

## FINAL CONFERENCE Gothenburg, Sweden - Tuesday 5 February 2019

Report on working groups discussions  
*Prepared by Royner Norén and Daphne Tepper*

### 1) Convincing our industry to engage in training

*Report by Thomas Dayan, International Federation of Musicians*

- In small enterprises, with limited resources, training is not always a top priority for both companies and workers. It is therefore important to have a flexible approach to training and to address the needs and expectations of all kind of industry stakeholders. We need to adapt the content of training to respond to the needs on the ground. We also need to develop the training actions in the workplace.
- Data is key and we should make freelancers more visible in the sector statistics (employment, training needs, etc.). We should also develop our narratives that can be even stronger than data at the time of convincing funding organisations to support training activities.
- We need to adopt a step-by-step approach to involve all types of stakeholders; not only top down, but also bottom up.
- We need to develop our incentives for training (for ex. as a way to strengthen one's profile to get the next job).
- We have to enhance the cooperation between universities and the industry in order to better respond to lifelong learning needs.

### 2) Sharing innovative training solutions

*Report by Peter Hiltunen, Kulturakademin*

- Innovation in training solutions is still in its very first steps and we should expect more and rapid developments in the near future. The testing of innovative tools in our sector is still very fragmented and many training providers still rely mostly on traditional training schemes (face-to-face, classroom, etc.), which is of course still very relevant.
- To develop our innovative training approaches, we need to engage much more with the next generation and we should upscale our collaboration with education.
- We also need more tools to analyse the needs, and easy-to-use platforms to share innovative contents.

A concrete proposal to set-up such a sharing platform of innovative training tools and contents in the creative sectors was made; to find each other and share information. Potential funding opportunities were mentioned, such as through the next Research programme of the European Union (Horizon).

### 3) Funding our training needs

*Report by Isabelle Dochy, European Broadcasting Union*

- We should map the existing funding streams in support of ongoing professional training and understand how they function and who benefit from them (funds set up through collective agreements, taxes paid by the industry, funding by public authorities, training organised by hardware providers, in-house academies, etc. – benefiting to employees, job seekers, freelancers, etc.).
- Informal training that happens on the job - between peers or through self-tutorials - need also to be better considered.
- If EU funding streams exist and if we know about them (Erasmus Plus, Creative Europe, European Social Fund, European Regional development Fund, Horizon, etc.) we might want to deepen our mapping and knowledge of national and regional opportunities.

### 4) Training as a tool to open up the sector

*Report by Daphne Tepper, Creative Skills Europe*

- Groups discussions showed a shared awareness on the fact that our sector suffers from a fair access issue and demonstrates very little diversity in profiles and backgrounds. Pathways into the sector remains rather closed; reinforced by informal recruitment practices and challenging working conditions, especially during the first years of the professional lives.
- Political and public pressure (incl. legislations, regulations, etc.) is a strong incentive for change. In many countries, the topic of inclusions and diversity has been discussed for many years, but real change only happened when data started to be collected and published, or when funding starting to be conditioned.
- But for real and sustainable change to happen, our sectors need to go through a real 'change of culture'. Training (such as on 'unconscious bias) should be used as a tool to trigger this change, and it should be offered to everyone in a given workplace, not only to people in management positions.
- Training in itself could also be an instrument of change. The way you organise training, your target groups and the training tools you use can lead to a more inclusive workforce (*focus on the learner*).
- Perceptions of our sectors from the outside should also be addressed if we would like to move towards a more diverse workforce. Do people really know what our jobs consist of and where are the opportunities?

### 5) Training for all: the challenge of the freelance workforce

*Report by Jan Vermoesen, mediarte.be*

- In the working group, the freelance workforce was defined by default: everyone who has a contract for a long period of time is not a freelancer. Depending of the country and sub-sector, freelancers make up 50% to 100% of the total workforce.
- We have to make sure that freelancers can take care of themselves. They have to be really free to go where they want to go. But they also have to feel they are not alone. More and more unions across Europe are opening up to freelancers and developing dedicated support systems.
- Most of the training available to freelancers is not about occupational skills (the ones needed to do their job) but about entrepreneurial skills (how to get work and manage one's career).

- The most successful models regarding support to freelancers shared in the group discussions were the ones that involved co-operation (between unions and employers, through sector skills councils, etc.). In all cases, initiatives should be industry-led and businesses in our sectors should take the lead in this field. As our industry continues to depend more and more on freelancers, employers should recognise their responsibility towards the training of freelancers if they want to stay in business and continue their development.
- Online training and new ways of learning (social networking, peer to peer, formal or informal) should continue to be explored to offer the most relevant way for freelancers to access training.
- Finally, a concrete project could be to collect and share existing training resources for freelancers already available online in different EU countries.

## **6) The competences, qualifications and careers of artists/performers**

*Report by Camille Richard, International Federation of Actors*

- Among the challenges we identified as key in the career development of performers is ageism, including discrimination of actresses over fifty.
- The validation of informal training is also key for artists and performers, even more when looking at careers that involve more and more freelancing.
- The recognition of transferable skills that could be used in other sectors or jobs is also very important to support career developments.
- We should also address the resistance to non-artistic training from some performers and develop the right tools, incentives and narratives to promote such training.
- We should get inspiration from other sectors, such as sport or the military, which also need to offer transition schemes to part of their workforce.

## **7) Recognising competences and qualifications across Europe**

*Report by Umberto Bellodi, Accademia Teatro Alla Scala*

- A concrete example of the issue at stake for our sector could be the following. In Germany, there is at least 200 vacancies in theatre technical departments while Southern Italy trained in the last three years approximately 80 stage technicians (machinists and electricians mainly). As the Italian labour market has no vacancies southern than Rome, graduates have to move to central and northern Italy to find a job. Why is mobility not made easier to access the German market or other European countries where skilled workers are missing?
- Certifications and qualifications in Europe are for the moment mainly structured for the university system. Vocational education and training for its part still vary from country to country even though competences and tasks have in general the same “meaning” in all European countries. Safety regulations are a good example of how things move in parallel in all countries. So “competences” (and their mutual recognition) are driving new training approaches. Previous projects have been working on those issues in the past: the ETTE project created a sort of ‘EU licence on safety’; the TALQ project defined the 3 key principles for the mutual understanding of competences (TRANSPARENCY – TRUST – FREEDOM); other projects have been implemented in this field for more than 10 years.

- Possible perspectives for future actions should take the following elements into account:
  - a) VET providers should retain their ‘freedom’ in developing their programmes (within a common sector framework defining the expected competences);
  - b) some kind of “international assessment” should be set up to validate the learning paths;
  - c) an umbrella network/association/platform could validate the qualifications;
  - d) national reference points could help bring together the demand (the labour market) and the offer (the VET providers) in a European perspective;
  - e) Supporting tools should also be created such as the ETTE OPEN BADGE.
- A partnership of 10 institutions (Pearle\* and UNI MEI included) submitted in January 2019 a grant application for a project entitled VETNET-Live. Its objective is to establish an EU alliance of VET Providers (focus on technical professions in the performing arts) setting recommendation and procedures for an EU transparent system of recognition of competences and qualifications, recognised by the labour market.

### **8) European co-operations: concrete ideas and partnerships’ proposals**

*Report by William Maunier, UNI MEI*

- Translate all documents available across Europe on competences and qualifications in our sector and make them available on an open platform.
- Develop European co-operations to enhance the mobility of apprentices, students and professionals in our sector (the project ‘Régisseurs sans Frontières’ implemented by French, German and Czech partners supporting the mobility of apprentices in live performance technical professions is currently looking for funding solutions to maintain and broaden their action – contact at the French school: Laurence Vasseur, [europa@cfpts.com](mailto:europa@cfpts.com)).
- A project developed in Nantes, France, on management in the music field is looking for European partners (for more information: Carole Le Rendu Lizee, [clerendu@audencia.com](mailto:clerendu@audencia.com))
- Islandic partners are also looking at developing a ‘Future skills academy’ in the creative sectors– with part of its activities online (for more information: [ingirafn@idan.is](mailto:ingirafn@idan.is))
- A European partnership could also be imagined to take better advantage of the competences of the creators (to discuss this idea: Rebecca Davies, [Rebecca.Davies2@britishcouncil.be](mailto:Rebecca.Davies2@britishcouncil.be))
- Further European partnerships to support transition schemes in our sector could also be explored (for more information on the existing FIA Dance Passport: Camille Richard, [crichard@fia-actors.com](mailto:crichard@fia-actors.com))
- Platform/hub to function like a market place of ideas on creative skills could also be imagined: demands from employers could be discussed with workers and lean solutions could be developed to respond to short-term needs.
- Support the sector in the production of evidence base on trends and needs in order to strengthen the voice of sector stakeholders when asking for funding for training actions.