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Artistic Jobs in the Digital Age

by Xavier Greffe

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Xavier Greffe,
Université Paris I - Sorbonne

Like all other jobs in present times, jobs in the artistic field too are in the process of changing under the influence of digital technology. However, some people are of the opinion that its effects are limited. Since the essence of artistic activity lies in the artist's creativity, they feel that digital technology has affected only a very small component of artistic activity, mainly the most peripheral. Although digital technology has affected artists, its influence is mostly perceptible in allied activities such as sales, management of space and the solution of problems related to funding. This view is undoubtedly based on the belief that the production function of artistic activity is characterised by a large amount of skilled work and very little capital. Since it is claimed that digital technology reduces the amount of capital required, its effect on artistic activity is marginal.

However, this line of reasoning reveals only a part of the truth and we will not question the importance of creative talent in the production of works of art. But if we accept this viewpoint in its entirety, we are likely to gloss over the changes taking place in the way artists work and communicate. Let us take two examples: writing and image-production.

In the case of literary activity, there are some who believe that digital technology affects only the manner of reproducing signs without any effect on the contents and this limits the role of digital technology to the production of new and better typewriters/word-processors. According to others, digital technology brings about a distinct improvement in distribution methods by disseminating information suited to the nature of users or by speeding up supplies. But the main point here is the emergence of on-line writing or hypertext, which enables the writer to turn his readers into potential partners or even co-authors, to some extent. The change in this case is drastic because it can revolutionise the very nature of artistic creation and shift the traditional boundaries separating artists from those who use their creations.

The production of animated images has also undergone a substantial change[1]. In the beginning, the audio-visual sector concentrated on the production of original works that gave rise to as many new copyrights. Its products can be rerun, but the system depends on the creation of new products rather than on the revival of old ones. In the case of cinema, there is a marked asymmetry between information about the product and transaction costs: each film being a "prototype", consumers are faced with the problem of lack of information about the quality of the product on offer. They therefore have to bear the corresponding transaction costs to find out for themselves the quality of the product offered with the minimum assurance of reliability. Finally, consumers of services provided by the cinema consume them as a group in cinema halls. Very soon television will create the virtual reality of a theatre in the viewer's home. But in spite of commercial television, the consumption of cinema retains its collective dimension. With the advent of digital technology, these activities aim to produce new rights in addition to taking advantage of the existing rights that are a legacy from the past. The production of "new" programmes and services is based as much on the screening of existing pictures as on the production of new ones, and a considerable part of the activity consists of improving the technical mechanisms. Since some products are based on existing rights, the problem of lack of information may not be so acute, but there will be new problems

related to technical compatibility, as consumers must know if the products being offered to them are compatible with the equipment they already have. There are individual consumers as well as groups, because products are either directly purchased in the market by individuals or they are ordered by computer and cable networks. Apart from artists, there are a number of categories of professionals involved in editing and blending images, whose activity is sanctioned through the recognition of derivative rights.

These two examples, representing the two extremes of artistic production, reveal the influence of digital technology. In the first case, the very notion of the artist is questioned, while in the second, the notion of boundary is questioned. This influence is visible as much in the contents of the artist's products as in his environment. This gives rise to a new situation where the artist becomes an entrepreneur who organises and manages his own talents. To do this, he needs a variety of skills, and the old division between the artist and the craftsman is being challenged.

1 – The effects of digital technology on Artistic Activity

1-1   Its effect on the contents of artistic activity

The first effect of digitisation is to facilitate the circulation and transmission of ideas, references, patterns, colours, etc. Databanks provide artists with more information than they can obtain through reading and travel. We know that at one time travel played an important role in the training of artists and in rousing their sensibility. Even in the absence of these resources, digital technology allows artists to exchange information when they are part of a network. It is interesting to note that in the field of plastic arts, the number of artists having computers is higher than the average for the entire population and in the case of artists working in the audio-visual domain, it has reached the maximum.

This first effect is surpassed in importance by the second, which has made digital technology a new element of artistic production. In some cases, digitisation helps the artist to develop and test the coherence of some of his creations, notably pictures and plastic forms. In other cases, it has given rise to "almost novel artistic creations" such as special effects. In both cases, it has become an increasingly important element of the activities involved in artistic production by bringing in significant technical and economic gains, although the latter may not always be evident. For example, the use of digital technology in the staging of live shows, especially for changing sets and sound systems, turns out to be more costly than expected.

It would be wrong to think that this applies only to the applied arts or to creative industries rather than to the arts in the strict sense of the word. For some people, digital technology becomes important only when artistic products are associated with well-defined industrial and economic objectives. It is expected to somehow set them on a rational path necessary for industrialisation. If this has been observed in the case of activities in the economic and industrial domains, it also applies to other activities. We are not yet fully aware of the potential of digital technology, but as things stand at present, we have reason to believe that its contribution to music and the plastic arts will be substantial in the future. By combining the automatic elements of simulation and the solution of problems that arise, coherence tests, exchanges and revisions, it is possible to extend the scope of artistic activity beyond the narrow core of artistic creativity, thus bringing artists closer to workers who do not have any creative abilities. As a result, the traditional boundaries between art and craft, between the artist and the skilled worker are somewhat weakened. This will lead to the emergence to a series of new cultural job profiles (Table 1).

Table 1 - New Cultural Job Profiles

- Media actor
- Camera actor
- Acoustic actor
- Virtual studio actor
- Motion picture actor
- Moderator of virtual media sets

- *Creativity consultant*
- *Arts consultant*
- *Media communicator*
- *Multimedia planner*
- *Multimedia project manager*

- Designer
- Installation designer (galleries, museums, night clubs etc.)
- Multi-media designer
- Lighting designer
- Performance designer

- *Printer Online-Publisher*
- *Typesetter Media editor*
- *Cutter Media designer*

The third effect relates to public participation in the creation of works of art. This does not refer to the usual tests conducted in the motion-picture industry to find out if a film is likely to please the public, an exercise that will determine the optimal editing of the film. It refers to the deliberate introduction of the public as a participant in the definition of a work of art, thereby giving it a role of a similar nature, if not of the same dimension, as that of the artist. We have already mentioned the role of on-line writing. This situation was already described in a different context. In his essay *The Storyteller*, Walter Benjamin claimed that that storytelling by peasants, artisans and merchants in preindustrial society was a craft growing out of personal experience and carrying the traditional wisdom of proverbs[2]. Later, taking into consideration the situation of the *worker-correspondents* in another essay : *The Author as Producer*, Benjamin showed how the frontier between author and public could disappear : « 'the distinction between authors and public begins to disappear' and 'the reader is already ready to become a writer' [3]». But we must also mention contemporary and electronic art. So, in some museums, artists allow the public to put the finishing touches to a work of art by changing some elements or adding new ones. We may point out that these efforts are intended to develop a specific philosophy of art, and digital technology cannot but facilitate this development. But this innovation has at least brought about a rapid change in the nature of artistic activity.

Further, there is another less intentional form where a large part of the public can control the appearance of works of art by manipulating them to produce what can be called creative copies. The challenge lies not in attaining perfection, which digital technology

imposes right away, but on the contrary, to get away from perfection and prove one's originality, in addition to acquiring the reputation of an artist.

The fourth effect, which is known better, relates to the dissemination of works of art. Digital technology brings in new equipment; it also speeds up transactions and expands the market. Once again, it is difficult to attribute these effects to the simple rationalisation of existing circuits and processes of the type that affirm that "*distance marketing sells the product faster*". It is thus possible to reach out to a wider public, in distant and even unexpected areas, so that the artist is compelled to internalise this wide variety of tastes and justify those that he values. This does not mean, however, that this opportunity does not subject the artist to external pressures and, as a logical result, access to some channels and portals may become very difficult. The history of the motion picture and recording industries bears testimony to this, although there are always some marginal distributors willing to launch products that do not belong to the mainstream. The same process is seen in the case of live shows and festivals, and television channels find themselves obliged to telecast a certain number of standard programmes in order to ensure a minimum viewership. These constraints are evident even in the case of monuments and museums and a few star museums and exhibitions put in the shadow others, even though the latter may display a greater creativity. The same reasons that create superstars are responsible for the exaggerated importance given to some art forms.

This may, however, give rise to a paradox. These economic trends may encourage some art institutions to use their own name or, subject to certain legal provisos, the names of their artists, as a brand, a label or a logo. They expect in this manner to satisfy their post-modern consumers whose need to differentiate themselves is based on intangible elements. Thus artistic creations end up as logos that often have very little to do with the product they represent, which is somewhat paradoxical.

1.2 - Its effects on the artist's environment

If we go beyond the artist's traditional activity, we find that four important factors have an indirect influence on the contents of artistic activity and the manner in which it is performed.

The first factor is related to the nature of the boundaries separating the traditional domains of artistic activity. These sectors, viz. plastic arts, literature, live shows, music and the audio-visual sector were quite distinct, and the only examples of artists diversifying their activities were those of plastic artists using different mediums. It can be said that this diversification also occurred in the film industry where several artistic professions co-operated in the production of common works. With the coming of digital technology, there has been an osmosis between these different sectors and, without necessarily changing their field of activity, artists find themselves involved in several fields at the same time. The work of art becomes an algorithm that can be changed at will and adapted to different mediums, and it can appear in a variety of forms. Digitisation permits and catalyses this movement by introducing an element of interchangeability in these works belonging to different domains, and it makes producers turn this cooperation or osmosis between artists into a fundamental dimension of this activity. In the audio-visual sector such changes take place when writers, musicians, actors, etc. have to design their artistic projects in the light of projects designed by others and even act simultaneously in several domains.

The second effect consists in the *ad hoc* nature of cultural activity. In other word, the system is marked by a growing number of products, whose life span grows shorter by the day,

together with an increasing number of production structures having an equally short life span. Any new product gives rise to a new institutional form and the changeover to another product is accompanied by the end of the current production structure and the creation of a new *ad hoc* structure, and the process continues.

Thanks to digitisation it is possible to reach out to more varied publics whereas traditional portals called for the long and specific mobilisation of cultural practices. Thus in the audio-visual field, satellite television makes it possible to produce programmes for specific segments. This does not in any way eliminate the basically risky nature of these programmes, but it leads to their multiplication. Often the running period is very short, unless they are revived for a second time. Here again, the best example is that of the cinema where you see a succession of films being screened in theatres for shorter and shorter periods. Audio-visual software, like advertisements, is based on the same logic and it is necessary to stress the role played by industrial motives.

There is nothing to prove that the same combination of artistic and non-artistic resources used for creating a particular work of art can be used successfully for creating another. These resources cannot be systematically reassigned from one artistic activity to another to obtain a successful new combination every time and it is necessary to define new institutions or new contracts. This means a change in an outmoded system as a result of which the artist's life becomes at best a succession of contracts. The artist has to be prepared to accept these constraints - the constant search for new contracts, the numerous negotiations that often bring into play the protective mechanism of intellectual property rights and the levelling of his earnings over a period of time - and counter them, for example, by opting for insurance.

As a matter of fact, the entire working of the artistic work market is in the process of change. In a traditional work market, the worker signs a contract for a given period, irrespective of the nature of the specific activity he is required to perform or the project for which he has been engaged. On the other hand, the entrepreneur or producer looks for certain general qualifications which, if the need arises, will be supplemented by specialised training or orientation, before assigning his employees to different activities. In such a situation, it is not difficult to find the required skills in the work market, although their price may differ depending on the circumstances. But in the artistic field, there is a direct link between the artist's skill and the nature of the activity or project, so that one artist cannot be easily replaced by another for the same project. The relationship between an artist and a producer is valid only for a particular project and it will not be the same for a different project[4]. It is therefore necessary to define a project and, at the same time, look for a particular skill in a market that is not concerned with the period of activity but with the type of talent required for a particular activity. If the specific skill needed for a project is not available, it will be impossible to execute it. There is no linear sequence between the definition of the project and its execution, as in other fields, because it is necessary to maintain the synergy between the progressive definition of the project content and getting together the corresponding skills needed for its execution. This can have three consequences: the project cannot be implemented unless the requisite artistic skills are found; artistic skills will remain unutilised due to the lack of projects needing these special skills; the working period will be linked exclusively with the given project. This ad hoc element is an integral part of all activities that are intrinsically artistic, because the implementation of such projects depends on the existence of skills and talents that cannot be substituted by others, and now this is also true of many technical jobs.

This new view of the work market has important consequences for the location of artists. It is widely believed that artistic activity can function equally well from anywhere. With the

coming of digital technology, it is possible for artists to work in distant places. However, reality does not conform to this commonly accepted idea. We find that artistic activities are concentrated in towns and cities, especially in certain favoured areas in metropolitan cities. Once an artist is actively involved in projects that need constant revision, he must be in a position to move quickly from one project to another, even as he engages in related activities during the interval to have an alternate source of income. This is possible only in areas having a high population density and a wide variety of activities. On the other hand, producers or executors of cultural projects must be located in places where they can easily find people with specialised skills and thus cut down the corresponding transaction costs. This search for contiguity explains the existence of cultural districts analysed earlier[5].

Finally, digitisation offers an important challenge to the remuneration of artists through Intellectual Property Rights. The protection of artistic property rights presupposes three conditions: the existence of a support system for organising this protection, the exact identification of the author and the spatial identification of rights and their monitoring. With the advent of digitisation, there is a fundamental change in these conditions. Digitisation has led to the dematerialization of artistic works to a large extent. These works can appear in different forms and thus become independent of the original form that constituted the basis of the system devised for monitoring the observance of artistic property rights. Digitisation has created such high storage capacities that users can order customised products to suit their needs and add new elements to them as and when they please. Artistic products are thus the result of an original work modified by multiple additions resulting from the dialogue between the user and the computer through the computer screen. Finally, thanks to international communication networks, it is possible to have any number of copies and it has become well nigh impossible to exercise any control on the violation of rights within the national framework[6].

Digitisation can strengthen the collective management of intellectual property rights in two ways. As the number of outlets multiply and get diversified, it will become difficult for actors to individually negotiate each contract. They will have to keep a constant watch on how their works are being used and find the most relevant interlocutor in the multimedia chain. As for producers, they have to bear very high transaction costs to obtain the overall rights from the rightful owners involved in the production of texts, photographs, animated pictures and music, and it is better for them to entrust the job of fixing the appropriate fees to institutions. In 1996, the European Union had envisaged a single-window system for the entire European region, which would have made this task simpler and brought down transaction costs related to the knowledge and the implementation of rights. But two years later, in April 1998, the European Conference in Birmingham adopted a stand that was totally opposed to its earlier stand, probably because those involved in digitisation have nothing to gain from the confirmation or consolidation of artistic property rights.

It therefore follows that from an artist's point of view three economic mechanisms are possible. The first solution would be to grant a licence for the productive use of his/her work. If it is a film company, it will turn a literary work into a film and, if it is television company, it will make a serial based on it. The licence should mention the different ways in which its products will be commercialised in the future and the specific conditions for exploiting each of them. Once this is defined, the company will be able to keep the entire profit without having to take any operational risks. Unfortunately, it is difficult to know in advance in what ways its products will be commercialised. The second solution would be to stop giving licences and enter into a partnership agreement by offering one's assets for the creation of new products. The artist entering into a partnership will have to possess three types of skills or assets: creative ability, technical know-how and marketing skills. Such partnerships may be

useful in the long run, but they expose the possessors of creative talent to two difficulties, viz. recovery of assets and sharing of profits. The last solution consists of investing directly in the production of electronic works. The investment is fraught with risk, but the anticipated results can be substantial. At all events, the experience of the new giants of the digital age shows that, sooner or later, it is necessary to work in partnership with other companies because the work involves a number of highly sophisticated and specialised skills. If none of these three solutions is possible, there is still one last alternative: opt for an immediate and total payment in full discharge of all rights.

2 - Being an Artist in the Digital Age

Three basic changes take place in such a situation. The artist becomes an entrepreneur of his talents. To do this he has to combine new skills with his traditionally recognised skills. Finally, he joins up with other workers to form a new category built around intellectuality and applied creativity. It is this last factor that decides the number of artists and their place in society.

2-1 The artist as an entrepreneur of his talent

Artistic activity thus becomes a process where the concept of employment is replaced by that of enterprise and the artist is something of a business organisation rather than an isolated worker. Human resources management experts consider artistic activities as an area where workers move from one activity to another in an effort to capitalise their skills and experiences. In areas where vertical progression is expected, we find that there is greater possibility of 'horizontal' progression.

 Artists therefore tend to look after their business themselves. Since they possess a specialised talent that cannot be substituted by any other, but which they have to manage in a context that is wider and more open to outside influences than before, it is advantageous for them to remain in control of it because it is the basis of an activity that would collapse in its absence[7]. Artists become entrepreneurs as they exploit a special asset and participate actively in defining the conditions in which this asset will be used. They have to make sure that the particular project is 'just in task' and 'just in time', and this enables them to manage to their own advantage the investment they have made to earn a reputation. In some cases, when an artist's specialised skills are recognised, he/she can take direct responsibility for the execution of the project of which he/she is the centre. In other cases, it is difficult for him/her to adopt this kind of strategy as he/she does not have the minimum reputation needed as an author, script-writer, director, actor, editor, etc.

The existence of small enterprises, or even enterprises consisting of a single person, in the field of arts acquires a new meaning. This, it is said, is due to the tendency of large enterprises to outsource some of their requirements for greater flexibility and for transferring adjustment costs to others. This happens frequently in the film industry where many independent producers perform tasks that were earlier managed by the big film companies, or in the book publishing industry which entrusts a large number of jobs such as iconographic and documentary research, correction and revision of manuscripts, etc. to other agencies. But very small artistic enterprises also owe their existence to the artists' need to exploit their assets more gainfully, use an appropriate organisation for every new project and protect their intellectual property rights more effectively. This protection is a complex matter in the case of

a salaried person and it seems easier to protect one's rights with the help of structures under one's control. The emergence of very small enterprises appears quite logical in Europe where the number of freelancers is increasing day by day in numerous sub-sectors. This development has not affected the museum sector but it is very evident in the audio-visual sector, especially in the United Kingdom[8]. This has given rise to three new types of enterprises in the cultural and audio-visual sectors: large enterprises (television companies, publishing houses and national theatres), small enterprises run by a small group or an individual (performing arts and editing of multimedia products) and more recently, small virtual enterprises that do not need physical space and often form a part of a network.

2-2 Old and new skills

This shift from dependent production organisations to more independent production organisations has compelled us to revise our understanding of the skills required for artistic production[9]. They extend from artistic skills to technical and management skills in the field of plastic arts as well as in the fields of heritage conservation and audio-visual communication. A person must have the skills of a legal expert, a financier and a manager to make the most of his/her artistic talent.

The field of music has been revolutionised by the introduction of new technologies that have transformed the creative processes regardless of the type of music or the setting. It is now possible to set up a proper production studio in one's own home. Thanks to the computer and the availability of appropriate software, music can be produced without the presence of singers or instrumentalists. These new technologies have also transformed the distribution process following the invention and the spread of the DVD (digital versatile disc), which improves the sound quality, and the mini disc, which offers almost limitless possibilities for the storage of music. Although talent continues to be the core of the system, the musician must be capable of performing other functions within a team comprising artists, agents, managers, publishers, distributors and legal experts. Even if this team becomes virtual, each of its members must understand the functions performed by other members and assume them as and when the need arises, with different implications depending on the starting position.

In the audio-visual field, digital recording has brought about a radical change in the nature of jobs and the skills needed for performing them. The three major basic skills are audio-visual design, technical expertise and understanding of organisational problems, as evidenced by the creation of new jobs such as audio-visual media designer and film and video editor. Let us look at the audio-visual media designer who has to define and produce audio-visual programmes using electronic equipment. He/she must be capable of consulting the persons in charge of programmes about the purpose and the risks involved. He/she must be able to select the required equipment and maintain it, analyse and verify recordings, look for material in visual and sound archives and master the changes in format and standard. Then, he/she must record, analyse, process and edit audio and video recordings. And finally, he/she must be able to handle editing equipment and know how to mix pictures under the supervision of the director and the cameraman.

In the book publishing industry, polyvalence has become necessary following cutbacks in production and design departments, the advent of computer aided production, which has brought about improvements in the editorial function, and by the development of the marketing system. A person working in the publishing industry must understand the public, know how to diversify diffusion channels, take the responsibility of developing rights and manage relations with multimedia agencies. According to many observers[10], the most striking feature is the appearance of the "information professional" in all artistic sectors. Artists now serve as an interface between production and the supply and use of information.

They act as mediators between systems and users and they must possess artistic, creative and communication skills.

All these changes are headed in the same direction and they call into question the way artists are trained. When you look at their training systems, wherever such systems exist, you realise that they essentially combine two elements: art history and learning the techniques of expression peculiar to a given field. In the present context, this system is outmoded because it ignores the introduction of new elements in the main activity of artists which is no longer limited to a mastery over information technology and computer aided design. An artist must possess communication skills, since many artists now work in isolation, as well as the ability to manage questions related to intellectual property rights, etc., whereas earlier he/she depended on agents or agencies for the collective management of these rights.

This has led to widely different experiences. For example, the Liverpool Institute for Performing Arts (LIPA) has successfully incorporated into its training programme for musicians certain aspects of management and law that constitute more than a third of the programme. On the other hand, the programme devised by *Institut National du Patrimoine* in Paris, which trains conservators in the restoration and upkeep of monuments, museums, archaeological sites, etc., is more ambiguous. In the beginning, the latter too had planned to devote almost a third of its training programme to imparting economic and legal knowledge, which is very important for these persons involved in art-related activities as well as in management. However, under pressure from certain lobbies, and even from a large number of students, this third was reduced to a tenth. Instead, knowledge of art history and techniques of expression in their area of interest dominate the programme. This step has proved to be very harmful. The last example is the European Union's MEDIA Programme under which some thirty centres have been set up in various member states for training members of diverse audio-visual professions. As a matter of fact, each of these centres is meant to provide training in a specific area, but it has to work in coordination with other centres so that its efforts are not confined to an excessively narrow field. It may be said that the experiment has been only partly successful because some countries have not participated wholeheartedly in the programme.

2-3 The artist as a new applied intellectual worker

However, the main change is perhaps much more profound. Very often the artist is considered as a complex, protean and ubiquitous person having all the traits of a showman, with whom an artist would readily identify himself, or a skilled craftsman, to which status he is often reduced by historians and economists. Portrayed as a Bohemian in romantic literature, the artist transforms himself completely when he becomes a court painter overawed by royal patronage. Cast out by society, which he despises, he is exposed to material cares and the great perils of his art, much like Musset's Fantasio. But this very picturesqueness makes the artist reflect on himself. In the personas of Baudelaire and Mallarmé, the old showman becomes an ironic figure. In Apollinaire and Picasso, we witness the reconstruction of the showman's harmonious image. The artist leaves the circus ring and moves into a lunar landscape. He, who once served as a tool to illustrate allegories, now dares to dream. He invites the viewer to witness the miracle of his art and to interpret it as he sees fit. The artist does not wish to prove anything, he only wants to show and he wants to be seen[11].

But the showman also has something in common with the craftsman and, in his book on the artists of the quattrocento, Banxdall points out how the contracts of the great Florentine painters were actually intended for craftsmen. In his beautiful book *The Invention of Arts*, Larry Shiner shows that the Renaissance has created a great, but somewhat artificial, divide

between the craftsman and the artist[12]. The transformation of the craftsman into an artist was not easily accepted and, after the death of Leonardo da Vinci, some writers did not hesitate to say, "*However praiseworthy painting may be…. It must nevertheless be considered as very inferior to poetry from the point of view of dignity and authority... Painting is…closer to manual labour than to intellectual effort and it is generally practised by ignorant people*"[13]. From then on, the artist gradually gave up his workman's garb and donned the mantle of grace and talent though he continued to suffer economic hardships. What are now prized as works of art were originally considered to be the products of craftsmen, the idea being that since the subject was more or less imposed on the craftsman-artist, it was the quality of his work that gave it its real value. Although copies and imitations were not frowned upon, skill was a determining factor. After the Industrial Revolution, things changed once and for all, and the artist's creation became the very antithesis of the industrial product and even the craftsman's product. The artist became a part of the artistic community, described by Sartre as a "community of saints". The artist did not know if there would be a demand for his products and, if ever there was a demand for them, he was certain that it would come from the middle-class. The market was overshadowed by the Academy and artists did not take long to realise its importance. Their reactions were quite varied - some took refuge in the doctrine of 'art for art's sake', whereas others played industrialism against economics. The situation was quite disheartening, as pointed out by Vasarely: "*You see the paradox...I can impose my ideas only to the extent that I can make a name as a traditional painter...in an environment that does not interest me…*"[14].

Unlike the worker, especially the way he is shown in economic analyses, the artist has certain specific traits. His day cannot be divided into 'working hours' and 'free time', as it is extremely difficult to say when the artist is in the process of creating. Because of this, the concepts of training period, preparation and presentation have no meaning, so much so that one can say of these 'creative intellectuals' that they are working and not working at one and the same time. There is no division between a 'working areas' and a 'non-working area', since areas such as the stage, the workshop and the studio only serve to crystallise the transition from inspiration to implementation and presentation.

Today, we may quite rightly ask ourselves if we are not helping in bringing about a reconciliation, or even an osmosis, between the artist's and the craftsman's work, not by going back to the practices of the Renaissance, but due to the convergence of the creative industries. Digital technology plays a significant role in this reconciliation. It has brought closer artistic activity in some fields and has enabled those who have mastered digital technology to borrow from artistic work and introduce its references in their own fields. The artist thus collaborates with planners, designers, software engineers and producers of images whereas earlier these varied professionals worked independently. This has given rise to professions based on "applied intellectuality".

To get an idea of their importance, we will refer to a study conducted all over France in 2002. Its aim was to find out which jobs in the economy used the different forms of heritage, both tangible and intangible, to create new products and services. By using a series of hypotheses linked to the place occupied by cultural spending in the economy and by taking into account all the sectors dependent on heritage, it was found that there are almost 200,000 jobs of this type (see Table 2). The most important point here is not the number of jobs, but its comparison with other job indicators in the heritage sector. If we take into account the number of persons working in the heritage sector (as curators and guides in museums and monuments) we arrive at a figure that is five times less. If we consider the number of persons involved in the upkeep of heritage (architects, agencies specialised in conservation, arts and crafts) we reach a figure that is almost twice as low. And if we also include what is called "cultural

tourism", i.e. jobs that are indirectly created by heritage such as services provided by hotels, associated products, etc., we come to a figure that is close, but still lower. This study shows the importance of these jobs situated at the shared boundary between artistic activity in the traditional sense and the economy, whenever the concept of heritage is reinterpreted for the benefit of creativity. It also shows that the jobs that we are looking for in artistic activities are found less in artistic institutions in the strict sense of the term (monuments and museums in this context) than in economic enterprises dependent on other sectors.

Table 2 : Jobs in the Artistic Heritage Sector

Type of job	*Number of Jobs*
Direct jobs	*43.000*
Jobs related to conservation/maintenance	*41.000*
Jobs in cultural and non-cultural industries	*260.000*
Jobs resulting from tourism	*176.000*

Source: Greffe, X. (2003), *La valorisation économique du patrimoine*, Paris : La Documentation française, Ch.1

This gives rise to a fundamental question: where does the notion of "artist" begin and where does it end? This question is particularly relevant in countries that recognise the specific economic, financial and social advantages of artistic activities.

Let us first consider it from the statistical point of view. A study commissioned by the European Commission's Directorate General of Employment in 1998 was based on the traditional criteria defining artistic jobs. The number of artists working full-time in each country and each sector of artistic activity were counted (Table 3). The study revealed that artists constituted almost 2% of the active population, but with one interesting feature, viz. that this percentage was higher in the case of countries having a larger population. There could be two explanations for this: firstly, countries having a larger population are in a position to set aside a bigger part of their budget for artistic activities and, secondly, their statistical systems are more thorough. However, this study was based on a rather strict definition of the term "artist", which posed considerable statistical difficulties.

Table 3 - Artistic Jobs in Different Sectors in European Union Countries

3 - a (in Absolute Terms)

Countriies	Total	Live Arts	Heritage	Audio-visual	Other	Cultural Industries	Artistic crafts
Belgium	44.354	12400	10970	7590	6485		6909
Denmark	26000	2900	5303				
Finland		33000	9060	8560	7025	1971	6950
France		434500	160000		59000	27000	38500	150.000

Germany	1065000	100000	80000	75000	170000	450000
Greece		8847				
Ireland	28950	6150	1500	3500	1800	16000
Italy	345000	104000	36413	87000	34000	83000
Luxembourg			747			
Netherlands	113672	35.000	15961	16111	22500	21.000
Portugal	33544	12.000	4000	6544	2500	8500
Spain	249000	42400	20000	38600	72000	72000
Sweden	63657	33000	3500	10907	3500	10000
U.K.	421720	90100	71000	91000	20200	25000
Total	2858397	604110	313804	388855	373456	849359

2 - b (% of active population)

Countries	Total	Li. A.	H.	A.V.	O.C.I.	Crafts	
Belgium	0,32	0,28	0,19	0,17	0,18		
Denmark	1,1		0,12	0,22			
Finland		1,46	0,40	0,37	0,31	0,08	0,30
France		1,9	0,63	0,23	0,11	0,15	0,59
Germany	2,8	0,263	0,210	0,19	0,44	1,18	
Greece							
Ireland		2,6	0,5	0,13	0,31	0,16	1,4
Italy	1,53	0,46	0,16	0,38	0,15	0,38	
Luxembourg							
Netherlands	1,57	0,48	0,22	0,24	0,31	0,29	
Portugal	0,72	0,26	0,08	0,14	0,05	0,18	
Spain	1,8	0,3	0,14	0,27	0,52	0,52	
Sweden	1,54	0,79	0,14	0,24	0,08%	0,24	
UK	1,52	0,32	0,25	0,32	0,08	0,10	

Source : Greffe X. (1997), L'emploi culturel en Europe, Rapport à la Commission européenne, Bruxelles, Direction générale de l'emploi et des affaires sociales
Greffe X. (1999), L'emploi culturel, Paris : Economica

Three years later, the Commission carried out the same study, but on a larger base, and its results were quite different[15]. It revealed that the number of artists constituted almost 6% of the active population and not 2% as revealed by the earlier study. But the basic principle was quite different. The authors of the second study went beyond the notion of not just cultural industries but also of creative industries. Not even the term "creative industries" has proved to be a sufficient definition for the broad spectrum of activities found at the intersection between audio-visual, multimedia and cultural industries. Therefore, they decided to think in terms of a digital culture. The sphere of digital culture was defined as the group of business and cultural sectors already very closely related to the multimedia sector qua definitionem (e.g. the whole

film industry), or those sectors of industry and culture that have benefited by new and expanded possibilities by adopting these technologies. The generic term TIMES sector (Telecommunication, Internet, Multimedia, E-commerce, Software and Security) was used to cover the whole audio-visual sector, i.e. the entire multimedia sector, including culture industry areas such as TV, publishing, and the music industry. So, "digital culture" is the result of an interaction between "traditional" culture (content), the TIMES sector (technology) and services/distribution. The term TIMES sector (Telecommunication, Internet, Multimedia, E-commerce, Software and Security), which is rapidly gaining acceptance, is used in this study to cover the whole audio-visual sector, i.e. the entire multimedia sector, including culture industry areas such as TV, publishing and the music industry. In digital culture, completely new job profiles and qualification content are emerging at present, which are extremely advantageous for cultural workers. The rule of the thumb, which can be applied to this sector, is that the entire technical segment including technology, infrastructure, hardware and printing will go through a period of relative stagnation. It may even decline (with regard to both jobs and contribution to the value adding process), while all content-oriented, i.e. creative areas of employment, will continue to show high growth rates (web design, advertising, publishing, media, education, entertainment, etc.) The sectors considered were cultural sectors (NACE 22: publishing, printing and reproduction; NACE 92: recreational, cultural and sporting activities) and non-cultural sectors (architecture, photography, cultural events, etc). The definition of cultural occupations includes the following occupations taken from the ISCO 88 classification (group 243: archivists and librarians, group 245: writers, creative and performing artists, group 347: artistic and entertainment professionals and sportsmen, group 213: computer professionals, group 313: optical and electronic equipment operators, group 214: architects and engineers).

The total number of cultural jobs would thus represent about 4.2% of the active population, which is quite substantial.

In the light of this statistical reasoning, the notion underlying the term "artist" changes significantly, as the artist represents a pure type in a more general category covering professions dependent on creativity or applied intellectuality.

Since artistic activity involves groups of actors, practices and references, it is bound to be compared to a network. Since the artist's knowledge is mobilised within the network of knowledge, he is in a better position to innovate by the linking of knowledge than by living in isolation or by being different from other members of the network. The production of a work of art is not so much the accomplishment of an individual as that of a professional group. When artists form a group, they do not necessarily work together, but each of them works independently within the group. This brings to the fore a plethora of creative impulses and references that do not merge into a standard pattern, which would be quite unproductive.

This multiplicity of practices and procedures, leading to the creation of a work of art, is responsible for the variety of cultural professions or 'applied intellectuality'. There is a continuum of activities with numerous poles, so that a creation is not independent and also it cannot be assimilated with another. As H. S. Becker writes, "in the world of art, every function can be considered artistic, anything that an artist does, even his most undisputed action, can be an encouragement for someone else"[16]. Artistic activity thus progresses through successive accumulation. "New concepts are being constantly added to earlier ones: design to the plastic arts, industrial design to design, industrial packaging to industrial design…"[17]. Artists move from one activity to another, from collective activities like staging shows to more individual activities like teaching art. Actually, these networks may be in the form of an association or they may have a hierarchical structure. They could be specialised bodies, e.g.

artistic, technical, management, etc., having corresponding positions. A cultural institution brings these poles and positions together in a single structure and gives them a definite form. The only danger is that these diverse elements, which are supposed to work in tandem, may start working only for themselves. Subsequently, conflicts become inevitable and this underscores the formalism of these institutions. The ultimate imbalance is reached when works of art become the product of the institution[18].

So how does one define the work of an artist? Is it the creation of a product or participation in an activity? The first answer seems obvious, but the second is not without significance, because aesthetic and artistic criteria are unstable and do not suffice to define the areas of artistic activity. Besides, artists are now identifying themselves more with the environment or the network to which they belong rather than in terms of artistic reference: "communication within the sphere of activity and co-operation in specific situations try to compensate for the decline in the membership of artistic groups"[19]. In the absence of other obvious benchmarks, the artist's identity is determined on the basis of his activities within the network, as some of their products will become works of art, even if they do not gain recognition. This does not mean that the artist does not strive to create works of art; it only means that he needs time to establish himself as an artist. Being recognised depends as much on his role as a producer as on his function as a creator, as much on his activity as on his work. This change of attitude has grave consequences - instead of basing ourselves on the idealisation of the artist's creative function, we base ourselves on activities and practices. We thus contribute to the much-touted disenchantment of art, but at the same time we gain in terms of pertinence.

Artistic activity covers a variety of disciplines, opinions, sensibilities and social positions. It sustains itself by denying that it belongs to any group or that it indulges in diverting techniques or in overstepping references. The main principle underlying the understanding of artistic activity has less to do with its result than with the heterogeneous association of its components. The method of co-ordinating activities and the persons involved is as important as the work that they produce[20]. By approaching the artist in this manner, we can no longer think of him in terms of his gifts, his precociousness, his Bohemianism, his talents or as an unchangeable and invincible person. These concepts are deeply rooted in the artistic environment and they make it easier to understand his psycho-dynamics than the functioning of the art market. Too often, the notion of vocation has been used to justify, rather than explain, the years of suffering and under-payment and to sidestep the role of talent and socio-political factors. As a matter of fact, this view of the artist as a creator is gradually disappearing and people are beginning to realise that it is no longer necessary to depend on natural aptitudes and talents. According to Menger, the artist is a hybrid who lives by the logic of income (talent, creation and reputation) and the logic of insurance (acquisition of skills, use of spouse's resources, etc.) So the artist has now become socialised whereas earlier he was idealised.

Digitisation implies important transformation in the nature of the artistic activity, and it is difficult to outline what will be their results. But in reference to the highly anthologized essay of Walter Benjamin : *The Work of Art in an Age of Mechanical Reproduction* (1936), would it be possible to say that if the arts loss their traditional *aura,* they may be more present and active in our economic and social life[21].

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i The audio-visual sector consists of several segments such as cinema, television, video and commissioned programmes, considered from the production as well as the distribution and operation angles. Following the digitisation and compression of data, the boundary between the audio-visual and cultural industries such as the press, the recording industry and photography has become more tenuous and it is difficult to separate them from one another. There is an element of continuity, but it is a basic criterion such as the place of production or/and the type of initial dissemination, which retains a certain homogeneity at the time of analysis. As a result, there is a whole series of services, which have totally changed the audio-visual sector, especially cinema and television. Let us mention in particular bouquets of programmes and thematic channels, conditional access to pay channels, interactive television, interactive multimedia products, video on demand and near video on demand.

ii An analysis of the relation between the number of employers and the number of working days supports the earlier diagnosis. Among those who worked only one day in the year, 98% had only one employer and 2% had two employers. Among those who worked 260 days, or more, during the year, only 23% had a single employer, 31% had two employers, 22% had three or four employers and so on. Irrespective of the number of working days, there are usually several employers and the probability of having fewer employers goes down with the increase in the number of working days. In view of this intermittence, it becomes difficult to talk of a career.

iii See Chapter 1.

iv Certain innovations, which made their appearance in the 60s, had already given us an inkling of this upheaval. Following the advent of cable networks in the United States, some copyright holders and distributing agents claimed that they undermined traditional production and distribution mechanisms and that eventually the existence of artistic products would be compromised. Cable operators offered to pay a compensation, but that was not enough to remedy the situation, especially since the law courts maintained for some time that broadcasting through cable networks amounted to organising a private show and that it was not a public broadcasting service. With the coming of electronic art, another new feature made its appearance, viz. the active role played by the viewer or visitor, since many works of electronic art allow the visitor to manipulate the lighting and change shapes to a certain extent (Tinguely's 'Rotaza' Spinoven's 'The Eye', etc.).

v This type of behaviour is generally used to control the sharing of financial gains obtained from an artistic activity and it also underlines the strong link between artistic skills and the existence of a project.

vi Greffe X. (1999), L'emploi culturel à l'âge du numérique, Paris: Anthropos- Economica, Chapter 3.

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viii Schmidt Braul E (1998), Paper presented at the seminar on publishing , in CEFRAC, Approche socio-politique de l'économie des filières de la production culturelle et ses effets sur la dynamique sociale et sur la cohésion sociale, Paris, p. 3.

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x Shiner, Larry (2000), The Invention of Arts, University of Chicago Press

xi Blunt A. (1966), La théorie des arts en Italie de 1450 à 1600, Paris: Gallimard, pp. 94-95.

xii Vasarely (1967), Déclarations, Robho, No.1, quoted by Raymonde Moulin, p. 49.

xiii Exploitation and development of the job potential in the cultural sector in the age of digitalization (2002), commissioned by the European Commission, DG Employment and Social Affairs, MKW Wirtschaftsforschung GmbH, Munich.

xiv Bernié-Boissard C., Dreyfus L. & Nicolas-Le Strat P. (1999), Ville et emploi culturel, le travail 'créatif-intellectuel' dans les agglomérations de Nîmes et Montpellier, Montpellier: Université Paul Valéry. ARPES, p. 103.

xv Idem, p.104.

xvi Becker H. S. (1988), Les mondes de l'art, Paris: Flammarion, p. 110.

xvii Bernié-Boissard C., Dreyfuss L. & Nicolas-Le Strat P. (1999), Ville et emploi culturel, le travail "créatif-intellectuel" dans les agglomérations de Nîmes et Montpellier, Montpellier: Université Paul Valéry, APRES, p. 97.

xviii If we admit that artistic activity has precedence over the artist as a creative force that shapes the material world, we must envisage the possibility of an artist who does not produce any work of art. Several interpretations are possible. Some artistes think that by crystallising their creativity in a work of art, they come into conflict with themselves because it arrests their artistic activity, which, by definition, is an open and unending process. It is true that the work freezes their creativity at a particular point of time, but this makes it easier for the user to understand the work. Some artists opt quite openly for non-creation, as they do not want to be compelled to give proof of their artistic status and prefer to live for themselves and the people around them. Still others claim to defend an open and evolving art and are not interested in the promotion and diffusion of their works. But if you cannot associate a work with an artist, how can you assess his contribution, his creativity or even his productivity? As Nicolas-Le Strat says, "How can one break away from the overpowering and structured view of the artistic product? How can one avoid the excessively conclusive role of creative work?" One solution is to allow artistic activity complete freedom without trying to arrest its development and leave it to other artists to give it a meaning and a value. The unity of the work no longer lies in the artist's intention or in the object's unitary nature but in the conclusion of a work of art. The viewer's active participation is needed since it helps to make news, complete a process and inspire a work of art. Artistic activity thus leads to a situation where the viewer's intrusion can give shape to what was only a glimmer in the mind.

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3 Shiner, Larry (2001), The Invention of Arts : A Cultural History, The University of Chicago Press, p. 266

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20 Idem, p.104

21 In a sense, this was the objective of the Bauhaus philosophy that intended to resist « the established fine arts system by trying to reunite art and craft and restore art's socila purpose » (See Larry Shiner, p. 258).

The SIT Occasional Papers Series is dedicated to advancing knowledge, skills, and awareness of theory and practice in the fields of intercultural communication, language education, training, and service. The Series presents items of interest to educators, trainers, practitioners, researchers, and students. These include essays, articles, reports of current research, and evaluations, as well as information about SIT, World Learning, The Experiment in International Living, and the international federation to which they belong. Paperity: the 1st multidisciplinary aggregator of Open Access journals & papers. Free fulltext PDF articles from hundreds of disciplines, all in one place. Founded in 2012, ArtForce Iowa has a mission to transform youth in need through art. ArtForce Iowa has pioneered a non-pathologizing approach to working with children targeted as in need of services. We offer a critical humanizing perspective through case studies. 1 Occasional Paper series No 84 / Shor-erm forecasing of GDP using large monhly daases a pseudo real-ime forecas evaluaion exercise by Karim Barhoumi, Szilard Benk, Riccardo Crisadoro, Ard Den Reijer, AudronÄ— Jakaiiene, Pior Jelonek, AnÃ³nio Rua, Gerhard RÃ¼nsler, Karsen Ruh and Chrisophe Van Nieuwenhuyze. 2 OCCASIONAL PAPER SERIES NO 84 / april 2008 Shor-erm forecasing of GDP using large monhly daases: a pseudo real-ime forecas evaluaion exercise by Karim Barhoumi, Szilard Benk, Riccardo Crisadoro, Ard Den Reijer, Audrone Jakaiiene, Pior Jelonek, AnÃ³nio Rua, Gerhard RÃ¼nsler 1, Karsen Ruh and Ch Occasional Paper Series. Pittsburgh Univ., PA. School of Education. 1998-09-00 33p.; Some pages may not reproduce clearly. Opinion Papers (120) MF01/PCO2 Plus Postage. Occasional paper series. Department of administrative & policy studies. Permission to reproduce and disseminate this material has. Been granted by. In the 1977 State of the Art issue of the Comparative Education Review edited by Andreas Kazamias and Carl Schwartz, for example, the cover pictures a broken house of knowledge signifying, in my reading, the conflicted state of the field at that time (see Figure 1 below). Yet, note that the perplexed egghead professor remains whole, a senior male in ivy league attire. Occasional Paper. January 2020. Quantifying the High-Frequency Trading "Arms Race": A Simple New Methodology and Estimates. Matteo Aquilina, Eric Budish and Peter O'Neill. Occasional Paper 50. Quantifying the High-Frequency Trading "Arms Race". Occasional Papers contribute to the work of the FCA by providing rigorous research results and stimulating debate. While they may not necessarily represent the position of the FCA, they are one source of evidence that the FCA may use while discharging its functions and to inform its views. refers to the minimum time it takes a state-of-the-art high-frequency trader to respond to a matching engine update, as measured from the outbound message's time stamp to the response's inbound message time stamp.