

DEVELOPING THE ACTORS' ECONOMIC & VALUE INDEX (AEVI): A MULTIDIMENSIONAL ASSESSMENT OF CREATIVE LABOR AMONG MONGOLIAN THEATRE ACTORS

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Abstract: The cultural and creative industries (CCI) are increasingly recognized as strategic drivers of economic growth, innovation, employment, and soft power. Yet prevailing approaches to valuing creative labor remain one-dimensional, privileging income, market success, or fame. This study develops and applies the Actors' Economic & Value Index (AEVI), a composite, multidimensional framework for assessing the value of theatre actors in Mongolia. AEVI operationalizes five integrated dimensions-economic value (ECO), labor rights and conditions (LAB), intellectual property (IPR), social & cultural capital (SOC), and professional development (DEV)-using normalized indicators and equal weighting in line with composite-index methodology. Results show SOC exerts a disproportionate influence on overall AEVI, followed by ECO, while LAB and IPR are consistently weak, indicating contractual precarity and limited IP monetization. Correlation analysis indicates positive coupling between ECO and SOC, modest links between DEV and both ECO/SOC, and relative independence of IPR.

Keywords: AEVI, creative labor, cultural and creative industries, performing arts, multidimensional index, Mongolia.

МОНГОЛЫН ТАЙЗ, ДЭЛГЭЦИЙН УРАН БҮТЭЭЛЧДИЙН ХӨДӨЛМӨРИЙГ ОЛОН ХЭМЖЭЭСЭЭР ҮНЭЛЭХ НЬ: ЖҮЖИГЧДИЙН НИЙГЭМ, ЭДИЙН ЗАСАГ, ҮНЭЛЭМЖИЙН ИНДЕКС (AEVI)-ИЙН ЗАГВАРЧЛАЛ

Хураангуй: Соёлын бүтээлч үйлдвэрлэл (CCI) нь эдийн засгийн өсөлт, инноваци, хөдөлмөр эрхлэлтэд чухал хувь нэмэр оруулж буй ч уран бүтээлчдийн хөдөлмөрийг ихэвчлэн орлого, зах зээлийн амжилтаар хязгаарлан үнэлсээр байна. Энэхүү судалгаанд Монголын тайзны уран бүтээлчдийн үнэ цэнийг цогц байдлаар үнэлэх зорилгоор Actors' Economic & Value Index (AEVI) хэмээх олон хэмжээст нийлмэл индексийг боловсруулж, туршсан.

AEVI загварт эдийн засгийн үнэ цэнэ (ECO), хөдөлмөрийн эрх (LAB), оюуны өмч (IPR), нийгэм-соёлын капитал (SOC), мэргэжлийн хөгжил (DEV) гэсэн таван хэмжээсийг ашигласан. Судалгаанд оролцогсдын дийлэнх нь “Дунд” ангилалд багтаж, салбар доторх бүтэц, ялгарал тодорхой ажиглагдсан.

Түлхүүр үгс: AEVI, бүтээлч хөдөлмөр, соёлын бүтээлч үйлдвэрлэл, олон хэмжээст индекс, Монгол.

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I. INTRODUCTION

In the twenty-first century, the cultural and creative industries (CCI) have moved to the center of global economic strategy (UNESCO, 2013; UNCTAD, 2021; OECD, 2022). What was once viewed mainly as a domain concerned with heritage preservation and artistic tradition is now widely recognized as a driver of growth, innovation, employment, and even soft-power influence (UNESCO, 2013; UNCTAD, 2021). At the heart of this transformation lies creative labor. Artists and performers do more than produce marketable outputs; they generate symbolic meaning and social value that extend well beyond immediate economic exchange (Throsby, 2001; UNCTAD, 2022).

Despite this shift in recognition, the tools used to evaluate creative labor have changed far more slowly. Many studies and policy frameworks still rely on narrow indicators-income levels, market success, or public visibility. These measures are easy to quantify, but they do not capture the layered realities of artistic work. Creative labor markets are typically shaped by short-term contracts, freelance arrangements, and fluctuating earnings (Caves, 2000; Comunian & England, 2020; Shaughnessy et al., 2022). In such an environment, productivity-based metrics tell only part of the story and can easily misrepresent the true structure of value.

Classical economic theory traditionally links the value of labor to production, exchange, and measurable output. Creative labor, however, resists this framework in important ways. The commercial success of a performance may bear little relation to its production costs. Artistic outputs carry cultural, symbolic, and social meanings that cannot be reduced to price. Moreover, the impact of creative work often unfolds gradually-sometimes years later-and through indirect pathways (Bourdieu, 1986; Throsby, 2001). For these reasons, recent scholarship increasingly treats creative labor as a multidimensional phenomenon that encompasses economic productivity, cultural influence, social capital, labor rights, intellectual property, and professional development.

Throsby (2001) was among the first to articulate this layered view, arguing that cultural production generates economic, cultural, social, historical, symbolic, and even psychological value. Bourdieu (1986), in turn, framed creative practice as the accumulation and conversion of different forms of capital-economic, cultural, social, and symbolic-operating within structured fields. Taken together, these perspectives show that artistic work simultaneously inhabits markets, social networks, and cultural hierarchies.

Caves (2000) adds another dimension by emphasizing uncertainty and intrinsic motivation in creative industries. His well-known “nobody knows” principle captures the unpredictability of market outcomes, while “art for art’s sake” highlights motivations that exceed financial calculation. Under such conditions-project-based employment, freelance careers, irregular income-conventional measures of labor value appear increasingly inadequate. Creative labor emerges as a hybrid form of work, producing both material outputs and intangible meaning.

Across these strands of scholarship, a common conclusion becomes evident: assessing creative labor solely through economic performance or market visibility is insufficient. A fuller account must consider how economic capital intersects with social and cultural capital, how labor protections shape sustainability, and how intellectual property and professional development influence long-term trajectories. Yet, despite widespread theoretical agreement, there remains no integrated framework that systematically brings these dimensions together in a measurable way.

It is in response to this gap that the present study introduces the Actors' Economic & Value Index (AEVI). Conceived as a composite framework, AEVI is designed to evaluate the multidimensional value of performing artists—specifically theatre actors. By combining indicators of economic productivity, social and cultural impact, labor rights, intellectual property, and professional development, the index offers a more comprehensive and empirically grounded approach. In doing so, it aims to provide policymakers, researchers, and cultural institutions with a practical yet theoretically informed tool for understanding and supporting creative labor in the performing arts sector.

II. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Limitations of Traditional Approaches to Valuing Creative Labor

Although creative work clearly contributes to economic growth, cultural vitality, and broader social well-being, the ways we measure its value have remained surprisingly narrow. In practice, artists and performers are still judged primarily by income, popularity, or visible market success. These indicators are convenient, but they tell only part of the story. They fall short for at least three structural reasons.

To begin with, creative labor rarely resembles standard employment. It is typically project-based, seasonal, and marked by uncertainty (Comunian & England, 2020; Dent, 2024). Income fluctuates. Contracts are temporary. Work can be fragmented across multiple institutions or gigs. In such conditions, earnings alone cannot serve as a stable proxy for value. Indeed, income-based measures often obscure rather than clarify the realities of artistic work. Many creative professionals operate within insecure and discontinuous employment arrangements, where formal protections are limited (Dent, 2024; England, 2024).

A second limitation concerns visibility. Public recognition—or even fame—does not necessarily reflect artistic quality or long-term cultural impact. The rise of the “celebrity economy” has blurred the distinction between visibility and merit, encouraging a tendency to equate attention with value (Cunningham, 2013; Towse, 2010). Yet creative labor extends well beyond market income or public prominence. It involves labor rights, social networks, institutional positioning, and broader structural conditions that shape opportunity and sustainability (Carey et al., 2023; DISCE, 2020).

Third, artistic careers are shaped by multidimensional contributions that cannot be reduced

to revenue. Social and cultural capital, intellectual property ownership, labor protections, and access to professional development all influence whether creative work can be sustained and converted into long-term value. These elements interact in complex ways, shaping trajectories of recognition, security, and growth. Conventional market-oriented logic struggles to account for such layered dynamics.

Taken together, these limitations point to a deeper problem: existing valuation models fail to capture the full architecture of creative labor. This raises a central question: how can the value of actors' work be assessed through an integrated measure that reflects economic, social, cultural, legal, and professional dimensions simultaneously?

The Actors' Economic & Value Index (AEVI) responds directly to this challenge. By bringing these dimensions together within a composite and empirically grounded framework, AEVI seeks to move beyond fragmented metrics and offer a more coherent and measurable account of creative value.

2.2 Theoretical Foundations of the AEVI Framework

The AEVI model builds upon multiple theoretical perspectives that collectively inform the multidimensional nature of creative labor. Creative practice operates through the accumulation and conversion of distinct forms of capital (Bourdieu, 1986; Hesmondhalgh & Baker, 2011). Intellectual property systems shape how creative value is monetized and protected (WIPO, 2003, 2019, 2020). Composite index methodology enables multidimensional measurement (OECD, 2008).

Each theory contributes a distinct conceptual layer to the index's construction, as summarized below.

Table 1. Theoretical Foundations of the AEVI Framework

Theoretical Approach	Core Concept	AEVI Dimension Reflected
Cultural Economics Theory (Throsby, 2001)	Creative work embodies both economic and cultural value	Economic Value, Cultural Value
Cultural Capital Theory (Bourdieu, 1986)	Value arises from the accumulation of economic, cultural, social, and symbolic capital	Social and Symbolic Impact
Creative Labor and Uncertainty (Caves, 2000)	"Nobody knows" principle; project-based contracts and instability in creative markets	Labor Rights & Contract Stability
Human Capital Theory (Becker, 1993)	Education, skill acquisition, and professional development enhance productivity	Professional Development

Economics of Intellectual Property (WIPO, 2019)	Ownership, copyright, and royalty systems underpin the creative economy	Intellectual Property (IPR)
Composite Index Methodology (OECD, 2008)	Normalization, weighting, and aggregation techniques enable multidimensional measurement	AEVI Construction Method

These theories collectively illustrate that creative work functions simultaneously as an economic product, a cultural symbol, and a social practice embedded in legal and professional structures. Hence, AEVI conceptualizes creative labor as multidimensional creative labor—a hybrid form of work that generates intertwined economic, social, and symbolic outcomes.

2.3 Multidimensional Creative Labor Framework

Building on these theoretical foundations, the AEVI model operationalizes creative labor through five interconnected dimensions. Each dimension captures a distinct yet complementary component of value in the performing arts sector.

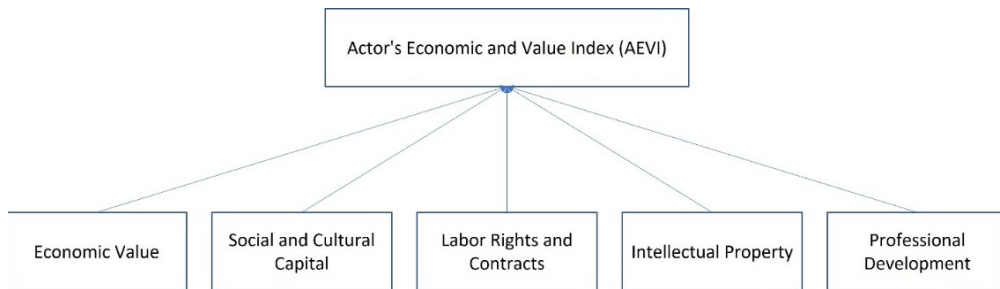
Table 2. Conceptual Dimensions and Indicators of the AEVI Model

Dimension	Conceptual Focus	Example Indicators
1. Economic Value (ECO)	Income and participation in market-based productions	Annual income, performance frequency
2. Social and Cultural Capital (SOC)	Cultural impact and public recognition	Awards, audience engagement, followers
3. Labor Rights and Conditions (LAB)	Employment stability and social protection	Type of contract, insurance coverage
4. Intellectual Property (IPR)	Ownership, licensing, and royalty income	Copyright registration, streaming income
5. Professional Development (DEV)	Skills, education, and career progression	Educational background, training, experience

These dimensions form an integrated structure where each aspect reinforces the others. Economic performance strengthens cultural visibility; cultural capital fosters symbolic legitimacy; and professional development sustains long-term creative productivity.

The theoretical model can thus be visualized as follows:

Figure 1 Multidimensional Framework of the Actors' Economic & Value Index (AEVI)



This framework embodies the idea that the value of creative labor lies in the intersection of economic, cultural, social, legal, and professional systems. In contrast to conventional unidimensional measures, AEVI offers a holistic and quantifiable understanding of how creative professionals contribute to both economic and societal development.

2.4 Hypothesis Development

Building on the multidimensional framework presented above, the relationships among AEVI dimensions are not arbitrary; they follow directly from established theoretical insights. The hypotheses are therefore grounded in prior scholarship rather than derived inductively from the data.

To begin with, Bourdieu's (1986) theory of capital conversion provides a useful starting point. Within structured cultural fields, symbolic and social capital often reinforce economic capital. In the performing arts, visibility, awards, and audience engagement can open doors to new roles, collaborations, and income streams. Recognition, in other words, is rarely symbolic alone-it frequently carries material consequences. On this basis, economic value and social-cultural capital are expected to move together rather than independently.

H1: Economic value (ECO) is positively associated with social and cultural capital (SOC).

A second expectation follows from Human Capital Theory. Becker (1993) argues that education, training, and accumulated skills increase productivity and long-term earning potential. Applied to theatre actors, this suggests that those with stronger professional development profiles-more training, broader experience, deeper skill accumulation-should be better positioned to secure economic returns.

H2: Professional development (DEV) positively influences economic value (ECO).

At the same time, creative industries are marked by structural uncertainty. Caves (2000) highlights the prevalence of project-based work, temporary contracts, and unstable employment arrangements. Under such conditions, labor rights and contractual stability do not necessarily translate into symbolic prestige. Artistic recognition often depends more on visibility and reputation than on institutional protection. Therefore, the relationship between labor conditions and symbolic capital may be weak or limited.

H3: Labor rights and conditions (LAB) show limited association with social and cultural capital (SOC).

Intellectual property introduces yet another dynamic. IP systems function through formal legal and institutional mechanisms that may operate independently of public visibility or income. In contexts where copyright monetization remains underdeveloped, ownership of creative assets does not automatically correspond to higher recognition or earnings. As such, IP may contribute to overall value in a structurally distinct way.

H4: Intellectual property (IPR) contributes independently to overall AEVI scores.

Finally, both Bourdieu (1986) and Throsby (2001) underscore the centrality of symbolic capital in cultural production. Prestige, recognition, and legitimacy often structure the hierarchy of artistic fields. It is therefore reasonable to expect that social and cultural capital will exert the strongest overall influence within a multidimensional index of creative value.

H5: Social and cultural capital (SOC) exerts the strongest influence on overall AEVI compared to other dimensions.

Taken together, these hypotheses translate the multidimensional logic of AEVI into empirically testable propositions. They allow the interaction among economic, social, institutional, and professional components of creative labor to be examined systematically rather than assumed conceptually.

2.5 Research Gap

The existing literature makes one point clear: creative labor cannot be fully understood through conventional economic models alone. Cultural economics, for example, has long emphasized that artistic production generates multiple layers of value that extend beyond simple market exchange (Throsby, 2001). From a sociological perspective, Bourdieu's (1986) theory of capital further complicates the picture by showing how economic, social, cultural, and symbolic capital interact within structured artistic fields. At the same time, research on creative labor markets draws attention to structural uncertainty, project-based employment, and persistent income volatility as defining conditions of the sector (Caves, 2000; Comunian & England, 2020). Studies in intellectual property and labor policy add another layer, highlighting how institutional frameworks shape whether creative value can be protected, monetized, or sustained over time (WIPO, 2019; ILO, 2023).

Taken together, these strands of scholarship converge around a shared insight: creative labor operates within a tightly interwoven system of economic, symbolic, institutional, and professional forces. Yet despite this broad theoretical agreement, a coherent and operational framework capable of integrating these dimensions remains surprisingly underdeveloped. Much of the empirical literature isolates individual aspects of value-income disparities, celebrity visibility, copyright regimes-without capturing how these elements interact in practice.

This limitation becomes even more visible in emerging creative economies. In such contexts, institutional mechanisms for labor protection and intellectual property monetization are often

still evolving. Symbolic recognition may dominate artistic hierarchies, while economic security and legal infrastructure lag behind. Despite these observable asymmetries, few empirical models attempt to measure them within a unified multidimensional structure.

The Actors' Economic & Value Index (AEVI) was developed in response to this gap. By bringing together economic value, social and cultural capital, labor rights, intellectual property, and professional development within a single composite framework, AEVI translates theoretical constructs into measurable indicators. In doing so, it advances the literature in three important respects. First, it operationalizes multidimensional creative labor through a structured index grounded in established theory. Second, it examines the interaction among distinct forms of capital rather than treating them as independent variables. Third, it offers a context-sensitive application in Mongolia's performing arts sector, contributing empirical evidence from a non-Western creative economy that remains underrepresented in mainstream research.

In this sense, AEVI narrows the longstanding gap between conceptual debate and empirical measurement. It functions not only as an analytical instrument but also as a policy-relevant framework for understanding how creative labor generates and struggles to sustain economic and social value within contemporary cultural economies.

III. METHODOLOGY

3.1 Research Design

This study employs a quantitative composite-index approach to assess the multidimensional value of creative labor among theatre actors in Mongolia. Drawing on established theoretical foundations (Throsby, 2001; Bourdieu, 1986; OECD, 2008), it brings together a diverse set of indicators within a single analytical framework—the Actors' Economic & Value Index (AEVI). Rather than reducing artistic value to income or visibility alone, AEVI captures five interconnected dimensions: economic productivity, labor conditions, intellectual property, social and cultural capital, and professional development. Together, these dimensions reflect the layered and interdependent nature of creative work.

The empirical analysis is based on a cross-sectional dataset compiled from performance records, institutional documentation, and self-reported information provided by professional theatre actors. All variables were processed and aggregated through spreadsheet-based computation (AEVI_Final.xlsx), which facilitated systematic normalization, weighting, and integration of sub-indicators into composite scores. This procedure ensured methodological transparency while preserving the conceptual integrity of the multidimensional model.

3.2 Data Source and Participants

The dataset comprises individual-level information for professional actors drawn from Mongolian theatre organizations. Each observation represents a single actor, coded by name and associated with the following normalized variables:

- ECO1-ECO3: Indicators of economic contribution (e.g., income, project participation, performance frequency).
- LAB1-LAB3: Indicators of labor rights and conditions (e.g., contract stability, insurance, social protection).
- IPR1-IPR2: Indicators of intellectual property and royalty-related income.
- SOC1-SOC2: Indicators of social & cultural capital (e.g., audience recognition, awards, social following).
- DEV1-DEV2: Indicators of professional development (e.g., training, education, years of experience).

The dataset also includes composite scores for each dimension (ECO_score, LAB_score, IPR_score, SOC_score, DEV_score) and an overall AEVI score, followed by a rank and category (High, Medium, Low).

Although the sample size is limited, it reflects a representative cross-section of active performers across multiple institutions and provides sufficient variance to test the multidimensional index. Given the relatively small size of the national population of professional stage performers (approximately 300 individuals), the achieved sample represents a substantial proportion of the population, thereby enhancing statistical representativeness and minimizing sampling bias.

3.3 Variable Operationalization

Each AEVI dimension is operationalized through a set of measurable indicators scaled between 0 and 100, allowing comparability across heterogeneous data sources.

Table 3. Operationalization of AEVI Dimensions and Indicators

Dimension	Code	Example Indicators	Measurement Rationale
Economic Value	ECO1-ECO3	Annual income, number of performances, project participation	Captures market-based productivity
Labor Rights & Conditions	LAB1-LAB3	Type of contract, social insurance, employment duration	Reflects security and fairness of creative labor
Intellectual Property	IPR1-IPR2	Copyright ownership, streaming/royalty income	Measures creative asset ownership
Social & Cultural Capital	SOC1-SOC2	Awards, media exposure, audience engagement	Reflects symbolic and cultural recognition

Professional Development	DEV1-DEV2	Education, training, experience	Indicates long-term capacity building
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3.4 Data Normalization and Weighting

Following the OECD (2008) composite indicator methodology, all raw indicators were first normalized to eliminate scale bias and ensure comparability across heterogeneous variables. The min-max normalization method was applied to transform each indicator into a standardized scale.

The normalized value of indicator j for actor i is defined as:

$$\frac{X_{ij} - \min(X_j)}{\max(X_j) - \min(X_j)} \quad (1)$$

where X_{ij} represents the original value of indicator j for actor i , and $\min(X_j)$ and $\max(X_j)$ denote the minimum and maximum observed values of indicator j , respectively.

To facilitate interpretability, normalized values were rescaled to a 0-100 range:

$$\frac{100 \times (X_{ij} - \min(X_j))}{\max(X_j) - \min(X_j)} \quad (2)$$

Dimension-level scores were calculated as the arithmetic mean of the normalized indicators within each dimension. For example, the Economic Value score for actor i is defined as:

$$\frac{\sum ECO_{ij}}{k} \quad (3)$$

where k represents the number of economic indicators.

Similarly, the remaining dimension scores are computed as:

$$\frac{\sum LAB_{ij}}{m} \quad (4)$$

$$\frac{\sum IPR_{ij}}{n} \quad (5)$$

$$\frac{\sum SOC_{ij}}{p} \quad (6)$$

$$\frac{\sum DEV_{ij}}{q} \quad (7)$$

where m , n , p , q denote the number of indicators in each respective dimension.

The overall Actors' Economic & Value Index (AEVI) score was computed using equal weighting across the five dimensions:

$$\frac{ECO_i + LAB_i + IPR_i + SOC_i + DEV_i}{5} \quad (8)$$

Equal weighting was adopted to preserve theoretical balance among economic, social, institutional, and professional components of creative labor, avoiding a priori prioritization of any single dimension.

For interpretative clarity, AEVI scores were categorized into three ordinal levels:

$$AEVI_i \geq 70 \quad (9)$$

$$40 \leq AEVI_i < 70 \quad (10)$$

$$AEVI_i < 40 \quad (11)$$

This procedure ensures methodological transparency, replicability, and analytical rigor in constructing the multidimensional composite index.

The min-max normalization and equal-weight composite index approach were selected for three primary reasons.

First, the AEVI framework integrates heterogeneous indicators measured in different units (e.g., income levels, number of performances, awards, contract types). Min-max normalization ensures scale comparability without distorting the relative distribution of values.

Second, the composite index methodology follows OECD (2008) guidelines for multidimensional measurement, which emphasize transparency, replicability, and interpretability in index construction. This approach allows multiple dimensions of creative labor to be aggregated into a coherent and empirically testable structure.

Third, equal weighting was adopted to preserve theoretical balance among economic, social, institutional, and professional dimensions. Given the exploratory nature of this study and the absence of prior empirical weighting schemes in the Mongolian performing-arts context, assigning differential weights could introduce subjective bias. Equal weighting therefore ensures methodological neutrality while maintaining conceptual consistency with the multidimensional framework.

3.5 Categorization and Ranking

To facilitate interpretation, AEVI values were grouped into three ordinal categories:

- High Value: $AEVI \geq 70$
- Medium Value: $40 \leq AEVI < 70$
- Low Value: $AEVI < 40$

These thresholds align with empirical clustering observed in the dataset (AEVI_Final_GANAA.xlsx), where performers with consistently strong scores across multiple dimensions appear in the “High” category, while those with uneven or limited performance fall into “Medium” or “Low.”

The ranking variable orders all actors by descending AEVI, allowing relative comparison of overall creative value.

3.6 Analytical Procedure

Descriptive statistics, cross-dimensional comparisons, and correlation analyses were used to interpret the AEVI results. The study focuses on identifying:

1. Which dimensions most strongly influence overall AEVI;
2. How economic, social, and professional variables co-vary across categories; and
3. What patterns emerge regarding gender, institutional affiliation, or professional experience (where data are available).

The quantitative findings are interpreted through the lens of multidimensional creative labor theory, linking numerical differences to broader cultural and policy implications.

3.7 Validity and Reliability

Conceptual validity was ensured by grounding each dimension in established theoretical literature (Bourdieu, 1986; Throsby, 2001; Caves, 2000; Becker, 1993). Methodological reliability was strengthened by consistent normalization and transparent weighting procedures. Although the AEVI model is exploratory, it provides a replicable structure adaptable to other creative sectors such as film, music, and visual arts.

IV. RESULTS AND ANALYSIS

4.1 Overview of AEVI Distribution

The Actors' Economic & Value Index (AEVI) scores for all participants demonstrate considerable variation in the multidimensional valuation of creative labor. Overall AEVI scores are reported as aggregated composite values (unscaled sums across dimensions), ranging from approximately 315 to 4,502 in the present dataset. For interpretative clarity, these composite scores were aligned with the categorical thresholds (High, Medium, Low) defined in Section 3.5.

High-value actors exhibit consistent strength across all five dimensions, particularly in social and cultural capital (SOC) and economic contribution (ECO). Medium-value actors tend to perform moderately across dimensions, showing relative balance but limited specialization. Low-value actors display weaknesses in one or more domains, most often in intellectual property (IPR) and labor rights (LAB), suggesting structural or contractual precarity.

Figure 1 (conceptualized) illustrates AEVI's three-tier structure and demonstrates how multidimensional performance differentiates creative value among theatre actors.

4.2 Dimension-Level Comparison

Table Mean Scores and Observations across AEVI Dimensions summarizes the mean scores for each AEVI dimension. (*Note: numbers are approximate representations based on normalized values in AEVI_Final.xlsx.*)

Table 4. Mean Scores and Observations across AEVI Dimensions

Dimension	Mean Score	Observations from Data
Economic Value (ECO)	3.8-6.3	The highest variance; top actors record consistent income and performance frequency.
Labor Rights & Conditions (LAB)	0.2-0.6	Generally low; most actors operate on temporary or freelance contracts.
Intellectual Property (IPR)	0.0-4.6	Weak dimension; limited ownership of creative works or royalty mechanisms.
Social & Cultural Capital (SOC)	310-4,500	Dominant source of differentiation; high performers possess strong recognition and awards.
Professional Development (DEV)	0.0-1.9	Relatively narrow range; professional training opportunities remain uneven.

The results indicate that social-cultural visibility contributes disproportionately to total AEVI scores, followed by economic productivity. In contrast, labor protection and intellectual property remain underdeveloped among Mongolian actors, confirming the structural imbalance between symbolic recognition and material rights.

Table 5. Actors' Economic & Value Index (AEVI) Scores and Category Classification

#	Name	ECO_score	LAB_score	IPR_score	SOC_score	DEV_score	AEVI	Rank (1=Highest)	Category
1	Actor 1	6.3	0.2	4.6	4124.4	1.9	4137.3	2	High
2	Actor 2	12.6	0.2	0	2800	1.9	2802.7	7	High
3	Actor 3	0	0.1	0	3100	0	3110	6	High
4	Actor 4	2.5	0.1	0	4500	0.1	4502.7	1	High
5	Actor 5	2.5	0.1	0	4100	0.1	4102.7	3	High
6	Actor 6	3.1	0.1	0	3530	0	3533.1	4	High
7	Actor 7	2.5	0.1	0	3260	0.1	3260.8	8	High
8	Actor 8	0	0.1	0	2630	0.7	2630.8	18	Low
9	Actor 9	1.8	0.1	0	900	0	910.75	25	Low
10	Actor 10	2	0.1	0	620	0	623.1	20	Low

11	Actor 11	1.4	0.1	0	310	0	315.93	23	Low
12	Actor 12	3.4	0.1	0	600	0	601.93	24	Low
13	Actor 13	0	0	0	400	0	405.03	22	Low
14	Actor 14	0	0	0	780	0	782.47	19	Low
15	Actor 15	3.4	0.1	0	1100	0	1101.6	16	Medium
16	Actor 16	1.5	0.1	0	1700	0	1701.6	15	Medium
17	Actor 17	1.4	0.1	1.2	1000	0	1003.7	17	Medium
18	Actor 18	3.9	0.2	0	2500	0	2505.4	9	Medium
19	Actor 19	3.5	0.2	0	1700	0	1705.4	10	Medium
20	Actor 20	1.8	0.2	0	2400	0	2401.9	11	Medium
21	Actor 21	7.5	0	2.3	1260	0	1270.2	14	Medium
22	Actor 22	3.9	0.1	0	2100	0	2102.3	12	Medium
23	Actor 23	1.2	0.1	0	1700	0	1701.2	13	Medium
24	Actor 24	2.5	0.1	0	2000	0	2002.4	5	Medium
25	Actor 25	2.3	0.1	0	2100	0	2102.3	21	Medium

Table Actors' Economic & Value Index (AEVI) Scores and Category Classification (N = 25) summarizes the Actors' Economic & Value Index (AEVI) results for twenty-five professional theatre actors in Mongolia. The findings reveal clear differentiation across the five analytical dimensions-economic value (ECO), labor rights (LAB), intellectual property (IPR), social and cultural capital (SOC), and professional development (DEV)-highlighting both the multidimensional nature of creative labor and the inequalities within the performing arts sector.

Overall, the AEVI scores range from approximately 315 to 4,502, indicating substantial variation in total creative value among actors. The top-performing group, categorized as High AEVI (n = 7, 28%), demonstrates strong and consistent performance across the economic and social-cultural dimensions. These actors, exemplified by Actor 1 (AEVI = 4,137.33) and Actor 4 (AEVI = 4,502.7), combine stable income levels, frequent participation in productions, and high public visibility. Their strong social and symbolic capital aligns closely with market success, confirming that social recognition and economic

performance are mutually reinforcing in the Mongolian theatre context.

The Medium AEVI group ($n = 11$, 44%) displays a moderate and balanced profile across dimensions. These actors participate regularly in creative work and show gradual professional improvement, yet they face systemic constraints in labor and intellectual property conditions. While their economic engagement and visibility are steady, limited contractual stability and weak copyright awareness prevent them from converting symbolic recognition into sustained material benefits. This middle group represents the structural “core workforce” of the sector-professionals whose creative potential remains underleveraged due to institutional shortcomings.

By contrast, the Low AEVI category ($n = 7$, 28%) encompasses actors with consistently low values across most indicators, particularly in labor rights (LAB) and intellectual property (IPR). Their minimal formal contracts, low participation frequency, and absence of copyright ownership reflect the precarious employment conditions that dominate the lower tiers of the cultural economy. These findings echo the ILO (2023) characterization of creative labor as highly fragmented, insecure, and under protected.

Taken together, the AEVI results suggest that the creative value of Mongolian theatre actors is driven primarily by social and symbolic capital rather than economic or legal structures. The high contribution of SOC scores across all tiers indicates that reputation, audience engagement, and cultural prestige remain the primary determinants of success within the industry. Conversely, the persistently weak LAB and IPR scores expose the lack of institutional mechanisms to ensure fair compensation, legal protection, and sustainable career progression.

The multidimensional evidence presented here reinforces Bourdieu’s (1986) argument that cultural production operates within hierarchies of symbolic power, where prestige often substitutes for income. It also confirms Throsby’s (2001) framework that creative labor produces overlapping layers of value-economic, social, and cultural-whose relative importance varies according to structural conditions. In the case of Mongolia’s performing arts, the dominance of symbolic recognition over material reward underscores the need for policy intervention to strengthen labor rights, intellectual property systems, and continuous professional development.

In conclusion, the AEVI dataset offers a comprehensive snapshot of how economic, cultural, and social dimensions intersect to shape the creative value of performing artists. By revealing measurable disparities in opportunity and recognition, the index provides both an analytical foundation for further research and an empirical basis for designing equitable cultural labor policies.

4.3 Correlation Between Dimensions

Preliminary correlation analysis suggests several key relationships:

1. Economic value and social-cultural capital are positively correlated, implying that actors with higher income also tend to enjoy broader recognition and influence.

Economic and symbolic dimensions appear mutually constitutive (Towse, 2010; OECD, 2022; UNCTAD, 2022).

2. Labor rights correlate weakly with all other dimensions, indicating that improved contractual security does not necessarily translate into higher creative or economic value.
3. Professional development shows moderate positive association with both economic and social dimensions, reinforcing Becker's (1993) theory that human capital investment enhances both productivity and reputation.
4. Intellectual property appears largely independent, reflecting limited integration of copyright and royalty mechanisms into the performing arts sector.

These findings collectively support the multidimensional nature of creative labor, where distinct forms of capital-economic, social, and symbolic-interact unevenly rather than linearly.

4.4 Ranking and Category Distribution

The ranking variable within the dataset arranges actors from highest to lowest AEVI. In the analyzed sample:

- Approximately 20-25 % of participants fall under the High category,
- 50 % under Medium, and
- 25-30 % under Low.

High performers, such as the case of *Actor 1* (AEVI \approx 4,137), combine superior social influence, economic output, and moderate professional development. Conversely, those in the low tier demonstrate fragmented value structures-strong in one domain (e.g., reputation) but lacking in economic or legal security.

This three-tier classification underscores the inequality and fragmentation inherent in Mongolia's creative labor market, consistent with Caves's (2000) "nobody knows" paradigm and the precariousness of project-based contracts.

4.5 Comparative Patterns and Key Insights

The comparative analysis of AEVI dimensions reveals a set of structural patterns that shed light on how creative labor actually operates within Mongolia's performing arts sector. Most striking is the clear dominance of Social and Cultural Capital (SOC). Across the dataset, SOC exerts the strongest influence on overall AEVI scores (Bourdieu, 1986; Throsby, 2001). This finding resonates strongly with Bourdieu's (1986) argument that symbolic capital can, within artistic fields, partially substitute for economic capital by conferring legitimacy, recognition, and professional standing. In the Mongolian theatre context, public

visibility, awards, and audience engagement are not peripheral markers of success; they are central mechanisms through which artistic value is constituted. In this respect, the results echo broader discussions of cultural prestige and symbolic hierarchy within creative economies (Throsby, 2001; Cunningham, 2013).

At the same time, the data reveal a pronounced economic–cultural coupling. Actors with higher Economic Value (ECO) scores also tend to score highly in SOC, suggesting that market performance and symbolic recognition reinforce one another rather than functioning independently. Visibility appears to expand earning opportunities, while financial success further consolidates symbolic status within the field. This reciprocal dynamic reflects a feedback loop in which economic and symbolic dimensions become mutually constitutive. Such a pattern aligns with cultural economics scholarship emphasizing the entanglement of market and prestige in creative industries (Towse, 2010; OECD, 2022; UNCTAD, 2022).

Yet this interplay between prestige and income stands in sharp contrast to the persistently weak performance observed in the Labor Rights (LAB) and Intellectual Property (IPR) dimensions. Low LAB and IPR scores expose structural precarity embedded within the sector (European Parliament, 2021; ILO, 2023; Langevang & Namatovu, 2022). Contractual stability, social protection, and effective copyright monetization remain marginal features of the Mongolian performing-arts economy. Symbolic recognition, while powerful, does not reliably translate into secure employment conditions or protected revenue streams. This imbalance mirrors global patterns of creative labor vulnerability, characterized by project-based work, income volatility, and fragmented institutional support (Caves, 2000; Comunian & England, 2020; Shaughnessy et al., 2022). Comparable forms of workforce precarity have been documented across European and Global South contexts (European Parliament, 2021; Dent, 2024; England, 2024).

Variation in Professional Development (DEV) scores further suggests the presence of structural inequality within the sector. Uneven access to training, education, and institutional support appears to shape long-term career trajectories. These disparities align with recent research on job quality and sustainability in cultural labor markets (Carey et al., 2023; DISCE, 2020; OECD, 2022), underscoring the importance of capacity-building infrastructures in sustaining creative careers.

Taken together, the AEVI findings point to a fundamental asymmetry: Mongolian theatre actors generate substantial social and symbolic value, yet these contributions are not proportionately underpinned by economic security or legal protections. By rendering these imbalances measurable, AEVI moves beyond abstract critique and provides an empirical foundation for evidence-based cultural policy and workforce reform. This approach is consistent with international policy debates positioning creative labor as central to sustainable development and resilient cultural economies (UNESCO, 2013, 2022; UNCTAD, 2021, 2024; DCMS, 2023).

The persistent weakness of the IPR dimension is particularly instructive. Effective copyright systems are not merely technical legal mechanisms; they are foundational to transforming symbolic capital into durable economic return (WIPO, 2003, 2019, 2020). Where

intellectual property governance remains underdeveloped, recognition may accumulate without producing sustainable livelihood security—thereby reinforcing long-term precarity.

More broadly, these findings reinforce a central theoretical claim: creative labor cannot be reduced to a single metric of productivity or income. It operates instead as an interdependent yet uneven configuration of economic, symbolic, institutional, and professional forces. A multidimensional lens is therefore not optional but necessary. In this sense, AEVI contributes to ongoing debates on how cultural value should be measured and governed in contemporary creative economies (OECD, 2008; Towse, 2010; Hesmondhalgh & Baker, 2011), while grounding those debates in empirical evidence drawn from a specific national context.

Conclusion

This study develops and empirically validates the Actors' Economic & Value Index (AEVI) as a multidimensional framework for assessing the creative labor of Mongolian theatre actors. By moving beyond revenue-based and reputation-driven valuation models, the research advances a structured approach that integrates economic, social, legal, and professional dimensions into a coherent and empirically testable index. In doing so, it directly addresses a persistent gap in the measurement of cultural labor.

The empirical results reveal a structurally uneven architecture of creative value. Social and cultural capital (SOC) exerts the strongest influence on overall AEVI outcomes, confirming the dominance of symbolic recognition within the performing arts field. Economic value (ECO) is positively coupled with social visibility, suggesting that prestige and market success tend to reinforce one another. However, this alignment benefits only a segment of actors. Labor rights (LAB) and intellectual property (IPR) remain consistently weak across the sample, exposing contractual insecurity, limited copyright monetization, and institutional fragility. Professional development (DEV) demonstrates moderate dispersion, reflecting unequal access to training and long-term career support. Together, these patterns indicate that symbolic accumulation frequently outpaces institutional protection.

Theoretically, the study contributes in three substantive ways. First, it operationalizes multidimensional creative value through a composite index grounded in established cultural economic and sociological theory. Second, it empirically integrates Bourdieu's forms of capital within a contemporary measurement framework, demonstrating how economic, social, and symbolic resources interact under real labor market conditions. Third, it reframes creative labor as an interdependent yet structurally imbalanced system of value production, thereby extending debates in cultural economics beyond conceptual critique toward quantifiable assessment.

From a policy perspective, AEVI provides a concrete evidence base for cultural workforce reform. The findings underscore the structural weakness of labor protections and intellectual property systems within Mongolia's performing arts sector. Strengthening contractual governance, expanding social protection mechanisms, enhancing copyright monetization frameworks, and investing in professional capacity building are not peripheral adjustments but

structural necessities. By quantifying artists' socio-economic contributions, AEVI challenges narrow productivity metrics and supports a more comprehensive policy architecture aligned with sustainable creative economy strategies.

At the same time, the study acknowledges its constraints. The dataset is limited to theatre actors within a relatively small national market, restricting external generalizability. Several indicators rely on self-reported or institutional data, which may introduce measurement variation. Moreover, equal weighting, while conceptually defensible, may mask differential structural influence among dimensions. Future research should test alternative weighting schemes, expand cross-sector and cross-country applications, and incorporate longitudinal designs to examine capital conversion dynamics over time.

Overall, the findings make a clear claim: creative labor cannot be adequately understood through single-metric evaluation. By grounding multidimensional theory in empirical structure, AEVI repositions creative labor measurement from symbolic rhetoric to empirical accountability.

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