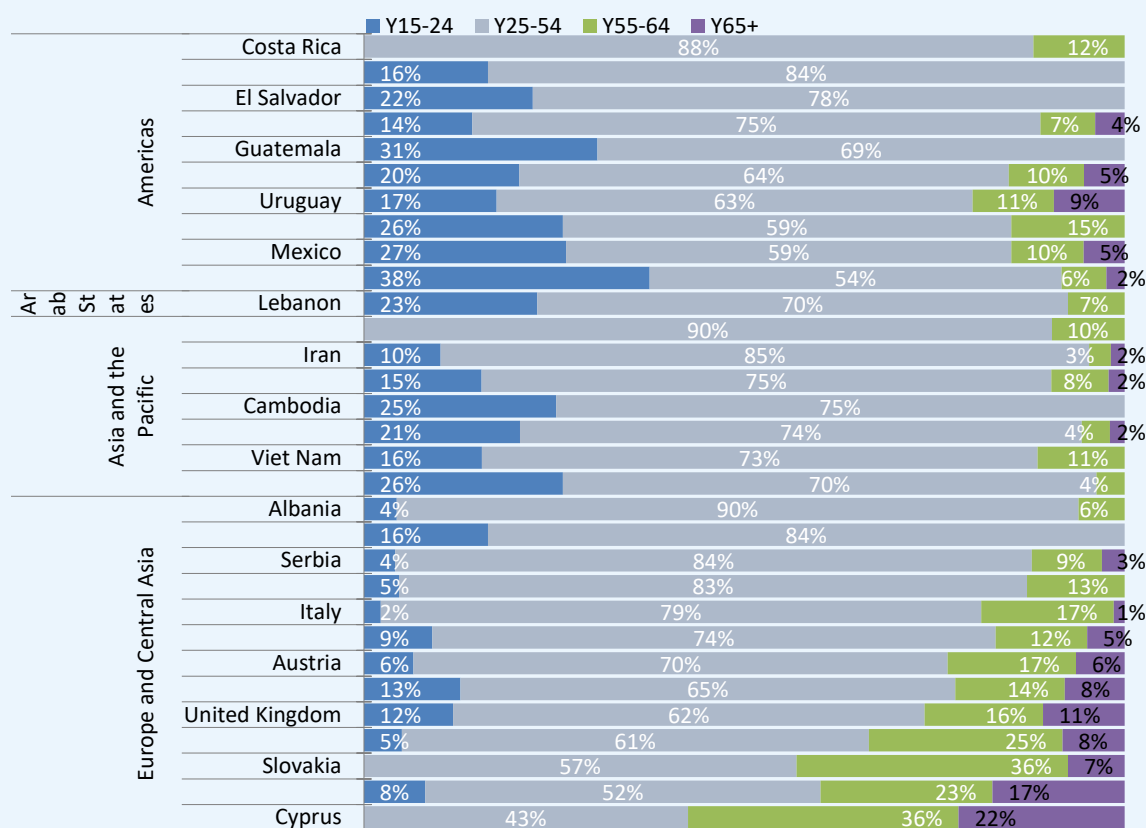
In the Americas, only Costa Rica produced no data on the number of young workers (aged 15-24) engaged in creative, arts and entertainment activities. In the other nine countries, the share of young workers ranged between 14 per cent in

Brazil and 38 per cent in Peru. In Mexico, workers aged 15-24 accounted for 27 per cent. None of the countries in the region had a share of less than 54 per cent of workers aged 25-54 in the creative, arts and entertainment sub-sector in 2019. The highest share was in Costa Rica (88%) followed by the Dominican Republic (84%). Bolivia had the highest share of workers aged 55-64 (15%), while Uruguay had the highest number of workers aged 65 years and above in the sub-sector.

The data for Europe and Central Asia showed the existence of more workers aged 55-64 and over 65 working in the creative, arts and entertainment sub-sector. In countries with employment data for the 15-24, 25-54, and 65+ age groups, the share of young workers aged 15-24 was always less than the share of workers aged 25-54; in some countries it was less than the share of the 65+ age group. One example was Switzerland, where the share of young people aged 15-24 in the creative, arts and entertainment sub-sector was less than the share of workers in all other age categories, including those aged 65 years and above. There was no data on the number of young people aged 15-24 working in the creative, arts and entertainment sub-sector in Cyprus and Slovakia; Kosovo (16%) had the largest share of these young workers in the sub-sector. As in other sub-sectors, creative, arts and entertainment activities in Europe and Central Asia are dominated by workers aged 25-54.

In the Asia and the Pacific region, the largest share of young workers aged 15-24 in this sub-sector was in the Philippines (26%), followed by Cambodia (25%) and India (21%). Mongolia (90%) had the largest share of workers aged 25-64, followed by Iran (85%), Thailand (75%) and Cambodia (75%).

► **Figure 21: Employment share by age and sub-sector, 2019**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R91: Libraries, archives, museums

This sub-sector has a considerable number of workers aged 55-64. Although only 19 countries were analysed, the data shows that workers in this age group constitute a sizeable share of the sub-sector’s total employment, especially in Europe and Central Asia. Young workers aged 15-24 in this sub-sector seem to be in the minority, given the number of countries (7 out of 19) which had no employment data on this age group and the low employment shares normally associated with it.

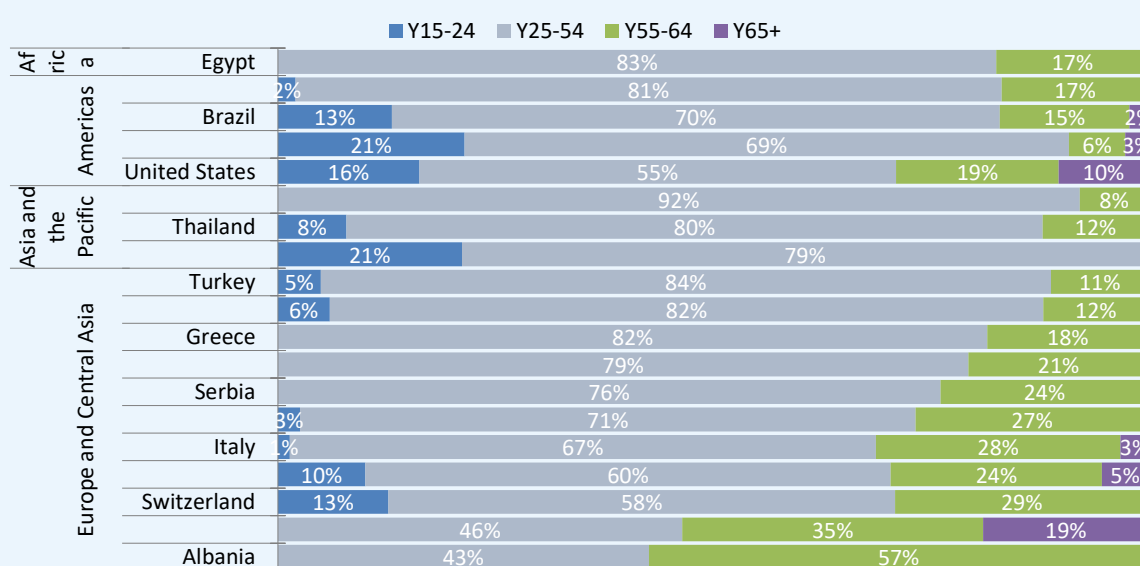
In Africa, Egypt had no data on the employment level of young workers aged 15-24 and workers aged 65 years and above. The sub-sector is dominated by workers aged 25-54 who, in 2019, accounted for 83 per cent of the sub-sector’s total employment. The remaining 17 per cent of workers were in the 55-64 age group.

In the Americas, four countries had data on employment by age in the libraries, archives, and museums sub-sector. The employment share of young people aged 15-24 was highest in Mexico (21%), followed by the United States (16%), Brazil (13%) and Ecuador (2%). Overall, the sub-sector is dominated by workers in the 25-64 age group, who accounted for as much as 81 per cent of the sub-sector’s total employment in Ecuador and 55 per cent in the United States. In this regard, Brazil, and Mexico both recorded 70 per cent and 69 per cent, respectively, of workers aged 25-54. All four countries had workers aged 55-64 in the sub-sector. Their share in total employment was highest in the United States (19%), Ecuador (17%), Brazil (15) and Mexico (6%). The United States also had the highest number of workers aged 65 years and above (10%) in the sub-sector followed by Mexico (3%) and Brazil (2%).

Some countries in Europe and Central Asia had a considerable number of workers aged 55-64, far more than the number of young workers aged 15-24 in the sub-sector. For example, in Albania, workers aged 55-64 accounted for 57 per cent of the workforce in 2019, while in Georgia the combined share of workers aged 55-64 and 65+ (54%) was larger than the share of workers aged 25-54. There was no data on the number of young workers aged 15-24 in Georgia. Apart from Albania (43%) and Georgia (46%), none of the countries had less than a 58 per cent share of workers aged 25-54 in the libraries, archives, and museums sub-sector.

In the Asia and the Pacific region, the Philippines had a 21 per cent share of young workers aged 15-24 in the sub-sector in 2019, while in Thailand their share was eight per cent. There was no data on Viet Nam. As was the case across all countries, the sub-sector was dominated by workers in the 25-54 age group.

► **Figure 22: Employment share by age and sub-sector, 2019**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## 2.4. Employment by education level

This section presents data on the level of employment in the media and culture sector by workers' education level, based on the International Standard Classification of Education (ISCED) which is a standard instrument designed by UNESCO for comparing indicators and statistics of education. Education level is classified into five groups, namely advanced, intermediate, basic, less than basic, and not stated.<sup>4</sup>

The ISCED defines advanced level of education either as first-stage tertiary education (i.e. short-cycle tertiary, bachelor, or equivalent level) not directly leading to an advanced research qualification or as second-stage education (i.e. master's or equivalent level, doctoral or equivalent level) leading to an advanced research qualification. The intermediate education level includes upper secondary education and post-secondary non-tertiary education, while basic education encompasses primary and lower secondary education. The less than basic education category includes workers with no form of education or those with early childhood education.

Generally, workers with advanced education form the largest group in the media and culture sector. In 2019, they accounted for approximately 47 per cent of employment, followed by those with intermediate education (32%), basic education (17%), less than basic education (3%) and workers whose education level was not indicated (0.7%).

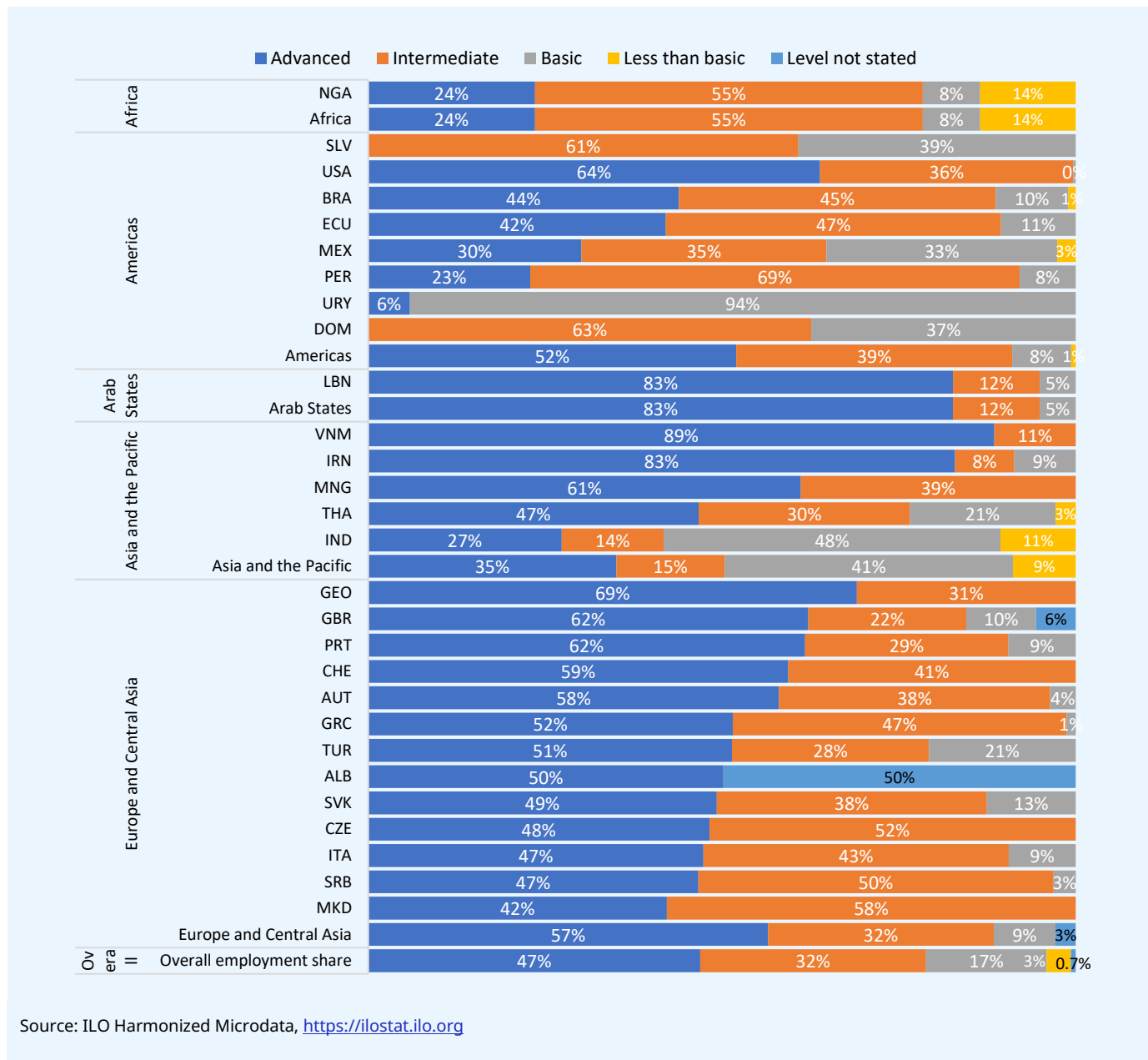
In Africa, with data available only for Nigeria, the sector was dominated by workers with an intermediate education, who in 2019 accounted for approximately 55 per cent of the sector's total employment, followed by workers with an advanced education (23.6%). The sector also has workers with a basic education (8.1%) and less than a basic education (13.5%).

Based on eight countries in the Americas, the sector generally has more workers with an advanced education (52%), followed by those with an intermediate level (39%). Workers with basic education accounted for eight per cent of total employment in the sector while workers with less than basic education accounted for less than one per cent (0.6%). At the country level, only in the United States was the sector dominated by workers with an advanced education (63.9%), while in other countries, workers with either intermediate or basic education made up the bulk of the workforce in the sector. No data was found for El Salvador and the Dominican Republic on the number of workers in the media and culture sector with an advanced education. In those countries, workers with an intermediate education accounted for 60.8 per cent and 62.6 per cent of the sector's total employment, respectively. In Uruguay, there was no data on the number of workers with intermediate education, while workers with an advanced education accounted for only 5.9 per cent of the sub-sector's overall employment. The remaining 94.1 per cent of workers in Uruguay's media and culture sector had a basic education. In Brazil, Ecuador and Mexico, the combined share of workers at basic and intermediate education levels constituted more than half of the workforce in the sector, while in Peru, workers with an intermediate education accounted for 69.2 per cent of the sector's total employment.

In Asia and the Pacific, five countries (India, Thailand, Mongolia, Iran, and Viet Nam) produced data on employment by education level. Based on the five countries, most of the workers (40.8%) in the sector had a basic education, followed by those with an advanced education (35.1%). Workers with an intermediate education accounted for 15.3 per cent, and only 8.9 per cent had less than a basic education. At country level, Viet Nam had the largest share of workers with an advanced education (88.5%), followed by Iran and Mongolia, with 82.9 per cent and 61.2 per cent of workers respectively. In India, most workers had a basic education (47.6%), while in Thailand the combined share of the sector's workforce with a basic and intermediate education was 50.5 per cent.

<sup>4</sup> ILOSTAT, [Indicator description: Employment by education](#) (ILO, Geneva)

► Figure 23: Employment share by level of education, 2019



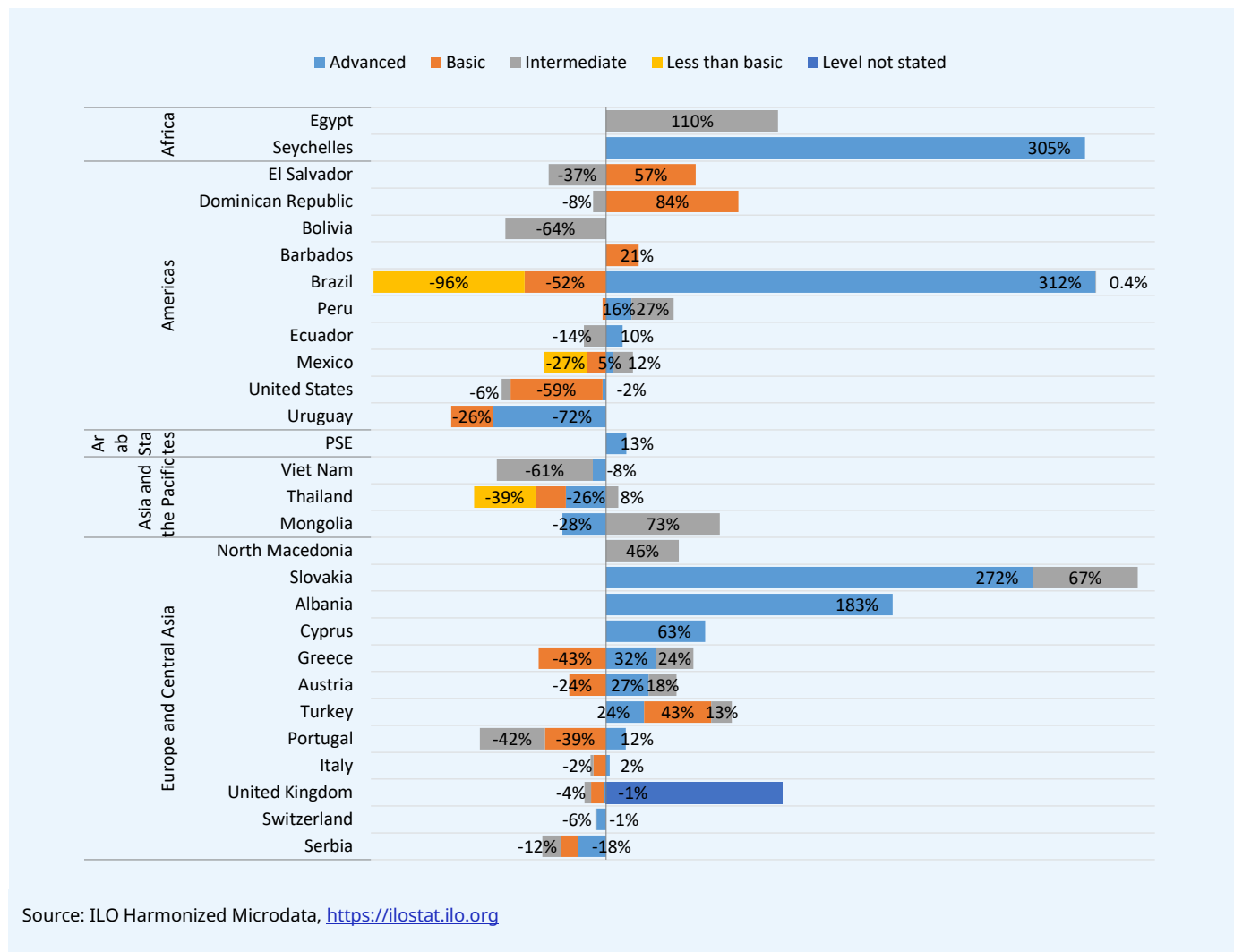
The largest share of workers (47%) in the media and culture sector was formed by those with an advanced education, followed by those with an intermediate education at 32 per cent. Workers with a basic education accounted for 17 per cent, and those with less than a basic education three per cent. This region also provided some evidence of workers who never stated their level of education; these accounted for 0.7 per cent of the sector's total regional employment.

In Europe and Central Asia, 13 countries had data on employment by education level. In eight of the 13 countries (62%), workers with an advanced education accounted for more than 50 per cent of the sector's total workforce, led by Georgia (69%), the United Kingdom (62%), Portugal (62%), Switzerland (59%), Austria (58%), Greece (52%), Turkey (51%) and Albania (50%). Across the countries of the region, the least represented were workers with a basic education or less.

An increase in employment in the overall media and culture sector was observed among workers with a higher education in Seychelles (305%) in Africa; Brazil (312%), Peru (16%), Ecuador (10%) and Mexico (5%) in the Americas; the

Occupied Palestinian Territory (13%) in the Arab States; and Slovakia (272%), Albania (183%), Greece (32%), Austria (27%), Turkey (24%), Portugal (12%) and Italy (2%) in Europe and Central Asia. The largest decreases in employment among workers with a higher education were in Uruguay (-72%), Thailand (-26%), Mongolia (-28%) and Serbia (-18%).

► **Figure 24: Percentage change in employment (selected countries), 2015–2019**



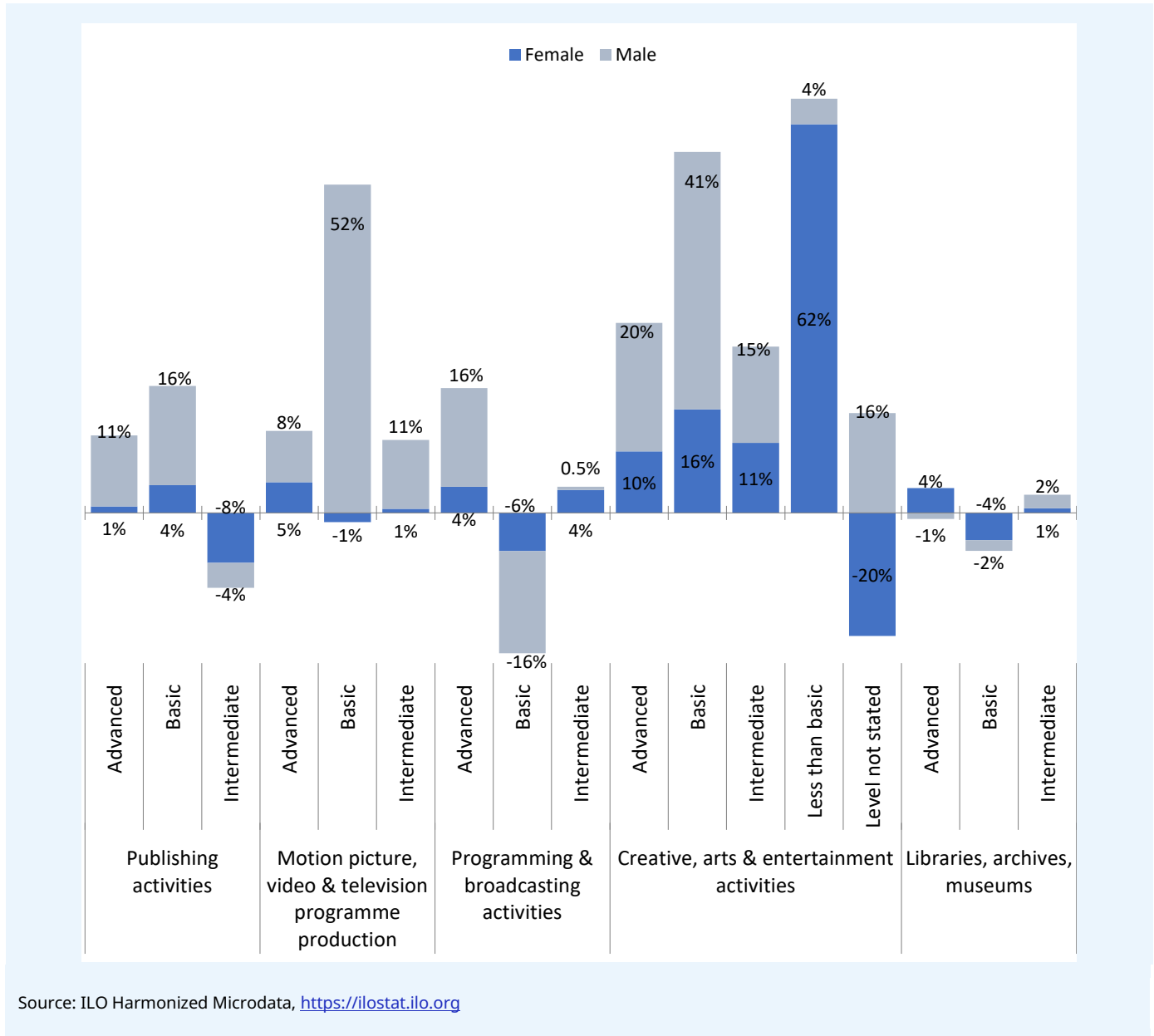
Between 2015 and 2019, employment among workers with an intermediate education grew in Egypt (110%) in Africa; Peru (27%), Brazil (0.4%) and Mexico (12%) in the Americas; Mongolia (73%) and Thailand (8%) in Asia and the Pacific; and North Macedonia (46%), Slovakia (67%), Greece (24%), Austria (18%) and Turkey (13%) in Europe and Central Asia. In this category of workers, employment declined in Bolivia (-64%), El Salvador (-37%), Ecuador (14%), Dominican Republic (-8%) and the United States (-6%) in the Americas; Viet Nam (-61%) in Asia and the Pacific; and Portugal (-42%), Serbia (-12%), Switzerland (-6%), the United Kingdom (-4%) and Italy (-2%) in Europe and Central Asia.

Employment among workers with a basic education increased in four of the 16 countries where data was available, such that employment among this category of workers declined in 75 per cent of these countries.

### 2.4.1. Employment by Education level and gender

Figures 25 and 26 summarize the employment share in 2019 and the distribution of employment growth by education category between 2015 – 2019 in the respective sub-sectors. The following sub-sector analysis is based on the two graphs.

► **Figure 25: Average annual growth rate (AAGR), 2015 – 2019**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

#### J58: Publishing activities

Across the education levels, male workers dominate the publishing activities sub-sector. The male workforce with an advanced education was larger than the equivalent female workforce. The same applies at the basic and intermediate education levels (see Figure 26). Employment among male workers with an advanced education grew at an average annual growth rate (AAGR) of 11 per cent between 2015 and 2019 while that of women grew at an AAGR of only one per

cent over the same period. In the intermediate-level cohort, employment among male workers declined at an annual average of four per cent compared with an eight per cent average annual decline in employment among female workers. Employment among workers with a basic education grew at an AAGR of 16 per cent and four per cent for male and female workers respectively.

### **J59: Motion picture, video & television programme production**

As established above, this sub-sector was dominated by the male workforce across all categories of education (see Figure 25). Generally, employment grew across gender and education level except for the female workforce with a basic education, where employment slightly declined by one per cent between 2015 and 2019. The highest employment growth was among the male workforce with a basic education level, which grew at an AAGR of 52 per cent followed by male workers with an intermediate education (11%) and males with an advanced education (8%). Employment growth among women was highest (5%) in the advanced education cohort but stood at only one per cent for those with intermediate education.

### **J60: Programming & broadcasting activities**

Likewise, this sub-sector was also dominated by the male workforce across all education categories (see Figure 25). The sub-sector recorded a decline in employment growth of 16 per cent and six per cent, respectively, among male and female workers with a basic education. Employment grew at an AAGR of 16 per cent and four per cent, respectively, among male and female workers with an advanced education. An increase in employment share of four per cent was recorded among female workers with an intermediate education between 2015 and 2019.

### **R90: Creative, arts & entertainment activities**

This sub-sector was also dominated by male workers across all education levels (see Figure 25). Generally, employment grew for both genders across the education categories. Despite the low employment share, in absolute terms, of workers with less than a basic education, employment among the male workers in this category recorded the highest AAGR of 62 per cent between 2015 and 2019. Among the advanced education cohort, employment grew at an average annual rate of 20 per cent and 10 per cent for male and female workers respectively, and by 15 per cent and 11 per cent, respectively, in the intermediate education category.

### **R91: Libraries, archives, museums**

This sub-sector was the only one in which there were more female workers with an advanced education than male workers. Here, employment among female workers grew at an AAGR of four per cent, while among male workers it declined by one per cent. In the basic education category, employment declined among female and male workers by four per cent and two per cent, respectively. A slight increase in employment was observed in the intermediate education category with an AAGR of one per cent and two per cent for female and male workers, respectively.

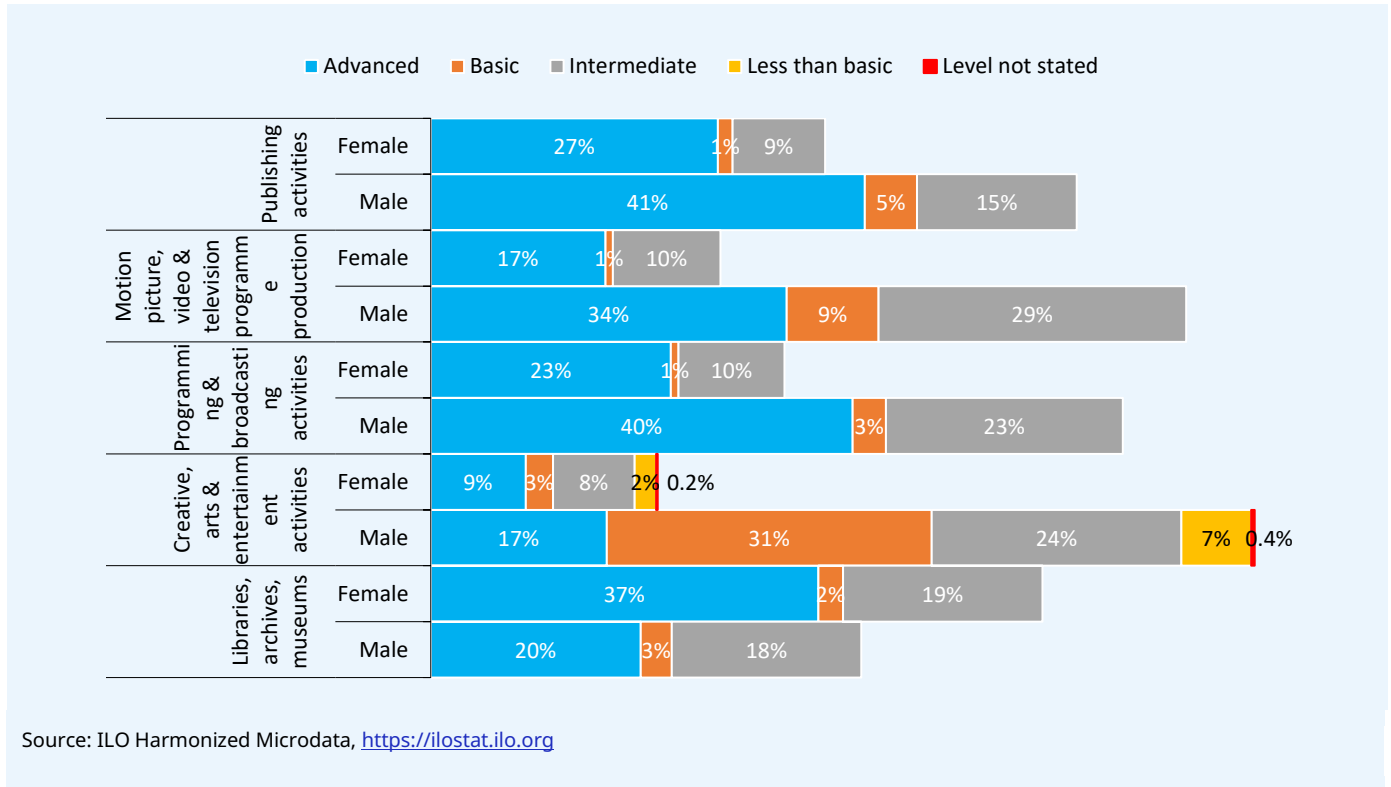
## **2.4.2. Sectoral shares by education level and gender**

The graph below summarizes the distribution of employment share in the respective sub-sectors by gender and education category in 2019. In the publishing activities sub-sector, male workers with an advanced education accounted for 41 per cent of the total workforce, followed by those with an intermediate education (15%) and a basic education (5%). Female workers with an advanced education accounted for 27 per cent, followed by those with an intermediate education (9%), while female workers with a basic education accounted for only one per cent of the sub-sector's total workforce in 2019.

In the motion picture sub-sector, male workers with an advanced education accounted for 34 per cent of employment compared with 17 per cent for female workers with a similar educational background. The share of male workers with an intermediate education stood at 29 per cent of the sub-sector's total workforce and that of female workers at 10 per cent while the share of female workers with a basic education level was only one per cent.



► **Figure 26: Employment share by sub-sector and education level, 2019**



Male workers in the programming sub-sector with an advanced education accounted for 40 per cent of the sub-sector’s total workforce compared with 23 per cent of female workers with a similar educational background. As for workers with an intermediate education, male workers accounted for 23 per cent while female workers accounted for 10 per cent. The pattern was the same for workers with a basic education, the majority of whom were male (3%), while female workers at this level accounted for only one per cent of the sub-sector’s total workforce in 2019.

The creative activities sub-sector was unique in having more workers with a basic level of education, with a combined share of 34 per cent of the sub-sector’s total workforce between male and female workers. Moreover, male workers with an intermediate education (24%) were more numerous than those with an advanced education (17%). There was also a significant presence of workers with a less than basic education, at nine per cent.

As noted above, the libraries sub-sector was the only one which had more female workers with an advanced education. In 2019, this cohort accounted for 37 per cent of the sub-sector’s total workforce compared with 20 per cent of male workers with a similar educational background. Together, these accounted for approximately 57 per cent of the overall workforce in the sub-sector. Workers with an intermediate education also constituted a significant proportion of the sub-sector’s workforce, with female workers accounting for 19 per cent and male workers 18 per cent.

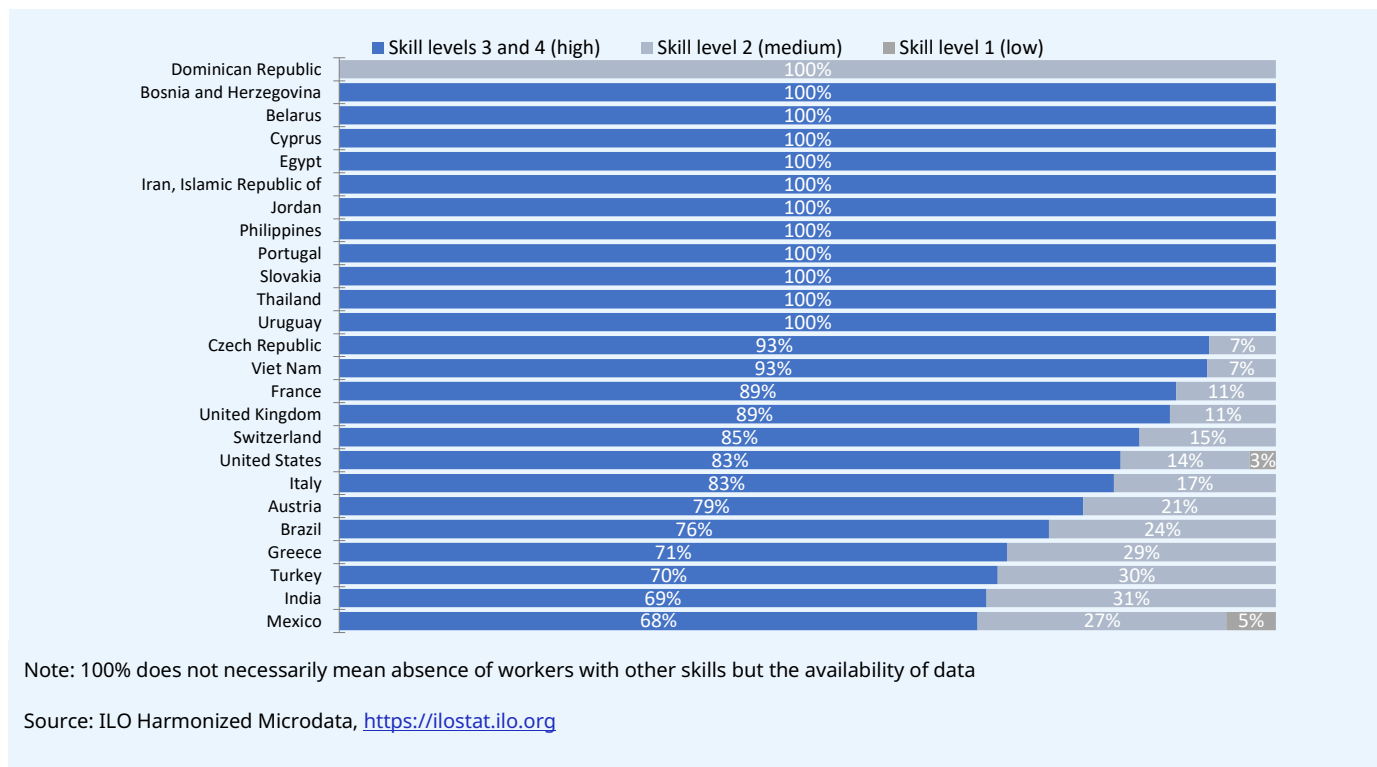
## 2.5. Employment by skills level

### J58: Publishing activities

The publishing sub-sector was dominated by highly-skilled labour. According to the data, in 11 of the 25 countries only highly-skilled workers were to be found in the publishing sub-sector in 2020. Exceptionally, the Dominican Republic had an entirely medium-skilled workforce. In none of the countries did the highly-skilled workforce represent less than 68

per cent of total employment in the sub-sector. Mexico (5%) and the United States (3%) had a small share of low-skilled workers.

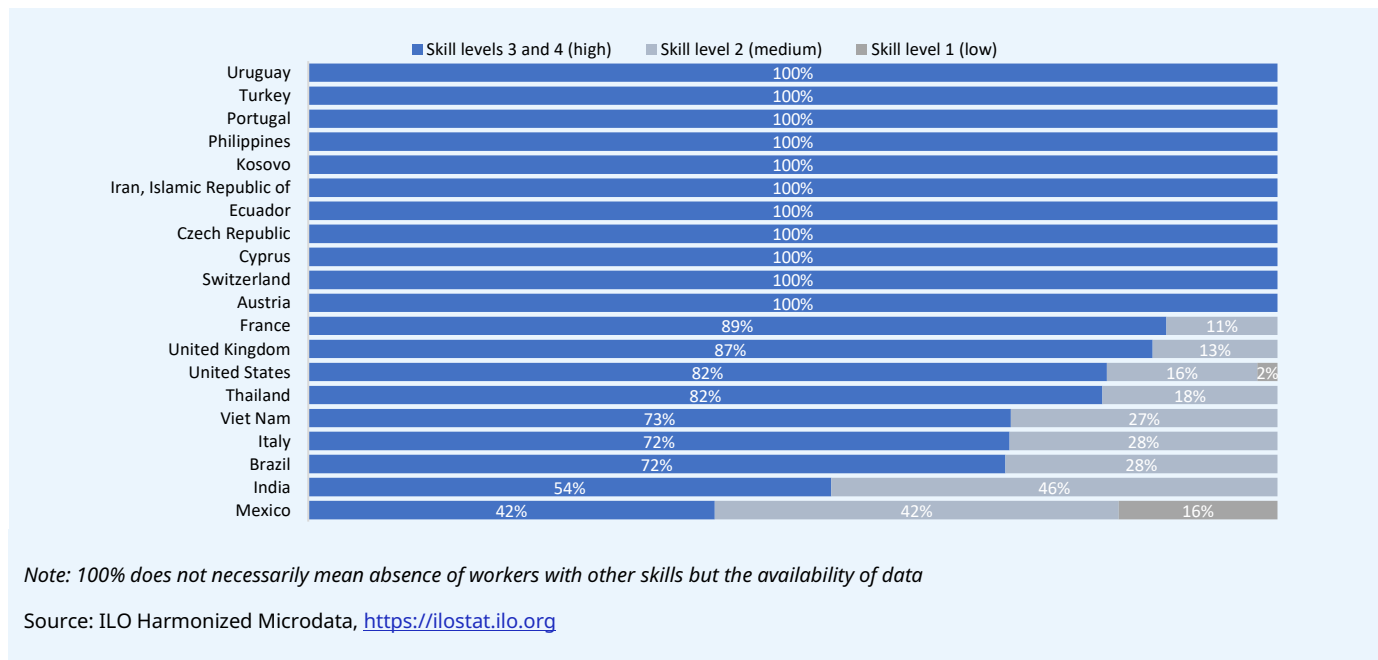
► **Figure 27: Share of employment by skill level, 2020**



### J59: Motion picture, video & television programme production

This sub-sector was largely dominated by highly-skilled workers, followed by medium-skilled and low-skilled cohorts. All the workers in the sub-sector in Austria, Cyprus, the Czech Republic, Ecuador, Iran, Kosovo, the Philippines, Portugal, Switzerland, Turkey, and Uruguay were highly-skilled. The lowest number of highly-skilled workers was found in Mexico (42%), which also had the largest share of low-skilled workers (16%) of the 20 countries analysed, the only other country with a low-skilled cohort being the United States (2%).

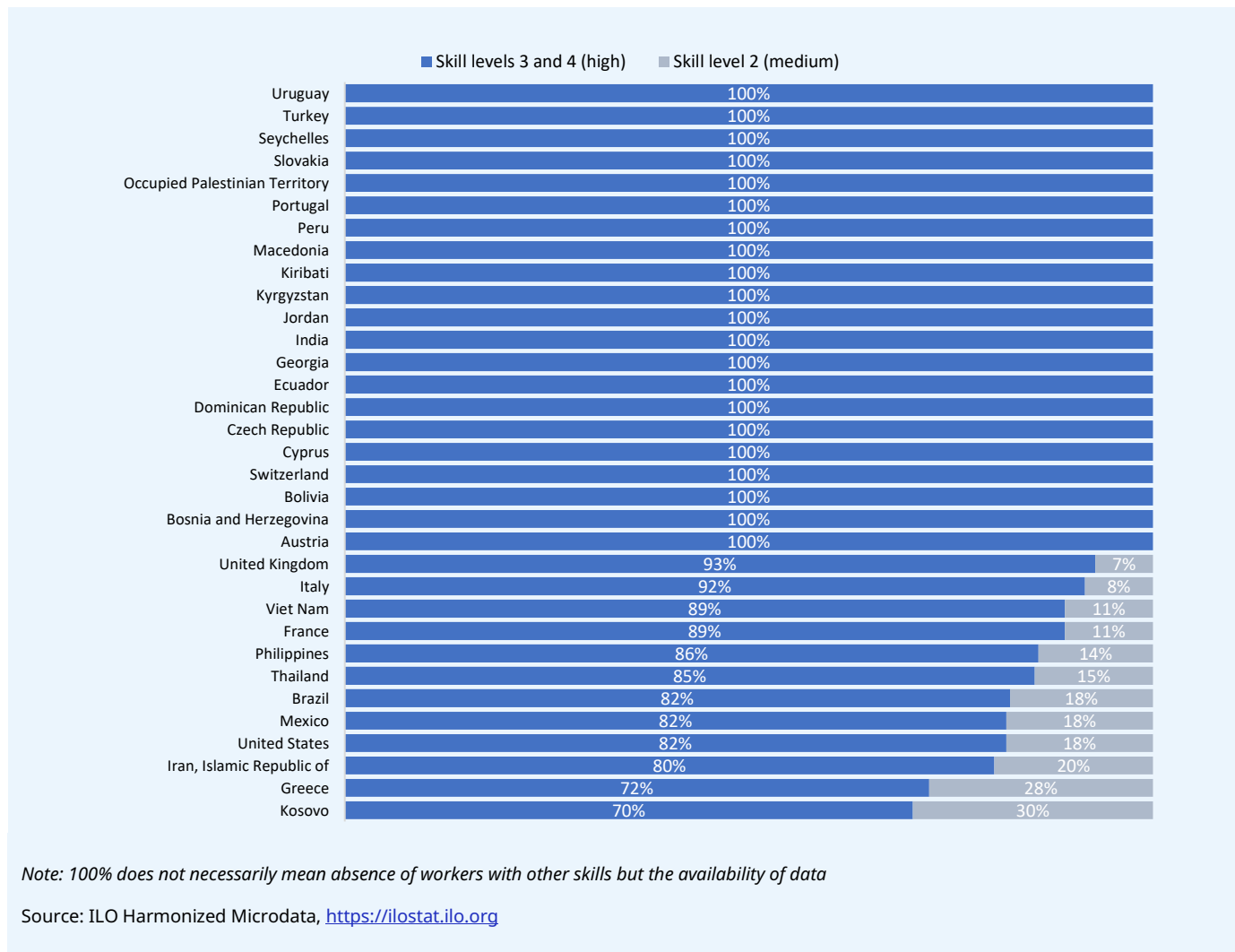
► **Figure 28: Share of employment by skill level, 2020**



## J60: Programming & broadcasting activities

This sub-sector was dominated by a highly-skilled workforce. About 64 per cent of the 33 countries analysed had only highly-skilled workers in programming and broadcasting in 2020. There was no evidence of workers with low skill levels. As to medium-skilled workers, the largest share was in Kosovo (30%) and the smallest, at seven per cent, in the United Kingdom. Other countries with medium-skilled workers include Greece (28%), Iran (20%), Brazil (18%), Mexico (18%), the United States (18%), Thailand (15%), the Philippines (14%), France (11%), Viet Nam (11%) and Italy (8%),.

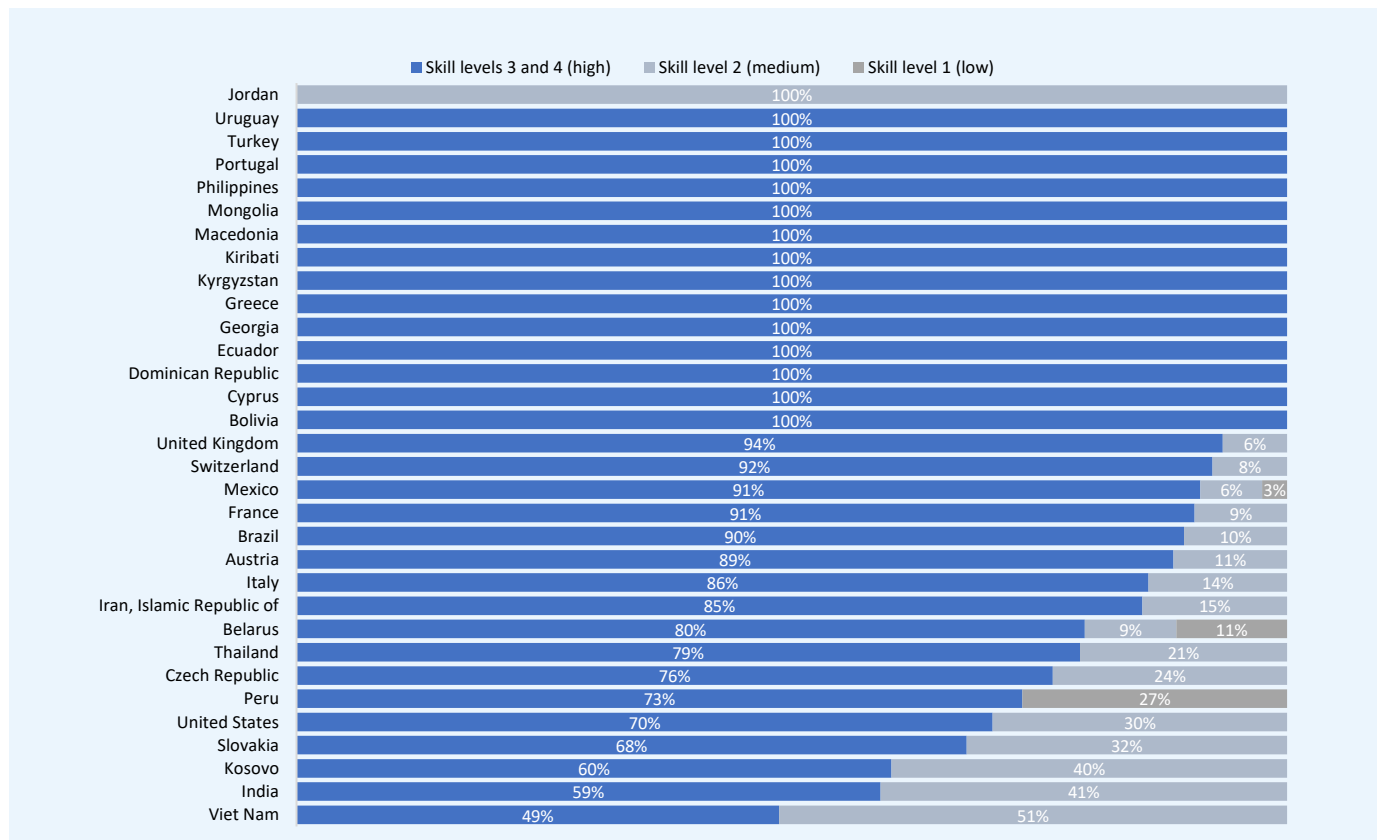
► **Figure 29: Share of employment by skill level, 2020**



## R90: Creative, arts & entertainment activities

Highly-skilled workers dominated this sub-sector except in Jordan and Viet Nam, where medium-skilled workers accounted for 100 per cent and 51 per cent respectively. None of the remaining 30 countries had a share of highly-skilled workers lower than 59 per cent. In fact, 14 countries (44%) had only highly-skilled workers in 2020. Peru (27%), Belarus (11%) and Mexico (3%) were the only countries with low-skilled workers.

► **Figure 30: Share of employment by skill level, 2020**



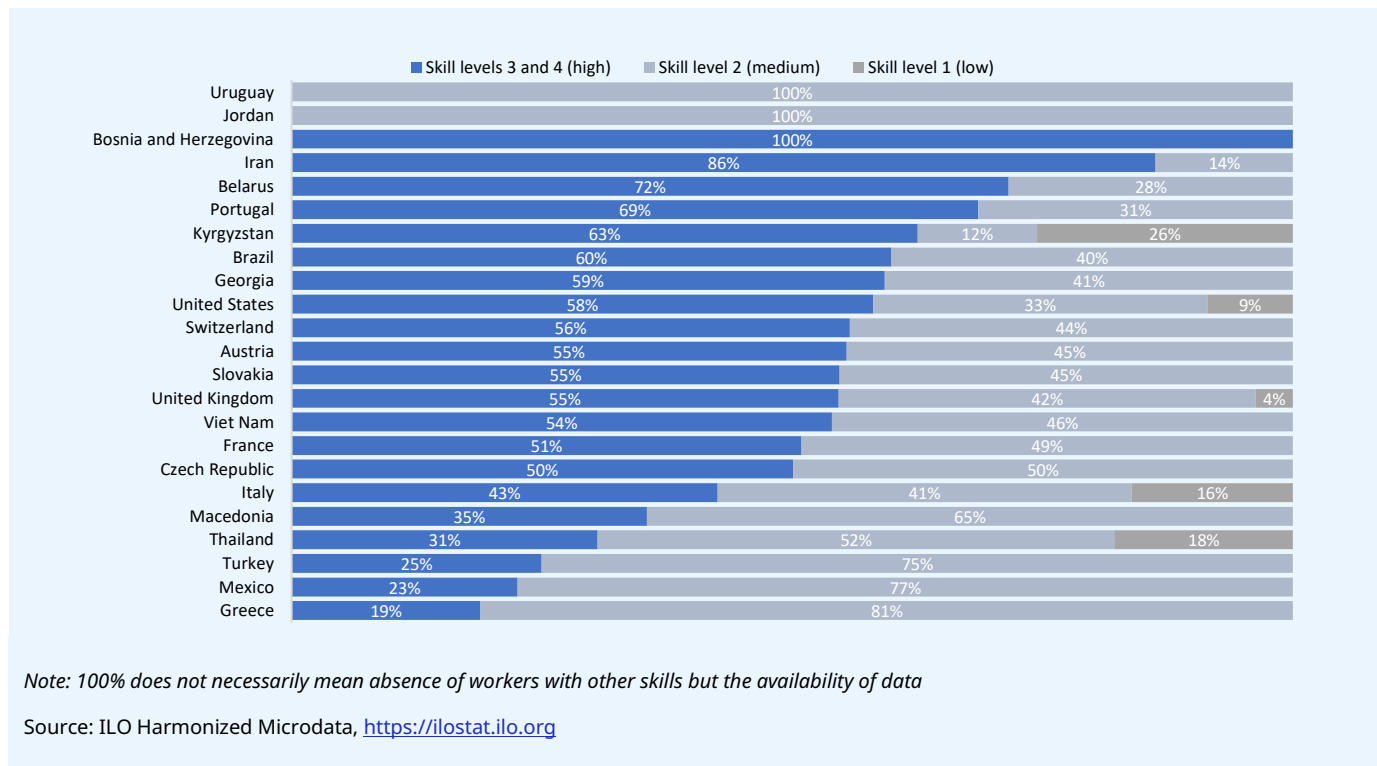
Note: 100% does not necessarily mean absence of workers with other skills but the availability of data

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R91: Libraries, archives, museums

This sub-sector had a much more even distribution of workers, especially between the highly-skilled and medium-skilled categories. Although highly-skilled workers dominated the sub-sector (65% of countries), medium-skilled workers were also prevalent, especially in Uruguay and Jordan where, in 2020, they accounted for 100 per cent of the workforce. Other country shares include Greece (81%), Mexico (77%), Turkey (75%), Macedonia (65%), Thailand (52%) and the Czech Republic (50%). Countries with the lowest numbers of highly-skilled workers included Greece (19%), Mexico (23%), Turkey (25%), Thailand (31%), Macedonia (35%) and Italy (43%).

► **Figure 31: Share of employment by skill level, 2020**

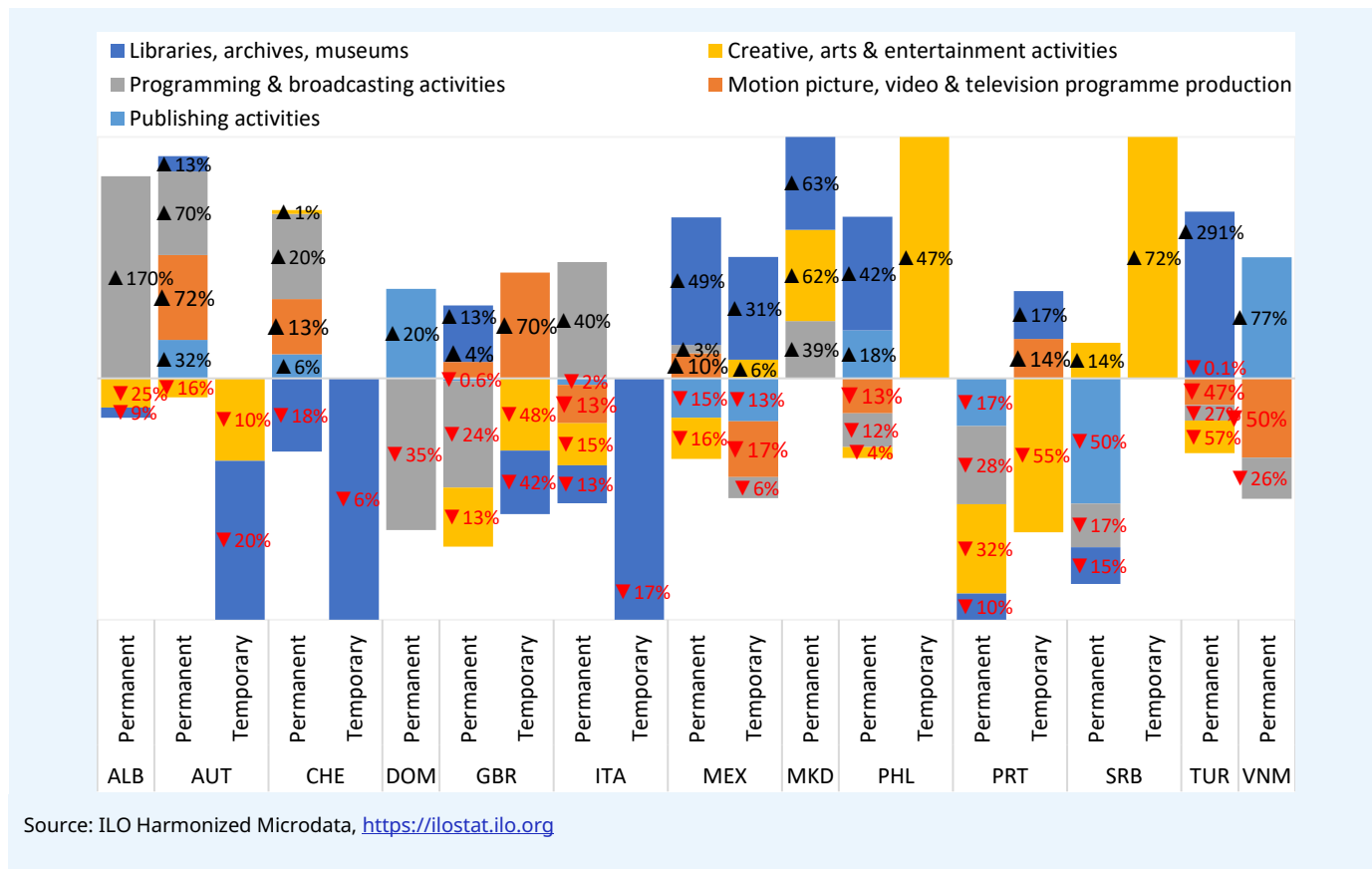


## 2.6. Employment by type of job contract

Between 2015 and 2019, the creative, arts and entertainment sub-sector recorded an increase in the number of workers on temporary contracts in Serbia (72%), the Philippines (47%), and Mexico (6%) while the Portugal (-55%), United Kingdom (-48%), and Austria (-10%) recorded a decline in temporary contracts. Regarding workers on permanent contracts, only North Macedonia (62%), Serbia (14%), and Switzerland (1%) recorded an increase in employment of workers on permanent contracts in the creative, arts and entertainment sub-sector. In 10 of the 13 sampled countries, employment of workers on permanent contracts declined with the highest decline witnessed in Turkey (-57%) and Portugal (-32%).

In the libraries, archives, and museums sub-sector, employment of workers on temporary contracts increased in Mexico (31%), and Portugal (17%) and declined in the United Kingdom (-42%), Austria (20%), Italy (17%), and Switzerland (6%) between 2015 and 2019. On the other hand, employment among workers on permanent contracts increased in Turkey (291%), North Macedonia (63%), Mexico (49%), Philippines (42%), United Kingdom (13%), and Austria (13%) and declined in Switzerland (-18%), Serbia (-15%), Italy (-13%), Portugal (-10%), and Albania (-9%).

Figure 32: Employment share by sub-sector and type of job contract, 2019



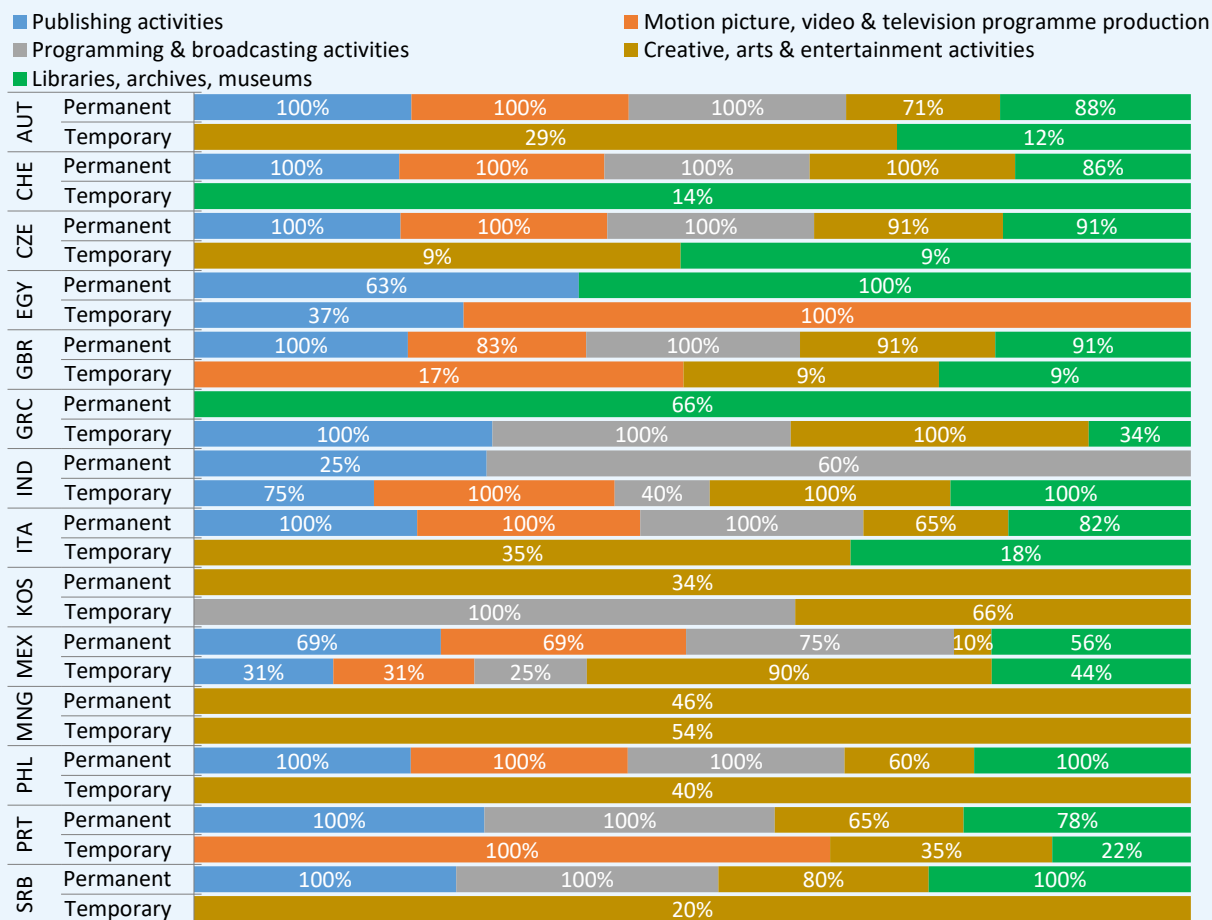
In the motion picture, video and television programme production sub-sector, employment among workers on temporary contracts increased in the United Kingdom (70%) and Portugal (14%) between 2015 and 2019 and declined in Mexico (-17%). Regarding workers on permanent contracts, there was an increase in employment in Austria (72%), Switzerland (13%), Mexico (10%), and the United Kingdom (4%) but declined in Viet Nam (-50%), Turkey (-47%), Philippines (-13%), and Italy (-13%) over the same period.

Only Mexico had data on workers on temporary contracts in the programming and broadcasting sub-sector and had recorded a drop of six percent in employment among this category of workers between 2015 and 2019. Employment among workers on permanent contracts grew in Albania (170%), Austria (70%), Italy (40%), North Macedonia (39%), Switzerland (20%), and Mexico (3%) and declined in the Dominican Republic (-35%), Portugal (-28%), Turkey (-27%), Viet Nam (-26%), United Kingdom (-24%), Serbia (-17%), and the Philippines (-12%).

Workers on temporary contracts in the publishing sub-sector declined in Mexico (-13%), the only country with such data. There was a growth in employment among workers on permanent contracts in Viet Nam (77%), Austria (32%), Dominican Republic (20%), and the Philippines (18%) and a decline recorded in Serbia (-50%), Portugal (-17%), Mexico (-15%), Italy (2%), and Turkey (0.1%).

In 2019, most sub-sectors of the media and culture industry had more workers on permanent contracts across countries except in the publishing sub-sector in India and the creative, arts and entertainment sub-sector in Mexico, Kosovo, and Mongolia while Greece and India only had data on workers on temporary contracts.

► **Figure 33: Employment share by sub-sector and type of job contract, 2019**



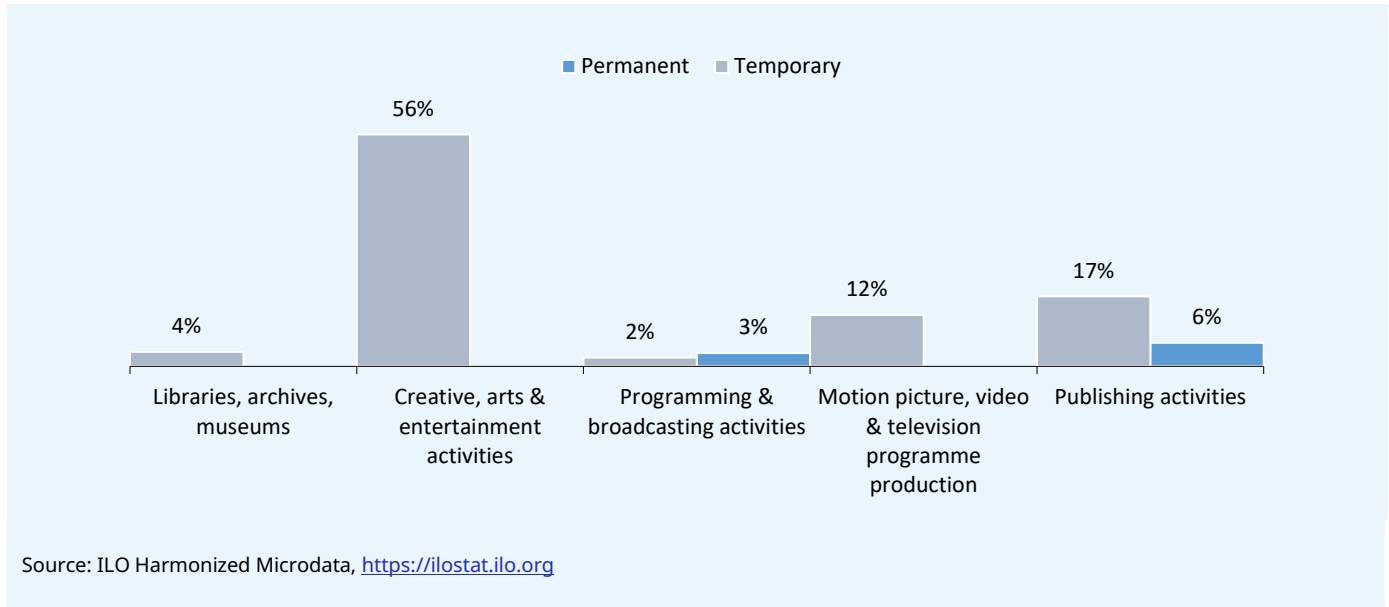
Note: 100% does not necessarily mean absence of workers with other contracts but the availability of data

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

In India, the publishing and programming sub-sectors had data on workers with permanent and temporary contracts, while all the other sub-sectors had data on temporary contracts only. In 2019, the share of total employment of workers on permanent contracts was six per cent in publishing and three per cent in programming. In other words, workers on temporary contracts in the publishing sub-sector were three times more numerous than workers on permanent contracts and accounted for 17 per cent of total employment in the overall MCS. The creative, arts and entertainment sub-sector had the largest share of total employment among workers on temporary contracts in the overall MCS, followed by the publishing and motion picture sub-sectors.

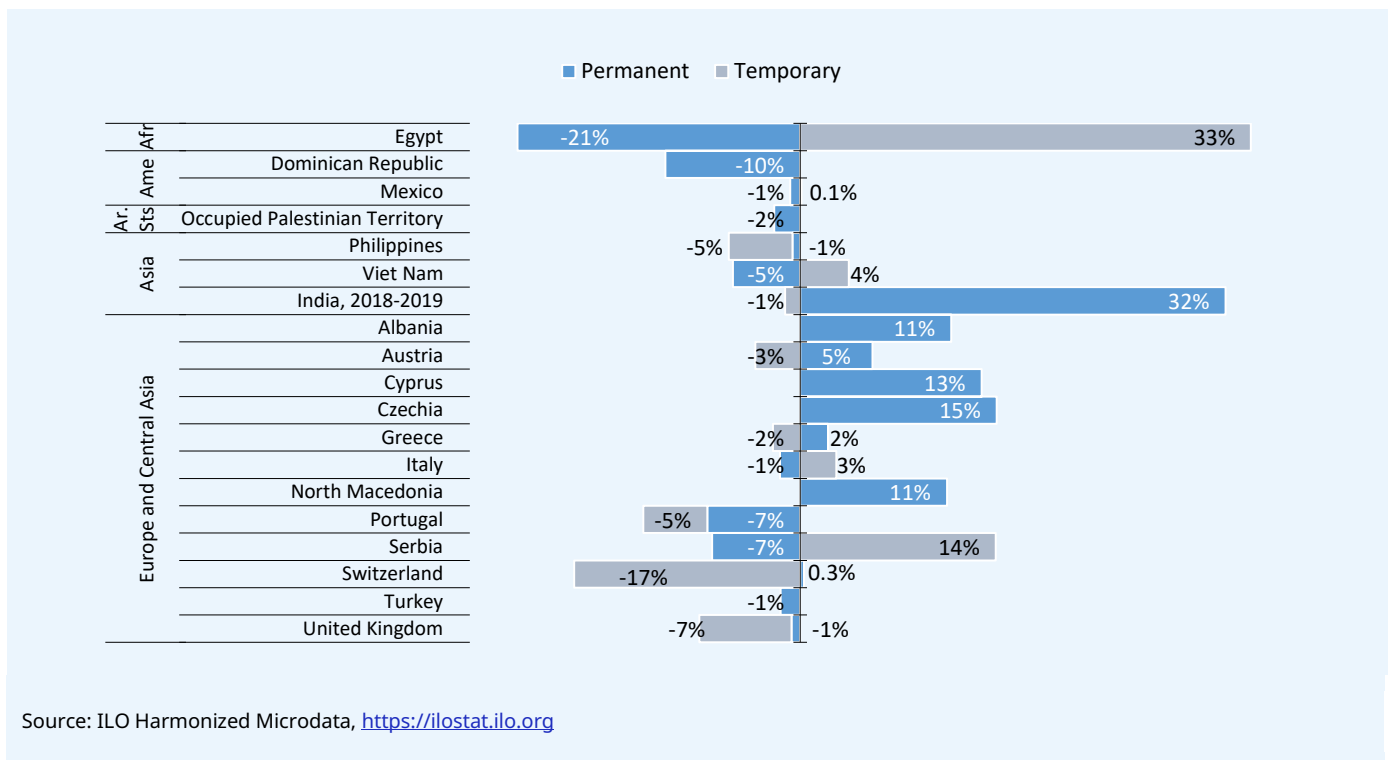


► **Figure 34: India: Share of sub-sectoral employment in total employment by type of job contract, 2019**



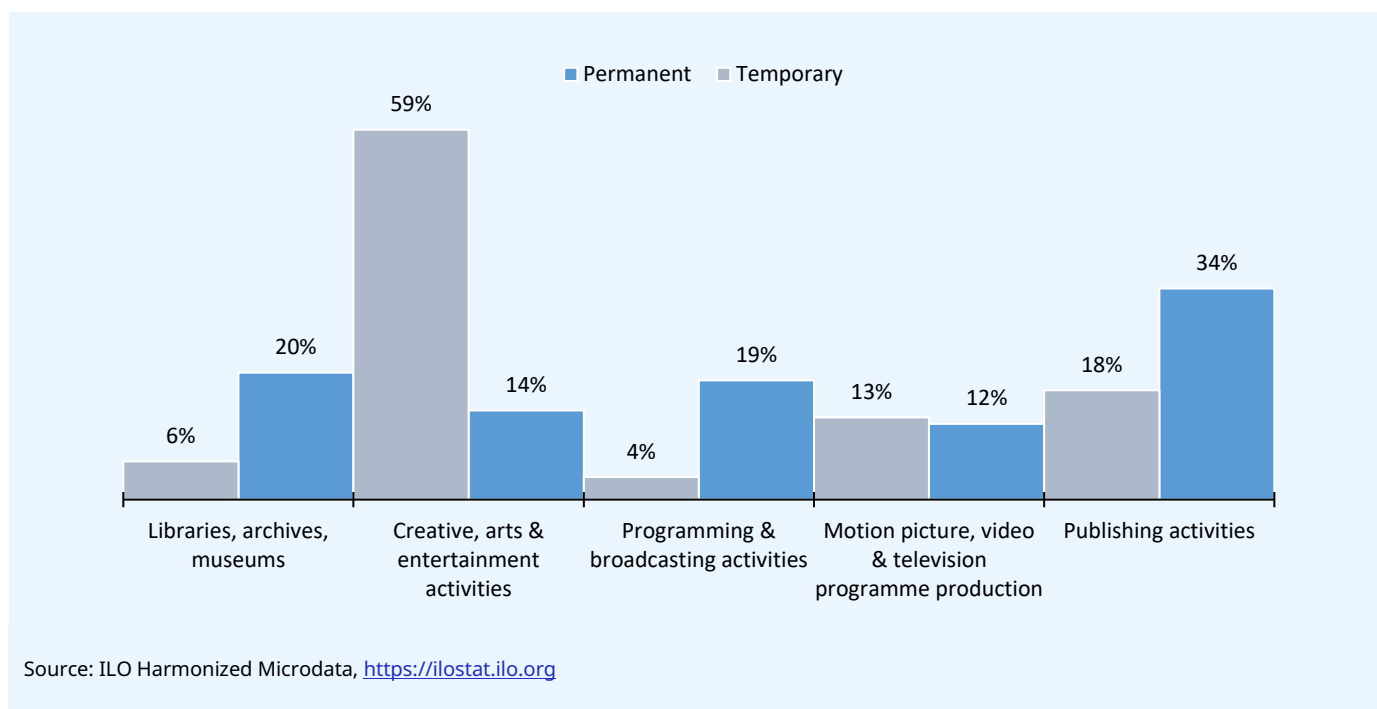
The number of workers on permanent contracts in the MCS decreased in Egypt (21%), Dominican Republic (10%), Mexico (1%), the Occupied Palestinian Territory (2%), Viet Nam (5%), Italy (1%), Portugal (7%), Serbia (7%), Turkey (1%) and the United Kingdom (1%) between 2015 and 2019. Increase in the number of workers on permanent contracts was observed in India (32%), Czechia (15%), Cyprus (13%), Albania (11%), North Macedonia (11%), and Austria (5%). Employment of workers on temporary contracts increased in Egypt (33%), Viet Nam (4%), Italy (3%) and Serbia (14%) and declined in Switzerland (-17%), United Kingdom (-7%), Portugal (-5%), Philippines (-5%), Austria (-3%), Greece (-2), and India (-1%).

► **Figure 35: Compound annual growth rate (CAGR) by country and type of job contract, 2015-2019**



In general, the creative and arts sub-sector had the largest share of workers on temporary contracts in the media and culture industry. In 2019, this sub-sector accounted for 59 per cent of all workers on temporary contracts in the media and culture industry, followed by the publishing sub-sector. The programming sub-sector had the lowest number of workers on temporary contracts.

► **Figure 36: Sectoral shares by type of job contract, 2019**



## 2.7. Employment by Job Status

The International Classification of Status in Employment (ICSE-93)<sup>5</sup> divides employment status into six groups, namely employees<sup>6</sup>, employers, own-account workers, members of producers’ cooperatives, contributing family members and workers not classified by status. The ICSE-93 defines own-account workers as workers who “working on their own account or with one or more partners, hold the type of job defined as a ‘self-employment job’, and have not engaged on a continuous basis any “employees” to work for them during the reference period. It should be noted that during the reference period the members of this group may have engaged “employees”, provided that this was on a non-continuous basis. (The partners may or may not be members of the same family or household.)”<sup>7</sup>.

Employees, employers, and own-account workers characterized the larger segment of the workforce in the sub-sectors. There was no presence of “members of producer’s cooperatives” in any of the sub-sectors. Other than employees, own-account workers was the other workforce category prevalent in varying degrees in selected countries across all sub-sectors of the media and culture industry. For example, in some countries, the creative, arts and entertainment sub-sector was dominated by own-account workers and not employees.

<sup>5</sup> ILO, “Resolution concerning the International Classification of Status in Employment (ICSE)”

<sup>6</sup> ICSE-93 defines “employees” as workers who hold the type of job defined as “paid employment jobs”. For a full definition, see [Resolution concerning the International Classification of Status in Employment \(ICSE\)](#), para.8.

<sup>7</sup> ILO, “Resolution concerning the International Classification of Status in Employment (ICSE)”, para.10.

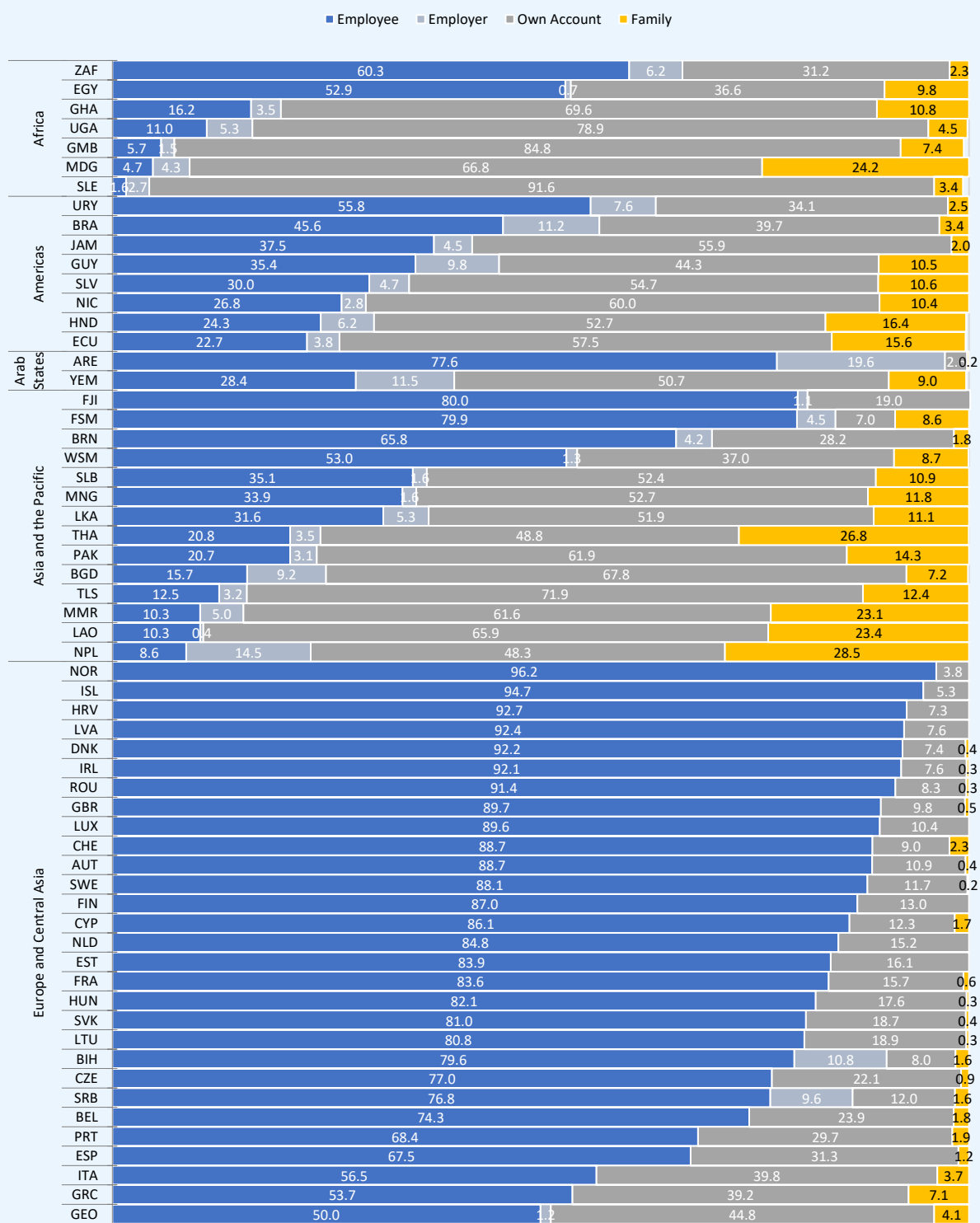
According to data from the International Standard Classification of Occupations ([ISCO-08](#))<sup>8</sup>, contributing family workers represent a considerable share of employment in the overall media and culture sector, especially in selected countries in the Africa, Americas and Asia and the Pacific regions. The picture is different in Europe and Central Asia, where this category of workers is mostly in the minority.

In Africa, own-account workers and contributing family workers account for 95 per cent in Sierra Leone, 92 per cent in the Gambia and 91 per cent in Madagascar. Out of the seven countries analysed in Africa, Sierra Leone had the highest number of own-account workers (92%) in the media and culture sector and South Africa the lowest (31%), followed by Egypt (37%). In the Americas, own-account workers were prevalent in six of the eight countries analysed, with the highest share recorded in Ecuador (58%), followed by Honduras (53%), which also had the highest number of contributing family workers (16%) in the overall MCS. In Asia and the Pacific, own-account workers made up 72 per cent of employment in Timor-Leste's media and culture sector and contributing family workers 12 per cent. Nepal had the highest number of contributing family workers (29%) in the region, followed by Thailand (27%).

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<sup>8</sup> We defined the media and culture sector to include the following ISCO-08 Codes: 2651 Visual Artists; 2652 Musicians, Singers and Composers; 2653 Dancers and Choreographers; 2654 Film, Stage and Related Directors and Producers; 2655 Actors; 2656 Announcers on Radio, Television and Other Media; and 2659 Creative and Performing Artists Not Elsewhere Classified. The following occupations are not included in the calculations owing to data limitations: 1431 Sports, Recreation and Cultural Centre Managers; 2641 Authors and Related Writers; 3433 Gallery, Museum and Library Technicians; 3435 Other Artistic and Cultural Associate Professionals; and 3521 Broadcasting and Audio-visual Technicians.

► Figure 37: Percentage of workers in the media and culture sector by employment status (%)

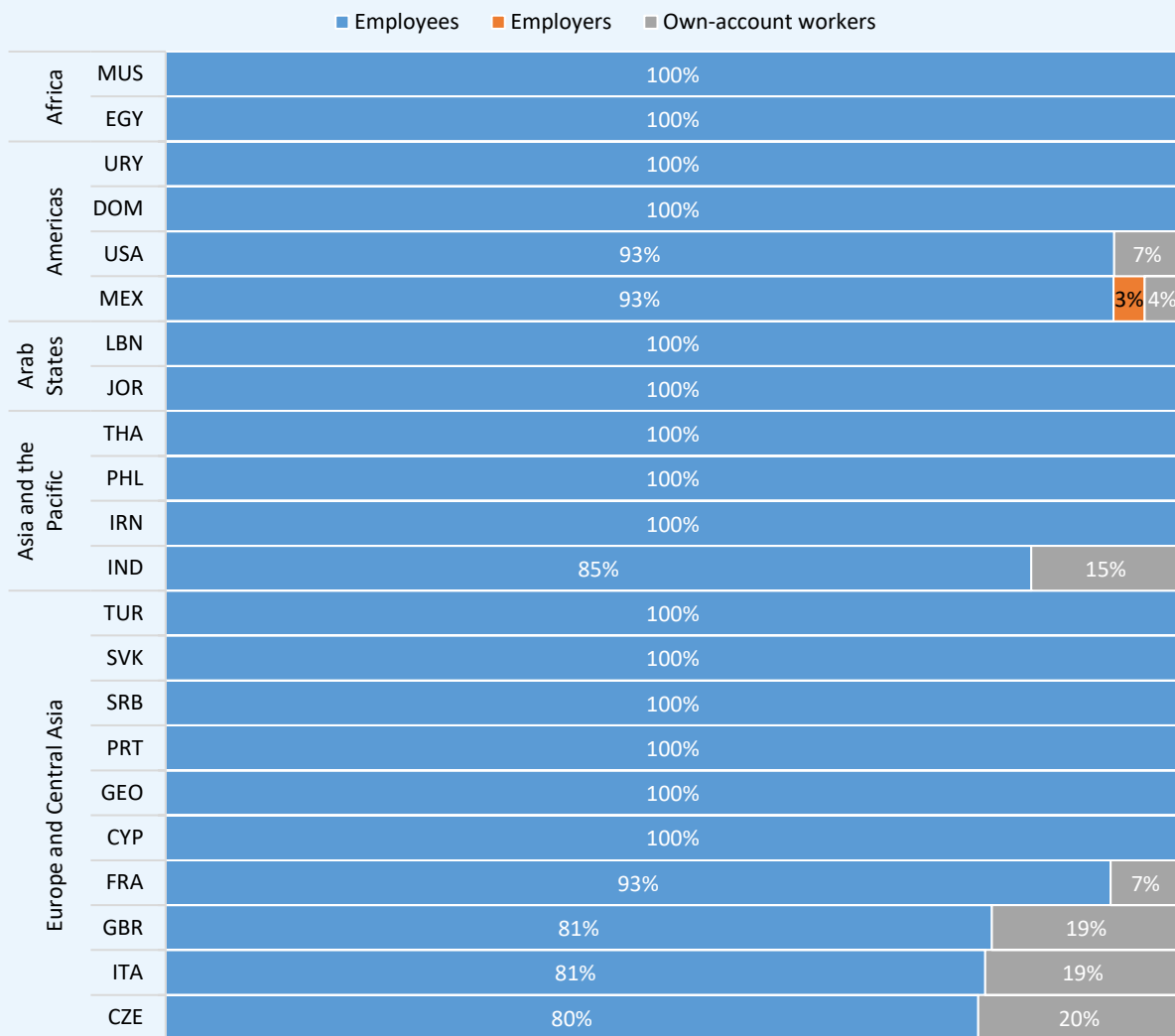


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J58: Publishing activities

This sub-sector was dominated by employees but there was also a presence of own-account workers in some countries. For example, among the European countries, own-account workers in the publishing sub-sector accounted for 20 per cent in the Czech Republic, 19 per cent in Italy and the United Kingdom and 15 per cent in India. In France (7%), the United States (7%) and Mexico (4%), own-account workers represented less than ten per cent of the workforce.

► **Figure 37: Share of employment by status, 2019**



Note: 100% does not necessarily mean absence of workers in other employment status but the availability of data

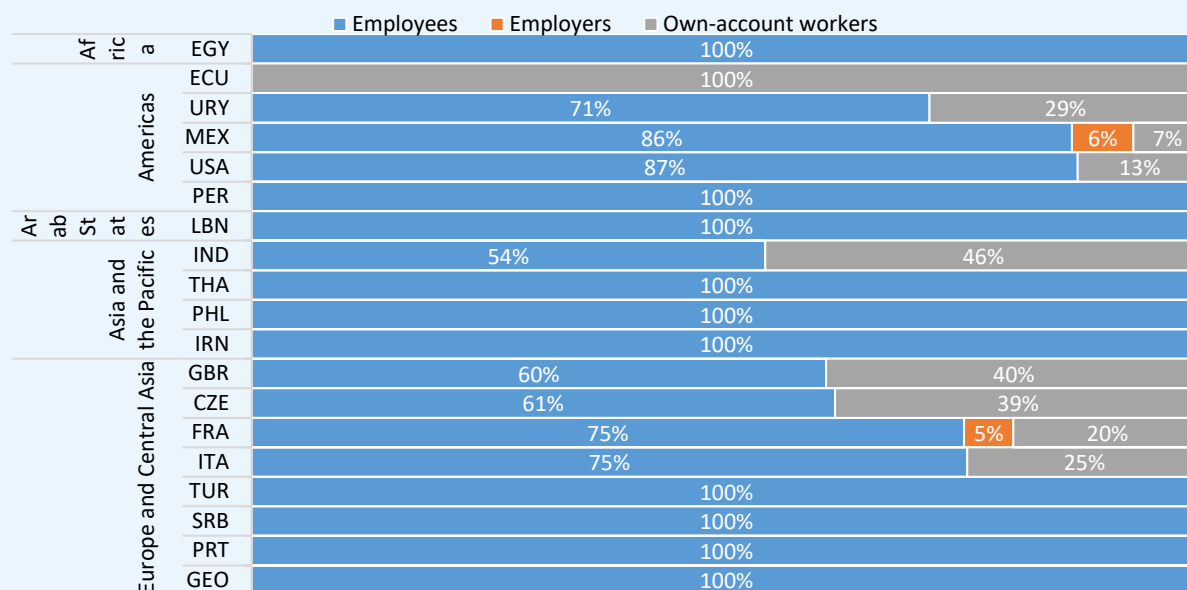
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J59: Motion picture, video and television programme production

As expected, employees dominated the sub-sector's workforce across countries. However, a good number of countries also had a presence of own-account workers. In Europe and Central Asia, the United Kingdom (40%), the Czech Republic (39%), France (20%) and Italy (25%) were found to have own-account workers in this sub-sector and. This was also the case in the Asia and the Pacific region, although the share of own-account workers in India, at 46 per cent of the

workforce, was much higher compared with the 15 per cent share of the publishing sub-sector. In the Americas region, the workforce in this sub-sector in Ecuador comprised only own-account workers (100%), followed by Uruguay (29%), the United States (13%) and Mexico (7%).

► **Figure 39: Share of employment by status, 2019**



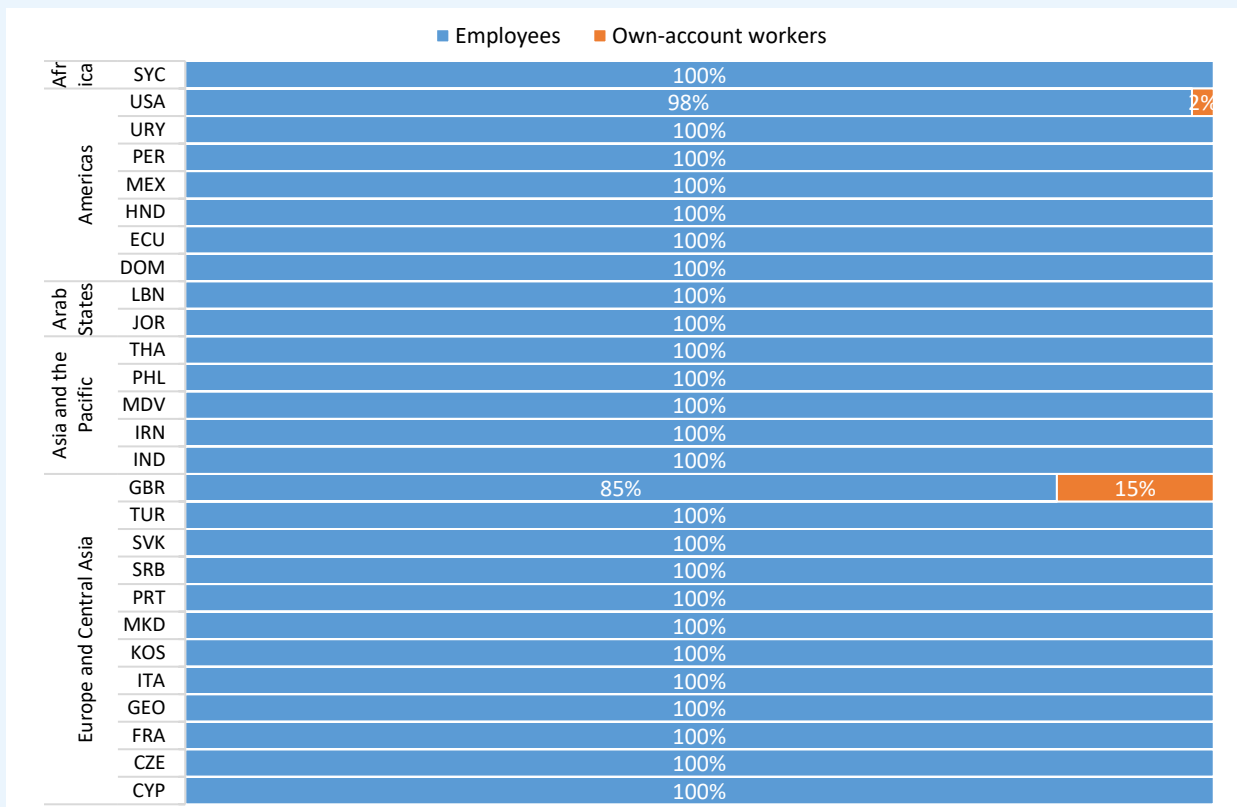
Note: 100% does not necessarily mean absence of workers in other employment status but the availability of data

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## J60: Programming and broadcasting activities

This sub-sector's workforce was entirely dominated by employees across all regions and countries except in two of the 27 countries, both of which had own-account workers. These were the United States (2%) in the Americas region and the United Kingdom (15%) in the Europe and Central Asia region.

► **Figure 40: Share of employment by employment status, 2019**



Note: 100% does not necessarily mean absence of workers in other employment status but the availability of data

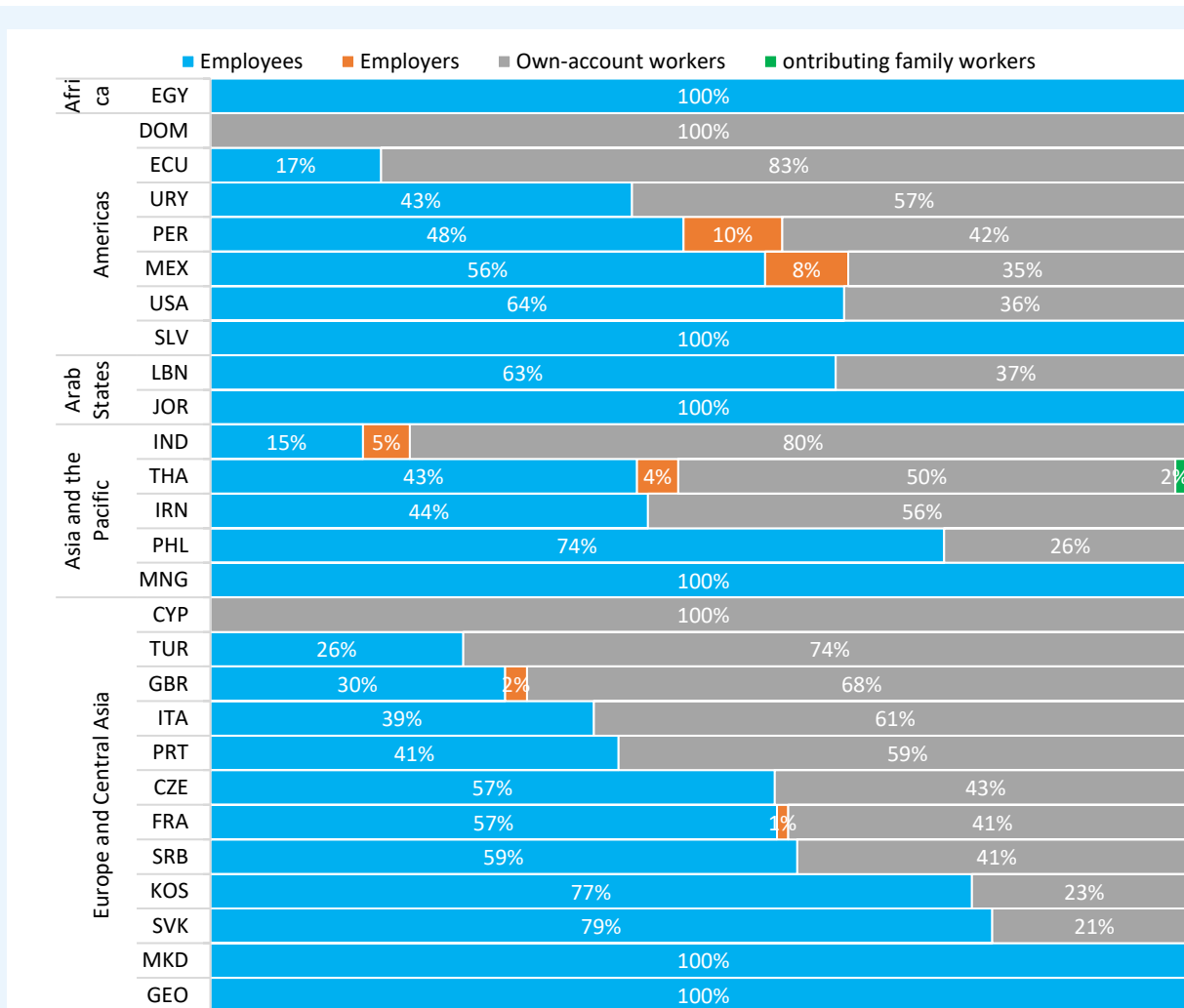
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## R90: Creative, arts and entertainment activities

This sub-sector had the highest prevalence of own-account workers in the MCS. Out of a total of 27 countries analysed, 21 recorded the presence of own-account workers, six (France, India, Mexico, Peru, Thailand, and the United Kingdom) had the presence of employers, and only one country (Thailand) had contributing family workers.

In Europe and Central Asia, the sub-sector’s workforce in Cyprus (100%) was entirely characterized by own-account workers, and more than half of the workforce in Turkey (74%), the United Kingdom (68%), Italy (61%) and Portugal (59%) was made up of own-account workers. Own-account workers also represented a substantial share of the workforce in the Czech Republic (43%), France (41%), Serbia (41%), Kosovo (23%), and Slovakia (21%). Only the United Kingdom (2%) and France (1%) had data on the number of employers.

► **Figure 41: Share of employment by employment status, 2019**



Note: 100% does not necessarily mean absence of workers in other employment status but the availability of data

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

In the Asia and the Pacific region, the sub-sector’s workforce in Mongolia comprised only employees. In India, own-account workers accounted for 80 per cent of the sub-sector’s workforce followed by the Islamic Republic of Iran (56%), Thailand (50%) and the Philippines (26%). As mentioned above, Thailand was the only country where the sub-sector’s workforce included contributing family workers, who accounted for two per cent. The presence of employers in the workforce was noted in India (5%), and Thailand (4%).

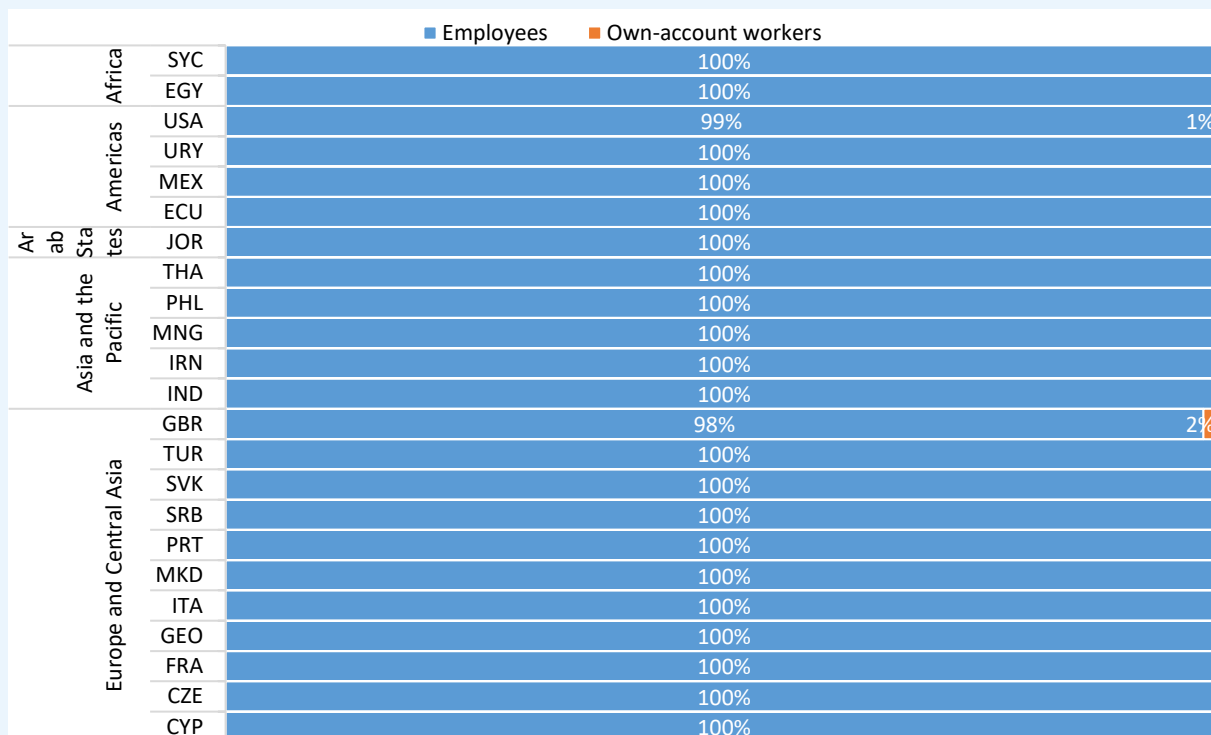
In the Arab States, only one (Lebanon) of the two countries had own-account workers, who accounted for 37 per cent of the sub-sector’s workforce. In the Americas region, the prevalence of own-account workers was equally high. Six of the seven sampled countries had own-account workers in varying degrees. Only in El Salvador was the sub-sector’s workforce entirely composed of employees, while the opposite was the case in the Dominican Republic, where the sub-sector’s workforce entirely comprised own-account workers. There were more own-account workers than employees in the sub-sector’s workforce in Ecuador (83%), and Uruguay (57%). Furthermore, own-account workers accounted for a substantial share of the workforce in Peru (42%), the United States (36%), and Mexico (35%). Employers were present in the sub-sector only in Peru (10%), and Mexico (8%).



### R91: Libraries, archives, museums

This sub-sector’s workforce was entirely dominated by employees across all regions and countries except in two of the 23 countries, where there were also own-account workers. These were the United States (1%) in the Americas region and the United Kingdom (2%) in the Europe and Central Asia region.

► **Figure 42: Share of employment by employment status, 2019**



Note: 100% does not necessarily mean absence of workers in other employment status but the availability of data

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## 2.8. Compound annual growth rate (CAGR) by employment status, 2015-2019

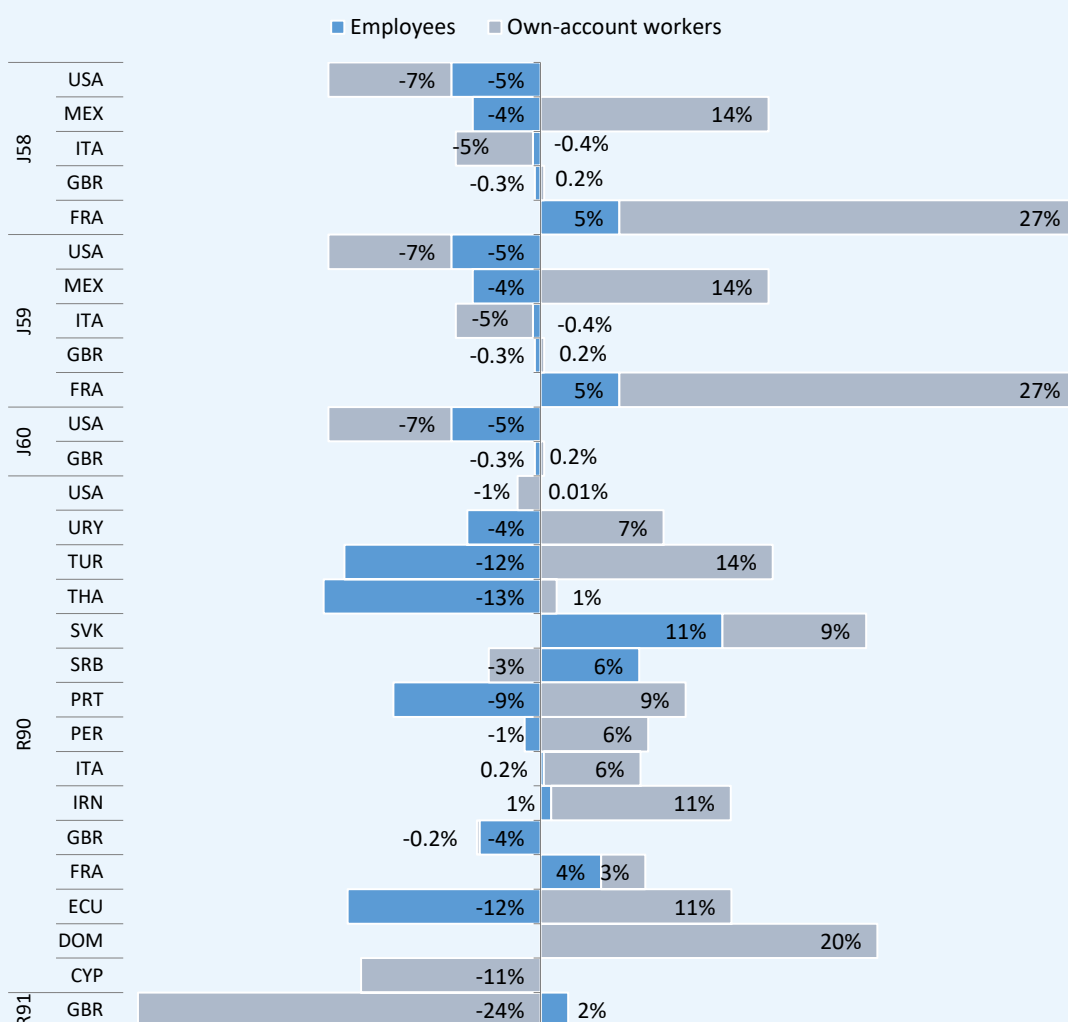
### J58: Publishing activities

Owing to data limitations for the 2015-2019 period, only five countries were included in the calculations for this sub-sector: from the Americas region Mexico and the United States, and from the Europe and Central Asia region France, Italy and the United Kingdom. Employment in the sub-sector declined in the United States (5%), Mexico (4%), Italy (0.4%) and the United Kingdom (0.3%). Growth was observed only in France (5%). A decline in own-account workers was observed only in the United States (7%) and Italy (5%), while growth was registered in France (27%), Mexico (14%) and the United Kingdom (0.2%). In France, employment growth among own-account workers was higher compared with that among employees over the same period.

**J59: Motion picture, video and television programme production**

Trends in employment growth in this sub-sector mimicked the trends in the publishing activities sub-sector. As in the latter, five countries from two regions (Mexico the United States, France, Italy, and the United Kingdom) had sufficient data to enable analysis of employment growth rates between 2015 and 2019. Changes in growth rates in these five countries did not vary from the growth rates witnessed in their publishing sub-sectors. For example, the share of employees declined in the United States (5%), Mexico (4%), Italy (0.4%), and the United Kingdom (0.3%). An increase was observed only in France (5%). A decline of seven per cent among own-account workers was also observed in the United States, and of five per cent in Italy, while an increase was registered in France (27%), Mexico (14%), and the United Kingdom (0.2%). In France, employment growth among own-account workers was higher than that of employees over the same period.

**Figure 43: Compound annual growth rate, 2015-2019**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## **J60: Programming and broadcasting activities**

In the programming and broadcasting sub-sector, the data only permitted analysis of two countries, namely the United States and the United Kingdom. In the United States, employment declined by seven per cent and five per cent for own-account workers and employees respectively. In the United Kingdom, the share of employees declined by 0.3 per cent, while that of own-account workers grew by 0.2 per cent, between 2015 and 2019.

## **R90: Creative, arts and entertainment activities**

In this sub-sector, the share of employees grew in six (Slovakia, Serbia, France, Iran, Italy, and the United States) of the 15 countries and declined in nine. Growth rates were recorded in most European and Central Asian countries, such as Slovakia (11%), Serbia (6%), France (4%) and Italy (0.2%). The Islamic Republic of Iran registered a growth rate of one per cent over the same period.

As for own-account workers, employment growth was recorded in 12 of the 15 countries. The highest growth was in the Dominican Republic (20%), followed by Turkey (14%). The three countries where employment among own-account workers declined were the United States (1%), Serbia (3%) and Cyprus (11%).

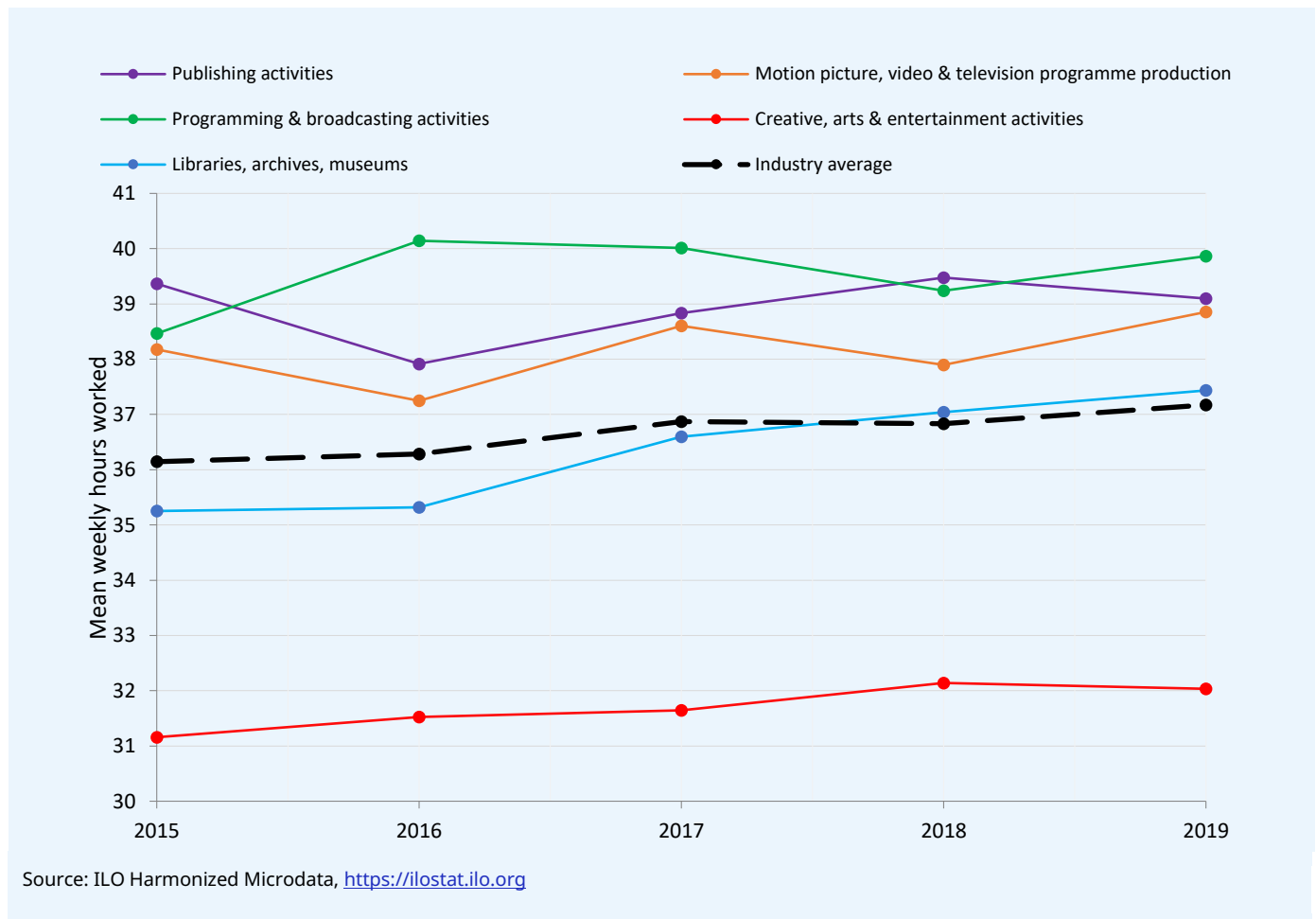
### ► 3. Working Hours

In the following sections, the point estimates of weekly working hours represent the average weekly working hours for the period from 2015 to 2019.

#### 3.1. General trends

Weekly working hours in the media and culture sector were generally low in relation to the standard average of 48 hours<sup>9</sup>. As depicted in the figure below, between 2015 and 2019, the industry average was less than 37 hours. In 2019, the weekly working hours for four of the five sub-sectors were above the industry average but below the standard average of 48 hours. These were the programming (J60), publishing (J58), motion picture (J59) and libraries (R91) sub-sectors. The average working week in the creative (R90) sub-sector was far below the industry average.

► **Figure 44: Average weekly working hours by sub-sector**

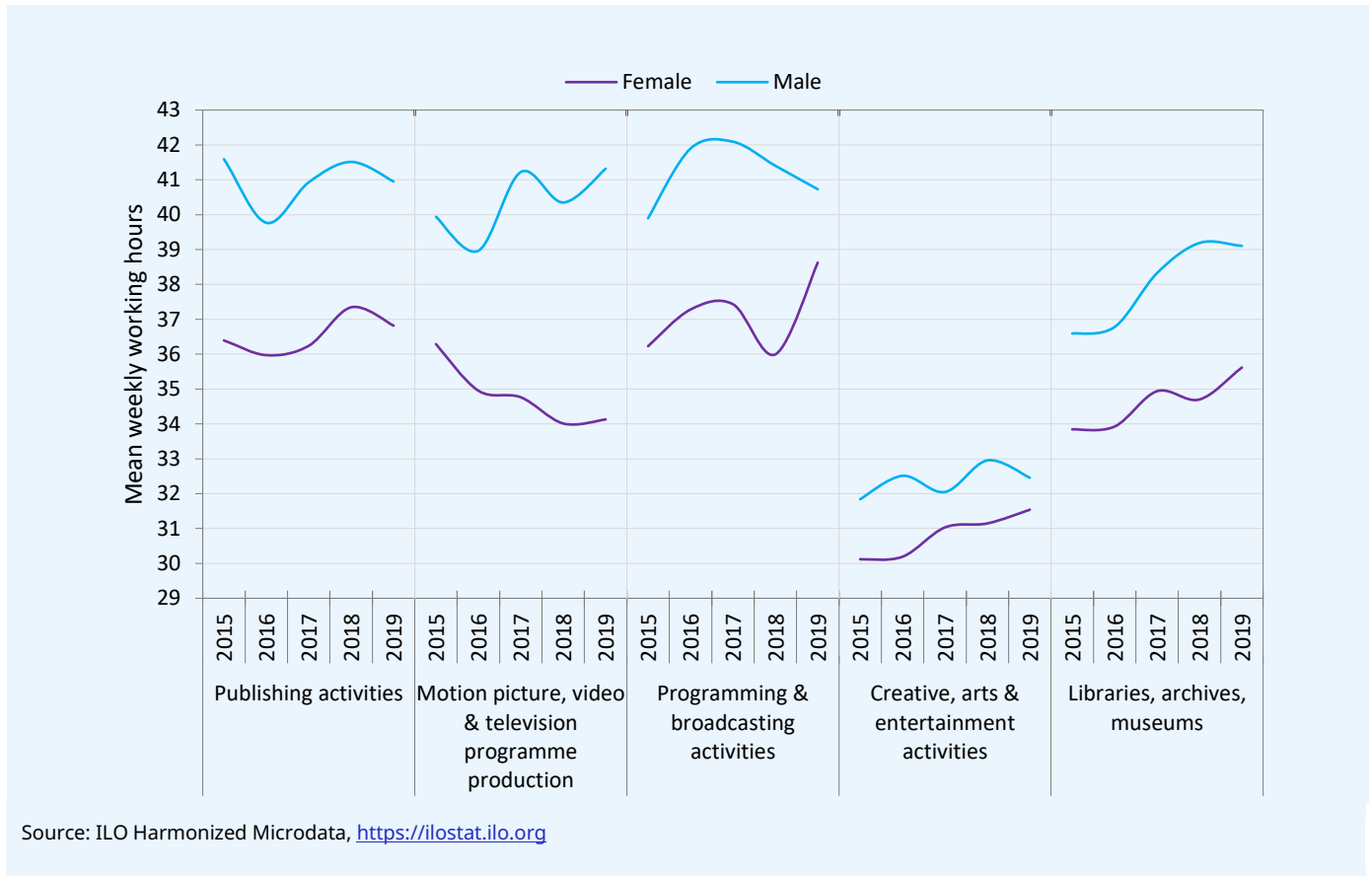


Male workers had relatively longer average weekly working hours across sub-sectors than female workers. A sustained decline in female working hours was observed in motion picture sub-sector between 2015 and 2019, with two per cent

<sup>9</sup> Article 3 of the [Hours of Work \(Commerce and Offices\) Convention, 1930 \(No. 30\)](#) limits working hours to a maximum of 8 hours per day and 48 hours per week, with a few exceptions under special circumstances. Generally, workers are said to have excessive working hours when they work more than 48 hours per week. Page 37 of the [World Employment and Social Outlook, 2018](#) also makes reference to 48 hours weekly working time in service sectors like the wholesale and retail trade, transport, storage and communication, and accommodation and food services.

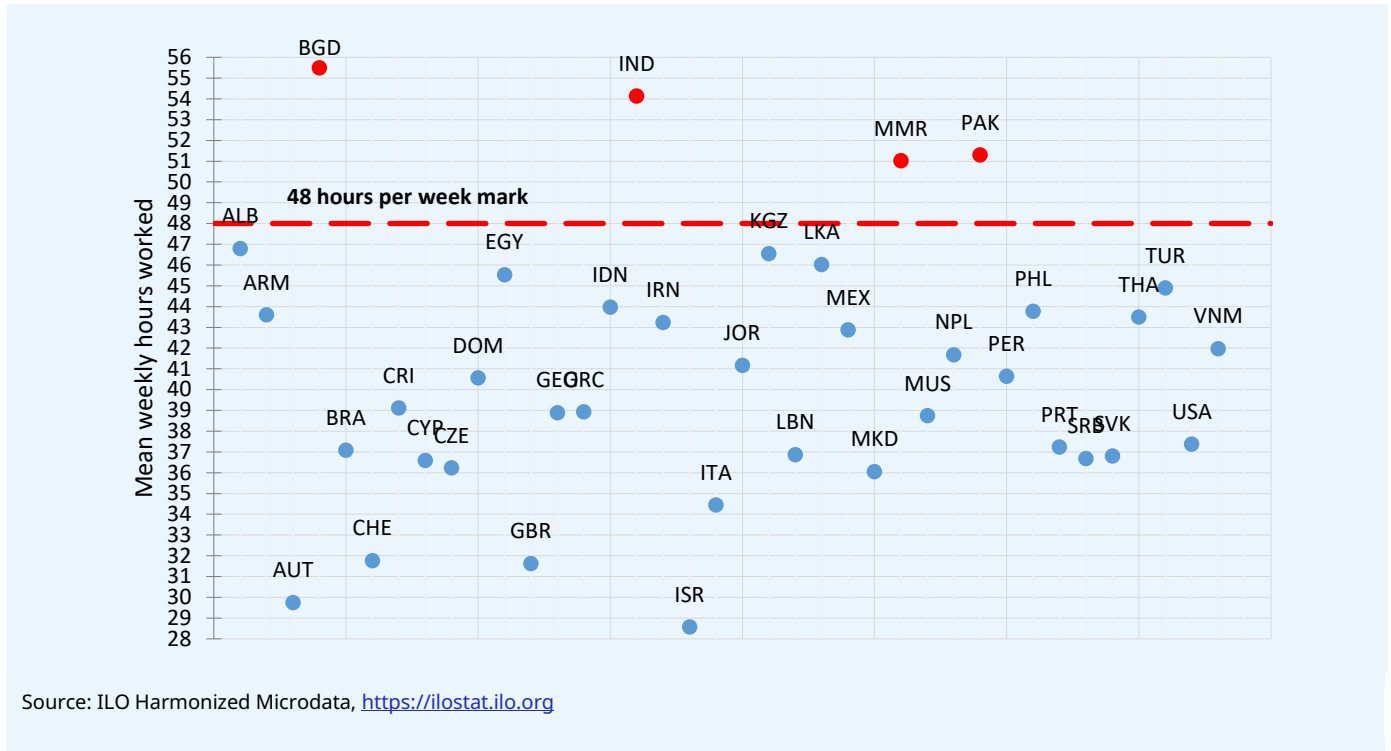
of working hours lost. As already noted, the creative, arts and entertainment sub-sector had the lowest average weekly working hours among female and male employees across all sub-sectors.

► **Figure 45: Mean weekly working hours by sector and gender**



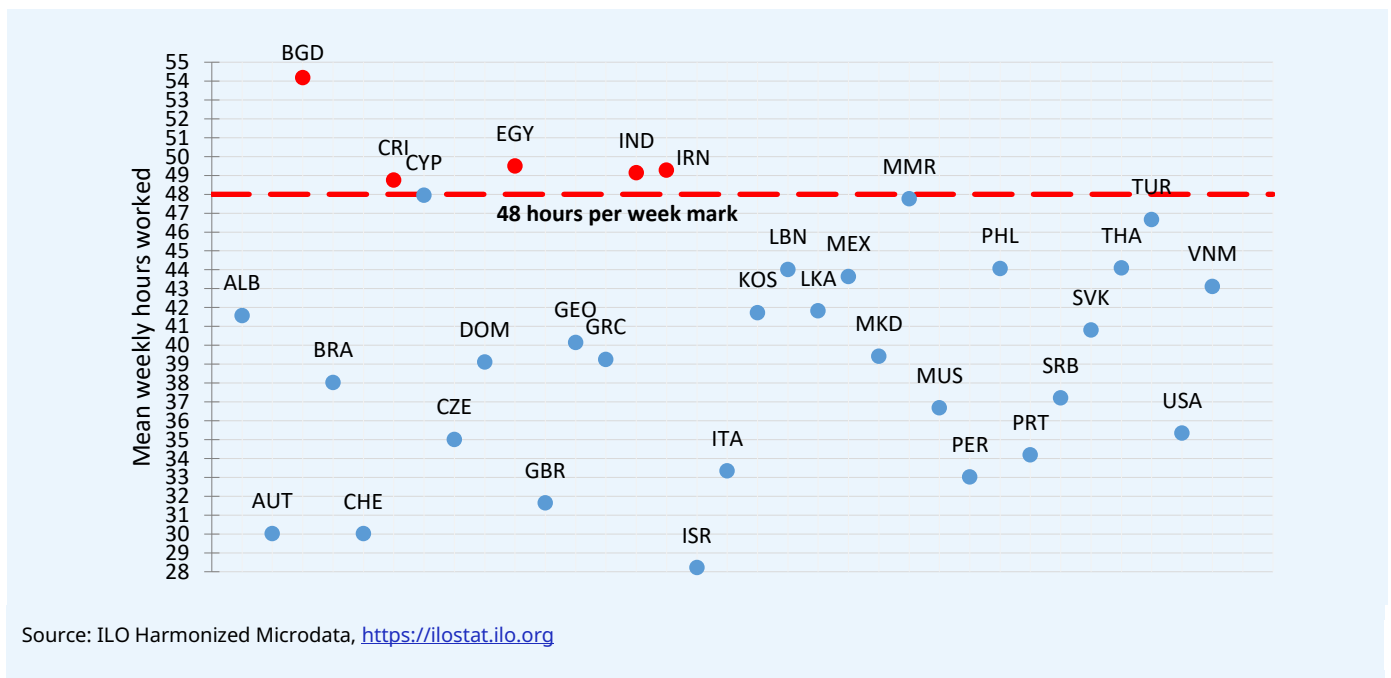
In the publishing sub-sector, long working weeks were observed in Bangladesh (55 hours), India (54 hours), Pakistan (51 hours) and Myanmar (51 hours). The shortest working weeks were observed in Israel, Austria, the United Kingdom and Switzerland.

► **Figure 46: J58: Mean weekly working hours**



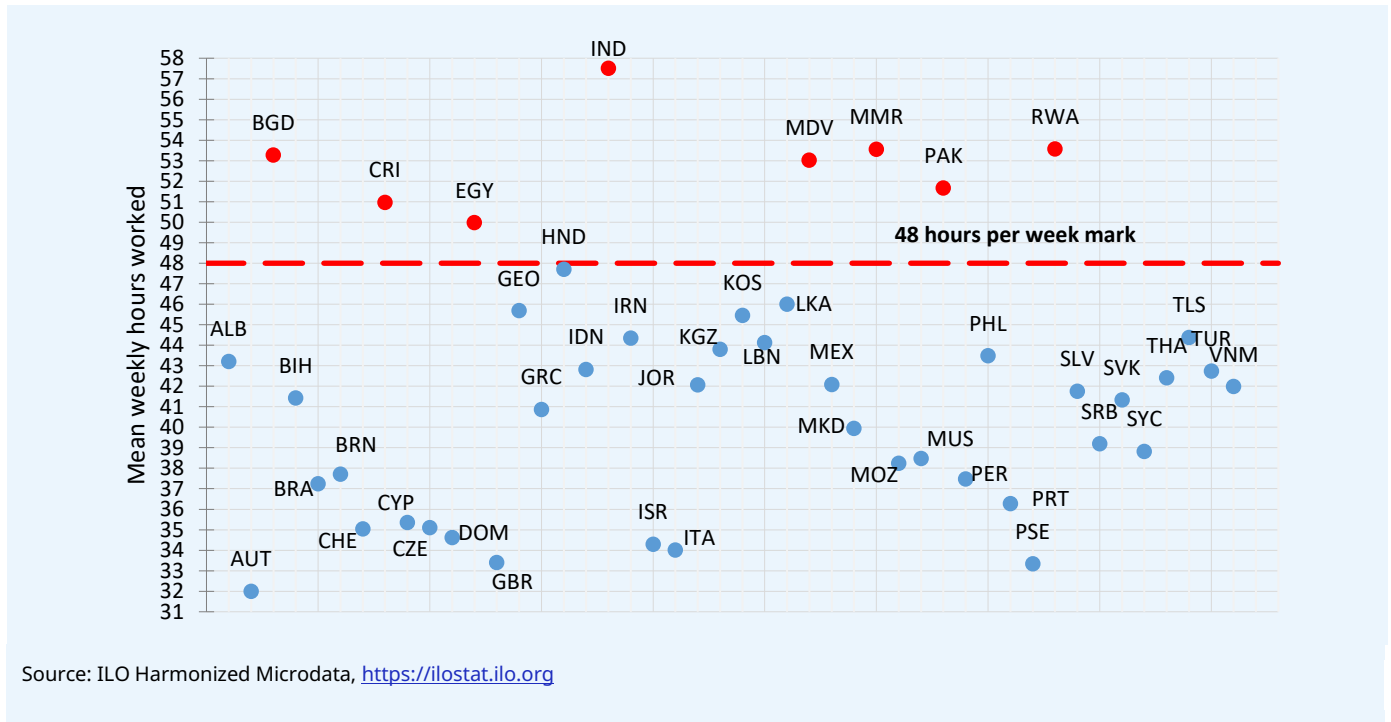
In the motion picture, video and TV programme production sub-sector, long working weeks were observed in Bangladesh (54 hours), Egypt (50 hours), Iran (49 hours), India (49 hours), and Costa Rica (49 hours). Cyprus and Turkey had relatively long working weeks compared with all other European countries. The shortest working weeks in the sub-sector were observed in Israel (28 hours), Austria (30 hours), Switzerland (30 hours), and the United Kingdom (32 hours).

► **Figure 47: J59: Mean weekly working hours**



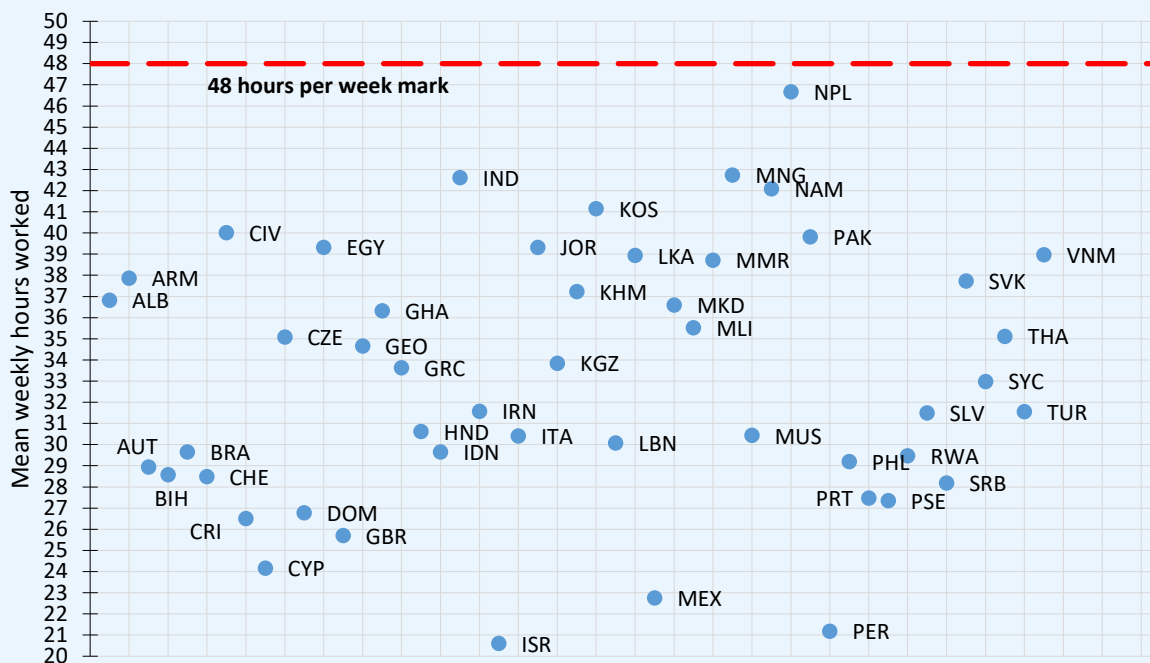
In the programming and broadcasting sub-sector, India had the longest working weeks (57 hours) followed by Myanmar, Rwanda, Bangladesh, Pakistan, Costa Rica, and Egypt. Although weekly working hours in all European countries were below the 48-hour standard, other countries in Africa such as Mozambique (38 hours), Mauritius (38 hours), and Seychelles (39 hours) also reported shorter working weeks.

► **Figure 48: J60: Mean weekly working hours**



In the creative, arts and entertainment sub-sector, none of the countries included in the analysis exceeded 48 weekly working hours. Nevertheless, Nepal had longer working hours (47) relative to all the other countries. Countries such as India, Egypt, Costa Rica, Rwanda, and Myanmar which typically have long working hours, as observed for other sub-sectors, were below the 48-hour standard. Israel, Peru, and Mexico were among the countries with the shortest working weeks in this sub-sector.

► **Figure 49: R90: Mean weekly working hours**

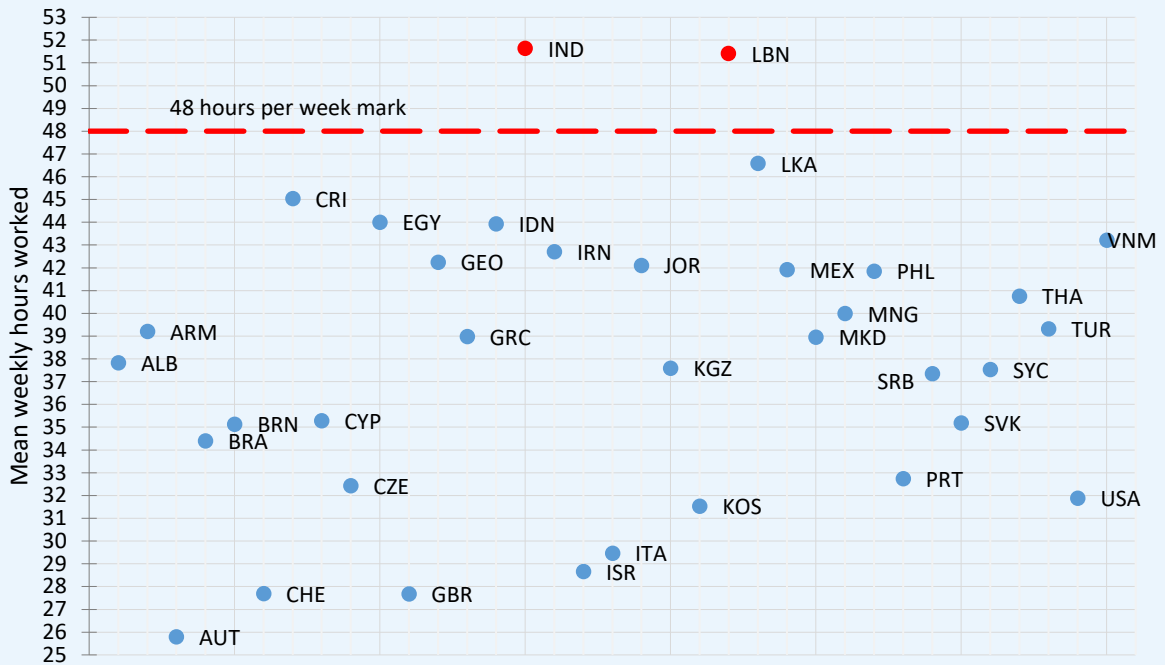


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

In the libraries, archives, museums and other cultural activities sub-sector, long weekly working hours were evident in India and Lebanon, which averaged 52 hours and 51 hours per week respectively between 2015 and 2019. All other countries had weekly working hours below 48 hours, with the shortest working weeks recorded in Austria (26 hours).



► **Figure 50: R91: Mean weekly working hours**

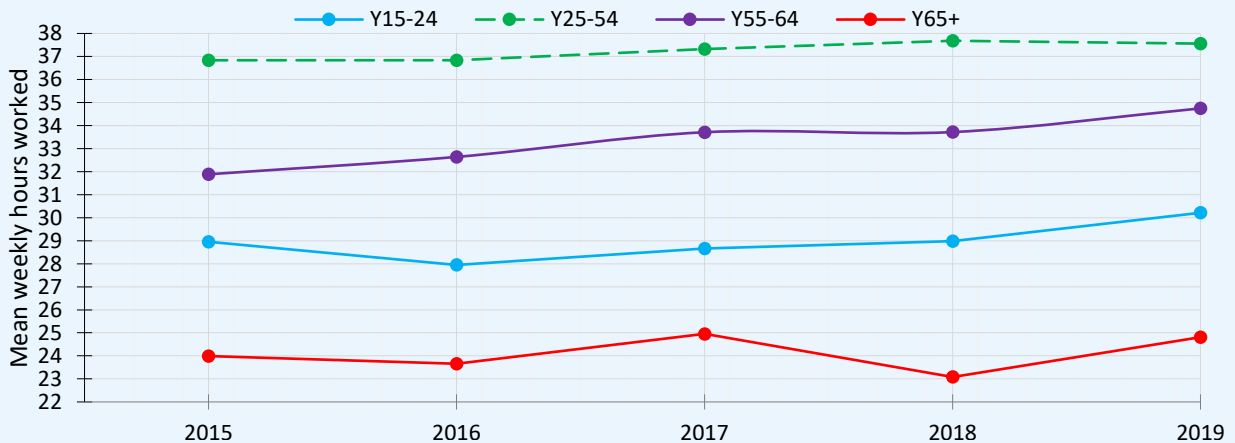


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### 3.2. Hours of work by age

In general, working hours across age groups in the MCS were below 48 hours per week. The 25-54 age group was dominant in employment terms and had relatively longer working hours compared with workers in other age groups. The 15-24 age group had comparatively short working weeks, while the 65+ age group had the shortest working weeks.

► **Figure 51: Total media and culture: Mean weekly working hours by age**

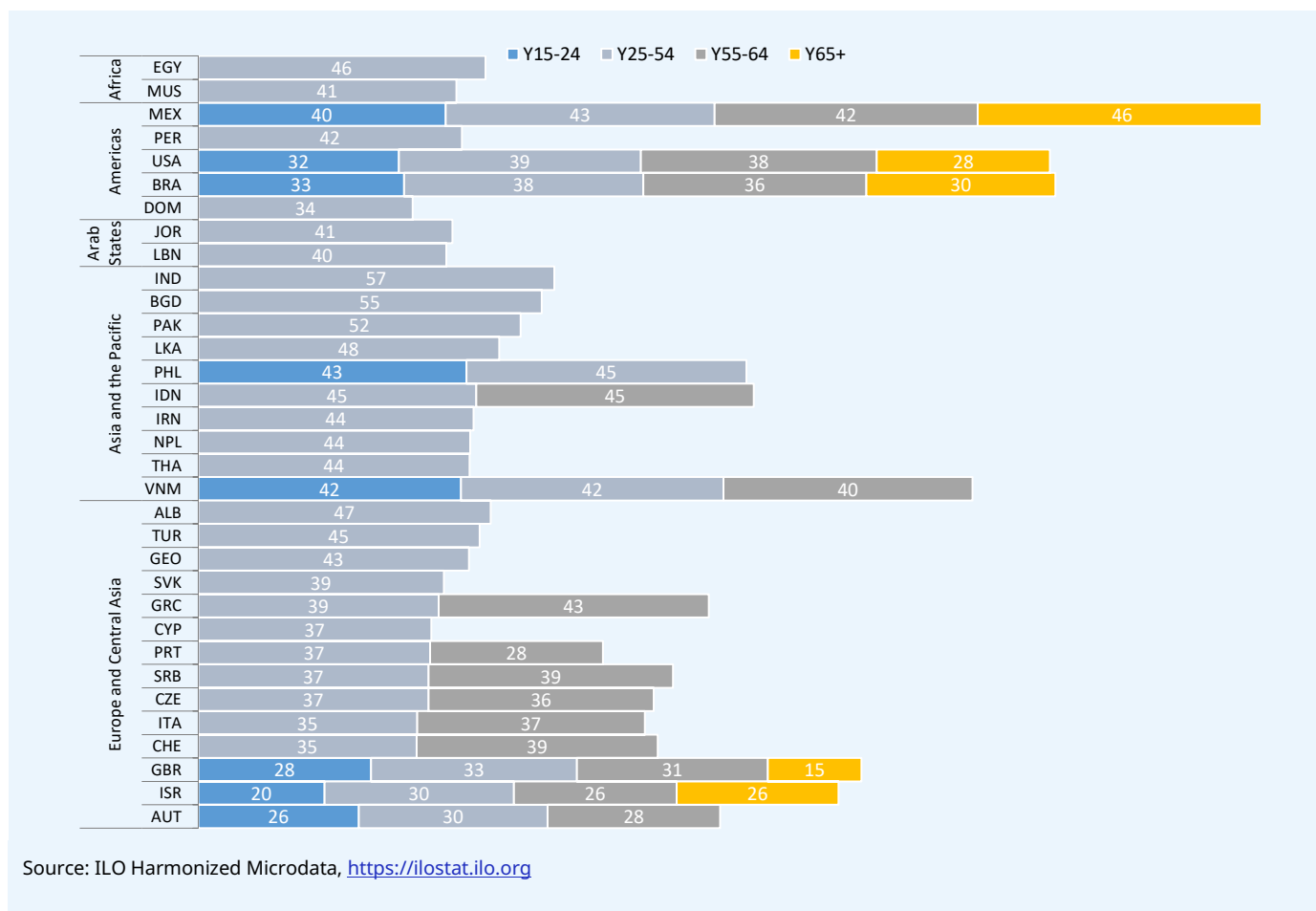


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J58: Publishing activities

The trend in publishing was similar at country level, with a few exceptions, across the five sub-sectors. Long working hours were prevalent among the 25-54 age group in India, Bangladesh, Pakistan, and Sri Lanka, all of them Asian countries. In all the countries analysed, workers in this age group had relatively longer working weeks compared with workers in other age groups, except in Serbia, Greece, Italy, and Switzerland, where the 55-64 age group worked relatively longer hours. The longest working weeks for the 65+ age group were observed in Mexico (46 hours) while for workers aged 15-24 age group the longest working weeks were in the Philippines (43 hours).

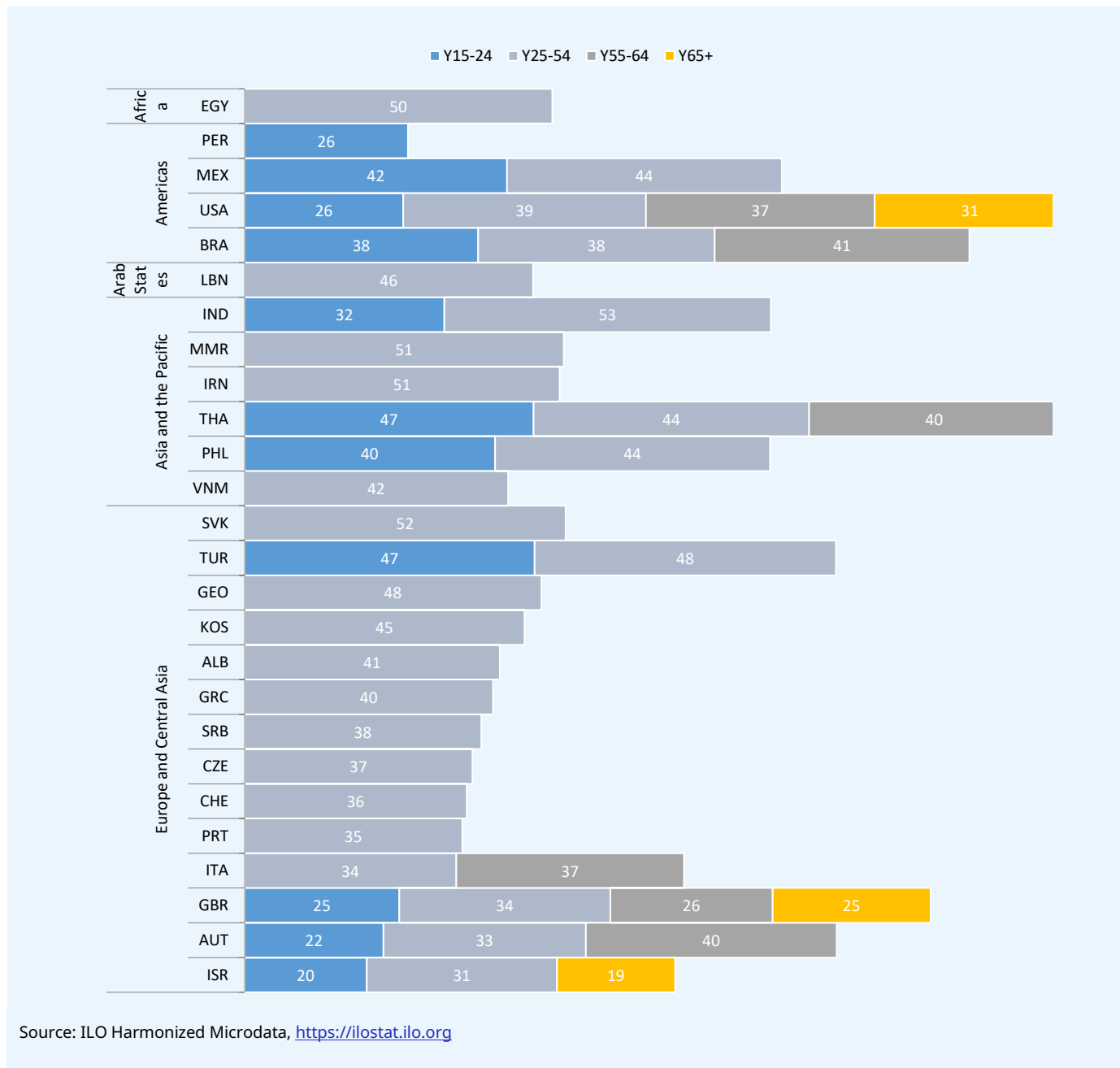
► **Figure 52: J58: Mean weekly working hours by age**



### J59: Motion picture, video and television programme production, sound recording and music publishing activities

In this sub-sector, long working weeks of more than 48 hours were prevalent among workers aged 25-54 in India, Slovakia, Myanmar, Iran and Egypt. In most countries, the 15-24 age group worked less than 40 hours per week except in Thailand, Mexico and the Philippines. In the countries analysed, no workers aged 65+ worked more than 40 hours per week. The longest weekly working hours for this age group were recorded in the United States, where they averaged 31 hours between 2015 and 2019.

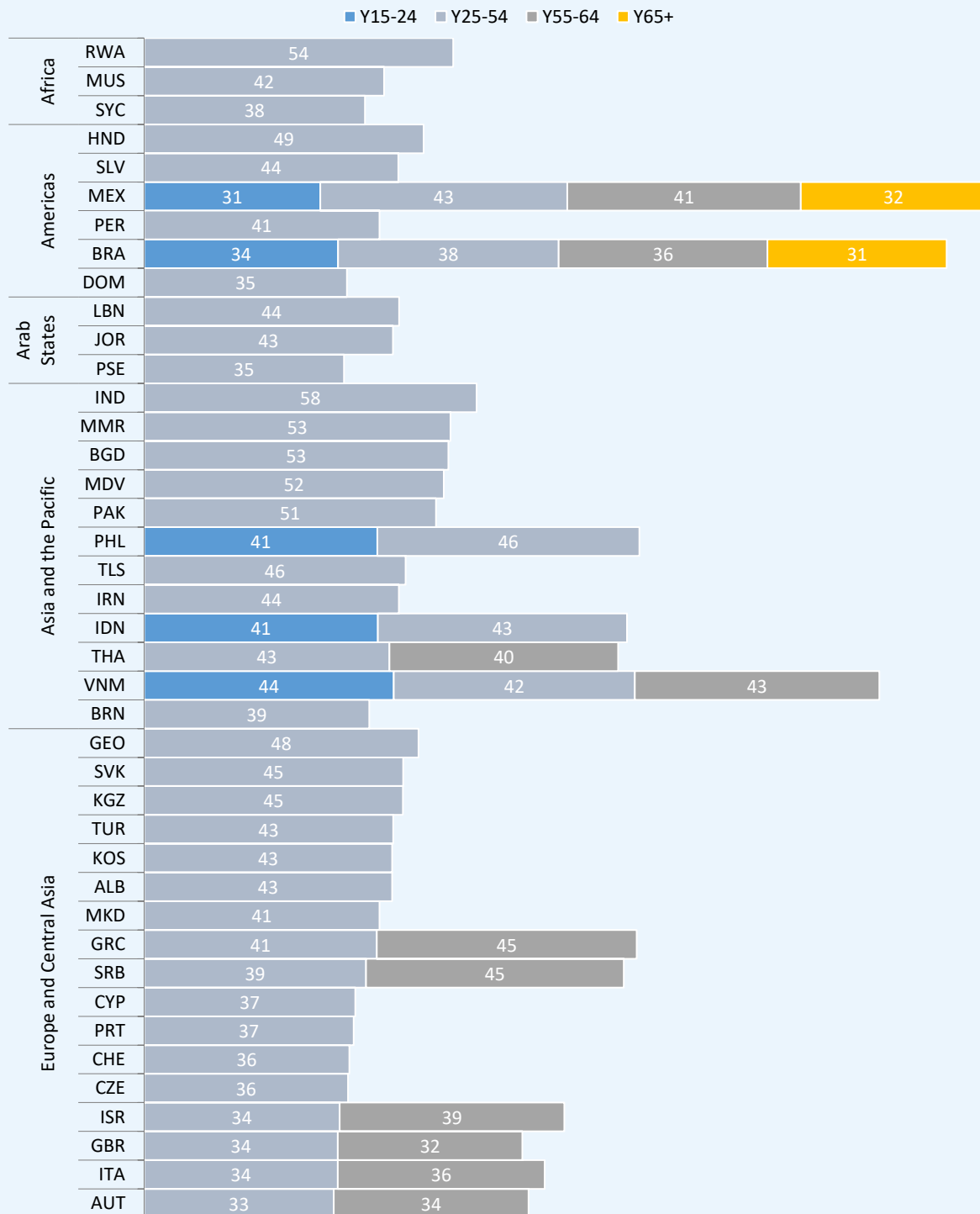
► **Figure 53: J59: Mean weekly working hours by age**



### J60: Programming and broadcasting activities

The trend was similar in the programming sub-sector, where long working hours characterized the 25-64 age group. Particularly long working hours were observed in countries of Africa (Rwanda), Asia (India, Myanmar, Bangladesh, the Maldives, and Pakistan), and South America (Honduras). Both Mexico (32 hours) and Brazil (31 hours) recorded less than 40 weekly working hours for the 65+ age group. The 15-24 age group worked less than 48 hours per week in Viet Nam, the Philippines, Indonesia, Brazil, and Mexico.

► **Figure 54: J60: Mean weekly working hours by age**

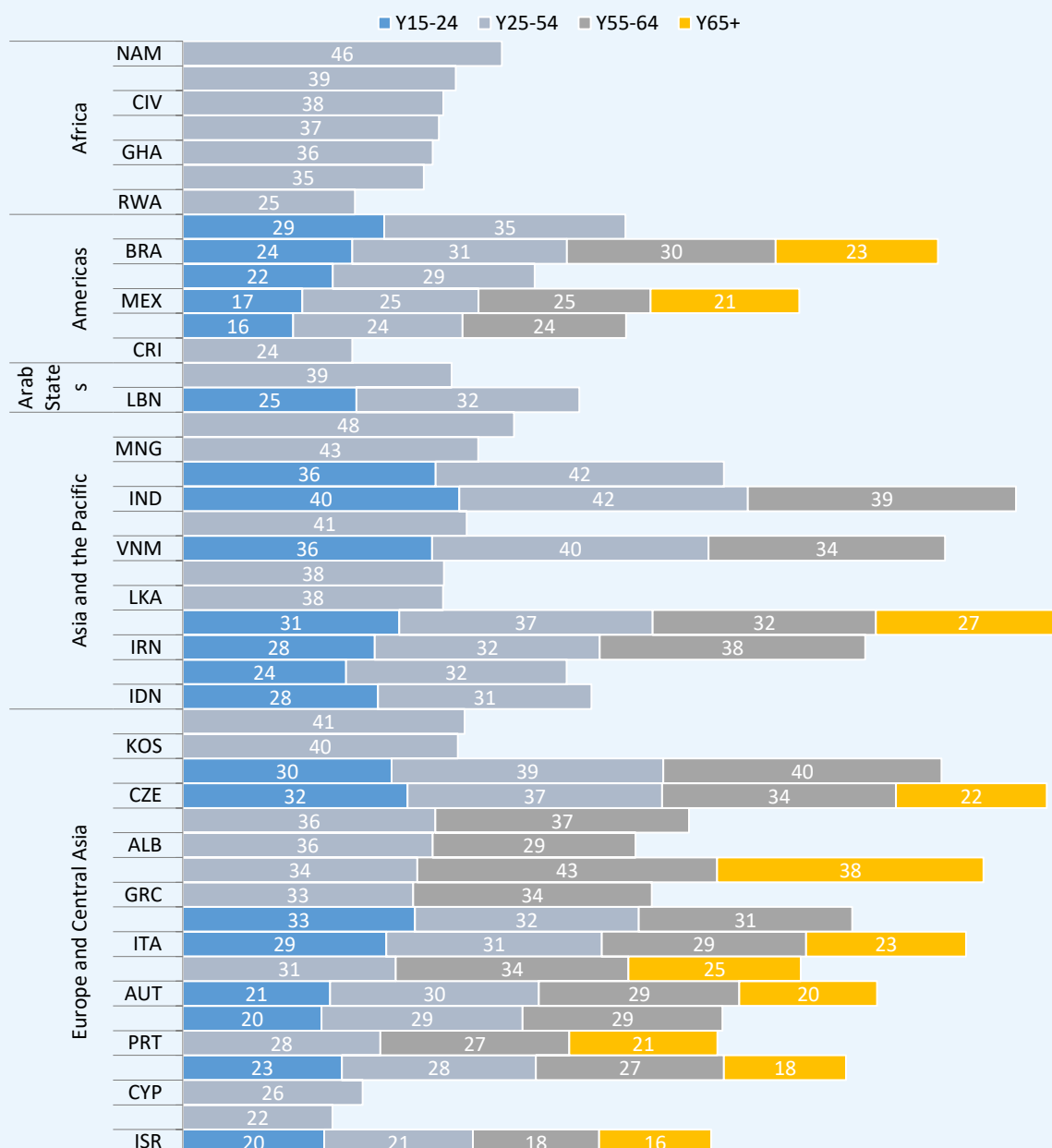


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R90: Creative, arts and entertainment activities

Like the other four sub-sectors, the creatives sub-sector was dominated by the 25-54 age group, which worked relatively long hours compared to other age groups in the respective countries. Unlike the other sub-sectors, there was no country in which workers, across age groups, worked more than 48 hours per week. The longest weekly working hours among the 25-54 age groups were in Nepal, Namibia, Mongolia, Pakistan, India, Cambodia, and Armenia where they ranged between 41 hours and 48 hours per week. In the remaining countries, workers aged 25-54 worked 40 hours per week or less. Except in India, young workers aged 15-24 worked less than 40 hours per week, as did the 55-64 age group, except in Slovakia (40 hours per week), and Georgia (43 hours per week). Workers in the 65+ age group worked even fewer hours across all countries, their longest working week being 38 hours in Georgia.

► **Figure 55: R90: Mean weekly working hours by age**

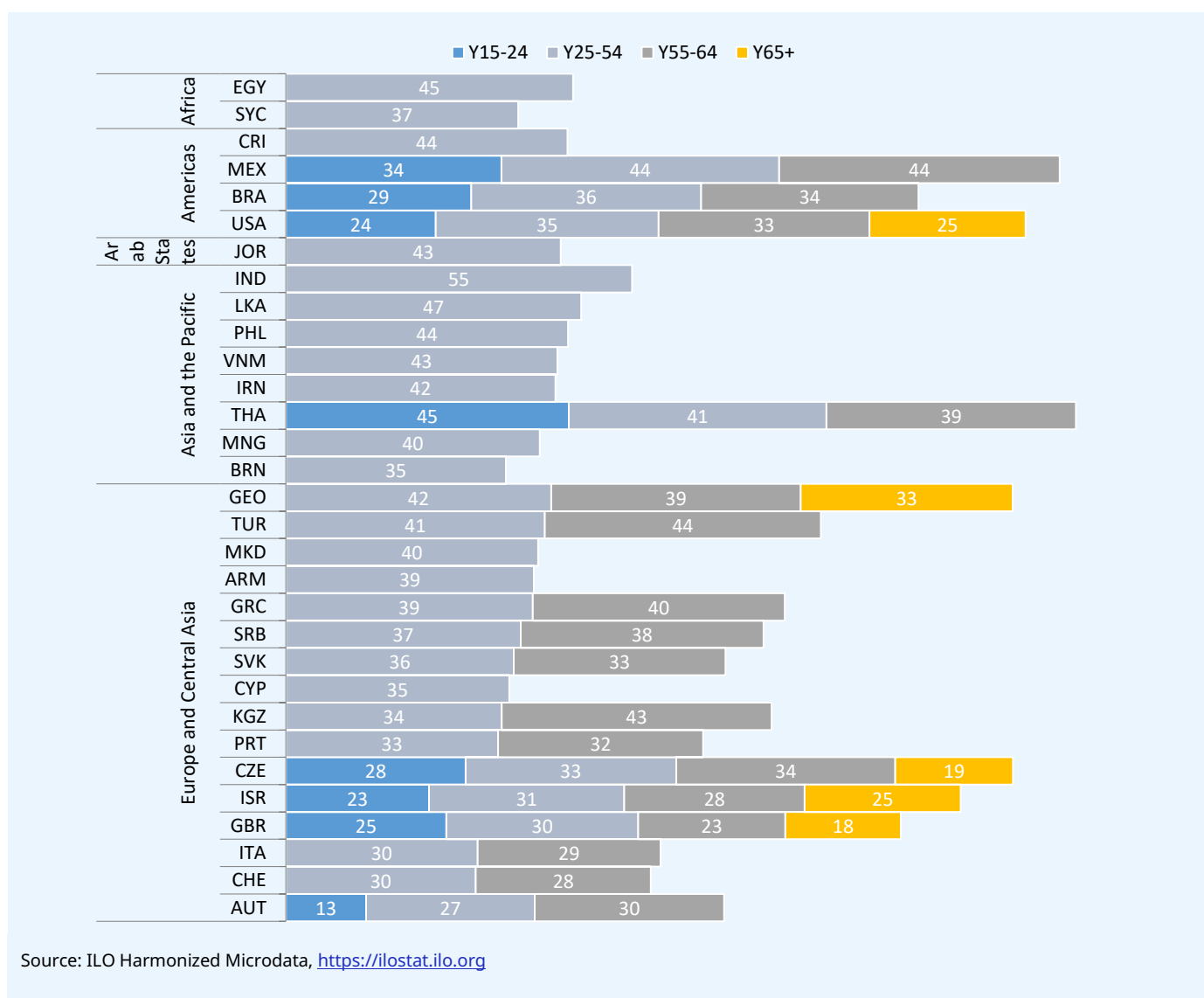


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R91: Libraries, archives, museums and other cultural activities

In this sub-sector, working hours were generally low. For example, long working hours among the 25-54 age group were only observed in India, while in the remaining countries, workers aged 25-54 were all working less than 48 hours per week. As in other sub-sectors, young workers aged 15-24 also worked less than 48 hours per week in all countries analysed. Of all the countries, only Thailand had relatively longer working hours, averaging 45 per week. The same was the case for workers aged 55-64 as well as the Y65+ age group, whose working week was less than 48 hours.

► **Figure 56: R91: Mean weekly working hours by age**



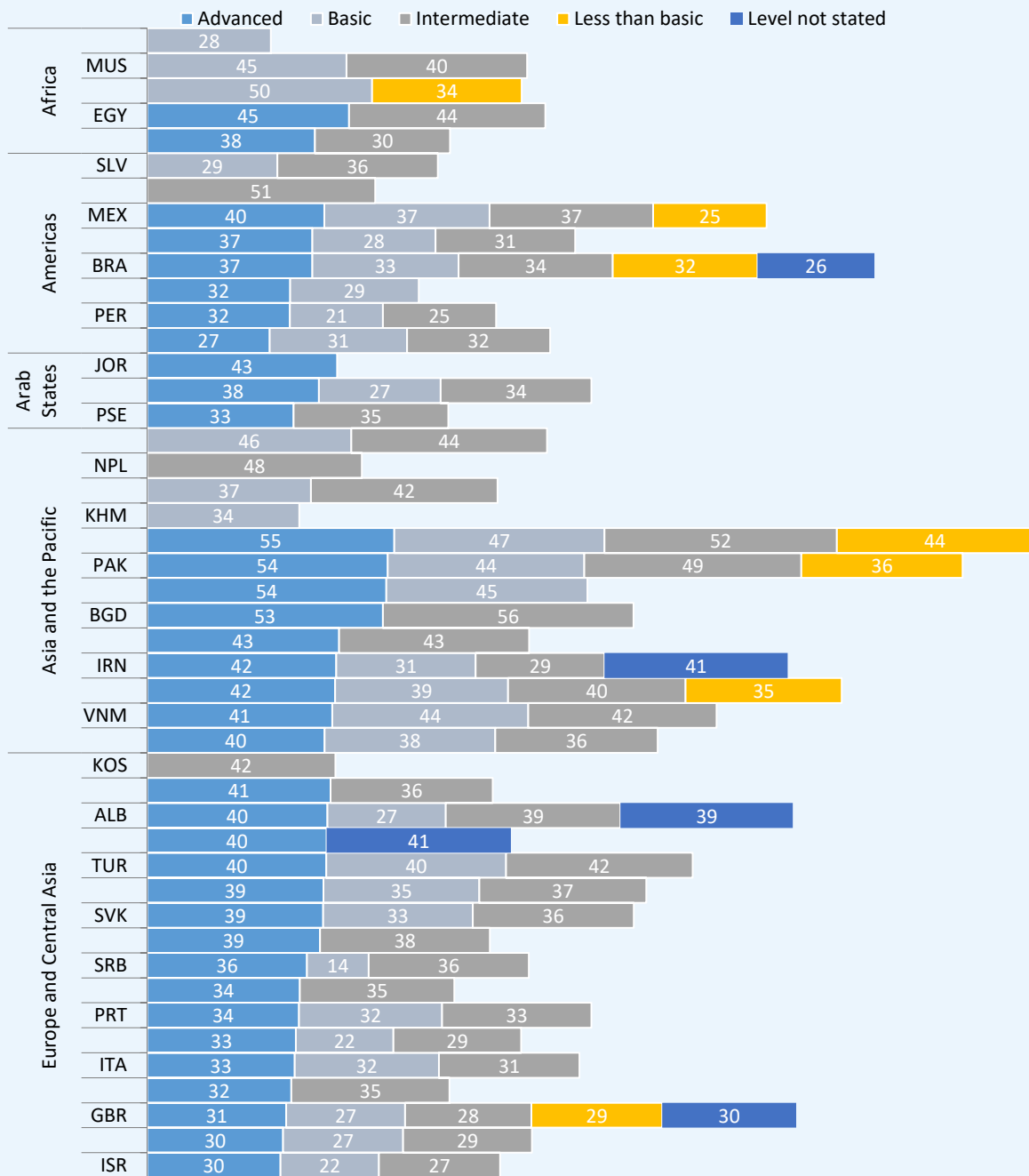
### 3.3. Hours of work by education level

Generally, working hours in the overall media and culture sector seemed to increase with the level of education. In the 24 out of 36 countries (or 67 %) with workers in the advanced-level education category, they worked relatively longer hours compared with workers in the other categories of education. Also, in the 20 out of 39 countries (or 51 %) with workers in the intermediate-level education category, they worked relatively longer hours than those with a basic education. Among the countries with workers who had an advanced education, those in India had the longest working

weeks, averaging 55 hours, followed by Pakistan (54 hours), Myanmar (54 hours) and Bangladesh (53 hours) - all of them from the Asia and the Pacific region.

In Africa, longer working hours were observed among workers with a basic education level, especially in Mali (50 hours) and Mauritius (45 hours), while in Europe and Central Asia, Georgia, Albania, Greece, and Slovakia had workers with an advanced education working longer hours than those with either a basic or intermediate education. However, there was no evidence in Europe and Central Asia of any category working longer than 48 hours per week.

► **Figure 57: Total media and culture sector: Mean weekly working hours by education level**

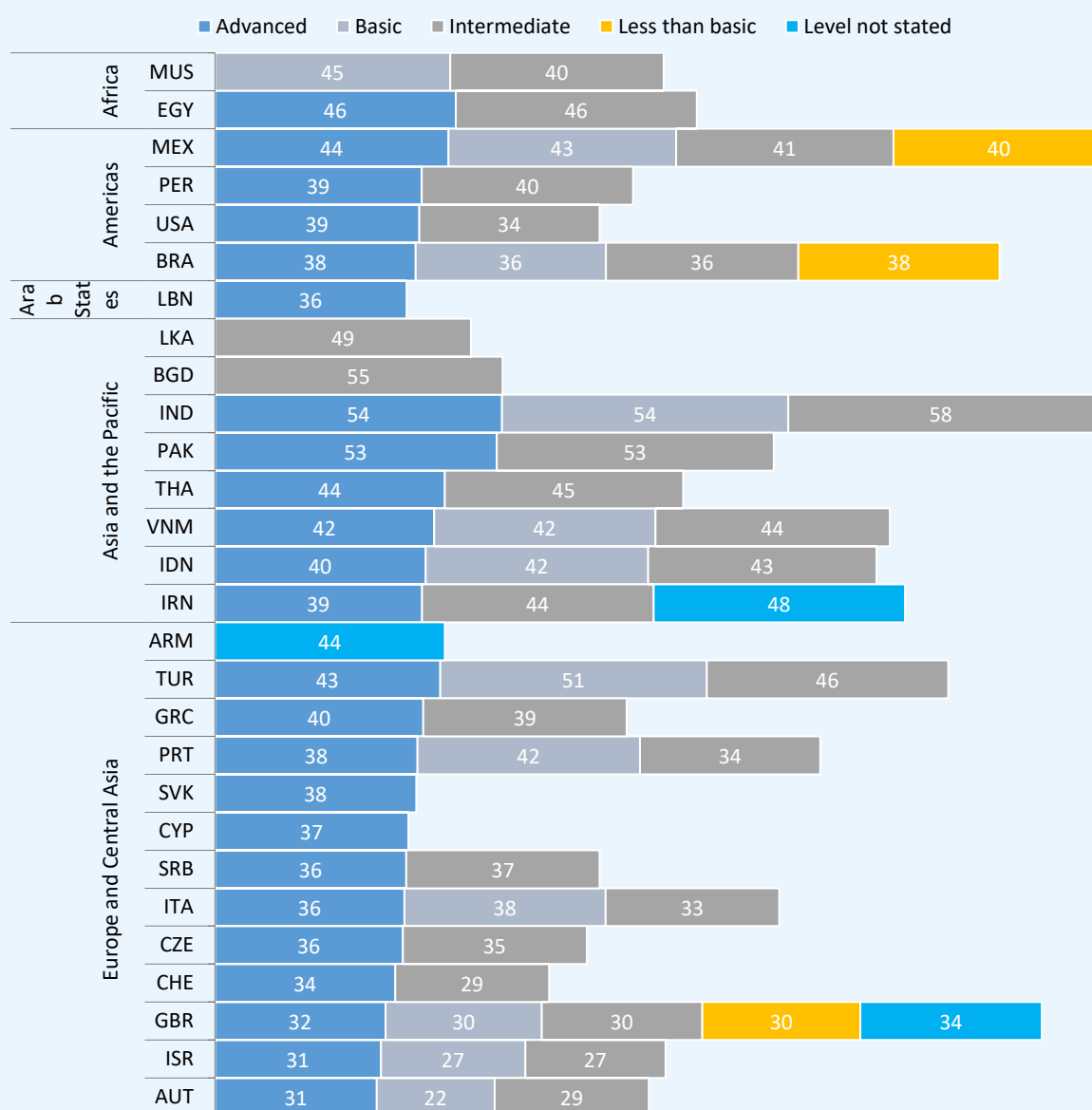


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J58: Publishing activities

In the publishing sub-sector, workers with a basic education have relatively longer hours per week in most of the countries. In India, workers across educational categories work more than 48 hours per week, the longest hours being those of workers with an intermediate education, who averaged 58 hours per week between 2015 and 2019. Not all countries had workers across the educational categories in this sub-sector. Of the 28 countries analysed, 86 per cent (24 countries) had workers with either an advanced or intermediate education, 43 per cent (12 countries) had workers with a basic education, while 11 per cent (3 countries) had workers with either a less than basic education or an unstated education level. Long working hours among workers with an advanced education were highest in India and Pakistan and lowest in Austria and Israel. India, Bangladesh, and Pakistan had the longest weekly working hours among those with an intermediate education, while Austria had the shortest weekly working hours.

► **Figure 58: J58: Mean weekly working hours by education level**



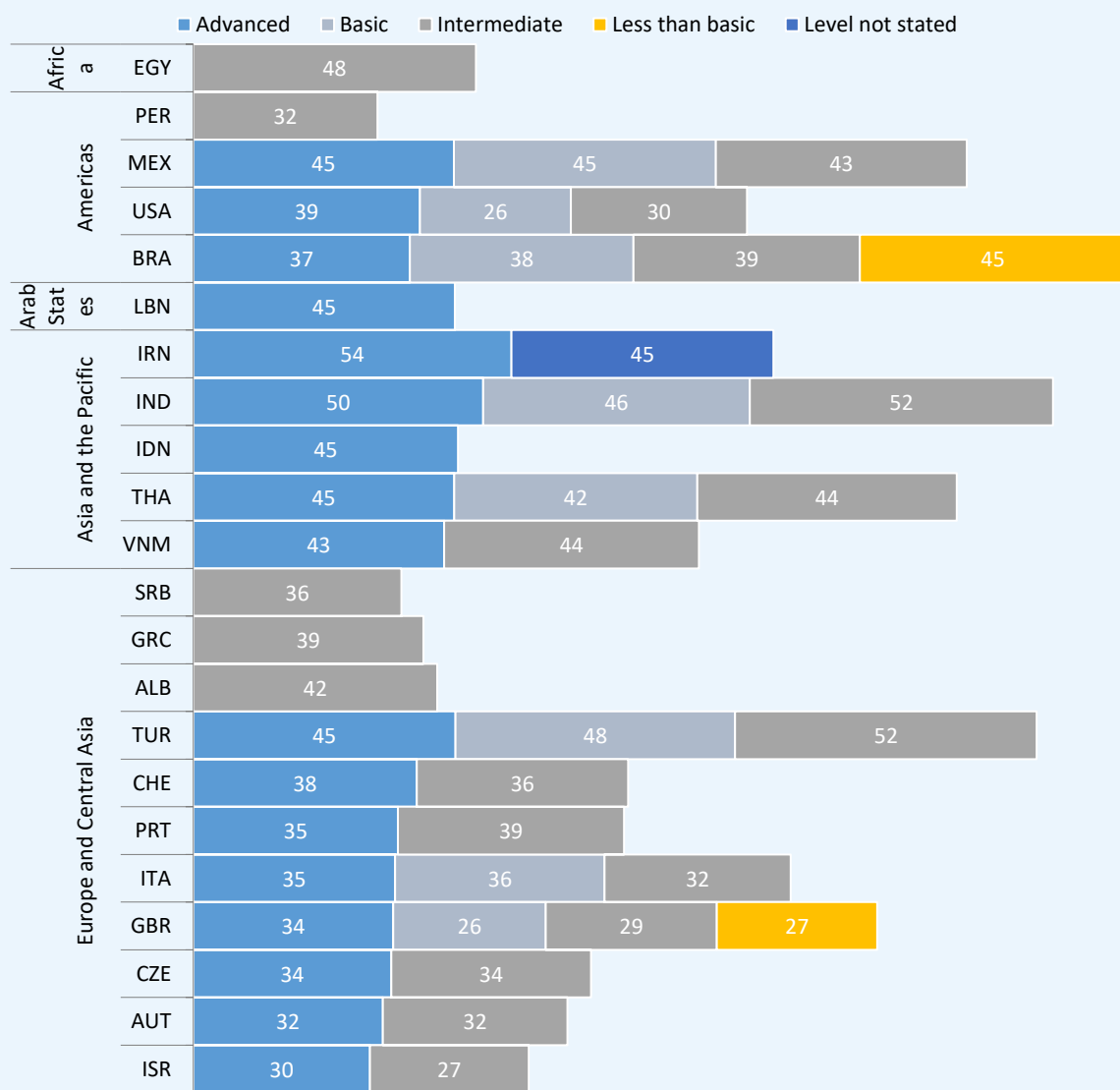
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>



### J59: Motion picture, video and television programme production, sound recording and music publishing activities

In the motion picture sub-sector, 22 countries were included in the analysis, of which 17 (77%) had workers with an advanced education level, 19 (86%) had workers with an intermediate education, eight (i.e. 36%) had workers with a basic education, two (9%) had workers with a less than basic education, and only one (5%) had workers whose education level was not stated. Weekly working hours among those with an advanced education were longest in Iran (54 hours), followed by India (50 hours), and shortest in Israel (30 hours). Among workers with an intermediate education, longer working weeks were observed in India and Turkey, averaging 52 hours respectively, and shortest in Israel (27 hours). None of the countries had workers with a basic education working longer than 48 hours per week.

► Figure 59: J59: Mean weekly working hours by education level

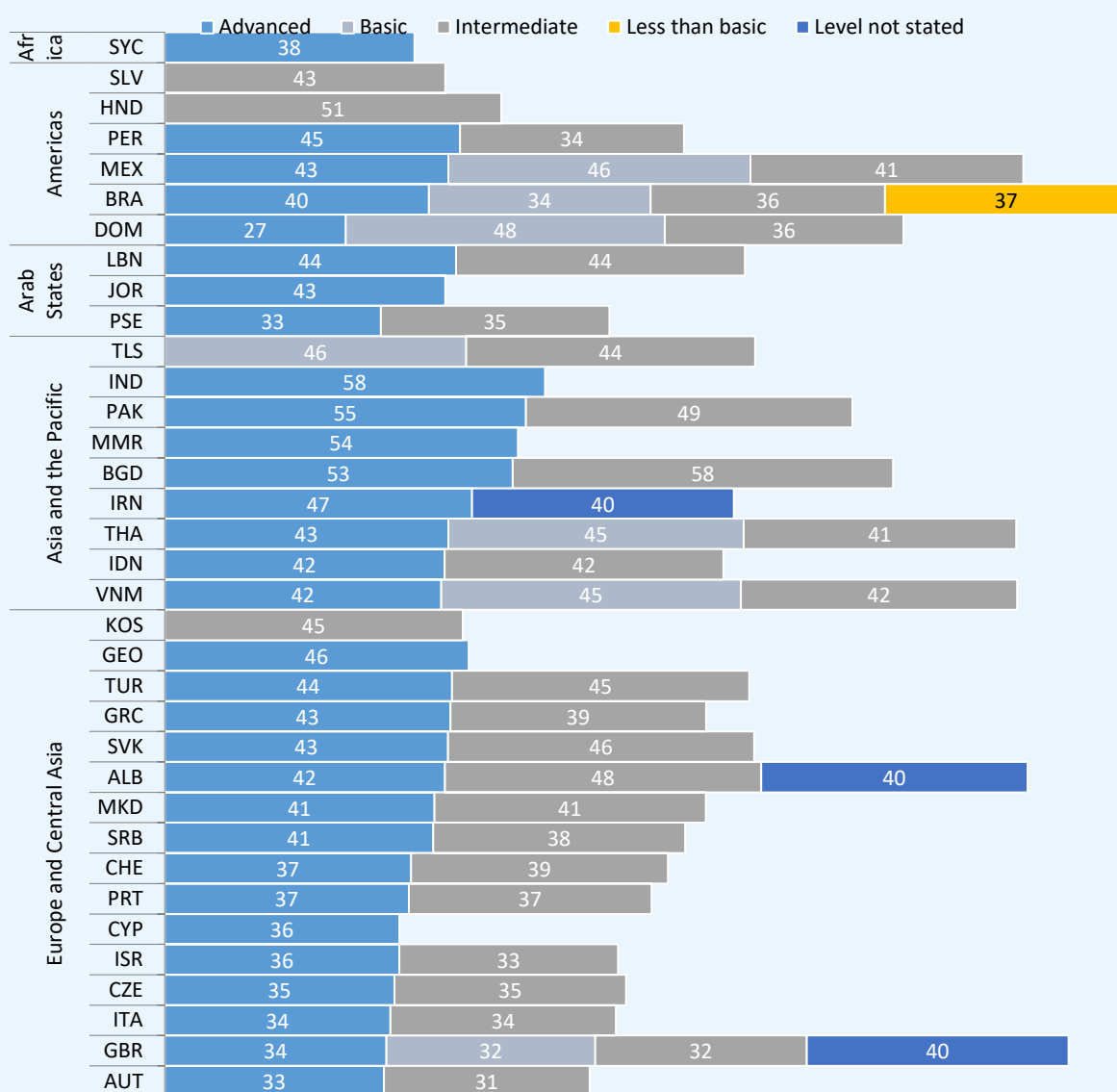


Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J60: programming and broadcasting activities

In the programming sub-sector, a total of 35 countries were analysed, of which 31 (89%) had workers with an advanced education, 28 (80%) had workers with an intermediate education, seven (20%) had workers with a basic education, one (3%) had workers with a less than basic education, and three (9%) had workers whose education level was not stated. In most countries, weekly working hours were shorter than 48 per week across all educational categories except in Honduras, India, Pakistan, Myanmar, and Bangladesh. In Honduras, working hours for those with an intermediate education averaged 51 per week between 2015 and 2019, while in Bangladesh, this category of workers had the longest weekly working hours (58). Long working hours among workers with an advanced education level were prevalent in India (58 hours per week), Pakistan (55 hours per week), Myanmar (54 hours per week) and Bangladesh (53 hours per week).

► **Figure 60: J60: Mean weekly working hours by education level**



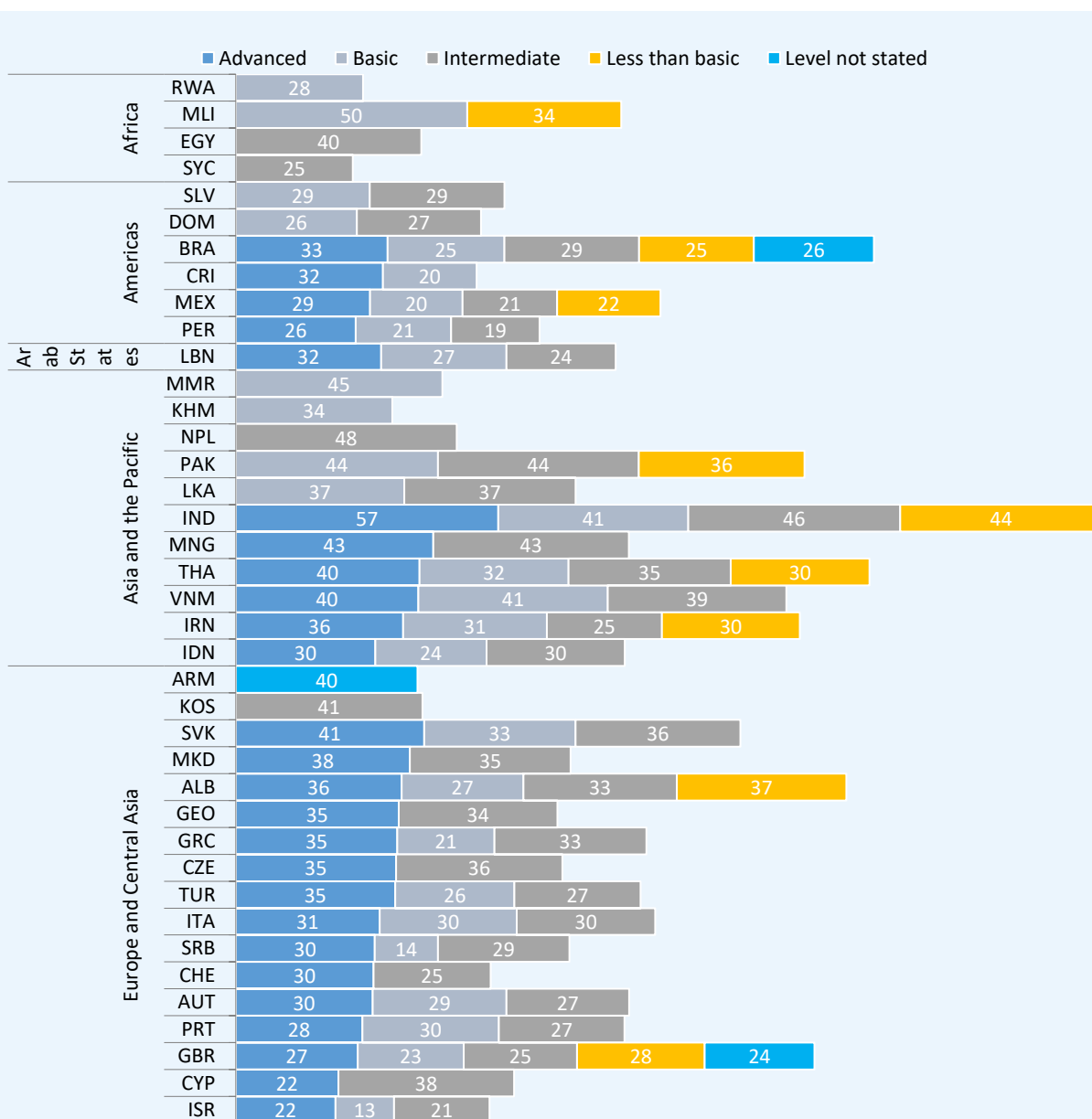
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R90: Creative, arts and entertainment activities

In the creative sub-sector, a total of 39 countries were included in the analysis: 26 countries (67%) had workers with an advanced education, 33 (85%) had workers with an intermediate education, 28 (72%) had workers with a basic education, nine (23%) had workers with a less than basic education, and three (3%) had workers whose education level was not stated.

In all the countries and across educational levels, the working week was less than 48 hours except in India and Mali. In India, workers with an advanced education averaged 57 hours per week, while those in Mali with a basic education worked for an average of 50 hours per week, between 2015 and 2019.

► **Figure 61: R90: Mean weekly working hours by education level**



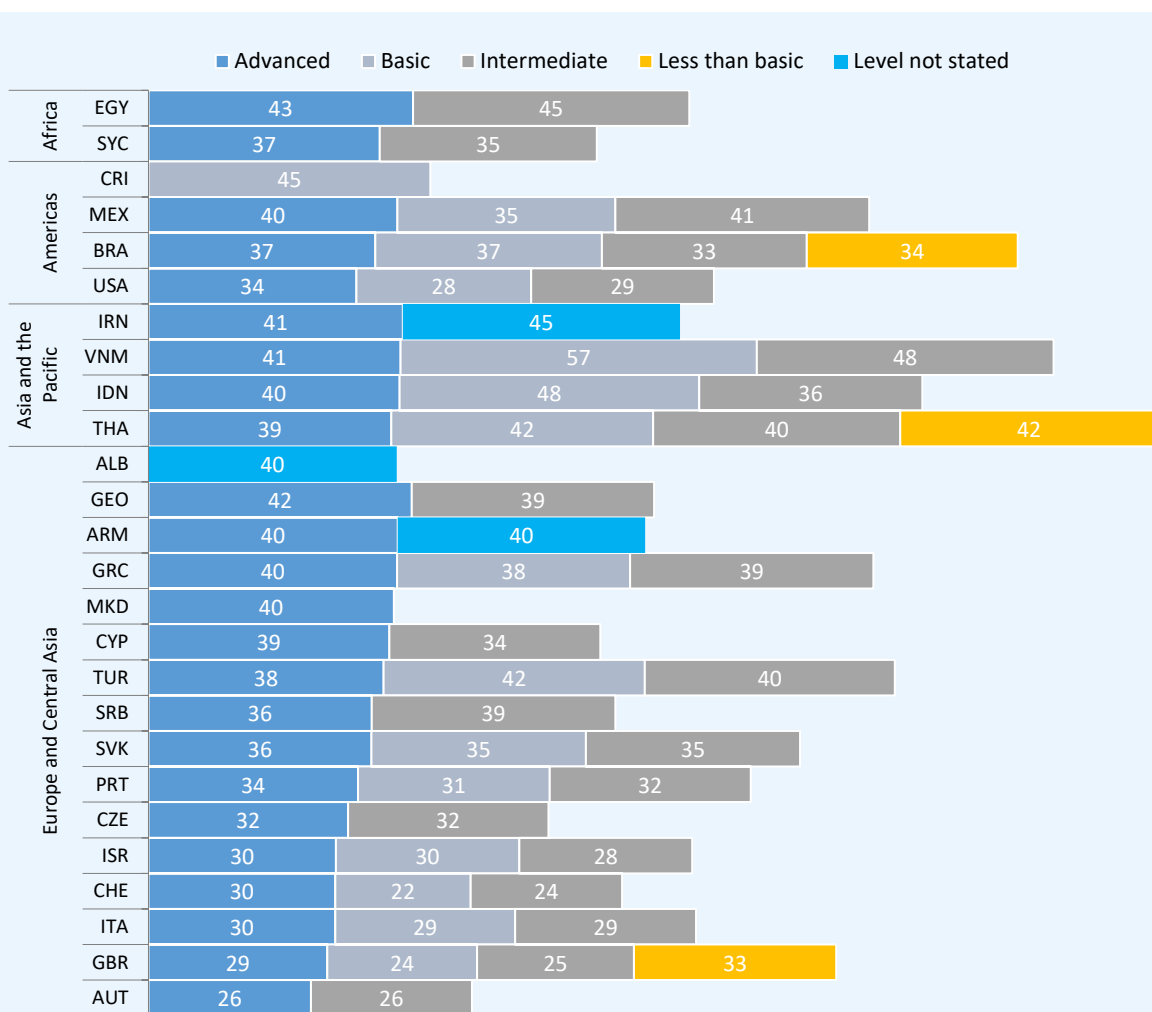
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R91: Libraries, archives, museums, and other cultural activities

In the libraries sub-sectoral total of 26 countries were examined: 24 (92%) countries had workers with an advanced education, 21 (81%) had workers with an intermediate education, 15 (58%) had workers with a basic education, three (12%) had workers with a less than basic education, and three (12%) had workers whose educational status was not given.

Only Viet Nam had workers with a basic education level working longer than 48 hours per week. In all other countries, the working week was less than 48 hours regardless of education level. The shortest working hours were more prevalent among countries in the Europe and Central Asia region.

► **Figure 62: R91: Mean weekly working hours by education level**



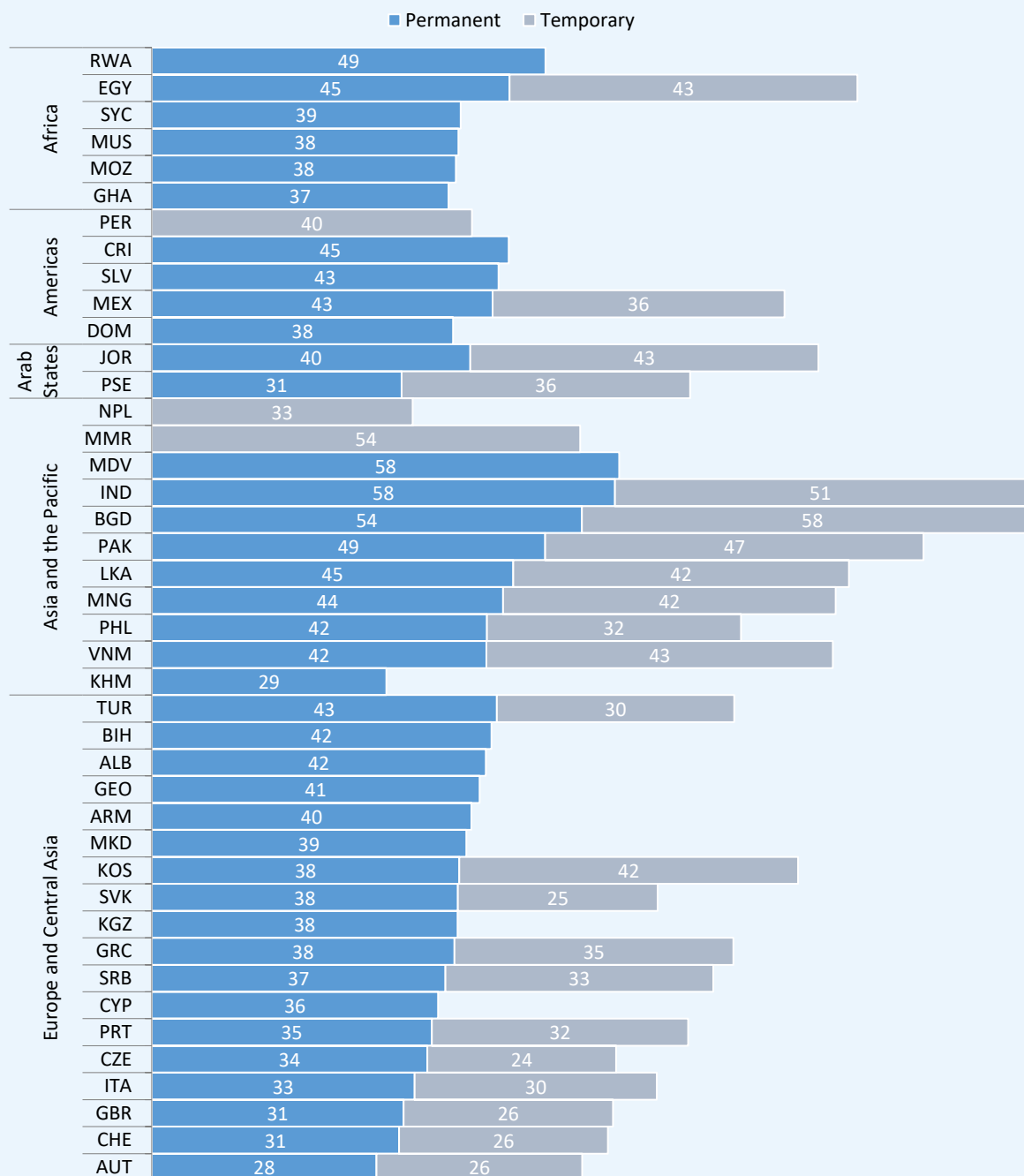
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### 3.4. Hours of work by type of job contract

The data on working hours by type of job contract for the entire MCS covered 42 countries. Generally, workers on permanent contracts have longer working weeks relative to those on temporary contracts. Only in five of the 22 countries providing data on both permanent and temporary contracts did those on temporary contracts experience

longer weekly working hours. This could imply that workers on permanent contracts generally work more hours per week than those on temporary contracts.

► **Figure 63: Total media and culture sector: Mean weekly working hours by type of job contract**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

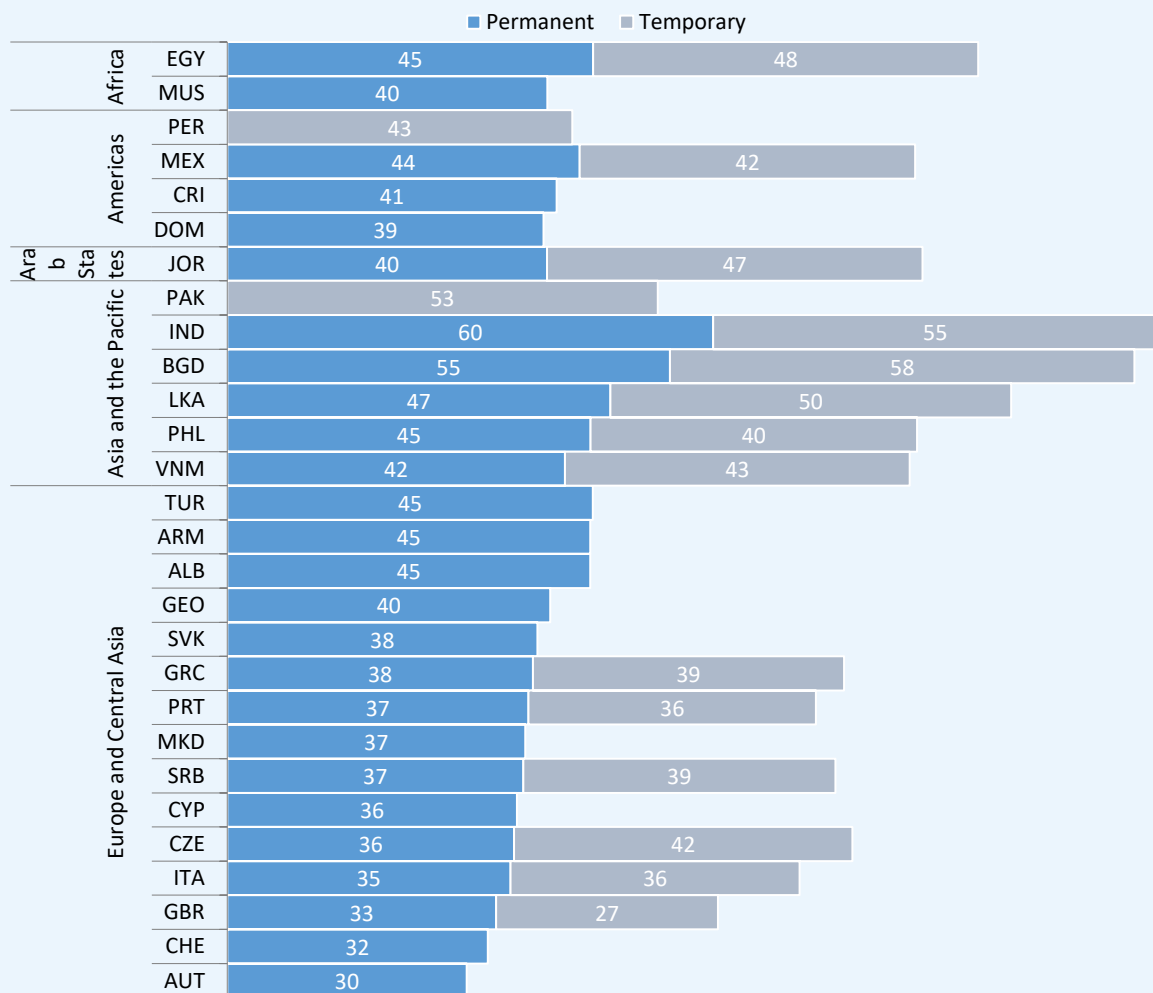
Longer working hours among workers on either permanent or temporary contracts were associated with countries in the Asia and the Pacific region, especially the Maldives, Myanmar, India, Bangladesh, and Pakistan. Countries in the

Europe and Central Asia region had shorter weekly working hours, the lowest being in Austria, for workers on permanent contracts, and in the Czech Republic for those on temporary contracts.

### J58: Publishing activities

The data on working hours by type of job contract in the publishing sub-sector covered 28 countries. Workers on permanent contracts in India and Bangladesh worked longer than the standard 48 hours per week. Generally, the hours worked under permanent contracts were longer in the Asia and the Pacific region, averaging 50 per week, and shortest in Europe and Central Asia, averaging 38 hours per week, between 2015 and 2019. For workers on temporary contracts, the weekly hours were longer in the Asia and the Pacific countries: Bangladesh (58 hours), India (55 hours), Pakistan (53 hours) and Sri Lanka (50). In all the remaining countries, the working week was less than 48 hours, the shortest being 27 hours in the United Kingdom.

► **Figure 64: J58: Mean weekly working hours by type of job contract**



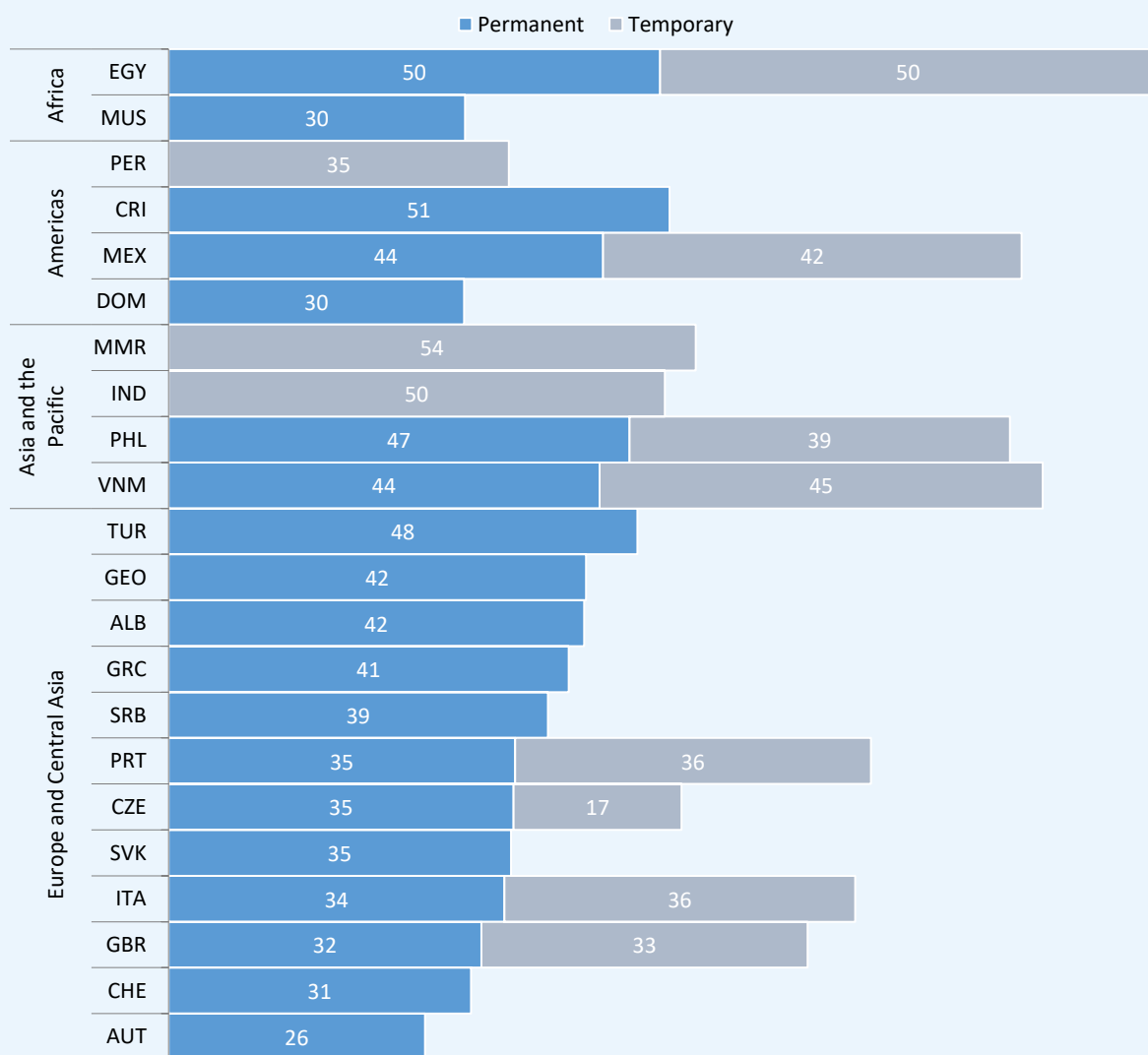
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J59: Motion picture, video and television programme production, sound recording and music publishing activities

The data on working hours by type of job contract in the motion picture sub-sector covered 22 countries. Not all countries provided information on working hours under both permanent and temporary contracts. Of the 22 countries, 19 (86%) had information for workers on permanent contracts and 11 (50%) for workers on temporary contracts. Longer weekly working hours for workers on permanent contracts were seen in Costa Rica (51 hours), Egypt (50 hours) and Turkey (48 hours). Generally, countries in the Europe and Central Asia region had shorter weekly working hours compared with countries in other regions. The shortest weekly working hours for workers on permanent contracts were seen in Austria (26 hours) and Switzerland (31 hours).

For workers on temporary contracts, longer weekly working hours were seen in Myanmar (54 hours), India (50 hours) and Egypt (50 hours). Shorter weekly working hours were prevalent in the Czech Republic (17 hours) and the United Kingdom (33 hours).

► **Figure 65: J59: Mean weekly working hours by type of job contract**



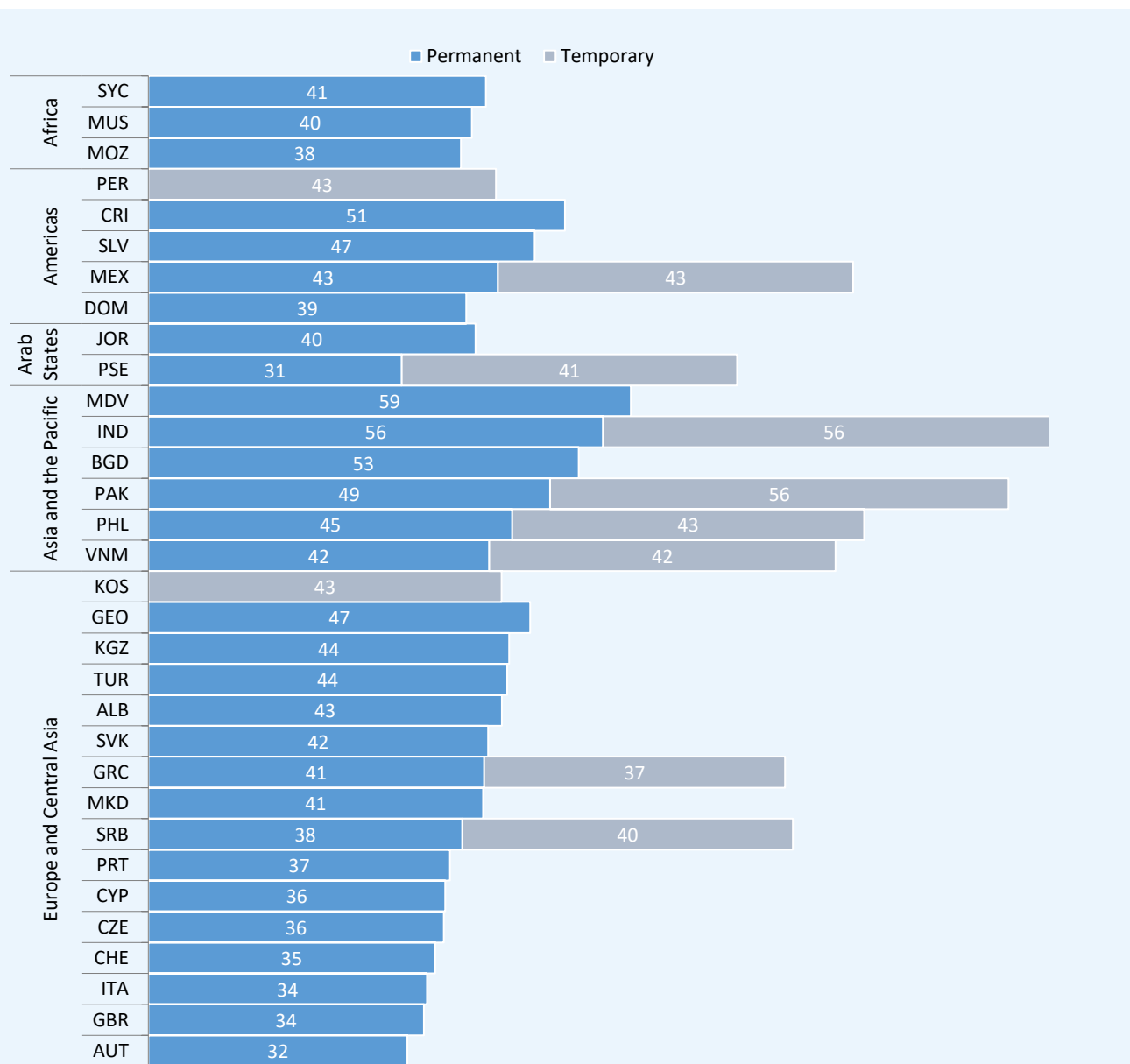
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J60: programming and broadcasting activities

The data on working hours by type of job contract in this sub-sector covered 32 countries. Thirty (94%) provided information on the working hours under permanent contracts and 10 (31%) provided information on the working hours under temporary contracts. Longer weekly working hours for workers on permanent contracts were prevalent in four of the six countries in the Asia and the Pacific region, and only one in the Americas. None of the countries in the Africa and the Europe and Central Asia regions had workers on permanent contracts working longer than 48 hours per week.

In Pakistan, workers on temporary contracts worked longer hours than those on permanent contracts, while in India, the weekly working hours of those on temporary contracts were the same as for workers on permanent contracts.

► **Figure 66: J60: Mean weekly working hours by type of job contract**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

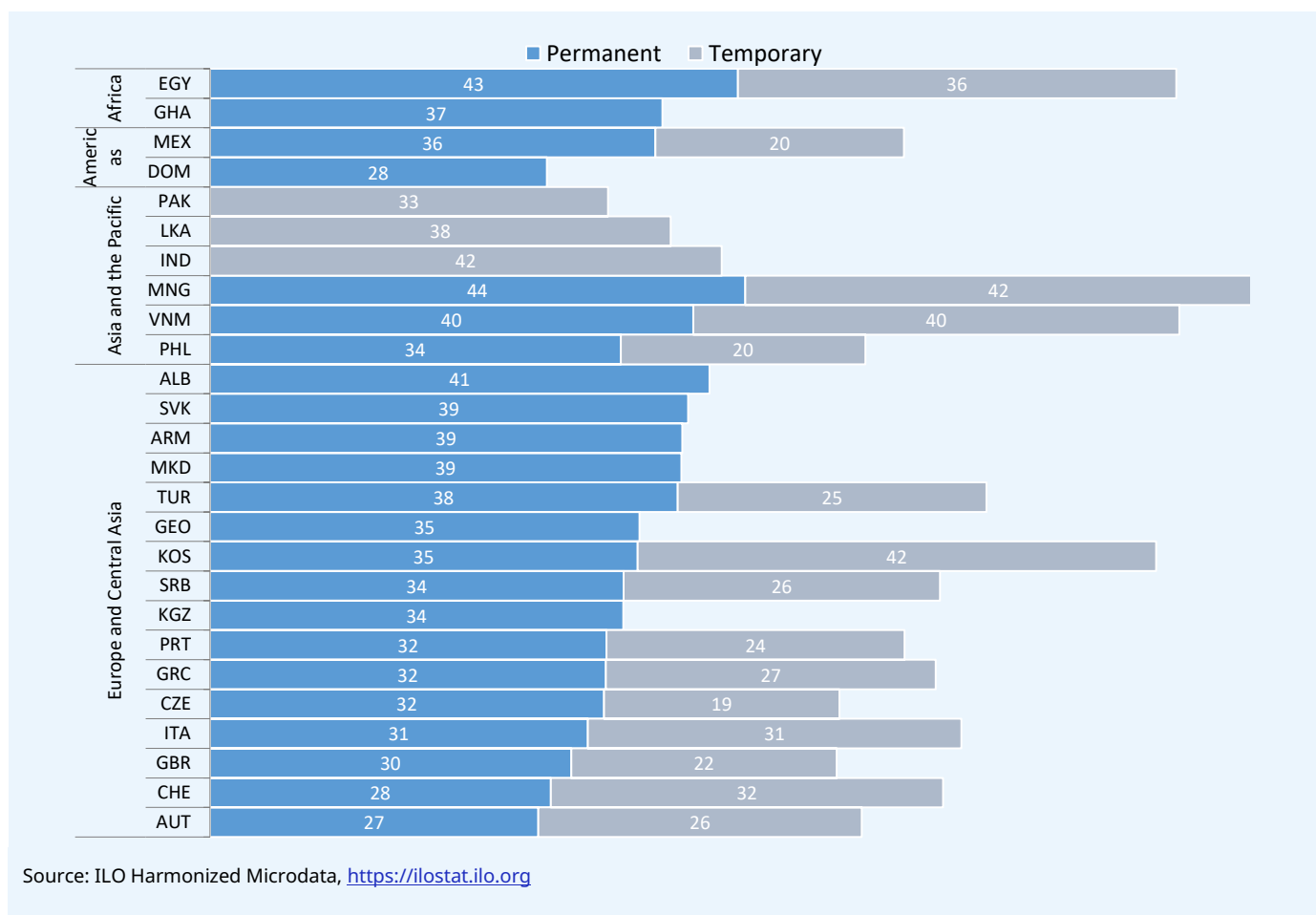


### R90: Creative, arts and entertainment activities

The data on working hours by type of job contract in this sub-sector covered 26 countries. Of these, 23 (88%) provided information on weekly working hours under permanent contracts and 18 (69%) information on weekly working hours under temporary contracts. In the Asia and the Pacific region, all six countries provided information on the temporary contract category but only three on the permanent contract category. This could indicate a high prevalence of temporary contracts in most of the countries in the region. To date, this is the only sub-sector in which 50 per cent of the sampled countries do not have information on weekly working hours for workers on permanent contracts, whereas all of them have information on the working hours of those on temporary contracts.

Generally, working weeks are short across countries and regions regardless of the type of job contract. None of the countries had workers on either type of contract working for more than 48 hours per week. The longest working hours under permanent contracts were the 44 hours per week recorded in Mongolia. Switzerland had the lowest number of working hours for workers on temporary contracts, averaging 19 hours per week between 2015 and 2019.

► **Figure 67: R90: Mean weekly working hours by type of job contract**

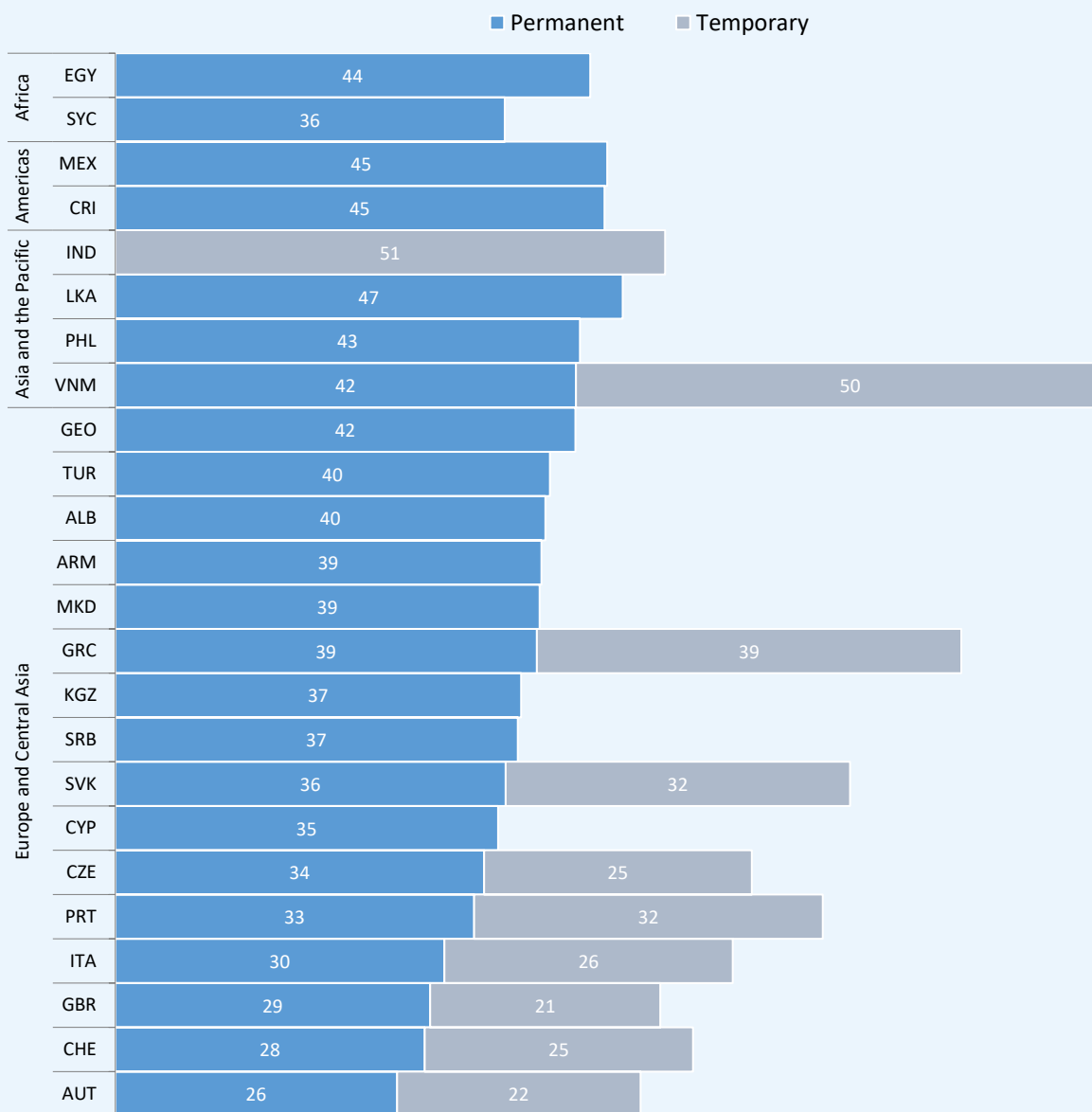


### R91: Libraries, archives, museums, and other cultural activities

In this sub-sector, 24 countries had information on weekly working hours by type of job contract. Of these, 23 (96%) provided information on working hours under permanent contracts and 10 (42%) information on working hours under temporary contracts. In the Asia and the Pacific region, the two countries (India and Viet Nam) that provided information on working hours under temporary contracts also registered the longest weekly working hours for workers on

temporary contracts across all the countries, averaging 51 hours and 50 hours, respectively, between 2015 and 2019. None of the countries recorded longer than 48 hours per week for workers on permanent contracts. Austria had the shortest weekly working hours for those on permanent contracts, averaging 26 hours, while the United Kingdom had the shortest weekly working hours for those on temporary contracts, averaging 21 hours between 2015 and 2019.

► **Figure 68: R91: Mean weekly working hours by type of job contract**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## ► 4. Performance of the Media and Culture during the Covid-19 global pandemic

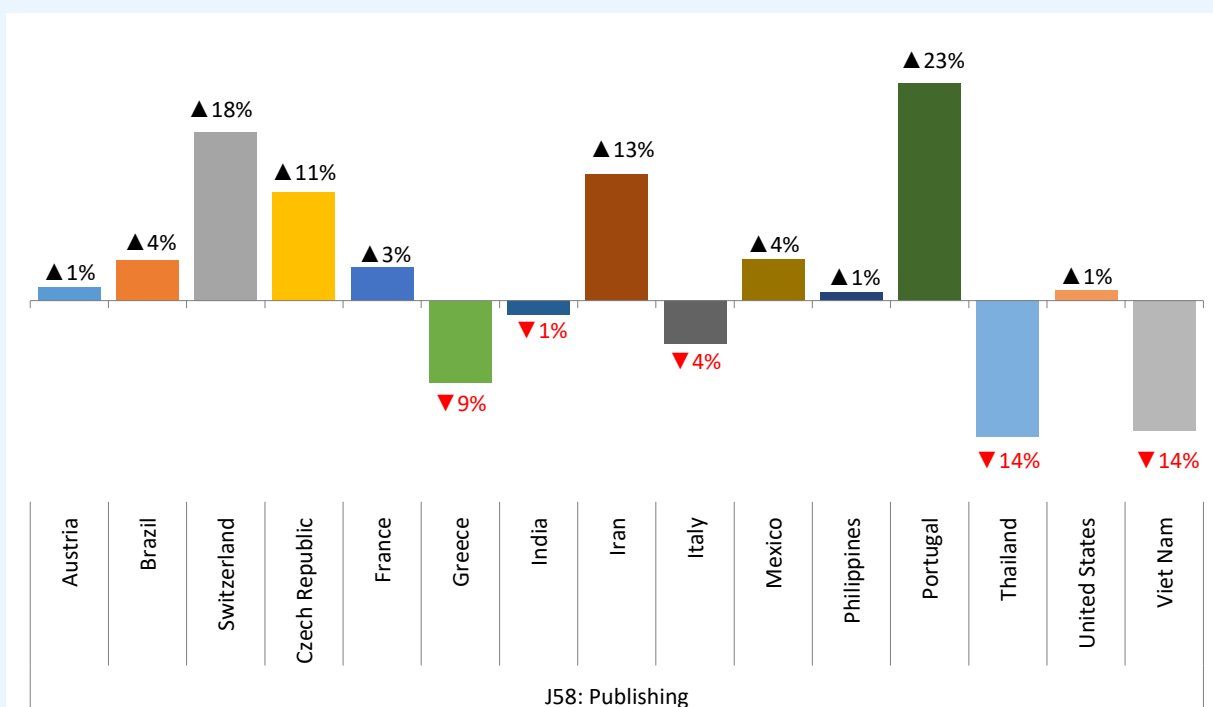
### 4.1. Employment

The media and culture sector was not spared by the COVID-19 pandemic. Employment declined disproportionately among the five sub-sectors, with the creative, arts and entertainment sub-sector the worst affected. To appreciate the impact of the pandemic on the sector, quarterly changes in employment were calculated relative to the fourth quarter of 2019 (2019Q4) and then used to produce an average quarterly growth rate in employment starting from that pre-pandemic point.

#### J58: Publishing activities

Owing to limited data, only 15 countries were included. On a quarterly basis, an average was taken of the growth rate in employment in the publishing sub-sector observed in 10 of the 15 countries. Employment in the other five countries declined, especially in Thailand (14%) and Viet Nam (14%) compared with 2019Q4. In Austria, employment in this sub-sector declined by four per cent in each of the first two quarters of 2020 before rebounding in Q3 (12%) and Q4(2%) relative to 2019Q4, giving an overall quarterly increase in employment of one per cent. The highest growth was recorded in Portugal (23%), followed by Switzerland (18%), Iran (13%) and the Czech Republic (11%). Other larger growth areas included Brazil (4%), Mexico (4%), and France (3%), while employment in Austria, the Philippines, and the United States grew by only one per cent.

► **Figure 69: Average quarterly growth rate 2020Q1 – Q4 relative to 2019Q4**



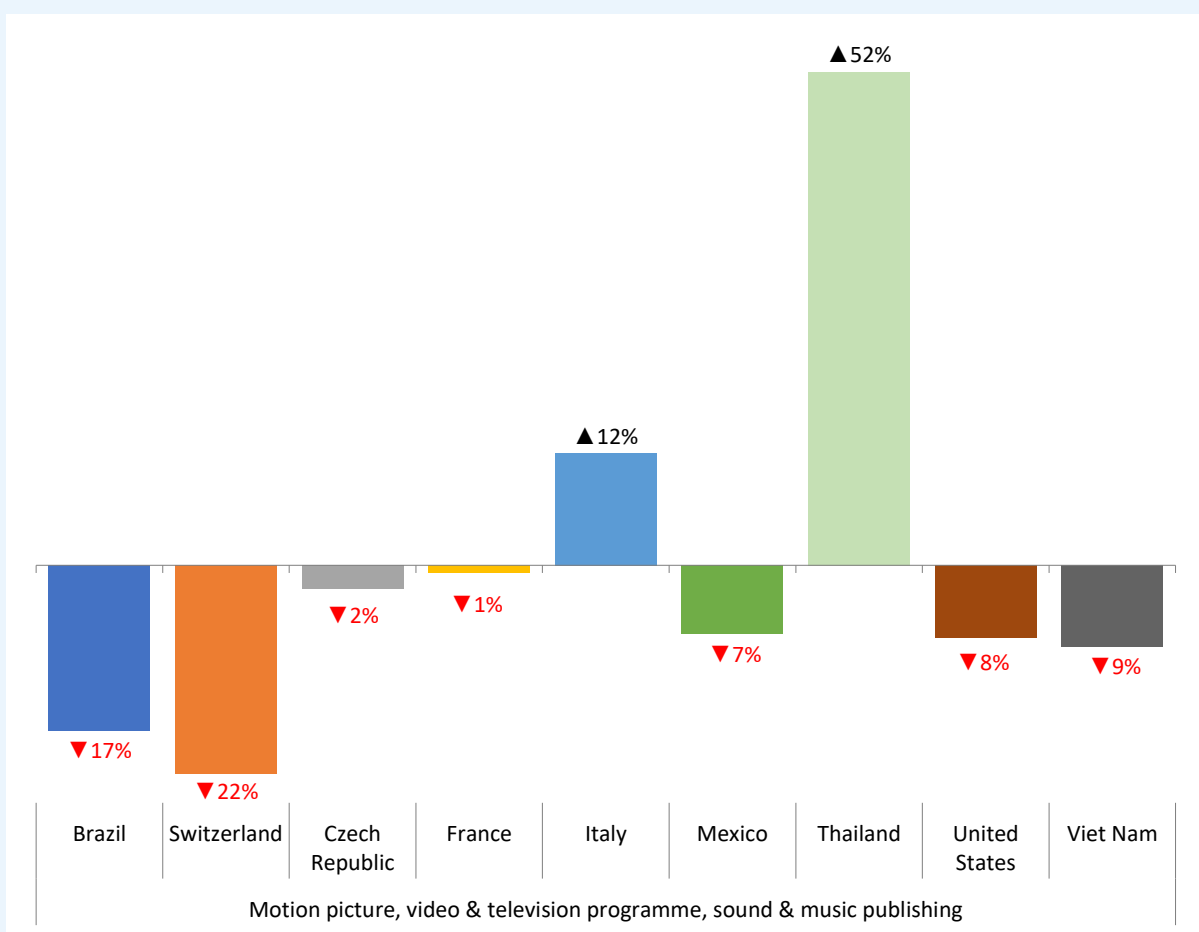
Calculations for Brazil, Mexico, United States, & Viet Nam cover 2020Q1 – 2021Q3; Portugal, 2020Q1 – 2021Q2; Thailand, 2020Q1 – 2021Q1; Greece, 2020Q1 – Q3; India, 2020Q1 – Q2; Iran, 2020Q2 – Q4

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J59: Motion picture, video and television programme production, sound recording and music publishing activities

In this sub-sector, only nine countries provided data for the period covering the pandemic. In Brazil, employment declined in all quarters of 2020 and 2021 relative to the 2019Q4 employment level, resulting in an overall average decline of 17 per cent. The sharpest decline was observed in Switzerland (22%) followed by Viet Nam (9%), the United States (8%) and Mexico (7%). Only two of the nine recorded average growth in employment compared with 2019Q4. In Thailand, employment in the motion picture sub-sector grew in all quarters of 2020 including the first quarter of 2021, for an overall average growth rate of 52 per cent. Employment also grew in Italy, where it only declined in the fourth quarter of 2020 by two per cent, for an overall average quarterly growth rate of 12 per cent.

► **Figure 70: Average quarterly growth rate 2020Q1 – Q4 relative to 2019Q4**



Calculations for Mexico, United States, & Viet Nam cover 2020Q1 – 2021Q3; Thailand, 2020Q1 – 2021Q1

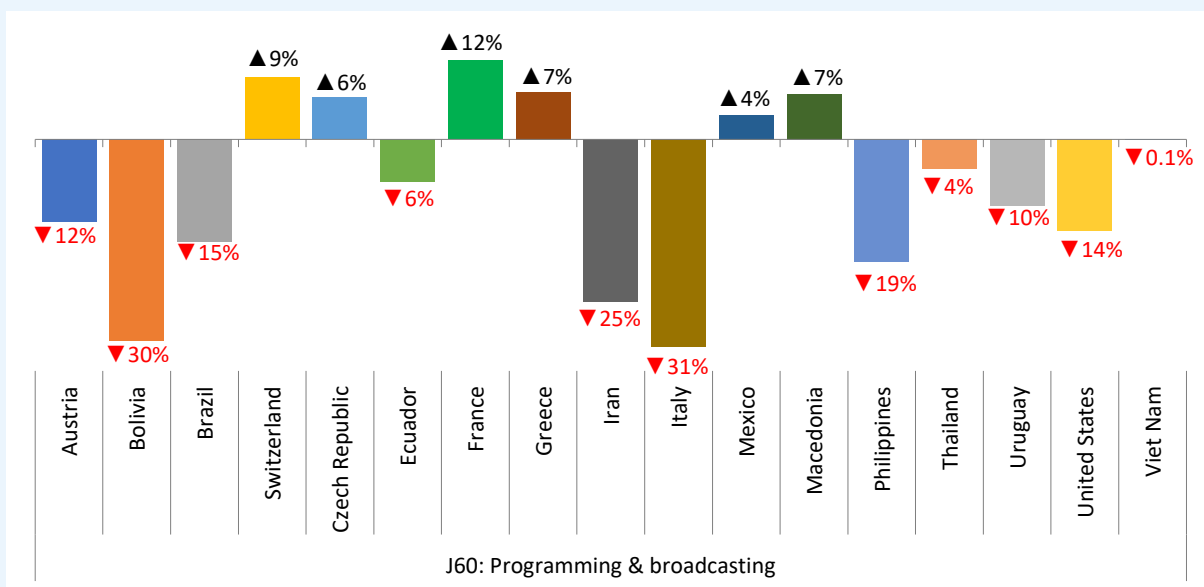
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J60: programming and broadcasting activities

In 11 (65%) of the 17 countries, average employment declined relative to 2019Q. This means that employment grew in only six countries when compared with the 2019Q4 level of employment. In Austria and Italy, employment in the

programming sub-sector declined in Q2, Q3 and Q4 of 2020. Apart from the Czech Republic, employment in Q1 of 2020 increased in Austria, Switzerland, France, Greece, and Italy – the highest level being in Italy (57%) followed by Greece (24%) and France (18%). In France, employment declined in Q3 and Q4 of 2020, while in the Czech Republic, quarterly employment grew in Q2, Q3, and Q4 relative to that in 2019. In Italy, there was a sustained decrease in employment after Q1 of 2020, with Q4 recording the lowest decrease of 40 per cent.

► **Figure 71: Average quarterly growth rate 2020Q1 – Q4 relative to 2019Q4**



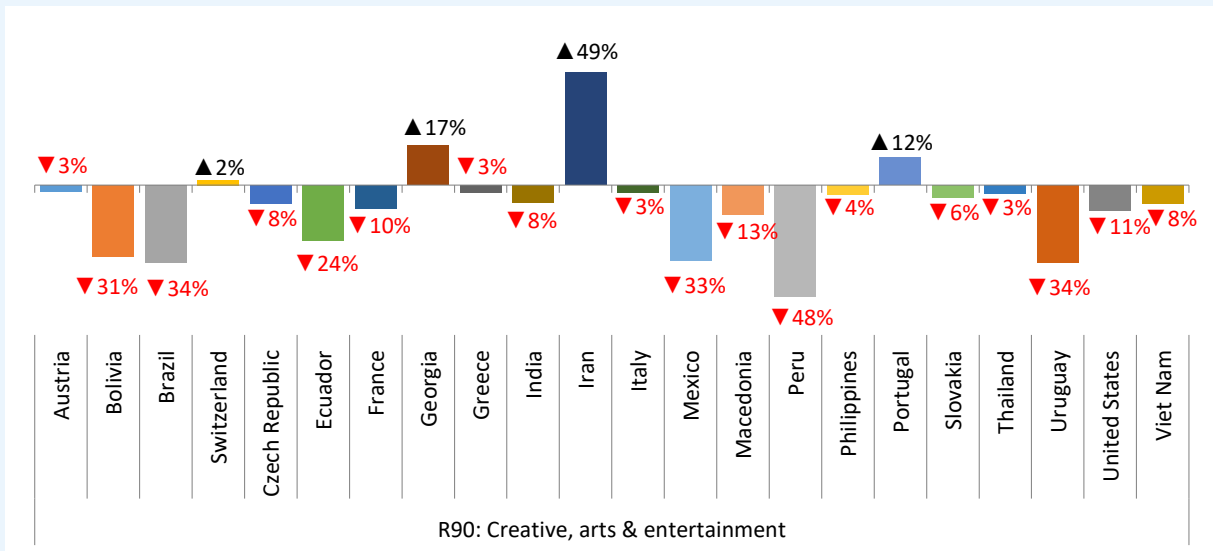
Calculations for Brazil, Ecuador, Mexico, United States, & Viet Nam cover 2020Q1 – 2021Q3; Bolivia & Uruguay, 2020Q1 – 2021Q2; Thailand, 2020Q1 – 2021Q1; Greece, 2020Q1 – Q3; Macedonia, 2020Q3 – Q4.

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

## R90: Creative, arts and entertainment activities

Employment in this sub-sector declined in most countries. Out of the 22 countries, employment growth was observed in only four, namely Iran (49%), Georgia (17%), Portugal (12%) and Switzerland (2%). In the United States, employment in creative, arts and entertainment activities grew only in the first (12%) and second (1%) quarters of 2021 relative to 2019Q4, leading to an overall decline of 11 per cent. In India, employment declined in Q1 and Q2 of 2020, while in Brazil employment declined in all quarters (2020Q1 – 2021Q3). Overall, countries in the Americas recorded considerable decreases in employment, especially Peru (48%), Brazil (34%), Uruguay (34%), Mexico (33%) and Bolivia (31%).

► **Figure 72: Average quarterly growth rate 2020Q1 – Q4 relative to 2019Q4**



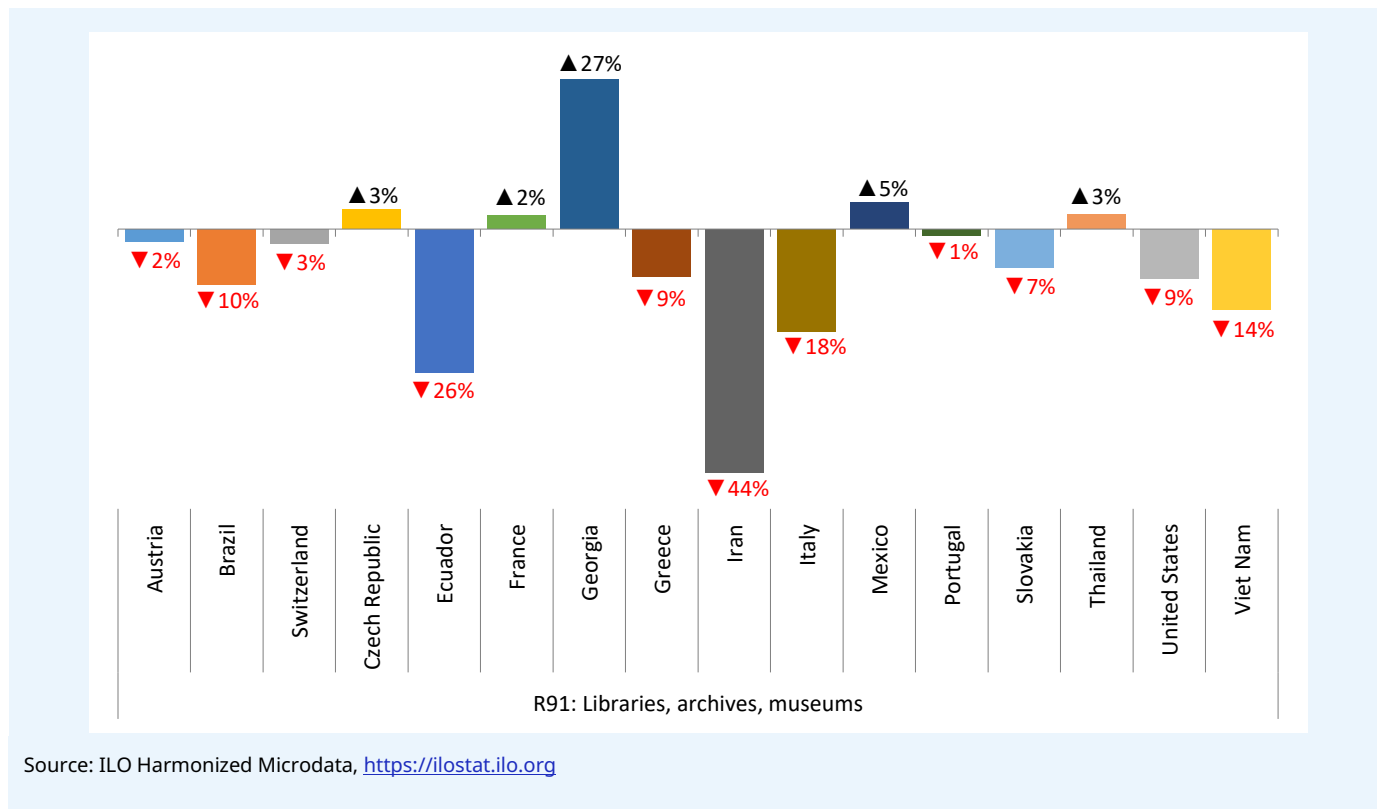
Calculations for Brazil, Ecuador, Mexico, United States, & Viet Nam cover 2020Q1 – 2021Q3; Bolivia, Macedonia, Peru, Portugal & Uruguay, 2020Q1 – 2021Q2; India, 2020Q1 – Q2.

Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R91: Libraries, archives, museums, and other cultural activities

This sub-sector also suffered from the pandemic, with only five of the 16 countries recording employment growth during that time. They were Georgia (27%), Mexico (5%), the Czech Republic (3%), Thailand (3%) and France (2%). In Portugal, the sub-sector’s employment started to decline in Q4 of 2020, and this continued into Q1 and Q2 of 2021, relative to 2019Q4. In the United States, employment in the sub-sector was below the pre-pandemic level (2019Q4) throughout 2020 and Q1, Q2, and Q3 of 2021, the period for which data was available. In Viet Nam, employment only recovered in the third quarter of 2021 relative to 2019Q4, while in Italy employment in this sub-sector remained below the pre-pandemic level (2019Q4) throughout 2020. The sharpest declines were recorded in Iran (44%), Ecuador (26%), Italy (18%), Viet Nam (14%) and Brazil (10%).

► **Figure 73: Average quarterly growth rate 2020Q1 – Q4 relative to 2019Q4**



## 4.2. Working Hours

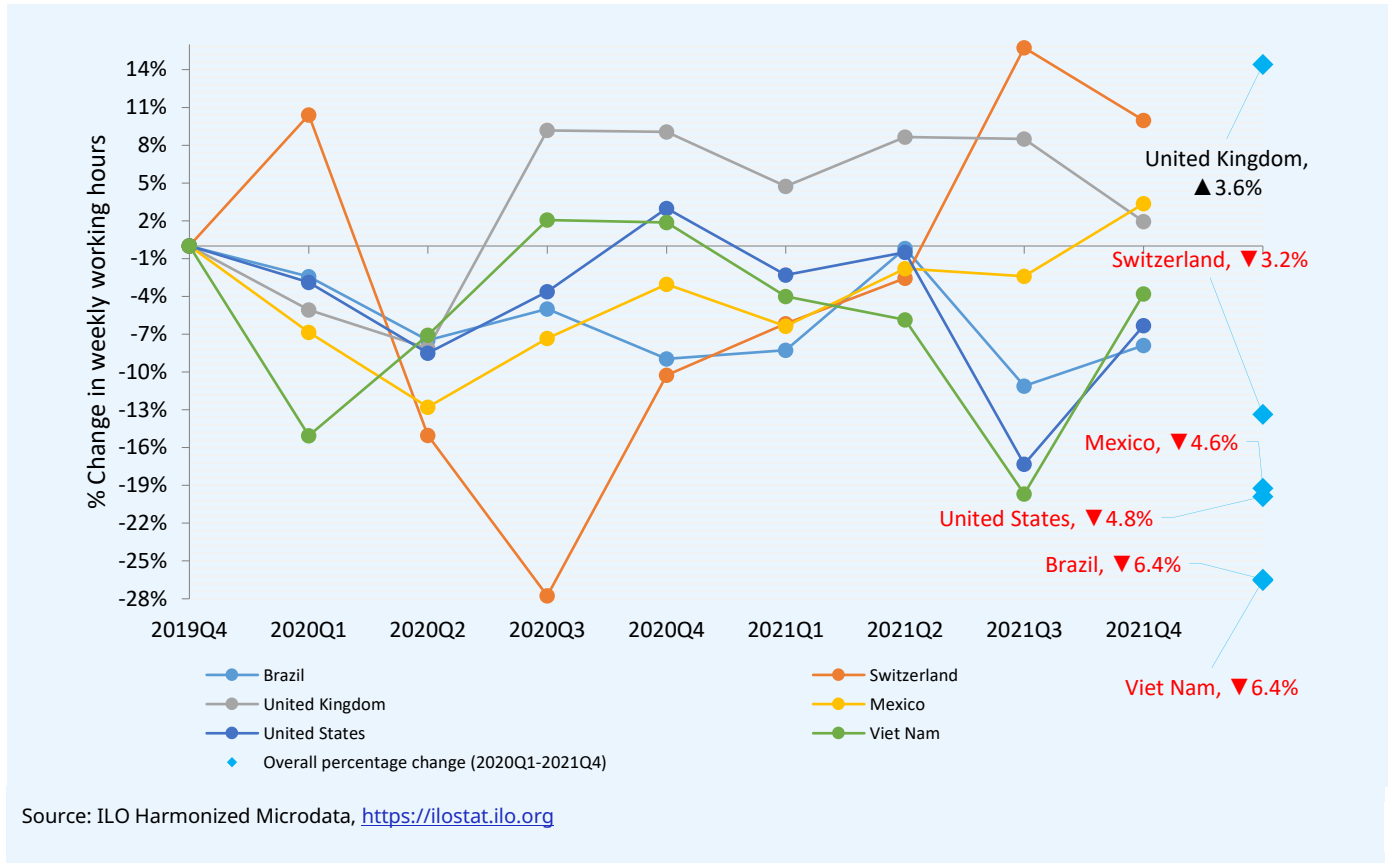
Overall, working hours dropped considerably across all media and culture sub-sectors. Only a few countries produced data for the period of the global pandemic.

### J58: Publishing activities

Weekly working hours in the publishing sub-sector remained below the pre-pandemic (2019Q) level in most of the countries. By the end of 2021 (2021Q4), weekly working hours in Brazil, the United States and Viet Nam were still below the 2019Q4 level: in Brazil by 7.9 per cent, in the United States by 6.3 per cent and in Viet Nam by 3.8 per cent. Working hours in Mexico, Switzerland and the United Kingdom increased by 3.4 per cent, 10 per cent, and 2 per cent, respectively, by 2021Q4.

Overall, weekly average working hours increased only in the United Kingdom (3.6%) for the period from 2020Q1 to 2021Q4 relative to 2019Q4, and declined in Viet Nam (6.4%), Brazil (6.4%), the United States (4.8%), Mexico (4.6%) and Switzerland (3.2%).

► **Figure 74: Percentage change in average weekly working hours (2020Q1 – 2021Q4) relative to 2019Q4**



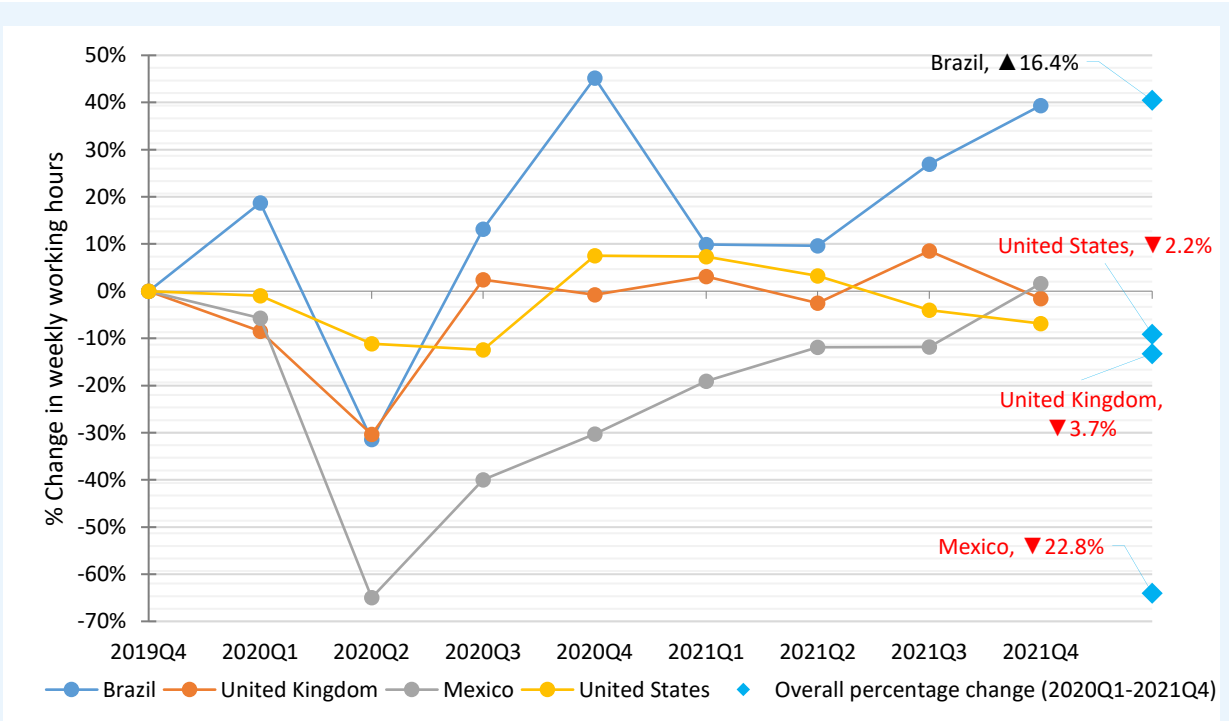
### J59: Motion picture, video and television programme production, sound recording and music publishing activities

In the motion picture sub-sector, weekly working hours declined in all four countries providing data in the first two quarters of 2020, before starting to recover. Brazil did so strongly and exceeded the 2019Q4 level by the end of 2020Q3, while Mexico had a sustained increase in weekly working hours and exceeded the 2019Q4 level by the end of 2021Q4 by 1.6 per cent. By the end of 2021Q4, weekly working hours in the United Kingdom and the United States remained below the pre-pandemic (2019Q4) level.

Overall, weekly working hours increased only in Brazil (16.4%) between 2020Q1 and 2021Q4 relative to the 2019Q4 level. In Mexico (-22.8%), the United Kingdom (-3.7%) and the United States (-2.2%), weekly working hours declined relative to 2019Q4.



► **Figure 75: Percentage change in average weekly working hours (2020Q1 – 2021Q4) relative to 2019Q4**



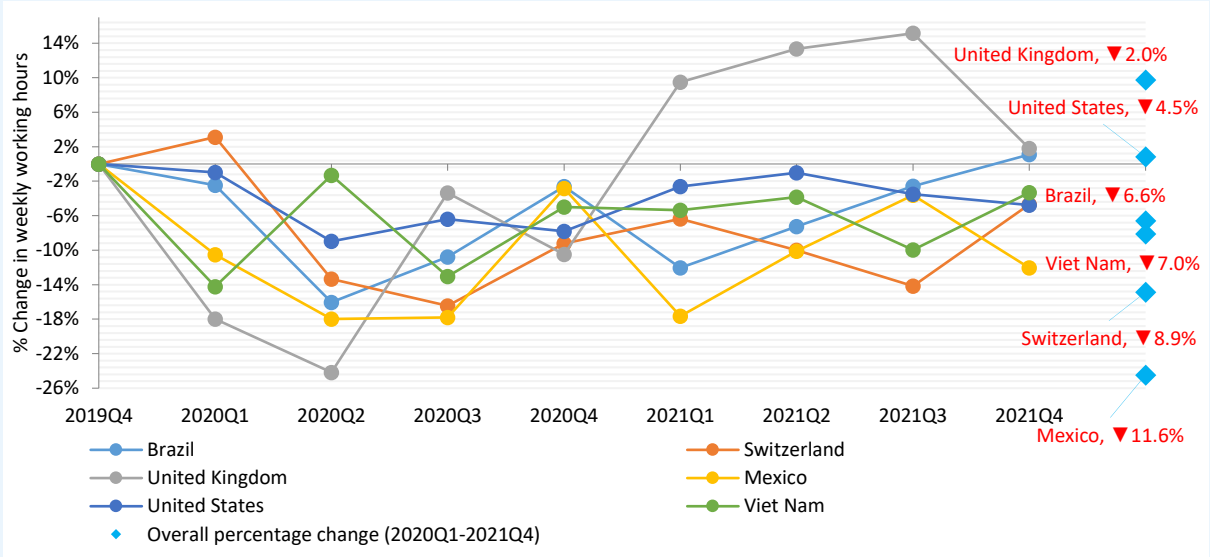
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### J60: programming and broadcasting activities

Weekly working hours in the programming and broadcasting sub-sector declined considerably in 2020 relative to 2019Q4. By the beginning of 2021, only the United Kingdom had increased its weekly working hours on a quarterly basis beyond the pre-pandemic (2019Q4) level. Weekly working hours in Brazil increased from 2021Q1 to Q4, by when its working hours had increased by 1.1 per cent above the 2019Q4 weekly hours.

Overall, all six countries lost weekly working hours relative to 2019Q4 between 2020Q1 and 2021Q4, with the highest decline recorded in Mexico (-11.6%) Switzerland (-8.9%), followed by Viet Nam (-7%), Brazil (-6.6%), United States (-4.5%) and the United Kingdom (-2%).

► **Figure 76: Percentage change in average weekly working hours (2020Q1 – 2021Q4) relative to 2019Q4**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R90: Creative, arts and entertainment activities

Weekly working hours in Brazil, Mexico and the United Kingdom increased on a quarterly basis from 2021Q1 to surpass the 2019Q4 weekly hours. While Viet Nam seemed to recover, the working hours in the creative, arts and entertainment sub-sector declined by 57 per cent in the third quarter of 2021 (2021Q3) compared with 2019Q4. Similar trends were seen in the United States, where weekly working hours remained below 2019Q4 for the entire period under consideration.

Overall, weekly working hours declined in the United States (12%) Viet Nam (-10%), the United Kingdom (-9%), Brazil (-7%), Switzerland (-4%) and Mexico (-4%) between 2020Q1 and 2021Q4 relative to 2019Q4.

► **Figure 77: Percentage change in average weekly working hours (2020Q1 – 2021Q4) relative to 2019Q4**



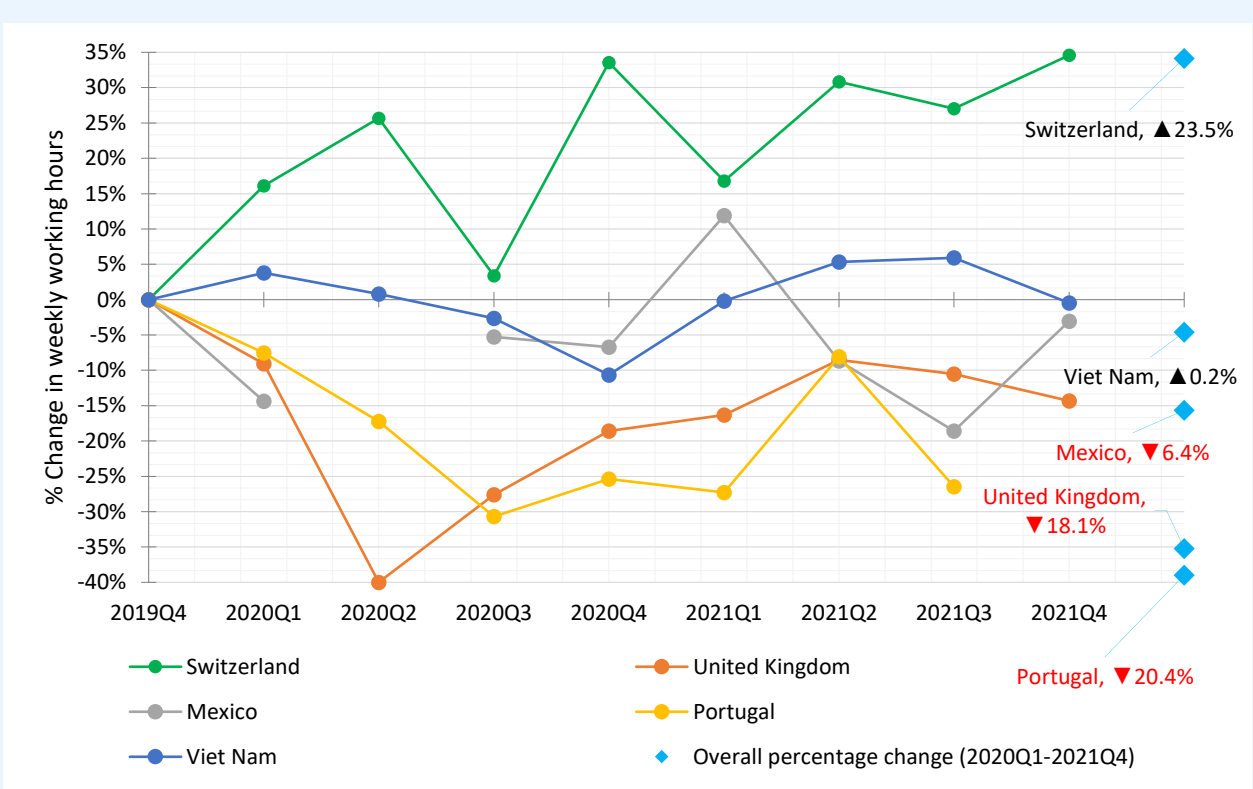
Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

### R91: Libraries, archives, museums, and other cultural activities

This sub-sector was generally resilient in Switzerland and Viet Nam relative to 2019Q4. Despite quarterly swings in Switzerland, its weekly working hours were trending above the 2019Q4 level, while in Viet Nam, working hours declined below the 2019Q4 level between 2020Q3 and 2021Q4. In Mexico, Portugal and the United Kingdom, weekly working hours were consistently below the 2019Q4 average.

Overall, average weekly working hours increased in Switzerland (23.5%) and Viet Nam (0.2%) and declined in Portugal (-20.4%), the United Kingdom (18.1%) and Mexico (6.4) relative to 2019Q4.

► **Figure 78: Percentage change in average weekly working hours (2020Q1 – 2021Q4) relative to 2019Q4**



Source: ILO Harmonized Microdata, <https://ilostat.ilo.org>

For more information please visit: [Sectoral Policies Department \(SECTOR\) website](#).

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