

The diversity of creative jobs: the value of the Paris Region



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Representing 45% of jobs throughout the country, the creative industries constitute a strategic and emblematic sector for the Île-de-France and make a massive contribution to its international attraction. Its activities are organized around an atypical labour market and are centred in the heart of the Parisian metropolis.

The creative industries lie at the frontier of the economy and of culture, the creative industries are considered to be one of the engine of the knowledge economy. The concept is widespread in the support policies for major international cities and these industries are currently identified as a priority sector by the Île-de-France (Paris Region).

The creative industries where the economy and culture meet

Two complementary approaches make it possible to define creative industries. The concept of a creative class, developed by Richard Florida, is very extensive and often controversial. He highlights the simultaneous presence of innovative businesses and a strong community, the creative class, which includes scientists,

engineers and artists, in the most dynamic cities in North America. He implies a direct link between their presence and economic growth.

Another approach, one that has guided the analyses developed below, is interested in the way the creative metropolis functions, its ecosystem, through the study of jobs, sectors of activity, the logic of geographical location, creative clusters...

A sector that creates employment

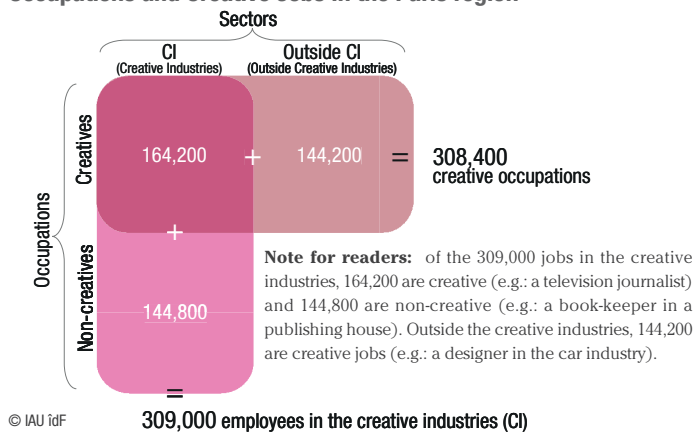
With 309,000 jobs in 2007, the creative industries of the Paris region are overwhelmingly the largest in France: the region has a 45% concentration of jobs in the creative industries, representing 5.5% of employment in the

region, as opposed to only 1.9% in the provinces. This is as many as in the construction or hospitality and catering sector. The "cinema/audio-visual/photography/music" and "live performances" provide more than four jobs out of ten in the creative industries in the Île-de-France.

One job out of two in the creative industries is held down by a "creative"

Of those actively involved in the creative industries, 53% are "creatives", doing a creative job specific to their field. This share varies considerably from one sub-sector to another. It represents 6% in publishing video games and software up to 68% in architecture and 69% in live performances. The active creative are mostly journalists, graphic designers, stylists, technical assistants behind the scenes for live and audio-visual performances, actors, people involved in publicity and advertising, architects, painters and sculptors, musicians, photographers, writers, etc. Where the job is not a creative one (47%), the workers are mainly engineers and senior researchers, working in computer R&D, administration and secretarial jobs. Furthermore, 144,000 active creative do their work outside the creative industries (for example, a designer in the car industry). In total, more than 453,000 active creatives are in a creative occupation and/or work in the crea-

Occupations and Creative Jobs in the Paris region



Source: method and processing IAU idF, from census 2007 / Insee (French Institute of Statistics).

tive industries sector in the Île-de-France.

Younger and better qualified employees than average

Jobs in the creative industries are filled by active people, creative or otherwise, who are younger than average in comparison with all other sectors in the job market. This is very much the case in video games and computer publishing where almost half of those employed are under thirty-five. They are also better qualified. As many as 44% have a bachelor's, masters or doctoral degree in comparison with the average of 27%. The most highly qualified work in architecture (71%). On the other hand, one employee out of four does not possess even a baccalaureate in live performances and advertising/PR. Their share is well below that of the average for the region (39%). As in most sectors, women are repre-

sented to a smaller degree than men in the creative industries; they have a strong presence in book publishing and the press (56%) and in advertising/PR (51%) but are only 28% in video-software publishing.

A sector that requires a more flexible job marketplace

The creative industries often work on a project-by-project basis. A network is created for the purpose of producing a film, a video game, a stage play, then breaks up only to come together again subsequently. As a result, the part played by freelancers in the creative industries is three times higher on average than in other sectors. Consequently, jobs are less secure, since employment flexibility is a strong characteristic in the creative industries sector: only 62% of those active in the job market have a

Specifically French – temporary workers

Temporary work is covered by the unemployment insurance scheme for employees in schedules 8 and 10 of the Unedic agreement. It covers jobs that are “normally on short-term contracts” given to performers and technicians for live performances and who are registered and enables them to alternate between periods of working and “resting”. During the latter they get unemployment benefit. It constitutes an exception since in other countries the more traditional forms of the job market predominate. According *Audiens* and the *Commission du film d'Île-de-France*, the region had 117,400 temporary workers in 2009, employed in audio-visual and cinematographic production. Most of their income is similar to that of walk-ons or extras – 66% of them earn less than 3,500 euros a year. In 2009, only 14% earned more than 18,500 euros.

contract of employment for an unlimited term, as opposed to 80% of jobs on average in the region.

Strong duality between temporary employment and those that are qualified

The creative industries are a varied field and the individual situations of those currently employed are highly diversified. Short-term contracts are particularly common in jobs connected with live performances (28%) and in audio-visual productions (23%). These are also sectors, in which temporary workers, one of the French features of the cultural sector, are the most evident. Short-term contracts are less frequent in video game and software publishing (3%) and in advertising/PR (7%). Jobs in the creative industries are often part-time (20% as against an average of 14%), so that employment in

the creative industries is more precarious than in other sectors. This is especially true of live performance where almost one worker in three is not in full, regular employment; many are on short-term contracts (28%) and are working part-time (35%). On average, the temporary nature of creative jobs has worsened in recent years through growing recourse to outsourcing.

Workers who live close to the workplace...

One of the notable features of the sector is that many employees live close to the workplace. As many as 34% live and work in the same community, as oppose to 26% throughout the work force. This proximity between home and workplace makes it easier to access partners and those who commission the work. The work-life borderline for these workers is often

Characteristics of workers in the Paris region (in %)

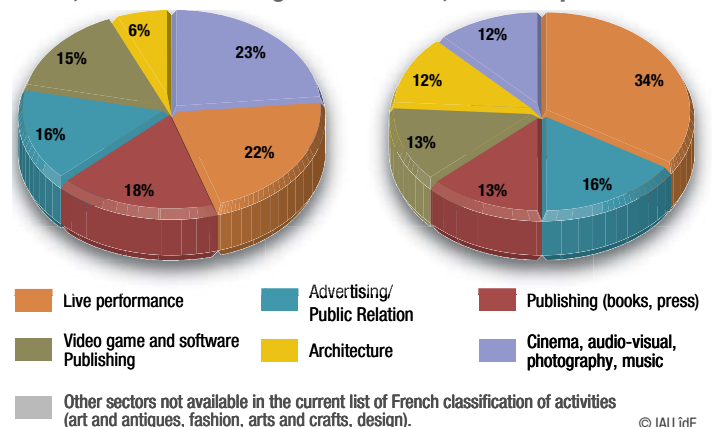
	Creative industries	All sectors combined
Number of jobs	309,000	5,570,300
Share of them that are creative (creative occupations)	53.1	5.5
Women	44.3	47.9
Under 35	41.4	36.7
Most qualified (masters' and doctoral degrees)	43.9	27.2
Self-employed	20.5	7.7
Workers on permanent contracts	62.5	80.3
Part-time workers	19.6	14.1
Share of stable employment (workers living and working in the same commune - Paris = 20 communes)	33.7	26.1

Source: Insee, population census for 2007 additional usage of work place, processing IAU idF.

Distribution of jobs in the creative industries by sub-sector

309,000 in the Paris region

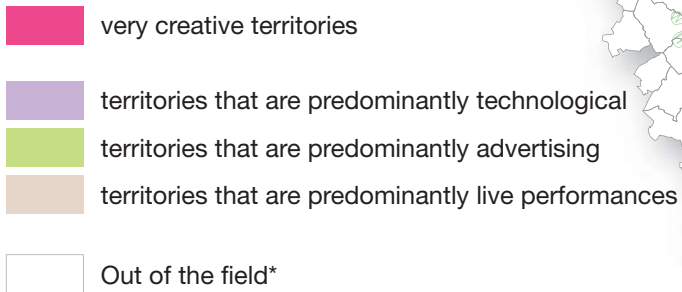
376,600 in the provinces



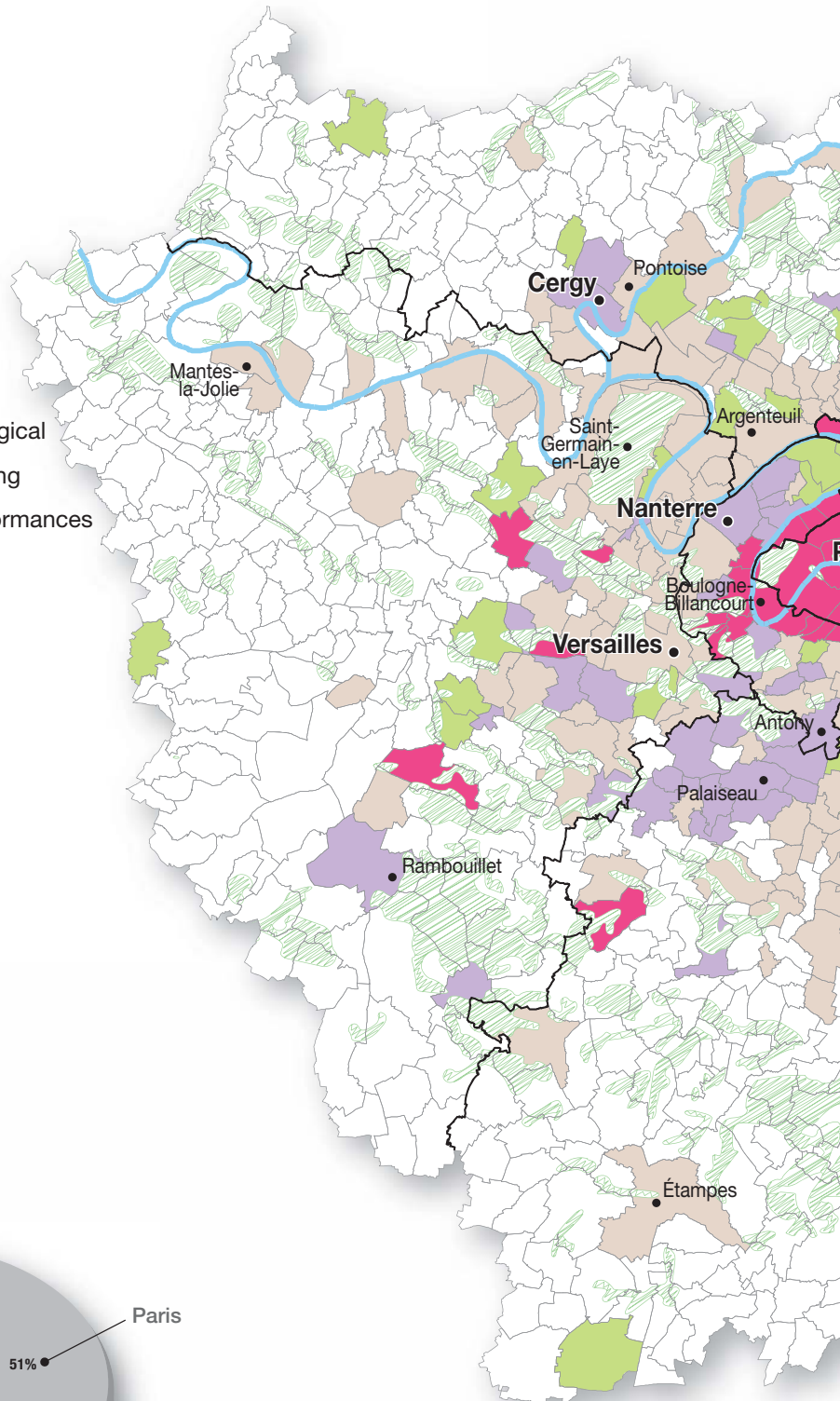
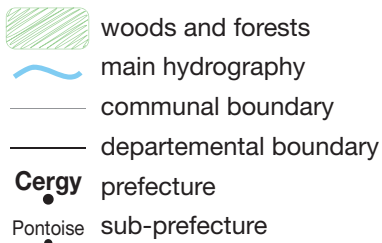
Source : method and processing IAU idF, from census 2007 / Insee.

The creative territories in the

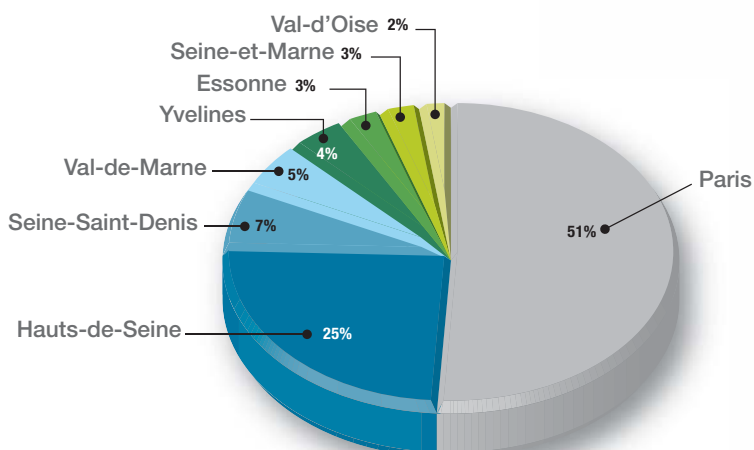
Typology of the creative territories of the Île-de-France



* Field: communes of more than 500 jobs and more than 25 of whom work in the creative industries



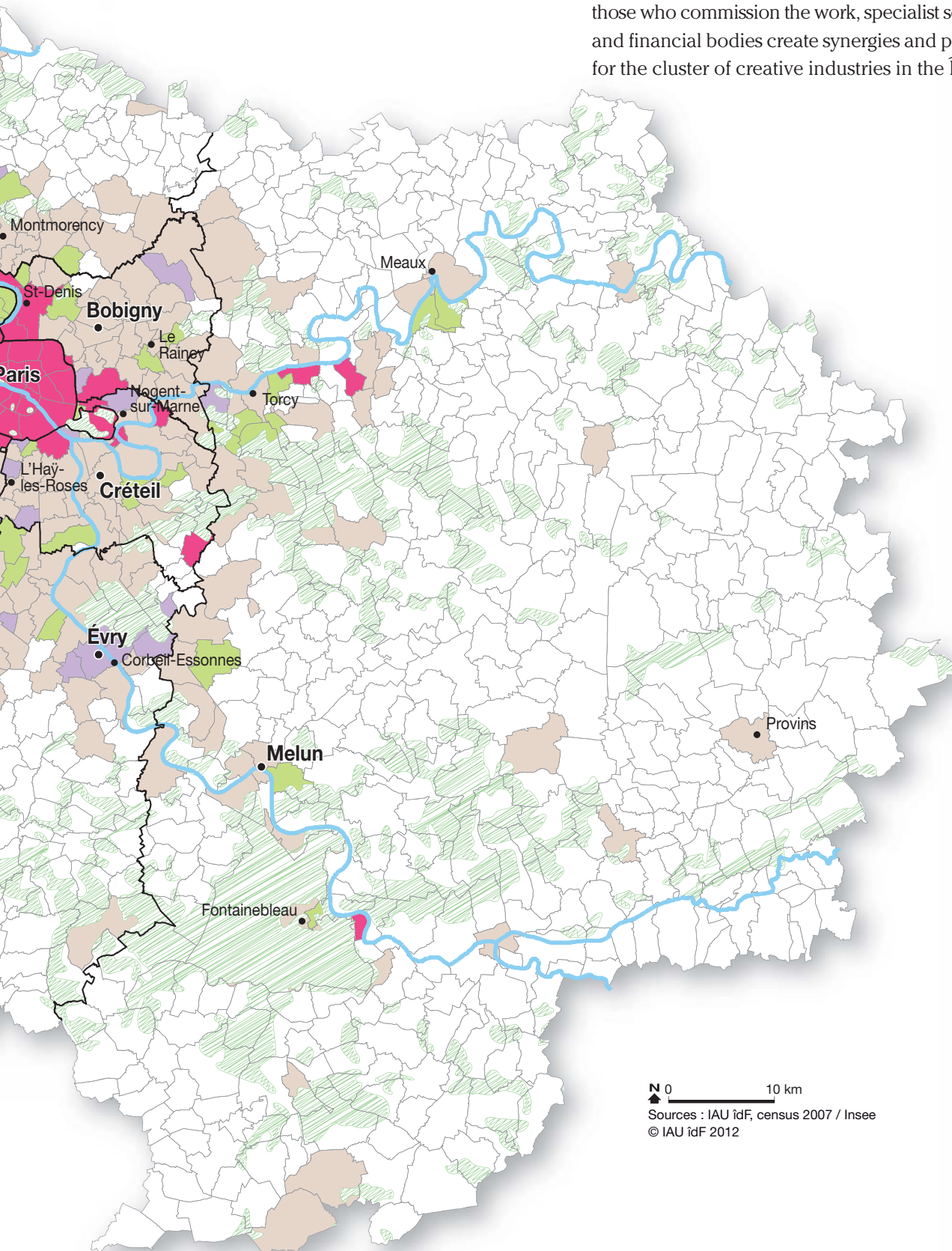
Distribution of jobs in the creative industries by département



Paris region: proven centrality

The typology shows the centre of Greater Paris: the city of Paris along the banks of the Seine in continuity with Issy-les-Moulineaux and Boulogne-Billancourt and in the central arrondissements of the Right Bank in continuity with Levallois-Perret, Neuilly-sur-Seine and the communes of La Défense.

East of Paris, communes such as Vincennes, Montreuil, Joinville and the historic Bry-sur-Marne centre stand out. North of Paris, Clichy, Saint-Ouen and Saint-Denis are prominent. In the heart of the metropolis, all the activities of the creative industries are to be found. The simultaneous presence of a specialist labour force, consumers and producers of content, those who commission the work, specialist schools, institutions and financial bodies create synergies and provide the identity for the cluster of creative industries in the Île-de-France.



porous and this closeness is often behind the artists' colonies that have sprung up. In fact, the city is a true resource for the creative economy that tends to be territorial, to choose favourite spaces in the big cities in which to flourish where it can build networks and benefit from being in a central location.

... and who work mainly in the heart of Greater Paris

More than three-quarters of creative industry jobs are concentrated in Paris and in the Hauts-de-Seine *département*. With 7% of the jobs, the Seine-Saint-Denis has for several years benefited from a strong dynamic, stimulated by political will and an attractive area of land at the gates of Paris.

Specialist creative territories

A typological analysis of the creative territories makes it possible to identify a certain consistency in this heterogeneous area. In fact, the creative parts of the country share certain characteristics that are dependent on the jobs that are done there. There are four families of territory that can be distinguished:

Very creative territories

These are represented by the twenty Parisian *arrondissements*, as well as the adjoining communes and a few more isolated communes, some of which host emblematic centres of creativity (such as Disneyland in Chessy). In this class, employment in the creative industries represents 9%

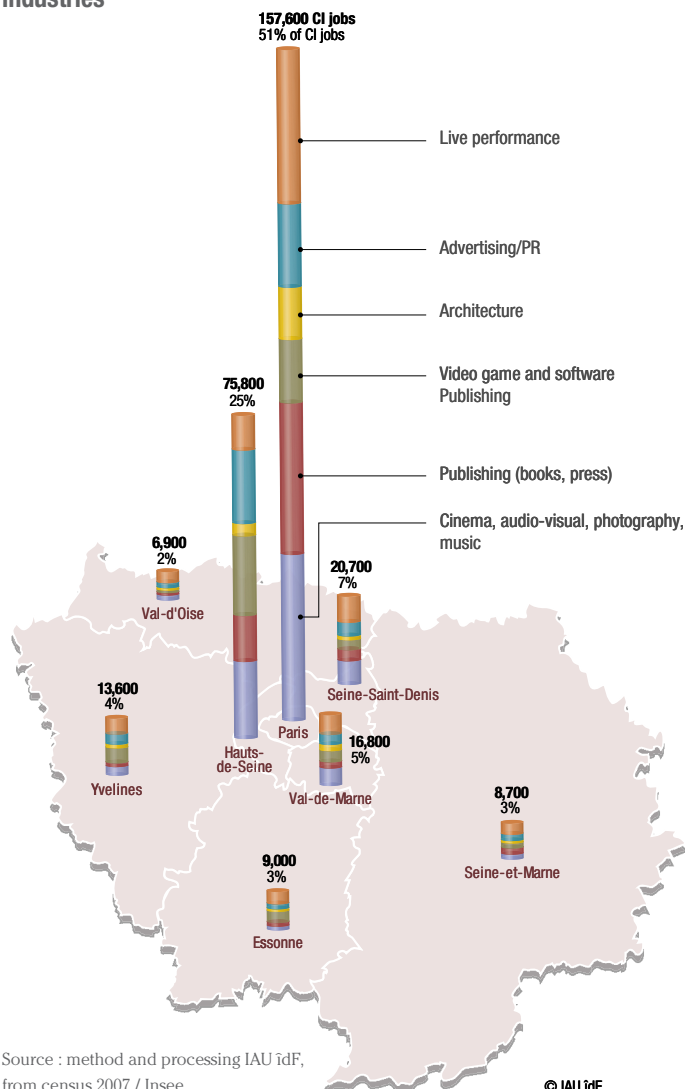
of all jobs and 57% of workers are in a creative occupation. While all the sectors of the creative industries are well represented, publishing (books and the press) and the cinema, audio-visual and music are particularly strongly entrenched. The heart of the Île-de-France's creative cluster can be found here, with territories characterised by their historic heritage. These include book publishing in the sixth *arrondissement*, cinema production in Boulogne, the technical cinematographic industries at Bry-sur-Marne, as well as more recent introductions linked to politics or windfall effects such as the price of land close to Paris (the media in Issy-les-Moulineaux, advertising at Levallois-Perret, recording studios in the Plaine Saint-Denis).

This class of employment reflects the contradictions inherent in the creative industries and brings together all of the problematic issues for the sector, especially the dualities of the highly qualified/poorly qualified, permanent staff/tempo-

rary staff and freelancers/salaried employees. The way the job market works in the creative industries is specific: there is recourse to a highly qualified and motivated work force, there is flexibility, importance of social networks, local job markets, coexistence of the conglomerates with micro-businesses. These complex markets enable the diversity of qualifications and skills, that are always accompanied by unconventional workers – freelancers, temporary workers, the self-employed.

In Paris, the proximity between workplace and home is even greater. As many as 42% of workers in the creative industries live and work in the same *arrondissement*, as against 28% if all sectors are taken together. In the adjacent communes, the creative activities are also present, but in a smaller proportion, and the share of those working in the creative industries who work and live in the same community is much lower than the Île-de-France average. The capital city has plenty of suitable places for meeting and working

Number of jobs in the *départements* per sub-sector of the creative industries



Source : method and processing IAU îdF, from census 2007 / Insee.

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Definitions

The knowledge economy revolves around knowledge, innovation and creativity. As an expression of the political will of the European Union, the Lisbon strategy adopted in 2000 affirms the knowledge economy as being a priority for development in the member states. The new Europe 2020 strategy is developing its continuity by promoting "intelligent, sustainable and inclusive" growth.

The creative industries: the creative industries were defined for the first time in 1998 by the British Minister of Culture, the Media and Sport and involves "the industrial sectors whose origin lies in individual creativity, skills and talent and that offers the potential for wealth and job creation through supporting and exploiting intellectual property".

The IAU Île-de-France has relied on this definition in order to transpose it to the region. The creative industries consist of several sectors of economic activity*: architecture; cinema, audio-visual, photography, music; video game and software publishing; book publishing and the press; advertising and PR; live performances. This definition of the creative industries is nevertheless restrictive. It does not take into account the arts and antiques sector, fashion, crafts and design, all of which are imperfectly assessed in the statistics.

The creative occupations: the definition of creative occupations is based on a selection method consisting of a measurement of occupational creativity (PCS 2003), in order to distinguish the creative professions from those that are not very creative or not at all creative.

Creative cluster: concentration of companies and assets in the creative sector that are geographically close to each other.

* Based on the French classification of activities (NAF rev 2).

(cultural services, bars, restaurants, etc.). There is consequently a strong polarisation around Paris. For these reasons, the heart of the metropolis is very attractive for the movers-and-shakers in the creative industries: 44% of the inhabitants of the Île-de-France in a creative occupation live in Paris. The three other categories consist of communities in which the creative industries have a limited presence, but in which certain activities predominate.

Areas in which "high-tech" is prominent

This category consists of communes most of which lie in the west of the region and the former new towns, such as Evry, Cergy-Pontoise and Saint-Quentin-en-Yvelines. The map shows how the preferred locations are linked to executive positions in metropolitan jobs, such as design and research, management and intellectual services. In this family of communes, the presence of creative industries is close to the regional average but creative occupations are less in evidence. The software and video games publishing sector which employs few creative people but those that are employed have considerable

technological skills, is very much in evidence. In these territories, those active in the creative industries are mostly male, highly qualified, permanent, full-time employees.

The areas in which "advertising/PR" predominates

This family contains communes in the region that have no geographical continuity. The creative sectors and those working in creative occupations have less of a presence than the average for the region. The advertising sector nevertheless has a strong presence in this class. On the other hand, the film and audio-visual industries and publishing are almost absent. Those working in the creative industries are mainly men in full-time occupation, but they are less highly qualified than the average for the creative industries (33% as against 19% did not take the baccalaureate exam); the most highly qualified only represent 28% of workers (as against 44% for the region).

The territories in which "live performance" predominates

This category contains few jobs in the creative industries sector

and few in creative occupations. The share of the creative industries is fairly important in live performance production. These communes contain theatres and venues that create employment in these industries. Those employed in the sector have fewer qualifications than average, 31% did not take the baccalaureate exam. The jobs offered are also the most temporary in nature. Those who work in the sector are generally self-employed and other are in temporary and part-time employment. This flexibility is often accompanied by multiple activities, it is quite common in the theatre to hold down more than one job, to be working for several employers at once. The average employee is older and less often unmarried. In this industry, there are many people who live and work in the same commune (38% as against 27% taking all sectors together). This is especially true along the banks of the river Marne. In Alfortville, for example, one out of two residents in this class works locally.

Carine Camors and Odile Soulard (IAU îdF),
Laure Omont (Insee Île-de-France) ■

For more information

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METHODOLOGY

The typology of creative territories

The analysis covers the communes of the Île-de-France offering a minimum of 500 jobs in the workplace of which at least 25 are in the creative industries. The purpose of the typology, performed with the help of "an hierarchical ascending classification" is to create homogeneous groups of communes with respect to the creative people who work there and which creative sectors are to be found in which territories. This method is implemented through the successive aggregation of communes. The communes that most closely resemble each other are the most closely grouped together, while maintaining a maximum of differences between the groups. The "hierarchical ascending classification" was achieved by taking as the following indicators as active variables: share in the creative industries in the workplace, share in creative occupations in the workplace, share of each sub-sector (book publishing and the press, cinema-audio-visual-photography-music, live performances, video games and software publishing, architecture, advertising/PR) in the creative industries.

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