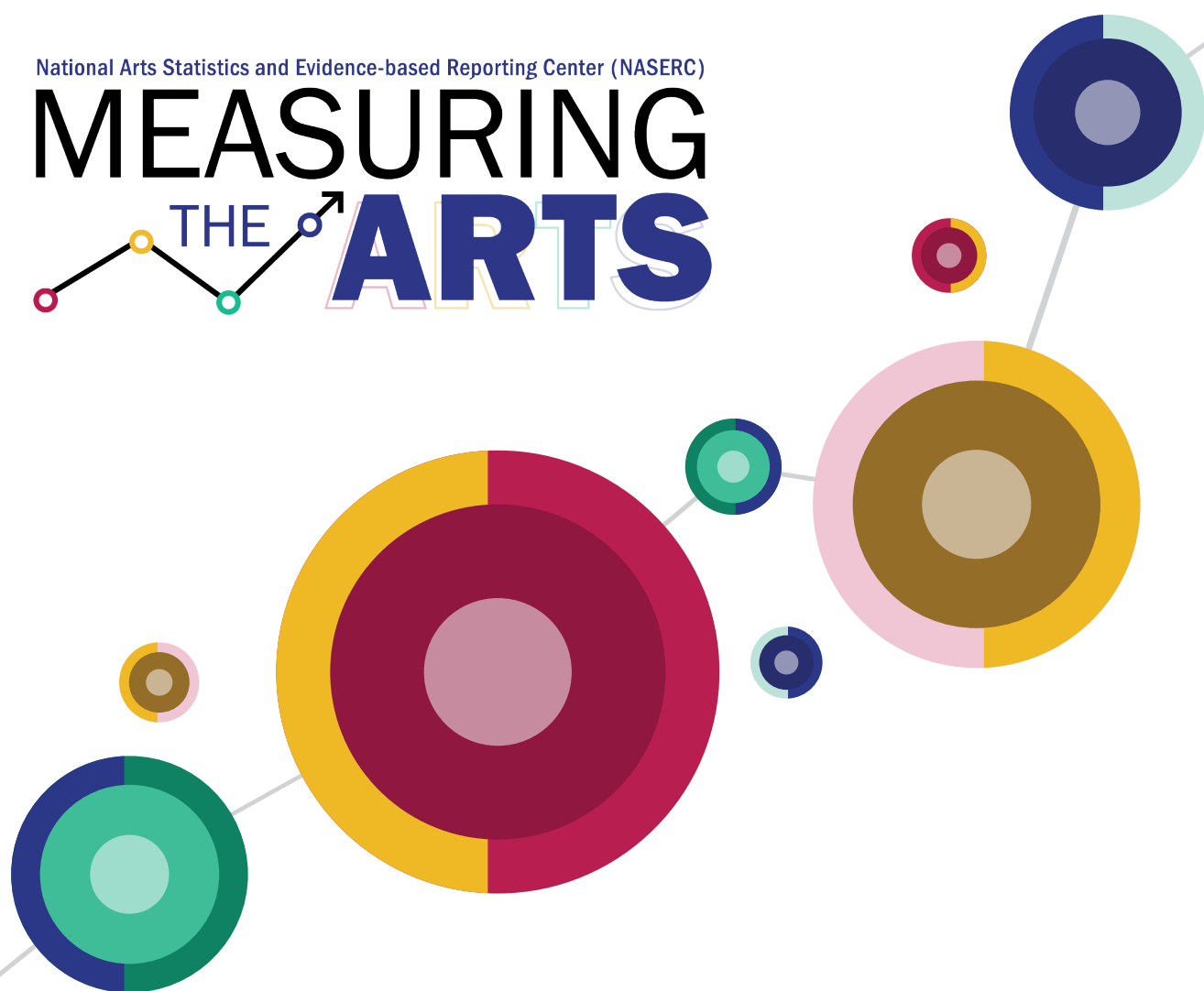


National Arts Statistics and Evidence-based Reporting Center (NASERC)

MEASURING THE ARTS



Domain A

Artists and Other Cultural Workers



Indicator A.2: **Who Are the Other Cultural Workers?**

Introduction



Other cultural workers are individuals whose occupations involve bringing artistry and design to their audiences. Individuals in these (non-artist) cultural occupations contribute substantially to total economic activity in the country, but these workers are not part of the artist-related occupations defined in **Indicator A.1: Who Are the Artists?** For more information on these occupations, see *Other cultural worker and cultural occupations definitions*. In Indicator A.2 and other indicators in the series, other cultural workers have been defined by their self-reported

Other cultural worker and cultural occupations definitions

Other cultural workers are individuals whose primary occupation supports the arts but is not included under artist-related occupations (see Indicator A.1). Indicator A.2 uses 15 occupations that are included in the American Community Survey (ACS) to capture other cultural workers:^a archivists, curators, and museum technicians; broadcast, sound, and lighting technicians; editors; etchers and engravers; jewelers and precious stone and metal workers; librarians and library technicians; models, demonstrators, and product promoters; motion picture projectionists; photographic process workers and processing machine operators; print binders and finishing workers; printing press operators; television, video, and motion picture camera operators and editors; tour and travel guides; and ushers, lobby attendants, and ticket takers. Some cultural occupations have been combined in this indicator for reporting purposes. Estimates of other cultural workers include all workers employed in these cultural occupations, regardless of whether they are employed within an arts-related industry. However, the definition does not capture non-artists who work in arts and cultural industries. Future analysis will aim to explore this dimension of the arts labor force.



^a These occupations are mostly consistent with those listed in the National Endowment for the Arts 2019 report titled *Artists and Other Cultural Workers: A Statistical Portrait*.

primary occupation.¹ Those who personally perform or create art—regardless of whether it is part of their employment—are described in **Indicator B.3: Who is Personally Creating or Performing Art?** The arts teacher workforce, which is also not captured in this indicator but constitutes a major category of worker in the arts, is described in **Indicator D.2: Who Teaches the Arts in Schools?**

This indicator captures other cultural workers who are in the labor force—i.e., either currently employed in a cultural occupation or unemployed and looking for work in a cultural occupation. It captures employed non-artist cultural workers in the labor force, regardless of work intensity (full-time or part-time status) and class of worker (private or wage-salary, government, or self-employed). More detailed information on the labor force status and employment characteristics of other cultural workers, including trends in employment and unemployment rates, individuals holding primary and secondary jobs in the arts, and differences by work intensity, will be described in **Indicator A.5: What is the Labor Market Status of Artists and Other Cultural Workers?**

Other cultural workers by occupation



In 2022, there were approximately 1.1 million other cultural workers in the total U.S. labor force, which reflects no measurable change since 2010, when there were 1.2 million other cultural workers in the labor force (see **Table A2-1**). The percentage of other cultural workers in the labor force was about 0.7 percent in both years.² Among the 1.1 million other cultural workers in the labor force in 2022, the occupations with the highest number of workers were librarians (248,000); editors (148,000); printing press operators (138,000); broadcast, sound, and lighting technicians (129,000); and TV and video camera operators and editors (118,000; **Figure A2-1**).³

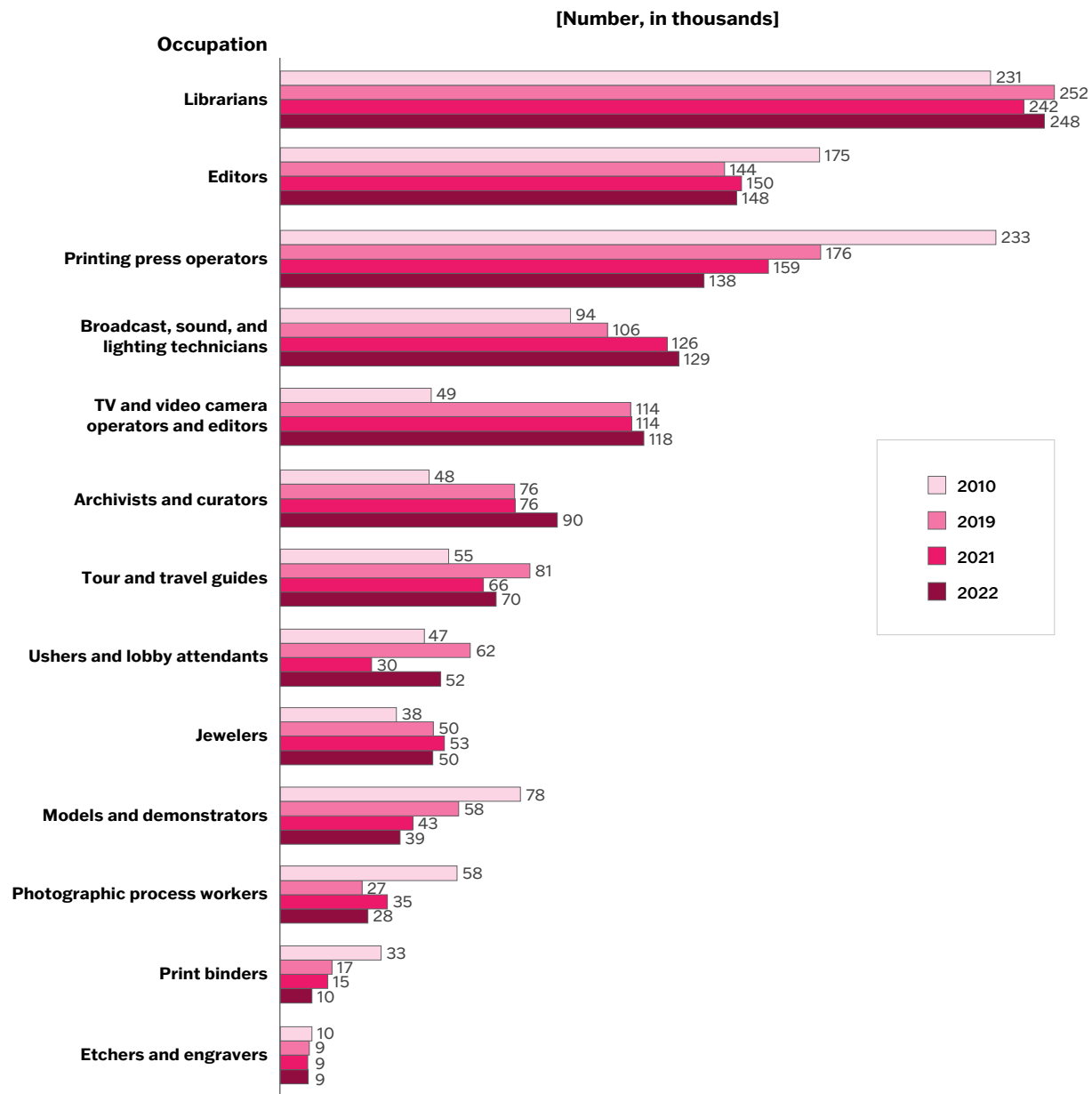
¹ “Primary occupation” refers to the kind of work a person does for pay most of the time. The ACS—the data source on which this indicator is based—asks only about the occupation corresponding with a respondent’s current or most recent job or, if they have two or more jobs, the job with the most usual hours worked. For more information see https://www2.census.gov/programs-surveys/acs/tech_docs/subject_definitions/2022_ACSSubjectDefinitions.pdf.

² Differences between estimates (including trends over time) are stated only when they are statistically significant, based on a 95 percent level of confidence. For more information see *The Arts in the United States: Developing Key National Indicators of Arts Activity* technical report.

³ “Archivists and curators” include archivists, curators, and museum technicians. “Jewelers” include jewelers and precious stone and metal workers.

“Librarians” include librarians and library technicians. “Models and demonstrators” include models, demonstrators, and product promoters. “Photographic process workers” include photographic process workers and processing machine operators. “Print binders” include print binders and finishing workers. “TV and video camera operators and editors” include television, video, and motion picture camera operators and editors. “Ushers and lobby attendants” include ushers, lobby attendants, and ticket takers. “Motion picture projectionists” are no longer separately reported in ACS, so they are not presented in the indicator.

Figure A2-1. Number of other cultural workers in the total labor force, by occupation: 2010, 2019, 2021, and 2022



NOTE: Other cultural workers in the labor force are individuals currently employed (regardless of work intensity [employed full time or part time] and class of worker [private or wage-salary, government, or self-employed]) in a cultural occupation or unemployed and looking for work in a cultural occupation. Data from 2019, 2021, and 2022 are included to compare other cultural workers in the labor force before, during, and after the COVID-19 pandemic. Data from 2010 are included for long-term trend comparisons to 2019, 2021, and 2022 data. Data from 2020 are not analyzed because, due to the impact of the COVID-19 pandemic on data collection, the Census Bureau considers the 2020 1-year ACS to be experimental. Experimental data may not meet all Census Bureau quality standards and reflect new data sources or methodologies. Due to the variance properties of the experimental estimation methodology, the variance estimates for some Public Use Microdata Sample (PUMS) estimates may be smaller than expected when compared to the equivalent variance estimates from previous years. See reference on page 16 of https://www2.census.gov/programs-surveys/acs/experimental/2020/documentation/pums/ACS2020_PUMS_README.pdf. "Archivists and curators" include archivists, curators, and museum technicians. "Jewelers" include jewelers and precious stone and metal workers. "Librarians" include librarians and library technicians. "Models and demonstrators" include models, demonstrators, and product promoters. "Photographic process workers" include photographic process workers and processing machine operators. "Print binders" include print binding and finishing workers. "TV and video camera operators and editors" include television, video, and motion picture camera operators and editors. "Ushers and lobby attendants" include ushers, lobby attendants, and ticket takers. SOURCE: U.S. Department of Commerce, Census Bureau, American Community Survey (ACS), 2010, 2019, 2021, and 2022.

Between 2010 and 2022, the number of workers in six of the 13 cultural occupations increased; five decreased; and two showed no measurable change. For example, between 2010 and 2022, the number of TV and video camera operators and editors increased from 49,000 to 118,000 and the number of broadcast, sound and lighting technicians increased from 94,000 to 129,000. In contrast, the number of printing press operators decreased from 233,000 to 138,000. By focusing on changes between 2019, 2021, and 2022, one can see changes that occurred during and after the COVID-19 pandemic.⁴ During these four years, the number of workers in five cultural occupations decreased overall: ushers and lobby attendants (falling from 62,000 to 52,000); tour and travel guides (81,000 to 70,000); models and demonstrators (58,000 to 39,000); print binders (17,000 to 10,000); and printing press operators (176,000 to 138,000). Decreases in the number of models and demonstrators, print binders, and printing press operators reflect continuing declines in these occupations since 2010, which may also reflect the impacts of technological changes in media distribution during this period of time. However, while these occupations still lag behind 2019 totals, some also show recovery from the pandemic between 2021 and 2022. For example, while the number of ushers and lobby attendants in 2022 (52,000) is still below the total in 2019 (62,000), it rebounded from a low of 30,000 in 2021. Among the cultural occupations, the only growth between 2019 and 2022 was seen for broadcast, sound, and lighting technicians (106,000 to 129,000) and archivists and curators (76,000 to 90,000).

Diversity among other cultural workers

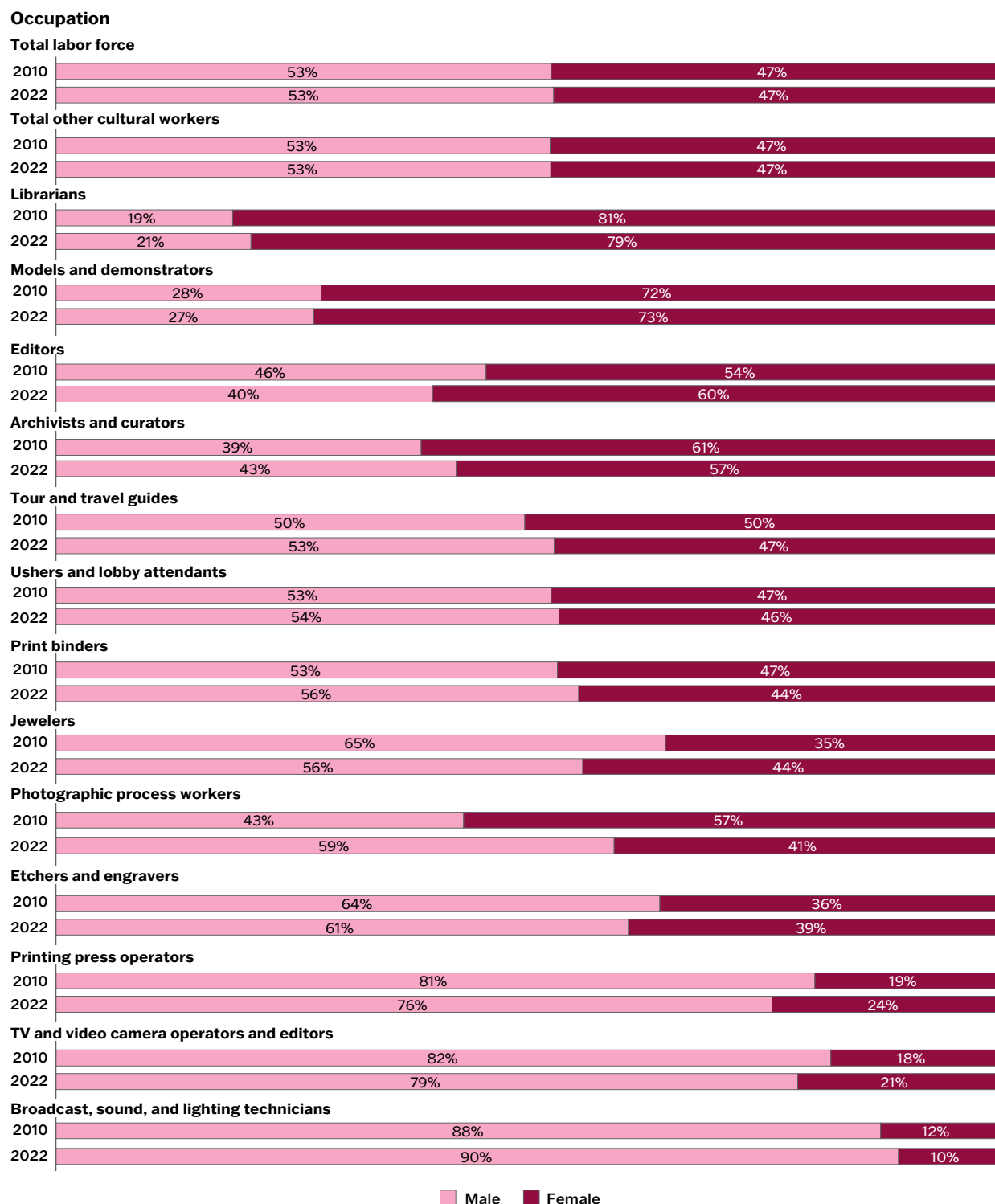


In 2022, other (non-artist) cultural workers were generally less diverse than the total labor force. The lack of diversity was especially apparent in specific cultural occupations, such as broadcast, sound, and lighting technicians. There were substantial differences in the demographics of other cultural workers when compared to the total labor force, as well as differences among specific cultural occupations.

The percentage of female workers among all non-artist cultural workers in the labor force (47 percent) was the same as the percentage of female workers for the total labor force (47 percent; **Figure A2-2**). The percentage of female workers in cultural occupations ranged from around 10 percent for broadcast, sound, and lighting technicians and 21 percent for TV and video camera operators and editors to a high of 79 percent for librarians. In addition to librarians, the percentage of female workers was above 50 percent for models and demonstrators (73 percent), editors (60 percent), and archivists and curators (57 percent). Like the total labor force, the percentage of female non-artist cultural workers, overall, remained unchanged between 2010 and 2022 (47 percent). However, there were differences among specific cultural occupations. For example, the percentage of female jewelers increased between 2010 and 2022 (35 percent to 44 percent), as did the percentage of female editors (54 percent to 60 percent) and printing press operators (19 percent to 24 percent). In contrast, the percentage of female photographic process workers decreased from 57 percent to 41 percent.

⁴ Comparisons are made between 2019, 2021, and 2022 to highlight changes that may have occurred during the COVID-19 pandemic. Due to the impact of the COVID-19 pandemic on survey operations, the Census Bureau has classified the 2020 ACS as experimental. The very large impact of the pandemic on employment in 2020 makes the data difficult to interpret.

Figure A2-2. Percentage distribution of the total labor force and other cultural workers, by occupation and sex: 2010 and 2022



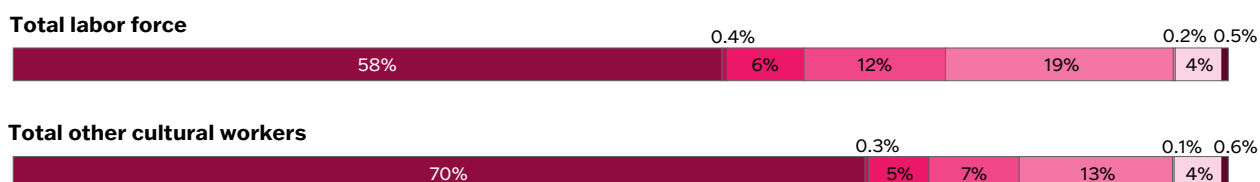
NOTE: Other cultural workers in the labor force are individuals currently employed (regardless of work intensity [employed full time or part time] and class of worker [private or wage-salary, government, or self-employed]) in a cultural occupation or unemployed and looking for work in a cultural occupation. "Archivists and curators" include archivists, curators, and museum technicians. "Jewelers" include jewelers and precious stone and metal workers. "Librarians" include librarians and library technicians. "Models and demonstrators" include models, demonstrators, and product promoters. "Photographic process workers" include photographic process workers and processing machine operators. "Print binders" include print binding and finishing workers. "TV and video camera operators and editors" include television, video, and motion picture camera operators and editors. "Ushers and lobby attendants" include ushers, lobby attendants, and ticket takers. SOURCE: U.S. Department of Commerce, Census Bureau, American Community Survey (ACS), 2010 and 2022.

The percentages of other (non-artist) cultural workers in the labor force who were Black (7 percent), Hispanic (13 percent), or Asian (5 percent) were lower than the percentages of all workers in the total labor force who were Black (12 percent), Hispanic (19 percent), or Asian (6 percent) in 2022 (**Figure A2-3**). Also, the percentage of American Indian/Alaska Native non-artist cultural workers was slightly lower than among the total labor force (0.3 percent versus 0.4 percent). In contrast, the percentage of White non-artist cultural workers (70 percent) was greater than for the total labor force

(58 percent). The percentage of Pacific Islander non-artist cultural workers (0.1 percent) was not measurably different than the overall percentage of Pacific Islander workers in the labor force.

Among cultural occupations, the percentages of Black workers were especially low among jewelers (3 percent) and archivists and curators (3 percent). Hispanic workers were underrepresented among seven cultural occupations. For example, the Hispanic shares of librarians (8 percent) and editors (9 percent) were less than half of the overall percentage of Hispanic workers in the labor force

Figure A2-3. Percentage distribution of the total labor force and other cultural workers, by occupation and race/ethnicity: 2022



Occupation	White	AI/AN	Asian	Black	Hispanic	Pacific Islander	More than one race	Unspecified race
Librarians	76.7%	0.2% !	4.4%	6.7%	7.5%	‡	3.9%	0.6%
Editors	76.6%	‡	4.2%	6.6%	8.7%	‡	3.7%	‡
Archivists and curators	75.5%	0.6% !	2.2%	3.4%	11.8%	‡	5.7%	‡
Etchers and engravers	72.5%	‡	‡	‡	17.0%	‡	‡	‡
Tour and travel guides	71.2%	‡	5.7%	7.4%	10.4%	‡	3.3%	0.9% !
TV and video camera operators and editors	70.7%	‡	6.4%	7.5%	11.8%	‡	3.6%	‡
Print binders	67.3%	‡	‡	7.5% !	18.0%	‡	‡	‡
Broadcast, sound, and lighting technicians	64.8%	‡	4.7%	12.1%	13.2%	‡	4.1%	0.8% !
Printing press operators	64.6%	0.3% !	5.1%	6.8%	19.6%	0.8% !	2.5%	0.4% !
Jewelers	64.5%	0.7% !	9.0%	2.7% !	17.4%	‡	4.6%	1.2% !
Photographic process workers	62.9%	‡	13.6%	10.0%	10.8%	‡	2.7% !	‡
Ushers and lobby attendants	57.1%	‡	4.0%	11.2%	21.3%	‡	4.9%	‡
Models and demonstrators	55.1%	‡	4.6%	11.9%	23.6%	‡	4.3% !	‡

! Interpret data with caution. The coefficient of variation (CV) for this estimate is between 30 and 50 percent.

‡ Reporting standards not met. Either there are too few cases for a reliable estimate or the CV is 50 percent or greater.

NOTE: AI/AN = American Indian, Alaska Native. Other cultural workers in the labor force are individuals currently employed (regardless of work intensity [employed full time or part time] and class of worker [private or wage-salary, government, or self-employed]) in a cultural occupation or unemployed and looking for work in a cultural occupation. "Archivists and curators" include archivists, curators, and museum technicians. "Jewelers" include jewelers and precious stone and metal workers. "Librarians" include librarians and library technicians. "Models and demonstrators" include models, demonstrators, and product promoters. "Photographic process workers" include photographic process workers and processing machine operators. "Print binders" include print binding and finishing workers. "TV and video camera operators and editors" include television, video, and motion picture camera operators and editors. "Ushers and lobby attendants" include ushers, lobby attendants, and ticket takers. Race groups are mutually exclusive; persons of Hispanic ethnicity can be of any race. Detail may not sum to totals because of rounding and suppression of estimates not meeting statistical standards.

SOURCE: U.S. Department of Commerce, Census Bureau, American Community Survey (ACS), 2010 and 2022.

(19 percent). There were no cultural occupations in which the percentage of Black or Hispanic workers was above their share of the total labor force. Asian workers made up a larger percentage of photographic process workers (14 percent) when compared to their proportion of the total labor force (6 percent). For all remaining cultural occupations, the percentage of workers who were Asian was lower or not measurably different than their percentage of the labor force.

The distribution of other cultural workers in the labor force by age group was slightly different than that

of the total labor force. The percentage of other cultural workers who were aged 65 and over in 2022 (8 percent) was greater than the corresponding share of all workers (6 percent), whereas the percentages aged 35–44 (20 percent) and aged 45–54 (17 percent) were lower (22 percent and 19 percent, respectively; **Figure A2-4**). The percentages of other cultural workers who were aged under age 25, aged 25–34, and aged 55–64, were not measurably different than the distribution of these age groups in the total labor force.

Figure A2-4. Percentage distribution of the total labor force and other cultural workers, by occupation and age group: 2022

Total labor force



Total other cultural workers



Occupation	Under 25	25–34	35–44	45–54	55–64	65 and over
Jewelers	5.6% !	20.5%	19.4%	16.9%	24.1%	13.5%
Print binders	6.6% !	6.2% !	18.4%	30.7%	28.4%	9.7% !
Editors	8.2%	23.6%	22.7%	19.6%	15.4%	10.5%
Librarians	8.9%	16.7%	23.6%	20.4%	21.2%	9.3%
Archivists and curators	9.3%	21.3%	22.6%	20.0%	17.0%	9.8%
Printing press operators	12.5%	20.8%	16.2%	20.1%	23.9%	6.6%
Broadcast, sound, and lighting technicians	15.1%	26.5%	25.3%	14.5%	14.0%	4.7%
Photographic process workers	15.1%	27.4%	24.9%	15.0%	13.7%	3.8%
Etchers and engravers	15.3% !	17.5% !	19.7% !	17.1% !	24.6%	5.8% !
TV and video camera operators and editors	15.9%	39.9%	20.2%	14.7%	6.8%	2.4%
Models and demonstrators	19.6%	23.8%	13.4%	11.2%	14.9%	17.0%
Tour and travel guides	41.5%	18.1%	12.7%	9.5%	8.8%	9.4%
Ushers and lobby attendants	47.3%	18.5%	4.9%	3.6%	10.2%	15.4%

! Interpret data with caution. The coefficient of variation (CV) for this estimate is between 30 and 50 percent.

NOTE: Other cultural workers in the labor force are individuals currently employed (regardless of work intensity [employed full time or part time] and class of worker [private or wage-salary, government, or self-employed]) in a cultural occupation or unemployed and looking for work in a cultural occupation. “Archivists and curators” include archivists, curators, and museum technicians. “Jewelers” include jewelers and precious stone and metal workers. “Librarians” include librarians and library technicians. “Models and demonstrators” include models, demonstrators, and product promoters. “Photographic process workers” include photographic process workers and processing machine operators. “Print binders” include print binding and finishing workers. “TV and video camera operators and editors” include television, video, and motion picture camera operators and editors. “Ushers and lobby attendants” include ushers, lobby attendants, and ticket takers. Detail may not sum to totals because of rounding.

SOURCE: U.S. Department of Commerce, Census Bureau, American Community Survey (ACS), 2022.

While differences between the distributions of other cultural workers and the total labor force by age group were small, there were substantial differences among individual cultural occupations by age group. For example, the percentages of models and demonstrators (17 percent), ushers and lobby attendants (15 percent), jewelers (14 percent), editors (10 percent), archivists and curators (10 percent), tour and travel guides (9 percent), and librarians (9 percent) who were in the oldest age group (aged 65 and over) were above the percentage of the total labor force in this age group (6 percent). There were also differences in the share of workers in the youngest age group (under age 25) by cultural occupation. For example, the percentages of ushers and lobby attendants and tour and travel guides (47 percent and 42 percent, respectively) in the youngest age group were much higher than the share of the total labor force in this age group (14 percent).

Other cultural workers in the labor force generally had higher levels of education than the total labor force. Relatively fewer of these workers had not completed high school (5 percent), compared to the total labor force (9 percent) in 2022 (**Figure A2-5**). Also, relatively fewer other cultural workers had completed only high school (17 percent, versus 24 percent of the total labor force). In contrast, a higher share of other cultural workers had completed a bachelor's degree (31 percent) than had the total labor force (23 percent). Similarly, 21 percent of other cultural workers had completed a master's degree; for the total labor force, that figure was 14 percent.

While the percentage of other cultural workers who had not completed high school was lower than the corresponding share of the total labor force, the

percentage was greater for ushers and lobby attendants (20 percent) and printing press operators (13 percent). Similarly, while the percentage of other cultural workers who had only completed a high school education (17 percent) was lower than that of the total labor force (24 percent), two cultural occupations had higher rates. Both printing press operators and print binders had percentages above the total labor force with only a high school education (42 percent and 53 percent, respectively). For six of the 13 non-artist cultural occupations, the percentage of workers who had obtained a bachelor's degree was greater than that of the total labor force. For example, 57 percent of editors and 49 percent of TV and video camera operators and editors had a bachelor's degree. In contrast, the percentages with a bachelor's degree working as etchers and engravers (12 percent), printing press operators (11 percent), and print binders (4 percent) were lower than that of the total labor force. The percentage of other cultural workers who had a master's degree or higher varied widely across specific occupations. The percentages of librarians (51 percent), archivists and curators (38 percent), and editors (26 percent) with a master's degree or higher were greater than that of the total labor force (14 percent), while corresponding figures for the following cultural occupations were lower: printing press operators (1 percent); ushers and lobby attendants (4 percent); jewelers (4 percent); broadcast, sound, and lighting technicians (5 percent); models and demonstrators (5 percent); and TV and motion picture camera operators and editors (8 percent). For other specific cultural occupations, comparisons with the labor force did not yield significant differences.

Figure A2-5. Percentage distribution of the total labor force and other cultural workers, by occupation and educational attainment: 2022

Total labor force



Total other cultural workers



Occupation	Less than high school	High school or GED	Some college	Associate's degree	Bachelor's degree	Master's degree or higher
Print binders	9.7% !	53.0%	24.6%	4.1% !	4.3% !	†
Etchers and engravers	8.5% !	35.1%	39.5%	5.2% !	11.7% !	†
Printing press operators	12.6%	42.3%	24.4%	8.6%	11.2%	0.9%
Ushers and lobby attendants	20.4%	26.5%	25.3%	9.6%	14.2%	3.9%
Broadcast, sound, and lighting technicians	3.6%	17.8%	29.7%	11.5%	32.4%	5.0%
Models and demonstrators	5.9%	26.3%	25.2%	11.2%	26.0%	5.4%
Jewelers	10.0%	29.0%	21.9%	8.2%	26.8%	4.2%
TV and video camera operators and editors	1.6%	10.9%	21.5%	9.2%	48.7%	8.0%
Tour and travel guides	4.7%	17.2%	35.6%	8.0%	22.9%	11.6%
Photographic process workers	†	17.1%	12.3%	9.0%	44.7%	14.7%
Editors	0.8% !	4.4%	8.8%	3.3%	56.6%	25.9%
Archivists and curators	†	8.5%	11.5%	5.0%	35.7%	38.5%
Librarians	2.2%	6.5%	9.9%	5.3%	25.4%	50.7%

! Interpret data with caution. The coefficient of variation (CV) for this estimate is between 30 and 50 percent.

† Reporting standards not met. Either there are too few cases for a reliable estimate or the CV is 50 percent or greater.

NOTE: Other cultural workers in the labor force are individuals currently employed (regardless of work intensity [employed full time or part time] and class of worker [private or wage-salary, government, or self-employed]) in a cultural occupation or unemployed and looking for work in a cultural occupation. "Archivists and curators" include archivists, curators, and museum technicians. "Jewelers" include jewelers and precious stone and metal workers. "Librarians" include librarians and library technicians. "Models and demonstrators" include models, demonstrators, and product promoters. "Photographic process workers" include photographic process workers and processing machine operators. "Print binders" include print binding and finishing workers. "TV and video camera operators and editors" include television, video, and motion picture camera operators and editors. "Ushers and lobby attendants" include ushers, lobby attendants, and ticket takers. "Some college" includes individuals who attended college but did not receive a degree. Detail may not sum to totals because of rounding and suppression of estimates not meeting statistical standards.

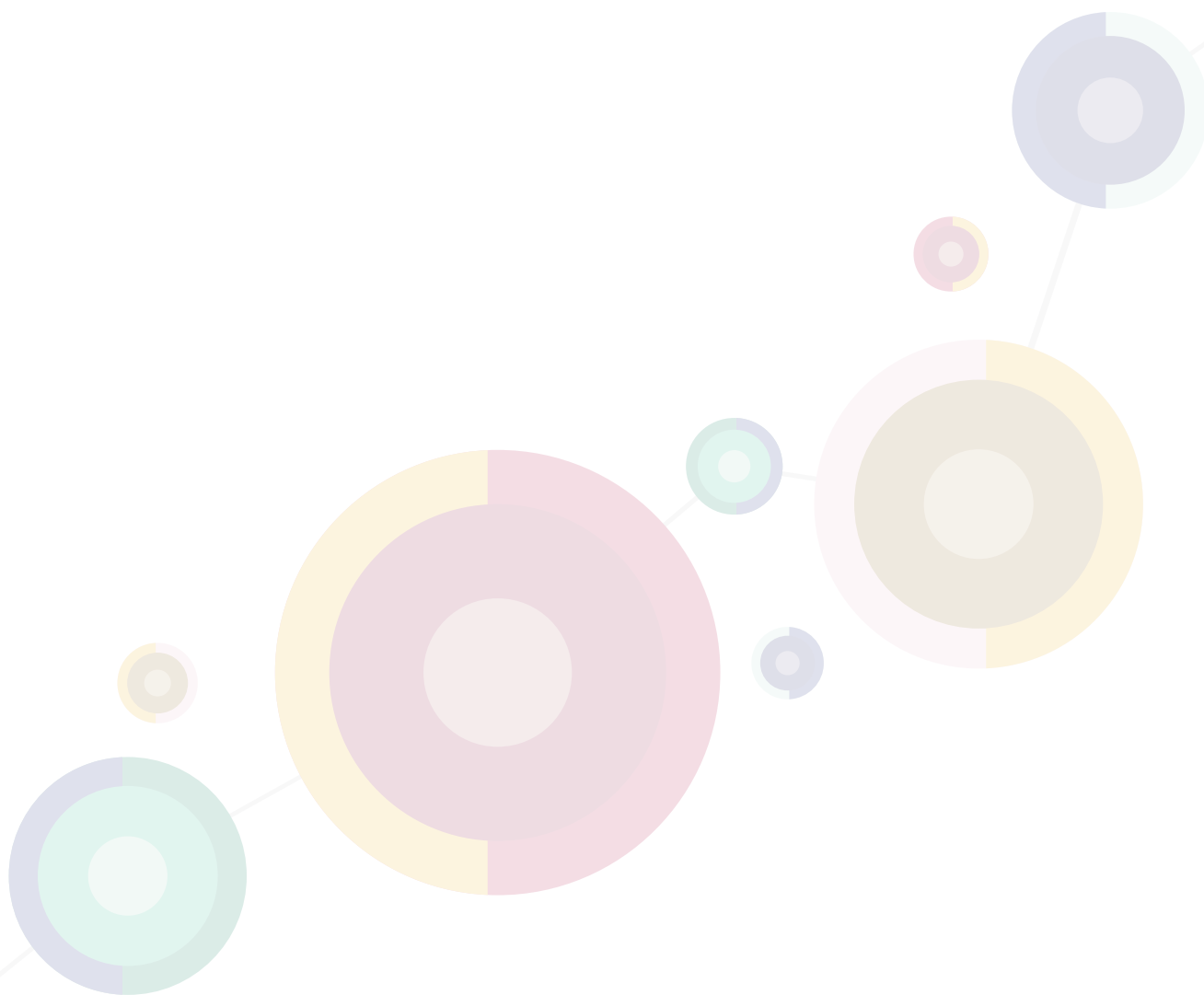
SOURCE: U.S. Department of Commerce, Census Bureau, American Community Survey (ACS), 2022.

Other differences



- Other (non-artist) cultural workers in the labor force were less likely than the total labor force to live with an opposite-sex spouse or partner (50 percent of other cultural workers versus 55 percent of all workers) in 2022, but slightly more likely to live with a same-sex spouse or partner (2 percent versus 1 percent).
- Other cultural workers in the labor force were less likely to be veterans than the total labor force in 2022 (3 percent versus 5 percent).
- In 2022, there was no measurable difference in the share of other cultural workers in the labor force with disabilities⁵ (8 percent) compared to the total labor force (7 percent).

⁵ The ACS uses a set of six questions to identify persons with disabilities. A response of “yes” to any one of the questions indicates that the person in question has a disability. For more information see <https://www.census.gov/topics/health/disability/guidance/data-collection-acs.html>.



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