

## Live Skills Project

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### **EU & country specific conclusions and policy recommendations**

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*This methodological note is part of the Project's Work Package 2 led by IME GSEVEE: Scoping Analysis and State of the Art Review.*

*These recommendations are the result of the research carried out by the Live Skills project. The full report can be found on the Live Skills website (<https://www.live-skills.eu/final-report>).*

## EU specific conclusions and policy recommendations

### Conclusions

- The creative and cultural economy can be seen as pioneers in the service sector and they can act as drivers of growth in the local and national economies.
- Funding programmes and supporting structures in the creative sector, both at European and National level, are insufficient or non-existent and this is a challenge faced by all countries.
- During the last decade, the European economy faced, and some national economies still face, a very difficult and turbulent economic situation due to the financial crisis of 2008. Most countries have implemented severe financial cuts, concerning both public and private cultural operators. Moreover, despite the fact that studies of arts, culture and humanities flourish in universities, the findings of research are of little interest to governments.
- As a result, the cultural and creative sector is underfunded, which has severely affected the Cultural And Creative Industries.
- From the country-specific research, it resulted that the UK has a rather mature creative and cultural industry totally integrated into the market economy and holds a significant share of the economic activity. On the contrary, Creative and Cultural industries in Greece and especially in Bulgaria and Romania still try to cut off from state funding and find their way into the market.
- The overall context described above led to a heavy decrease of private consumption of cultural and creative products. This has been a main reason behind the closedown of many big enterprises in the sector.
- As a reaction to the above trends, there is an increase in the birth of new small enterprises and an increased number of self-employed practitioners; a trend which is now becoming the prevailing mode of operations since 2009.
- Moreover, state budget cuts led to an exploration of alternative sources of funding, such as crowdfunding, commercialisation of some operations, and seeking of private investment
- Collaborative communities and spaces (in the form of creative hubs, incubators, labs, etc.) also emerged in order these small firms and self-employed practitioners to develop scale economies, but at the same time being more flexible, sustainable, and adaptive compared to big enterprises. This has been a

new collective approach to cope with uncertain economic environments by collaborating and networking and has played a key-role in urban regeneration and redevelopment.

- The sector is rapidly being digitalised with the appearance and the application of new technologies, in both production and distribution, and also generated new forms of artistic and creative expression.
- The sector is characterised by a diversity of sources of funding and business models. The workforce is predominantly young and has high levels of qualifications, but the majority is underpaid and cannot be economically independent. The choice to become freelancers or business owners in the sector is usually imposed by the difficulty to find a job position with satisfactory field work and compensation.
- Technicians and other professions in the sector who need technical skills are educated mostly theoretically. In addition, there is a clear lack of apprenticeships and other work-based learning programmes. As a result, skills required are learned on-the-job rather than during training.
- All these transformations in the sector impose the development of t-shaped skills of professionals and in particular of entrepreneurial and digital skills. These skills fall into three broad categories: Arts Management Skills, Digital and New Technologies Skills and Cultural Entrepreneurship Skills. Our research has pointed specific skills into the above categories that are important and should be included into the professional curricula of the selected broader professional categories (see section 5.7)
- In some countries, private foundations and other stakeholders are partially filling the gap of national and public policy in relation to skills development, but this is not enough in order to fill the gap of skills in the sector.
- There are also differences between sectors and subsectors, as well as between employment practices, e.g. there is even less funding available for skills development for freelancers vs employees.
- In this context, the current research has identified a wide range of entrepreneurial and digital skills that should be prioritised and recognised, linking it to the wider European context of the knowledge economy and digitalisation.
  - o In the field of arts management, arts financial management project management and fundraising and grant writing, presentation and communication skills are the top skills.
  - o In the field of digital and new technologies, understanding which new technologies are best for what purpose, marketing and audience

development, digital art and design skills, social media - use of social networks, and digital marketing are the most important.

- In the field of cultural entrepreneurship, creativity, creativity-idea generation, strategy, innovation and planning, new business models, vision, negotiation and crisis management.
- Regarding modes of delivery of the curricula, it seems that new digital technologies and on-line learning are increasingly and widely introduced into the teaching process with significant gains for its adding value. However, traditional face-to-face class lessons are still the most preferable mode of delivery.

### ***Policy recommendations***

- Policy-makers and decision-makers should encourage the development of the relevant policy frameworks at Member-State level, that will set the basis for the establishment of the adequate structures to support and accompany the AV and LP sectors, recognising their contribution at sectoral level, their added-value at social level (job creation, business development and economic growth) and their role in the promotion of cultural relations.
- There is also a clear need for increasing funding and developing further sustainable support structures and mechanisms, which meet the needs of the sector and improve the exchange of good practices among countries.
- More attention needs to be paid to change both employers' and employees' perceptions on continuous professional development, by raising the valuing and appreciation of life-long learning and skills development and provide the employers with incentives to engage more and invest in training.
- Advocacy targeting government and decision-makers is key, but other means of advocacy and policy work shall not be neglected, such as the role of Civil Society and social partners, as well as contribution to public consultations mechanisms (i.e. related to the Multi-Annual financial framework of the EU etc., that have not received the necessary attention from the wider cultural and creative sector).
- Policy work and change can and should be made within the sector and with a wide range of stakeholders and actors across the civil society and not just with government, applying a bottom-up approach.
- In a more general manner, policy recommendations can include the following guidelines:

- Develop national strategies for the AV and LP industries to provide the strategic foundation for ongoing development of policies and plans
  - An industry-education/ training forum should be established to bring together the demand and supply sides of skills development in the AV and LP sectors. Moreover, these platforms, composed by the relevant representatives of sector stakeholders (employers, unions, national skills bodies, professional associations, education and training organisations) could open up possibilities for practical decision-making that will respond to sectoral needs.
- Acknowledging the digital shift, European and national policy-makers should address the **digital gap between generations of young learners and more experienced professionals**, by prioritising the up-skilling of experienced professionals already in the labour market with digital, new technologies, and social media skills. In parallel, it is of utmost importance to develop and maintain adequate policy frameworks to accompany and equip young learners with digital & new technologies skills.
- Current and future policies at European and national level in the AV and LP sectors should pay particular attention to the **interlinkages between the learning processes and work-based learning opportunities**, by establishing and securing an enabling environment that supports learners to acquire new skills and knowledge through such experiences, but also encourages and incentivizes cultural organisations and employers to take part of apprenticeship schemes. To this end, funding schemes or incentives to employers for committing to training programmes are needed, along with better publicity to advertise training opportunities for a greater take-up by businesses and individual workers.
- A detailed census should be undertaken across the industry in every country, similar to the work undertaken by Creative Skillset for the creative industries in the UK.
- Along with the collection of relevant, harmonised and comparable statistics from national statistical agencies, this census could help identify trends and skills needs in the creative and cultural industries and provide useful feedback for designing EU and national policies on the field.
- Create an online Pan-European professional learning network for freelancers, paid employees and employers, where these groups will exchange information about new jobs, new technologies, and network each other. Through such spaces, like sustainable and informed platforms, AV and LP professionals can

benefit from meeting and exchanging views on potential opportunities and design joint initiatives that are crucial for the professional training procedure within the two subsectors.

- More opportunities for on-the-job learning should be developed through partnerships between educational and professional executives that develop learning schemes suitable for each organisation.
- Finally, collaborative schemes such as clusters should be boosted through the establishment of creative hubs and coworking spaces in the CCI. For a collaborative scheme to be developed, apart from creating the needed facilities, it is also equally important to have empowered facilitators, who will coordinate the collaborative schemes and also provide support services to their members.

## Country specific conclusions and policy recommendations

### Bulgaria

- The Audio-visual and Live Performance sectors need to be further developed and supported in Bulgaria, by strengthening the institutional mechanisms, structures and programmes to supporting the sectors' actors, which in turn can lead to increased collaboration with European stakeholders and enhanced engagement with European policies.
- In an ongoing era of digitalisation and recognising the added-value and potential that new technologies have in the development of the AV & LP sectors (including through their considerable dissemination & outreach potential), their use and promotion should be further increased at all levels while paying particular attention to intellectual rights.
- As sectors able to act as economic drivers at country level (promoting innovation, supporting the development of SMEs, upskilling professionals and young learners, increasing cultural exchanges and many more), the AV & LP sectors ought to be further supported and developed, ensuring a regular pace of development that can contribute to the economy of the country with jobs creation, innovation, social cohesion, and cultural exchanges.

### Greece

- The overall outlook of the Audio-visual and Live Performance sector in Greece shows that the cultural and creative sector was affected in a more intense way from the recession in the Greek economy.
- The sector in Greece was highly dependent from public funding and was affected by governmental budget cuts.
- The fall in consumption as a result of an almost 30% downturn of GDP had also a negative effect on the demand side for creative and cultural products and the respective fall in advertising and media productions was the final blow in the sector.
- Since 2016, the Ministry of Education has been conducting major reform of the VET system, considering challenges raised by the financial crisis, and started the implementation of a coherent national strategic framework for upgrading VET and apprenticeships (NSF, April 2016), with the aim to promote and enhance the social role of VET; to upgrade and expand apprenticeships; strengthen links between VET and the labour market; increase VET quality; and promote VET attractiveness
- Vocational education and training in the sector, provided mainly from the private sector, is a fast-growing industry and manages to respond in the rising demand.
- However, development of transversal digital and entrepreneurial skills in the vocational training is underperformed.
- Increasing the provision of work-based learning schemes, with a special focus on apprenticeships, is a good basis towards the acquisition of the required knowledge, skills, and competences by young people to perform under the new cultural and creative era that is being shaped. This process also requires closer communication between the VET providers and the industry/ employers in order to increase ownership and commitment.
- Since 2016 a reform has established a new pathway, a one-year apprenticeship programme at post-secondary level to offer upper secondary VET graduates the chance to acquire labour-market-relevant skills and to support labour market entry.
- Formal on-the-job training is provided as part of vocational training courses, but it seems that trainees are not always occupied on their field which leads to low adding value of the traineeship.
- Based on the quantitative and qualitative research we conducted in Greece, an essential step has been taken towards a more thorough evidence-based design of policies and action in the Audio-visual and Live Performance sector in the future.

- Clustering of small enterprises in the sector seems to be a solution for overcoming the crisis and becoming extrovert, since clusters create scale economies but simultaneously maintain differentiation and flexibility advantages of the small-sized enterprises.
- The NSRF (National Strategic Reference Framework) is an exceptional tool for channelling financial resources for the development of collaborative innovation schemes in the sector, coworking spaces, etc.
- VET providers should introduce transversal skills into their curricula and respective accreditation schemes should also be adopted towards this direction.

### Romania

- In Romania although there is highly trained workforce educated from state or private universities, there seems to be a lack of vocational training of technicians. The few existing VET programs do not give enough attention to transversal skills, such as communication, collaboration, problem solving skills, risk management and teamwork.
- In this respect, such skills are usually obtained through informal on-the-job training therefore lacking any certification.
- It is found that the necessary attention is not paid to counselling and career guidance.
- The need to protect intellectual rights has become essential in the cultural field, so there is a need for deep knowledge of the legislation in the field.
- Promote more intense, systematic and wider cooperation between artistic, academic, and scientific institutions and public-private initiatives in support of creative projects.
- Supporting investments in the digitisation of cultural resources and their aggregation and accessibility for the general public and users.
- Managers of cultural organisations (public and private) must be educated about the benefits of continuing vocational training.
- Developing creativity skills through lifelong learning and education programs in response to the challenge of preparing workforce specialized in specific crafts.
- Training programs must cause the annihilation of the imbalance between the skills existing on the labour market and the need or demand of the employer.
- They must include an important component of practical training (traineeships and mentoring).
- Training programs should also target the formation of skills, such as Arts Management, Cultural Entrepreneurship and New Digital Technologies.



- Expanding collaboration, at least for the technical support and distribution activities between public institutions and freelancers in the field of performing arts. Collaborations can take place for highly specialised activities.
- They can take place in the case of projects with limited periods or to carry out more specific activities of a larger project.
- Revitalising cultural infrastructure that delivers high value-added cultural goods and services and incorporating them into the public consumption circuit: cinemas, entertainment and concerts, as spaces that can become cultural and creative knots and business incubators.
- Periodic updating of the Romanian Occupation Code and of the occupational standards in line with the evolution of the labour market and the new skills requirements.

## UK

- In view the well-established and rapidly growing Audio Visual and Live Performance sectors in the UK, training opportunities should be developed for both entrant and established practitioners. Such courses should focus on soft and transferable skills, whilst complementing existing courses that cover technical skills.
- In line with the above recommendation, it is important to support the development of entrepreneurial skills for both entrant and established video editors and sound engineers in the UK, inspiring them to set up and manage their own businesses, as well as encouraging them to be more intrapreneurial within established businesses.
- It is recommended that free access to training and learning materials should be available across the Audio Visual and Live Performance sectors and that unions and other stakeholders should be able to guide individuals to these learning materials.

Life-long learning opportunities should be increased and promoted through flexible modes of delivery that can reach existing practitioners.

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