

Rob West, Creative & Cultural Skills, United Kingdom

**Why does training/skills development matter for your organisation?** As an organisation we are committed to improving skills, diversity and fair access for the cultural sector.

**In which way is your organisation engaged in skills discussions and training initiatives?**

In our role as a Sector Skills Council and as an independent charity we offer careers information, promote apprenticeships, and deliver activities for students and tutors through our National Skills Academy across the UK.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Limited capacity, resources and the general culture of the creative industries which still tends to work against creating a diverse workforce with fair access to jobs in the sector.

**What are your current activities in the field of training?** Some of our main offers include CPD for tutors at colleges who are part of our National Skills Academy network; and training for employers wishing to take on Apprenticeships. We are a Sector Support Organisation for Arts Council England offering a service to arts organisations within their portfolio of funded clients.

**Do you have any plans to develop new activities in the training field in the near future?**

We are currently going through an organisational review, and am to clarify our offer later this year.

**Which topics would you like to discuss in priority with European partners?** Fair access to jobs, networking opportunities, and creative careers (we have just been funded by the Government to develop and deliver a programme of work to raise awareness of careers in the sector).

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Innovative solutions to common problems (e.g. ageing workforce) and sharing of good practice. Networking opportunities enhancing everyone's ability to broker relationships.

---

Creative & Cultural Skills is an independent charity and licensed Sector Skills Council that believes true social and economic growth in our sector can only really happen with access to the right talent and skills, regardless of background or previous educational achievement.

We champion non-traditional progression routes into and through our workforce, including apprenticeships. We campaign for fair access and pay, working to eradicate the sector's elitist recruitment practices.

Through our National Skills Academy we deliver industry-relevant training and insights for young people to help inform future career choices. Our programme of careers advice and guidance is underpinned by our online careers platform Creative Choices, which receives thousands of unique visitors each month.

We believe that diversity, equality, and fair access are crucial to the creative industries. Young people are our lifeblood and we need their creativity and diversity to thrive. The future of our sector depends on the way we recruit and nurture new and existing talent.

Paul Bronkhorst, Omscholing Dansers Nederland

**Why does training/skills development matter for your organisation?** As a career transition program for dancers we support dancers who have to terminate their performing career and who will have to pursue a new career in another field outside the dance world or another job within the sector.

A dancing career is demanding and highly specific. As a result dancers who have reached the end of their dancing career have quite a distance to the labor market and without (re)training it is often difficult, almost impossible, to find a new job.

Also dancers do acquire skills and competences while dancing, but, although relevant to other professional fields and sectors, these are not recognized.

**In which way is your organisation engaged in skills discussions and training initiatives?** See my answer to the first question. In addition: we have been engaged in specific training for choreographers due to a lack of regular education for this type of profession and in a similar way we have been involved in teacher training.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Finding appropriate financing and formal recognition of skills/competences that our clients already have. Also \*(related to) accessibility issues when entering degree programs.

**What are your current activities in the field of training?** Career guidance, coaching and financial support for our clients. We also offer organizational and financial support to customized training and education for emerging choreographers and teachers

**Which topics would you like to discuss in priority with European partners?** Due to the non verbal character of the art form dance dancers travel a lot and fall between the cracks when it comes to support once they terminate their performing career, but also possibilities to study.

---

ODN assists dancers who have reached the end of their career, providing them with advice and financial support. The scheme was founded in 1986 and is financed by premiums paid by the dancers themselves and by dance companies affiliated to the scheme.

The board is comprised of five persons, two of whom are appointed on the recommendation of the employers' association, the NAPK, and two by the union Kunstenbond. The chairman is independent.

Anabela Gonçalves, RTP Academia, RTP, Portugal

**Why does training/skills development matter for your organisation?** To help prepare the teams for future challenges, and maintain self-esteem that makes people drive the company to success

**In which way is your organisation engaged in skills discussions and training initiatives?** Partnership with EBU, and with different universities, hardware providers in order to promote workshops in new trends in Media Technologies and Production environments.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Difficulties in combining employee's schedules with training schedules. eLearning itself is not a successful solution for most of themes and doesn't generate enough curiosity amongst users.

**What are your current activities in the field of training?** OnJob training, classroom training, blended Learning and MOOC (eLearning)

**Which topics would you like to discuss in priority with European partners?** Successful training formats for media companies; Gamification; How to create more engagement on the training methodologies

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Exchange ideas based on case-studies presentations. Visiting another companies might help develop new ideas on how to create other training formats.

---

RTP is the public service broadcasting organization of Portugal. Operates four national television channels and three national radio channels, as well as several satellite and cable offerings.

Jean-Marc Vogt, DOV (German Orchestra Association / Deutsche Orchestervereinigung), Germany

**Why does training/skills development matter for your organisation?** Two key issues:

- legal training / contracts for the delegates of our orchestras / choirs / freelancers of DOV
- co-operation with medical specialists for musicians and signers members of DOV

**In which way is your organisation engaged in skills discussions and training initiatives?**

- organisation of regional meetings for delegates / information and workshops
- meeting with employers at the national and regional levels to promote health issues, analyse the possibilities of co-operation

**What are the main challenges faced by your organisation at the time of developing skills initiatives?**

- at regional level: in general, no funds available for any kinds of training actions. Some unique exceptions: training, coaching for baroque productions / old instruments / performances called 'original'
- at national level: reservations on the integration of any sorts of openings to training in the general contract

**What are your current activities in the field of training?** Legal training actions and on topics of the general contract / consequences of laws recently promulgated

**Do you have any plans to develop new activities in the training field in the near future?** Training actions in the field of musicians' health (how to work till 67-70 years old while staying in good health)

**Which topics would you like to discuss in priority with European partners?** How to change mentalities / overcome the reservations in this field (from all sides: employers, management, musicians), best practices for general contracts

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Implementation of European directives related to the specificities of live performance occupations (i.e. negotiations of general contracts); co-operations on the progress of occupational medicine

---

DOV, the German Orchestra Association (Deutsche Orchestervereinigung) represents the interests of over 13000 professionals in Germany: musicians in professional orchestras and public broadcaster choirs; freelancers; and music higher education lecturers and students. As a union we are committed to fair working conditions and fair remuneration. Our organisation is committed to the preservation and development of our globally unique orchestra and music scene.

Maarten Bresseleers, Coordinator, Sociaal Fonds Podiumkunsten, Belgium

**Why does training/skills development matter for your organisation?** It's our core business. It's the heart of our mission as an organisation.

**In which way is your organisation engaged in skills discussions and training initiatives?** We're governed by social partners and execute what they decide on training and skills development. As experts on the matter we also make propositions to them.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Two main challenges

- how to reach out for everybody working on a more freelance way
- how to establish a digital option for our training offer that fits the needs

**What are your current activities in the field of training?** We organise trainings, finance participation in training organised by others and try to bridge the gap between education and sector

**Do you have any plans to develop new activities in the training field in the near future?** We would like to expand our offer and establish a digital offer, in a form that fits the needs of our sector.

**Which topics would you like to discuss in priority with European partners?** Establish a strategic framework on skills development and agreements on including freelancers working in our fields in it.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Establishing a common e-learning platform/sharing content/

---

Sociaal Fonds Podiumkunsten is the skills organisation of the performing arts sector in Flanders. We're governed by social partners and are working as well on inclusion, health and safety, preventing sexual harassment and career counseling.

Carole Zavadski, CPNEF SV (National Bipartite Committee on Employment and Training for the Live Performance sector), France

**Why does training/skills development matter for your organisation?** Training is a way to develop competences, which are one of the keys to develop the sustainability of the activities of companies and promote professionalisation.

**In which way is your organisation engaged in skills discussions and training initiatives?** identification of the needs in competences, dissemination of recommendations, call for tenders to training bodies for the deployment of an offer that respond to the needs, validation and promotion

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Fast and constant evolution of the occupations, regulatory and administrative constraints, solutions to be found for the funding of pedagogical costs, availability of the learners during working time with the authorization of the employer

**What are your current activities in the field of training?** Support to the modernisation of the training offer (distance learning, dual learning, organisation in modules, etc.), validation by certification, quality criterias

**Do you have any plans to develop new activities in the training field in the near future?** Training for artists on artistic interventions and cultural actions, in the field of safety, in video-imaging for technical staff, in reception for administrative staff, in the funding of cultural projects, in the analysis of customer data, etc.

**Which topics would you like to discuss in priority with European partners?** Recognition of diplomas and competences, innovative pedagogies

---

CPNEF SV (Commission Paritaire Nationale Emploi Formation Spectacle Vivant / National Bipartite Committee on Employment and Training for the Live performance sector) was set-up in 1993 at the initiative of social partners and is piloted by them. As regards employment, it is responsible for monitoring the labour market, improving the recognition of qualifications, securing career paths, etc. As regards training, it is in charge of fostering the development of skills, identifying needs, adapting the offer, etc. An 'Observatory on Live Performance Professions', hosted by Afdas (Fonds d'assurance formation des secteurs de la culture, de la communication et des loisirs – Insurance training fund for the culture, communication and entertainment sectors), supports the research and publication activities of the committee.

The CPNEF SV produces annual quantitative labour market intelligence (employment and training statistics), and qualitative reports (on the quality of the training offer, the relationship between employment and training, training needs, etc.). It also develops and publishes online sectoral occupational standards, orientation material for young people, as well as a panorama of the initial and continuous training offer in the sector. It contributes to a number of formal frameworks for the development of professional qualifications and continuous training schemes, initiated the establishment of new qualification certificates for riggers, sound management and risk prevention professionals and provides advice to training bodies. It has created a support platform for micro-businesses, a website dedicated to apprenticeships, and developed a specific skills assessment scheme for employees of the sector.

Rense Van der Heide – GOC, the Netherlands

**Why does training/skills development matter for your organisation?**

It is our core business

**In which way is your organisation engaged in skills discussions and training initiatives?**

We are linked into different organisations with whom we cooperate. As a sector organisations we have to provide skills and profiles for the sector

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** At this moment it is quite hard to get the cooperation of both trade unions and employer's associations. They are either not interested, far too busy, or don't have the right persons for it.

**What are your current activities in the field of training?**

We train people from the printing and creative industry. Both technical training (skills) and more management (skills / competences).

**Do you have any plans to develop new activities in the training field in the near future?**

We are constantly trying to innovate the trainings we have and we have to keep track of the changes in the industry

**Which topics would you like to discuss in priority with European partners?**

Definitely co-creation, exchange of materials and developments. We should join forces as training and educational organisations together with the trade organisations to be able to cover all fields of education and training.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?**

Needs analyses for new developments, research on key elements to be developed and concretion of new skills / competences and courses.

---

GOC, the Dutch expert-centre for the creative industries, was set up in the 1920s by and for industry stakeholders in the graphic sector. It gradually broadened its scope of action to publishing, design, the media field and, more recently, the live performance sector.

GOC is led by social partners. It is financed by a levy on wages and, for sectors for which collective agreements were not signed, by sectors' ad hoc contributions.

GOC produces employment statistics as well as qualitative information on the relation between education and the labour market. It also develops occupations' competence profiles and runs prospective studies on future skills needs. In addition to its formal mandate on research and vocational education GOC also runs ad hoc initiatives responding to the needs in the sector such as the C3 'mobility platform' aimed at supporting the transition to other occupations of unemployed workers who have lost their jobs as a consequence of drastic public funding cuts.

Umberto Bellodi, Head of International programmes dept., Accademia teatro alla Scala, Italy

**Why does training/skills development matter for your organisation?** They are the basis of our mission and statute

**In which way is your organisation engaged in skills discussions and training initiatives?** We are among the leading partners in running research programs in cooperation with the Social Dialogue and EU

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** To reach a European joint qualification system, acknowledged by the sector

**What are your current activities in the field of training?** As a private academy of performing arts we regularly run both training and research activities

**Which topics would you like to discuss in priority with European partners?**

- Mutual understanding and recognition;
- Common references;
- Mapping past programs and creating a background for future developments

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Providing a clear and effective frame of reference

---

Accademia Teatro alla Scala - The curriculum comprises four departments – Music, Dance, Stage Workshops, Management – with some thirty courses for over one thousand students from every corner of the world: approximately 500 for professional courses and 500 for beginning courses.

The teaching method provides daily field experiences in the form of concerts, performances, exhibitions and seminars, culminating in the Academy Project, a yearly feature of the Teatro alla Scala opera season produced entirely by students.

The educational activities are complemented by other proposals in various areas: the Education and Outreach Area, providing workshops and learning initiatives for students and instructors in schools of all types and levels, in order to spread knowledge of the performing arts and related professions, and the Cultural Cooperation Area, offering international research and collaboration projects promoted by the European Community or by local governments to export the La Scala model of professional training.



Jakob Tryggvason – Audiovisual Employees Union, Iceland

**Why does training/skills development matter for your organisation?** We view training and skills development as the way to organize and raise the profile of our members. (Union)

**In which way is your organisation engaged in skills discussions and training initiatives?** We, jointly with the employers association, run a VET center and are active in promoting skills development. We push for those same issues in our collective bargaining agreements.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** On the practical side it's finding our voice in the online world and in the larger frame of things it's finding ways our skills assessment and skills development programs to be transferable into the formal education system.

**What are your current activities in the field of training?** A e-learning platform, "safe worker" passport program, OiRA tools in Icelandic and lobbying in general.

**Do you have any plans to develop new activities in the training field in the near future?** The focus now is getting those projects (see previous question) to a "self sustainable" level.

**Which topics would you like to discuss in priority with European partners?** Co-operation, sharing of training materials and perhaps manpower, joint development project.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Standardized skills across borders, shared resources and much, much more.

Venessa Tanovic, Career & Transfer Service Center (CTC) of the Berlin University of the Arts, Germany

**Why does training/skills development matter for your organisation?** For a University it is a main task to develop skills.

**In which way is your organisation engaged in skills discussions and training initiatives?** The CTC develops extracurricular workshops, consultations and coachings. We regularly discuss this with our funding partners, the European Social Funds in Berlin and the Berlin Senate for Education. Furthermore, we are an active member of the Careers Service Network in Germany, where we discuss these topics at a national Level.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Too little space in the short BA Curriculum for employability aspects, difficult funding situations.

**What are your current activities in the field of training?** an extensive workshop programme, consultations and coachings in various fields like financial, legal, marketing, social security, organisation and team.

**Do you have any plans to develop new activities in the training field in the near future?** Yes, we are thinking of more specific offers for individual study programmes in addition to our broad range of basic workshops for all artistic disciplines.

**Which topics would you like to discuss in priority with European partners?** transnational Projects, find partners to exchange knowledge and maybe more (people, students, staff, scholarships,...). Also, discuss common difficulties, find solutions together where possible. Learn from best and good practices.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** 1. Exchange, 2. platform of best and good practice

---

The Career & Transfer Service Center (CTC) of the Berlin University of the Arts offers workshops, individual consultations and coachings to support positioning as an artist in the Creative Industries. The offers are co-financed through European Social Funds. All the CTC's activities are free of charge and open to students and alumni until five years after graduation from the four artistic universities in Berlin: Berlin University of the Arts, the Berlin Weissensee School of Art, the "Hanns Eisler" School of Music Berlin and the "Ernst Busch" Academy of Dramatic Art. <https://www.udk-berlin.de/en/service/career-transfer-service-center/>

Berlin University of the Arts is one of the largest and most diversified universities of the arts in the world. The teaching offered mostly in traditional formats in the four colleges of Fine Arts, Architecture, Media and Design, Music and Performing Arts as well as at the Central Institute for Continued Education/ Berlin Career College encompasses the full spectrum of the arts and related academic studies in more than 70 courses. With the right to confer doctorates and post-doctoral qualifications, Berlin University of the Arts is also one of the few art colleges in Germany with full university status. Teachers in art and music are also educated at Berlin University of the Arts, the only university in Berlin and Brandenburg where these subjects can be studied.

César Casares – ConARTE, Spain

**Why does training/skills development matter for your organisation?** As the very first step of transition, skills and competences accreditation, and training programs attached to them are an issue for us

**In which way is your organisation engaged in skills discussions and training initiatives?** Trying to be updated on developments about professional profiles of the field, life long learning, promoting education projects for professional transition.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Promote deep knowledge among actors of the sector, to move forward this issue with real consensus, share a broad overview of the entire sector's ecosystem to avoid getting stuck in small talks, national education system constraints, direct economic support to the initiatives, etc.

**What are your current activities in the field of training?** A prospective research about feasible curricula developments in dancers education to fill the gap of EQF4 in vocational training, thinking of Professional Transition, preparing an Erasmus+ project on the same issue, the development of artistic professional profiles in the dance field within the national qualification framework

**Do you have any plans to develop new activities in the training field in the near future?** yes, the ones described above; we are thinking about how there could be a transnational recognition of these professional profiles, through ECVET system

**Which topics would you like to discuss in priority with European partners?** The very first step for any transnational recognition of vocational training, the creation of pilot programs on this issue, thinking on professional transition, as a necessary milestone of dancers' careers.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Acting in curricula and diploma recognition, with the professional transition in mind would allow the field to kill two birds with one stone, normalizing the reality of professional transition in the field so that it won't be a taboo anymore, reaching sustainability for individual dancers and for the sector as a whole.

---

ConARTE is a confederation of Artists and Show business workers representing actors, directors and dancers in the live performance and audiovisual sector, with connections at national level with musicians, dubbing actors, technicians

Janet Jones, School of Arts and Creative industries, Southbank University, London, UK

**Why does training/skills development matter for your organisation?** As jobs in the UK creative sector grow in numbers and complexity, as an HEI we need to ensure we have the most appropriate range of courses, CPD, apprenticeships UG and PG offerings. We need to be part of the solution for providing the Creative Industries with an appropriate talent pipeline, that predicts the needs of the sector before they are themselves in a position to articulate these. We need to provide graduates with the skills to manage change and to innovate, and to lead the industries they enter.

**In which way is your organisation engaged in skills discussions and training initiatives?** Higher Apprenticeships e.g. UK screen Alliance; Screen Skills accredited; BJTC accredited; Thames Estuary Production Corridor HEI leader; CPD, MA, UG and provision; International Global Campus Network European Hub

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Connections, sharing of information and best practice and communications across the sector need to be enhanced. Nesta's new policy Institute will be a good step forward. UK Government doesn't understand the complexity of the Creative Industries. Lack of respect for HEI's ability to deliver the right talent pipeline. Industry's inability to connect to educators, since they no longer train their work force.

**What are your current activities in the field of training?** Across all areas in media, film, IT, creative technologies and performing arts.

**Do you have any plans to develop new activities in the training field in the near future?** New apprenticeships, and new MAs and BAs, plus new CDP courses

**Which topics would you like to discuss in priority with European partners?** Post Brexit alliances; Erasmus with staff and students; Global Campus

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Policy initiatives to support free movement of people within the creative industries.

Helena Ryti, Finnish Actors' Union

**Why does training/skills development matter for your organisation?** The Finnish Actors' Union is both a trade union and an art organisation. As an actors' own organisation we want and we try to take care of training development for professional actors. We think it's a benefit for the members to have different kind of supplement education. The Art University of Finland has had supplement education for actors but, nowadays, it is either too expensive or the demands for admission are too high. There are no basic skills development for acting.

**In which way is your organisation engaged in skills discussions and training initiatives?** In the Finnish Actors' Union there is an organisation called Ilmaisuverstas (it is difficult to translate the name, so it can be called f.ex. Finnish Actors' Studio). Ilmaisuverstas was founded in 2003 by actors for actors to support and develop professional skills. There are annually different kind of courses (which take 2-3 days or one week) f.ex. acting methods, scripts, speech techniques, singing etc. Courses have been arranged approximately once a month. Every year Ilmaisuverstas aims to organize a training course on acting in film and television. This is all funded by a small membership fee.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?** Money! If you want to arrange longer and deeper education for professional actors you need extra funding. That's why we are forced to ask for grants and subsidies.

**What are your current activities in the field of training?** Last year (2018) our union got money from the European Social Fund for organising a long education in applied theatre for professional actors. It included methods of applied theatre (f.ex. forum theatre, playback theatre, exercises for workshops, how to plan, develop and control projects in different kind of fields - social and healthcare, organisations, museums etc.). There were 12 weekends training during the year and 22 professional actors from different parts of Finland were participating (both freelancers and actors from permanent theatres). Teachers were from Finland and from the UK.

**Do you have any plans to develop new activities in the training field in the near future?** A few years ago Ilmaisuverstas arranged a long education for acting in film and television. That one and the last year's training course of applied theatre have demonstrated it is important to continue organizing long time education. Ilmaisuverstas is still going strong with short time activities.

**Which topics would you like to discuss in priority with European partners?** Finance and funding. The importance of having supplement education for the members of organisations.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?** Possibilities to have international co-operation and networking, compare to the other countries practices.

The Finnish Actors' Union is a trade union and art organisation. In Finland there are 1.900 professional actors (1.300 are in working age, the others are students or retired). 900 are freelancers (self-employed) and 400 are working in state funded theatres. Almost all of the professional actors are members of our union. Funding of the activities is based on the membership fees. We have four full time workers in our office (executive director, lawyer and two secretaries). They take care of advising in agreements, of negotiating collective agreements, copyrights etc. We have a general assembly twice a year which elects the board for two years and the president for three years. In theaters there is a collective agreement but not in film and television. The situation, especially for freelancers is untenable and it takes too much time and energy from our office workers. We would like to concentrate in other things than fighting against producers - f.ex. develop training skills!

Jan-Willem van de Velde, Sociaal Fonds Podiumkunsten, the Netherlands

**Why does training/skills development matter for your organisation?** The Social Fund for the Performing Arts (SFPK) is founded and funded by employers and workers in the performing arts sector. Workers can apply for a financial contribution aimed at career development, (re)training or employability up to 3.000 EUR per year. Beside funding training and career development SFPK conducts research, gives information and promotes social dialogue.

**In which way is your organisation engaged in skills discussions and training initiatives?**

- By supplying information, research data, insights etc. about career development, skills training, employability and other worker/labour issues to workers, employers and other stakeholders
- By actively encouraging and supporting employers to invest in training and development and to take measures to improve the work ability, employability, wellbeing and health of all kinds of workers (i.e. employees, freelancers, volunteers, students).
- Currently SFPK is involved in a substantial research and development program (ESF funded) aimed at:
  - o determining general levels of work ability, self-management and employability;
  - o identifying factors related to changes in those levels
  - o developing a broad program of evidence and practice-based interventions aimed at improving the work ability, health and employability of workers.

**What are the main challenges faced by your organisation at the time of developing skills initiatives?**

- Reaching out to and supporting the ever-growing group of freelance workers (self-employed professionals) in the sector. Employers hesitate to invest in their development and these workers tend to lack the resources and self-management skills to maintain and develop their (future) skills.
- Improving the volume of development activities and the financial resources needed to do so (e.g. encouraging the government and national cultural funds to invest more in HR; expanding services for workers, employers and HR professionals);
- Converting our way of working from demand driven based to a more proactive approach of workers, employers and other stakeholders;
- Improvement of self-management / personal leadership of workers, aimed at work ability, health and productivity (self-management: the ability to take initiative and to make optimal use of the opportunities offered in the work, social and private environment).
- Initiate and promote continuous research aimed at factors that facilitate or slow down career development, skills training and/or employability in workers;
- Convincing and committing employers to support and invest more in order to maintain and develop the necessary skills and competencies given a limited amount of resources.

**What are your current activities in the field of training?**

- To subsidize, manage and monitor individual applications from workers (and employers: group applications);
- Consulting with employers and other stakeholders about applications, interventions, new developments in the field etc.
- The ESF project: factors and interventions related to maintaining work ability, health and employability (see also above).

- Supporting further implementation of the recently developed Fair Practice Code (national standard for ethical and sustainable entrepreneurship and labour relations in the cultural sector). Including education and training involving the principles of this standard (for employers and workers).

**Do you have any plans to develop new activities in the training field in the near future?**

- Workers: identifying and developing interventions aimed at improving self-management skills;
- Employers: developing a sector wide program for raising awareness about the importance of and methods to facilitate self-management in workers.
- Mental health related behaviours and risks

**Which topics would you like to discuss in priority with European partners?**

- Opportunities for international co-operation (EU-level) in securing sector wide funding for raising the level of (lifelong) training and development in the live performance sector;
- International scientific and practice-based research aimed at factors facilitating (and impeding) the development of self-management skills of workers in the cultural sector.
- Developing an internationally accepted set of standards/guidelines related to (the right to) training and development in the working environment.

**For which type of actions in the field of skill development do you think that European co-operations could bring the most added-value?**

- Exchanging ideas, strategies and practice based solutions in relation to skill development / training issues / health of freelance professionals in the performing arts;
- Joint research into factors, interventions and standards of practice related to work ability, healthy work environment, employability and HR skills for managers in the live performance sector.
- Exchanging innovative approaches to the prevention of undesirable behaviours in the workplace, including intimidation, sexual harassment, mobbing and discrimination.
- Being able to find each other, to consult with the right organisations and people across European countries: for example, an international online directory or (moderated) virtual community for our sector with key “resource persons” across countries who may be consulted by colleagues within and between countries.

---

SFPK: Founded and funded by employers and workers in the performing arts sector. Mission: to support and promote career development and sustained employability of performing arts workers.

Key instruments:

1. Funding training
2. Conducting research
3. Promoting social dialogue