

REPORT – 2nd Capacity building session and 3rd Council meeting
1st and 2nd of March 2016, Madrid, Spain*See agenda of the day and participation list in annex*

The second capacity building session and third meeting of Creative Skills Europe, the European Skills Council for Employment and Training in the Audiovisual (AV) and Live Performance (LP) sectors took place in Madrid, Spain, on the 1st and 2nd of March 2016. More than 50 participants attended from 10 EU countries (Belgium, France, Germany, Greece, Italy, the Netherlands, Spain, Portugal, Sweden and the United Kingdom).

The capacity building session gave participants the opportunity to share experiences on ways skills needs and the evolutions of occupations are analysed in different EU countries, and on initiatives taken to address them. Three Southern countries were particularly in focus: Spain, Italy and Portugal.

The Council meeting, on the basis of the material presented in the third Creative Skills Europe's report, was dedicated to deeper discussions on the main challenges identified for our sectors in the field of professional training and long-term skills strategies, namely: the use of labour market intelligence to better understand the sector skills trends, career management as a tool for skills acquisition at different moments of the professional path, the digital environment and its impact on sector processes and occupations, and the co-operation between professional stakeholders and the world of education.

Capacity-building session

Following a first capacity building session focused on Central and Eastern Europe (Prague, 21 January 2016), this second session looked at Southern Europe and its specificities in terms of labour market evolutions and skills needs. Those specificities were put in perspective thanks to presentations from other EU countries: France, the Netherlands and Germany.

In **France**, National joint committees on employment and training bring together social partners with the objective of giving a political direction to the sector skills agenda, creating tools at the service of sector skills development, and designing new training schemes when specific needs are being identified. National joint committees exist both for the LP¹ and AV² sectors; each equipped with an observatory dedicated to prospective studies on occupations, qualifications and skills.

In the live performance sector, the joint committee was established in 1993. In 1997 it commissioned a first study to learn about the sector employment situation and develop on this basis an action plan to be jointly implemented by the professional sector and the State. This socio-economical diagnosis was reviewed in 2015 through a new study that updated the statistical diagnosis, identified new trends and typologies, assessed the actions implemented since 1997, and proposed new actions³.

¹ Commission paritaire nationale emploi formation spectacle vivant (CPNEF SV) : <http://www.cpnefsv.org/>, Material in English are accessible here: <http://www.cpnefsv.org/cpnef-sv-lobservatoire/cpnef-sv/documents-en-anglais>

² Commission paritaire nationale emploi formation spectacle vivant (CPNEF SV) : <http://www.cpnef-av.fr/>

³ The 2015 study is available here (in French): <http://www.cpnefsv.org/etudes-colloques/etudes-rapports/contrat-detudes-prospectives-cep-spectacle-vivant#> - an Executive summary in English will be available soon on the Creative Skills Europe's website

In 2015, the LP sector in France counted 19 600 companies (in a large majority of very small size: less than 10 employees), 84 000 occasional employers and 218 600 employees. Employees mostly worked under fixed-term contracts (73%); 68 % have a working time of less than 500 hours in the year, and 55% 'pluri-active'.

If in 1997 the main conclusions focused on the need of stronger regulations, of joint sector institutions, of an enhanced support to creation and of public funding; the 2015 study saw a shift towards support to small businesses, the development of territorial logics, the diversification of funding and business models, the integration of 'social responsibility' as a funding criteria, and the need to develop the sector capacity to anticipate evolutions.

In terms of employment, if the 1997 focus was on branches classifications and statistics, as well as on the development of individual skills; in 2015, transversal skills and qualifications, trans-sectoral mobility, and the strengthening of career paths for pluri-actives became key priorities.

In terms of training, when the 1997 study recommended efforts to better know and understand the training offer, and enhance the qualifications of young people; in 2015, the focus has been put on the identification of skills needs by businesses and on the development of work-based training schemes.

In the LP sector in France, dialogue with education is formalised through the 'Commission professionnelle consultative' (*professional consultative committee*), under the umbrella of the Ministry of Culture. It brings together higher education bodies and social partners and elaborates, among other tasks, State Diploma.

The joint committee on employment and training for the audiovisual sector was created in 2004. It combines 'prospective' and 'pragmatic' approaches in what regards the identification sector skills needs and the responses they demand.

An example of the 'pragmatic' approach is the creation of a new training scheme for digital restorer that came out of a very practical need to restore 'classic' films to be shown in different festivals. When the need emerged, the sector commissioned a dedicated study to know with more details the extent of the need: Do the requested skills exist? Who master them? Does this demand a certain qualification? How many people/companies are concerned by the activity? Is there a need to create a new training scheme? On the basis of the conclusions of the study (there is a need to identify and fix the skills needed, the demand concerns a consequent number of companies and professionals - around 150), a new training scheme was created ('Certification for digital restorer'⁴), recognised by all professionals partners, and delivered by a renowned training institution.

In a more 'prospective' approach the French AV sector is working on a 'mapping of occupations' aimed at understanding the workforce in an 'occupational perspective' (number, age, gender, etc.), developing skills needs per 'occupational area' (and promote mobility between occupations), surveying skills needs and therefore identify training needs. This sector mapping, still in development, will of course have to be updated regularly.

⁴ To know more about the training scheme (in French): <http://www.cpnf-av.fr/les-formations/cqp-restaurateur-numerique>

In the **Netherlands**, GOC⁵ – owned by the social partners – is the skills and training body for the creative sector. Its core activities are labour/market research, technical and ‘soft skills’ training, organisational consultancy (strategy, productivity), and the development of new programs for educational institutions & labour mobility (from job to job). It also publishes an annual survey of the trends affecting the Dutch cultural and creative sectors.

In the Netherlands, as it is the case in other EU countries, employees tend to be more and more qualified but navigate an increasingly flexible labour market that count a high proportion of self-employed (60% of companies in the creative industries have self employed personnel), with the social and financial consequences it implies. The sector remains however very attractive with way more graduates than job opportunities (from 26 000 students in creative VET education in 2010-2011 to 40 000 in 2014-2015). If school leavers from VET education tend to start their career as employees, most graduates from higher education start their careers as self-employed, and 60% of new starters do not survive the first 5 years. The digital shift has, for its part, blurred the borders between occupations and made possible new connections across occupations and sectors.

In its 2015-2016 edition, GOC’s survey investigates innovation and sustainable careers by questioning employers on topics such as organisational development, talent management, or innovative company culture. One interesting topic discussed in this context is the differences between ‘job carving’ (specialists ‘constructing’ a job/function for a person) and ‘job crafting’ (the individual moulding his/her job).

A presentation followed on the **impact of the digital shift on film studies and film production**, and the way the challenge has been addressed by Imago, the Federation of European Cinematographers⁶.

Digitisation has revolutionised film shooting. From celluloid capture to digital capture, new material, techniques and production processes have become the reality of sector professionals in an extremely short period of time. Professionals, the industry and education institutions have had to adjust to this new reality, which impacted individual working conditions, but also production workflows, and entire branches of the industry (laboratories, film camera manufacturers, cinema theatres, rental companies, etc.).

It is in this context that the education committee of the IMAGO network has engaged in a joint reflection on the impact of the digital shift on film education. Not only do cinematographers now have to be engaged in the overall workflow – from capture to image treatment – but pedagogies also had to be reviewed to be in phase with the new digital environment. However, next to an indispensable adaptation of curricula to catch up with new technologies, some ‘traditional’ aspects of film education have been considered as key and in need to be preserved, such as set ‘discipline’, or the continuous use of film in pedagogical environments to properly teach cinematography⁷. Conserving a laboratory in Europe to process school films and preserve the medium is another recommendation.

Properly archiving European film heritage, investing in local production, protecting the working conditions of professionals, and developing a multi-disciplinary education crossing several artistic

⁵ To visit GOC’s website: <http://www.goc.nl/>

⁶ To visit IMAGO’s website: <http://www.imago.org/>

⁷ For more details: ‘Learning Cinematography at Film School – Old ways, New Direction’, Nicholas Oughton and Jean-Paul Jarry 2015, <http://www.imago.org/index.php/education/item/437-learning-cinematography-at-film-school.html>

disciplines were also mentioned as necessary actions to help the sector strive in its new environment.

An example of the **co-operations developed by an education institution to reinforce professional training** was illustrated by the cultural co-operation programmes of Accademia Teatro alla Scala (Milan, Italy).

This renowned educational institution in the field of dance, music, stage and lab, and management has developed intense co-operation activities for the creation of new qualifying live performance training schemes, and the development of vocational training programmes in different EU countries and beyond.

Each intervention is based on field research and needs assessment to make sure the actions implemented respond to local needs. The training of trainers is also key to ensure the sustainability of the training programmes. Projects were implemented in Romania, Kazakhstan, Serbia, Brazil, Colombia and Southern Italy with the support of different funding streams (EU, regional). The new professional training schemes developed aimed at responding to specific sector needs but also at contributing to broader societal agenda (fighting unemployment, reducing criminality, etc.).

In **Spain**, social partners in the audiovisual sector participated – on the basis of a collective agreement – to the design of on going training schemes for employees, managed under the umbrella of a national agency (Fundación Estatal para la Formación en el Empleo⁸). Such collective agreement has not been established in the live performance sector. A new law just amended the existing framework, and it is not clear yet what governance will be established and if social partners will still have a role in it. Uncertainties in what regards the future government coalition is another factor of the instability of institutional processes in Spain. In terms of education and training, important differences also exist depending of the Ministry or of the autonomous community in charge.

In the AV sector, some employers' led training schemes exist, as it is the case at CRTVE (Corporación Radio Televisión Española). Its training centre is piloted by a joint committee, and it caters for internal training needs as well as offers programmes accessible to an external audience. Partnerships with universities have been established for the development of an internship programme.

The situation of Spanish performers in what relates to qualifications and career transitions is highly problematic. The recognition and validation of competences is difficult. Unlike conservatoires diplomas, training centres are not fully recognised as higher education institutions, which means a more difficult access to master and PhD programmes, especially in academic fields not directly related to arts.

Initial performing arts education rarely trains for transversal skills to be put at use at the time of diversifying activities or transitioning to a new job. Workability and mobility are not sufficiently recognised either as key criteria of initial and on going training.

In addition, artists/performers profiles are not included in the national occupational catalogues, which do not allow them to access on going training schemes.

⁸ To visit the Foundation's website: <http://www.fundaciontripartita.org/>

The increasing number of independent workers – often without a proper status – is also a great challenge as is the very large number of students leaving creative training programmes without any employment perspectives.

In addition to including sector occupational profiles in the national occupations catalogue, especially for dancers/performers to allow them to access on going training schemes, a mapping of the sector and of the professional training offer should be implemented to develop an appropriate sector strategy in the field of skills development in Spain,

ArtS is a **Sector Skills Alliance**⁹ funded by the Erasmus+ programme of the European Union. It is active in Greece, Italy and Spain and covers a large spectrum of creative sub-sectors (Crafts, Performing Arts, Cultural Heritage, Literary Arts, Visual Arts, Audiovisual and Multimedia). Its objective is to develop a VET curriculum based on a skills needs assessment designed and implemented by the project.

Three national mappings of the cultural and creative sectors and their skills needs have been finalised¹⁰, as well as the needs assessment report¹¹ fed by questionnaires (431) collected in the three countries by the project partners. Self-employment is, once again, an important feature of the survey sample. Professional qualifications were identified as the most important 'missing link' by respondents. Skills needs are assessed differently when defined as 'most important' for the sector (top choices: creativity, communication) or as a training priority for future developments (top choice: digital skills).

The training programme to be developed by the partnership will count 9 modules: 3 common to all sub-sectors (business administration/management, networking/digital and media communication, entrepreneur skills and social entrepreneurship) and 6 sector specific.

The **Career & Transfer Service Centre of the Berlin University of the Arts**, founded in 2001, has received support from EU funding since its creation. Last year, it counted 859 participants in 92 workshops and more than 300 participants in consultations or coaching sessions.

The training modules cover a broad range of topics: 'Positioning', 'Social security & taxes', 'Law', 'Marketing & Social media', 'Financing', 'Communication & Cooperation'. For the moment, all activities are extra-curricular, except for dancers, but one of the objectives of the centre is to see its training offer integrated into the curricula of more of the university faculties.

All training sessions are evaluated through standardized evaluation forms. In a next step, and as requested by the next round of EU funding, measurement of skills growth will be deepened, through self-assessment or the development of business plans. Certificates of attendance and ECTS credits are also planned to be delivered/attributed to students following the activities of the centre.

⁹ To visit the website of the Alliance: <http://arts-project.eu/>

¹⁰ You can consult the final document here: <http://arts-project.eu/wp-content/uploads/2015/10/R2.6.Mapping-the%20Competences-of-the-Cultural-and-Creative-Sectors.pdf>

¹¹ You can download the report here: http://arts-project.eu/wp-content/uploads/2015/10/ArtS_WP2_Task1_Needs%20Assesment%20REPORT_Deliverable_FINAL2015.pdf

AsForCinema (Associazione per lo Sviluppo e la Formazione delle Professioni Cinematografiche¹²) is a bilateral body responsible for the coordination and development of **vocational training of audiovisual professionals in Italy**.

According to a study of Unioncamere (the Italian Union of Chambers of Commerce, Industry, Craft and Agriculture), there have been 90.000 planned hires of creative and cultural professionals in 2014, accounting for 15% of the overall hires. 23,4% of the creative and cultural hires held degrees, way more than in other sectors (8,7%). Besides high levels of education and specialisation, specific experience in the field is also an important prerequisite for employers in the sector.

Occupational statistics in Italy remain too general to draw a clear picture in what regards AV specific professions. Mapping efforts are also challenged by the constant need to redefine sector occupations and their associated skills and competences. New occupations are constantly emerging such as 'Drone Operator' (for the moment mostly 'self taught'.), Manager in Social Media or Digital Imaging Technician (D.I.T.).

As it is the case for Spain, a comprehensive study whose results are shared and endorsed by the different sector stakeholders would be needed in Italy to develop an informed and comprehensive skills strategy for the sector professions.

In **Portugal** too, data is missing but trends highlighted in other EU countries seem to be verified in the Portuguese context (increase of number of businesses created, decrease of number of jobs, professionals more and more qualified but less and less paid, etc.). The need to formalise the sector's representation and co-operation remains high on the agenda, to defend the sector but also help businesses and professionals take full advantage of their innovative energy.

ADDICT (Agência para o Desenvolvimento das Indústrias Criativas), a membership organisation bringing together a broad spectrum of stakeholders from the creative and cultural sectors, has been contributing to different initiatives and discussions aimed at strengthening professional training and development opportunities in Portugal (incubators, internationalisation of skills through networking, development of a master programme in management for the creative and cultural sectors, etc.). Next to business-oriented initiatives, efforts have also been made to help not-for-profit organisations develop sustainable funding models.

During the capacity building session, exchanges between participants allowed to draw a general map of the main trends and challenges faced by the audiovisual and live performance sectors in the different EU countries represented.

Third Council meeting

The third Council meeting aimed at deepening the topics identified by the three Creative Skills Europe's reports as key to anticipate and address skills needs in the audiovisual and live performance sectors. They were discussed in thematic workshops dedicated respectively to:

- (1) labour market intelligence for a better understanding of the skills needs in our sectors;
- (2) initial and on going training opportunities for sustainable career management;
- (3) the impact of the digital shift on sector occupations; and
- (4) ways to better bridge the world of education and the world of work.

¹² Visit AsForCinema's website: <http://www.asforcinema.it/index.php>

Workshop 1. What data do we need to better understand current skills needs and anticipate future ones?

Participants agreed that data collection is key for the sector to understand its evolutions and enter in dialogue with policymakers – but that it also poses a number of challenges.

Data not only has to be collected using a sound methodology that corresponds to the specificity of the sector and gives an acute picture of its structures and trends, it also has to be informed by qualitative analyses in phase with the realities on the ground.

Data collection should indeed not be considered as an aim in itself. Data helps questioning job profiles, the quality of training, etc. but it is when accompanied by serious and shared analysis (through employers' and unions' focus groups, in dialogue with professional associations and educational institutions, etc.) that data becomes relevant for the sector.

At the moment and in most cases, data collected by national statistical agencies do not properly represent the sector nor measure the creative and cultural sectors correctly (NACE codes not relevant and/or out dated). On this basis, it is impossible to develop skills strategies that genuinely respond to the realities of the sector.

In addition, job profiles are in general social constructions that do not match the reality on the ground (*'observe what people do rather than fix in profiles what we think they do'*). Job profiles are also extremely dynamic. Appropriate methodologies and institutions have to be put in place to develop a pragmatic and prospective approach of data.

It is also important to collect 'relevant' data, that's to say data that is not too burdensome to gather, and is useful for the sector (what is the size of the industry? how many people leave/enter the industry? what kind of tasks do people do? what responsibilities do they have? what training do they need? etc.). As the professional environment is constantly changing, spending too much time on data that is immediately out-dated is indeed an issue. In their respective national contexts and at EU level, sector stakeholders should define the data that should be collected and convince institutions to collect it for them.

The impact of statistics and the way they are used should also be considered with care as they can have a direct or indirect impact on work conditions, salary levels, employment and training policies, funding streams, etc.

Ways to illustrate career paths rather than fixed jobs should be explored to better understand the dynamics of the market and of individual professional evolutions. Alternatives to classical data collection should also be tested and encouraged such as alumni surveys ran by educational institutions (what skills gaps have students observed when entering the professional environment?) or the analysis of jobs banks (what profiles are currently being looked for on the job market?).

Workshop 2: Career management: from the first steps to diversification and re-training

Skills development was discussed by this group from the perspective of the professional (career management) and of the employer (talent management) with a shared agreement that both had to be convinced of the value of training for it to properly contribute to their personal and collective

development and drive innovation. On going training opportunities is also a necessity if the sector wants to retain workers in the sector.

The group agreed on the importance of shared platforms (social partners, education and training providers, etc.) to allow for strategic discussions, the creation of appropriate tools to help people acquire relevant skills at key moments of their careers, and to support managers develop their HR and training policies.

Funding models for training schemes were also analysed, comparing existing frameworks in different EU countries (France, the Netherlands, UK) with other models currently under review or discussion (Spain, Italy). The importance of mutualising efforts was underlined in a sector composed of a majority of very small companies and with a large number of independent workers.

To train for future skills, the necessity to think 'out of the box' and in new configurations – including the voice of independent workers, of professionals in emerging occupations, of pluriactives, of the young generation born with the digital shift – was also mentioned. Developing a vision for the future orientation of youngsters was also defined as key.

In terms of training needs and tools, a number of ideas were put forward to be worked on and offered at different moment of the careers such as:

- Entrepreneurship to be included in initial training but also offered in more focused programmes at later stages of the career;
- Specific training for technical occupations that see a lack of trained professionals;
- The diversification of training tools (webinars, tutorials) to allow for a higher level of workers' participation;
- The rethinking of internship and apprenticeship models in order to better match the production workflows in the sector (project-based, 'seasons', etc.);
- Next to punctual training schemes on the latest technological developments, training people on their capacity to adapt to constant evolutions and anticipate change;
- The creation of training centres – piloted by sector stakeholders – that combine initial training, training for unemployed, and on going training (as it exists in Spain);
- The development of the life long learning offer of universities and the inclusion of the 'workability' concept in initial education curricula;
- Exploring the possibility to create sector training funds for the reconversion of artists as it exists in the Netherlands for dancers (combined government funding with individual wages-based contributions).

Workshop 3: How to address the constant evolutions of the digital environment?

When discussing the topic of the digital shift and its impact on the operational environment and professions of the AV and LP sectors, participants agreed on the fact that the digital shift required more than just adjustments to technical evolutions. It also demands a new vision for the future of the sector and of society as a whole.

The digital environment has an impact on the production processes and skills needed to navigate it, but also on the nature of the content produced, on the sector business models and on the working conditions within it. Short-term training schemes to cater for new technological developments need to be coupled to the elaboration by the sector of a long-term vision of its role and functioning in this new environment.

While digital natives are part of the on going reinvention of this new environment and seem to manage without too much difficulties its high pace of change, older generations – that have developed strong management skills for old production processes – are often out of touch in the new environment. A solution – experimented on an ad hoc basis in the Italian AV production context – might be to create intergenerational teams that combine management and digital skills. Could those pragmatic solutions be developed in a more formal way?

Retraining for the digital environment implies different types of action if addressed to a senior or a younger workforce, or if focused on technical skills, on content creation or on management skills. Extended skill sets, multi-skilled teams are now a reality for many occupations and adapted training schemes must be developed to respond to those needs. Deep skills and an attention to the quality of the content produced should however not be lost.

The emergence of new occupations and the disappearance of entire industry sub-sectors also require specific tools to help businesses and individuals rethink their activities and retrain for new jobs. In France, the sector mutualised means to create an information and counselling platform for the reconversion of the film and AV technical industry after the digital shift¹³. An example to be tested in other countries?

The design and testing of new business models is another key factor for the sector to ensure its sustainability. Could shared platforms of exchange on successes and failures of new business models be a solution to allow for collective learning in an environment in constant evolutions?

The digital environment has finally an impact on working conditions and well-being (24/7 activity, time pressure, high competition levels) that questions former model of work organisations and workers' rights. Shall a 'right to disconnection' be created to allow for proper time to 'think and reason'?

Workshop 4: How to better bridge the world of education and the world of work?

Participants agreed on the importance of having a constant dialogue between education and professional stakeholders and that this dialogue had to be a two-way street with both sides as engaged in this dialogue.

Innovative meeting places between education and the professional environment were mentioned such as the 'in-between' company created by the Dutch national ballet as a stepping-stone between schools and the working field. The importance of internships combined to education programmes and properly monitored was also highlighted as an important instrument to better prepare students to the world of work. Inviting professionals to student performances prepared in real professional conditions is also a key tool used by a number of schools. University-based incubators and mentoring schemes are other examples of useful synergies than can be created between education and industry.

In the circus field, the working conditions are so peculiar (small market, small number of employers, no repertoire, etc.) that initial education has to include those challenges to its curricula. It does so by preparing them to be performers and creators, to be ready to face challenges and

¹³ Plateforme des industries techniques du cinéma et de l'audiovisuel : <http://www.plateforme-itac.fr/>

failures, to develop entrepreneurial and promotion skills, and to address early on the realities of transition and reconversion.

There are however limits to what can be done during initial education as students sometimes have to face reality before knowing the skills they will need to navigate it. Relevant support and training tools should therefore be accessible to young professionals a few years after they left school and during their entire careers. Tracking alumni and keeping an alumni database with their profiles and portfolios (as done by the Italian National School for Cinema) are also useful tools to help the insertion of students in the professional world.

Sharing information at EU level on job profiles and associated skills is seen as important to make sure the tools developed by the national and European institutions fit our sectors' needs. Sector professions have to be recognised in the National and European occupational catalogues but job profiles have to be tailored to fit our realities.

A European platform that would allow sector stakeholders to exchange on possible co-operations and facilitate access to European funding would also be welcomed.

Conclusions

On the basis of the intense discussions that took place during the two days, the Creative Skills Europe's final publication will be prepared and presented at the project conference to take place in Brussels on the 6th of June 2016. Creative Skills Europe's website will also be enriched to prolong the exchange of information that took place between sector stakeholders at the different meetings. All the presentations used by the speakers during the two days will also be shared with all participants.

Annex I – Agenda of the capacity-building session
Tuesday 1st of March 2016, NH Hotel Madrid Zurbano

From 10:30 Registrations

11:00 – 11:30 Presentation of Creative Skills Europe and of the objectives of the day

11:30 – 13:30 **Peer learning session 1: Why is it important to develop sector specific diagnosis and strategies on skills development?**

- France: Carole Zavadski, CPNEF SV - 'A social economic diagnosis of the French live performance sector for long term actions in the field of employment and skills'
- France: Ségolène Dupont, CPNEF AV - 'What the French audiovisual sector knows and want to know to better address skills needs'
- The Netherlands: Rense van der Heide, GOC - 'Trends 2015-2016, the yearly publication on the skills needs trends in the Dutch creative sector'

12:30 Coffee break

- Portugal: Tony Costa, IMAGO Education Committee, 'Changes caused on film studies and film production after the digital revolution'
- Italy: Umberto Bellodi, Accademia teatro alla Scala, 'Professional training of stage technicians: the link to the field'

13:30 – 15:00 Lunch break

15:00 – 15:45 **The situation in Spain**

15:45 Coffee break

16:00 – 17:45 **Peer learning session 2: What kind of initiatives can be developed to respond to sector skills needs?**

- The ArtS Sector Skills Alliance, Vassiliki Chatzipetrou, 'A joint vocational training programme for creative professionals in Italy, Spain and Greece'

Session was continued on day 2

17:45 – 18:00 Wrap-up and conclusions

Annex II – Agenda of the Council meeting
Wednesday 2nd of March 2016, NH Hotel Madrid Zurbano

From 8:30 Registrations

09:00 – 10:30 Peer learning session 2: What kind of initiatives can be developed to respond to sector skills needs?

• Germany: Venessa Alice Tanović , Career & Transfer Service Center – Universität der Künste Berlin, 'EntrepART – the CTC – Model for developing Employability and Entrepreneurship in the Arts'

• Italy: Chiara Sbarigia, Secretary General APT, Member of the board A.S.For cinema (Associazione per lo Sviluppo e la Formazione delle Professioni Cinematografiche)

10:30 – 10:45 Coffee break

10:45 – 12:30 Workshop 1

Group A: Career management: from the first steps to diversification and re-training

Group B: What data do we need to better understand current skills needs and anticipate future ones?

12:30 – 14:00 Lunch break

14:00 – 15:30 Workshop 2

Group A: How to address the constant evolutions of the digital environment?

Group B: How to better bridge the world of education and the world of work?

15:30 – 15:45 Coffee break

15:45 – 16:30 Feedback from workshops
Conclusions and next steps

Annex III – Participants' list

1	Maarten Bresseleers	SFP – Social fund for live performance Flanders	BELGIUM
2	Jan Vermoesen	mediarte.be – Social fund for the audiovisual sector and film production Belgium	BELGIUM
3	Irini Vouzelakou	British Council	BELGIUM
4	Ségolène Dupont	Commission paritaire nationale emploi et formation de l'audiovisuel (CPNEF AV)	FRANCE
5	Carole Zavadski	Commission paritaire nationale emploi et formation du spectacle vivant (CPNEF SV)	FRANCE
6	Françoise Chazaud	FASAP FO	FRANCE
7	Venessa Tanovic	Universität der Künste Berlin – Berlin University of the Arts	GERMANY
8	Vassiliki Chatzipetrou	ArtS Sector Skills Alliance – EUROTRAINING	GREECE
9	Umberto Bellodi	Accademia Teatro alla Scala – Milan	ITALY
10	Pier Verderio	CISL Confederazione Italiana Sindacati Lavoratori	ITALY
11	Chiara Sbarigia	APT – A.S. for Cinema (Associazione per lo Sviluppo e la Formazione delle Professioni Cinematografiche)	ITALY
12	Maurizio Feriaud	Sindacato Lavoratori Comunicazione SLC-CGIL	ITALY
13	Caterina D'Amico	Scuola Nazionale di Cinema	ITALY
14	Rense van der Heide	GOC – Expert-centre for the creative industries in the Netherlands	NETHERLANDS
15	Paul Bronkhorst	Transition Program for Dancers NL, IOTPD (International Organization for the Transition of Professional Dancers)	NETHERLANDS
16	Tony Costa	IMAGO – Federation of European Cinematographers	PORTUGAL
17	Cristina Farinha	ADDICT – Creative Industries Portugal	PORTUGAL
18	Helena Pereira	RTP – Radio and Television of Portugal	PORTUGAL
19	Rui Simao	Teatro Nacional São João – Porto	PORTUGAL
20	Mabel Klimt	FAPAE	SPAIN
21	MariCarmen Donate	FeS-UGT Federación de Servicios de UGT	SPAIN
22	Jose Maria Garcia	FeS-UGT Federación de Servicios de UGT	SPAIN
23	Juan Jose Martinez	FeS-UGT Federación de Servicios de UGT	SPAIN
24	Carlos Blazquez	FeS-UGT Federación de Servicios de UGT	SPAIN
25	Maria Jesus De Juan	FeS-UGT Federación de Servicios de UGT	SPAIN
26	Gabriela Weller	TACE	SPAIN
27	Pedro Soto	TACE	SPAIN
28	Cristina Bermejo Toro	CCOO – Federación de Servicios a la Ciudadanía – Sector de Medios de Comunicación, Arte, Cultura y Deportes	SPAIN
29	Francisco Perez Puertas	CCOO – Federación Servicios a la Ciudadanía – Sector Medios de Comunicación, Artes, Cultura y Deportes	SPAIN
30	Maria Teresa Martin del Caz	CCOO – Federación Servicios a la Ciudadanía – Sector Medios de Comunicación, Artes, Cultura y Deportes	SPAIN
32	Eduardo Gandolfo Mollar	CCOO – Federación Servicios a la Ciudadanía – Sector Medios de Comunicación, Artes, Cultura y Deportes	SPAIN
33	José Lopez Santin	CCOO – Federación Servicios a la Ciudadanía – Sector Medios de Comunicación, Artes, Cultura y Deportes	SPAIN
34	Jesús Verdugo Nieto	Radio and Television of Spain	SPAIN
35	Fernando Redondo Cabanillas	Radio and Television of Spain	SPAIN
36	Cristina Ward	AEOS – Asociación Española de Orquestas Sinfónicas (Pearle member)	SPAIN
37	César Casares	Danza-T Red de Trabajadores de la Danza	SPAIN
38	Jordi Planas	Escola Superior de Tècniques de les Arts de l'Espectacle – Institut del Teatre (Barcelona)	SPAIN
39	Donald Lehn	European Federation of Professionals Circus Schools	SPAIN
40	Kathleen Lopez Kilcoyne	Federación Estatal de Asociaciones de Empresas Productoras de Teatro y Danza (Pearle member)	SPAIN

41	José valentin Centenero	AMPOS - Association of Professional Musicians of Symphony Orchestras	SPAIN
42	Luis García Dominguez	Centro para la Formación Audivosual y Gráfica Puerta Bonita Madrid	SPAIN
43	Gemma Teso	Centro para la Formación Audivosual y Gráfica Puerta Bonita Madrid	SPAIN
44	Robert Karlsson	KROM/Trygghetsrådet TRS	SWEDEN
45	Nicole Suter	Creative Skillset	UK
46	Dearbhal Murphy	International Federation of Actors	EUROPE
47	Thomas Dayan	International Federation of Musicians	EUROPE
48	Anita Debaere	Performing Arts Employers Associations League Europe	EUROPE
49	Christel Goossens	European Broadcasting Union	EUROPE
50	Elena Lal	European Coordination of Independent Producers	EUROPE
51	Yuklan Wong	European Federation of Journalists	EUROPE
52	William Maunier	EURO MEI/ SNRT - CGT, France Télévisions	EUROPE
53	Richard Polacek	EURO MEI-Global union in the media, entertainment, arts	EUROPE
54	Daphné Tepper	European Sector Skills Council for the Audiovisual and Live Performance sectors / Creative Skills Europe	EUROPE