

**REPORT – Capacity building session and 2nd Council meeting
21 and 22 January 2016, Prague, Czech Republic**

See agenda of the day and participation list in annex

On Thursday the 21st and Friday the 22nd of January 2016 were held in Prague, Czech Republic, the first capacity building session and second meeting of 'Creative Skills Europe', the European Skills Council for Employment and Training in the Audiovisual (AV) and Live Performance (LP) sectors. 40 participants attended the meetings coming from 12 EU countries (Austria, Belgium, Croatia, Czech Republic, Finland, France, Germany, Hungary, Slovakia, the Netherlands, Sweden, and the United Kingdom).

On the first day representatives from Central and Eastern Europe were given an opportunity to exchange on their initiatives in the field of skills developments and to learn from experiences from other EU regions. On the second day participants were presented with Creative Skills Europe's second thematic report looking at the main factors of change in the operating environment of the AV and LP sectors and at their impact in terms of skills needs. The trends identified were debated in depth by participants, and recommendations collected for improving the report and developing future initiatives at national and European levels.

Capacity-building session

To open the debates it was decided to give the floor to representatives from countries that possess long-lasting sector skills bodies, and are members of Creative Skills Europe's steering group: Belgium and the United Kingdom.

Through their presentations, Jan Vermoesen (mediarte.be¹, AV sector, Belgium), Maarten Bresseleers (SFP², LP sector, Flanders), Nicole Suter (Creative Skillset³, AV sector, UK), and Pauline Tambling (Creative & Cultural Skills⁴, LP sector, UK) depicted the different ways sector needs can be identified at regional and national levels, and the variety of activities that can be developed to respond to those needs.

In **Belgium**, a 0,1% contribution on wages ensures the funding of the skills bodies that are piloted by social partners. Those bodies, also funded by different government subsidies, describe sector occupations, facilitate access to on going training (also for freelancers in LP sector), offer career counselling for artists (LP), develop support tools for young graduates and new workers in the sector (AV), co-operate with industries on traineeships and talent management (AV), etc.

For those bodies and their partners, identifying skills needs is important to:

- prevent shortages (technicians, bookkeepers, etc.) in sectors that mostly know oversupply;
- improve the relations with education (which are asked to adapt as quickly as possible to the changes in the field);

¹ To know more about mediarte.be, visit the organisation's website: www.mediarte.be

² To know more about Sociaal Fonds voor de Podiumkunsten, visit the organisation's website: <http://www.podiumkunsten.be/>

³ To know more about Creative Skillset, goto : <http://creativeskillset.org/>

⁴ To know more about Creative & Cultural Skills, go to : <https://ccskills.org.uk/>

- support SMEs in developing their HR strategies and engagement in training;
- support the sector to adapt and anticipate change.

Tools to identify the skills needs in Belgium are varied: the yearly list of occupations with shortages of the Public Employment service, the sector vacancies databases, the sector HR working groups, the questionnaires filled in by participants to sector training schemes, etc.

The needs that have been identified in the last LP surveys: the use of social media, technical skills for non-stage occupations, communication and administrative skills for freelancers, time management, authors' rights and specialised tools such as photoshop.

In the AV sector, the skills needed concern mostly highly specialised technologies, cross-media platforms, management (leadership, entrepreneurship, etc.), journalism, and health and safety.

The main challenges to the development of skills oriented labour market intelligence in Belgium relate to the lack of occupational statistics, the difficulty to manage big data (how to translate job banks into a qualitative analysis of the sector trends), and to the development of a common language between education and professional stakeholders.

In the **United Kingdom** two skills bodies exist for our sectors: Creative & Cultural Skills that cover LP next to other subsectors (craft, cultural heritage, design, etc.), and Creative Skillset⁵ that covers AV along side other subsectors such as fashion, computer games or advertising. After having received government support for many years, skills councils are now independent not-for-profit organisations mostly funded on a project base.

UK sector skills bodies work on labour market intelligence, workforce planning, national occupational and apprenticeship standards, assessment and certification as well as on the delivery of training and apprenticeship programmes.

An important project for Creative Skillset at the moment is the development of standards to cover the emerging digital workflow areas. Creative Skillset also set up 'Hiive' (<https://app.hiive.co.uk/>) an on line platform that counts today more than 50 000 individual users, 2500 companies and that looks at championing the creative industries and getting creative people talking to one another within and across the different sectors.

Creative & Cultural Skills for its part is running a National Skills Academy, which has strengthened the links to educational institutions, and an online resource for young people wanting to work in the sector (Creative Choices: <https://ccskills.org.uk/careers>). It has also developed its engagement with apprenticeships through the 'Creative Employment Programme' and the 'Backstage Centre', in Purfleet, Essex (<http://thebackstagecentre.com>), used by the music, film and theatre industry as a rehearsal, performance and filming venue and, at the same time, giving students and young professionals the opportunity to work and train 'on the job' alongside the commercial hirers. The apprenticeship national regulation is however about to change in the UK, a reform that challenges sector stakeholders to position themselves quickly in order to continue to benefit from the system.

⁵ To know more about Creative Skillset, visit the organisation's website: <http://creativeskillset.org/>

Responding to the perspectives given by Belgian and UK colleagues, presentations from participants from Central and Eastern Europe offered interesting insights on the situation in the field of professional training and career management in their different countries and subsectors.

Marek Tousek from the company 'Bohemian Multimedia', the **Association of Czech Animation** (www.asaf.cz) and member of the Czech Sector Skills for Culture, presented the benefits for a 'smaller subsector' such as animation to take part in formal skills discussions.

Starting from the government given task to develop the National System of Qualifications, the animation sector established for the first times national skills standards for its different occupations⁶ and, doing so, positioned itself as a recognised subsector at national level. It also helped enhance the dialogue between different stakeholders in the country (schools, workers and employers). The standards will hopefully now be used as a 'testing' tool in recruitment processes or as a basis for the development of assessment and certification schemes.

Marek Jicha, from the **Czech Association of Cinematographers** (<http://www.ceskam.cz/>) and professor at FAMU, the Film and TV School of the Academy of Performing Arts in Prague (<http://international.famu.cz/>) outlined the importance of combining professional knowhow and the expertise of educators to develop new training schemes for emerging occupations.

The NAKI research programme focused on the training needs of the new occupation of 'digital restorer'. On the basis of the challenges posed by digital restoration to film directors, cinematographers and sound masters, the skills needed to satisfy both the technical and artistic dimensions of the work were discussed and translated into a new master degree. The NAKI research programme also developed a specific method for digital restoration called DRA (Digital Restored Authorized) and recommended the creation of a state certification of the profession.

Delegates from **Hungary and Croatia** presented the training initiatives piloted by public broadcasters in their countries to help their institutions adapt to change, and contribute to the training of the new generation of professionals in the AV field.

In Hungary, the Public Service Media Academy⁷ implements, in partnership with the Pazmany Peter Catholic University, a joint program for editorial skills development (multiplatform environment) on postgraduate level. It also offers a scholarship to young talents in the field of sport journalism. It finally provides its staff of journalists and technicians with training programmes, designed and delivered internally (new media technologies, loudness training for sound technicians, news journalism, etc.) or with external partners (3D graphic design, financial skills, IT skills, etc.).

In Croatia, to adapt to the new multimedia and multiplatform environment, the public broadcaster had to rethink its overall organisation and develop specific training schemes. To cater for the constant evolutions in the field and prepare for the future, new partnerships also had to be established with external training providers. Apprenticeship schemes were also developed. HRT training academy now has its own training production studio and a large portfolio of training courses.

⁶ 9 skills standards developed for the animation field in the Czech Republic to date: producer, production manager, 2D character animator, 3D character animator, 3D graphic designer, concept artist, storyboarder, compositor, rigger

⁷ To know more, visit the website: www.media-akademia.hu

From **Germany**, the Deutsche Theater-technische Gesellschaft (German Theatre Technical Society) highlighted the benefits of European co-operation for the development of professional standards.

With partners from Sweden, Belgium and the Netherlands, the ETTE project (European Theatre Technicians Education⁸) aims at describing core safety competences & skills for stage technicians, and at developing open educational resources for those competences. On the basis of the core standards, a 'training for trainers' programme will be tested and assessment standards agreed on in parallel to the set up of an exchange platform for professionals and teachers. The project also aims at developing and experimenting the 'ETTE safety passport' that will be used to demonstrate, across borders, the acquisition of core safety competences & skills.

From **Sweden**, Kulturakademin Trappan gave the example of a training program for professionals in film, television and the performing arts developed at regional level and supported by public regional funding. Free of costs for participants, the training and mentoring schemes are accessible to employees, freelancers and self-employed. Programmes both cater for technical and digital skills transversal or specific to certain occupations, as for management skills or skills needed to develop freelancers' activities (communication tools, legal, administrative and financial skills, etc.). Kulturakademin conducts continuous evaluations of its actions to assess the impact in terms of employment, and addresses horizontal challenges for the sector such as gender equality.

The AEC - Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen - closed the debates with an interesting input from the **perspective of education**. It was underlined that if higher education music institutions do add to their curricula training schemes on entrepreneurship, the management of portfolio careers, multiskilling, or the use of digital tools in support to the creative act, it is not that easy to convince students to take those courses or to engage in a longer term reflection on their future careers. To change the mindset of students and to help professionals at later stages of their careers, relevant support schemes are to be developed by a diversity of stakeholders (schools, unions, professional associations, employers, etc.) at different stages of the career.

Second Council meeting

The second day of the Prague meeting was dedicated to discussing and deepening the trends identified in **Creative Skills Europe's second report** entitled: 'Drivers of change in the audiovisual and live performance operating environments and their impact on skills needs and occupations'.

Building on a first report dedicated to sector labour market intelligence, and which had been discussed and reviewed during the first Council meeting in Tallinn, Estonia, in April 2015, this second report develops a qualitative analysis of the statistical data available, combined to the intelligence coming out of a number of studies and surveys produced in different EU countries.

On the basis of a number of observations⁹, the study highlights three drivers of change at work in the European AV and LP sectors: (1) the digital shift, (2) technological developments, (3) the economic downturn and the emergence of new business models.

⁸ To know more, visit the project website: <http://stage-tech-edu.eu/>

⁹ The sector's variety of functions (artistic, technical, administrative) and activities (creation, production, distribution, etc.); the sector growth in absolute numbers but the lack of parallel impact in terms of quantity or quality of jobs; the large majority of small companies, the constant increase of self-employment (or other forms of independent work); the organisation of the activity on a 'project basis'; the imbalance between the employment demand and offer in a sector that remains very attractive; informal

For each of those change factors, the report unpacks the context of those evolutions and illustrates them through a series of case studies related to the main groups of occupations composing the sector (journalists, performers, technicians, administrators, managers).

With regard to the digital shift the report highlights that the key evolution for the AV sector is the transition to a 'multiplatform environment', combining a presence on the web to the traditional media. In the LP sector the digital environment has offered new opportunities to reach out to audiences and explore creative horizons but it also demands new skills.

If catching up with technological developments has always been an issue for economic sectors relying heavily on technology, the digital shift has hastened the process.

The economic downturn has dramatically reinforced some of the employment features of the sectors, namely project-based work and self-employment. To manage less and less linear careers professionals have to diversify their skillset even more than before. They also have to be equipped with the necessary knowledge and skills to manage the legal, administrative and financial requirements of those new employment models.

Finally, to face the skills needs trends it identified, the report makes a series of recommendations to the different sector stakeholders involved in sector skills development.

During the day observations and recommendations formulated by the report were discussed and reviewed by participants at the occasion of different thematic workshops moderated by project partners.

Workshop 1: Digital skills, technological developments

During this discussion participants shared their experience of the impact of the digital shift on their subsectors/occupations. They also described the challenges they face in having sector professionals recognise and address the issue in a structured way, and education and training providers adapt their offers to this ever-changing environment.

If all participants acknowledged the impact of the digital shift on their activities, different levels of impact were outlined. Some occupations seem to be less impacted (performers) when others have to address the digital reality more often (managers) or on a daily basis (journalists, technicians, etc.). The pace of the evolutions was also underlined with a need to catch up on developments but also anticipate them if sustainability is to be ensured. The appearance of new professions (community managers, specialists in the development of new digital technologies, etc.) was also mentioned as a great challenge in recruitment and training terms for employers in the sector.

If the music and AV subsectors have been greatly affected by the digital shift for many years already, LP is also going through radical changes with the central importance of 'live' events to ensure revenues, and the opportunities and challenges brought by the combination of 'live' and 'online' creations (streaming, video, etc.).

recruitment pathways; the need for workers to develop an extended skillset to cater for less and less linear careers or to ensure reconversions, etc.

For the AV sector the question of the quality of the contents is central. How to preserve quality when the production pace increases so radically? And, as a parallel issue, how to diversify a skillset without losing specialisation?

The question of 'quality' was therefore discussed at length, looking at both the risks and opportunities offered by the digital environment. The pressure and competition induced by the new working and business environments in the digital world were also mentioned. Can the audience be sensitised to the impact of digitisation on the quality of the contents but also on the quality of jobs it creates?

In terms of training, the best ways to develop relevant training schemes for digital skills were explored. The question of 'certifications' and 'standards' was addressed to ensure that even in a fast pace changing environment safety, skills and competences are preserved. The contrast between standards and the reality of the occupations on the field was also underlined to draw a line on the practicality of such concepts when faced with the realities of the work environment.

The question of the increasing number of self-employed / independent workers / freelancers was also addressed: how to reach out to freelancers and how to fund their training?

To conclude, participants agreed on the fact that the digital shift is a challenge and an opportunity that needs to be accepted and addressed both by employers to up-skill their workforce, and by individuals to adopt new skills and adapt to new working environments. As fact pace change has already created 'winners' and 'losers' in the sector – distinguishing between those who have managed or not to take advantage of the digital shift – ethics, fairness, and quality have to continue to remain at the heart of the reflection of the sector. To make sure training opportunities keep up with the pace of change in the digital world, industry and education have to be brought closer together, and connections with other relevant sectors (such as IT) and creative subsectors have to be established.

Workshop 2: Business skills, career management

Participants acknowledged the fact that the economic downturn has had a great impact on the funding and business models of the sector, and that new models have to emerge to ensure short-term viability and longer-term sustainability.

The drastic cuts in public funds has led to increased red tape for access to a reduced funding pool that is often more and more complicated to benefit from for local and national operators. If alternative models are currently being experimented by the LP sector in different EU countries (tax credits, donation laws, mixed public/private funding schemes), on the initiative of governments or of the sector itself, their sustainability will have to be tested in the long run.

If the creative sector seems to have been resilient in absolute terms, there have been 'winners' and 'losers': some businesses going under, new ones emerging thanks to innovative business models mostly driven by the new digital economy. Sustainability of those business models is however still to be found as many of the new funding tools – such as crowdfunding or suscriptions schemes – if proved relevant at the time of launching a new project do rarely allow for a sustainable development.

For both types of models (public funded or market driven) the economic downturn as led to greater budget insecurities, weaker employment opportunities and an increased use of

independent workers. Which leads to the following questions: How to offer independent workers access to on going training schemes? How to ensure highly qualified workers are not undercut by cheaper/ less qualified people?

Professional training (for the acquisition of fundraising, management, and entrepreneurial skills), as well as the respect of quality and safety standards were acknowledged by participants as key actions in the new environment impacted by the economic crisis and the digital shift. To stay in business, ensure their development and preserve quality, all stakeholders (employers, workers, start-ups, self-employed) have to recognise the importance of skills development and find solutions to accommodate and fund relevant training schemes. Governments, when affirming the importance of skills development, also have to back those priorities with appropriate and sustainable support schemes.

Several good practices were mentioned in this context, such as an incubator for start-ups hosted by the Flemish public broadcaster¹⁰ or a Finnish study on training work life and entrepreneurship skills in upper secondary schools¹¹.

The importance of 'managing the expectations' of young people and of presenting them with the reality of the sector before and during initial training was also mentioned, and several initiatives highlighted such as the programme 'Open Doors' from Creative Skillset in the UK¹².

Conclusions

The meeting ended with a call from participants to highlight in the report the shared responsibility of sector stakeholders (education institutions but also employers' organisations, unions, professional associations, etc.) for the development of relevant training schemes at different moments of the career.

The need to point out more the differences between freelancers and permanent workers was also put forward in order to develop training schemes accessible and relevant for all.

The rephrasing of recommendations in more 'urgent' terms was also demanded so that partners could use them more efficiently at EU and national levels.

Sharing information and experiences was finally singled out as a key benefit of the meeting and of the Creative Skills Europe project in more general terms, in order to support participants in their own practices but also to allow them to develop joint actions in the future.

¹⁰ To know more, visit the Sandbox website: <http://sandbox.vrt.be/>

¹¹ <http://lauda.ulapland.fi/handle/10024/61920>

¹² To know more, go to :

http://creativeskillset.org/news_events/blogs/3429_opening_doors_to_young_people_in_the_creative_industries

Annex I – Agenda of the capacity-building session

From 9:30	Registrations
10:00 – 10:15	Welcome of participants – presentation of the objectives of the day
10:15 – 12:30	Peer learning session 1: why is it important to develop sector specific diagnosis and strategies on skills development / the use of labour market intelligence, the consultation of the sector, etc.

To structure the discussions some participants have been asked to prepare short presentations on the way sector skills needs are being identified in their country

- *Belgium: Jan Vermoesen, mediarte.be / Maarten Bresseleers, SFP*
- *UK: Pauline Tambling, Creative & Cultural Skills / Nicole Suter, Creative Skillset*

11:15 *Coffee break*

- *Czech Republic: Marek Tousek, Bohemian Multimedia, Sector Skills Council for Culture*
- *Sweden: Ulla Berg Svedin, Culture Academy Trappan*
- *Austria: Andreas Heindl, ORF (Austrian Radiotelevision)*

12:30 – 14:00 *Lunch break*

14:00 – 17:00 **Peer learning session 2: what kind of initiatives can be developed to respond to sectoral skills needs / apprenticeships, partnerships between education providers and professionals, etc.**

- *Belgium: Jan Vermoesen, mediarte.be / Maarten Bresseleers, SFP*
- *UK: Pauline Tambling, Creative & Cultural Skills / Nicole Suter, Creative Skillset*
- *Czech Republic: Marek JICHA, Association of Czech Cinematographers, FAMU*
- *Hungary: Kinga Gaspar, Hungarian Public Service Media Academy*

16:00 *Coffee break*

- *Croatia: Nela Gudelj, HRT Academy (Croatian Radiotelevision)*
- *Germany: Hubert Eckart, Deutsche Theatertechnische Gesellschaft*
- *EU: Stefan Gies, AEC (Association européenne des Conservatoires)*

17:00 *Wrap-up and conclusions*

Annex II – Agenda of the Council meeting

From 8:30	Registrations
09:00 – 09:15	Welcome of participants - presentation of the objectives of the day
09:15 – 09:45	The evolution of skills and occupations in the audiovisual and live performance sectors: highlights of report 2
<i>09:45 – 09:50</i>	<i>Break</i>
09:50 – 11:15	Workshop 1: digital skills, technological developments
<i>11:15 – 11:45</i>	<i>Coffee break</i>
11:45 – 13:00	Workshop 2: business skills, career management
<i>13:00 – 14:00</i>	<i>Lunch break</i>
14:00 – 14:30	Feedback, outputs and conclusions of workshops
14:30 – 15:00	Presentation ESCO European Skills, Competences, qualifications and Occupations
<i>15:00 – 15:15</i>	<i>Coffee break</i>
15:15 – 16:15	Discussion on trends to be highlighted in the report and on recommendations to be put forward
16:15 – 16:30	Conclusions and next steps

Annex III – Participants' list

1	Monika Wittmann	Austrian Public Service Union	AUSTRIA
2	Maarten Bresseleers	Social fund for live performance Flanders	BELGIUM
3	Jan Vermoesen	mediarte.be – Social fund for the audiovisual sector and film production in Belgium	BELGIUM
4	Nela Gudelj	HRT Croatia Radiotelevision	CROATIA
5	Koraljka Plaščar	HRT Croatia Radiotelevision	CROATIA
6	Barbara Rocco	HDDU– Croatian Actors' Union	CROATIA
7	Jiří Hubička	OSMedia	CZECH REPUBLIC
8	Marek Jícha	Association of Czech Cinematographers / FAMU - Academy of Performing Arts Prague	CZECH REPUBLIC
9	Marie Kučerová	Brno Philharmonic	CZECH REPUBLIC
10	Eva Munková	OSNPM Union of Journalists	CZECH REPUBLIC
11	Zdeněk Pánek	Association of Professional Theatres of the Czech Republic	CZECH REPUBLIC
12	Pavla Petrová	Arts and Theatre Institute	CZECH REPUBLIC
13	Barbora Smutná	Czech television	CZECH REPUBLIC
14	Otakar Svoboda	South Czech Philharmonic	CZECH REPUBLIC
15	Lucie Sykorová	OSNPM Union of Journalist	CZECH REPUBLIC
16	Marek Tousek	Bohemian Multimedia	CZECH REPUBLIC
17	Raisa Niemi	Lasipalatsi Media Centre Ltd / Education and Training Committee on Theatre, Music, and Dance	FINLAND
18	Ségolène Dupont	Commission paritaire nationale emploi et formation de l'audiovisuel (CPNEF AV)	FRANCE
19	Carole Zavadski	Commission paritaire nationale emploi et formation du spectacle vivant (CPNEF SV)	FRANCE
20	Hubert Eckart	Deutsche Theater-technische Gesellschaft (DTHG)	GERMANY
21	Gerald Mertens	Deutscher Orchestervereinigung (DOV)	GERMANY
22	Ilka Schmalbauch	Deutscher Bühnenverein	GERMANY
23	Markus Staut	VER.DI – culture and art	GERMANY
24	Kinga Gaspar	Hungarian Public Service Media Academy	HUNGARY
25	Karel Hampl	Štátny komorný orchester Žilina – Slovak Sinfonietta	SLOVAKIA
26	Július Klein	The Slovak State Philharmonic, Košice / Association of Slovak Theatres and Orchestras	SLOVAKIA
27	Ulla Berg Svedin	KULTURAKADEMIN Trappan	SWEDEN
28	Rense Van der Heide	GOC – expert-centre for the creative industries in the Netherlands	NETHERLANDS
29	Nicole Suter	Creative Skillset	UNITED KINGDOM
30	Pauline Tambling	Creative & Cultural Skills	UNITED KINGDOM
31	Thomas Dayan	International Federation of Musicians	EUROPE
32	Anita Debaere	Performing Arts Employers Associations League Europe	EUROPE
33	Angeliki Dedopoulou	European Skills, Competences, Qualifications and Occupations, ESCO	EUROPE
34	Stefan Gies	Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC)	EUROPE
35	Christel Goossens	European Broadcasting Union	EUROPE
36	Elena Lal	European Coordination of Independent Producers	EUROPE
37	William Maunier	EURO MEI/ SNRT – CGT, France Télévisions	EUROPE
38	Richard Polacek	EURO MEI-Global union in the media, entertainment, arts	EUROPE
39	Daphné Tepper	European Sector Skills Council for the Audiovisual and Live Performance sectors / Creative Skills Europe	EUROPE
40	Yuklan Wong	European Federation of Journalists	EUROPE