



ArtS–Skills for the Creative Economy

R2.5. Needs Assessment Report

WP2: Defining Sector Skill Shortages and ECVET strategy

Author: Synergy of Music Theatre (Andreas Almpanis)



Project information

Project acronym:	ArtS
Project title:	Skills for the Creative Economy
Agreement number:	2014 – 3174 / 001 - 001
Sub-programme or KA:	KA2 Sector Skills Alliances
Project website:	arts-project.eu
Authoring partner:	EUROtraining
Report version:	1.0
Date of preparation:	30.06.2015

Document history

Date	Version	Author(s)	Description
8.10.2015	V1	Andreas Almpanis	The results without elaboration and descriptions
15.10.2015	V2	Andreas Almpanis	The results with some draft texts and tables
19.10.2015	final	Andreas Almpanis	Final deliverable

©ArtS – Skills for the Creative Economy 2014

With the support of the Erasmus+ Programme of the European Union.

Disclaimer:

The European Commission support for the production of this publication does not constitute endorsement of the contents which reflects the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

Executive Summary

Skills imbalances in the cultural and creative fields are well-acknowledged. However, national and sector-specific data is often incomplete. This needs analysis aims to clearly define the required skills, competences and qualification standards as well as the pedagogical methods that are best suited to unlock the potential of the target group in Greece, Italy and Spain.

The present research has conducted to confirm or deny some of the findings of previous or/and disjointed research efforts in relation to skills imbalances in the cultural and creative sectors. It will provide clear and reliable data for the ArtS study “Mapping the Competences of the Cultural and Creative Sectors” which will guide the development of an innovative and specific targeted training programme. This training will address both sector-specific and common shortages that traditional arts education does not usually provide. In addition, training will have a long-lasting impact, overcoming the fragmentation of similar previous efforts. Finally, it will contain a blend of teaching methods that will be stimulating into unlocking artists’ potential.

Table of Contents

INDEX

	Table(s)	page
1 What is ArtS?		7
2 Context and objectives of this research		8
3 Research methodology and implementation	1	9
4 Results of the Needs Assessment research		14
4.1. Number of filled questionnaires		14
4.1.1. Per country	2	14
4.1.2. Per subsector	3	15
4.2. Gender and age		16
4.2.1. Gender	4	16
4.2.2. Age	5	16
4.2.3. Gender and age per country and subsector	6	17
4.3. Formal Education		19
4.3.1. Level of Formal Education	7	19
4.3.2. Do you think the received formal education helps you in your cultural activities?	8	20
4.3.3. If yes, how? Formal Education and creative-cultural activities interconnection		20
4.4. Vocational Education and Training		26
4.4.1. Have you ever participated in a vocational training program focused on your artistic/cultural field?	9	26
4.4.2. Certification, type of certification and level of satisfaction	10, 11, 12	26
4.5. Working Experience		28
4.5.1. Working experience in general	13	28
4.5.2. Working experience in field (per country and subsector)	14, 15	29
4.5.3. Definition of experience in the field	16	31
4.6. Skills and Competences		35
4.6.1. What is missing in general?	17	35
4.6.2. What is missing per country and subsector	18	36
4.6.3. Skills and competences for selection		37
4.6.3.1. Common categories of skills and competences for all the subsectors	19	38
4.6.3.2. Specific for each subsector categories (4) of skills and competences	20	39
4.6.4. Significant skills for the Creative and Cultural sectors	21	41
4.6.5. Skills that need further development through education and training	22	46
4.6.6. Key skills and competences per subsector		51
4.6.6.1. Craft	23, 24	52
4.6.6.2. Cultural Heritage	25, 26	53
4.6.6.3. Visual Arts	27, 28	54
4.6.6.4. Performing Arts	29, 30	57
4.6.6.5. Literary Arts	31, 32	58
4.6.6.6. Audiovisual and Multimedia	33, 34	59
4.7. Pedagogy	35	62
4.8. Information Communication Technologies	36	63

4.9. Personal View	65
4.9.1. Success factors for accessing/staying in the contemporary Creative and Cultural sector labour market	37 65
4.9.2. Failure factors for accessing/staying in the contemporary Creative and Cultural sector labour market	38 66
4.10. Respondents' status	68
4.10.1. Artists	39, 40 68
4.10.2. Representatives of the labour market	41, 42 70
4.10.3. Representatives of Vocational Education and Training sector	43, 44 72
4.10.4. Representatives of the civic society	45, 46 73
5 Needs Assessment Analysis	75
6 Partner organizations	81
7 References	84
8 Annexes	85

INDEX of TABLES

Tables description	page
Table 1: 24 versions of Needs Assessment questionnaire and links	10
Table 2: Number of filled questionnaires per country	14
Table 3: Filled questionnaires per country and subsector	15
Table 4: Gender of the respondents	16
Table 5: Age of the respondents	16
Table 6: Gender and age per country and subsector	17
Table 7: Level of Formal Education per country	19
Table 8: Formal education and relation to cultural activities	20
Table 9: Have you ever participated in a vocational training program focused on your artistic/cultural field?	26
Table 10: Certification of Vocational Education and Training	27
Table 11: Type of certification in VET	27
Table 12: Level of satisfaction by Vocational Education and Training	28
Table 13: Working experience in general	28
Table 14: Working experience in the field	29
Table 15: Working experience in the field per country and subsector	29-31
Table 16: What defines the best way your experience in the subsector	31
Table 17: What is missing (vocational experience, general education, vocational education, professional qualification)	35
Table 18: Lack of vocational experience, general education, vocational education, professional qualification per country and subsector	36-37
Table 19: Common skills and competences for all the subsectors	38-39
Table 20: Specific for each subsector categories of skills and competences	39-41
Table 21: Significant skills and competences for the creative and cultural sectors	42-46
Table 22: Need for further development through education and training	47-51
Table 23: Significant skills for the Craft subsector	52
Table 24: Need for further development through education and training in the Craft subsector	53
Table 25: Significant skills for the Cultural Heritage subsector	53
Table 26: Need for further development through education and training in the Cultural Heritage subsector	54
Table 27: Significant skills for the Visual Arts subsector	55

Table 28: Need for further development through education and training in the Visual Arts subsector	56
Table 29: Significant skills for the Performing Arts subsector	57
Table 30: Need for further development through education and training in the Performing Arts subsector	58
Table 31: Significant skills for the Literary Arts subsector	58
Table 32: Need for further development through education and training in the Literary Arts subsector	59
Table 33: Significant skills for the Audiovisual and Multimedia subsector	60
Table 34: Need for further development through education and training in the Audiovisual and Multimedia subsector	60
Table 35: Educational and pedagogical approaches for the optimum learning outputs	62
Table 36: ICT tools essential for creative and cultural sectors' professionals	63
Table 37: Success factors for accessing/staying in the labour market of the creative and cultural sectors	65
Table 38: Failure factors for accessing/staying in the labour market of the creative and cultural sectors	67
Table 39: Artists' proportion in the total sample	69
Table 40: Artists' categories proportion	70
Table 41: Labour market representatives' proportion in the total sample	71
Table 42: Labour market representatives' categories proportion	71
Table 43: VET sector representatives' proportion in the total sample	72
Table 44: VET sector representatives' categories proportion	73
Table 45: Civic society representatives' proportion in the total sample	73
Table 46: Civic society representatives' categories proportion	74

1. What is ArtS?

ArtS is a three year Erasmus+ project (Sector Skills Alliances), which aims at the exploitation of the Cultural and Creative Sectors (CCS) potential for creating growth and jobs and at the enhancement of cultural economy at local, regional, national and transnational levels.

The purpose of ArtS project is to respond to a strong need for a partnership between the cultural and creative sectors (CCS), social partners and training providers in order to identify the current and future skill requirements of the culture and creative labour market in Greece, Italy and Spain and to develop an innovative joint training programme which will have to provide sectors with the mix of skills needed for creative entrepreneurship. The project covers the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It contributes to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

The specific objectives of the project aim to:

Innovation	Impact	Sustainability
→ Design and deliver a flexible training programme that will develop coherent teaching methodologies and tools tailored to the needs of CCS's for the first time,	→ Involve all stakeholders for exploiting the VET potential for creating growth and jobs,	→ Create a lasting partnership of all types of stakeholders that will monitor and adjust to changes in the sector's needs,
→ Define the CCS occupational profiles and connect them to skills and learning outcomes for the first time.	→ Enhance cultural economy at regional and transnational levels,	→ Facilitate labour mobility and mutual trust between the sector's stakeholders,
	→ Promote the application of EQAVET (European Credit System for Vocational Education and Training) and EQF/ECVET frameworks (European Qualification Framework/European Credit System for Vocational Education and Training) that ensure both quality and better skills for the creative economy.	→ Provide transversal skills as well as career guidance, career management skills and access to the labour market, thus improving their long-term employability.

2. The context and general objectives of this research

Skills imbalances in the cultural and creative fields are well-acknowledged. However, national and sector-specific data is often incomplete. This needs analysis aims to clearly define the required skills, competences and qualification standards as well as the pedagogical methods that are best suited to unlock the potential of the target group in Greece, Italy and Spain. Although the survey results and findings are attributable to the three participating countries, it is possible - under specific conditions - to be generalized for other European countries and to become a basis for further research.

People from Greece, Italy and Spain are concerned about the rise of unemployment in their regions and recognise the cultural and creative sectors' potential for growth and jobs creation¹. At a time when Greece and Spain have the highest unemployment rates in the EU, with Italy following close², the Greek, Spanish and to a lesser extent Italian exports of cultural products represent a significant share of all exports. Yet, according to Eurostat's Cultural Statistics³ in all three countries the share of CCS employment as a percentage of total employment is below the EU-27 average.

The reasons for this mismatch are unclear. One reason can be that sector activities are often project-led and therefore artists are often self-employed (Italy has the highest percentage of freelancers in CCS in EU-27) or temporary employees (eg. in Spain). Another reason is that the sector faces important skill imbalances.

Studies have shown that recent technological advancements and sector-specific characteristics (eg. the prevalence of SMEs and micro-enterprises, freelancers and project-based work) have led to an under-investment in skills development, fewer training opportunities and a lack of structured career progression. Major skill gaps common to CCS subsectors concern entrepreneurship and project funding⁴; major

¹ See: European Commission, *Promoting cultural and creative sectors for growth and jobs in the EU*, COM(2012)537, Brussels 26.9.2012.

² See: Eurostat, *Newsrelease Euroindicators*, 36/2015, 2 March 2015.
(<http://ec.europa.eu/eurostat/documents/2995521/6664116/3-02032015-AP-EN.pdf/28d48055-3894-492d-a952-005097600ee0>)

³ Eurostat, *Cultural Statistics*, POEU, Luxembourg, 2011, p.67

⁴ See: KEA, *Promoting Investment in the Cultural and Creative Sector: financing needs, trends, and opportunities*, May 2010, and HKU, *The Entrepreneurial Dimension of the Cultural and Creative Industries*, Hogeschool voor de Kunsten Utrecht, Utrecht, 2010.

challenges are digital skills and globalisation, access to finance, cultural and linguistic fragmentation, (sub)sectoral seclusion⁵.

The present research has conducted to confirm or deny some of the findings of previous or/and disjointed research efforts in relation to skills imbalances in the cultural and creative sectors. It will provide clear and reliable data for the ArtS study “Mapping the Competences of the Cultural and Creative Sectors” which will guide the development of an innovative and specific targeted training programme. This training will address both sector-specific and common shortages that traditional arts education does not usually provide. In addition, training will have a long-lasting impact, overcoming the fragmentation of similar previous efforts⁶. Finally, it will contain a blend of teaching methods that will be stimulating into unlocking artists’ potential⁷.

3. Research methodology and implementation

In order to achieve both the general and the specific objectives of the Needs Analysis, a **questionnaire** was developed in six (6) different version, depending on the subsector to which was addressed (please see Annex 1, for all the six questionnaires). The six sub-sectors are the following:

1. Craft
2. Cultural heritage
3. Visual arts
4. Performing arts
5. Literary arts
6. Audiovisual and multimedia

The questionnaire was developed in English by SMouTh organisation with the advisory assistance of all the project partners and was finalized during the first management meeting of the ArtS consortium in Athens. It was translated in the three partnership languages (Greek, Italian and Spanish) and uploaded on a free accessible web platform (google doc) in 24 different versions (please see the following table).

⁵ See: European Commission, *Promoting cultural and creative sectors for growth and jobs in the EU*, COM(2012)537, Brussels 26.9.2012, p.4.

⁶ Symbola & Unioncamere, *Italian Quality and Beauty: compact report on the cultural and creative industries in Italy*, Rome, 2013, p.71.

⁷ Heinsius J. &Lehikoinen K. eds., *Training Artists For Innovation: competencies for new contexts*, Kokos Publications Series 2, 2013.

	Language	Subsector	link
1	English	Craft	https://docs.google.com/forms/d/1fEog6v0ZRMN1kRRA2WECSi6iy6r3U-b46g1eYLQvGTy/viewform?c=0&w=1
2		Cultural Heritage	https://docs.google.com/forms/d/1E1QizMTtHEEQYgmMYUlyBdakhR5b0SMfBLVaW3JmA/viewform?c=0&w=1
3		Visual Arts	https://docs.google.com/forms/d/1lpxocHku-7MNP9ghgPmkUpaUen6oP11Za5jXL39WcyY/viewform?c=0&w=1
4		Performing Arts	https://docs.google.com/forms/d/1JrXOek2BwwuUHTRsOw1ksNUgFrVdQ5sCw3HF62gsWd0/viewform?c=0&w=1
5		Literary Arts	https://docs.google.com/forms/d/17lpVBcChEpgHnMxHO3xr2baibH5Gm-zjaV1VTyDX7OU/viewform?c=0&w=1
6		Audiovisual and multimedia	https://docs.google.com/forms/d/1vy_ILyri_wubUKUOWq0CrDSIHZrdccn3SjTf5dfmo5M/viewform?c=0&w=1
7	Greek	Craft	https://docs.google.com/forms/d/1jD0BQjNhxJ7Kqv-MgvBFhyz6e0eSW-xaanl_8pDrvU/viewform?c=0&w=1
8		Cultural Heritage	https://docs.google.com/forms/d/17rkW_NddSxOpJ3DzqLpHhGIDhzDoaoeIE1AWxslv5c/viewform?c=0&w=1
9		Visual Arts	https://docs.google.com/forms/d/1mWuUF6o0_HyMqZRMD85SYcqKRJhQJnrw9_AvkwZ8iPk/viewform?c=0&w=1
10		Performing Arts	https://docs.google.com/forms/d/11aovv50vEE46wAWyl6GJFSiwWDASNvaAtCKTQpU_Fdo/viewform?c=0&w=1
11		Literary Arts	https://docs.google.com/forms/d/1hC_JZuyJzJ0DDdiAi1b-ot07h5wqp3X_uw8ZF92D_I/viewform?c=0&w=1
12		Audiovisual and multimedia	https://docs.google.com/forms/d/1de_c-KifonbwjPFPst7kdRZsYA8iBCHHTsDIh6nlzmY/viewform?c=0&w=1
13	Italian	Craft	https://docs.google.com/forms/d/1eDalx_nH79ZCAgQM_CvozHO1MGWdcRlabHU4j76TY4BE/viewform?c=0&w=1
14		Cultural Heritage	https://docs.google.com/forms/d/178GvrVbnRgcoJ0PvspXDUppaEft65MBxNBQhkFSx8E/viewform?c=0&w=1
15		Visual Arts	https://docs.google.com/forms/d/1L28UJCLk_swNGXcZpAUggThodZOxws9lff8vjTAQ66w/viewform?c=0&w=1
16		Performing Arts	https://docs.google.com/forms/d/1OXOLOH_Lx2vM7V133uGew4kCO5SOvuGc-sPJFr6gJRE/viewform?c=0&w=1
17		Literary Arts	https://docs.google.com/forms/d/1oISQvGaKgsG5Zd8QpOgyshaHIROBOHqJJOExdCE8/viewform?c=0&w=1&usp=mail_form_link
18		Audiovisual and multimedia	https://docs.google.com/forms/d/1Asnf_A37RPL9ssAOCCG2ZkjemzLH4B9uAxo0p1WvyNL4/viewform?c=0&w=1
19	Spanish	Craft	https://docs.google.com/forms/d/1AqeOij_2zw6tgKrSfaa4PID71ID6O8-RwkvSUR55QzE/viewform?c=0&w=1
20		Cultural Heritage	https://docs.google.com/forms/d/1ya5J8j4lXmQVw9vnSM41Zl3YrC84DRSb1jjiWFyWakY/viewform?c=0&w=1
21		Visual Arts	https://docs.google.com/forms/d/1iVvWQNOpYH_oQjxp0sFnowEMLEYK-iSbg2NOa-ySDNo/viewform?c=0&w=1
22		Performing Arts	https://docs.google.com/forms/d/1F0c_LUT4whn-5YQ2yiwmdUOQRUBm5mgneup6mkC_Z3s/viewform?c=0&w=1
23		Literary Arts	https://docs.google.com/forms/d/1h8sYJ8ZTepEYLPWw1rQSKqlftXTInl-c_z2tWo8-aB4/viewform?c=0&w=1
24		Audiovisual and multimedia	https://docs.google.com/forms/d/1BOq4jBYuHgCevnxPXXhNYO07F3POZhBG7R_RbPGmzUc/viewform?c=0&w=1

Table 1: 24 versions of Needs Assessment questionnaire and links

By filling in of these questionnaires by the largest possible number of people of the target group for this research, was intended to collect valuable data and information in relation to:

- the labour market needs in the sector in general and in the three consortium countries/regions in particular,
- the mismatch between the skills, knowledge and attitudes that are offered today in the Cultural and Creative sectors and the combination of competences that are

needed for the professional integration of the artists into the labour market and the creation of new sustainable jobs in the CCS.

- the target group's training needs and pedagogical preferences (what pedagogical and ICT tools artists find more suitable for their training),

The target group of the research comprised by: (a) **artists** (unemployed, employed part-time, employed full-time, freelancers, members of cultural/artistic social enterprises, members of amateur's groups), (b) **representatives of the labour market** (employers, representatives of professional associations, representatives of cultural and creative bodies and companies), (c) **representatives of the VET sector** (representatives of VET providers, VET & ECVET networks, informal and non-formal education, Universities, certification and validation bodies, bodies providing career counseling, artistic schools and training centres, human resources departments and/or companies), (d) **representatives of the civic society** (representatives of local-regional public authorities, social organisations providing services to vulnerable groups, social and youth associations, local community centres, policy makers).

The above combination created the possibility to investigate the commonalities and differences in the perceptions on skills shortages per region, country, subsector and type of actor.

The questionnaire was divided into ten (10) areas, according to the type of the data needed to be collected, and included both open and closed questions:

- (1) Personal information and date of questionnaire's completion: region and country of the respondent, age and sex, and partner organization from which has the respondent informed to take part in the research.
- (2) Formal Education: level of formal education, subject of formal education and an open question in order to be described the way that someone believes that the received formal education helped him/her in cultural-artistic activities.
- (3) Vocational Education and Training: if the respondent had participated in VET programme (no formal education) then he/she should answer about the year of implementation and duration of the VET programme, the provider, the participant's status (trainee, trainer, staff of the training provider, employer), main modules of the training programme, training methods, certification (or not), type of certification (in case of yes) and degree of satisfaction by the VET programme.
- (4) Working Experience: general previous working experience (none, 0-12 months, 1-5 years, 5-15 years, >15 years), working experience in the specific subsector (none, 0-12 months, 1-5 years, 5-15 years, >15 years), type of specific subsector experience (as a hobby, amateur, traineeship, internship, employee, self-employed), and an open question in order to be described shortly the specific subsector experience.
- (5) Skills and Competences: depending on the status of the respondent (artist, employer, representative of VET or/and civic society) what he/she thinks that characterises him/her most (lack of vocational experience, inadequate general education, inadequate vocational education, devalued professional qualification)

and a table with 32 skills and competences⁸ from which the respondent had to prioritise those 3 (three) skills and competences that (a) are the most significant for the Creative and Cultural sectors and, (b) need further development through education and training. Through this double selection, each respondent had the opportunity to give data about both the labour market needs and the skills mismatching.

- (6) Pedagogy: type of educational approaches that are more suitable for professionals of the Cultural and Creative sectors (lectures, experiential, projects, informal and non-formal learning environments, education by distance, mixed).
- (7) Use of ICT tools: which ICT tools are considering essential to specific subsectors' professionals in order to meet the today's labour market needs.
- (8) Personal View: in this area each respondent had to choose up to 3 success/failure factors for accessing-staying in the contemporary creative and cultural sectors' labour market.
- (9) Status of the respondent: twenty three (23) choices in order to create clear information about the responds in total. Important information regarding the skills' mismatch in the creative and cultural sectors depending on the status of the respondent (if they are, for example, unemployed or full time artists, or representatives of the labour market etc).
- (10) Contact details: optional to be completed but important for communicating with the respondent in case of need of clarifications. Important for further information about the project progress as well.

The target group of the research was approached with a mix **sampling method** (both probability and non-probability sampling). Initially were defined the subcategories of the target group (i.e. artists, labour market, VET sector, civic society). Each partner organization addressed to potential respondents trying to follow the general quota of the target group (in order to be represented equally all the subcategories of the target group). In a second stage, snowball sampling⁹ was used. At the end, a random sampling (through social media, project website and project newsletter) completed the approaching of the target group.

The procedure of approaching the target group and filling in the questionnaires lasted for approximately three (3) months (first filled questionnaire: 11th April 2015, last filled questionnaire: 6th July 2015) and a total amount of 431 filled questionnaires gathered. All the partner organization that were participating in this procedure were communicating daily with people from the target group, giving guidance and clarifications to the responders - where needed – and sharing feedback

⁸ Although in everyday life, the words "skill" and "competence" are used as synonyms, this Needs Analysis takes into account that this apparent similarity may be misleading and create huge discrepancies between expected and actual learning outcomes. Skills are only part of competences. According to the European Reference Framework (ERF), competences are defined as a combination of: (a) knowledge, (b) skills, and (c) attitudes. The table of the questionnaire includes indiscriminately skills, knowledge, attitudes and competences for practical reasons.

⁹ Respondents suggest other individuals to be sampled.

and impressions between them in several skype meetings and email discussions in order to follow a common research methodology.

4. Results and analysis

Quantitative and qualitative results of the Needs Analysis survey are presented in quantitative data tables and set of indicative qualitative responses.

4.1. Number of filled questionnaires

4.1.1. Per country

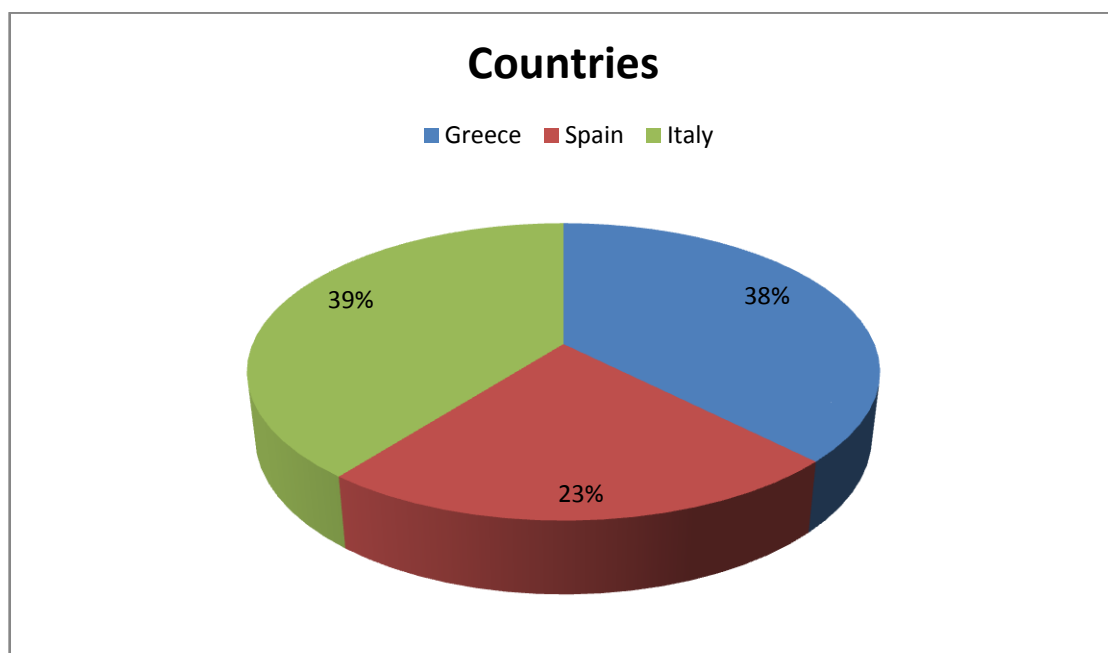


Table 2: Number of filled questionnaires per country

Total	431
Greece	162
Spain	99
Italy	170

All the three countries contributed almost equally to the procedure of disseminating the questionnaire and finding willing respondents to fill in it according to the research methodology.

4.1.2. Per subsector

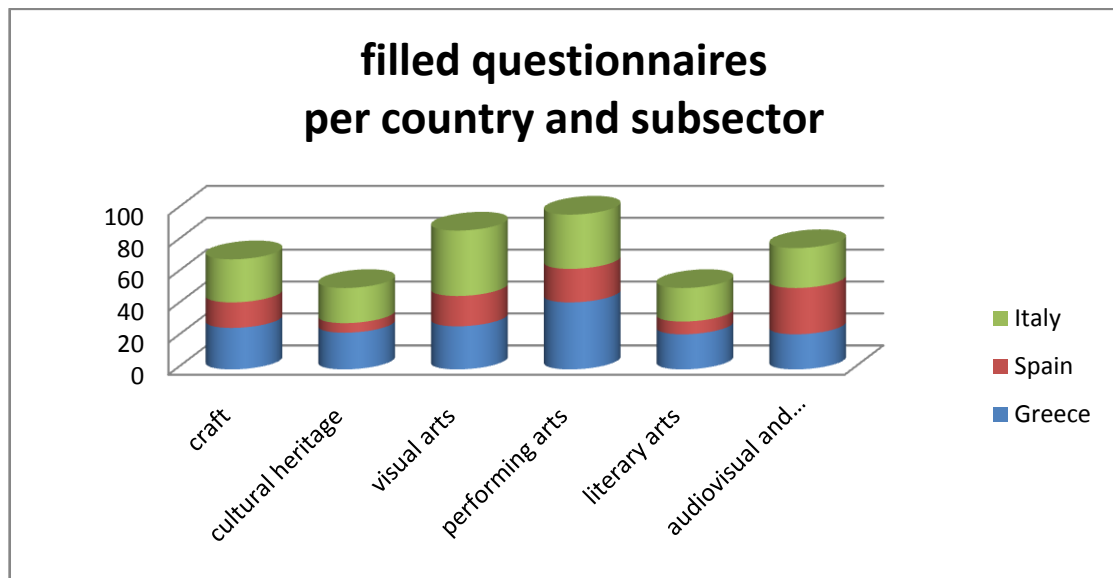


Table 3: Filled questionnaires per country and subsector

Subsector	Greece	Spain	Italy	Sum per subsector
1. CRAFT	26	16	27	69
2. CULTURAL HERITAGE	23	6	22	51
3. VISION ARTS	27	19	41	87
4. PERFORMING ARTS	42	21	34	97
5. LITERARY ARTS	22	8	21	51
6. AUDIOVISUAL AND MULTIMEDIA	22	29	25	76
Sum per country	162	99	170	431

The greater representation in the total sample is by: performing arts, visual arts and audiovisual and multimedia subsectors. Middle representation by craft and lower by cultural heritage and literary arts subsectors.

4.2. Gender and age

4.2.1. Gender

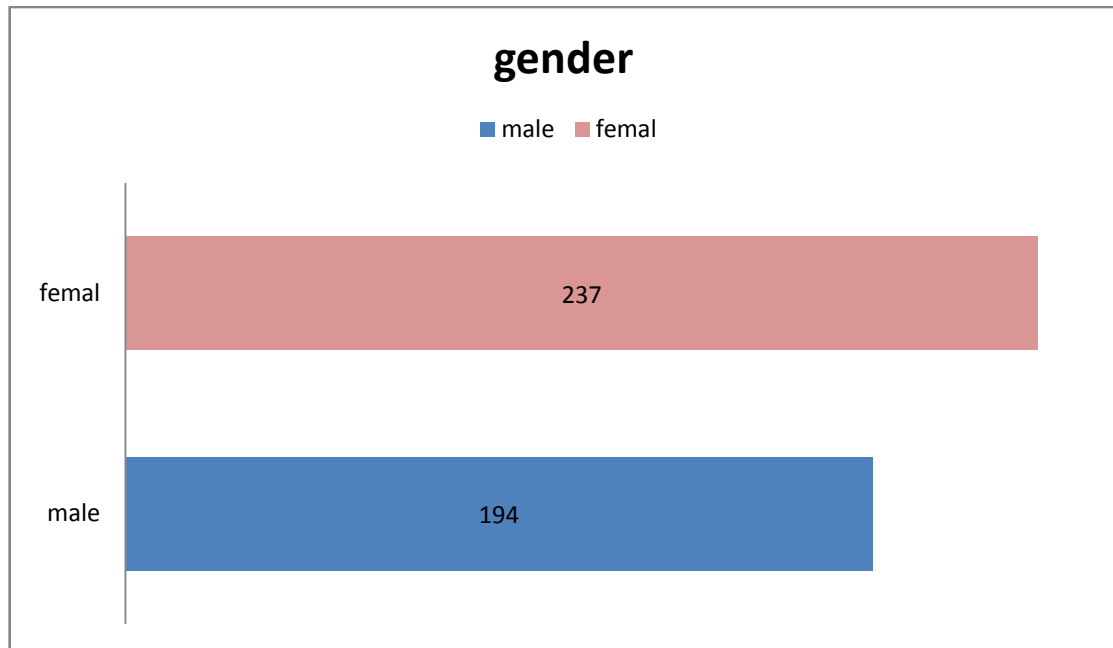


Table 4: Gender of the respondents

4.2.2. Age

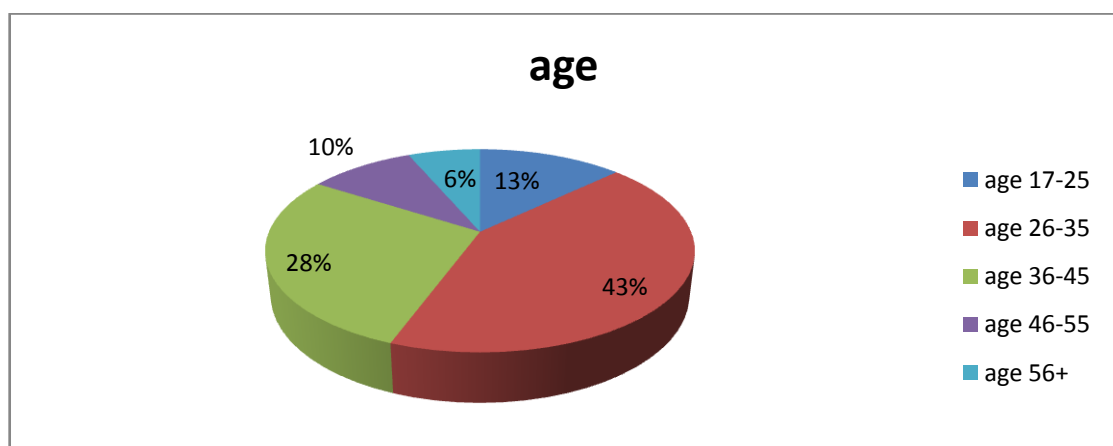


Table 5: Age of the respondents

4.2.3. Gender and age per country and subsector

Country	Subsector	SUM	Sex M	Sex F	Age 17-25	Age 26-35	Age 36-45	Age 46-55	Age 56+
Greece	1. CRAFT	26	11	15	2	13	7	4	0
	2. CULTURAL HERITAGE	23	8	15	2	12	6	1	2
	3. VISION ARTS	27	13	14	5	11	7	3	1
	4. PERFORMING ARTS	42	19	23	9	15	11	4	3
	5. LITERARY ARTS	22	8	14	6	7	5	3	1
	6. AUDIOVISUAL AND MULTIMEDIA	22	12	10	4	14	4	0	0
	SUM GREECE	162	71	91	28	72	40	15	7
Spain	1. CRAFT	16	8	8	0	6	2	3	5
	2. CULTURAL HERITAGE	6	4	2	0	1	1	2	2
	3. VISION ARTS	19	10	9	0	8	4	4	3
	4. PERFORMING ARTS	21	7	14	3	9	5	3	1
	5. LITERARY ARTS	8	2	6	1	2	3	0	2
	6. AUDIOVISUAL AND MULTIMEDIA	29	22	7	1	13	12	1	2
	SUM SPAIN	99	53	46	5	39	27	13	15
Italy	1. CRAFT	27	12	15	2	11	10	1	3
	2. CULTURAL HERITAGE	22	6	16	1	12	3	6	0
	3. VISION ARTS	41	13	28	11	15	9	5	1
	4. PERFORMING ARTS	34	16	18	2	14	18	0	0
	5. LITERARY ARTS	21	7	14	1	10	8	1	1
	6. AUDIOVISUAL AND MULTIMEDIA	25	16	9	6	11	7	0	1
	SUM ITALY	170	69	100	23	73	55	12	6
Total SUM		431	194	237	56	184	122	41	28

Table 6: Gender and age per country and subsector

All the age groups are represented adequately in the sample. Moreover, the greater representation of the age group 26-35 and 36-45 gives data and information of a dynamic population that, probably, approaches the Creative and Cultural sectors having future expectations. The respondents of the older ages contribute to the results and complement them in a crucial manner by transferring their experience into this Needs assessment research.

4.3. Formal Education

4.3.1. Level of Formal Education

The average level of formal education is high. 95% of the research sample declared that has completed educational programs of post-secondary formal education (Higher non University: 29%, University: 45%, and Post University: 21%). This information confirms that nowadays the educational level of human resources in Europe is extremely high.

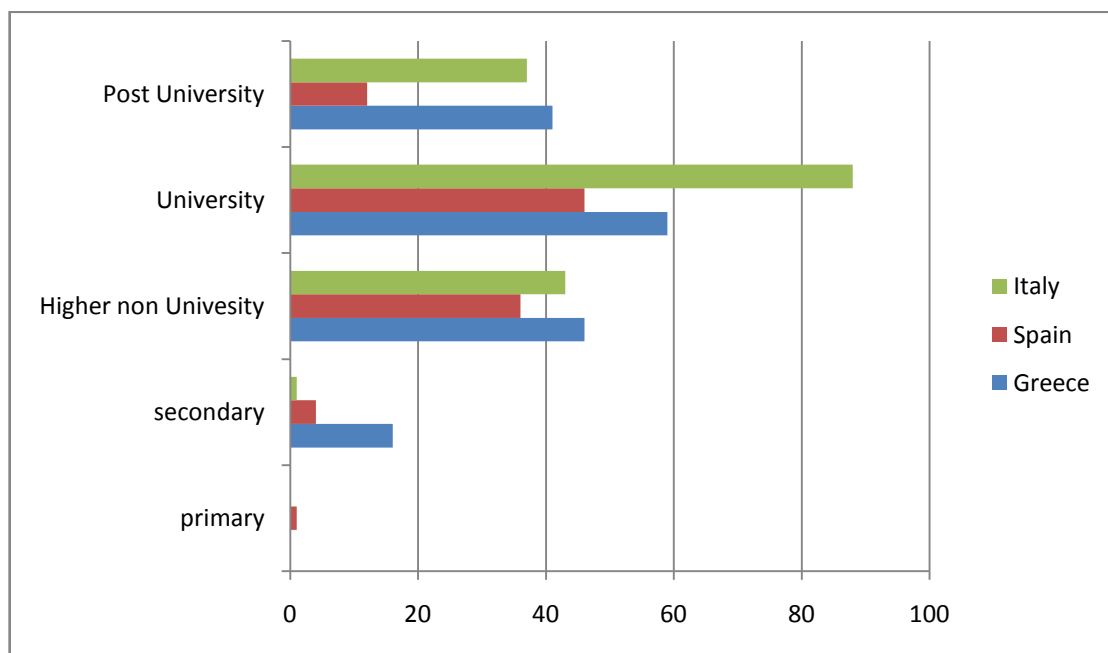


Table 7: Level of Formal Education per country

However, the educational object of this specialization isn't always related to professions of Creative and Cultural sector. In order to clear out whether and how formal education has helped in cultural activities, the respondents answered in the following question: *Do you think the received formal education helps you in your cultural activities?*

4.3.2. Do you think the received formal education helps you in your cultural activities?



Table 8: Formal education and relation to cultural activities

4.3.3. If yes, how? Formal Education and creative-cultural activities interconnection

According to answers in to this open question (for all the answers, categorized per subsector and country, please see ANNEX 2:How do you think that the received formal education helped you in your cultural activities?), two major tendencies prevail among all the different opinions: (a) formal education can benefit by providing the specific **technical skills** to professionals in Creative and Cultural sector, (b) formal education can benefit by developing in general the **transferable skills** and competences that could be used in several working and living environments.

The answers relating to the development of specific technical skills and competences came mainly from those respondents who received formal training related to their artistic-cultural professional status (i.e. part-time or/and full time artists, employed artists, freelancers, professional trainers, etc). In contrast, the respondents who have received formal education in different subjects, concerning their artistic/cultural activities, gave mainly answers related to the development of transferable skills and competencies. Finally, there were a significant number of respondents who emphasized the development of transferable skills even they received formal education relating to their artistic/cultural activity.

In the table below are presented some indicative answers.

Subsector	Answer	Formal Education
CRAFT	<i>Firstly, each conquered cognitive object contributes in our cultural activities, even if this is not directly understood. Secondly, in my opinion, the range of knowledge that I gained from my formal education enable me to handle with many ways the several issues of my artistic object.</i>	TEI - Technological Educational Institute of Ionian Islands, Department of Sound Technology and Musical Instruments, BA, 2002 – 2012
	<i>Education and knowledge influences the way of thinking and approaching art. Also education provides a significant degree of vocational rehabilitation and hence a good standard of living. So having covered basic survival needs, you can create and enjoy through cultural and artistic activities.</i>	TEI - Technological Educational Institute of Athens, School of Administration and Economy, Department of Business Administration, Degree 1994
	<i>Studying human behavior and mental function helps widening horizons and the view of many things, which influences the way you perceive the world and how you express this into your creations.</i>	University of Santiago de Compostela, Faculty of Psychology, University Graduate 1998-2004, University of Santiago de Compostela, Faculty of Law. Criminology Graduate 2004-2006, Chartered institute of Sociologists and Political Scientists of Madrid, Human Resources Master degree, 2005
	<i>The Bachelor of Science in Industrial and Environmental Design is based on the awareness of the growing importance that this particular type of projects acquired in the contemporary world, to design a responsible system of objects needed to perform the activities living in a modern industrial civilization. The curriculum of the course introduces the tools of design, in the following areas of practice of the professions technical planning: in the field of product design, in the design environment and in the field of communication design.</i>	University Camerino, School of Architecture and Design Eduardo Vittoria, Bachelor in Industrial Design und Environment, 2011-2015
CULTURAL HERITAGE	<i>I am dealing the arts like an economical system with the same principles</i>	Piraeus University, School of Economics, 2001 – 2005

During my studies I had the opportunity to learn more about the modern cultural trends, eg multiculturalism, and the way the cultural production works. Therefore I am able to understand how the cultural activities are organized today

Panteion University,
Department of
Communication, Media and
Culture Bachelor, 2007-
2013, Panteion University,
Cultural Administration,
Post graduate degree,
2013-2015

It has provided me the knowledge and technical skills to work at the Archeological Museum of Lorca. It gave me access to databases and information-resources making my work more professional and complete

Degree in Library and
Information Science at the
University of Murcia den
1996-2001

The disciplines of the degree course were strongly oriented to the formation of a culture and awareness of the concept of "cultural heritage", both as an object in itself, and as a "manufactured" to protect and preserve the purpose of exploitation of that resource which also developing economic development of territories.

University of Florence,
Faculty of Architecture,
Graduate April 11, 1994

I think all the skills acquired on the training help to the development of cultural activities.

University of Palermo
Degree in Statistics in 1994

VISUAL ARTS

Formed the basis for my aesthetic development and perspective that are important for me professional activities after my studies. It gave me the required stimuli regarding my professional development.

School of Vakalo - Graphic
Design, 1994-1997 Degree

All depends on the type of activities. You learn to develop several skills at the same time that assuming the responsibilities which you requires such education

University of the Basque
Country, School of
Industrial Technical
Engineering of Bilbao,
Industrial Technical
Engineering, 2004-2011

My training in advertising has been the basis of my interest in graphic arts and design

University of the Basque
Country, Faculty of
Information Sciences,
specializing in advertising,

1983-1987

It provided me with a solid base on which I have built quite a lot over the years with a lot of engagement and further trainings.

University of Naples- Foreign Languages and Literature specification in English

I can hardly describe how formal education helped me directly in my work as an artist, being an education completely different from the artistic route. I can find a more indirect correlation between intellectual relations and development, to which my studies have led me, with my current artistic activity.

Bachelor in Business Administration - University of Bologna Master of Art & Culture Management - TSM Trentino School of Management

PERFORMING ARTS

The choice of my studies in this subject has developed me in theory focusing on classical education and a variety of teaching techniques. Combined with many years of practical experience in the theater and my involvement in educational programs it has improved the efficiency and quality of the artistic effect.

Open University of Cyprus, Theatre Studies, Theatre in Education, 2013-2015

The formal education I received helped me in a multiple way with the cultural activities, as I am a professional in the field. There is a big gap in management of Cultural sector in education, mentoring, but major institutional ways of encouraging the production and management of cultural products.

Kapodistiran University of Athens, School of Philosophy. Philosophical Department, Degree

It has given me guidance and skills in order to become an actor and work in this area.

Dramatic Arts, Murcia, 2001-2005

All my education up to high school was experimental; from nursery to high school I attended only experimental sections that targeted interdisciplinary work. This has contributed to a more open and critical eye, an ability to connect languages and analyse viewpoints. My artistic work owes much to this aspect. I attended and gave exams at the University for two years. The small and intense academic background was decisive in part of my training. I continued to study doing theater, first as a student at the Academy, then working as an actress, director and author, so they are thorough and open other

High School, T.Mamiani, diploma 1992/1993, University of Rome La Sapienza, Faculty of Literature: attended for two years, no bachelor

things, other roads, new forms of study.

I learned and studied the foreign languages especially English which is a language that I use a lot both for work, I also studied a lot of anthropology where it also helped me to have an instrument of understanding for different cultures. Occupying myself of dance and traditional dances, my attitude to 'anthropology grew a lot.

University of Turin, Faculty of Literature and Philosophy, Course of studies of Intercultural Communication, Bachelor 2007, University of Turin, Master in Peacekeeping Management, 2010

LITERARY ARTS

As the object of my studies was directly related to audiovisual arts and the literary arts, both the study and analysis of classical and contemporary works, the theoretical approaches of the relationship of art, culture and history, experimentation and creation under the guidance of experienced practitioners and theorists of art and culture were the first important tools for my personal development and motivation.

U.E.E., Brussels Belgium, Screenwriting and Creative Writing, 1992-1994, A.D.A.D. Molenbeek-St-Jean, Brussels Belgium, Film and Video Directing, 1993-1997

The contribution was relatively small. Only in the sense of an environment that facilitated slightly the approach to issues of culture and people who deal with it.

Athens University of Economics, Department of Economics, 1975-1987

It gives you a background and a cultural character that is useful for the activities that you are dealing afterwards.

Murcia University, Bachelor of Law 2004-2009, Granada University, Master 2010-2011 EU law, Murcia University 2012-2013 Master RSC

Understanding the balance of power between individuals.

International and Diplomatic Sciences, Italy

I'm working as a journalist, so for me, words are important

University of Padua, Faculty of Literature, Bachelor, 2004)

AUDIOVISUAL AND

My studies are relative to my professional object

University of Athens, Philosophy, Department of

MULTIMEDIA

Greek Literature, 1998-2002, University of Surrey, MA in Translation, 2002-2003, King's College London, MA Contemporary Cinema Cultures, 2003-2004

Any involvement with every art form creates much more space for development and especially when accompanied by a corresponding theoretical context from the university education.

Panteion University, School of International Studies, Communication and Culture, Degree: 2007-2012

Any learning, even formal one, is useful for creative activities.

Spanish Philology University of Murcia

Thanks to my university career I have acquired theoretical skills useful in the world of communications and audiovisual which I'm still deepening. Thanks to the courses that take place in the same university I also acquired some technical and organizational skills in the field of video, useful in the course I do.

Bachelor in Public Relations and Publicity work 2010-2014, University for foreigners in Perugia, „Course for Videomaking regarding digital communication and viral marketing“ from Centre of Studies and Education Villa Montesca

4.4. Vocational Education and Training

4.4.1. Have you ever participated in a vocational training program focused on your artistic/cultural field?

The percentage of those who have attended VET program is quite high. However, given that the largest proportion of the sample belongs to the dynamic age groups, the potential for attracting newcomer trainees in Vocational Education and Training is big.

It should also be noted that a number of respondents answered affirmatively to this question indicating as vocational education and training their formal education studies (for example: drama school, fine arts University departments, etc). So this answer *may* overlap (approx. 23%) the data of the previous section (Formal Education).

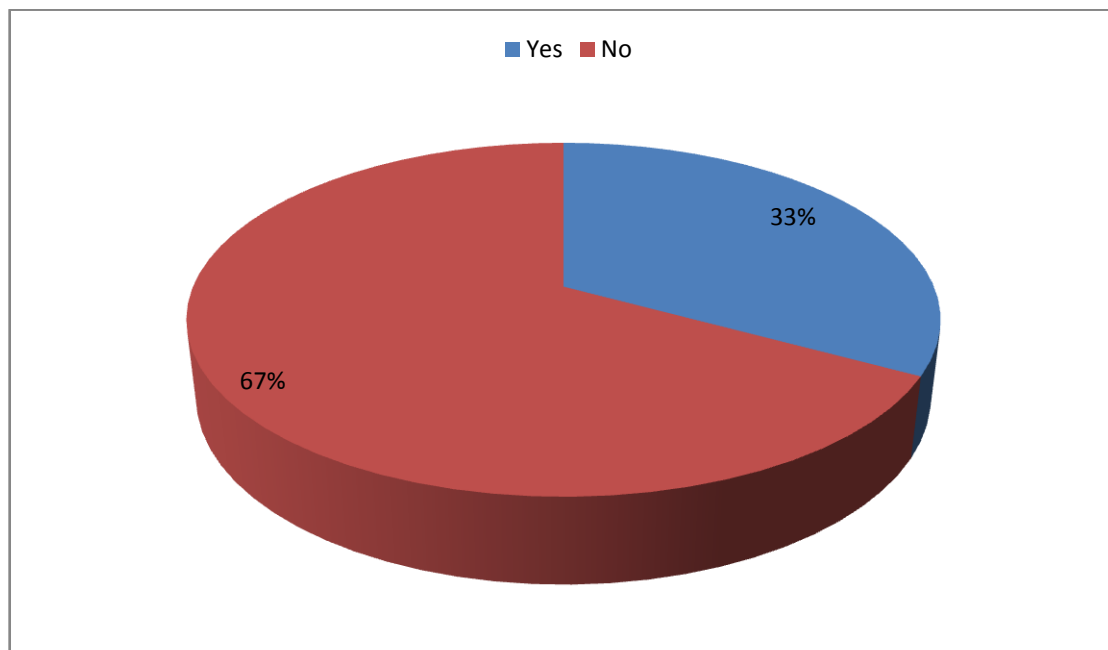


Table 9: Have you ever participated in a vocational training program focused on your artistic/cultural field?

4.4.2. Certification, type of certification and level of satisfaction by VET

The 93% of the respondents who have attended a VET course have certified for the acquired knowledge, skills and attitude.

However, when we take a careful look at the type of certification we see that only the 31% of them have been certified with an accreditation or/and formal qualification procedure. The 34% has just a written confirmation of participation while a 23% declares as certification the diploma by a formal education provider.

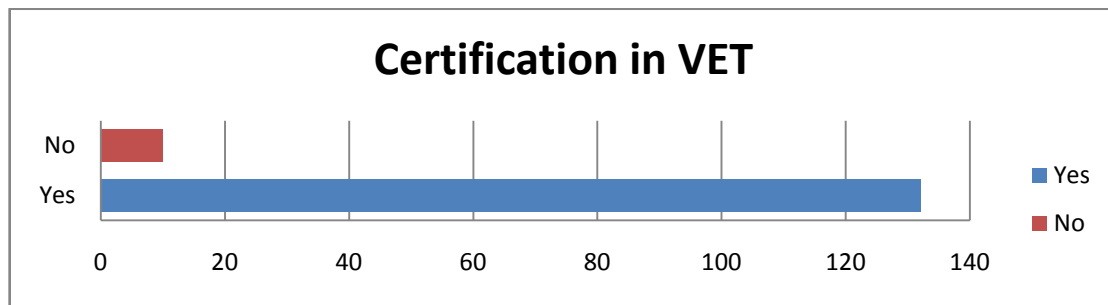


Table 10: Certification of Vocational Education and Training

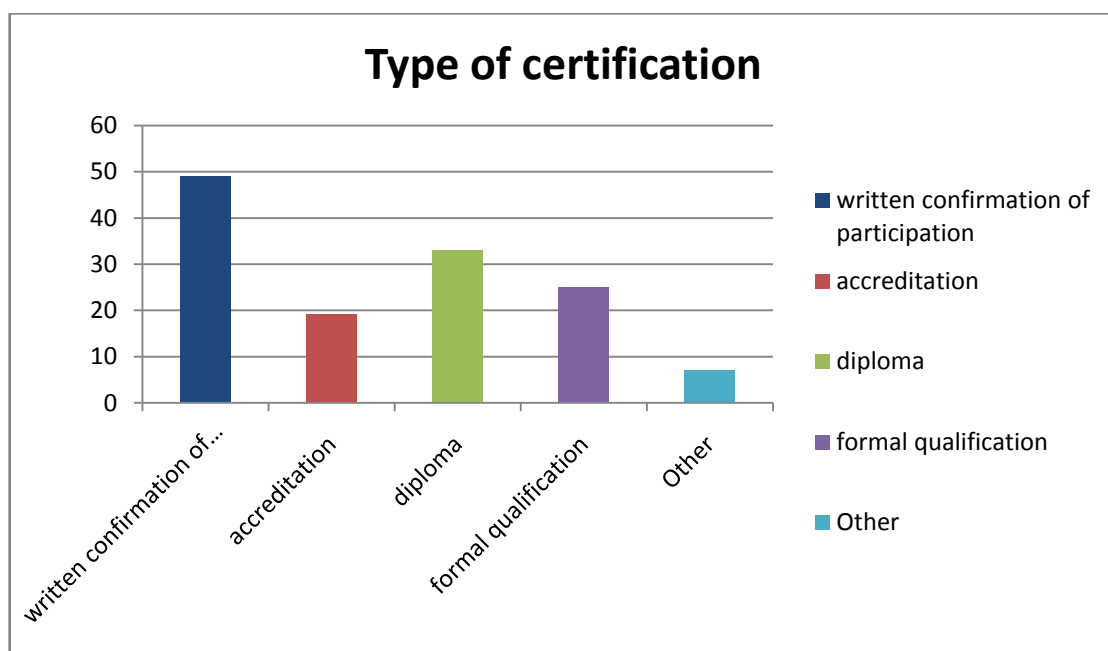


Table 11: Type of certification in VET

The positive average level of satisfaction of Vocational Education and Training is high. This data could lead us to the conclusion that the relatively high proportion of people who didn't attend yet a VET program (67%) should be attracted by VET sector, which should base its recruitment methods to the high level of satisfaction of the participants.

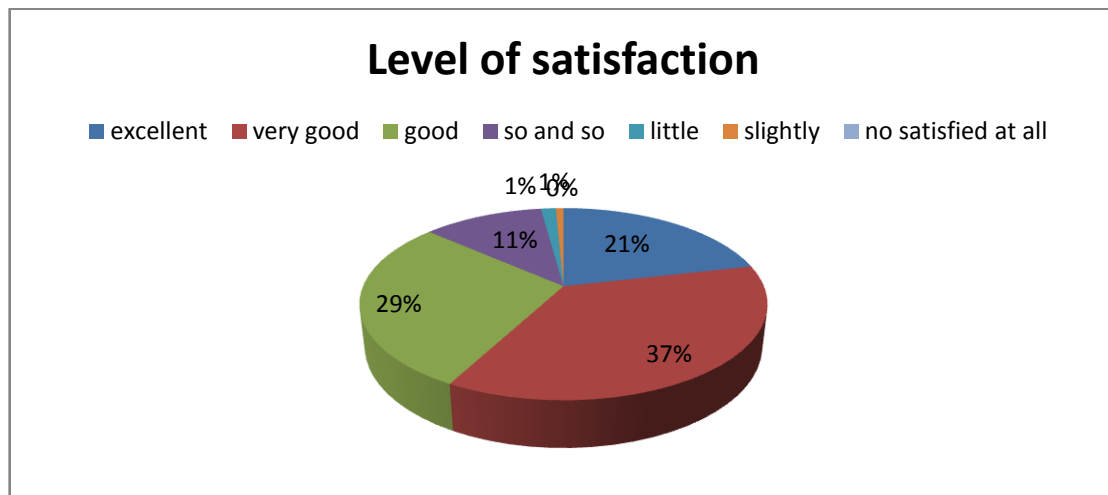


Table 12: Level of satisfaction by Vocational Education and Training

4.5. Working Experience

4.5.1. Working experience in general

Approximately an 87% of the sample has working experience in general. Over 15 years of working experience in general is represented mainly by the age group of 46-55 and 56+. Till 12 months of working experience in general is represented by the age group of 17-25 years old. This result indicates that the sample in general has working experience. The respondents assess the whole situation in Cultural and Creative sectors having lived experiences and a general know how about formal and informal labour market operating rules.

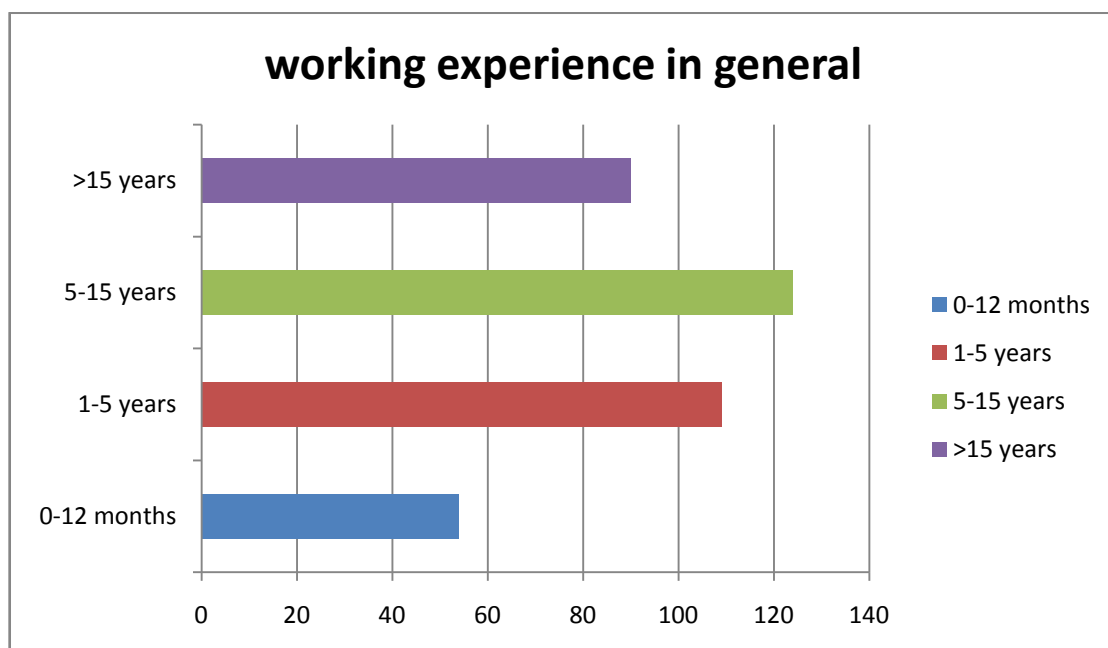


Table 13: Working experience in general

4.5.2. Working experience in the field (per country and subsector)

Also high is the proportion of people who have worked in the context of Creative and Cultural sectors (78%). Till 12 months of specific sectoral working experience is represented mainly by the age groups of 17-25 and 26-35 and is referred mainly to amateur artists and people who have worked in the context of traineeships and internships. More than 15 years experiences have mainly the representatives by the labour market, VET sector and civic society, and self-employed artists of all the six subsectors.

The relatively long work experience of the sample can give reliable information, not only on the key points of today's labor market in the creative and cultural sector, but also regarding the transformations that have been made over the past decade and the ways that these changes have influenced the current situation (eg. new technologies, networking through online platforms, development of equipment, salaries, competition, etc).

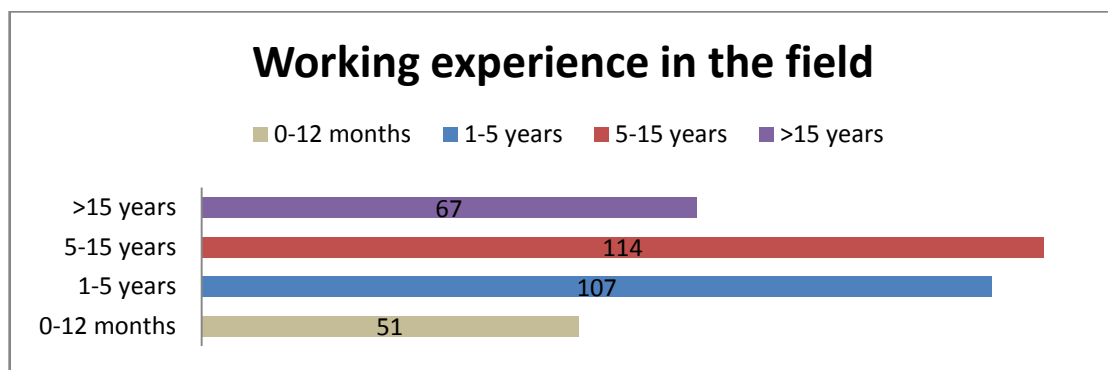


Table 14: Working experience in the field

In the table below (Table 15) you can see detailed data of working experience in the field per country and subsector for all the respondents.

Country	Subsector	SUM	Working experience in the field	0-12 months	1-5 years	5-15 years	>15 years
Greece	1. CRAFT	26	25	1	16	7	1
	2. CULTURAL HERITAGE	23	20	5	5	7	3
	3. VISUAL ARTS	27	18	1	6	6	5
	4. PERFORMING ARTS	42	37	4	14	10	9
	5. LITERARY	22	14	3	2	5	4

ARTS							
6. AUDIOVISUAL AND MULTIMEDIA							
SUM GREECE		162	135	18	54	41	22
Spain	1. CRAFT	16	10	0	2	3	5
	2. CULTURAL HERITAGE	6	4	1	0	2	1
	3. VISUAL ARTS	19	15	1	7	3	4
	4. PERFORMING ARTS	21	18	3	4	8	3
	5. LITERARY ARTS	8	7	2	1	3	1
	6. AUDIOVISUAL AND MULTIMEDIA	29	24	4	8	8	4
SUM SPAIN		99	78	11	22	27	18
Italy	1. CRAFT	27	20	1	7	5	7
	2. CULTURAL HERITAGE	21	17	4	5	6	2
	3. VISUAL ARTS	42	26	7	6	5	8
	4. PERFORMING ARTS	34	30	2	4	19	5
	5. LITERARY ARTS	21	14	5	2	6	1
	6. AUDIOVISUAL AND MULTIMEDIA	25	19	3	7	5	4
SUM ITALY		169	126	22	31	46	27

SUM	431	339	51	107	114	67
-----	-----	-----	----	-----	-----	----

Table 15: Working experience in the field per country and subsector

4.5.3. Definition of experience in the field

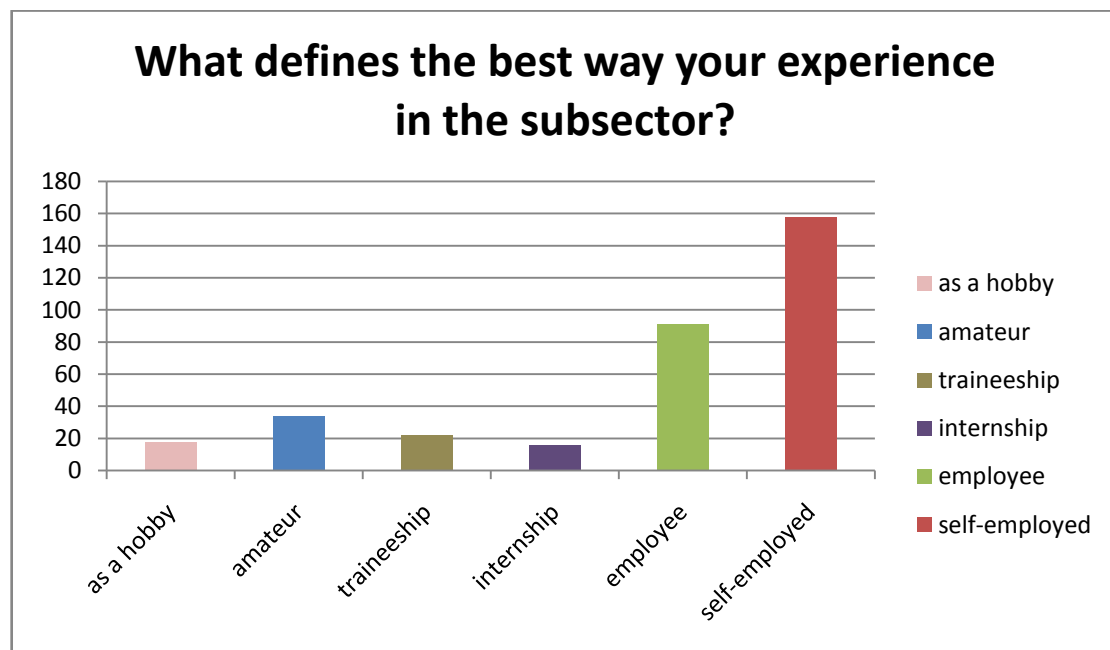


Table 16: What defines the best way your experience in the subsector

The 78,65% of the respondents (339 of the 431) have indicated that have working experience on the field (depending on the cultural and creative subsector in which they are active). The respective field of the questionnaire included also an open question asking for a short description of the relevant work experience. Responds in this question give valuable qualitative data for the today Creative and Cultural sectors' labour market situation in Greece, Italy and Spain and confirm some of the main findings of previous research efforts in the field (i.e. large percentage of self-employed artists, not always continuous dependent employment, artistic and cultural work as hobby, amateur or/and leisure activity etc). Also they indicate that creative and cultural professions require by people a complex set of competences (like creativity, managerial and financial skills, new technologies use, learning to learn skills for continuous updating, etc.) Sometimes, the same person works for many different employers covering different professional profiles (i.e. at the same time, a graphic designer, a salesman of ICT services and a trainer or/and teacher in audiovisual and multimedia arts).

For all the answers (per country, subsector and work experience definition) please see **ANNEX 3: Short description of the working experience in the subsector.**

Some indicative answers are presented below:

answer	subsector/country	experience
<i>The hobby became profession</i>	craft	employee
	Greece	5-15 years
<i>I deal with the crafts either as a hobby or as a piece of creative lessons I provide to primary school. At the same time I have participated in a summer camp as a responsible person for the activities and coordinator</i>	craft	self-employed
	Greece	1-5 years
<i>I have been working for 2 years as a painting school teacher</i>	craft	employee
	Spain	1-5 years
<i>I work in the field of graphics and prepress also in collaboration with other operators of this sector and also in the field of managing and organizing production</i>	craft	employee
	Italy	>15 years
<i>I was chosen by the University for two months Internship at the National Archaeological Museum of Athens. During the beginning of the program was placed in the department of public relations and educational programs. In this section I had the opportunity to follow first and then actively support the process. Also involved in conferences and events organized by the Museum</i>	cultural heritage	traineeship
	Greece	0-12 months
<i>I am co-founder of contemporary look, curatorial collective that since 2008 has undertaken initiatives of contemporary art through a site-specific approach and community based. From 2010 to 2014 I worked at the Z2O Gallery Sara Zanin Rome as an assistant. Now I'm project coordinator of AlbumArte, a cultural independent non - profit organization that operates in Italy and abroad; its projects focus on the development, dissemination and research</i>	cultural heritage	employee
	Italy	5-15 years

within the contemporary artistic language

<i>I love painting and photography. But I didn't have the chance to deal with them professionally. My work, however, is related to Tourism – Culture</i>	visual arts Greece	amateur 0-12 months
<i>Participation in exhibitions in Greece and abroad, working in programs and projects where was necessary the development of interactive systems-environments and graphics for theatrical performances, Installations, video-games</i>	visual arts Greece	self-employed 5-15 years
<i>Product development, audio visual, communication to customers, small formats explanatory, communication and sales</i>	visual arts Spain	internship 1-5 years
<i>I have worked as a Visual Designer/Art Director in communication studies and agencies. My work has changed a lot in the last 10 years, from print to multi-channel communication which is much more oriented to the digital and social world</i>	visual arts Italy	employee 5-15 years
<i>It was an exciting experience that I won't change it for anything. Applause, love and hugging through applause</i>	performing arts Greece	hobby 1-5 years
<i>My work experience has developed out of various fields. As an employee at CESIE I often did dance and theater programs related to non-formal education. I'm a dance therapist and now I carry out trainings with a group. Also from time to time I perform with the dance group in which study and create dance classes in collaboration with other associations</i>	performing arts Italy	employee 5-15 years
<i>I'm a music producer and I started one year ago. I played live with music groups I dealt with the production of hip hop and rap and generally any kind of music. I want to gain more knowledge but unfortunately in my territory I can't find courses that relate to my profession as a sound engineer</i>	performing arts Italy	self-employed 1-5 years

<i>Years of experience as a playwright, screenwriter, producer and director with more than 25 productions in Greece and Europe. Writings: 4 plays, 2 feature film scripts, 1 musical tale, 1 musical and many other smaller projects or projects that have not been made public dozens of adaptations and translations of theatrical and literary works long experience as a writer (advertising)</i>	literary arts Greece	self-employed >15 years
<i>I worked for six years in various publishing houses, as editor and I also took care of the production and relationships with the typography. For two years I worked as a freelance for publishing houses, as an editor, translator and editor of Italian</i>	literary arts Italy	employee 5-15 years
<i>Creative director, Product Designer, Graphic Designer, Web Designer. Head of UI, UX & Visual Design. More than seven years of relevant work experience and specialization in Branding, Web design, visual & user interface design, information architecture, interaction design, and usability</i>	audiovisual multimedia Greece	and employee 5-15 years
<i>Although it is my education, I do not have a lot of work in this field, sometimes there are some orders but, I cannot live only on this</i>	audiovisual multimedia Spain	and amateur 1-5 years
<i>I have had the possibility to develop my Audiovisual and Marketing competences thanks to an internship. I have been able to create my logo and I have learnt to use different video editing software. I developed the creation of promotional videos and I have enhanced my competence in the field of suite Adobe, boosting my knowledge</i>	audiovisual multimedia Spain	and internship 0-12 months
<i>The possibility to start working in the audiovisual world has unfortunately very little to do with my university education, and a lot of luck to have met the right people at the right time which gave me confidence. Likely that without an adequate cultural background I would not have got the same praise, but it remains true that I did not have any kind of direct link between my studies and entering the world of work.</i>	audiovisual multimedia Italy	and self-employed 1-5 years

4.6. Skills and Competences

4.6.1. What is missing in general?

According to this question, the artists were guided to answer in relation to what they think that characterises most their situation, while representatives of the labor market, the VET sector and civil society, on what they think is missing most of the creative and cultural sector.

They had to choose from 4 categories:

- (a) vocational experience,
- (b) general education,
- (c) vocational education,
- (d) professional qualification.

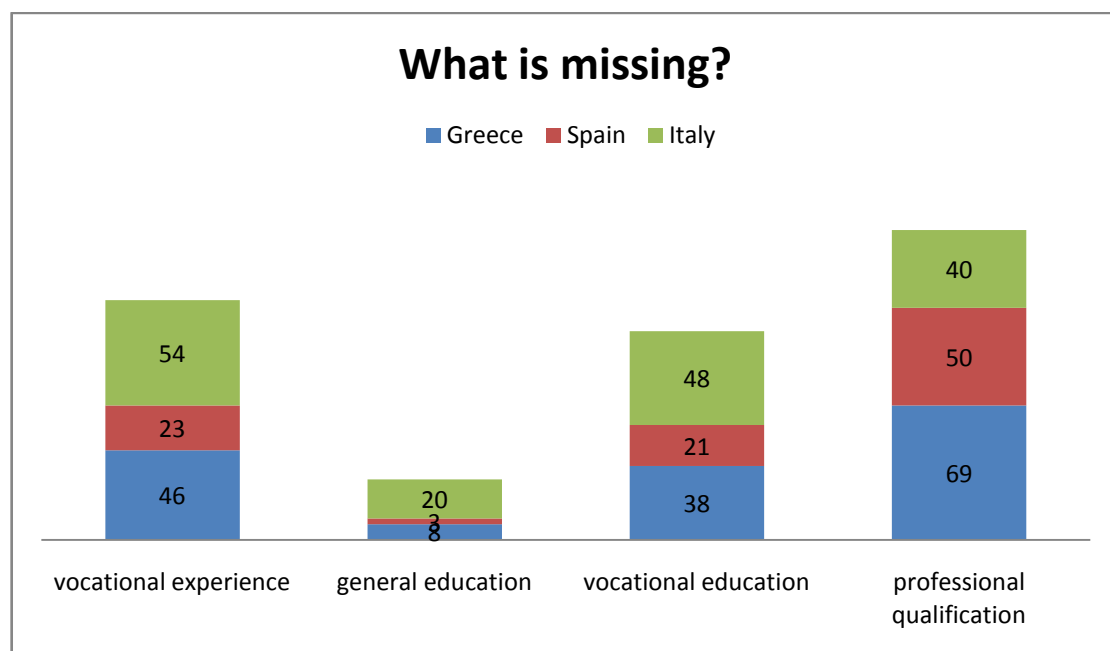


Table 17: What is missing (vocational experience, general education, vocational education, professional qualification)

Lack of professional qualification reached approximately 37% of the answers. In Italy, the majority of the respondents answered that professional experience is what mainly missing, although the percentage of those who have in the field work experience in Italy was relatively high. In Greece and Spain, most of the respondents believe that professional qualification is still low. The proportion of vocational education corresponds to the previous indicated big potential of the VET sector regarding the further development of skills (and qualification) in Creative and

Cultural sectors (see: 4.4.1. Have you ever participated in a vocational training program focused on your artistic/cultural field?).

4.6.2. What is missing per country and subsector

In the table below you can see the responds per country and subsector:

Country	Subsector	SUM	Lack of vocational experience	Inadequate general education	Inadequate vocational education	Devalued professional qualification
Greece	1. CRAFT	26	6	1	10	9
	2. CULTURAL HERITAGE	23	8	2	5	8
	3. VISUAL ARTS	27	9	3	6	10
	4. PERFORMING ARTS	42	13	2	5	22
	5. LITERARY ARTS	22	4	0	8	8
	6. AUDIOVISUAL AND MULTIMEDIA	22	6	0	4	12
SUM GREECE		162	46	8	38	69
Spain	1. CRAFT	16	3	1	3	9
	2. CULTURAL HERITAGE	6	2	0	2	0
	3. VISUAL ARTS	19	5	0	5	9
	4. PERFORMING	21	6	1	4	10

	ARTS					
	5. LITERARY ARTS	8	1	0	3	4
	6. AUDIOVISUAL AND MULTIMEDIA	29	6	1	4	18
SUM SPAIN		99	23	3	21	50
Italy	1. CRAFT	27	8	4	9	3
	2. CULTURAL HERITAGE	22	5	2	11	2
	3. VISUAL ARTS	42	16	6	8	11
	4. PERFORMING ARTS	34	6	2	9	17
	5. LITERARY ARTS	21	8	3	5	3
	6. AUDIOVISUAL AND MULTIMEDIA	25	11	3	6	4
SUM ITALY		170	54	20	48	40
SUM		431	123	31	107	159

Table 18: Lack of vocational experience, general education, vocational education, professional qualification per country and subsector

4.6.3. Skills and competences for selection

All the respondents had to choose the three (3) more significant skills and competences from a table including 32 different categories. The three choices were

hierarchical, with the first option overriding the second and the second option respectively overriding the third one. The remaining – not selected - 29 options considered of an equal (minor) value. So, the requirement of the respondents was to examine very carefully the table with the skills and competences and then to carry out a very difficult choice.

And this difficult choice should be done twice! Once regarding the **3 most significant skills for the Creative and Cultural Sectors** in general, and another one regarding the **3 most significant skills that need further development through education and training**.

The table includes 28 common categories of skills and competences and they are followed by 4 specific categories different for each subsector.

4.6.3.1. Common categories of skills and competences for all the subsectors

Skills and competences

1. Communicate: Speak and/or write well and get your ideas across to other easily
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc
3. Explain: Tell others why you do certain things the way you do or why you think the way you do
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
6. Analyse: Break a problem down to see what is really going on
7. Creativity: Use your imagination to come up with new ideas or to solve problems
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
9. Knowledge of the market: realistic calculation of the professional opportunities and timing
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)
11. Record Data: Write thorough and accurate notes/numbers
12. Order Goods/Supplies: Keep track of items and how to order them
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
14. Service Customers: Be friendly, patient and polite with customers and try your best to service

their needs/wants

15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do

16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.

17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media

18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy

19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers

20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available

21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them

22. Learn Quickly: Do new things and carry out new responsibilities easily by watching others or by following instructions

23. Organise: Arrange people/plan events/put things in order so that they run smoothly

24. Motivate Others: Help keep others' spirits up and encourage them to do their best

25. Delegate: Assign tasks to others to complete

26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice

31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels

32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents

Table 19: Common skills and competences for all the subsectors

4.6.3.2. Specific for each subsector (4) categories of skills and competences

Skills and competences

CRAFT

27. Knowledge of materials: assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints

28. Organisation of tools: knowledge of design, setting and managing of a craft workshop, selection

of multiuse tools and portability to different work environments

29. Coaching skills: ability to coach other people and to create collectively craft products

30. Experimentation: exploratory spirit, positive attitude for experimentation, interest in how to make something, “do it yourself” attitude and skills

CULTURAL HERITAGE

27. Cultural Heritage knowledge: Basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life

28. Cultural heritage skills: appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities inherent in cultural activity

29. Cultural heritage attitudes: openness towards diversity of the various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity

30. Coaching skills: ability to coach other people in the field of cultural heritage

VISUAL ARTS

27. Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life

28. Materials’ knowledge: manipulate and adapt a wide range of physical materials (i.e. paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences)

29. Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design

30. Coaching skills: ability to coach other people and to create collectively visual art products

PERFORMING ARTS

27. Performing skills: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline

28. Control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control

29. Coaching skills: ability to coach other people and to create collectively performances

30. Physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation

LITERARY ARTS

27. Basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding

28. Inquiry mind: positive attitude for ongoing development of vocabulary, synonyms and rhymes, openness to the understanding and adoption of different writing and expression styles

29. Coaching skills: ability to coach other people and to create collectively literary art products

30. Creative writing techniques: ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form

AUDIOVISUAL & MULTIMEDIA

27. Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life

28. Use digital recording and live performance audiovisual equipment: knowledge of equipment/applications, ability to search and adapt recording and visual software

29. Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design

30. Coaching skills: ability to coach other people and to create collectively audiovisual and multimedia art products

Table 20: Specific for each subsector categories of skills and competences

4.6.4. Significant skills for the Creative and Cultural sectors

The overall ranking of all the 52 skills and competences (28 common and 24 specific per subsector) came from the combination of all the responses¹⁰ relating to the importance of those skills and competences for the creative and cultural sector. In other words, which of the skills and competences are considered crucial for a sustainable entry or/and staying in the creative and cultural sectors labour market.

The difference of the respondents' status (artists, representatives of the labour market, the education sector and the civic society) didn't affect significantly the way of responds. Both people working or wishing to work in the creative and cultural sectors, and those who approach the field in a more complementary way (education,

¹⁰ Specific indicators and variables used so that it can be compared to a common classification. For example, skills and competences that have been chosen with great frequency from 40 respondents with other skills and competences that have been selected by 431 respondents.

civil society) had the opportunity to record their belief for what is more or less importance, through three hierarchical options.

Creativity has selected more than any other category (both for common and specific sub-sectoral skills and competences). Communication skills also have selected with a high frequency (communicate, interpret, listen, explain) while categories referred to personal abilities of flexibility and project management (resourceful, adapt to situation, analyse, decision making) are following. Some of the specific sub-sectoral skills and competences have been chosen by many respondents (visual art artistic and aesthetic skills, basic knowledge of literary forms, cultural heritage attitudes, knowledge and skills, audiovisual and multimedia artistic and aesthetical skills, performing arts skills etc) indicating that specific skills per subsector are considered very significant for professional involving.

Although we live in a digital world where a big part of working, networking and promotion is achieved through new technologies which is developing rapidly, digital skills aren't selected as some of the most important. The same is happening for budget and time managing and for self-presentation and promotional skills.

For the overall rank of the 52 skills and competences please see the following table:

Rank	skill/competence	Percentage
1	Creativity: Use your imagination to come up with new ideas or to solve problems	13,91%
2	Communicate: Speak and/or write well and get your ideas across to other easily	6,95%
3	(Visual art) Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	6,37%)
4	Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	6,15%
5	Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	3,85%
6	(Literary arts) Basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding	3,51%
7	(Cultural heritage) attitudes: openness towards diversity of the	3,27%

	various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity	
8	Analyse: Break a problem down to see what is really going on	3,26%
9	(Cultural Heritage) knowledge: Basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	3,04%
10	Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2,99%
11	Knowledge of the market: realistic calculation of the professional opportunities and timing	2,60%
12	Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	2,41%
13	(Audiovisual and multimedia) Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	2,35%
14	(Cultural heritage) skills: appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities inherent in cultural activity	2,34%
15	Explain: Tell others why you do certain things the way you do or why you think the way you do	2,16%
16	(Performing arts) Control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control	1,97%
17	Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	1,96%

18	Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely (If you don't know how to operate certain things, you always ask for help)	1,88%
19	Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	1,74%
20	(Craft) Experimentation: exploratory spirit, positive attitude for experimentation, interest in how to make something, “do it yourself” attitude and skills	1,72%
21	(Performing arts) skills: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline	1,71%
22	(Visual arts) Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1,62%
23	Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	1,50%
24	Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	1,47%
25	(Audiovisual and multimedia) Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1,42%
26	(Craft) Organisation of tools: knowledge of design, setting and managing of a craft workshop, selection of multiuse tools and portability to different work environments	1,38%
27	Organise: Arrange people/plan events/put things in order so that they run smoothly	1,33%
28	(Craft) Knowledge of materials: assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points,	1,20%

	mixtures and paints	
29	Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	1,10%
30	Self-presentation skills: formation of portfolio and ability to “sell” the personal skills to correct agents	1,08%
31	Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	1,02%
32	Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0,97%
33	(Audiovisual and multimedia) Use digital recording and live performance audiovisual equipment: knowledge of equipment/applications, ability to search and adapt recording and visual software	0,94%
34	Record Data: Write thorough and accurate notes/numbers	0,83%
35	Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0,82%
36	(Visual arts) Materials’ knowledge: manipulate and adapt a wide range of physical materials (i.e. paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences)	0,81%
37	Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	0,77%
38	(Literary arts) Creative writing techniques: ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form	0,70%
39	(Performing arts) Coaching skills: ability to coach other people and to create collectively performances	0,61%
40	Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	0,58%

41	Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	0,55%
42	(Craft) Coaching skills: ability to coach other people and to create collectively craft products	0,52%
43	Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0,49%
44	(Literary arts) Coaching skills: ability to coach other people and to create collectively literary art products	0,46%
45	Motivate Others: Help keep others' spirits up and encourage them to do their best	0,36%
46	(Audiovisual and multimedia) Coaching skills: ability to coach other people and to create collectively audiovisual and multimedia art products	0,31%
47	(Performing arts) Physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation	0,24%
48	(Literary arts) Inquiry mind: positive attitude for ongoing development of vocabulary, synonyms and rhymes, openness to the understanding and adoption of different writing and expression styles	0,23%
49	Order Goods/Supplies: Keep track of items and how to order them	0,16%
50	(Visual arts) Coaching skills: ability to coach other people and to create collectively visual art products	0,13%
51	Delegate: Assign tasks to others to complete	0,11%
52	Coaching skills: ability to coach other people in the field of cultural heritage	0%

Table 21: Significant skills and competences for the creative and cultural sectors

4.6.5. Skills that need further development through education and training

The respondents have chosen in this question the skills and competences that need further development through education and training. This time, the difference of the

respondents' status (artists, representatives of the labour market, the education sector and the civic society) has affected significantly the way of responds. People working or wishing to work in the creative and cultural sectors have selected categories depending on what they think that would be good for them personally. For example, a performer believes that he/she will have better professional options when develop his/her performing skills (voice, rhythmology, choreography, high level of self-concept, self-discipline). On the other hand, people who have a different status (representatives of labour market, education and civic society) have selected regarding on what is missing in the creative and cultural sectors and need further development through education and training in general.

In this case we notice that digital skills are considered most important of all other skills for further development through education and training. Communication skills and creativity maintain a high frequency of selection while managerial and promotional skills and competences are shown here more important than in the previous ranking. Once more, some specific sub-sectoral skills have been chosen by the respondents, indicating that future training courses should include modules both for transversal and specific sub-sectoral skills and competences.

For the overall rank of the 52 skills and competences please see the following table:

Rank	skill/competence	Percentage
1	Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	6,07%
2	Knowledge of the market: realistic calculation of the professional opportunities and timing	4,88%
3	(Performing arts) skills: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline	4,70%
4	(Literary arts) Creative writing techniques: ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form	4,24%
5	Creativity: Use your imagination to come up with new ideas or to solve problems	3,76%
6	Communicate: Speak and/or write well and get your ideas across to other easily	3,23%
7	Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	3,15%
8	Adapt to Situations: Learn a new task and/or work in a different	3,12%

	area with different co- workers	
9	Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	3,04%
10	(Craft) Knowledge of materials: assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints	2,97%
11	Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	2,95%
12	Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	2,88%
13	(Visual arts) Materials' knowledge: manipulate and adapt a wide range of physical materials (i.e. paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences)	2,85%
14	Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	2,83%
15	Analyse: Break a problem down to see what is really going on	2,59%
16	(Performing Arts) Control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control	2,70%
17	Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	2,48%
18	Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	2,46%
19	Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	2,37%
20	Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2,01%

21	(Cultural heritage) Coaching skills: ability to coach other people in the field of cultural heritage	2,00%
22	(Performing arts) Physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation	1,99%
23	(Cultural Heritage) knowledge: Basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1,78%
24	Organise: Arrange people/plan events/put things in order so that they run smoothly	1,74%
25	Explain: Tell others why you do certain things the way you do or why you think the way you do	1,72%
26	Self-presentation skills: formation of portfolio and ability to “sell” the personal skills to correct agents	1,71%
27	Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	1,67%
28	(Visual arts) Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1,55%
29	(Performing arts) Coaching skills: ability to coach other people and to create collectively performances	1,53%
30	(Audiovisual and multimedia) Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	1,50%
31	(Craft) Experimentation: exploratory spirit, positive attitude for experimentation, interest in how to make something, “do it	1,49%

	yourself" attitude and skills	
32	Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	1,48%
33	(Cultural heritage) skills: appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities inherent in cultural activity	1,34%
34	(Audiovisual and multimedia) Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1,05%
35	(Audiovisual and multimedia) Use digital recording and live performance audiovisual equipment: knowledge of equipment/applications, ability to search and adapt recording and visual software	1,04%
36	(Visual arts) Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	1,03%
37	Record Data: Write thorough and accurate notes/numbers	1,03%
38	Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0,96%
39	Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0,95%
40	(Literary arts) Basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding	0,89%
41	(Literary arts) Coaching skills: ability to coach other people and to create collectively literary art products	0,88%
42	Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0,85%

43	(Craft) Organisation of tools: knowledge of design, setting and managing of a craft workshop, selection of multiuse tools and portability to different work environments	0,82%
44	Order Goods/Supplies: Keep track of items and how to order them	0,55%
45	Motivate Others: Help keep others' spirits up and encourage them to do their best	0,50%
46	Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	0,48%
47	(Audiovisual and multimedia) Coaching skills: ability to coach other people and to create collectively audiovisual and multimedia art products	0,44%
48	(Cultural heritage) attitudes: openness towards diversity of the various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity	0,44%
49	(Literary arts) Inquiry mind: positive attitude for ongoing development of vocabulary, synonyms and rhymes, openness to the understanding and adoption of different writing and expression styles	0,44%
50	(Visual arts) Coaching skills: ability to coach other people and to create collectively visual art products	0,38%
51	Craft) Coaching skills: ability to coach other people and to create collectively craft products	0,33%
52	Delegate: Assign tasks to others to complete	0,13%

Table 22: Need for further development through education and training

4.6.6. Key skills and competences per subsector

In the following tables are presented the top 10 choices per subsector and per category of interest (a. Significant for the Cultural and Creative Sector, b. Skills for further development through education and training).

For the full completed tables with all the 32 categories of skills, please see in ANNEX 4: Skills and competences per subsector.

4.6.6.1. Craft

People responded on behalf of the craft subsector have chosen creativity as the most important competence. As Crafts' products are characterized by the form, creative skills as a mean for utilizing the imagination in order to form an artifact are considered crucial. Communication skills are following (communicate, interpret, explain and negotiate), while skills of managing different challenges (analyse, resourceful, adapt to situations) are represented highly.

Specific skills for the craft subsector aren't represented in this top 10 choices. However, operate equipment and knowledge of the market could be considered that are referred directly to craft subsector (equipment relating to craft making and knowledge of the craft market).

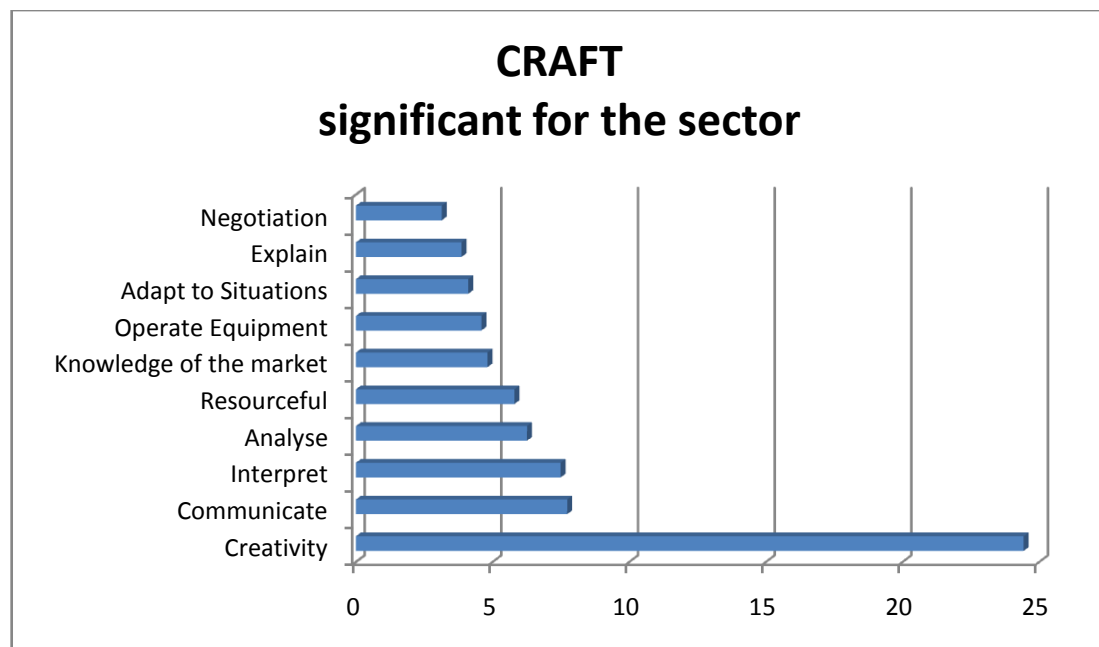


Table 23: Significant skills for the Crafts subsector

In the need for development ranking we notice that both direct and indirect specific sub-sectoral skills are represented more often. Knowledge of the market and the legal framework, equipment operating and creativity (indirect relation to craft sub-sector), and knowledge of materials (direct relation) have been selected by the majority of the respondents. Digital skills are considered also crucial for craft subsector and people think that there is a great need for further development through education and training. The need someone to be able to shall draw up a budget and to manage adequately (purchase of materials, calculation of working time, fixed costs, product pricing etc) is included in budget management, which has the third place in the preferences of respondents by craft subsector. Finally, promotional skills compliment the top ten ranking of the key skills and competences that need further development for the craft subsector.

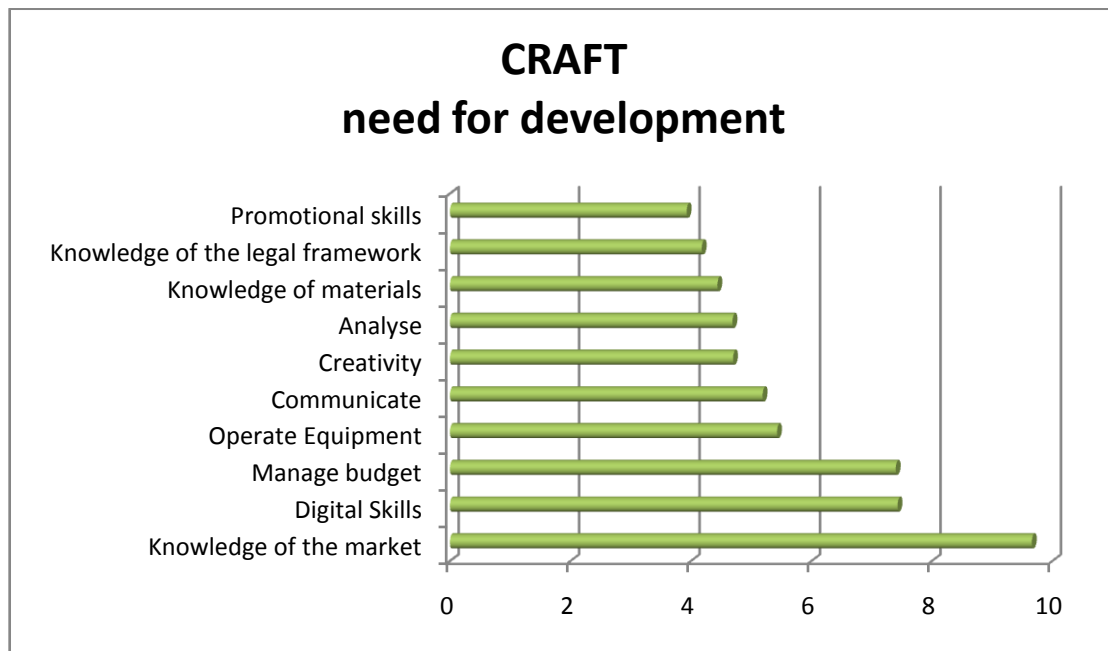


Table 24: Need for further development through education and training in the Craft subsector

4.6.6.2. Cultural Heritage

In the framework of Cultural Heritage subsector are included several different professions (technician of maintenance of art works, archeologist, guide, interpreter, manager of archives etc). Given the fact that there is a variety of professions we could assume that creativity is referred mainly to the ability both of the technicians and the professional who are seeking creative ways to present cultural heritage objects and/or to transfer knowledge and information to an audience.

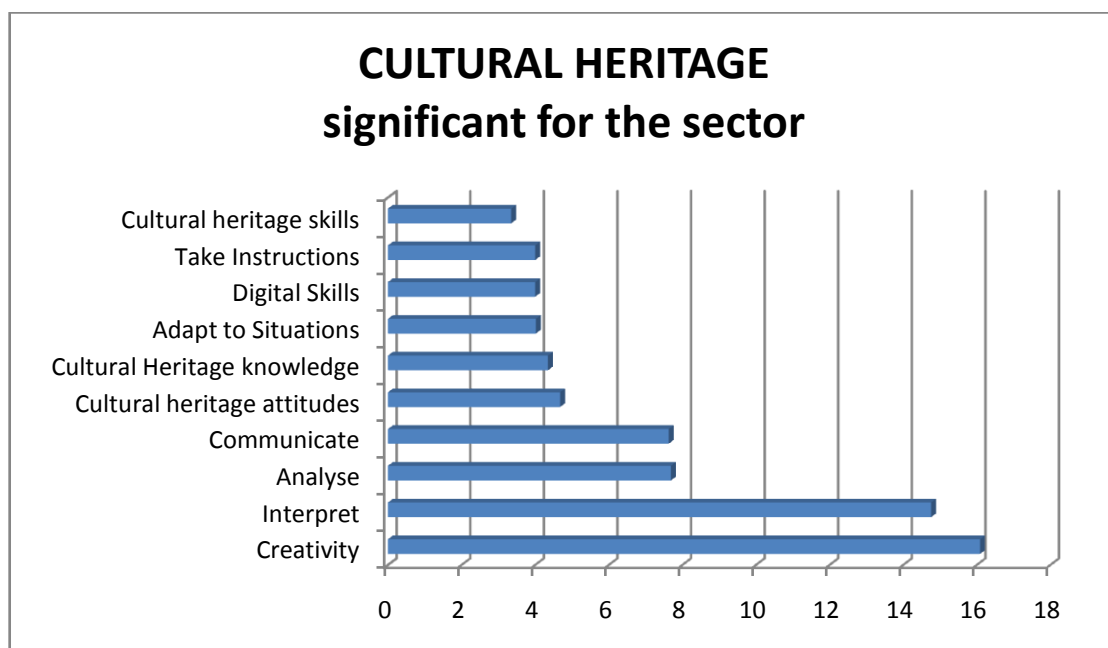


Table 25: Significant skills for the Cultural Heritage subsector

In this subsector, the competence in interpretation couldn't be considered as a simple communicative subcategory but as one of the main professional tools as it is referred to someone's ability to create specific meaning and to communicate it to other people.

The competence that is directly referred to the specific subsector (Cultural Heritage knowledge, skills and attitudes) is represented in a high level, indicating that professionalization in this subsector requires specialization and is addressed to people with a specific professional profile. General communicative skills and digital skills have been chosen as well by many respondents.

As concern the need for further development we notice that people from the Cultural Heritage subsector haven't chosen the related directly to the subsector competence (cultural heritage knowledge, skills and attitudes). Knowledge of the market and legal framework and skills of interpretation could be considered that are referred indirectly to the Cultural Heritage subsector, and they have been selected by the most respondents. In this top ten ranking also included digital skills (2nd place), general management and communication skills, and competences of equipment operating.



Table 26: Need for further development through education and training in the Cultural Heritage subsector

4.6.6.3. Visual Arts

Creativity is also here the most popular answer and it is combined with two other skills of creativity and flexibility (resourceful, adapt to situations). General communicative skills (communicate, interpret and listen) have a high level of

selection as well. Skills directly (artistic and aesthetic skills) and indirectly (knowledge of the market, digital skills – at least for photographers and graphic designers) related to the visual arts subsector also are considered crucial.

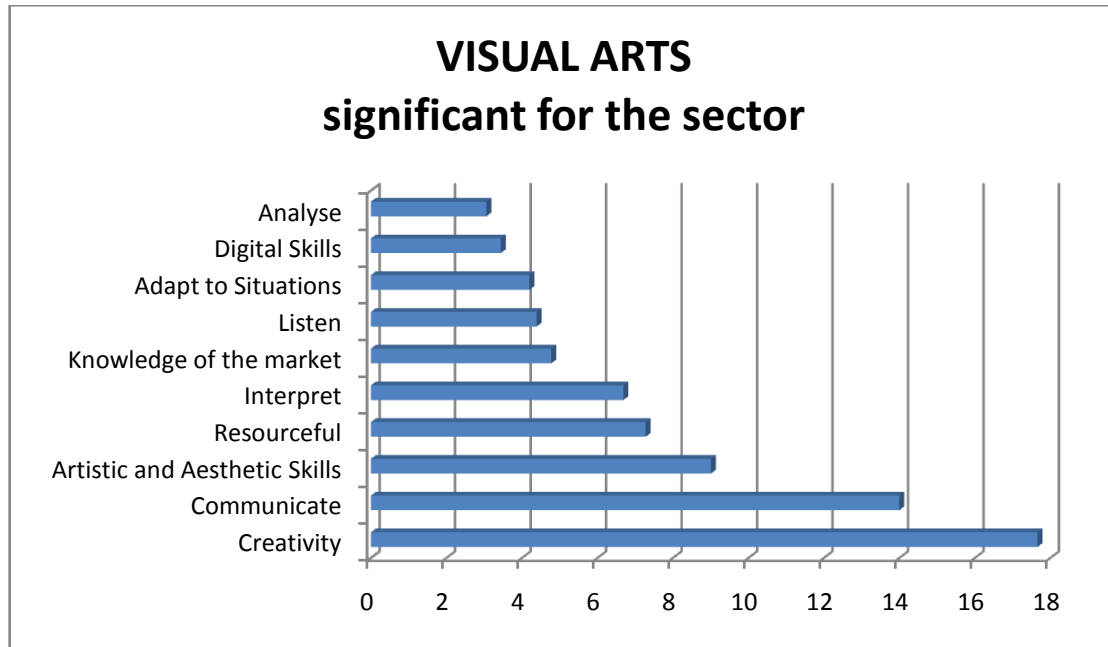


Table 27: Significant skills for the Visual Arts subsector

In an initial effort of analysis of the skills and competences that need further education and training, we should be careful about the importance of digital skills category. Many visual arts professionals use digital technology not only as a tool for social networking and promotion, but as professional equipment (photographers, graphic designers, etc)¹¹. Thus, in this subsector, the highly represented choice of digital skills may have a different meaning from the equally high preference to other subsectors.

In this subsector we have noticed also one other differential selection in comparison to other subsectors. Skills of promotion and self-presentation are considered crucial while in other subsectors they aren't in the top ten ranking (in the overall ranking for further development, self-presentation skills are in the 26th place).

Once more, communication (communicate, interpret) and managerial (knowledge of the market, adapt to situations and decision making) competences are represented in a high level. Finally, a specific to subsector related knowledge (material knowledge) indicates the specialization of visual arts professionals (mainly painters and installation artists) required from the market.

¹¹In 4.8. ICT section we will see that most of the visual artists describe specific software products as basic tools for their artistic/professional activity.

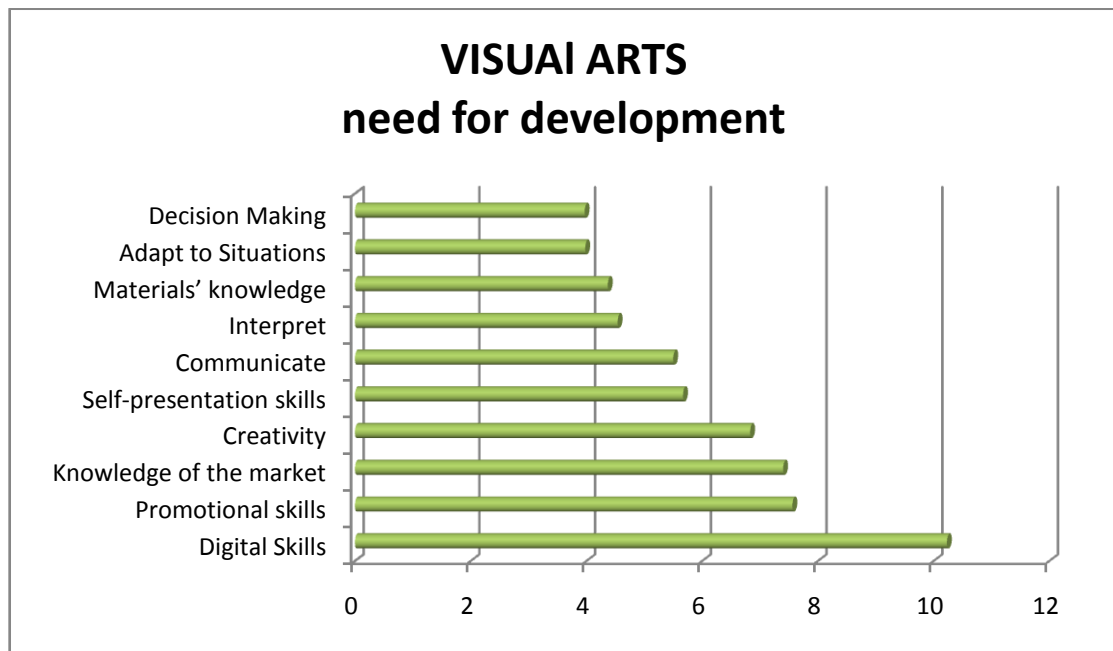


Table 28: Need for further development through education and training in the Visual Arts subsector

4.6.6.4. Performing Arts

Creative skills and competences (creativity, resourceful) are considered very important for the performing arts subsector as well. Communication (communicate, interpret, listen and explain) are also represented in a high level. Once more, interpreting could be in performing arts something more than a simple communicative skill, as is a crucial characteristic of the nature of this type of art (directors, actors, dancers, musicians, etc, act like mediators/interpreters between the work of art and the audience). Organising skills appear in the top ten rank only in performing arts answers and they lead hierarchically the other managerial skills (adapt to situations, knowledge of the market, decision making).

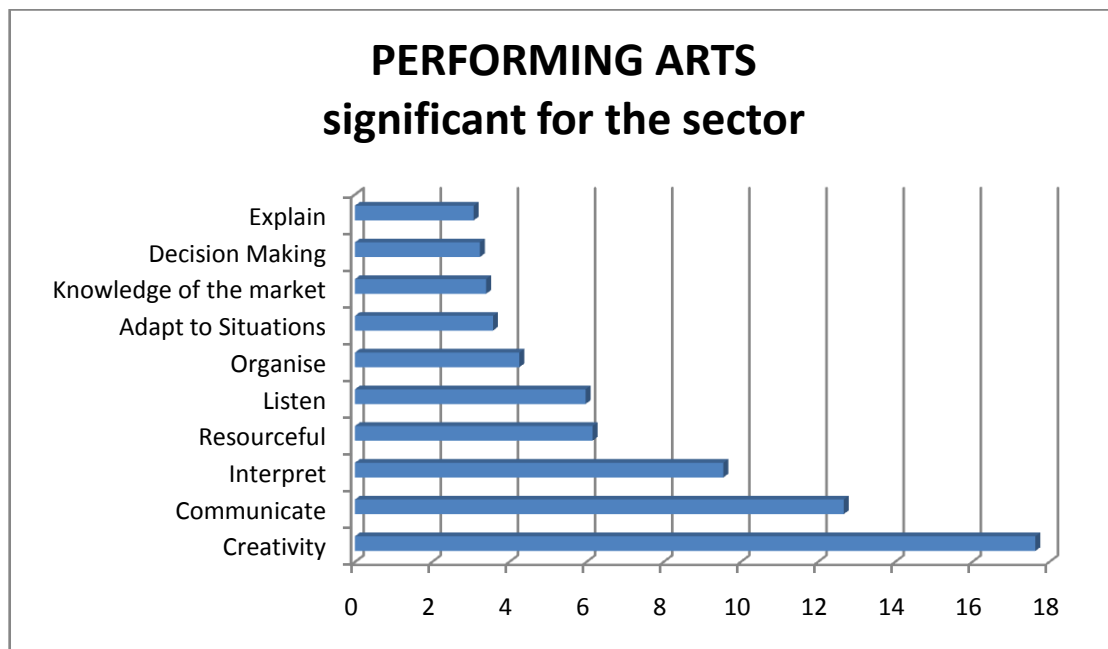


Table 29: Significant skills for the Performing Arts subsector

Also in performing arts, digital skills are considered as the most important element for further development through education and training. Skills that are related directly (performing skills) and indirectly to performing arts (knowledge of the market and the legal framework) are presented in a high level. Many performers also think that creativity could and should be developed through education and training (how to be creative or to be able to generate creativity). Operating equipment competence have been selected a lot and is referred mainly to musicians and members of the technical crew in performances. Finally, people who answered on behalf of the performing arts subsector believe that managerial skills (adapt to situations and manage budget) need to be developed through education and training.

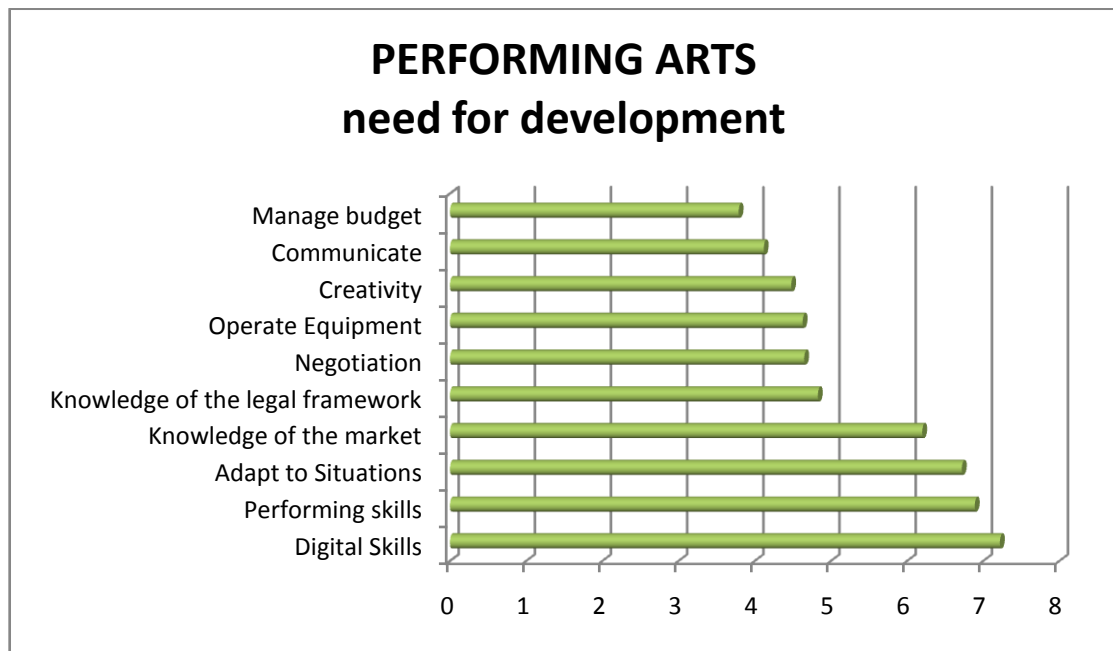


Table 30: Need for further development through education and training in the Performing Arts subsector

4.6.6.5. Literary Arts

Communication skills (communicate, interpret, listen, explain) and creative skills (creativity, resourceful) are once more on the top of the respondents preference. A specific subsector knowledge (basic knowledge of literature forms) and an indirect to the subsector knowledge (knowledge of the market) have been selected by many people. Managerial skills (analyse, decision making) are consider also important for the Literary arts subsector.

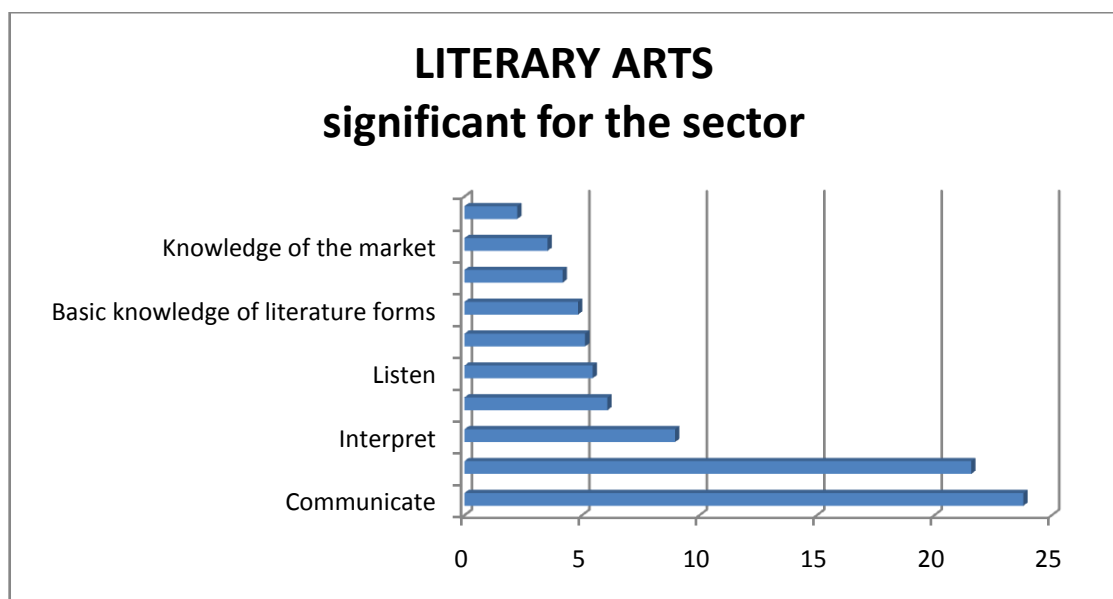


Table 31: Significant skills for the Literary Arts subsector

People who responded on behalf of literary arts subsector believe that creativity in general and creative writing techniques (specific sub-sectoral skill) need further development through education and training. Digital skills are represented here also in a very high level, while managerial skills (decision making, adapt to situations, analyse, knowledge of the market and time management) and communicative skills (communicate, interpret) are considered also crucial for further development. It has been noted that, interpretation is a skill related to this subsector and has a more sub-sectoral meaning than in other subsectors.

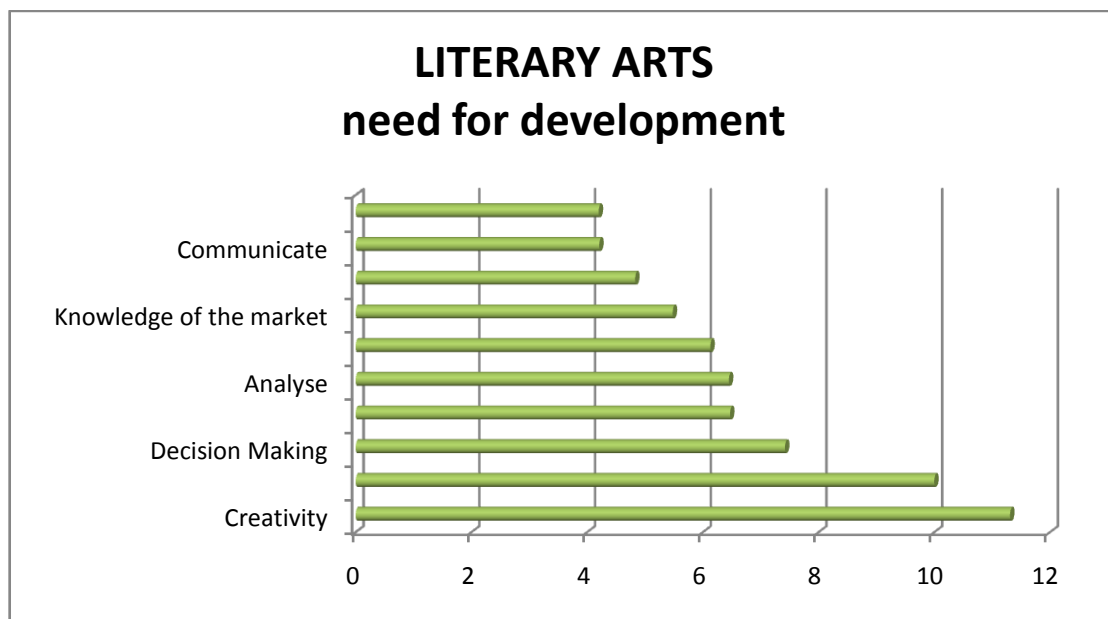


Table 32: Need for further development through education and training in the Literary Arts subsector

4.6.6.6. Audiovisual and Multimedia

Creative (creativity, resourceful) and communication (communicate, interpret, listen) skills are once more the top choices of the respondents regarding their significance for the audiovisual and multimedia subsector. Digital skills and operate equipment could be considered not simply as common to other subsectors competences but related indirectly to specific sub-sectoral skills and competences, as audiovisual and multimedia professionals use digital equipment and technologies as working tools for video shooting, recording, editing, screening, etc. A specific to this subsector category has been selected by many individuals (artistic and aesthetic skills). Finally, managerial skills (analyse, decision making) complete this top ten ranking for audiovisual and multimedia subsector.

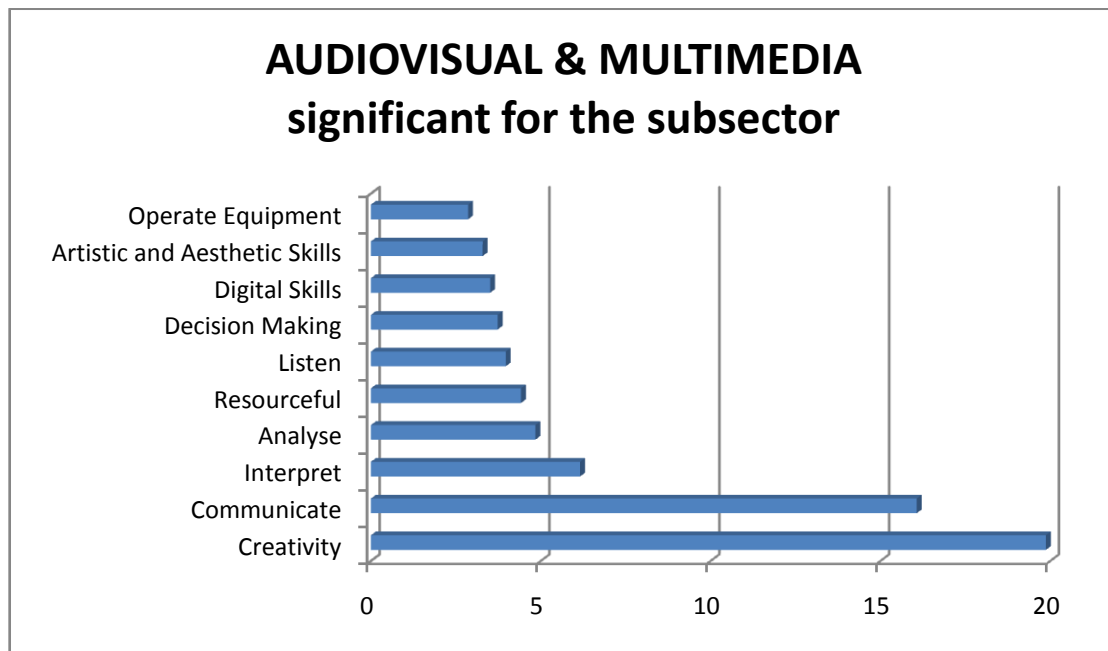


Table 33: Significant skills for the Audiovisual and Multimedia subsector

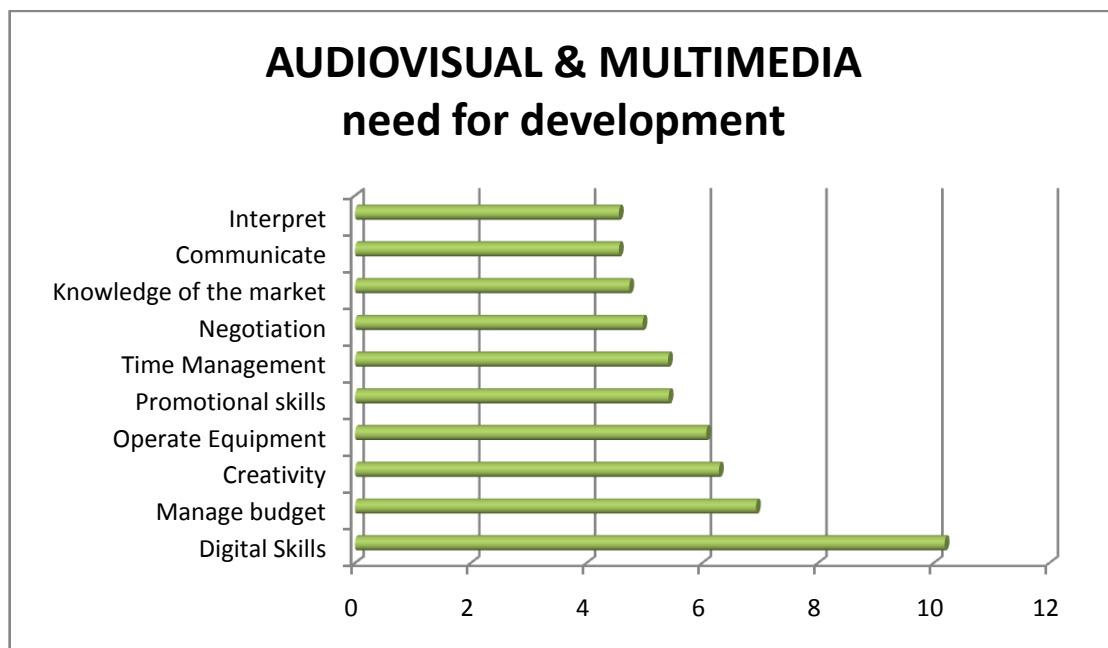


Table 34: Need for further development through education and training in the Audiovisual and Multimedia subsector

Digital skills and equipment operating are interrelated to this subsector and have attracted most of the responds regarding the need for further development through education and training. Also, creativity has a very high level of selection. People from the audiovisual and multimedia subsector strongly believe that creativity is both a significant skill for the sector and a skill which need to be further developed through education and training.

The remaining seven options could be categorized in two basic competences:

1. Business management: manage budget, time management, knowledge of the market promotional skills.
2. Communication: negotiation, communicate, interpret.

4.7. Pedagogy

Educational approaches for the optimum leaning outcome

The results of this multiple choice question confirm the prevailing opinion in Adult Education that, training should be experiential and interactive in order to be attractive to people, thus to gain the optimum learning outcomes. People want to be free to use their abilities and skills entering in a structured learning environment where they will further develop specific knowledge, skills and attitudes. Informal and non-formal learning environments are ideal for experiential and “learning by doing” education, but has scarcely chosen as option. A possible interpretation of that would be that positive answers for *Experiential* and *Projects* options may overlap the option *Informal and Non-formal learning environments*. Another attempt of reading this result could be the lack of qualification of the learning outcomes of the informal and non-formal learning environments; so, people don’t want to spend energy and resources in this type of education without a concrete qualification result.

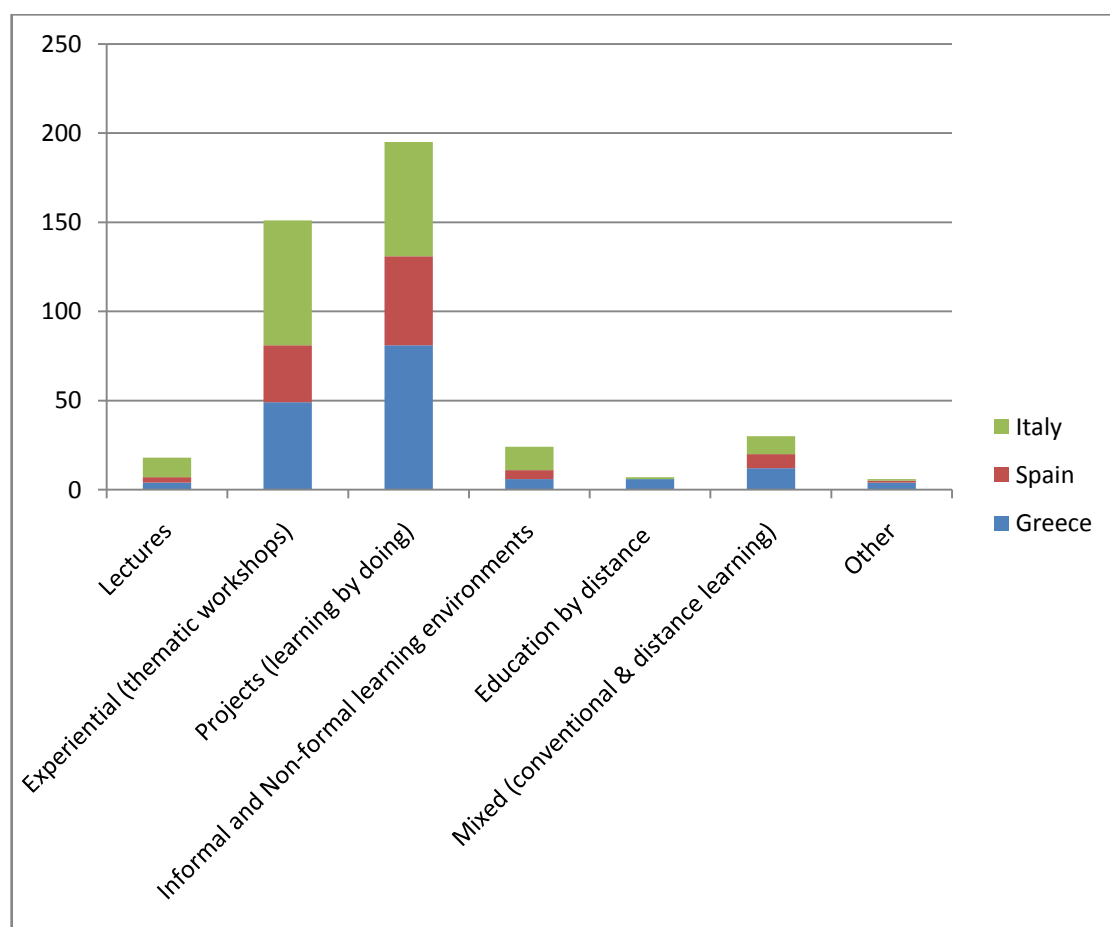


Table 35: Educational and pedagogical approaches for the optimum learning outputs

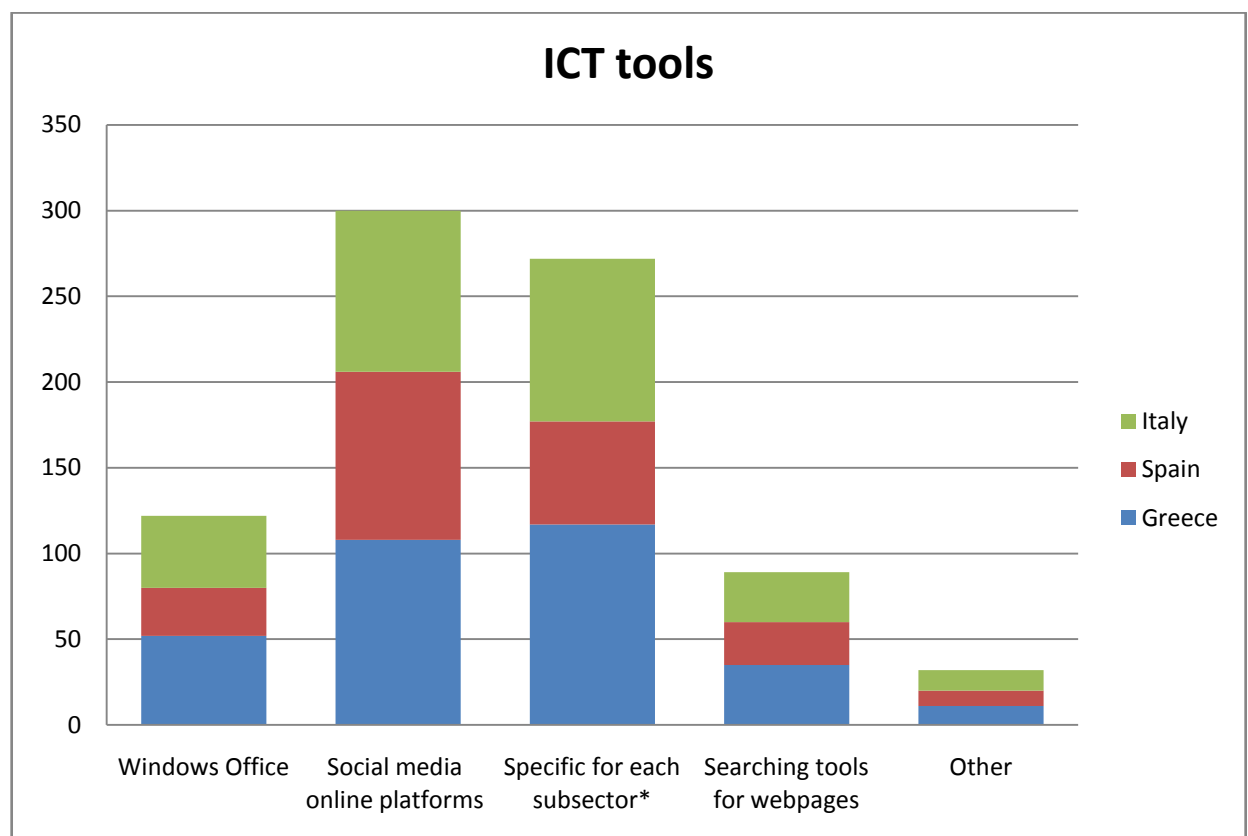
The relatively few choices of *Education by distance* and *Mixed* produce a surprise since one of the original hypotheses relating pedagogy for creative and cultural sectors was that people of this target group could prefer to receive educational

products through ICT tools, achieving time flexibility and a customized learning rhythm (outputs/time).

For all the data (i.e. per country/subsector and “other” answers) please see ANNEX 5: Pedagogical approaches.

4.8. Information Communication Technology

Which of the following ICT tools you consider essential to every professional of the creative sector in order to meet the labour market needs?



*Specific for each subsector:

- CRAFT: Free software on the net for design and craft making
- CULTURAL HERITAGE: Web pages on the net for Cultural Heritage
- VIRTUAL ARTS: Free software on the net for designing and visual arts
- PERFORMING ARTS: Free software on the net for easy recording, videotaping, performance capturing
- LITERARY ARTS: Online dictionaries, encyclopedias, databases for synonyms and rhymes
- AUDIOVISUAL AND MULTIMEDIA: Free software on the net for audiovisual and multimedia art making

Table 36: ICT tools essential for creative and cultural sectors' professionals

The results to this multiple choice question can be presented in two main categories:

(a) Social media: the vast majority of the respondents (approx. 70%) believe that social media are essential tool for promotion and networking.

(b) Specific ICT tools for specific subsector: not just *the specific tools for each subsector* and *searching tools for webpages related to each subsector*, but also the answers for *windows office* (mainly by the professionals in literary arts and cultural heritage) and for “others” (mainly software and programmes for photo, video, image and sound editing) are strongly related to the specific interest of each subsector.

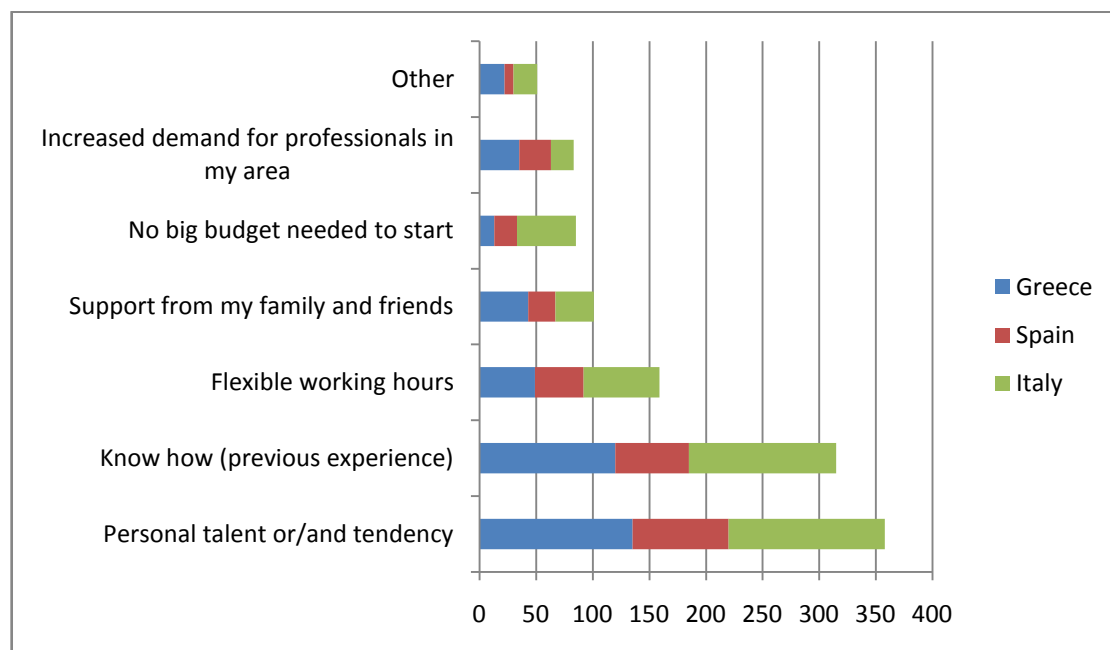
For all the data (i.e. per country/subsector and “other” answers) please see ANNEX 6: ICT tools.

4.9. Personal View

4.9.1. Success factors for accessing/staying in the contemporary Creative and Cultural sector labour market

In this question, the respondents were asked to choose up to 3 answers in relation to the factors that make them feel optimistic about their sustainable entering and/or staying in the labour market of the creative and cultural sectors. They had the opportunity to add an extra category (other) in case the fixed options didn't cover their personal opinion.

By the analysis of the results (both fixed and added answers) arise very useful information on how they define the nature of the creative and cultural profession regarding their personal tendency and the business environment.



* Specific for each subsector:

- CRAFT: Increased demand for craftsmen in my area
- CULTURAL HERITAGE: Increased demand for professionals in Cultural Heritage sector in my area
- VISUAL ARTS: Increased demand for professionals in visual arts sector in my area
- PERFORMING ARTS: Increased demand for performers in my area
- LITERARY ARTS: Increased demand for professionals in the literary arts sector in my area
- AUDIOVISUAL & MULTIMEDIA: Increased demand for audiovisual and multimedia professionals in my area

Table 37: Success factors for accessing/staying in the labour market of the creative and cultural sectors

Most of the respondents believe that personal talent and previous experience are catalytic factors for a sustainable access/staying in the creative and cultural sectors

labour market. Time flexibility is also assessed positively, confirming perhaps some of the general characteristics of people engaged in creative and artistic professions.

Factors that affect externally the potential success of the professionals in the creative and cultural sectors (market demand, budget, support by others) haven't chosen so much.

As concerns the added answers (other), we could present the results in four (4) main categories:

(a) Networking: as no descriptive answers provided, we assume that networking is mainly refers to: (i) general public for attracting clients and, (ii) business sector for strengthening collaboration and partnership and establishing of complimentary professional bonds for higher quality services and products.

(b) Marketing and funding: need for promotion of the profession in general. A general boost like this could offer (i) visibility for companies and products of the creative and cultural sectors, (ii) funding opportunities by private, national and Europe programmes.

(c) Personal quality: perseverance and passion in everything we do could lead to success. Also, honesty, ability to learn by mistakes, fantasy and positive attitude are considered personal efforts in order to succeed in the creative and cultural sectors.

(d) Innovation: no comment needed for the fact that today society is always attracted by the new. But for the creative professions this could be also a mean for avoiding the strong competition.

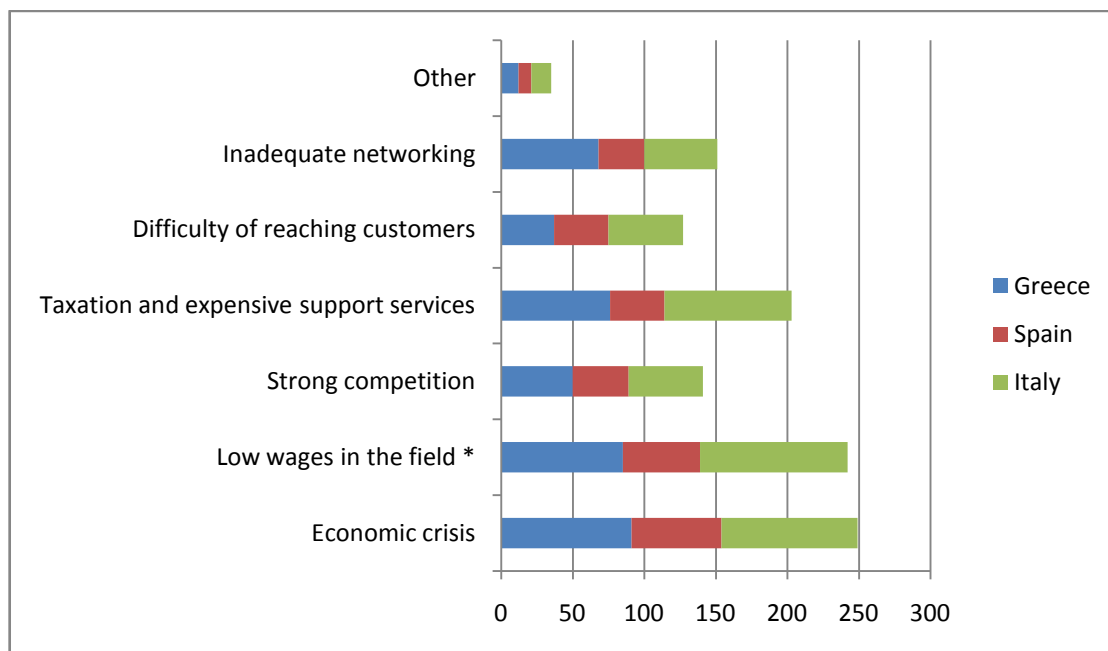
In case you wish to read all the answers for the "other" option, please see ANNEX 7: Personal View.

4.9.2. Failure factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Also here, the respondents were asked to choose up to 3 answers in relation to the factors that make them feel – this time – pessimistic about their sustainable entering and/or staying in the labour market of the creative and cultural sectors. They had the opportunity to add an extra category (other) in case the fixed options didn't cover their personal opinion.

Economic crisis is considered as the most important factor for failing professionally in the creative and cultural sectors. This general atmosphere of depression that heats very hard the societies in Greece, Italy and Spain during the last years has generated feelings of insecurity about the professional present and future of this

vulnerable professional group (usually, during crisis, the artistic product is high but the demand for products and services is low as they are considered as not necessary means for human survival). Thus, options that are referring to the high risk of this business sector (low wages, strong competition, lack of networking) have chosen with a high frequency. In such an environment of high risk, the tax burden of services and products as well as the expensive support services –like financial administration by external collaborators that often based on national legislation - required by all the companies, are considered economically unbearable.



*Specific for each subsector:

- CRAFT: Low wages in the field of craft making
- CULTURAL HERITAGE: Low wages in the field of Cultural Heritage
- VISUAL ARTS: Low wages in the field of Visual Arts
- PERFORMING ARTS: Low wages in the field of performing arts
- LITERARY ARTS: Low wages in the field of literary arts
- AUDIOVISUAL & MULTIMEDIA: Low wages in the field of Audiovisual and Multimedia Arts

Table 38: Failure factors for accessing/staying in the labour market of the creative and cultural sectors

As concerns the added answers (other), we could present the results in four (4) main categories:

(a) Hostile cultural context: responses of this category cover a wide range of cases: from the lack of national strategies for the support of the sectors, to the low cultural level of the audience and the general public. And, from the general atmosphere of corruption and inequality, to the delayed payment for services and products.

(b) Lack of education/training: inadequate knowledge, skills and attitudes about management, marketing, networking, communication with customers etc.

(c) Personal quality: mainly feelings of loss of willing and faith to the result.

In case you wish to read all the answers for the “other” option, please see ANNEX 7: Personal View.

4.10. Respondents’ status

The aim of this study was to record the views and experiences of creative and cultural sector stakeholders. The sample consisted of artists, representatives of the labor market, representatives from the education sector and civil society. Both the artists and representatives of those productive sectors (labor market, education and society-culture) represent the world they belong in a different way. The exploration and mapping of this difference through quantitative and qualitative indicators can give highly reliable information and descriptions defining the gap between the today offering of skills and the real demands of the Creative and Cultural sectors’ labor market. This gap can be monitored and reduced through innovative education, practice and goal oriented political decisions.

The status of the respondents is analysed in 5 main categories:

1. Artists,
2. Representatives of the labour market
3. Representatives of the education sector
4. Representatives of the civic society
5. Other

In case you want to see the full data (i.e. how many self-employed artists responded to the craft subsector in Spain) please see ANNEX 8: Respondents’ status.

4.10.1. Artists

The group of artists is highly represented in the sample; about 60% of all respondents self-characterised as artists.

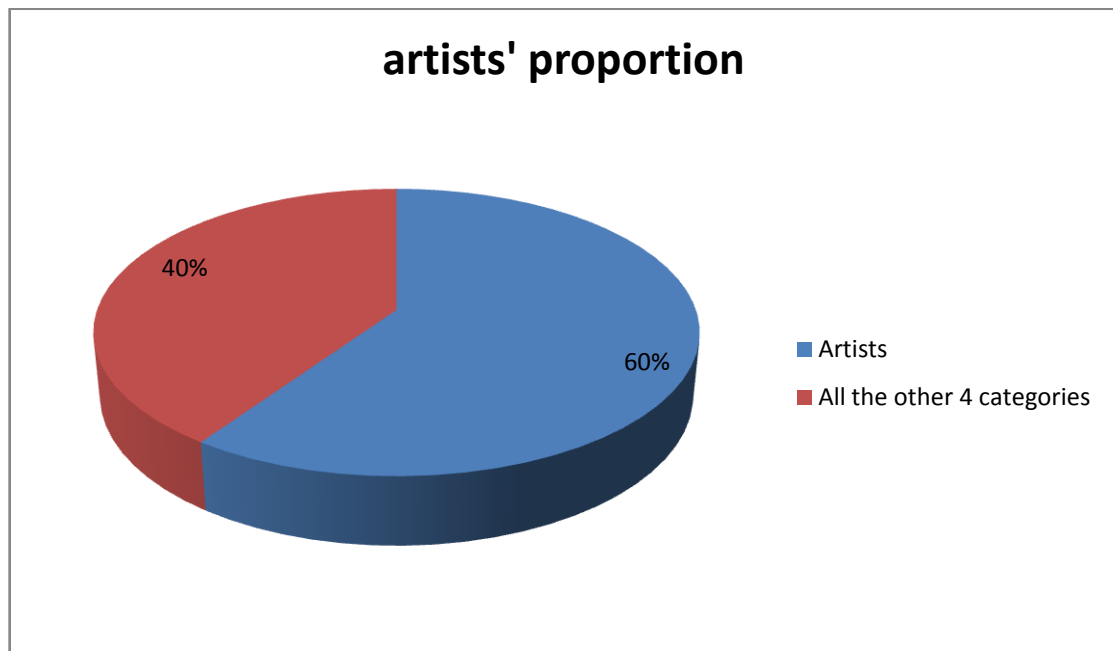


Table 39: Artists' proportion in the total sample

In order to succeed great accuracy during the analysis procedures, the artists' group separated into 6 subcategories:

- (a) Artist (unemployed)
- (b) Artist (employed part-time)
- (c) Artist (employed full-time)
- (d) Artist (freelancer)
- (e) Artist (member of a cultural/artistic social enterprise)
- (f) Artist (member of an amateur's group)

According to their specific status artists make different choices,for example, regarding the important skills or the situation in the labor market or suggested training methodologies. It should be noted that this deepening in reading the results, based on the precise status of the respondents, has played a very important role in the analysis of the Needs Assessment.

.

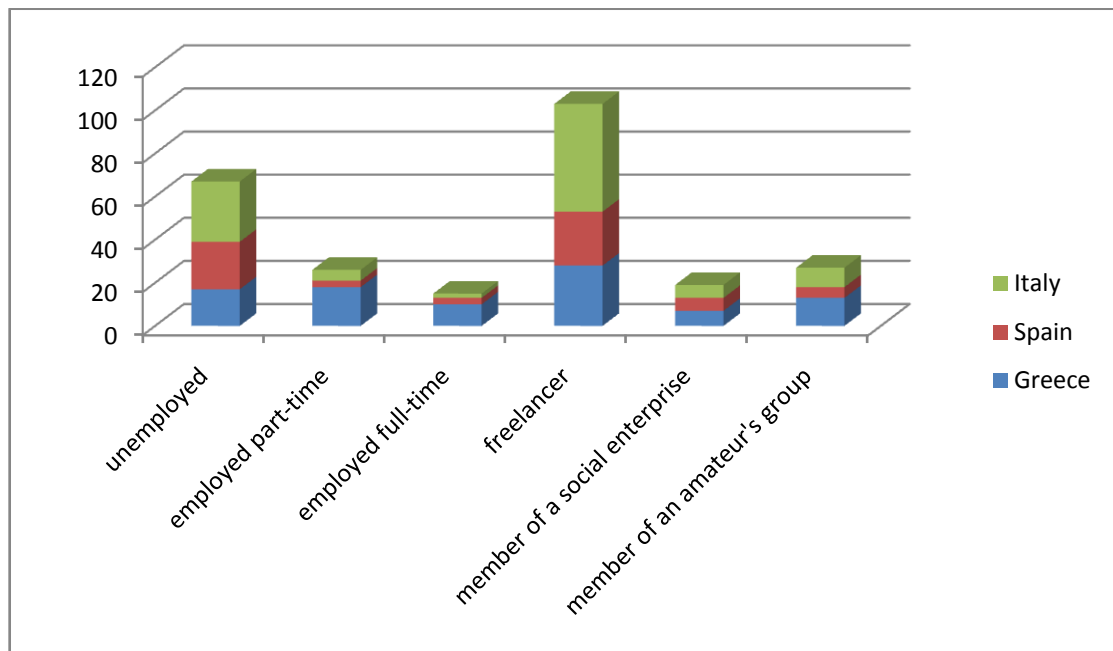


Table 40: Artists' categories proportion

By watching the results in the table, we can say that there is confirmed some information from previous researches in the field, eg that in Italy characterized by a large percentage of freelancer artists.

The small representation of artists active in social enterprises and amateur groups is surprising - especially at a time when unemployment is high and there is time and social need for production of cultural products and services.

Assuming that the part time employed artists sometimes are involved in works developed by social enterprises and amateur groups, this small percentage can be slightly greater. However, especially in Spain, the number of unemployed artists is significantly large and the level of participation in social entrepreneurship or/and amateur groups are significantly small. This element may show a trend that could be developed. Training of unemployed artists to social entrepreneurship and project management could create part time jobs and contribute to economic development of the creative sector.

4.10.2. Representatives of the labour market

Representatives of the Creative and Cultural sectors' labour market reached approx. 9% of the research sample.

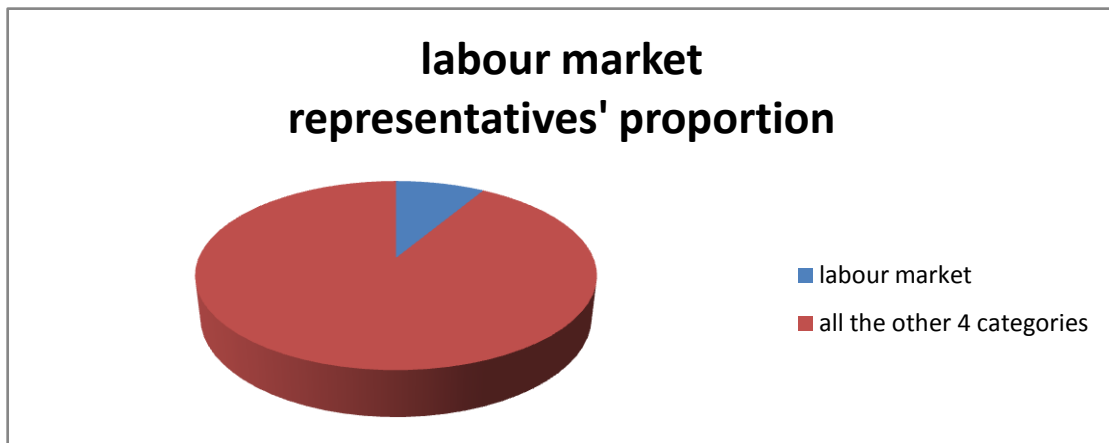


Table 41: Labour market representatives' proportion in the total sample

They were divided in three (3) more specific subcategories:

- (a) Representative of the labour market (employer)
- (b) Representative of the labour market (professional association)
- (c) Representative of the labour market (cultural and creative bodies and companies)

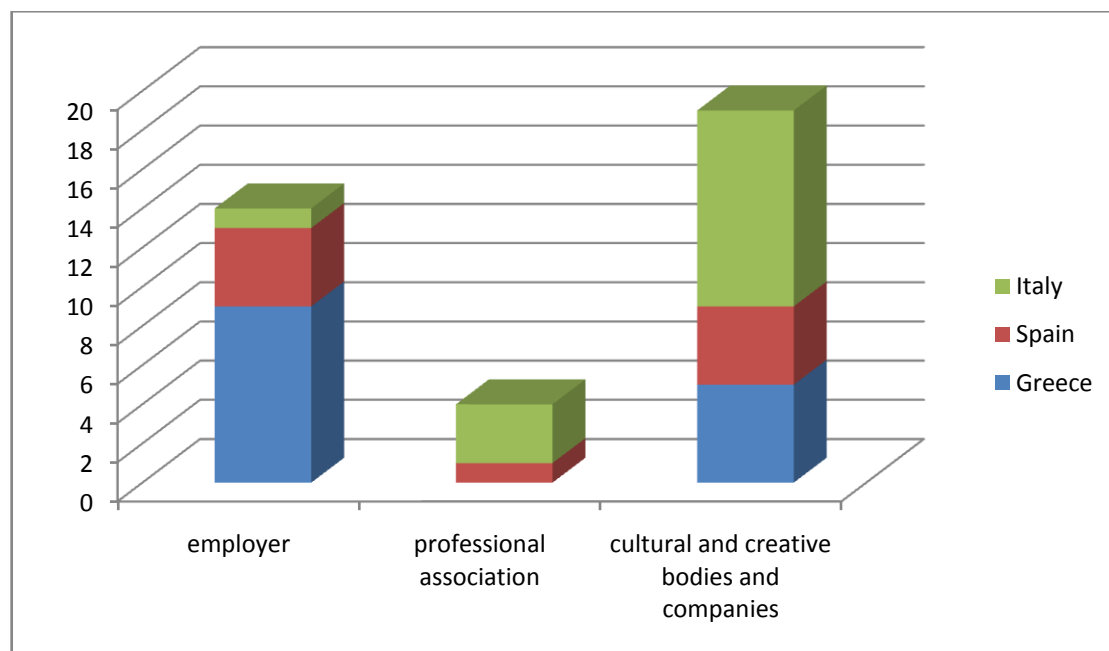


Table 42: Labour market representatives' categories proportion

Sufficient data collected for employers in Greece and Spain, for representatives of professional associations in Italy and for representatives of cultural and creative bodies in all the three countries. A minor contribution to research provided by employers in Italy and representatives of professional associations in Spain. Unfortunately, none contribution provided in Greece by representatives of professional associations.

4.10.3. Representatives of Vocational Education and Training sector

Representatives of the Creative and Cultural sectors' labour market reached approx. 5% of the research sample.

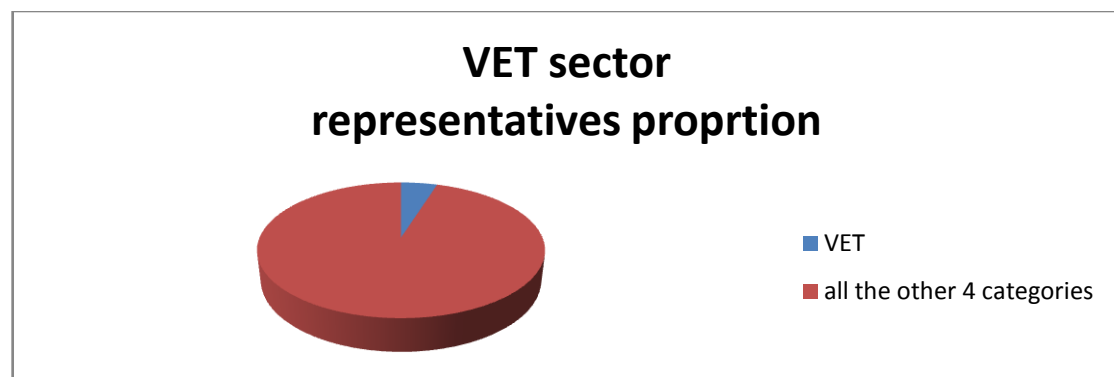


Table 43: VET sector representatives' proportion in the total sample

They were divided in eight (8) more specific subcategories:

- (a) Representative of VET sector (VET provider)
- (b) Representative of VET sector (VET & ECVET network)
- (c) Representative of VET sector (informal and non-formal education)
- (d) Representative of VET sector (University)
- (e) Representative of VET sector (certification and validation body)
- (f) Representative of VET sector (body providing career counseling)
- (g) Representative of VET sector (artistic schools and training centres)
- (h) Representative of VET sector (human resources department and/or company)

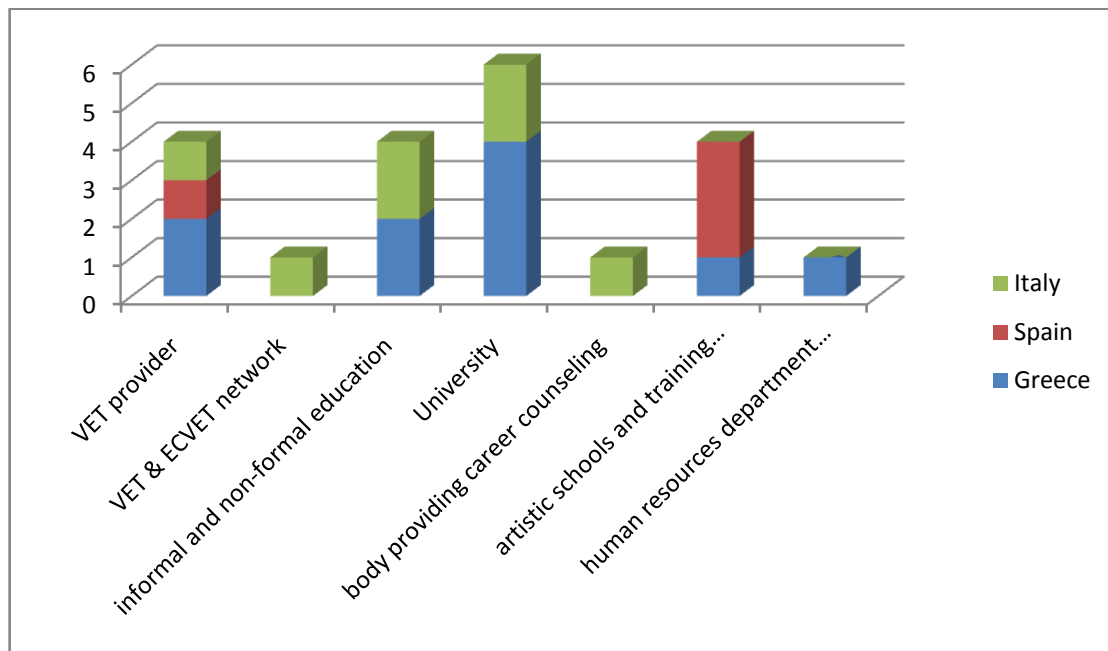


Table 44: VET sector representatives' categories proportion

Sufficient data collected in Greece for representatives of VET providers, informal and non formal education providers, Universities and HR departments/companies. In Spain we get responds only for artistic schools and training centres and VET providers, while in Italy sufficient data provided for VET, VET & ECVET networks, informal and non formal education, Universities and career counseling bodies. No data at all by representatives of certification and validation bodies in all countries.

4.10.4. Representatives of the civic society

Representatives of the civic society reached approx. 4% of the research sample.

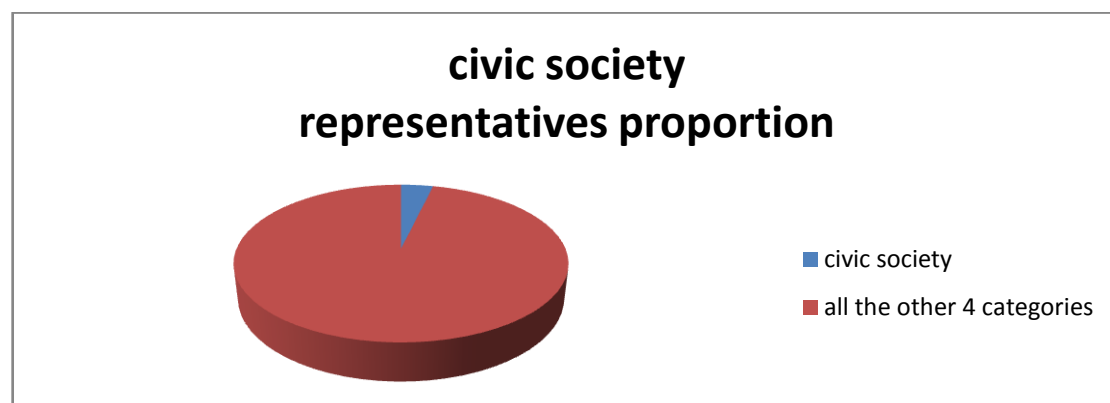


Table 45: Civic society representatives' proportion in the total sample

They were divided in five (5) more specific subcategories:

(a) Representative of the civic society (local-regional public authority)

(b) Representative of the civic society (social organisation providing services to vulnerable groups)

(c) Representative of the civic society (social and youth association)

(d) Representative of the civic society (local community centre)

(e) Representative of the civic society (policy maker)

The production and economic development of the creative and cultural sectors can result in a growth to culture in general. This could be one of the milestone objectives of the civic society and the bodies that represent it. Moreover, some of the above categories are referred to bodies that usually employ professionals of the creative and cultural sectors for artistic activities, products and services or/and for educational services.

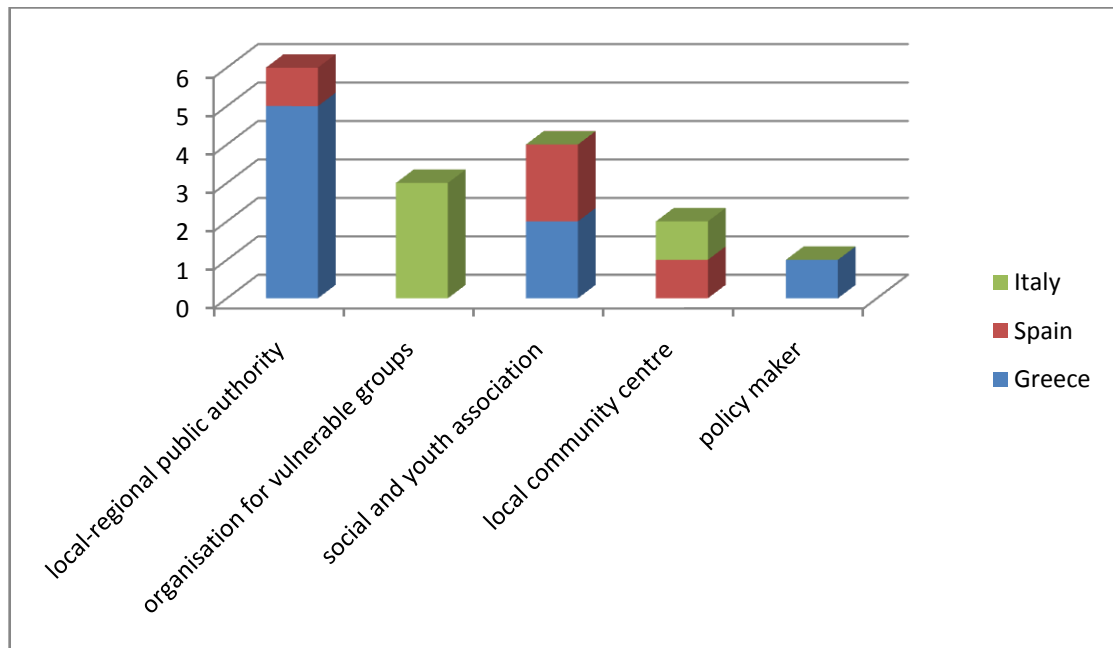


Table 46: Civic society representatives' categories proportion

Sufficient data collected in Greece for representatives of local-regional public authorities, social youth associations and policy makers. In Italy, for social organisations providing services to vulnerable groups and local community centres. In Spain, for local-regional public authorities, social youth associations and local community centres.

5. Needs Assessment Analysis

The main objective of the needs assessment of people involved in the creative and cultural sectors was, not only to identify the types of skills and competencies considered most important for the sector, but also to highlight the similarities and differences in the three countries (Greece, Spain and Italy), based on six (6) distinct subsectors:

1. Craft
2. Cultural heritage
3. Visual arts
4. Performing arts
5. Literary arts
6. Audiovisual and multimedia

The existence of similarities is taken for granted as we are referring to an unified productive sector which includes specific occupations and economic/productive qualities and is characterised by creativity, flexibility, fluid working environment, lack of resources, variability etc.

The documented indicating of the differences, however, can be broken down into two main analysis axes: (i) in relation to the particularities of each subsector in each country separately, (ii) in relation to the gap between the today situation of the various subsectors (level of skills and competences, financial situation, development potential, education and training, certification of professional profiles) and the further developed future situation, as it should be formed in order to facilitate economic developing of creative and cultural sectors and jobs' creation.

The second axis of analysis provides us with all the information about the gap, the mismatching between skills and contemporary needs of the labour market, and about the modules that education, training and professional certification should focus on

The category of main interest is the **mismatching of skills and competences** in relation to the needs of the modern labor market. To demonstrate this difference, the respondents of each subsector faced a set of 32 skills and competencies, and selected: (a) firstly, the most important skills and competences for the creative and cultural sector, and (b) next, the skills and competences that need further development through vocational education and training programs.

The **most important skills and competences**, according to the survey data, can be presented in the following unified categories:

A. Creativity: Use your imagination to come up with new ideas or to solve problems, think of new, creative and different ways to do things when there are no obvious solutions available.

B. Communication: Speak and/or write well and get your ideas across to other easily, listen/pay attention to what others are saying, without daydreaming or forming judgment about them, tell others why you do certain things the way you do or why you think the way you do, follow instructions well, ask questions when you do not fully understand instruction, look at things and make sense of them, figure out what makes things work, why there is a problem, etc.

C. Business administration and management: Break a problem down to see what is really going on, realistic calculation of the professional opportunities and timing, learn a new task and/or work in a different area with different co-workers, make good judgments about what to do in a difficult situation, even when the supervisor is not present, be accurate on your forecast and assess properly all potential costs and income of your projects, manage to create mutually beneficial professional agreements through a specific strategy, arrange people/plan events/put things in order so that they run smoothly.

D. Digital Skills: Be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media, turn equipment on and off as well as how to use it safely and wisely.

E. Specific subsectors' skills and competences

- Craft: experimentation, exploratory spirit, positive attitude for experimentation, interest in how to make something, "do it yourself" attitude and skills, organisation of tools, knowledge of design, setting and managing of a craft workshop, selection of multiuse tools and portability to different work environments, knowledge of materials, assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints.
- Cultural heritage: openness towards diversity of the various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity, basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life, appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities inherent in cultural activity.

- Visual arts: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design, basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life.
- Performing arts: control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control, voice handling, rhythmology, choreography, high level of self-concept, self-discipline.
- Literary arts: basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding,
- Audiovisual and multimedia: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design, basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life.

The **skills and competences that need further development** through vocational education and training, grouped to match the previous categories, but they are classified according to the importance given by the sample:

I. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media, turn equipment on and off as well as how to use it safely and wisely.

II. Business administration and management: knowledge of the market: realistic calculation of the professional opportunities and timing, manage budget, be accurate on your forecast and assess properly all potential costs and income of your projects, learn a new task and/or work in a different area with different co- workers, make good judgments about what to do in a difficult situation, even when the supervisor is not present, manage to create mutually beneficial professional agreements through a specific strategy, break a problem down to see what is really going on, plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do, know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, arrange people/plan events/put things in order so that they run smoothly.

III. Communication: speak and/or write well and get your ideas across to other easily, look at things and make sense of them, figure out what makes things work, why

there is a problem, listen/pay attention to what others are saying, without daydreaming or forming judgment about them, tell others why you do certain things the way you do or why you think the way you do,

IV. Creativity: use your imagination to come up with new ideas or to solve problems, thing of new, creative and different ways to do things when there are no obvious solutions available.

V. Specific subsectors' skills and competences

- Craft: knowledge of materials, assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints.
- Cultural heritage: coaching skills, ability to coach other people in the field of cultural heritage, basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life.
- Visual arts: materials' knowledge, manipulate and adapt a wide range of physical materials (i.e. paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences), style knowledge, basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life.
- Performing arts: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline, control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control, physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation, coaching skills,: ability to coach other people and to create collectively performances.
- Literary arts: creative writing techniques, ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form.
- Audiovisual and multimedia: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design.

Additionally, promotional and self-presentation skills have represented at a high frequency into the list of skills and competences that need further development. Similarly, coaching skills are considered also important for development, especially in Cultural Heritage and Performing Arts (coaching skills could enrich some professional status by adding the professional quality of a trainer/coordinator of workshops/coach of artistic groups). What we don't see in this list is skills and

competences related to leadership (motivate others, delegate) and to learning to learn competence.

The difference we have noticed in the results of the above two classifications in relation to skills and abilities, represents an important part of mismatching of skills and competences of today's creative and cultural sector. It also gives specific information for each subsector separately, providing a solid and justified base for future trends in the education sector.

Some of the important skills and competences that have been chosen, not concern technical and vocational skills in the narrow sense, but **transversal skills**. The transversal skills often described as **transferable skills**¹² as well. "Transferable skills include the ability to solve problems, communicate ideas and information effectively, be creative, show leadership and conscientiousness, and demonstrate entrepreneurial capabilities. People need these skills to be able to adapt to different work environments and so improve their chances of staying in gainful employment" (Unesco 2012: 14).

They differ by *foundation skills* and *vocational and technical skills*¹³. Transferable skills need the foundation skills in order to be developed and they act as a basis of development for technical and vocational skills. Transferable skills can also be transferred in different working and learning environments.

Having in mind the above mentioned information, we should assess the Needs Assessment data for formal education, working experience and pedagogical approaches in an alternative manner. We could say that the transferred skills were assessed in more positive way than the technical and vocational skills (in a narrow sense). The responders seem to believe that they have developed their transferable skills more into informal and non-formal learning environments than to formal education (42% of the total sample said that wasn't helped by the formal education, while 87% has working experience in general and 78% working experience in the field). Vocational and technical skills have developed more within the formal education than into the context of vocational education and training (67% didn't participate in a VET program). Additionally, the small proportion of certified/qualified competences could generate a second thought. Since a very significant proportion of the creative and cultural sectors' professionals do not have formal education and/or vocational education relating to their professional profiles,

¹² See UNESCO, *Youth and Skills: Putting Education to work, Education for all Global Monitoring Report, 2012*, United Nations Educational, Scientific and Cultural Organization, France, 2012.

¹³ "Foundation skills: At their most elemental, foundation skills include the literacy and numeracy skills necessary for getting work that can pay enough to meet daily needs. These skills are also a prerequisite for continuing in education and training, and for acquiring transferable and technical and vocational skills that enhance the prospect of getting good jobs [...] Technical and vocational skills: Many jobs require specific technical know-how, from growing vegetables to using a sewing machine, laying bricks or using a computer" (Unesco 2012: 14-15).

a need is raising; for certification of transferable skills and competences acquired in informal and non formal learning environments.

The previous thought is supported by the findings in relation to the pedagogical approaches. Appropriate for optimal learning results are considered the *experiential learning* [(i) projects: learning by doing and (ii) experiential: thematic workshops]. It is preferred by a large proportion indicating that respondents want to use skills they already have in the context of learning and to base learning on lived experiences. In the same framework we could read the findings relating to ICT tools. Social networking through online platforms for promotion and networking are well-known contemporary phenomena involving a big majority of people, regardless of working and professional status. Thus, the skills and competences needed to use those tools could be considered as transferable which need qualification and integration into the professional profiles of the creative and cultural sectors.

According to the Needs Assessment results, the several professional profiles of the creative and cultural sectors need to include a carefully designed combination of transferable and vocational and technical skills. Vocational Education and Training sector should respond accordingly, given emphasis on educational courses that can keep this balance. Certification sector should focus on programs that integrate skills and competences developed both in informal and non-formal learning environment and formal education.

6. Partner organisations

EUROTRAINING (Greece - Coordinator): Eurotraining is a Vocational Training Centre specialising in the sectors of Culture, Entrepreneurship, Financial Management and IT. The centre's key activities include modern vocational training programs (blending learning using ICT), web-based Learning Management Systems, human resources training seminars, Inter- entrepreneurship training seminars

www.eurotraining.gr

ATHENS CHAMBER OF TRADESMEN (Greece): The "Athens Chamber of Tradesmen" (EEA) has 150.000 registered members (Small-Medium Enterprises and Professionals of tertiary sectors) and covers Athens and the region of Attica. Part of its members are professionals and business of the cultural and creative sectors. It operates since 1925, for the promotion and growth of its members, contributing to wider socioeconomic objectives such as growth, jobs and sustainability

www.eea.gr

TÜV RHEINLAND HELLAS SA (Greece): TÜV Rheinland Hellas SA is the branch company of TUV RHEINLAND GROUP, in Greece. It is a company that provides services into five (5) fields: Certification of management systems (management systems certification); Product certification (product safety); Industrial control and inspection (industrial inspection); Expert Training and Personnel Certification.

www.tuv.com

SYNERGY OF MUSIC THEATRE (Greece): The Synergy of Music Theatre (SMouTh) is a non-profit organization with a strong research background. It was created in 2001, by young professional artists in the areas of Theatre, Music, Dance and Media. The primary objectives of SMouTh are: to provide youth and adults opportunities of initiation, training, education, creation, research and professional issues, in the arts that combine Music Theatre, and by this process, to reinvent the means of artistic, cultural and social expression.

www.smouth.com

LIBERA PALERMO ASSOCIATION (Italy): Libera Palermo Association is an accredited Vocational training center, with important experience in delivering training Agreement Number: 2014 – 3174 / 001 - 001

programmes. It is also the provincial coordinator that represents the network Libera – Associazioni, nomi e numeri contro le mafie (Associations, names and numbers against mafias) in Palermo province. It collaborates with schools, associations and other social actors that work for a better society, ruled by co-responsibility and mutual respect.

www.liberapalermo.it

MELTING PRO (Italy): Melting Pro was founded in 2011 by eight women professionals that are specialized in strategic design, development and management of cultural projects, with particular expertise in the European model, and informal learning methodologies. It offers an innovative approach to cultural management and a wide array of resources to promote it, developing cultural actions at local, national and European levels. MeltingPro manages cultural projects using the project cycle management and innovative management approach such as design thinking and creative entrepreneurship.

www.meltingpro.org

CENTRO STUDI E FORMAZIONE VILLA MONTESCA (Italy): CSVN is a cultural and education vocational training centre. It develops innovative cultural and educative initiatives and offers a broad spectrum of multi-disciplinary research expertise and training activities, closely linked to the dynamics of a European space for professional training, education, cultural and local development.

www.montesca.eu

EUROACCION (Spain): Euroaccion is a non-governmental, independent organisation for the support of adult learning, professional and personal development of people with fewer opportunities. It is an active member of UNIQUE Network (<http://www.unique-network.org/>) and HREYN (www.hreyn.org). Formed by more than 70 volunteers at local level, it has partners in Spain and in more than 50 countries in Europe, Asia and South America.

www.euroaccion.com

EUROPEAN CENTRE OF STUDIES AND INITIATIVES (Italy): CESIE is a non-profit, apolitical, and secular non-governmental organisation with member organizations in more than eight European countries. CESIE links local, national and international contexts and is committed to stimulating development and change in cultural, educational and economic spheres through the creation and use of innovative educational tools and methods.

www.cesie.org/en

CONSORZIO UNIVERSITARIO PICENO (Italy): The Consorzio Universitario Piceno (CUP) is a Consortium of Local Authorities with the aim of regulating the development and the promotion of higher education, vocational training and scientific research. The scientific areas of reference are: culture, design, biology, architecture, economics and conservation of architectural and cultural heritage.

www.cup.ap.it

FONDO FORMACION EUSKADI (Spain): Fondo Formacion Euskadi is a human capital organization whose mission is the development of people and improvement of organizations. Activity areas: occupational and continuous vocational training for employees, unemployed people, people at risk of social exclusion; consultancy and advisory to companies; management by competences; selection and evaluation of human resources; employment training plans; local development projects; professional guidance and advisory and support to learning.

www.ffeuskadi.net

FEDERACIÓN VIZCAÍNA DE EMPRESAS DEL METAL (Spain): FVEM represents the metal sector, including many crafting and creative enterprises. It is the largest sector business association in Biscay (900 companies–35.000 workers), whose purpose is to have an economic influence on the coordination of the issues that concern the companies in the metal sector, by establishing agreements with public and private institutions.

www.fvem.es/es

7. References

KEA, *Promoting Investment in the Cultural and Creative Sector: financing needs, trends, and opportunities*, May 2010.

European Commission, *Promoting cultural and creative sectors for growth and jobs in the EU*, COM(2012)537, Brussels 26.9.2012.

Eurostat, *Cultural Statistics*, POEU, Luxemburg, 2011.

Eurostat, *Newsrelease Euroindicators*, 36/2015, 2 March 2015.
(<http://ec.europa.eu/eurostat/documents/2995521/6664116/3-02032015-AP-EN.pdf/28d48055-3894-492d-a952-005097600ee0>)

Hardy T. ed., *Art Education in a Postmodern World: collected essays*, IntellectBooks, Bristol, 2006.

Heinsius J. &Lehikoinen K. eds., *Training Artists For Innovation: competencies for new contexts*, Kokos Publications Series 2, 2013.

HKU, *The Entrepreneurial Dimension of the Cultural and Creative Industries*, Hogeschoolvor de Kunsten Utrecht, Utrecht, 2010.

Power D., *Priority Sector Report: Creative and Cultural Industries*, The European Cluster Observatory, Europa Innova Paper No16, April 2011.

Symbola&Unioncamere, *Italian Quality and Beauty: compact report on the cultural and creative industries in Italy*, Rome, 2013.

UNESCO, *Youth and Skills: Putting Education to work, Education for all Global Monitoring Report, 2012*, United Nations Educational, Scientific and Cultural Organization, France, 2012.

8. ANNEXES

INDEX of ANNEXES

	page
ANNEX 1: Questionnaires	90
a. Craft	91
b. Cultural Heritage	101
c. Visual Arts	111
d. Performing Arts	121
e. Literary Arts	131
f. Audiovisual and Multimedia	141
ANNEX 2: How do you think that the received formal education helped you in your cultural activities?	151
A. Craft (Greece)	152
B. Craft (Spain)	153
C. Craft (Italy)	154
D. Cultural Heritage (Greece)	156
E. Cultural Heritage (Spain)	158
F. Cultural Heritage (Italy)	159
G. Visual Arts (Greece)	160
H. Visual Arts (Spain)	161
I. Visual Arts (Italy)	162
J. Performing Arts (Greece)	164
K. Performing Arts (Spain)	166
L. Performing Arts (Italy)	167
M. Literary Arts (Greece)	169
N. Literary Arts (Spain)	170
O. Literary Arts (Italy)	171
P. Audiovisual and Multimedia (Greece)	172
Q. Audiovisual and Multimedia (Spain)	173
R. Audiovisual and Multimedia (Italy)	174
ANNEX 3: Short description of the working experience in the subsector	175
1. Amateur (craft-Greece)	175
2. Employee (craft-Greece)	175
3. Self-employed (craft-Greece)	175
4. Amateur (craft-Spain)	175
5. Internship (craft-Spain)	175
6. Employee (craft-Spain)	176
7. Self-employed (craft-Spain)	176
8. Traineeship (craft-Italy)	176
9. Internship (craft-Italy)	176
10. Employee (craft-Italy)	177
11. Self-employed (craft-Italy)	177
12. As a hobby (cultural heritage-Greece)	177
13. Amateur (cultural heritage-Greece)	178
14. Traineeship (cultural heritage-Greece)	178
15. Internship (cultural heritage-Greece)	178
16. Employee (cultural heritage-Greece)	178
17. Self-employed (cultural heritage-Greece)	178
18. As a hobby (cultural heritage-Spain)	
19. Amateur (cultural heritage-Spain)	

	20. Traineeship (cultural heritage-Spain)	
	21. Internship (cultural heritage-Spain)	
	22. Employee (cultural heritage-Spain)	
	23. Self-employed (cultural heritage-Spain)	
	24. Amateur (cultural heritage-Italy)	179
	25. Traineeship (cultural heritage-Italy)	179
	26. Internship (cultural heritage-Italy)	179
	27. Employee (cultural heritage-Italy)	179
	28. Self-employed (cultural heritage-Italy)	180
	29. As a hobby (visual arts-Greece)	180
	30. Amateur (visual arts-Greece)	180
	31. Traineeship (visual arts-Greece)	180
	32. Employee (visual arts-Greece)	181
	33. Self-employed (visual arts-Greece)	181
	34. As a hobby (visual arts-Spain)	181
	35. Amateur (visual arts-Spain)	182
	36. Internship (visual arts-Spain)	182
	37. Employee (visual arts-Spain)	182
	38. Self-employed (visual arts-Spain)	182
	39. Amateur (visual arts-Italy)	182
	40. Traineeship (visual arts-Italy)	182
	41. Employee (visual arts-Italy)	183
	42. Self-employed (visual arts-Italy)	184
	43. As a hobby (performing arts-Greece)	184
	44. Amateur (performing arts-Greece)	185
	45. Internship (performing arts-Greece)	185
	46. Employee (performing arts-Greece)	185
	47. As a hobby (performing arts-Spain)	
	48. Amateur (performing arts-Spain)	
	49. Traineeship (performing arts-Spain)	
	50. Internship (performing arts-Spain)	
	51. Employee (performing arts-Spain)	
	52. Self-employed (performing arts-Spain)	
	53. Amateur (performing arts-Italy)	186
	54. Employee (performing arts-Italy)	186
	55. Self-employed (performing arts-Italy)	186
	56. As a hobby (literary arts-Greece)	187
	57. Amateur (literary arts-Greece)	187
	58. Employee (literary arts-Greece)	187
	59. Self-employed (literary arts-Greece)	188
	60. As a hobby (literary arts-Spain)	
	61. Amateur (literary arts-Spain)	
	62. Traineeship (literary arts-Spain)	
	63. Internship (literary arts-Spain)	
	64. Employee (literary arts-Spain)	
	65. Self-employed (literary arts-Spain)	
	66. As a hobby (literary arts-Italy)	188
	67. Employee (literary arts-Italy)	188
	68. Self-employed (literary arts-Italy)	188
	69. Amateur (audiovisual and multimedia-Greece)	189
	70. Internship (audiovisual and multimedia-Greece)	189

	71. Employee (audiovisual and multimedia-Greece)	189
	72. Self-employed (audiovisual and multimedia-Greece)	189
	73. As a hobby (audiovisual and multimedia-Spain)	190
	74. Amateur (audiovisual and multimedia-Spain)	190
	75. Internship (audiovisual and multimedia-Spain)	190
	76. Employee (audiovisual and multimedia-Spain)	190
	77. Self-employed (audiovisual and multimedia-Spain)	190
	78. Amateur (audiovisual and multimedia-Italy)	191
	79. Internship (audiovisual and multimedia-Italy)	191
	80. Employee (audiovisual and multimedia-Italy)	191
	81. Self-employed (audiovisual and multimedia-Italy)	191
	ANNEX 4: Skills and competences per subsector	193
	1. CRAFT	194
	1.1. CRAFT: Significant for the Cultural and Creative Sector	194
	1.2. CRAFT: Skills for further development through education and training	195
	2. CULTURAL HERITAGE	197
	2.1. CULTURAL HERITAGE: Significant for the Cultural and Creative Sector	197
	2.2. CULTURAL HERITAGE: Skills for further development through education and training	198
	3. VISUAL ARTS	201
	3.1. VISUAL ARTS: Significant for the Cultural and Creative Sector	201
	3.2. VISUAL ARTS: Skills for further development through education and training	202
	4. PERFORMING ARTS	205
	4.1. PERFORMING ARTS: Significant for the Cultural and Creative Sector	205
	4.2. PERFORMING ARTS: Skills for further development through education and training	206
	5. LITERARY ARTS	208
	5.1. LITERARY ARTS: Significant for the Cultural and Creative Sector	208
	5.2. LITERARY ARTS: Skills for further development through education and training	209
	6. AUDIOVISUAL AND MULTIMEDIA	211
	6.1. AUDIOVISUAL AND MULTIMEDIA: Significant for the Cultural and Creative Sector	211
	6.2. AUDIOVISUAL AND MULTIMEDIA: Skills for further development through education and training	212
	ANNEX 5: Pedagogical approaches	215
	ANNEX 6: ICT tools	217
	ANNEX 7: Personal View	221
	7.1. Success factors	221
	7.2. Failure factors	225
	ANNEX 8: Respondents' status	229

ANNEX 1: Questionnaires

- a. Craft1
- b. Cultural Heritage
- c. Visual Arts
- d. Performing Arts
- e. Literary Arts
- f. Audiovisual and Multimedia

a. CRAFT

Template for Needs Assessment Survey

ArtS is a three year Erasmus+ project and aims to design and deliver a joint vocational training programme providing low-skilled, unemployed and self-employed artists the opportunity to:

- i. Update their professional competences and acquire management, business and networking skills,
- ii. guide them into finding work or internship at a company of their choice,
- iii. present their work in a joint project at the project closure that will be prepared by the learners themselves, as an exercise of effective networking.

The project will cover the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It will contribute to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

Subsector 1: CRAFT

Please, take 10 minutes of your time and fill in this questionnaire with the greatest possible detail. The results of this survey will be used by a large, transnational and highly skilled team to produce educational products covering in the best possible way contemporary needs of artists and cultural agents and the creative and cultural sector labor market. Ready? Let's go!

Date of the questionnaire's completion

Question type: Date

Country

Question type: Choose from a list

Region/City

Question type: Text

Sex

Question type: Choose from a list

Age

Question type: Text

I have been informed about the completion of this questionnaire by the partner organisation:

Please choose one from the following list

Question type: Choose from a list

1. FORMAL EDUCATION

Please select your level of Formal Education

Question type: Multiple choice

- ☐ Primary
- ☐ Secondary
- ☐ Higher non-university
- ☐ University
- ☐ Post University (postgraduate or/and doctorate)

Briefly describe the subject of your formal education studies (for example: University of Athens, School of Law, University degree, 2005-2009)

Question type: Paragraph text

Do you think the received formal education helps you in your cultural activities?

Question type: Multiple choice

- ☐ Yes
- ☐ No

If "yes", please briefly describe how

Question type: Paragraph text

2. VOCATIONAL EDUCATION AND TRAINING

Have you ever participated in a vocational training program focused on Crafts?

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes", please fill the boxes below with specific details relating to the training program

Year

Question type: Text

Duration (hours)

Question type: Text

Provider

Question type: Text

Participant status

Question type: Multiple choice

- ☐ trainee (unemployed)
- ☐ trainee (employee)
- ☐ trainee (subsidized)
- ☐ trainee (paid)
- ☐ trainer
- ☐ staff of the training provider
- ☐ employer

Modules (please write the main modules of the training program)

Question type: Paragraph text

Main training methods

Question type: Multiple choice

- ☐ lectures
- ☐ projects (experiential learning)
- ☐ by distance

Certification

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes" please select the type of certification

Question type: Multiple choice

- ☐ written confirmation of participation
- ☐ accreditation
- ☐ diploma
- ☐ formal qualification

Degree of satisfaction

Question type: Multiple choice

- ☐ excellent
- ☐ very good
- ☐ good
- ☐ so and so
- ☐ little
- ☐ slightly
- ☐ no satisfied at all

Link (if applicable)

Question type: Text

3. WORKING EXPERIENCE

General previous experience

Question type: Multiple choice

- ☐ None

- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

Working experience in the field of Crafts

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

What defines the best way your experience in the field of Crafts?

Question type: Multiple choice

- ☐ As a hobby
- ☐ Amateur
- ☐ Traineeship
- ☐ Internship
- ☐ Employee
- ☐ Self-employed
- ☐ Not applicable (in case of none working experience)

Please briefly describe your working experience in the field of Crafts according to your previous choice

Question type: Paragraph text

4. SKILLS AND COMPETENCES

Do you believe that you are characterised most by:

Question type: Checkboxes

- ☐ Lack of vocational experience
- ☐ Inadequate general education
- ☐ Inadequate vocational education
- ☐ Devalued professional qualification

Please, relax for 5 minutes and take a careful look to the table of skills/competences you see below

Image

“Table of Skills_1. Craft”

Please choose just one answer for each of the following questions:

Very very very significant for the Creative-Cultural Sector

Question type: Choose from a list

- 1. Communicate: Speak and/or write well and get your ideas across to other easily
- 2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc.
- 3. Explain: Tell others why you do certain things the way you do or why you think the way you do
- 4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
- 5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
- 6. Analyse: Break a problem down to see what is really going on
- 7. Creativity: Use your imagination to come up with new ideas or to solve problems
- 8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
- 9. Knowledge of the market: realistic calculation of the professional opportunities and timing
- 10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help.)
- 11. Record Data: Write thorough and accurate notes/numbers
- 12. Order Goods/Supplies: Keep track of items and how to order them
- 13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
- 14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants
- 15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do
- 16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.
- 17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media
- 18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy
- 19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers
- 20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available
- 21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them

- 22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions
- 23. Organise: Arrange people/plan events/put things in order so that they run smoothly
- 24. Motivate Others: Help keep others' spirits up and encourage them to do their best
- 25. Delegate: Assign tasks to others to complete
- 26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice
- 27. Knowledge of materials: assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints
- 28. Organisation of tools: knowledge of design, setting and managing of a craft workshop, selection of multiuse tools and portability to different work environments
- 29. Coaching skills: ability to coach other people and to create collectively craft products
- 30. Experimentation: exploratory spirit, positive attitude for experimentation, interest in how to make something, "do it yourself" attitude and skills
- 31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels
- 32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents

Very very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Super great need for further development through education and training

Question type: Choose from a list

(The same list as above)

Strong need for further development through education and training

Question type: Choose from a list

(The same list as above)

Big need for further development through education and training

Question type: Choose from a list

(The same list as above)

5. PEDAGOGY

What kind of educational approaches do you find more appropriate for the optimum learning outcome?

Question type: Multiple choice

- ☐ Lectures
- ☐ Experiential (thematic workshops)
- ☐ Projects (learning by doing)
- ☐ Informal and Non-formal learning environments
- ☐ Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)
- ☐ Mixed (conventional & distance learning)
- ☐ Other:

6. USE OF ICT TOOLS (INFORMATION COMMUNICATION TECHNOLOGY)

Which of the following ICT tools you consider essential to every craftsman in order to meet the labour market needs? Please select up to 2.

Question type: Checkboxes

- ☐ Windows Office
- ☐ Social media online platforms (Facebook, Youtube, LinkedIn etc)
- ☐ Free software on the net for design and craft making
- ☐ Searching tools for webpages
- ☐ Other:

7. PERSONAL VIEW

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- ☐ Personal talent or/and tendency
- ☐ Know how (previous experience)
- ☐ Flexible working hours
- ☐ Support from my family and friends
- ☐ No big budget needed to start
- ☐ Increased demand for craftsmen in my area
- ☐ Other:

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- ☐ Economic crisis
- ☐ Low wages in the field of craft making
- ☐ Strong competition
- ☐ Taxation and expensive support services
- ☐ Difficulty of reaching customers
- ☐ Inadequate networking
- ☐ Other:

8. IDENTIFY YOURSELF

Please choose the most relevant category

Question type: Choose from a list

- ☐ Artist (unemployed)
- ☐ Artist (employed part-time)
- ☐ Artist (employed full-time)
- ☐ Artist (freelancer)
- ☐ Artist (member of a cultural/artistic social enterprise)
- ☐ Artist (member of an amateur's group)
- ☐ Representative of the labour market (employer)
- ☐ Representative of the labour market (professional association)
- ☐ Representative of the labour market (cultural and creative bodies and companies)
- ☐ Representative of VET sector (VET provider)
- ☐ Representative of VET sector (VET & ECVET network)
- ☐ Representative of VET sector (informal and non-formal education)
- ☐ Representative of VET sector (University)
- ☐ Representative of VET sector (certification and validation body)
- ☐ Representative of VET sector (body providing career counseling)
- ☐ Representative of VET sector (artistic schools and training centres)
- ☐ Representative of VET sector (human resources department and/or company)
- ☐ Representative of the civic society (local-regional public authority)
- ☐ Representative of the civic society (social organisation providing services to vulnerable groups)
- ☐ Representative of the civic society (social and youth association)

- Representative of the civic society (local community centre)
- Representative of the civic society (policy maker)
- Other

9. CONTACT DETAILS

Please enter in the box below your name and your email address in order to inform you personally about the progress of the ArtS project and to gain privileged access to scientific and educational outputs or/and to be informed about professional opportunities in your artistic/cultural field

Question type: Paragraph text

Thank you so much for your valuable input in this!!!!

b. CULTURAL HERITAGE

Template for Needs Assessment Survey

ArtS is a three year Erasmus+ project and aims to design and deliver a joint vocational training programme providing low-skilled, unemployed and self-employed artists the opportunity to:

- iv. Update their professional competences and acquire management, business and networking skills,
- v. guide them into finding work or internship at a company of their choice,
- vi. present their work in a joint project at the project closure that will be prepared by the learners themselves, as an exercise of effective networking.

The project will cover the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It will contribute to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

Subsector 2: CULTURAL HERITAGE

Please, take 10 minutes of your time and fill in this questionnaire with the greatest possible detail. The results of this survey will be used by a large, transnational and highly skilled team to produce educational products covering in the best possible way contemporary needs of artists and cultural agents and the creative and cultural sector labor market. Ready? Let's go!

Date of the questionnaire's completion

Question type: Date

Country

Question type: Choose from a list

Region/City

Question type: Text

Sex

Question type: Choose from a list

Age

Question type: Text

I have been informed about the completion of this questionnaire by the partner organisation:

Please choose one from the following list

Question type: Choose from a list

1. FORMAL EDUCATION

Please select your level of Formal Education

Question type: Multiple choice

- ☐ Primary
- ☐ Secondary
- ☐ Higher non-university
- ☐ University
- ☐ Post University (postgraduate or/and doctorate)

Briefly describe the subject of your formal education studies (for example: University of Athens, School of Law, University degree, 2005-2009)

Question type: Paragraph text

Do you think the received formal education helps you in your cultural activities?

Question type: Multiple choice

- ☐ Yes
- ☐ No

If "yes", please briefly describe how

Question type: Paragraph text

2. VOCATIONAL EDUCATION AND TRAINING

Have you ever participated in a vocational training program focused on Cultural Heritage?

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes", please fill the boxes below with specific details relating to the training program

Year

Question type: Text

Duration (hours)

Question type: Text

Provider

Question type: Text

Participant status

Question type: Multiple choice

- ☐ trainee (unemployed)
- ☐ trainee (employee)
- ☐ trainee (subsidized)
- ☐ trainee (paid)
- ☐ trainer
- ☐ staff of the training provider
- ☐ employer

Modules (please write the main modules of the training program)

Question type: Paragraph text

Main training methods

Question type: Multiple choice

- ☐ lectures
- ☐ projects (experiential learning)
- ☐ by distance

Certification

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes" please select the type of certification

Question type: Multiple choice

- ☐ written confirmation of participation
- ☐ accreditation
- ☐ diploma
- ☐ formal qualification

Degree of satisfaction

Question type: Multiple choice

- ☐ excellent
- ☐ very good
- ☐ good
- ☐ so and so
- ☐ little
- ☐ slightly
- ☐ no satisfied at all

Link (if applicable)

Question type: Text

3. WORKING EXPERIENCE

General previous experience

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

Working experience in the field of Cultural Heritage

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

What defines the best way your experience in the field of Cultural Heritage?

Question type: Multiple choice

- ☐ As a hobby
- ☐ Amateur
- ☐ Traineeship
- ☐ Internship
- ☐ Employee
- ☐ Self-employed
- ☐ Not applicable (in case of none working experience)

Please briefly describe your working experience in the field of Cultural Heritage according to your previous choice

Question type: Paragraph text

4. SKILLS AND COMPETENCES

Do you believe that you are characterised most by:

Question type: Checkboxes

- ☐ Lack of vocational experience
- ☐ Inadequate general education
- ☐ Inadequate vocational education
- ☐ Devalued professional qualification

Please, relax for 5 minutes and take a careful look to the table of skills/competences you see below

Image

"Table of Skills_2. Cultural Heritage"

Please choose just one answer for each of the following questions:

Very very very significant for the Creative-Cultural Sector

Question type: Choose from a list

- 1. Communicate: Speak and/or write well and get your ideas across to other easily
- 2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc.
- 3. Explain: Tell others why you do certain things they way you do or why you think the way you do
- 4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
- 5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
- 6. Analyse: Break a problem down to see what is really going on
- 7. Creativity: Use your imagination to come up with new ideas or to solve problems
- 8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
- 9. Knowledge of the market: realistic calculation of the professional opportunities and timing
- 10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help.)
- 11. Record Data: Write thorough and accurate notes/numbers
- 12. Order Goods/Supplies: Keep track of items and how to order them
- 13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
- 14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants
- 15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do
- 16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.
- 17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media
- 18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy

- 19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers
- 20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available
- 21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them
- 22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions
- 23. Organise: Arrange people/plan events/put things in order so that they run smoothly
- 24. Motivate Others: Help keep others' spirits up and encourage them to do their best
- 25. Delegate: Assign tasks to others to complete
- 26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice
- 27. Cultural Heritage knowledge: Basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life
- 28. Cultural heritage skills: appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities inherent in cultural activity
- 29. Cultural heritage attitudes: openness towards diversity of the various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity
- 30. Coaching skills: ability to coach other people in the field of cultural heritage
- 31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels
- 32. Self-presentation skills: formation of portfolio and ability to “sell” the personal skills to correct agents

Very very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Super great need for further development through education and training

Question type: Choose from a list

(The same list as above)

Strong need for further development through education and training

Question type: Choose from a list

(The same list as above)

Big need for further development through education and training

Question type: Choose from a list

(The same list as above)

5. PEDAGOGY

What kind of educational approaches do you find more appropriate for the optimum leaning outcome?

Question type: Multiple choice

- ☐ Lectures
- ☐ Experiential (thematic workshops)
- ☐ Projects (learning by doing)
- ☐ Informal and Non-formal learning environments
- ☐ Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)
- ☐ Mixed (conventional & distance learning)
- ☐ Other:

6. USE OF ICT TOOLS (INFORMATION COMMUNICATION TECHNOLOGY)

Which of the following ICT tools you consider essential to every professional in the field of cultural heritage in order to meet the labour market needs? Please select up to 2.

Question type: Checkboxes

- ☐ Windows Office
- ☐ Social media online platforms (Facebook, Youtube, LinkedIn etc)

- Web pages on the net for Cultural Heritage
- Searching tools for web pages
- Other:

7. PERSONAL VIEW

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Personal talent or/and tendency
- Know how (previous experience)
- Flexible working hours
- Support from my family and friends
- No big budget needed to start
- Increased demand for professionals in Cultural Heritage sector in my area
- Other:

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Economic crisis
- Low wages in the field of Cultural Heritage
- Strong competition
- Taxation and expensive support services
- Difficulty of reaching customers
- Inadequate networking
- Other:

8. IDENTIFY YOURSELF

Please choose the most relevant category

Question type: Choose from a list

- Artist (unemployed)
- Artist (employed part-time)
- Artist (employed full-time)
- Artist (freelancer)
- Artist (member of a cultural/artistic social enterprise)
- Artist (member of an amateur's group)
- Representative of the labour market (employer)
- Representative of the labour market (professional association)
- Representative of the labour market (cultural and creative bodies and companies)
- Representative of VET sector (VET provider)
- Representative of VET sector (VET & ECVET network)

- Representative of VET sector (informal and non-formal education)
- Representative of VET sector (University)
- Representative of VET sector (certification and validation body)
- Representative of VET sector (body providing career counseling)
- Representative of VET sector (artistic schools and training centres)
- Representative of VET sector (human resources department and/or company)
- Representative of the civic society (local-regional public authority)
- Representative of the civic society (social organisation providing services to vulnerable groups)
- Representative of the civic society (social and youth association)
- Representative of the civic society (local community centre)
- Representative of the civic society (policy maker)
- Other

9. CONTACT DETAILS

Please enter in the box below your name and your email address in order to inform you personally about the progress of the ArtS project and to gain privileged access to scientific and educational outputs or/and to be informed about professional opportunities in your artistic/cultural field

Question type: Paragraph text

Thank you so much for your valuable input in this!!!!

c. VISUAL ARTS

Template for Needs Assessment Survey

ArtS is a three year Erasmus+ project and aims to design and deliver a joint vocational training programme providing low-skilled, unemployed and self-employed artists the opportunity to:

- vii. Update their professional competences and acquire management, business and networking skills,
- viii. guide them into finding work or internship at a company of their choice,
- ix. present their work in a joint project at the project closure that will be prepared by the learners themselves, as an exercise of effective networking.

The project will cover the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It will contribute to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

Subsector 3: VISUAL ARTS

Please, take 10 minutes of your time and fill in this questionnaire with the greatest possible detail. The results of this survey will be used by a large, transnational and highly skilled team to produce educational products covering in the best possible way contemporary needs of artists and cultural agents and the creative and cultural sector labor market. Ready? Let's go!

Date of the questionnaire's completion

Question type: Date

Country

Question type: Choose from a list

Region/City

Question type: Text

Sex

Question type: Choose from a list

Age

Question type: Text

I have been informed about the completion of this questionnaire by the partner organisation:

Please choose one from the following list

Question type: Choose from a list

1. FORMAL EDUCATION

Please select your level of Formal Education

Question type: Multiple choice

- ☐ Primary
- ☐ Secondary
- ☐ Higher non-university
- ☐ University
- ☐ Post University (postgraduate or/and doctorate)

Briefly describe the subject of your formal education studies (for example: University of Athens, School of Law, University degree, 2005-2009)

Question type: Paragraph text

Do you think the received formal education helps you in your cultural activities?

Question type: Multiple choice

- ☐ Yes
- ☐ No

If "yes", please briefly describe how

Question type: Paragraph text

2. VOCATIONAL EDUCATION AND TRAINING

Have you ever participated in a vocational training program focused on Visual Arts?

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes", please fill the boxes below with specific details relating to the training program

Year

Question type: Text

Duration (hours)

Question type: Text

Provider

Question type: Text

Participant status

Question type: Multiple choice

- ☐ trainee (unemployed)
- ☐ trainee (employee)
- ☐ trainee (subsidized)
- ☐ trainee (paid)
- ☐ trainer
- ☐ staff of the training provider
- ☐ employer

Modules (please write the main modules of the training program)

Question type: Paragraph text

Main training methods

Question type: Multiple choice

- ☐ lectures
- ☐ projects (experiential learning)
- ☐ by distance

Certification

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes" please select the type of certification

Question type: Multiple choice

- ☐ written confirmation of participation
- ☐ accreditation
- ☐ diploma
- ☐ formal qualification

Degree of satisfaction

Question type: Multiple choice

- ☐ excellent
- ☐ very good
- ☐ good
- ☐ so and so
- ☐ little
- ☐ slightly
- ☐ no satisfied at all

Link (if applicable)

Question type: Text

3. WORKING EXPERIENCE

General previous experience

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

Working experience in the field of Visual Arts

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

What defines the best way your experience in the field of Visual Arts?

Question type: Multiple choice

- ☐ As a hobby
- ☐ Amateur
- ☐ Traineeship
- ☐ Internship
- ☐ Employee
- ☐ Self-employed
- ☐ Not applicable (in case of none working experience)

Please briefly describe your working experience in the field of Visual Arts according to your previous choice

Question type: Paragraph text

4. SKILLS AND COMPETENCES

Do you believe that you are characterised most by:

Question type: Checkboxes

- ☐ Lack of vocational experience
- ☐ Inadequate general education
- ☐ Inadequate vocational education
- ☐ Devalued professional qualification

Please, relax for 5 minutes and take a careful look to the table of skills/competences you see below

Image

"Table of Skills_3. Visual Arts"

Please choose just one answer for each of the following questions:

Very very very significant for the Creative-Cultural Sector

Question type: Choose from a list

- 1. Communicate: Speak and/or write well and get your ideas across to other easily
- 2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc.
- 3. Explain: Tell others why you do certain things they way you do or why you think the way you do
- 4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
- 5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
- 6. Analyse: Break a problem down to see what is really going on
- 7. Creativity: Use your imagination to come up with new ideas or to solve problems
- 8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
- 9. Knowledge of the market: realistic calculation of the professional opportunities and timing
- 10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help.)
- 11. Record Data: Write thorough and accurate notes/numbers
- 12. Order Goods/Supplies: Keep track of items and how to order them
- 13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
- 14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants
- 15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do
- 16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.
- 17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media
- 18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy

- 19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers
- 20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available
- 21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them
- 22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions
- 23. Organise: Arrange people/plan events/put things in order so that they run smoothly
- 24. Motivate Others: Help keep others' spirits up and encourage them to do their best
- 25. Delegate: Assign tasks to others to complete
- 26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice
- 27. Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life
- 28. Materials' knowledge: manipulate and adapt a wide range of physical materials (i.e. paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences)
- 29. Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design
- 30. Coaching skills: ability to coach other people and to create collectively visual art products
- 31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels
- 32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents

Very very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Super great need for further development through education and training

Question type: Choose from a list

(The same list as above)

Strong need for further development through education and training

Question type: Choose from a list

(The same list as above)

Big need for further development through education and training

Question type: Choose from a list

(The same list as above)

5. PEDAGOGY

What kind of educational approaches do you find more appropriate for the optimum leaning outcome?

Question type: Multiple choice

- ☐ Lectures
- ☐ Experiential (thematic workshops)
- ☐ Projects (learning by doing)
- ☐ Informal and Non-formal learning environments
- ☐ Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)
- ☐ Mixed (conventional & distance learning)
- ☐ Other:

6. USE OF ICT TOOLS (INFORMATION COMMUNICATION TECHNOLOGY)

Which of the following ICT tools you consider essential to every visual artist in order to meet the labour market needs? Please select up to 2.

Question type: Checkboxes

- ☐ Windows Office
- ☐ Social media online platforms (Facebook, Youtube, LinkedIn etc)
- ☐ Free software on the net for designing and visual arts

- Searching tools for web pages
- Other:

7. PERSONAL VIEW

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Personal talent or/and tendency
- Know how (previous experience)
- Flexible working hours
- Support from my family and friends
- No big budget needed to start
- Increased demand for professionals in visual arts sector in my area
- Other:

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Economic crisis
- Low wages in the field of Visual Arts
- Strong competition
- Taxation and expensive support services
- Difficulty of reaching customers
- Inadequate networking
- Other:

8. IDENTIFY YOURSELF

Please choose the most relevant category

Question type: Choose from a list

- Artist (unemployed)
- Artist (employed part-time)
- Artist (employed full-time)
- Artist (freelancer)
- Artist (member of a cultural/artistic social enterprise)
- Artist (member of an amateur's group)
- Representative of the labour market (employer)
- Representative of the labour market (professional association)
- Representative of the labour market (cultural and creative bodies and companies)
- Representative of VET sector (VET provider)
- Representative of VET sector (VET & ECVET network)
- Representative of VET sector (informal and non-formal education)

- Representative of VET sector (University)
- Representative of VET sector (certification and validation body)
- Representative of VET sector (body providing career counseling)
- Representative of VET sector (artistic schools and training centres)
- Representative of VET sector (human resources department and/or company)
- Representative of the civic society (local-regional public authority)
- Representative of the civic society (social organisation providing services to vulnerable groups)
- Representative of the civic society (social and youth association)
- Representative of the civic society (local community centre)
- Representative of the civic society (policy maker)
- Other

9. CONTACT DETAILS

Please enter in the box below your name and your email address in order to inform you personally about the progress of the ArtS project and to gain privileged access to scientific and educational outputs or/and to be informed about professional opportunities in your artistic/cultural field

Question type: Paragraph text

Thank you so much for your valuable input in this!!!!

d. PERFORMING ARTS

Template for Needs Assessment Survey

ArtS is a three year Erasmus+ project and aim to design and deliver a joint vocational training programme providing low-skilled, unemployed and self-employed artists the opportunity to:

- x. Update their professional competences and acquire management, business and networking skills,
- xi. guide them into finding work or internship at a company of their choice,
- xii. present their work in a joint project at the project closure that will be prepared by the learners themselves, as an exercise of effective networking.

The project will cover the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It will contribute to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

Subsector 4: PERFORMING ARTS

Please, take 10 minute of your time and fill in this questionnaire with the greatest possible detail. The results of this survey will be used by a large, transnational and highly skilled team to produce educational products covering in the best possible way contemporary needs of artists and cultural agents and the creative and cultural sector labor market. Ready? Let's go!

Date of the questionnaire's completion

Question type: Date

Country

Question type: Choose from a list

Region/City

Question type: Text

Sex

Question type: Choose from a list

Age

Question type: Text

I have been informed about the completion of this questionnaire by the partner organisation:

Please choose one from the following list

Question type: Choose from a list

1. FORMAL EDUCATION

Please select your level of Formal Education

Question type: Multiple choice

- ☐ Primary
- ☐ Secondary
- ☐ Higher non-university
- ☐ University
- ☐ Post University (postgraduate or/and doctorate)

Briefly describe the subject of your formal education studies (for example: University of Athens, School of Law, University degree, 2005-2009)

Question type: Paragraph text

Do you think the received formal education helps you in your cultural activities?

Question type: Multiple choice

- ☐ Yes
- ☐ No

If "yes", please briefly describe how

Question type: Paragraph text

2. VOCATIONAL EDUCATION AND TRAINING

Have you ever participated in a vocational training program focused on Performing Arts?

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes", please fill the boxes below with specific details relating to the training program

Year

Question type: Text

Duration (hours)

Question type: Text

Provider

Question type: Text

Participant status

Question type: Multiple choice

- ☐ trainee (unemployed)
- ☐ trainee (employee)
- ☐ trainee (subsidized)
- ☐ trainee (paid)
- ☐ trainer
- ☐ staff of the training provider
- ☐ employer

Modules (please write the main modules of the training program)

Question type: Paragraph text

Main training methods

Question type: Multiple choice

- ☐ lectures
- ☐ projects (experiential learning)
- ☐ by distance

Certification

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes" please select the type of certification

Question type: Multiple choice

- ☐ written confirmation of participation
- ☐ accreditation
- ☐ diploma
- ☐ formal qualification

Degree of satisfaction

Question type: Multiple choice

- ☐ excellent
- ☐ very good
- ☐ good
- ☐ so and so
- ☐ little
- ☐ slightly
- ☐ no satisfied at all

Link (if applicable)

Question type: Text

3. WORKING EXPERIENCE

General previous experience

Question type: Multiple choice

- ☐ None

- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

Working experience in the field of Performing Arts

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

What defines the best way your experience in the field of Performing Arts?

Question type: Multiple choice

- ☐ As a hobby
- ☐ Amateur
- ☐ Traineeship
- ☐ Internship
- ☐ Employee
- ☐ Self-employed
- ☐ Not applicable (in case of none working experience)

Please briefly describe your working experience in the field of Performing Arts according to your previous choice

Question type: Paragraph text

4. SKILLS AND COMPETENCES

Do you believe that you are characterised most by:

Question type: Checkboxes

- ☐ Lack of vocational experience
- ☐ Inadequate general education
- ☐ Inadequate vocational education
- ☐ Devalued professional qualification

Please, relax for 5 minutes and take a careful look to the table of skills/competences you see below

Image

“Table of Skills_4. Performing Arts”

Please choose just one answer for each of the following questions:

Very very very significant for the Creative-Cultural Sector

Question type: Choose from a list

- 1. Communicate: Speak and/or write well and get your ideas across to other easily
- 2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc.
- 3. Explain: Tell others why you do certain things the way you do or why you think the way you do
- 4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
- 5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
- 6. Analyse: Break a problem down to see what is really going on
- 7. Creativity: Use your imagination to come up with new ideas or to solve problems
- 8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
- 9. Knowledge of the market: realistic calculation of the professional opportunities and timing
- 10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help.)
- 11. Record Data: Write thorough and accurate notes/numbers
- 12. Order Goods/Supplies: Keep track of items and how to order them
- 13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
- 14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants
- 15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do
- 16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.
- 17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media
- 18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy
- 19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers
- 20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available
- 21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them

- 22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions
- 23. Organise: Arrange people/plan events/put things in order so that they run smoothly
- 24. Motivate Others: Help keep others' spirits up and encourage them to do their best
- 25. Delegate: Assign tasks to others to complete
- 26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice
- 27. Performing skills: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline
- 28. Control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control
- 29. Coaching skills: ability to coach other people and to create collectively performances
- 30. Physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation
- 31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels
- 32. Self-presentation skills: formation of portfolio and ability to “sell” the personal skills to correct agents

Very very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Super great need for further development through education and training

Question type: Choose from a list

(The same list as above)

Strong need for further development through education and training

Question type: Choose from a list

(The same list as above)

Big need for further development through education and training

Question type: Choose from a list

(The same list as above)

5. PEDAGOGY

What kind of educational approaches do you find more appropriate for the optimum leaning outcome?

Question type: Multiple choice

- ☐ Lectures
- ☐ Experiential (thematic workshops)
- ☐ Projects (learning by doing)
- ☐ Informal and Non-formal learning environments
- ☐ Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)
- ☐ Mixed (conventional & distance learning)
- ☐ Other:

6. USE OF ICT TOOLS (INFORMATION COMMUNICATION TECHNOLOGY)

Which of the following ICT tools you consider essential to every performer in order to meet the labour market needs? Please select up to 2.

Question type: Checkboxes

- ☐ Windows Office
- ☐ Social media online platforms (Facebook, Youtube, LinkedIn etc)
- ☐ Free software on the net for easy recording, videotaping, performance capturing
- ☐ Searching tools for web pages
- ☐ Other:

7. PERSONAL VIEW

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Personal talent or/and tendency
- Know how (previous experience)
- Flexible working hours
- Support from my family and friends
- No big budget needed to start
- Increased demand for performers in my area
- Other:

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Economic crisis
- Low wages in the field of performing arts
- Strong competition
- Taxation and expensive support services
- Difficulty of reaching customers
- Inadequate networking
- Other:

8. IDENTIFY YOURSELF

Please choose the most relevant category

Question type: Choose from a list

- Artist (unemployed)
- Artist (employed part-time)
- Artist (employed full-time)
- Artist (freelancer)
- Artist (member of a cultural/artistic social enterprise)
- Artist (member of an amateur's group)
- Representative of the labour market (employer)
- Representative of the labour market (professional association)
- Representative of the labour market (cultural and creative bodies and companies)
- Representative of VET sector (VET provider)
- Representative of VET sector (VET & ECVET network)
- Representative of VET sector (informal and non-formal education)
- Representative of VET sector (University)
- Representative of VET sector (certification and validation body)
- Representative of VET sector (body providing career counseling)
- Representative of VET sector (artistic schools and training centres)
- Representative of VET sector (human resources department and/or company)
- Representative of the civic society (local-regional public authority)
- Representative of the civic society (social organisation providing services to vulnerable groups)
- Representative of the civic society (social and youth association)
- Representative of the civic society (local community centre)

- Representative of the civic society (policy maker)
- Other

9. CONTACT DETAILS

Please enter in the box below your name and your email address in order to inform you personally about the progress of the ArtS project and to gain privileged access to scientific and educational outputs or/and to be informed about professional opportunities in your artistic/cultural field

Question type: Paragraph text

Thank you so much for your valuable input in this!!!!

e. LITERARY ARTS

Template for Needs Assessment Survey

ArtS is a three year Erasmus+ project and aim to design and deliver a joint vocational training programme providing low-skilled, unemployed and self-employed artists the opportunity to:

- xiii. Update their professional competences and acquire management, business and networking skills,
- xiv. guide them into finding work or internship at a company of their choice,
- xv. present their work in a joint project at the project closure that will be prepared by the learners themselves, as an exercise of effective networking.

The project will cover the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It will contribute to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

Subsector 5: LITERARY ARTS

Please, take 10 minute of your time and fill in this questionnaire with the greatest possible detail. The results of this survey will be used by a large, transnational and highly skilled team to produce educational products covering in the best possible way contemporary needs of artists and cultural agents and the creative and cultural sector labor market. Ready? Let's go!

Date of the questionnaire's completion

Question type: Date

Country

Question type: Choose from a list

Region/City

Question type: Text

Sex

Question type: Choose from a list

Age

Question type: Text

I have been informed about the completion of this questionnaire by the partner organisation:

Please choose one from the following list

Question type: Choose from a list

1. FORMAL EDUCATION

Please select your level of Formal Education

Question type: Multiple choice

- ☐ Primary
- ☐ Secondary
- ☐ Higher non-university
- ☐ University
- ☐ Post University (postgraduate or/and doctorate)

Briefly describe the subject of your formal education studies (for example: University of Athens, School of Law, University degree, 2005-2009)

Question type: Paragraph text

Do you think the received formal education helps you in your cultural activities?

Question type: Multiple choice

- ☐ Yes
- ☐ No

If "yes", please briefly describe how

Question type: Paragraph text

2. VOCATIONAL EDUCATION AND TRAINING

Have you ever participated in a vocational training program focused on Literary Arts?

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes", please fill the boxes below with specific details relating to the training program

Year

Question type: Text

Duration (hours)

Question type: Text

Provider

Question type: Text

Participant status

Question type: Multiple choice

- ☐ trainee (unemployed)
- ☐ trainee (employee)
- ☐ trainee (subsidized)
- ☐ trainee (paid)
- ☐ trainer
- ☐ staff of the training provider
- ☐ employer

Modules (please write the main modules of the training program)

Question type: Paragraph text

Main training methods

Question type: Multiple choice

- ☐ lectures
- ☐ projects (experiential learning)
- ☐ by distance

Certification

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes" please select the type of certification

Question type: Multiple choice

- ☐ written confirmation of participation
- ☐ accreditation
- ☐ diploma
- ☐ formal qualification

Degree of satisfaction

Question type: Multiple choice

- ☐ excellent
- ☐ very good
- ☐ good
- ☐ so and so
- ☐ little
- ☐ slightly
- ☐ no satisfied at all

Link (if applicable)

Question type: Text

3. WORKING EXPERIENCE

General previous experience

Question type: Multiple choice

- ☐ None

- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

Working experience in the field of Literary Arts

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

What defines the best way your experience in the field of Literary Arts?

Question type: Multiple choice

- ☐ As a hobby
- ☐ Amateur
- ☐ Traineeship
- ☐ Internship
- ☐ Employee
- ☐ Self-employed
- ☐ Not applicable (in case of none working experience)

Please briefly describe your working experience in the field of Literary Arts according to your previous choice

Question type: Paragraph text

4. SKILLS AND COMPETENCES

Do you believe that you are characterised most by:

Question type: Checkboxes

- ☐ Lack of vocational experience
- ☐ Inadequate general education
- ☐ Inadequate vocational education
- ☐ Devalued professional qualification

Please, relax for 5 minutes and take a careful look to the table of skills/competences you see below

Image

“Table of Skills_5. Literary Arts”

Please choose just one answer for each of the following questions:

Very very very significant for the Creative-Cultural Sector

Question type: Choose from a list

- 1. Communicate: Speak and/or write well and get your ideas across to other easily
- 2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc.
- 3. Explain: Tell others why you do certain things the way you do or why you think the way you do
- 4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
- 5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
- 6. Analyse: Break a problem down to see what is really going on
- 7. Creativity: Use your imagination to come up with new ideas or to solve problems
- 8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
- 9. Knowledge of the market: realistic calculation of the professional opportunities and timing
- 10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help.)
- 11. Record Data: Write thorough and accurate notes/numbers
- 12. Order Goods/Supplies: Keep track of items and how to order them
- 13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
- 14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants
- 15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do
- 16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.
- 17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media
- 18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy
- 19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers
- 20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available
- 21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them

- 22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions
- 23. Organise: Arrange people/plan events/put things in order so that they run smoothly
- 24. Motivate Others: Help keep others' spirits up and encourage them to do their best
- 25. Delegate: Assign tasks to others to complete
- 26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice
- 27. Basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding
- 28. Inquiry mind: positive attitude for ongoing development of vocabulary, synonyms and rhymes, openness to the understanding and adoption of different writing and expression styles
- 29. Coaching skills: ability to coach other people and to create collectively literary art products
- 30. Creative writing techniques: ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form
- 31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels
- 32. Self-presentation skills: formation of portfolio and ability to “sell” the personal skills to correct agents

Very very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Super great need for further development through education and training

Question type: Choose from a list

(The same list as above)

Strong need for further development through education and training

Question type: Choose from a list

(The same list as above)

Big need for further development through education and training

Question type: Choose from a list

(The same list as above)

5. PEDAGOGY

What kind of educational approaches do you find more appropriate for the optimum leaning outcome?

Question type: Multiple choice

- ☐ Lectures
- ☐ Experiential (thematic workshops)
- ☐ Projects (learning by doing)
- ☐ Informal and Non-formal learning environments
- ☐ Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)
- ☐ Mixed (conventional & distance learning)
- ☐ Other:

6. USE OF ICT TOOLS (INFORMATION COMMUNICATION TECHNOLOGY)

Which of the following ICT tools you consider essential to every professional in the field of Literary Arts in order to meet the labour market needs? Please select up to 2.

Question type: Checkboxes

- ☐ Windows Office
- ☐ Social media online platforms (Facebook, Youtube, Linkedin etc)
- ☐ Online dictionaries, encyclopedias, databases for synonyms and rhymes
- ☐ Searching tools for web pages
- ☐ Other:

7. PERSONAL VIEW

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- ☐ Personal talent or/and tendency
- ☐ Know how (previous experience)
- ☐ Flexible working hours
- ☐ Support from my family and friends
- ☐ No big budget needed to start
- ☐ Increased demand for professionals in the literary arts sector in my area
- ☐ Other:

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- ☐ Economic crisis
- ☐ Low wages in the field of literary arts
- ☐ Strong competition
- ☐ Taxation and expensive support services
- ☐ Difficulty of reaching customers
- ☐ Inadequate networking
- ☐ Other:

8. IDENTIFY YOURSELF

Please choose the most relevant category

Question type: Choose from a list

- ☐ Artist (unemployed)
- ☐ Artist (employed part-time)
- ☐ Artist (employed full-time)
- ☐ Artist (freelancer)
- ☐ Artist (member of a cultural/artistic social enterprise)
- ☐ Artist (member of an amateur's group)
- ☐ Representative of the labour market (employer)
- ☐ Representative of the labour market (professional association)
- ☐ Representative of the labour market (cultural and creative bodies and companies)
- ☐ Representative of VET sector (VET provider)
- ☐ Representative of VET sector (VET & ECVET network)
- ☐ Representative of VET sector (informal and non-formal education)
- ☐ Representative of VET sector (University)
- ☐ Representative of VET sector (certification and validation body)
- ☐ Representative of VET sector (body providing career counseling)
- ☐ Representative of VET sector (artistic schools and training centres)
- ☐ Representative of VET sector (human resources department and/or company)
- ☐ Representative of the civic society (local-regional public authority)
- ☐ Representative of the civic society (social organisation providing services to vulnerable groups)
- ☐ Representative of the civic society (social and youth association)

- Representative of the civic society (local community centre)
- Representative of the civic society (policy maker)
- Other

9. CONTACT DETAILS

Please enter in the box below your name and your email address in order to inform you personally about the progress of the ArtS project and to gain privileged access to scientific and educational outputs or/and to be informed about professional opportunities in your artistic/cultural field

Question type: Paragraph text

Thank you so much for your valuable input in this!!!!

f. AUDIOVISUAL AND MULTIMEDIA

Template for Needs Assessment Survey

ArtS is a three year Erasmus+ project and aim to design and deliver a joint vocational training programme providing low-skilled, unemployed and self-employed artists the opportunity to:

- xvi. Update their professional competences and acquire management, business and networking skills,
- xvii. guide them into finding work or internship at a company of their choice,
- xviii. present their work in a joint project at the project closure that will be prepared by the learners themselves, as an exercise of effective networking.

The project will cover the following areas a) Craft, b) Performing arts (music, dance, theatre), c) Cultural Heritage (archives, libraries, museums), d) Literary arts (book and press), e) Visual arts, f) Audiovisual and multimedia.

It will contribute to a) the development of a Vocational Education and Training (VET) curriculum, according to EQF/ECVET standards, that is outcome-oriented and responds to specific skill shortages in the creative and cultural sectors' market, b) the facilitation of networking and labour mobility, c) the innovation of the VET sector through the design and delivery of a novel training programme.

Subsector 6: AUDIOVISUAL AND MULTIMEDIA

Please, take 10 minute of your time and fill in this questionnaire with the greatest possible detail. The results of this survey will be used by a large, transnational and highly skilled team to produce educational products covering in the best possible way contemporary needs of artists and cultural agents and the creative and cultural sector labor market. Ready? Let's go!

Date of the questionnaire's completion

Question type: Date

Country

Question type: Choose from a list

Region/City

Question type: Text

Sex

Question type: Choose from a list

Age

Question type: Text

I have been informed about the completion of this questionnaire by the partner organisation:

Please choose one from the following list

Question type: Choose from a list

1. FORMAL EDUCATION

Please select your level of Formal Education

Question type: Multiple choice

- ☐ Primary
- ☐ Secondary
- ☐ Higher non-university
- ☐ University
- ☐ Post University (postgraduate or/and doctorate)

Briefly describe the subject of your formal education studies (for example: University of Athens, School of Law, University degree, 2005-2009)

Question type: Paragraph text

Do you think the received formal education helps you in your cultural activities?

Question type: Multiple choice

- ☐ Yes
- ☐ No

If "yes", please briefly describe how

Question type: Paragraph text

2. VOCATIONAL EDUCATION AND TRAINING

Have you ever participated in a vocational training program focused on Audiovisual & Multimedia?

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes", please fill the boxes below with specific details relating to the training program

Year

Question type: Text

Duration (hours)

Question type: Text

Provider

Question type: Text

Participant status

Question type: Multiple choice

- ☐ trainee (unemployed)
- ☐ trainee (employee)
- ☐ trainee (subsidized)
- ☐ trainee (paid)
- ☐ trainer
- ☐ staff of the training provider
- ☐ employer

Modules (please write the main modules of the training program)

Question type: Paragraph text

Main training methods

Question type: Multiple choice

- ☐ lectures
- ☐ projects (experiential learning)
- ☐ by distance

Certification

Question type: Checkboxes

- ☐ Yes
- ☐ No

If "yes" please select the type of certification

Question type: Multiple choice

- ☐ written confirmation of participation
- ☐ accreditation
- ☐ diploma
- ☐ formal qualification

Degree of satisfaction

Question type: Multiple choice

- ☐ excellent
- ☐ very good
- ☐ good
- ☐ so and so
- ☐ little
- ☐ slightly
- ☐ no satisfied at all

Link (if applicable)

Question type: Text

3. WORKING EXPERIENCE

General previous experience

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

Working experience in the field of Audiovisual & Multimedia

Question type: Multiple choice

- ☐ None
- ☐ 0-12 months
- ☐ 1-5 years
- ☐ 5-15 years
- ☐ >15 years

What defines the best way your experience in the field of Audiovisual & Multimedia?

Question type: Multiple choice

- ☐ As a hobby
- ☐ Amateur
- ☐ Traineeship
- ☐ Internship
- ☐ Employee
- ☐ Self-employed
- ☐ Not applicable (in case of none working experience)

Please briefly describe your working experience in the field of Audiovisual & Multimedia according to your previous choice

Question type: Paragraph text

4. SKILLS AND COMPETENCES

Do you believe that you are characterised most by:

Question type: Checkboxes

- ☐ Lack of vocational experience
- ☐ Inadequate general education
- ☐ Inadequate vocational education
- ☐ Devalued professional qualification

Please, relax for 5 minutes and take a careful look to the table of skills/competences you see below

Image

"Table of Skills_6. Audiovisual&Multimedia"

Please choose just one answer for each of the following questions:

Very very very significant for the Creative-Cultural Sector

Question type: Choose from a list

- 1. Communicate: Speak and/or write well and get your ideas across to other easily
- 2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc.
- 3. Explain: Tell others why you do certain things they way you do or why you think the way you do
- 4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them
- 5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions
- 6. Analyse: Break a problem down to see what is really going on
- 7. Creativity: Use your imagination to come up with new ideas or to solve problems
- 8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present
- 9. Knowledge of the market: realistic calculation of the professional opportunities and timing
- 10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help.)
- 11. Record Data: Write thorough and accurate notes/numbers
- 12. Order Goods/Supplies: Keep track of items and how to order them
- 13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects
- 14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants
- 15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do
- 16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.
- 17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media
- 18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy

- 19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers
- 20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available
- 21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them
- 22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions
- 23. Organise: Arrange people/plan events/put things in order so that they run smoothly
- 24. Motivate Others: Help keep others' spirits up and encourage them to do their best
- 25. Delegate: Assign tasks to others to complete
- 26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice
- 27. Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life
- 28. Use digital recording and live performance audiovisual equipment: knowledge of equipment/applications, ability to search and adapt recording and visual software
- 29. Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design
- 30. Coaching skills: ability to coach other people and to create collectively audiovisual and multimedia art products
- 31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels
- 32. Self-presentation skills: formation of portfolio and ability to “sell” the personal skills to correct agents

Very very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Very significant for the Creative-Cultural Sector

Question type: Choose from a list

(The same list as above)

Super great need for further development through education and training

Question type: Choose from a list

(The same list as above)

Strong need for further development through education and training

Question type: Choose from a list

(The same list as above)

Big need for further development through education and training

Question type: Choose from a list

(The same list as above)

5. PEDAGOGY

What kind of educational approaches do you find more appropriate for the optimum leaning outcome?

Question type: Multiple choice

- ☐ Lectures
- ☐ Experiential (thematic workshops)
- ☐ Projects (learning by doing)
- ☐ Informal and Non-formal learning environments
- ☐ Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)
- ☐ Mixed (conventional & distance learning)
- ☐ Other:

6. USE OF ICT TOOLS (INFORMATION COMMUNICATION TECHNOLOGY)

Which of the following ICT tools you consider essential to every professional in the field of Audiovisual and Multimedia Arts in order to meet the labour market needs? Please select up to 2.

Question type: Checkboxes

- ☐ Windows Office
- ☐ Social media online platforms (Facebook, Youtube, LinkedIn etc)

- Free software on the net for audiovisual and multimedia art making
- Searching tools for web pages
- Other:

7. PERSONAL VIEW

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Personal talent or/and tendency
- Know how (previous experience)
- Flexible working hours
- Support from my family and friends
- No big budget needed to start
- Increased demand for audiovisual and multimedia professionals in my area
- Other:

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Question type: Checkboxes

- Economic crisis
- Low wages in the field of Audiovisual and Multimedia Arts
- Strong competition
- Taxation and expensive support services
- Difficulty of reaching customers
- Inadequate networking
- Other:

8. IDENTIFY YOURSELF

Please choose the most relevant category

Question type: Choose from a list

- Artist (unemployed)
- Artist (employed part-time)
- Artist (employed full-time)
- Artist (freelancer)
- Artist (member of a cultural/artistic social enterprise)
- Artist (member of an amateur's group)
- Representative of the labour market (employer)
- Representative of the labour market (professional association)
- Representative of the labour market (cultural and creative bodies and companies)
- Representative of VET sector (VET provider)
- Representative of VET sector (VET & ECVET network)

- Representative of VET sector (informal and non-formal education)
- Representative of VET sector (University)
- Representative of VET sector (certification and validation body)
- Representative of VET sector (body providing career counseling)
- Representative of VET sector (artistic schools and training centres)
- Representative of VET sector (human resources department and/or company)
- Representative of the civic society (local-regional public authority)
- Representative of the civic society (social organisation providing services to vulnerable groups)
- Representative of the civic society (social and youth association)
- Representative of the civic society (local community centre)
- Representative of the civic society (policy maker)
- Other

9. CONTACT DETAILS

Please enter in the box below your name and your email address in order to inform you personally about the progress of the ArtS project and to gain privileged access to scientific and educational outputs or/and to be informed about professional opportunities in your artistic/cultural field

Question type: Paragraph text

Thank you so much for your valuable input in this!!!!

ANNEX 2: How do you think that the received formal education helped you in your cultural activities?

1. Craft (Greece)
2. Craft (Spain)
3. Craft (Italy)
4. Cultural Heritage (Greece)
5. Cultural Heritage (Spain)
6. Cultural Heritage (Italy)
7. Visual Arts (Greece)
8. Visual Arts (Spain)
9. Visual Arts (Italy)
10. Performing Arts (Greece)
11. Performing Arts (Spain)
12. Performing Arts (Italy)
13. Literary Arts (Greece)
14. Literary Arts (Spain)
15. Literary Arts (Italy)
16. Audiovisual and Multimedia (Greece)
17. Audiovisual and Multimedia (Spain)
18. Audiovisual and Multimedia (Italy)

ANNEX 2

1. How do you think that the received formal education helped you in your cultural activities? (Craft-Greece)

1. Research is needed before the completion of a project. To know the history of Design around the world (TEI - Technological Educational Institute of Athens, Interior Architecture, Design of Furniture's and Objects, Technical Vocational School of Tirnavos, silverwork, BA 2004).
2. Direct connection of objects (University of Ioannina, Independent Department of Plastic Arts and Art Sciences, 2000-2005).
3. My studies helped me to have more concentrated ideas, looking at my goal and manage to succeed with the right moves. Even to broaden horizons of my creativity in order to experiment and meander easily (BA Fine Arts & Technology-AKTO, Athens, 2003-2006, MA Drawing Visual Arts-Camberwell University of Arts, London, 2008-2009).
4. Communication (TEI - Technological Educational Institute of Larissa, School of Nursing, degree in 2008-20012).
5. Firstly, each conquered cognitive object contributes in our cultural activities, even if this is not directly understood. Secondly, in my opinion, the range of knowledge that I gained from my formal education enable me to handle with many ways the several issues of my artistic object (TEI - Technological Educational Institute of Ionian Islands, Department of Sound Technology and Musical Instruments, BA, 2002 – 2012).
6. Organisational and managerial aspects of my activities (TEI - Technological Educational Institute of Epirus, Applications of foreign languages in management and trade, 2002-2006 Degree, Athens University of Economics, Management Administration, 2007-2009 Postgraduate title, Greek Open University, MBA, Postgraduate title 2011-2015).
7. The postgraduate studies helped me to understand better the cultural management field and to design educational programs on art and culture (University of Athens, School of Primary Education, Degree, 2007-2011, Maastricht University, Netherlands, Master in Art and Cultural Heritage, 2013-2014).
8. Helped the way I operate in the current market (secondary).
9. Education and knowledge influences the way of thinking and approaching art. Also education provides a significant degree of vocational rehabilitation and hence a good standard of living. So having covered basic survival needs, you can create and enjoy through cultural and artistic activities (TEI - Technological Educational Institute of Athens, School of Administration and Economy, Department of Business Administration, Degree 1994).

ANNEX 2

2. How do you think that the received formal education helped you in your cultural activities? (Craft-Spain)

1. Training always provides basic knowledge for the development of arts and culture (Murcia Design College Graphic Design Graduate, 2004-2008, Manises Pottery College, 2010-2014. Artistic Pottery Graduate)
2. Technical drawing, spatial vision, have given me the ability to get adapted to my extra-vocational hobbies, mainly painting (Industrial Technical Engineering, specialist Structure Mechanics).
3. I work in the conservation and restoration of art works and teaching plastic arts in a non-regulated manner (University of the Basque Country. Fine Arts Faculty)
4. We are developing an animated audio-visual work of international scope. We are willing to become a part of the audio-visual productive network and thus enrich the Basque cultural environment with our work (Advertising Graphic Design, Cinema and TV post-production, Mechanic Production Design).
5. Studying human behavior and mental function helps widening horizons and the view of many things, which influences the way you perceive the world and how you express this into your creations (University of Santiago de Compostela, Faculty of Psychology, University Graduate 1998-2004, University of Santiago de Compostela, Faculty of Law. Criminology Graduate 2004-2006, Chartered institute of Sociologists and Political Scientists of Madrid, Human Resources Master degree, 2005).
6. I work at a school and I teach painting. I perform cultural projects, where we paint in front of an audience (University of Granada, Fine Arts, Painting 2004-2008).
7. The knowledge gained in crafts is essential for the development of the job (School of Arts and Crafts of Cordoba).
8. Any training is beneficial (Electronic Vocational Training).
9. To communicate with the agents and consumers from everywhere (University of Cambridge, Certificate of Proficiency in English, 1978-79).

ANNEX 2

3. How do you think that the received formal education helped you in your cultural activities? (Craft-Italy)

1. Developing the ability to interpret texts and artistic works of any kind (Bachelor course in Modern Literature focusing on the history of arts with in-depth study of the minor arts of the early twentieth century).
2. Discipline of Plastic Art: using tools, Discipline of Geometric Arts: Creation of a Violin model, Discipline of Painting: Oil paint (Artistic Highschool in Bozen).
3. I am currently working on my projects relating to my academic studies in connection with writing my thesis (LS – Visual Arts and Performing Arts 2° Level. -focussing on scenography - Academy »Albertina delle Belle Arti Torino«).
4. The Bachelor of Science in Industrial and Environmental Design is based on the awareness of the growing importance that this particular type of projects acquired in the contemporary world, to design a responsible system of objects needed to perform the activities living in a modern industrial civilization. The curriculum of the course introduces the tools of design, in the following areas of practice of the professions technical planning: in the field of product design, in the design environment and in the field of communication design (University Camerino, School of Architecture and Design Eduardo Vittoria, Bachelor in Industrial Design and Environment, 2011-2015).
5. The history of art and its many manifestations teach and form the taste, preparing to receive the "nice" and to make this right, independently on the possibility that you have in life to find this. At least it will be searched for (Artistic Highschool at "Porto San Giorgio", "Istituto d'arte di Pescara", Isia di Roma).
6. Now, we have have understood the way to see things. A way of doing things and think of them. We have been taught to give meaning to the things that we do and which we think (School of Architecture & Design "Eduardo Vittoria" at the University of Camerino, Bachelor, 2009-2015).
7. The subjects I have studied are helping me: design, ergonomics, visual education, materials, physics, etc (University of Genova, Faculty of Architecture, Bachelor in Nautic Design, 2000-2007).
8. The study is relevant for the development of the activities in the business and cultural sector (Faculty of Political Science Administrative, University of Palermo, Bachelor 1989/1990).
9. The teachers of the "old school" with their practical and theoretical competences were able to pass on their knowledge to me (Institute for Industry and Crafts, Perito Grafico, High School Diploma, 1964-1968).
10. The education I received helped me to acquire the knowledge and basic techniques that have been useful in my later work (Public High School of Arts 2003 – 2008, One year at the Academy of Arts of Firenze).
11. Minimum basic knowledge (Grafic Arts, Institute of Industry and Crafts 1959-1962, 1973: two years additional training to address vocational upper secondary education).

12. The study of art history , the various artistic techniques , the practice of the method of restoration , the design and the search for a personal language during the formative years are still character and essential basis of my research today (Academy of Arts and Restoration ABADIR - San Martino delle Scale – Palermo, Bachelor 2005).
13. With the studies, I have acquired the ability to design and sketch objects at any scale (University of Palermo, Faculty of Architecture, Bachelor 1998/2005).
14. The training I received has allowed me to have a working method of design that goes from details to the global vision of things (University of Palermo)
15. During the studies I have acquired a humanistic and lingual knowledge that served me in the last years (A-Levels, Linguistic School, Giudice di Marsala a.s 1992-93)
16. Knowledge on the main artistic techniques in the sectors of goldsmithing, decoration and restoration (Academy of Arts Firenze(1999-2004).

ANNEX 2

4. How do you think that the received formal education helped you in your cultural activities? (Cultural Heritage-Greece)

1. Through the study of the Art I developed my love for the object (TEI - Technological Educational Institute of Athens, Maintenance of works of art and archeological findings, degree, 1997, Greek Open University, Humanity Sciences, Department of Greek Culture, degree, 2008).
2. It provided to me with a base of knowledge in order to participate actively in cultural activities (Aristotle University of Thessaloniki, Faculty of Philosophy, Department of History and Archaeology, degree, Newcastle University Great Britain, Art museum and gallery studies, master).
3. I am dealing the arts like an economical system with the same principles (Piraeus University, School of Economics, 2001 – 2005).
4. I believe that I successfully practiced the profession and at the same time I received many stimuli that led me to an ongoing exploration of many areas of European culture (Higher School of Tourist Guides, BA, 1971).
5. General introduction to classical culture and education from a school of philosophy and specialization in museum applications through the postgraduate studies (University of Athens, School of Philosophy, BA, 2006-2011, University of Leicester, UK, MA, 2011-2012, University of Cambridge, UK, MA, 2013-2014, University of Cambridge, UK, Ph.D., 2014-2017).
6. During my studies I had the opportunity to learn more about the modern cultural trends, eg multiculturalism, and the way the cultural production works. Therefore I am able to understand how the cultural activities are organized today (Panteion University, Department of Communication, Media and Culture Bachelor, 2007-2013, Panteion University, Cultural Administration, Post graduate degree, 2013-2015).
7. The Education I received from this school equipped me with skills such as understanding the deeper meanings in the field of culture, as well as the ability to be able to use and harmoniously combine all sciences to a more accurate understanding of the general framework around different themes; in this case the issue of culture (University of Athens, Faculty of Science, Department of Philosophy and History of Science, Diploma, 2010-2015).
8. This field (Maintenance of Works of Art) contains sciences (physics, chemistry, biology, materials science, archeology, art history, etc.) and skills, the level of which can be taught one, only at tertiary education level. Without these bases, the professional would be simply a craftsman who would not be able to understand the scientific, technical, historical and aesthetic parameters for the study and intervention in monuments and works of art (TEI - Technological Educational Institute of Athens, Department of Maintenance of Antiquities and Works of Art, Diploma 1988-1994).
9. The education I received at the graduate level offered me both theoretical background and practical. The knowledge gained and the comparability of social perceptions and practices in culture between the two countries (Greece England) gave me the opportunity to create a more solid basis in this field and to gain

confidence and certainty with respect to my views on deficiencies, wrong or right organizational movements, evaluating programs and activities, etc. in Greece. Furthermore, postgraduate education has given me broad lines in different fields of professional activity on the interpretation and management of cultural heritage in order to feel that I possess the basic knowledge and theoretical coverage to respond in different environments, to overcome difficulties, to organize projects starting from scratch, etc (University of Kalamata, Archaeology and Cultural Resources Management, Leicester University, Heritage and Interpretation - distance learning).

10. Scientific knowledge, expertise (University of Ioannina, Archaeology Bachelor Degree 1994-1999).
11. I acquired the necessary training for my job (University of Athens, history & archeology department, bachelor 2005).
12. It offered me the skills in order to actively participate in cultural events and activities (Aristotle University of Thessaloniki, Historical Archaeology, BA, 2003-2009).

ANNEX 2

5. How do you think that the received formal education helped you in your cultural activities? (Cultural Heritage-Spain)

1. It has provided me the knowledge and technical skills to work at the Archaeological Museum of Lorca. It has given me access to databases and information resources that make my work more professional and complete (Degree in Library and Information Science at the University of Murcia from 1996-2001).
2. The architectural heritage is much more interesting with constructive knowledge (University of Burgos, Higher Polytechnic School, graduated in Architecture, 2006 – 2012).
3. Use in my work (Murcia University, Faculty of Archeology, degree).

ANNEX 2

6. How do you think that the received formal education helped you in your cultural activities? (Cultural Heritage-Italy)

1. With adequate specialization I could get involved in the labor market (Communication Perugia and Operator BBCC).
2. Technical skills (Architecture Florence).
3. It is thanks to internships of the University (Conservation of cultural heritage 2011).
4. It provided me with a solid theoretical and critical thinking (University "Sapienza" of Rome, Faculty of Humanities: Master's degree in History of Contemporary Art, in curriculum Curator of Contemporary Art, 2007-2009, Bachelor degree in Science Historical Artistic, curriculum Curator of artistic and cultural events).
5. It provided me with the tools necessary to understand the system that regulates the world of art, in terms of organization and content of the cultural value of the historical and artistic Italian and European heritage (University of "Roma Tre", Faculty of Literature and Philosophy, Master Degree in Art History, 2010-2011).
6. The knowledge gained during the studies provided me with the basic skills to work in the field of science education, dissemination and scientific communication (University of Rome "La Sapienza", Faculty of Mathematical, Physical and Natural Sciences, Master's degree in Biological Sciences old order, 1991-1998, address bio-ecological).
7. The disciplines of the degree course were strongly oriented to the formation of a culture and awareness of the concept of "cultural heritage", both as an object in itself, and as a "manufactured" to protect and preserve the purpose of exploitation of that resource which also developing economic development of territories (University of Florence, Faculty of Architecture, Graduate April 11, 1994).
8. I think all the skills acquired on the training help to the development of cultural activities (University of Palermo Degree in Statistics in 1994).
9. Especially the doctorate gave me a certain level of expertise and a range of professional relationships that have served me after the work to freelance (Università di Palermo. Facoltà di Lettere e Filosofia, laurea in Lettere Moderne (tesi in storia dell'arte contemporanea) 2003-2004).
10. The faculty of architecture provided me design skills and teamwork (University of Palermo, Faculty of Architecture, graduating, Bachelor 2000-2007, University of Palermo - Department Ethos, Master's degree in Communication, Education and Environmental Interpretation, 2010-2011).

ANNEX 2

7. How do you think that the received formal education helped you in your cultural activities? (Visual Arts-Greece)

1. Formed the basis for my aesthetic development and perspective that are important for me professional activities after my studies. It gave me the required stimuli regarding my professional development (School of Vakalo - Graphic Design, 1994-1997 Degree).
2. It taught me the aesthetic and technical education that should have a graphic designer in the labor market (City College AKTO Degree Graphic Design, 1993-1996).
3. Studies in history of art and the lectures abroad helped me acquire basic knowledge and techniques (Sorbonne University, France, Literature, 1976-1980).

ANNEX 2

8. How do you think that the received formal education helped you in your cultural activities? (Visual Arts-Spain)

1. In the way of thinking and develop the person in life (Vocational Training).
2. Especially regarding the Fine arts since it brings over, in valuable to the world from a professional perspective (Bachelor in Fine Arts from the University of The Basque Country in the specialty of design. 1988-1993).
3. Development of capacity for analysis of works of art: Commission, Evaluation and Catalogue, Functioning of the houses of auctions (MA in contemporary art from the University of Manchester).
4. The Academy of San Giacomo made me enter in "il mestiere delle arti" , in the knowledge of the manufacture artisan (Art Institute of Vipo Courage (Calabria, Italy).
5. The received formation allows me to realize an analysis of the reality from a technical point of view and from the subjective one (San Antonio Catholic University of Murcia, School of Technical Architecture, Technical Architect).
6. All depends on the type of activities. You learn to develop several skills at the same time that assuming the responsibilities which you requires such education (University of the Basque Country, School of Industrial Technical Engineering of Bilbao, Industrial Technical Engineering, 2004-2011).
7. My training in advertising has been the basis of my interest in graphic arts and design (University of the Basque Country, Faculty of Information Sciences, specializing in advertising, 1983-1987).

ANNEX 2

9. How do you think that the received formal education helped you in your cultural activities? (Visual Arts-Italy)

1. New Techniques (Academy of Arts Rome 1994, Academy of Arts Budapest 1995-97).
2. It provided me with a solid base on which I have built quite a lot over the years with a lot of engagement and further trainings (University of Naples- Foreign Languages and Literature specification in English).
3. Increase based on knowledge of new information (Scientific High School B. Rosetti - San Benedetto del Tronto, second year student at University of Camerino, Faculty of Environmental and Digital Design).
4. Yes: Freedom of expression and research (Accademy of Arts Rome "Pietro Vannucci" Perugia, School of painting, Bachelor thesis in art history "Iconicity of writing", 1998).
5. The High school provided me with communication skills, cultural background that helps me to orientate myself, to plan and to sell. My formation as polygraph made me gain skills and trained me to work autonomy, along with design capabilities (Scientific High School g. Peano , A levels 2003-2004, Training at the School of Arts di Medaglia, state-licensed polygraph, Rome, 2012).
6. Using languages and reading books (Universtity of Rome, Lazio, Bachelor 2004, Faculty of Foreign Languages and Literatures).
7. I can hardly describe how formal education helped me directly in my work as an artist, being a training completely different from the artistic route. I can find a more indirect correlation between intellectual relations and development, to which my studies have led me, with my current artistic activity (Bachelor in Business Administration - University of Bologna Master of Art & Culture Management - TSM Trentino School of Management).
8. Performing courses, prepared teachers. Activity for personal research and curiosity. The study of art history associated with the development of new iconography tied to the advertising sector, through graphics, helped me develop a critical point of view on the world of communication (Academy of Arts Palermo - Advertising Graphic - visual arts, perception of form).
9. My academic path has allowed me to learn and perfect the art through its different aspects: historical, technical but primarily educational and sentimental. Raise awareness of the beauty is the path to follow for an individual and social improvement (Bachelors of I and II level in visual arts and disciplines for spectacle, school of painting. Academy of Arts, Reggio Calabria).
10. I received the tools needed to expand my cultural manor (Palermo University, School of Human Sciences, course: communication sciences of culture and arts, graduation, 2014-2015)
11. I have acquired the knowledge to carry out activities in a professional manner (TMS- Management Training Services in Rome in multimedia graphics 2D and 3D, professional courses for about 200 hours, 2011, CSF-Experimental Center of Photography in Rome, professional course lasting a year, 2009-2010, Sapienza Interfaculty Architecture Valle Giulia in graphic & visual design, master first level of

duration one year internship, 2010, Academy of Fine Arts in Reggio Calabria in the visual arts section. painting, graduation 2004-2009, TMS-Management Training Services in Rome in multimedia graphics 2D and 3D, professional courses for about 200 hours, 2011 CSF-Experimental Center of Photography in Rome, professional course during one year, 2009-2010, Universtiy of Rome "Sapienza" Interfaculty Architecture Valle Giulia in graphic & visual design, master first level during one year internship, 2010, Academy of Fine Arts in Reggio Calabria in the visual arts section. painting, graduation 2004-2009, TMS-Management Training Services in Rome in multimedia graphics 2D and 3D, professional courses for about 200 hours, 2011, CSF-Experimental Center of Photography in Rome, professional course lasting a year, 2009-2010, Sapienza Interfaculty Architecture Valle Giulia in graphic & visual design, master first level of duration one year internship, 2010, Academy of Fine Arts in Reggio Calabria in the visual arts section. painting, graduation 2004-2009).

ANNEX 2

10. How do you think that the received formal education helped you in your cultural activities? (Performing Arts-Greece)

1. I attended courses of Sociology of Music - Art and the Cultural Studies helped me to create a valuable theoretical background for my artistic activity. So my work in the Master and my PhD thesis dealt with the music subcultures (University of Crete, Department of Sociology, Sociology Degree, 1994-1999, Panteion University, Department of Sociology and Psychology, MA Social Exclusion and Minorities, 1999-2001, Panteion University, Department of Sociology, Department of Criminology, Ph.D. Cultural Criminology, 2002-2008).
2. The choice of my studies in this subject has developed me in theory focusing on classical education and a variety of teaching techniques. Combined with many years of practical experience in the theater and my involvement in educational programs it has improved the efficiency and quality of the artistic effect (Open University of Cyprus, Theatre Studies, Theatre in Education, 2013-2015).
3. Understanding of the arts and culture through architecture and through the use of modern digital media (University of Thessaly, Architects Engineers, 2008-2015).
4. Knowledge of History and arts, therefore of culture. This creates free judgment and knowledge on today's society (Higher School of Dramatic Art "Petra", BA, 2011-2014).
5. The formal education I received helped me in a multiple way with the cultural activities, as I am a professional in the field. There is a big gap in management of Cultural sector in education, mentoring, but major institutional ways of encouraging the production and management of cultural products (Kapodistiran University of Athens, School of Philosophy. Philosophical Department, Degree).
6. Through courses and the culture of some teachers that gave the appropriate stimuli (Athens University, Communication and Media, Degree, 2007-2011).
7. Specializing in the art of acting, development of critical thinking in cultural and artistic fields (Aristotle University of Thessaloniki, School of Fine Arts, Department of Theatre Degree, 2005-20012).
8. It helps in understanding and deepening (Dramatic School of Theatro Technis 1986-1989, University of Athens, Law School, 1985-1991, DEA droit public interne 1992-1993, Licence etudes theatrales 1993-1994, DEA etudes theatrales 1994-1995).
9. Due to engaging in activities in the University, but also for other bodies (eg municipality, schools, etc.), which are public and they always brings us into contact with people (Aristotle University of Thessaloniki, School of Fine Arts, School of Drama, BA, 2009-2015).
10. As a theater director my studies at the Department of Patras University helped a lot in teaching the roles to the actors and in coordination of cooperation between the crew and the artisits of each performance (University of Patra, Department of Primary Education. Degree in 1999).
11. It gave me the basis to develop my interests in the cultural sector (Athens University, Department of Theatre Studies, Degree, 1997-2003, Drama School "Kimoulis",

- Diploma, 1999-2002, University of Bristol/ UK, MA in Film & TV Production, 2003-2004).
12. With the use of English is satisfied more easily the openness and my creativity on music (Kapodistrian University of Athens, English Literature / Philosophy).
 13. I helped to acquire important knowledge about the functioning of cultural institutions, particularly in the field of theater where I am working (Panteion University, Department of Communication, Media and Culture, Bachelor, 2007-2013).
 14. Enriching my knowledge of Spanish playwrights and making me want through theater to learn even more about the theatrical texts of that time (Greek Open University, Spanish Language and Culture).
 15. Teaching of monologue for the Ministry of Culture exam (TEI - Technological Educational Institute of Athens, Early Childhood Care, degree in 2004, School of Drama, BA 2013).
 16. There were educational, and non-educational activities within the school, but also in the wider field of the University life, related to this direction (University of Ioannina, School of Philosophy, Department of Pedagogy Degree 2002-2007).
 17. By best practices relating management models (Master of Management in Arts management, University of Sydney 2000-2).
 18. General development (Aristotle University 1973).
 19. It creates artists with extensive knowledge in their field around the different techniques applied in any art, most structured, methodical, more developed technically and in terms of their artistic choices, a general education and culture (Ecole Superieure des Arts de la Marionnettes, France, degree, 1993-96).
 20. Through some literature courses I attended I reinforced my knowledge that has been used in my future involvement in theater. Also, the same knowledge was the basis in order to deal practically with theatre (Aristotle University of Thessaloniki, Department of English Language and Literature, 1992-1996).
 21. I studied one humanitarian science that helped me to think outside the usual issues that has been established by the status quo of today's reality and which helps in understanding and effortless expression of the arts with which I deal for many years. If I had not gone through this process, I may not perceive that it can deal with culture is what saves us from stagnation because, as someone said, art is anti-destiny (Ionian University Department of History, BA, 2006-2010).
 22. The Drama School, has set the ground for a decent presence and career in theater and television (Responsible of Reception, Institute of Vocational Education of Ag. Dimitrios, 2003-2005, Drama School Veaki, graduate, 2009- 2012).
 23. Knowledge of PC use can be used creatively in the art of acting and dance (Student of Athens University of Economics, Department of Informatics).

ANNEX 2

11. How do you think that the received formal education helped you in your cultural activities? (Performing Arts-Spain)

1. Is directly related to my professional activity, which is linked to culture, specifically with the performing arts; I teach acting classes (IES Ibarrekolanda, socio-cultural, higher level vocational training. 2006-2007. School of Dramatic Art of Castile and Leon, textual interpretation, degree equivalent to BA, 2008-2012).
2. It has opened me research opportunities, such as certain directors, actors, dancers... Eugenio Barba, Pina Bausch and Peter Brook, all of them have contributed to enriching my experience as an artist (School of Dramatic Arts in Murcia).
3. I have also provided training tools, basics of certain dances or other materials like fencing, of which I have gained knowledge which brings to my current creations (Philosophy and Geography and History, University of Deusto. Titled Superior Music, Conservatory of Bilbao).
4. Theatres creation, lights, relationship cultural environment (University of Murcia, Bachelor of Fine Arts, 2003-2008).
5. Emotional expression through dance, relaxation and psychosomatic and social impact (Psychology).
6. I have formed part of a group of theatre amateur for 5 years. Representing works in different places (VET first degree Clinical Assistant. VET second degree in Dental Prosthetic. Theater courses, "bai" and "Artebi").
7. It has given me guidance and skills in order to become an actor and work in this area (Dramatic Arts, Murcia, 2001-2005).
8. Thanks to degree in Drama I discovered materials and artistic disciplines that have allowed me to develop cultural activities (PhD Education, Autonomous University of Barcelona, Master Performing Arts, University of Murcia, he has degree in Dramatic Arts, Dramatic Arts College Murcia, graduated in Social Education, University Murcia).

ANNEX 2

12. How do you think that the received formal education helped you in your cultural activities? (Performing Arts-Italy)

1. It provided me with a theoretical and cultural consciousness and I can deal with complex reasoning (University of Turin - DAMS faculty of the performing arts, Bachelor in Art, Music & Theatre 1999-2003).
2. At the course of Dramatic Writing I learned the basic techniques of my profession (Public Drama school Paolo Grassi, Milan, 1999/2002).
3. Three-year course of study and work experiences with teachers of national importance (Drama Academy "Italia Lelio").
4. I had an artistic and scenic workshop, this gave me a basic cultural, technical and social background that contributed to my current professional and artistic position (Academy of Arts, scenery, Bachelor 2001).
5. I have a fairly large cultural knowledge, with regard to the humanities. This also helps me in the research that I do when I start to develop a project. Also I think I have a trained mind for learning as well as the synthesis and the connection of different elements (Università degli studi di Milano. Facoltà di Lettere moderne. Laurea Magistrale).
6. It provided me with a basis of theoretical and historical knowledge. But no practical knowledge (Roma Tre University, Bachelor DAMS 1998-2003).
7. I could directly experience of many techniques that I use in my work. It could also grow humanly thanks to experiential training. I was able to collect a number of reference cases which help in my work with the people (Technical College Ippolito Salviani 1999. Advanced acting training at TPE 2009. From 2005 to 2015: training courses on acting technique, directing and writing. Master in Holistic Psychosomatics at the Global Village in Bagni di Lucca 2014-2015).
8. I think I have provided the foundation and orientation with regard to the world of entertainment and design in general (2009 University of Palermo: Degree in Performing Arts and Multimedia Production, Master's Degree, Laurea Specialistica di II livello, 2011 University of Palermo: Master's Degree in "Cultural events, Heritage and Territory", Diploma of University Master, 2009).
9. All my education up to high school was experimental, from nursery to high school I attended only experimental sections that targeted interdisciplinary work. This has contributed to a more open and critical eye, an ability to connect languages and analyse viewpoints. My artistic work owes much to this aspect. I attended and gave exams at the University for two years. The small and intense academic background was decisive in part of my training. I continued to study doing theater, first as a student at the Academy, then working as an actress, director and author, so they are thorough and open other things, other roads, new forms of study (High School, T. Mamiani, diploma 1992/1993, University of Rome La Sapienza, Faculty of Literature: attended for two years, no bachelor).
10. It has improved my innate artistic abilities and gave me the tools to make executive my artistic projects (Public Art Institute of Palermo, A-levels in "applied arts" (section of painted decoration), diploma, 1997/1998).

11. As cultural background and training for the continuous study, research, critical sense and dialectic (University La Sapienza Faculty of Literature and Philosophy (tendency to Arts and Science of Theatre), Bachelor in 2007 at the Institute of Directing).
12. Many of the projects in which I participated in the years following my graduation require a college degree, but otherwise the practice and personal studies were of great help to the development of my artistic skills (Disciplines of Art, Music and Performing Arts. Theater. University of Bologna).
13. It helped only partially (Università di Bologna; Laurea in DAMS teatro, 2006/2007)
14. I learned and studied the foreign languages especially English which is a language that I use a lot both for work, I also studied a lot of anthropology where it also helped me to have an instrument of understanding for different cultures. Occupying myself of dance and traditional dances, my attitude to 'anthropology grew a lot (University of Turin, Faculty of Literature and Philosophy, Course of studies of Intercultural Communication, Bachelor 2007, University of Turin, Master in Peacekeeping Management, 2010).
15. It helped me but most of the most important experiences I made directly from the field of work (unipa STAMS ARTE, laurea in corso).
16. Through the study and deepening of the classical myths, the classical and contemporary theater, art criticism, aesthetics and musical arts, theater workshops university (University of Palermo, Philosophy and History of Ideas, Master 2008/2009).

ANNEX 2

13. How do you think that the received formal education helped you in your cultural activities? (Literary Arts-Greece)

1. As the object of my studies was directly related to audiovisual arts and the literary arts, both the study and analysis of classical and contemporary works, the theoretical approaches of the relationship of art, culture and history, experimentation and creation under the guidance of experienced practitioners and theorists of art and culture were the first important tools for my personal development and motivation (U.E.E., Brussels Belgium, Screenwriting and Creative Writing, 1992-1994, A.D.A.D. Molenbeek-St-Jean, Brussels Belgium, Film and Video Directing, 1993-1997).
2. The specific issue of the cultural object management: the two years of specialization -through the curricula - in cultural studies has given several necessary theoretical and technical "skills" for implementing of cultural activities (Panteion University of Social and Political Sciences, Department of Communication, Media and Culture (sector: Culture and Cultural Management Studies) degree, 2000-2005, University of Thessaly, Department of Special Education and Training, 2006-present).
3. It is relevant to the subject of my work (Drama School of Athens C. Theodosiadis, 1990).
4. I believe that University empowered my love for the process of acquiring knowledge, broadened my horizons and put me in the 'path' of lifelong learning (Aristotle University, Department of Philosophy).
5. The contribution was relatively small. Only in the sense of an environment that facilitated slightly the approach to issues of culture and people who deal with it (Athens University of Economics, Department of Economics, 1975-1987).
6. Classifies my knowledge, broaden my learning horizons and enriches the dialectical relationship with the environment and knowledge in general (Department of European Culture, Greek Open University, degree 2007-2013, Department of English Studies, University of Athens, Studies until third year, 1983-1986).
7. Our teachers introduced us in some literary texts (Panteion University, Sociology, 2013).

ANNEX 2

14. How do you think that the received formal education helped you in your cultural activities? (Literary Arts-Spain)

1. My studies have provided me not only the basis and the core culture to my work as a writer and journalist if there has been an inspiration that gave me enthusiasm and motivation to delve deeper and deeper into the literary world (University of Murcia, Faculty of Arts, She has degree in Arts 1996-2000).
2. In my responsibilities in relation to collaborations with Culture over the last 25 years (Degree in Ancient History from the University of Granada, 1977-1982).
3. It gives you a background and a culture that is useful for the activities that you are considering afterwards (Murcia University, Bachelor of Law 2004-2009, Granada University, Master 2010-2011 EU law, Murcia University 2012-2013 Master RSC).
4. Writing techniques, Developing creativity, Diverse cultural environment (University of Iasi, Faculty of Arts - Department of Communication Sciences, University degree + Master, 2006-2011).

ANNEX 2

15. How do you think that the received formal education helped you in your cultural activities? (Literary Arts-Italy)

1. Understanding the balance of power between individuals (International and Diplomatic Sciences).
2. Read, learn languages, communication and marketing techniques are fundamental for an editorial press office (IULM University of Milan, Faculty of Communication Sciences, Bachelor 1998).
3. Each competence gained from my studies proved invaluable my daily work (University of Rome "Tor Vergata", Faculty of Humanities, 2003, Doctorate in Italian Studies, 2009).
4. I received a good basic education and that stimulates my creativity (University of Rome "La Sapienza", Faculty of Sociology, Bachelor, 1997-2003).
5. Having worked with a multidisciplinary team and working with technicians and computer scientists during the doctorate gave me the opportunity to strengthen my skills for the development of content, products and services in the digital environment (University of Rome "La Sapienza" - Bachelor in Literature: contemporary history).
6. I'm working as a journalist, so for me, words are important (University of Padua, Faculty of Literature, Bachelor, 2004).
7. Thanks to the expertise acquired in terms of writing, thinking and reasoning (University of Palermo, course of law, Master, 2008-2009).
8. It provided me with a base of content and experience (Bachelor in Business Administration in 2004, Masters Degree in editorial department of community projects in 2006).

ANNEX 2

16. How do you think that the received formal education helped you in your cultural activities? (Audiovisual and Multimedia-Greece)

1. It helps both the study and organization of cultural activities and also to raise funds for their realization. Designing the marketing plan will result successful cultural activities eg a concert in honor of a composer or a Christmas bazaar or a festival for local traditional products, etc (TEI - Technological Educational Institute of Athens, School of Economics and Management, Department of Marketing and Advertising, BA, 1999-2004).
2. Having knowledge for the technology and the music can direct the music in the right options in order to gain the music the dynamic it deserves (Academy Della Scala di Milano/Scuola APM di Saluzzo 2007-09).
3. My studies are relative to my professional object (University of Athens, Philosophy, Department of Greek Literature, 1998-2002, University of Surrey, MA in Translation, 2002-2003, King's College London, MA Contemporary Cinema Cultures, 2003-2004).
4. Any involvement with every art form creates much more space for development and especially when accompanied by a corresponding theoretical context from the university education (Panteion University, School of International Studies, Communication and Culture, Degree: 2007-2012).
5. Knowledge helps in general (IEK - Institute of Vocational Education ACME, Dietetics).

ANNEX 2

17. How do you think that the received formal education helped you in your cultural activities? (Audiovisual and Multimedia-Spain)

1. Law studies are very useful for audiovisual production (University of Deusto, Faculty of Law University Graduate).
2. Definition and approach of industrial sector-focused projects (Euiti Engineering University College of Bilbao).
3. It is useful to develop technically the cultural projects. Nevertheless, more creative training and motivation for entrepreneurship are missing (University of the Basque Country - EUITI - Bilbao 2008, Technical Engineering in Management Computing).
4. I think the education received, although it might be not as complete as it should, creates the necessary foundations to continue training at the jobs linked with the skills achieved with the studies (University of the Basque Country - Faculty of Audiovisual Communication - University Graduate, 2006-2010).
5. It helps me understand the fields I work at in a more realistic manner, giving me new perspectives (University of the Basque Country, Mining Engineering Faculty / University of Leon Mining Engineering Faculty / Politechnic University of Catalonia Post-graduate Project Manager).
6. It helps understanding and managing in the sector and it provides the essential tools (Faculty of Philosophy and Letters - University of Zaragoza, 2009-2013).
7. To have an overall view of creativity in different branches (School of Applied Arts, Vitoria-Gasteiz, Art-finalist on Graphic Design, 1997).
8. Creativity linked to innovation and enterprise (Graduate in Fine Arts and Master in Technology applied to Design).
9. Any learning, even formal one, is useful for creative activities (Spanish Philology University of Murcia).

ANNEX 2

18. How do you think that the received formal education helped you in your cultural activities? (Audiovisual and Multimedia-Spain)

1. Over the years of my university education I got to learn more about aspects and elements of the discipline which have turned out in the course of my basic activities of adviser and professor of language of cinema. The aspects, however, most related to research provided me methodological tools that now allow me to take the courses aimed to survey a part in my field (University of Study Roma 3, Department of Philosophy, Communication and Performance, Doctor in cinematic research, 2007-2010).
2. Deepening of artistic knowledge of technical and theoretical (Theory and Technic of visual Multimedia, Bachelor, 2011-2014).
3. Through the use of means Avantgarde (Technical computer graphic editorial, publicity and Master of Arts in Public Communication).
4. In terms of mental and cultural tools certainly, in terms of practice I had others (Master of Arts in old Philosophy sorted below University of Roma 2001/2006).
5. University studies have undoubtedly contributed to the consolidation of the means by which I carry out several courses related to teaching film at primary and secondary schools (University of Roma3, faculty of literature and philosophy, DAMS. Bachelor: 2005/2009; Master: in corso).
6. I am preparing a course of study according to the doctorate while studying screenwriting and writing, this is also possible thanks to my university background (University of Studies Salerno, Bachelor degree in Performance Arts and Multimedia Production, 2012-2014).
7. Thanks to my university career I have acquired theoretical skills useful in the world of communications and audiovisual which I'm still deepening. Thanks to the courses that takes place in the same university I also acquired some technical and organizational skills in the field of video, useful in the course I do (Bachelor in Public Relations and Publicity work 2010-2014, University for foreigners in Perugia, „Course for Videomaking regarding digital communication and viral marketing“ from Centre of Studies and Education Villa Montesca).
8. Yes, in an indirect manner (Secondary School focusing on Humanity, Liceo Classico).
9. Working within the audiovisual and professional levels immediately after school (Centre of experimental cinematography Roma).
10. It gave me some important basics (Diploma in Civil Arts, Cinematic School of Milano).
11. Studying in the United Kingdom in the field of Cultural Management gives you new and innovative instruments to address the market (Bachelor in Economy. University of Palermo 1998, MBA in Cultural Management, Queen Margaret University College Edimburgo, 2003).
12. The formal education I received allowed me to understand and investigate areas of interest such as the design of a digital comic and the creation of a multimedia and interactive fairy tale (University of Palermo, Master of Science in Multimedia Play of 2013).

ANNEX 3: Short description of the working experience in the subsector

1. Amateur (craft-Greece)

- I deal with the construction, maintenance and repair of musical instruments, and the manufacture of tools (copies and originals) avoiding pointless spending or giving solution to structural impasses.

2. Employee (craft-Greece)

- The hobby became profession

3. Self-employed (craft-Greece)

- I was the owner of a handmade jewelry shop.
- I am co-owner with my sister of a small industry producing handicrafts of brass (souvenirs, statues) The company was of our father, and he retired in 2009. We were working in this business during our studies and later it transferred entirely on us.
- My involvement with the handicraft started as a hobby. My reward from my work through participations in exhibitions & bazaars led to systematise the production and the launch of a second activity which I practice in parallel with the main job. But I believe that there is potential further development and this what I am targeting.
- Creation, rewarding of our products from our clients, accountability, consistency, rigor, vigilance.
- Manufacture of unique handmade woven accessories and handbags.
- I deal with the crafts either as a hobby or as a piece of creative lessons I provide to primary school. At the same time I have participated in a summer camp as a responsible person for the activities and coordinator.

4. Amateur (craft-Spain)

- At present, starting up a pottery workshop.

5. Internship (craft-Spain)

- Techniques used for sculpture, moulding, reproductions on different materials, finishing, painting, varnishing.

6. Employee (craft-Spain)

- I have been working for 2 years as a painting school teacher.

7. Self-employed (craft-Spain)

- I started up my own leather and metal workshop, where I make my works, which I sell at fairs such as mediaeval markets.
- Since 2004 I am self-employed. I have my own workshop, where I conserve and restore art works. I also teach drawing, painting, handcrafts, costume jewellery... both at my workshop and at other centres. I take part in handcraft fairs and I even teach some workshops in them.
- Freelance handcraft maker, I started with a small client-facing workshop, but now I have my workshop at home. I work with different kinds of costume jewellery as sewed jewels, jewels made of polymer clay, jewels made of metal clay, glass-fusion works, polymer clay sculptures and reborns. I have had my works exhibited in shops, I have taken part in some fairs, I have been awarded in jewel creation competitions and the third prize in the category "seed beads" in the Bead Reams international Contest in 2013. I sell my creations in the internet.
- I have worked as free-lance craftsman and then, I have worked for a professional craftspeople association managing its work and organising the activities.
- Self-educated in two craft jobs which have been useful for me to gain a recognised level and consolidate myself by teaching, nowadays, I teach training courses on them as a crafts master.
- Self-employment to match working and family life. The control of all the product productive stages and delivery and commercialization requires very high working and self-organisation level, we are not always prepared for.
- We live exclusively on crafts.
- Start-up of a crafts company.

8. Traineeship (craft-Italy)

- During the Erasmus at Ensab (National Superior School of Architecture in Britain) to Rennes in France I had the opportunity to do an internship. The company was in charge of the "restoration of deteriorated brickwork ".
- I have realized, also for the dissertation of my Bachelor, that I my personal competences from the company in which I made my Internship, where I produced bags with materials like scrap (mainly leather).

9. Internship (craft-Italy)

- Assistant as a Stylist.

10. Employee (craft-Italy)

- I work as a goldsmith and like an intern in the restoration of antique furniture.
- I work in the field of graphics and prepress also in collaboration with other operators of this sector and also in the field of managing and organizing production.
- Experience in the printing industry and graphic arts either as an employee or as self-employed (ancient and modern printing processes , letterpress printing , lithography on stone).

11. Self-employed (craft-Italy)

- I have a stand with that I participate at festivals and events. And also I have a shop at Palermo. It is called "The Shop of reuse" where i sell crafts and it can be found in Via Caltanissetta in Palermo.
- I produce handmade stuff. I know the processes of handmade and industrial work because it is part of my profession as a designer. Fundamentally i realize decorations and preparations any kind.
- After the technical goldsmith training courses I have started to produce my own objects and jewelry. My knowledge is based on my experience and also on my will to experiment with new techniques.
- I started my professional career in the field of restoration and parallel I am dedicated to my work as a designer where I produce fashion accessories. Since 2009 my main activity is the design of fashion accessories.
- Photography, photomechanical , graphic arts , prepress and photolithography.
- I work as a craftsman in the press and in carpentry. I do restoration and decoration of furniture.
- Since my work focused on the printing press, my experiences are related directly to the three graphic techniques (printing, intaglio, lithography) . I can do all three techniques: composition in letter types, printing and engraving copper plates and zinc and layout and printing of lithographic stones.
- The work experience in the field of theatrical craftsmanship associated with high school and university allows me to face the working world with professionalism.
- Since a couple of years I produce items for the household mainly out of wood and sell them in markets and on my online store.
- Beautiful, exciting, thrilling, economically inconvenient.
- Presentation in a show-room.

12. As a hobby (cultural heritage-Greece)

- Volunteer in the Museum of Folklore of Komotini
- Board member of the Foundation of Thracian Art and Tradition
- Owner of one of the biggest music collections (CD, Books, Vinyl) in the world

13. Amateur (cultural heritage-Greece)

- I have some experience as a volunteer in the field of cultural heritage, in particular with regard to foreign cultures

14. Traineeship (cultural heritage-Greece)

- I was chosen by the University for two months Internship at the National Archaeological Museum of Athens. During the beginning of the program was placed in the department of public relations and educational programs. In this section I had the opportunity to follow first and then actively support the process. Also involved again in conferences and events organized by the Museum.
- The gained experience was part of voluntary work lasting about one year at the National Archaeological Museum of Athens, because of a personal initiative. I worked mainly on the PR office and educational programs and was supporting / assisting in organizing and conducting educational / cultural programs and events of the museum.

15. Internship (cultural heritage-Greece)

- Internship in a museum during my postgraduate studies (master)
- 2 months internship in the department of classification (archive) in the Archaeological Museum of Mytilene.
- practice in museums during my postgraduate studies in museology
- Organising of Exhibitions, Market analysis and Booking of artists, development of portfolio, Exhibition setting, Reception.

16. Employee (cultural heritage-Greece)

- I am working as an archaeologist
- Curator of the Museum of Contemporary Culture
- 7th Ephorate of Prehistoric and Classical Antiquities (Museum of Ancient Olympia) April-November 2013. TEI of Western Greece Section Museology Spring semester academic. year 2012-13. Municipality of Patra-Patras Carnival. January to March 2012. Municipal Gallery of Patras. January 2009-December 2009.
- Maintenance of art works in monasteries (Rhodes). Maintenance of art works in ancient Macedonian tumulus (Thessaloniki, Pella). Maintenance of ceramic works of art and reporting to Museum of Mycenae. Maintenance of ceramic works of art in the ancient theatre of Larissa, Maintenance of private oil paintings.

17. Self-employed (cultural heritage-Greece)

- Professional experience of over 20 years in the preservation of antiquities and works of art: 15 years with contracts to the Ministry of Culture, 10 years as an owner of a

private company (current situation) as contractor of public and private projects and maintenance of monuments and works of art studies.

b) Teaching experience in higher education 5 years (Department of Conservation of Antiquities and Works of Art, TEI Athens).

c) Teaching experience at the National School of Public Administration 2 years.

18. As a hobby (cultural heritage-Spain)

19. Amateur (cultural heritage -Spain)

20. Traineeship (cultural heritage -Spain)

21. Internship (cultural heritage -Spain)

22. Employee (cultural heritage -Spain)

23. Self-employed (cultural heritage –Spain)

24. Amateur (cultural heritage -Italy)

- Museum of Aboca.

25. Traineeship (cultural heritage -Italy)

- Management of museum activities.

26. Internship (cultural heritage -Italy)

- Internship (pre-laurea) as professional architect specializing in the restoration of ecclesiastical cultural heritage.
- Research of historical monuments of the Umbrian valtiberina.

27. Employee (cultural heritage -Italy)

- I am a member of a cooperative that deals with environmental education and sustainable lifestyles and since 2006 I am in charge of the design and implementation of meetings, workshops and trips to discover the natural heritage of Sicily and its observance.
- Coordinator of the diocesan museum.
- Executive production of events and catalogs for a Cultural Foundation.
- I am co - founder of contemporary look, curatorial collective that since 2008 has undertaken initiatives of contemporary art through a site-specific approach and community based. From 2010 to 2014 I worked at the Z2O Gallery | Sara Zanin Rome as an assistant. Now I'm project coordinator of AlbumArte, a cultural independent non - profit organization that operates in Italy and abroad; its projects focus on the development, dissemination and research within the contemporary artistic language.

- Museum management.

28. Self-employed (cultural heritage -Italy)

- Management of the Eco Urban Sea Memory Viva that values and promotes the sea of Palermo in terms of cultural , historical and tactiveness . Specifically I work with schools.
- Training coordinator.
- My work as an architect is strongly focused on the restoration of the architectural heritage of the historic center of Syracuse (Ortigia) . However , it would be necessary to activate mechanisms which, on the one hand , avoid the musealization of places, on the other , that allow the expression of the potential of those same locations without the loss of the true nature of these..
- Since 1999 i collaborate with the Social Cooperative Myosotis mm which manages the educational and cultural life of the Museum of Zoology Rome , performing the following functions : Coordinator and Coordinator of the service, Educational Museum Trainer for these who work with the Myosotis mm, Guidance teachers in the choice of educational Paths, Responsible of disclosure and communication, Concept and design training courses of popular science, Planning and implementation of cultural activities and cultural events at the Civic Museum of Zoology, Collaboration with the educational section of the Museum of Zoology in the design and implementation of projects financed by the Ministry of Education (Ministry of Education , University and Research) (years since 2008), Organizing the Secretariat of Conferences and Workshops.
- Ability to complete catalog cards of Culture.
- Research and design for the heritage museum material.
- Architect.
- Restructuring historic buildings.
- I am a social entrepreneur that created a Museum.

29. As a hobby (visual arts-Greece)

- I am an amateur photographer, I do it for fun. I upload my photos on Flickr.

30. Amateur (visual arts -Greece)

- Several posters for concerts etc., Artwork for musical disk, 2D art for indie games.
- I love painting and photography. But I didn't have the chance to deal with them professionally. My work, however, is related to Tourism - Culture.

31. Traineeship (visual arts -Greece)

- Although I am a self-employed artist and my experience in the graphic arts strongly associated with the participation in various educational programs within and outside

education through collaboration with groups and seminars. Also I have gathered experience having the visual arts as a hobby and education, which is critical. Indicatively, the areas that referred to the above are: graphic design, 3D design, illustration (self-employed), video game design, animation (hobby), media (educational programs) etc.

- My working experience is just a part of my trainings offered by my school through the different projects that I have participated so far.

32. Employee (visual arts -Greece)

- Professional experience in various companies in the visual communication sector, publications, printing, advertising, web design, illustration, etc.
- I was working as staff in a creative department of an advertising company and am now self-employed.
- The ability of the image, of the three-dimensional design, of photorealism to make readily understandable the information is so important for communication with the customer and project control. All studies are presented powerpoint files after photorealistic be processed in photoshop. The photorealistic (renderings) created in programs compatible with cad, where they generated in 2D and after in 3D. Also many times as necessary to create a poster, and visual portfolio-type text formatting.

33. Self-employed (visual arts -Greece)

- Since 2005 I am working as a freelancer in companies in Greece and abroad. The main specialty is the casting, finding actors, models and other persons for advertising, mob / stances films and documentaries.
- Owner of an audiovisual production company.
- Participation in exhibitions in Greece and abroad, working in programs and projects where was necessary the development of interactive systems-environments and graphics for theatrical performances, Installations, video-games.
- I have dealt mainly with the corporate design, (branding and identity) and corporate communication in general. I also have experience in advertising in a wide range of applications (below and above the line). I deal with sketching and illustration cartoon characters (character design).

34. As a hobby (visual arts -Spain)

- Freehand drawing basically of figures (statues) and resting for notes or sketches fast. Drawing portraits. Oil painting, acrylic, watercolor etc. in different media. Some exposure individual and collective.

35. Amateur (visual arts -Spain)

- Amateur painter. I have realized individual exhibitions and informed in collective.

36. Internship (visual arts -Spain)

- Layout of architectural and industrial projects.
- Computer programs Photoshop
- Product Development audio visual communications to customers, small formats explanatory, communication and sales.
- I started like amateur and after the years the experience that I have had it served to introduce me and to exhibit my own works.
- Since 1970 I devoted to the Visual Arts as self-taught, from this date my guarantee countless exhibition projects.

37. Employee (visual arts -Spain)

- 22 years of experience as a trainer in the field of graphic arts and design.
- I have done scattered work and I am currently working from a study of architecture.
- Practices in business and part-time jobs, always on subjects of design and communication.

38. Self-employed (visual arts -Spain)

- I am a chamber member of local television programs in the city of lorca. Doing report and I am in charge of taking myself the team of chamber.
- I do not have work experience in reality, except for small orders to certain NGOS who asked me to make some videos, I have not worked much more. I work my way in this field and fit a study in my house by my account.
- Self-employed professional graphic design, work for companies in advertising and printing services in the area of Murcia and Cabezo de Torres.

39. Amateur (visual arts age -Italy)

- I try to create interesting works that can maybe help me to earn some money. But don't devote too much time to this work.
- I take care of graphics and communication of a theater company.
- Started to paint as a child.

40. Traineeship (visual arts -Italy)

- Visual Arts: Photography. Assistant for a photographer (trainee, unpaid).

41. Employee (visual arts -Italy)

- I worked as an employee before at Sotheby's in London and then for an art dealer in London. Now for three years I'm the assistant of a worldwide known photographer.
- I worked for two Tuscan footwear companies as shoe designer. My work was based on research of styles, freehand sketches and sketches with the help of software, mainly Photoshop and Sketchbook Pro. Designing shoes and accessories collections, compilations cards of production, feasibility studies and sometimes worked on the realization of production of prototypes, samples and engineering models.
- 10, XII, 2014: Scaldasolebooks, Via Scaldasole n. 1 20123 Milan (IT). Workshop / seminar cinema. Rapporteur, TRANSLATION AND SUBTITLING. "François Maspero, Chris Marker, from books to the movies". 24/25, I, 2014: Scaldasolebooks, Via Scaldasole n. 1 20123 Milan (IT). Workshop / seminar cinema. Rapporteur. "Images and movies," the laboratory continues to Milan.
<http://www.youtube.com/watch?v=Y6NA19dIZA0> . 5/26, X, 2013: The glassware, Corso Regina Margherita 27, 10124 Torino (IT). Workshop / seminar cinema. Rapporteur. Workshop on "Images and movies»".
www.flickr.com/photos/127100048@N05/sets/72157648042765710 .
1, X, 2013: Drafting of "Krise und Kritik" (Crisis and critic). Editor, RESEARCHER, FILMMAKER. Initiator of the cine-magazine "Krise und Kritik". The joint project aims to achieve a series of film-tracts, translation in the form of magazine in motion pictures. The trailer of the first number is visible on the website of the magazine-film: cinetract.net . 01, I, 2011-31, XII, 2012: Jan Van Eyck Academie, Academieplein 1, 6211 KM, Maastricht (NL). Post-academic research institute, Department of Visual Arts and regular forays to the Department of Theory. RESEARCHER. Development and realization of the research project and filmmaking. Development of critical thinking that investigates the processes of image production and imagined in their relationship with the political realities and the European Federations. Presentation public through seminars and exhibitions in the Netherlands and Italy. Organization of screenings and seminars with guests such as filmmakers, philosophers and researchers at the headquarters of the Academy (contexts in seminars, symposia and conferences), in cinemas and spaces dedicated to arts. Development and management of production budget and planning work including complex movements in Europe and Tunisia and contacts with personalities, organizations and other institutions, as well as collaborations. Putting back into operation and use of the camera obscura at the headquarters of the Academy. Scriptwriting film. Developing a way of storyboarding and repérage experimental. Making of the film "Deserts. An ante-movie "(concluded in March 2013). Implementation of collaborative projects (such as a movie with the philosopher Dhruv Jain, the project for the radio JVER transmitted within the Kunsttour in May 2011). 26, XI, 2012-28, XI, 2012: HKB Fellerstrasse 11 3027 Berne (CH). University of the Arts and Film Kunsthalle Bern. Rapporteur. Organization and realization of the laboratory "En sortant du cinéma" with Maria Iorio and Raphael Cuomo for the annual Master-Symposium Platform CH 2012.Tips / and experimental use of the Cinema of the Kunsthalle Bern. Processing, sharing and collective articulation of critical thinking around the areas dedicated to the cinema in the light of their history more or less

recent. Implementation and expansion of a collective archive dedicated to film related laboratory.

- I have worked as a Visual Designer / Art Director in communication studies and agencies. My work has changed a lot in the last 10 years now, from print to multi-channel communication which is much more oriented to the digital and social world.

42. Self-employed (visual arts -Italy)

- My work experience is mostly made up of project work, participation in competitions, workshops ... at the link you can see some projects: <https://cubographic.wordpress.com/progetti/>. I have passion for art and I have interest in many mediums. After a "traditional" formation I passed to multimedia - "I am fascinated by the idea of being able to merge multiple worlds: illustration, photography, video ...". I have always worked hard, but apply myself for a number of creative perhaps not helped me to specialize, as I could have if I would have focused on one.
- Management and coordination of cultural projects in the field of visual arts. Space direction N38E13 (www.n38e13.com)
- Working in the formation of visual arts as self-employed, operating courses in drawing and painting for adults and children.
- Currently I take care of the communication of different palermitan and national companies.
- Creative operator, cultural designers, creative, visual and performing artist with a focus on community, sustainability and problem solving culture.
- Personal research for years about various forms of art, devoting most of the time as possible. Sales and collaborations still sporadic and not very sufficient.
- Working in the field of visual arts in a shared space with other artists.
- Working as a freelancer for projects and editorials.
- Working as an editor in the video documentary sector, but also as an independent filmmaker.
- Experience in independent private commissions, wall paintings, trompe d'oeil, portraits etc .., organizing events and actions of urban art with cultural associations (link to photos and videos at [www. CaldeCorrentiChimiche.com](http://www.CaldeCorrentiChimiche.com)), collaborations with schools, the social cooperative Folias, commune Monterotondo: developed of academic works, Painting a room and a research for the Archaeological Museum and urban redevelopment works of street art.
- Self-employed as an artist even if not known in all over Italy.
- Some exhibitions ... realization of public sculptures in various European cities.
- I illustrated a book, a music video, created posters and leaflets.

43. As a hobby (performing arts-Greece)

- Participation in theatrical performances as an actor since 1995. Singing in small music hall venues. Join in a photography competition.

- It was an exciting experience that I won't change it for anything. Applause, love and hugging through applause.
- Director of the play "Mama Freak" (2014).

44. Amateur (performing arts -Greece)

- Ballet and modern dance seminars and performances in Italy and Greece, seminars of acting, participation in shows and movies.
- Participation in Theatre performances
- Participation as actor in professional performances
- Participation in theatrical groups

45. Internship (performing arts -Greece)

- Participation as actor in several performances

46. Employee (performing arts -Greece)

- Teacher of modern dance, social dance (Latin-Ballroom) and dance fitness programs (Zumba) in Dance schools, in social dances and Associations.
- Participation in music ensembles and music theater activities for about 10 years. Also indirect involvement by professional music production in radio stations, and a few dj sets in different places.
- I have participated as an actor in theatrical performances, I have worked as usherette and as responsible of the scene.
- Directorate General of BIOS [www.bios.gr] & the Romantso [www.romantso.gr]
- Singing in several places, at a professional level.
- Anamoni- conception physical theater show. Does Art Bring redemption? – performance. Reading of poems- daily newspaper event. Behind the closed doors-theater performance. The adult prince- teenage theater performance. Xenia-film
- THEATRE: The Queen of Beauty Theatre M. Mercouri, Ch. Hatzivassiliou. The Ghost Sonata, Studio Ora, D. Constantinides. CINEMA: XENIA, Cannes, P. Koutras.
- Crew/staff for 20 consecutive years the Artistic Organization FASMA / SIMPLE THEATER. Crew/staff for 2 years in THEATRE SIMIO.
- Trainer in several creative workshops. Technical assistance. Acting and Music Performing.

47. As a hobby (performing arts -Spain)

48. Amateur (performing arts -Spain)

49. Traineeship (performing arts -Spain)

50. Internship (performing arts -Spain)

51. Employee (performing arts -Spain)

52. Self-employed (performing arts -Spain)

53. Amateur (performing arts age -Italy)

- I participated as an actress in several theater companies in Umbria and had some extras roles in fiction RAI.

54. Employee (performing arts -Italy)

- I worked at theaters as a musician and composer of incidental music.
- My work experience has developed out of various fields. As an employee at CESIE I often did dance and theater programs related to non-formal education. I'm a dance therapist and now I carry out trainings with a group. Also from time to time I perform with the dance group in which study and create dance classes in collaboration with other associations.
- I am included in the portfolio of an agency for actors. They rarely asked me to do some casting. Sometimes I get to deal with production. For the theater, so far, I have been called by people who I knew or had heard of me. Or I have been paid the minimum wage or a little more.
- Professional.

55. Self-employed (performing arts -Italy)

- I was born in Palermo 23rd August 1985. At the age of 15 took I part in a theater workshop. I went to the Art College (where I received my diploma) and then approached to the world of acting, entertainment, performance and the visual arts in general for example painting. I participated in several group exhibitions, various workshops and residences for the visual arts and theater and worked in several film, theater and artist projects (with Claudio Collovà, Patrizia D'Antona, George Lavaudant, Emanuele Crialese, Roberta Torre, Miran Sukran, Fiorella Infascelli, Pif, Veit Johanne Strass, Andrea Cusumano, Eugenio Barba, Akademia Ruchu, Gianni Gebbia, Dimora Oz) My artistic research explores various media types and languages. I do videos, photography and sculpture, painting, and performances . Also my affection for anthropology, theater and its primitive origins have embarked on a quest that in May 2012 was expressed in a first directorial debut with the theatrical performance "ritual" . From 2012 to 2013 I did a serie of performances for events like "Ferus" (in Trapani and Catania) . From then I worked on a project with the SANTA THEATRE. It was a project that combined pictorial research and theatre. Now we are working on a project related to Shakespeares "Hamlet" titled the "Infinite Jest". The rehearsals at the Santa Theatre headquartered within the CoWork "Dimora OZ" which is a collaborator and was born in Palermo in December 2013 and is a co-producer of our work.
- I'm a music producer and I started one year ago. I played live with music groups I dealt with the production of hip hop and rap and generally any kind of music. I want to gain more knowledge but unfortunately in my territory I can't find courses that relate to my profession as a sound engineer.

- Compositions and writing.
- Since 1997 I am working in the theater production. From 1997 to 2001 I started with a group with which we have produced a show and brought it in to schools. Then from 2001 to 2006 I worked as an actress and organizer for a professional company in Italy, different parts of Europe and South America. In 2006 I founded my own theater company with which we are currently performing and distributing our shows.
- Since 14 years I am working in the field of Circus and Street Art, as an artist but also I am organizing events relating to this sector. My work experiences are related to a lot of different sectors. I have worked at a traditional circus, a festival of street art, at international theater festivals, theater companies, opera productions and in the organization of a contemporary circus theater festival.
- Author, director, producer and actor of theater. Forming laboratories specialized on theatre, director, producer and actor of theater.
- Working for 10 years in the organization and management of the performing arts, I collaborated with festivals and cultural organizations, I have promoted the work of independent companies abroad. currently I'm working as a freelancing cultural manager where I am always in the field of performing arts of international projects.

56. As a hobby (literary arts-Greece)

- I write in different student magazines but more regularly in the magazine Kaleidoscopio.

57. Amateur (literary arts -Greece)

- Literature writing.

58. Employee (literary arts -Greece)

- Advertising and Marketing.
- I translate professionally since 1995, I have translated over 70 books. I've also taught translation courses and I have dealt professionally with interpreting in conferences and public speeches.
- I have written seven books somewhere between literature and essay. My journalistic work also connected in many ways with the literature arts. Whether on the cultural dimension of the press and the journalism, or of the dealing with thematic with a direct or indirect relationship with the arts.
- Theater groups, editor in newspapers, radio, magazines, magazine editor: Exit "KETHEA, press office of Deputy Mayor for Culture Municipality of Larissa, artist presentations and works (writers, painters, photographers) -Presenting organizing cultural events.
- Firstly, member of a team with fellow students of Panteion University in Flash fm (Athens) weekly cultural broadcast content "Chromokratia" (writing texts and broadcasting), 2004-2005. Associate of a news department of a radio (Palace 91,4)

writing one-minute and 10 minutes news bulletins, 2005. Reporter in a local newspaper (World), writing and editing of social-political and cultural reportage texts, 2006-2008. In the same media editor (2008-2009). Scientific collaborator of a politburo (Greek Parliament), writing speeches and scientific texts in Bills and Law Proposals, Parliamentary Audit Committees and Legislative Work (October 2009 to present).

59. Self-employed (literary arts -Greece)

- Author (until today) / Publisher & chief editor of the online cultural magazine Duende Magazine (2011-2013) / Co-founder of the literary platform litart.gr (2014 to date) / Creative Writing Seminar Coordinator.
- Years of experience as a playwright, screenwriter, producer and director with more than 25 productions in Greece and Europe. Writings: 4 plays, Two feature film scripts, One musical tale, 1 musical and many other smaller projects or projects that have not been made public dozens of adaptations and translations of theatrical and literary works long experience as a writer (advertising).

60. As a hobby (literary arts -Spain)

61. Amateur (literary arts -Spain)

62. Traineeship (literary arts -Spain)

63. Internship (literary arts -Spain)

64. Employee (literary arts -Spain)

65. Self-employed (literary arts -Spain)

66. As a hobby (literary arts -Italy)

- Coordination of a creative writing workshops and realisation of a collection of stories.

67. Employee (literary arts -Italy)

- I work as a press office for the publishing houses for fifteen years.
- I worked for six years in various publishing houses, as editor and I also took care of the production and relationships with the typography. For two years I worked as a freelance for publishing houses, as an editor, translator and editor of Italians.

68. Self-employed (literary arts -Italy)

- Since 2000 I have been working as a freelance journalist and web content manager.
- Screenwriter.
- I work as editor of Italian fiction.

- Editorial work, occasional translations.

69. Amateur (audiovisual and multimedia -Greece)

- I use a software in my computer where I edit video images, music background and add information. My topic could be an interview, a guided tour in a exhibition. It may still be a video that highlights the natural beauty of my village or some other location or videos of nightlife somewhere (especially when some event happens) - screening in shops of my friends.

70. Internship (audiovisual and multimedia -Greece)

- 06/2014 - 09/2014 Fabrica Athens (multifunctional Art Group)

71. Employee (audiovisual and multimedia -Greece)

- Sound Engineer, Audio Post Production, AV Theater Support
- In Madrid: Assistant Director of Production in a Cinema Production Company. Production assistant Director & Production Manager for the production of 20 short low budget films. Assistant of production- practice in a Cinema production company. Internships in corporate finance section of Warner bros Entertainment.
- I worked as an employee in a subtitling department of a company that is provider of audiovisual and subtitling services (translation, audio-description).
- I am working since 2011 in the field of audiovisual arts as a producer and director of production in short and feature films, TV shows, theater performances, video clips, exhibitions.
- Creative director, Product Designer, Graphic Designer, Web Designer. Head of UI, UX & Visual Design. More than seven years of relevant work experience and specialization in Branding, Web design, visual & user interface design, information architecture, interaction design, and usability.

72. Self-employed (audiovisual and multimedia-Greece)

- VFX Artist Freelancer
- On location sound engineering and recording, post-production, sound and visual edit.
- Management, organization and development of web pages for music news-press.
- I am dealing with music composition for films, mainly advertising, short films and video games.

73. As a hobby (audiovisual and multimedia -Spain)

- Works for the development of the modeling Association I belong to.

74. Amateur (audiovisual and multimedia -Spain)

- Several years in design and as draughtsman in several branches.
- Although it is my education, I do not have a lot of work in this field, sometimes there are some orders but, I cannot live only on this.

75. Internship (audiovisual and multimedia -Spain)

- Cultural centre Bacatá de Funza/ Design and production of institutional video of documentary style for the promotion of art and culture. / Entreprenetesis Foundation / Design and production of institutional videos to promote the indigenous knowledge in the city.
- I have had the possibility to develop my Audiovisual and Marketing competences thanks to an internship. I have been able to create my logo and I have learnt to use different video editing software. I developed the creation of promotional videos and I have enhanced my competence in the field of suite Adobe, boosting my knowledge.
- I only make you a question: What kind of experience do your Erasmus students have as invited participant to Fairs such as TEFAF (Maastrich - 10 times) , Feria de Basile (7 times), Freize of London 12 times / Rotterdam and Amsterdam 20 times, Milan / Florence / Turin / Bologne (18 times), Venice Biennale, since 1985 to present... I work as a professional artist (that is artist / writer/ poet and art journalist).
- Web development, app developments for mobile devices.

76. Employee (audiovisual and multimedia -Spain)

- I work as a camera operator for Telorlorca and for Onda 7 sometimes.
- I have worked for different televisions in Murcia, producers, social video producer and taught audiovisual workshops.
- I have been working as a graphic designer in the health sector for 5 years.
- 5 years for a producer / 5 years as freelance.
- I worked as producer assistant in the Asturias Television, mainly editing videos for "Conexión Asturias".
- Globomedia S.A. / Many Advertising and Film projects / Several producers

77. Self-employed (audiovisual and multimedia -Spain)

- I have been an apprentice in Hamaika Telebista and Canal Bizkaia. But most of my work has been as a freelance producing videoclips, wedding reports, filming concerts, etc.

- I started as an employee in advertising agencies to end starting up my own freelance studio.
- Professional internship during my University studies. Then intern for 1 year in the Multimedia department of UCAM and then, a grant as a worker under the age of 25 for 2 years. During this period, I did quite a lot of works as a freelance, so I eventually decided to start up my own company.
- Nobody hired me and I decided to start up my own company.
- Marketing and sales-oriented material.
- I work filming, editing and assembling short videos ordered by my customers. They are every kind of videos, from Holy Communions and this kind of events to short spots, interviews, etc.
- My working experience started as a worker in different companies developing video-games, but at present, I have started up my own company. / My career started being purely a technician, but I got specialised in the design of interaction and game design. My whole training has been self-training, by reading bibliography, attending seminars and developing my own projects to gain experience.
- Development of projects regarding launching industrial sector to the Web world.

78. Amateur (audiovisual and multimedia -Italy)

- I worked as a journalist for some local newspapers (print publication) and I collaborate with some literary blogs; I have experience as independent blogger.

79. Internship (audiovisual and multimedia -Italy)

- Collaboration with various production companies in various projects. Collaborations for learning but little remunerated.
- The Office of Communication of the University has organized promotional videos and the shoot of footage. I edited the script, managed casting and set design, by finding and coordinating participants.
- Journalism.

80. Employee (audiovisual and multimedia -Italy)

- Project Manager, Producer c/o company in the industry.

81. Self-employed (audiovisual and multimedia -Italy)

- I worked at a newspaper, I have a radio show for 6 years.
- Concerts, teaching, non-formal education.
- Out of the film school, I started doing the apprenticeship as an assistant director. Meanwhile I turned the shorts. Then I became assistant director and finally director.
- Today I work as a trainer, since I also received a training I'm also able to relate to those who have to learn, recently I moved from Rome to Milan. Milan training is rich

in resources and poor in content performed mostly by professionals now out of the „production chain“.

- I deal with audiovisual for more than 15 years as a reporter, director, editor. I worked and work for public and private clients as well as for national and international television networks.
- Director and professor of directing.
- 2009: Director of Photography and operator of shooting in film, documentaries, short films, video clips, events, theater performances; 2003: Installation of films, documentaries, short films, music videos, events; From 2010: Production Assistant in films, documentaries, short films; 2009: Assistant Operator in shorts; 2009: Secretary of edition short films; 2009: other roles in films and shorts; From 2010: professional photography for events, weddings, book for actors and models, fashion, backstage, services for companies; From 2010: professional image editing; 1995: amateur photography; 2004: graphic for press kits, posters, flyers, logos, web sites; 2009: web design, create and manage websites even e-commerce; Since 2011: managing Facebook pages and social networks; 2013: organizational secretary and web master for marketing Cultural Association; 2007: professional translations English-Italian freelance and vice versa; 2007: proofreading and layout for J. Amba Editions; 2009: freelance hostess and promoter for various companies.
- The possibility that I had to start working in the audiovisual world has unfortunately very little to do with my university education, and a lot of luck to have met the right people at the right time which gave me confidence. Likely that without an adequate cultural background I would not have got the same praise , but it remains true that I did not have any kind of direct link between my studies and entering the world of work .
- Director, Author and Producer of elaborated audiovisuals of diverse genres (mainly research).
- Photographer.
- Photographer and Videomaker.
- Realization of Short Films on my own.
- I deal for several years with media and audiovisual and, in particular, in the field of Film Literacy, literacy to cinema and audiovisual and education of the public. Like Film Literacy experts, in the course of my professional career I have worked with national and international institutions to the realization of educational courses on artistic languages and, in particular, on cinema and audiovisual. I also held senior positions and institutional and coordination at national and European level in the field of Film and Literacy in relation to funding programs of the European Union.

ANNEX 4: Skills and competences per subsector

4.1. CRAFT

4.1.1. CRAFT: Significant for the Cultural and Creative Sector

4.1.2. CRAFT: Skills for further development through education and training

4.2. CULTURAL HERITAGE

4.2.1. CULTURAL HERITAGE: Significant for the Cultural and Creative Sector

4.2.2. CULTURAL HERITAGE: Skills for further development through education and training

4.3. VISUAL ARTS

4.3.1. VISUAL ARTS: Significant for the Cultural and Creative Sector

4.3.2. VISUAL ARTS: Skills for further development through education and training

4.4. PERFORMING ARTS

4.4.1. PERFORMING ARTS: Significant for the Cultural and Creative Sector

4.4.2. PERFORMING ARTS: Skills for further development through education and training

4.5. LITERARY ARTS

4.5.1. LITERARY ARTS: Significant for the Cultural and Creative Sector

4.5.2. LITERARY ARTS: Skills for further development through education and training

4.6. AUDIOVISUAL AND MULTIMEDIA

4.6.1. AUDIOVISUAL AND MULTIMEDIA: Significant for the Cultural and Creative Sector

4.6.2. AUDIOVISUAL AND MULTIMEDIA: Skills for further development through education and training

ANNEX 4:

4.1. Skills and competences - CRAFT

4.1.1. CRAFT: Significant for the Cultural and Creative Sector

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	4.66	3,64	4,32	12.62	2
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	4.64	3,66	1,99	10.29	3
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	2.66	0,99	1,66	5.31	9
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2.32	0	0	2.32	17
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	0.99	0	0	0.99	23
6. Analyse: Break a problem down to see what is really going on	3.65	4,29	0,66	8.60	4
7. Creativity: Use your imagination to come up with new ideas or to solve problems	13.6	9,98	9,97	33.55	1
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	1.33	0,66	1,33	3.32	13
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	1.66	1	3,96	6.61	6
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	2.32	0,33	3,65	6.30	7
11. Record Data: Write thorough and accurate notes/numbers	0.99	0	0,66	1.65	20
12. Order Goods/Supplies: Keep track of items and how to order them	0.66	0	0	0.66	26
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	0.33	0,33	0,33	0.99	24
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	1.66	0	1,98	3.64	12
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0	0,33	0,66	0.99	25
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	0.33	0	0,33	0.66	27
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	0	1,33	1,32	2.65	16
18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	1.33	0	2,99	4.32	10
19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	1.33	1,99	2,33	5.65	8
20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	2.32	1,33	4,31	7.96	5
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0	0,66	0	0.66	28
22. Learn Quickly: Do new things and carry out new	0	0	0	0	32

responsibilities easily by watching other or by following instructions					
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	0.66	0	0	0.66	29
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0	0,33	0.33	30
25. Delegate: Assign tasks to others to complete	0.33	0	1	1.33	21
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0	0	0,33	0.33	31
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	1	0	0,66	1.66	19
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0.66	0,33	2,98	3.97	11
CRAFT					
27. Knowledge of materials: assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints	0.66	0	1,65	2.31	18
28. Organisation of tools: knowledge of design, setting and managing of a craft workshop, selection of multiuse tools and portability to different work environments	0.66	0	2	2.66	15
29. Coaching skills: ability to coach other people and to create collectively craft products	0	0	1	1	22
30. Experimentation: exploratory spirit, positive attitude for experimentation, interest in how to make something, "do it yourself" attitude and skills	0.99	0,99	1,33	3.31	14

4.1.2. CRAFT: Skills for further development through education and training

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	0.99	1,99	3,99	6.97	5
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	0.33	1,99	2,32	4.64	11
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	0	0,99	2,66	3.65	17
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	1.32	1,99	1,32	4.63	12
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	0	1,66	0,33	1.99	23
6. Analyse: Break a problem down to see what is really going on	2.99	1,66	1,66	6.31	7
7. Creativity: Use your imagination to come up with new ideas or to solve problems	1.33	2	2,99	6.32	6
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	2.66	0,66	0,66	3.98	15
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	7.66	1,33	3,99	12.98	1
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	3.65	0	3,65	7.30	4
11. Record Data: Write thorough and accurate notes/numbers	0	0,33	0	0.33	31

12. Order Goods/Supplies: Keep track of items and how to order them	1.99	0	0	1.99	24
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	4.31	2,65	2,98	9.94	3
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	3.31	0,66	0	3.97	16
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	2.99	3	0,33	3.32	18
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	2.97	0,33	2,32	5.62	9
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	3.32	2,66	4	9.98	2
18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy	1.32	0,66	2,65	4.63	13
19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers	0.66	1,32	1,32	3.30	19
20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available	1.66	0,99	1,66	4.31	14
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0.33	1,65	0	1.98	26
22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	1	0	1	2	22
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	1.32	0	1,32	2.64	21
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0.33	0,66	1	1.99	25
25. Delegate: Assign tasks to others to complete	0	0	0	0	32
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0.99	0	0,33	1.32	29
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	1.98	0,33	2,97	5.28	10
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0	0	1,66	1.66	28
CRAFT					
27. Knowledge of materials: assessment of different kind of materials and costing, technical knowledge of mold making, basic chemistry knowledge, mixing materials, melting points, mixtures and paints	2	1,33	2,64	5.97	8
28. Organisation of tools: knowledge of design, setting and managing of a craft workshop, selection of multiuse tools and portability to different work environments	0	0	1,66	1.66	27
29. Coaching skills: ability to coach other people and to create collectively craft products	0	0	0,66	0.66	30
30. Experimentation: exploratory spirit, positive attitude for experimentation, interest in how to make something, "do it yourself" attitude and skills	0.33	1	1,66	2.99	20

ANNEX 4

4.2. Skills and competences – CULTURAL HERITAGE

4.2.1. CULTURAL HERITAGE: Significant for the Cultural and Creative Sector

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	3.64	0	3.66	7.30	4
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	5.65	2	6.99	14.64	2
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	2.32	0	0.99	3.31	11
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	1.99	0.66	0	2.65	14
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	2.98	0.33	0.66	3.97	9
6. Analyse: Break a problem down to see what is really going on	3.65	1.66	2.32	7.63	3
7. Creativity: Use your imagination to come up with new ideas or to solve problems	6.65	2.33	6.98	15.96	1
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	0.66	0.33	1.99	2.98	13
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	2.31	0	0	2.31	18
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	0	0.33	2.97	3.30	12
11. Record Data: Write thorough and accurate notes/numbers	1.66	0.66	0.33	2.65	15
12. Order Goods/Supplies: Keep track of items and how to order them	0	0	0	0	28
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	0.66	0	1.98	2.64	16
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0.66	0	0.66	1.32	20
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0	0.33	0	0.33	26
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	0.33	0	0	0.33	27
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	1.32	0.99	1.66	3.97	8
18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	0	0	0.66	0.66	22
19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	2	1.33	0.66	3.99	7
20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	0	0.66	0.99	1.65	19
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0.33	0	0.33	0.66	23
22. Learn Quickly: Do new things and carry out new	2.33	0	0	2.33	17

responsibilities easily by watching other or by following instructions					
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	0.66	0	0.66	1.32	21
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0	0	0	29
25. Delegate: Assign tasks to others to complete	0	0	0	0	30
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0	0	0.66	0.66	24
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	0	0	0	0	31
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0.66	0	0	0.66	25
CULTURAL HERITAGE					
27. Cultural Heritage knowledge: Basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	2.66	0	1.66	4.32	6
28. Cultural heritage skills: appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities inherent in cultural activity	0	0	3.32	3.32	10
29. Cultural heritage attitudes: openness towards diversity of the various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity	2.65	0	1.99	4.64	5
30. Coaching skills: ability to coach other people in the field of cultural heritage	0	0	0	0	32

4.2.2. CULTURAL HERITAGE: Skills for further development through education and training

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	1	0.33	1,99	3.32	11
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	4.66	0.33	1,33	6.32	4
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	0.33	0	0	0.33	30
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2.32	1	0,66	3.98	9
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	1.32	1	0,99	3.31	12
6. Analyse: Break a problem down to see what is really going on	3.66	0	2,66	6.32	5
7. Creativity: Use your imagination to come up with new ideas or to solve problems	0.66	0.66	2,32	3.64	10
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	2.32	0.66	4,66	7.64	3

9. Knowledge of the market: realistic calculation of the professional opportunities and timing	5.31	2	2,98	10.29	1
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	1.32	0	3,64	4.96	6
11. Record Data: Write thorough and accurate notes/numbers	0	0	1	1	25
12. Order Goods/Supplies: Keep track of items and how to order them	0.66	0	0	0.66	29
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	1	0.66	2,66	4.32	7
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	1.98	0	0,33	2.31	20
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0	0	1,65	1.65	23
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	2	0.66	1,66	4.32	8
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	3.32	2	3,32	8.64	2
18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy	0.66	0	1,66	2.32	18
19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers	1.66	0.33	0,66	2.65	16
20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available	1	0	1,32	2.32	19
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	1.32	0	1.33	2.65	17
22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	0	0	0	0	32
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	0.66	0.66	0.66	1.98	22
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0.66	0	0	0.66	28
25. Delegate: Assign tasks to others to complete	0	0.33	0	0.33	31
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0	0	1	1	26
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	1.66	0.99	0,33	2.98	13
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0	0.33	1	1.33	24
CULTURAL HERITAGE					
27. Cultural Heritage knowledge: Basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1.33	0.66	0,66	2.65	15
28. Cultural heritage skills: appreciation and enjoyment of works of art and performances based on a broad definition of culture, correlation of individual creative and expressive visual with those of others, marking of economic opportunities	1.99	0	0	1.99	21

inherent in cultural activity					
29. Cultural heritage attitudes: openness towards diversity of the various cultural expressions, desire to cultivate aesthetic capacity through cultural expression and the continued interest in culture, strong sense of identity combined with respect for diversity	0.66	0	0	0.66	27
30. Coaching skills: ability to coach other people in the field of cultural heritage	1.65	0	1,32	2.97	14

ANNEX 4

4.3. Skills and competences – VISUAL ARTS

4.3.1. VISUAL ARTS: Significant for the Cultural and Creative Sector

Skill	GR	SP	IT	Ind/or	Rank
1, Communicate: Speak and/or write well and get your ideas across to other easily	5,33	6,64	12,28	24,25	2
2, Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	4,30	2,65	4,64	11,59	5
3, Explain: Tell others why you do certain things they way you do or why you think the way you do	1,98	0	1,65	3,63	14
4, Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	3,31	0,66	3,64	7,61	7
5, Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	2	0	0,66	2,66	16
6, Analyse: Break a problem down to see what is really going on	1	1,32	2,99	5,31	10
7, Creativity: Use your imagination to come up with new ideas or to solve problems	10,3	7,65	12,64	30,59	1
8, Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	0,99	1	0,66	2,65	18
9, Knowledge of the market: realistic calculation of the professional opportunities and timing	1,99	4,31	1,99	8,29	6
10, Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely, (If you don't know how to operate certain things, you always ask for help)	0,66	0,33	1,98	2,97	15
11, Record Data: Write thorough and accurate notes/numbers	2	0	0,66	2,66	17
12, Order Goods/Supplies: Keep track of items and how to order them	0,33	0	0	0,33	29
13, Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	0,66	0,99	2,32	3,97	13
14, Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	1,32	0,99	0,33	2,64	20
15, Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0,33	0,33	0,33	0,99	26
16, Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc,	0,66	0	0	0,66	27
17, Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	3,98	1	0,99	5,97	9
18, Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	0	1,66	2,32	3,98	12
19, Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	0,66	2,65	3,97	7,28	8
20, Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	1,32	1,33	9,96	12,61	4
21, Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0	1,32	1,32	2,64	21
22, Learn Quickly: Do new things and carry out new	0	0	0	0	30

responsibilities easily by watching other or by following instructions					
23, Organise: Arrange people/plan events/put things in order so that they run smoothly	0,99	0,33	0,66	1,98	23
24, Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0	0	0	31
25, Delegate: Assign tasks to others to complete	0	0	0	0	32
26, Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0	0	1,66	1,66	25
31, Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	0,66	0	1	1,66	24
32, Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0,33	0,33	1,99	2,65	19
VISUAL ARTS					
27, Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	1,66	0,33	1,99	3,98	11
28, Materials' knowledge: manipulate and adapt a wide range of physical materials (i.e, paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences)	0,33	0	1,66	1,99	22
29, Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	6,31	1,99	7,30	15,60	3
30, Coaching skills: ability to coach other people and to create collectively visual art products	0,33	0	0	0,33	28

4.3.2. VISUAL ARTS: Skills for further development through education and training

Skill	GR	SP	IT	Ind/or	Rank
1, Communicate: Speak and/or write well and get your ideas across to other easily	5	1,66	2,98	9,64	6
2, Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	2,65	0	5,31	7,96	7
3, Explain: Tell others why you do certain things they way you do or why you think the way you do	3,98	0	2	5,98	12
4, Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2,32	0	0,66	2,98	23
5, Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	1,66	1	2	4,66	14
6, Analyse: Break a problem down to see what is really going on	1,65	1,33	1	3,98	21
7, Creativity: Use your imagination to come up with new ideas or to solve problems	0	3,65	8,31	11,97	4
8, Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	2,33	1,33	3,31	6,97	10
9, Knowledge of the market: realistic calculation of the professional opportunities and timing	6,99	1,65	4,32	12,96	3

10, Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely, (If you don't know how to operate certain things, you always ask for help)	0,33	0	3,97	4,30	17
11, Record Data: Write thorough and accurate notes/numbers	1,33	0	1,66	2,99	22
12, Order Goods/Supplies: Keep track of items and how to order them	0	0	0,66	0,66	30
13, Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	1,98	0	2,32	4,30	18
14, Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0,66	0	1,33	1,99	26
15, Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	1,65	0,66	1,99	4,30	19
16, Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc,	2,32	0,99	2,33	5,64	13
17, Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	2,99	8,99	5,95	17,93	1
18, Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	1,98	0	2,64	4,62	15
19, Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	0,33	2,33	4,32	6,98	9
20, Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	0,33	1,32	2,66	4,31	16
21, Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0,99	0	1,98	2,97	24
22, Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	1	0	0	1	28
23, Organise: Arrange people/plan events/put things in order so that they run smoothly	2,97	1,32	1,98	6,27	11
24, Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0	0	0	31
25, Delegate: Assign tasks to others to complete	0	0	0	0	32
26, Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0	1	0,66	1,66	27
31, Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	1,99	5,95	5,31	13,25	2
32, Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	2,32	1,98	5,63	9,93	5
VISUAL ARTS					
27,Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	0,66	0	3,32	3,98	20
28,Materials' knowledge: manipulate and adapt a wide range of physical materials (i.e, paint, dyes, charcoal, ink, etc) and technologies (digital media, photography, the body, sound, objects, sites and audiences)	1,33	1,99	3,99	7,31	8
29,Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and	1,66	0,66	0,33	2,65	25

functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design					
30, Coaching skills: ability to coach other people and to create collectively visual art products	0,33	0	0,66	0,99	29

ANNEX 4

4.4. Skills and competences– PERFORMING ARTS

4.4.1. PERFORMING ARTS:Significant for the Cultural and Creative Sector

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	12.3	2.31	9.97	24,58	2
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	7.28	3.64	7.61	18,53	3
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	2.65	1	2.33	5,98	10
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	3.97	4.32	3.31	11,60	5
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	1.66	0	0.66	2,32	22
6. Analyse: Break a problem down to see what is really going on	2.99	0.66	0.99	4,64	16
7. Creativity: Use your imagination to come up with new ideas or to solve problems	15.9 5	8.98	9.30	34,23	1
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	4.30	1.66	0.33	6,29	9
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	1.98	1.98	2.64	6,60	8
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	0	0	3.31	3,31	18
11. Record Data: Write thorough and accurate notes/numbers	0.99	0	0	0,99	28
12. Order Goods/Supplies: Keep track of items and how to order them	0.33	0	0	0,33	31
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	1.66	0	1.32	2,98	20
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0.33	0.66	0.66	1,65	26
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0.33	1.33	1.33	2,99	19
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	3.62	0	0.66	4,28	17
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	0	0.99	0.99	1,98	23
18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	2.64	0	2.32	4,96	14
19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	2.65	1.99	2.32	6,96	7
20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	1.98	3.31	6.66	11,95	4
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	2.99	0	2	4,99	13
22. Learn Quickly: Do new things and carry out new	0	1.33	1	2,33	

responsibilities easily by watching other or by following instructions					
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	4,64	1,99	1,65	8,28	6
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	1	0,66	0	1,66	25
25. Delegate: Assign tasks to others to complete	0	0	0	0	32
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0,66	0	0,99	1,65	27
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	0	0	0,66	0,66	30
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	2	0	2,99	4,99	12
PERFORMING ARTS					
27. Performing skills: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline	2,32	1,32	1	4,64	15
28. Control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control	1,33	3,33	0,66	5,32	11
29. Coaching skills: ability to coach other people and to create collectively performances	1,33	0,33	0	1,66	24
30. Physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation	0,66	0	0	0,66	29

4.4.2. PERFORMING ARTS: Skills for further development through education and training

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	3,30	1,99	2,65	7,94	9
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	0,33	1	3,99	5,32	18
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	1,32	1,66	3,66	6,64	12
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	3,31	0,33	2,33	5,97	14
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	2	0	3,63	5,63	17
6. Analyse: Break a problem down to see what is really going on	0,99	1,32	1,32	3,63	23
7. Creativity: Use your imagination to come up with new ideas or to solve problems	3,99	1,32	3,32	8,63	8
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	2,97	1,33	1,99	6,29	13
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	9,97	0	1,99	11,96	4
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely, (If you don't know how to operate certain things, you always ask for help)	2,32	0	6,61	8,93	7
11. Record Data: Write thorough and accurate	0	1,66	0,66	2,32	27

notes/numbers					
12, Order Goods/Supplies: Keep track of items and how to order them	0	0	0,99	0,99	31
13, Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	2,65	0	4,66	7,31	10
14, Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0	1	1	2	28
15, Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	1,65	0,99	2,99	5,63	16
16, Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc,	5,66	0,33	3,32	9,31	5
17, Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	5,97	2,98	4,98	13,93	1
18, Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	4,31	1	3,65	8,96	6
19, Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	8,63	3,33	0,99	12,95	3
20, Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	0,66	0,33	1,99	2,98	24
21, Set Goals: Set goals for yourself to achieve and plan ways to achieve them	1,99	0,66	1,33	3,98	22
22, Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	1,99	0	0	1,99	29
23, Organise: Arrange people/plan events/put things in order so that they run smoothly	2,32	2,32	0,33	4,97	20
24, Motivate Others: Help keep others' spirits up and encourage them to do their best	1,66	1,32	0	2,98	25
25, Delegate: Assign tasks to others to complete	0	0,66	0	0,66	32
26, Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	1,66	0,33	0	1,99	30
31, Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	2,31	0,33	0,33	2,97	26
32, Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	1,99	1,32	2	5,31	19
PERFORMING ARTS					
27,Performing skills: voice and speech training, rhythmology, choreography, high level of self-concept, self-discipline	4,32	6,31	2,66	13,29	2
28,Control of emotions and moods: interpretation skills, basic knowledge of emotional effect on the body, high level of self-control	3,65	2,98	0,66	7,29	11
29,Coaching skills: ability to coach other people and to create collectively performances	0	2,33	1,99	4,32	21
30,Physical stamina: be familiar with your body, methods of fitness and preparation (warm up), basic knowledge of anatomy and injury rehabilitation	1,66	2,66	1,32	5,64	15

ANNEX 4

4.5. Skills and competences – LITERARY ARTS

4.5.1. LITERARY ARTS: Significant for the Cultural and Creative Sector

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	7,29	6,32	10,95	24,56	1
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	2,98	1,32	4,96	9,26	3
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	1,66	2,65	0	4,31	8
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2,65	1,65	1,33	5,63	5
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	0,66	0	0	0,66	19
6. Analyse: Break a problem down to see what is really going on	2,99	0,66	1,65	5,30	6
7. Creativity: Use your imagination to come up with new ideas or to solve problems	9,30	2,66	10,30	22,26	2
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	0,99	0	1,33	2,32	10
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	1,99	0	1,66	3,65	9
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	0,33	0	1,98	2,31	11
11. Record Data: Write thorough and accurate notes/numbers	0,66	0	1,33	1,99	13
12. Order Goods/Supplies: Keep track of items and how to order them	0	0	0	0	26
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	0	0	0	0	27
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0	0,33	0	0,33	23
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0	0	0,66	0,66	20
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	0,33	0	0	0,33	24
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	0	0	0,99	0,99	17
18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	0	0	0	0	28
19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	0	0	0,33	0,33	25
20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	5,29	0	1	6,29	4
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	1	0	0	1	16
22. Learn Quickly: Do new things and carry out new	0	0	0	0	29

responsibilities easily by watching other or by following instructions					
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	0	0	0	0	30
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	2	0	0	2	12
25. Delegate: Assign tasks to others to complete	0	0	0	0	31
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0,66	0	0	0,66	21
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	1	0	0,33	1,33	14
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0	0	0	0	32
LITERARY ARTS					
27. Basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding	3,33	0	1,66	4,99	7
28. Inquiry mind: positive attitude for ongoing development of vocabulary, synonyms and rhymes, openness to the understanding and adoption of different writing and expression styles	0	0,33	0	0,33	22
29. Coaching skills: ability to coach other people and to create collectively literary art products	0,66	0	0	0,66	18
30. Creative writing techniques: ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form	0	0	1	1	15

4.5.2. LITERARY ARTS: Skills for further development through education and training

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	0	0	4,33	4,33	9
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	2,32	1	1	4,32	10
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	0,66	0,33	0	0,99	23
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	1,66	0	0,99	2,65	17
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	0,33	0	0	0,33	26
6. Analyse: Break a problem down to see what is really going on	2,98	1,33	2,32	6,63	5
7. Creativity: Use your imagination to come up with new ideas or to solve problems	3	2	6,63	11,63	1
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	3,66	0,66	3,31	7,63	3
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	3,32	0	2,32	5,64	7
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	0	0	3,31	3,31	13
11. Record Data: Write thorough and accurate notes/numbers	1,32	1,66	0,33	3,31	14

12. Order Goods/Supplies: Keep track of items and how to order them	0	0	0	0	27
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	2,32	0	0,66	2,98	15
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0	0	0	0	28
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	2,98	0,99	1	4,97	8
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	2	0	0,66	2,66	16
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	3,32	3,32	3,65	10,29	2
18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy	0,66	0	0,99	1,65	20
19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers	3,66	0,99	2	6,65	4
20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available	2,32	0,66	1	3,98	12
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0	0	0	0	29
22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	0	0	0	0	30
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	1,32	0	0,99	2,31	18
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0	0	0	31
25. Delegate: Assign tasks to others to complete	0	0	0	0	32
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0,66	0	0,33	0,99	24
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	3,31	0,99	0	4,30	11
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0	0,33	1,32	1,65	19
LITERARY ARTS					
27. Basic knowledge of literature forms: poetry, playwriting, short fiction, screenwriting, storyboarding	1	0	0,33	1,33	21
28. Inquiry mind: positive attitude for ongoing development of vocabulary, synonyms and rhymes, openness to the understanding and adoption of different writing and expression styles	0,66	0	0	0,66	25
29. Coaching skills: ability to coach other people and to create collectively literary art products	0,33	0,33	0,66	1,32	22
30. Creative writing techniques: ability to create meaningful texts from random words and meanings, efficient use of word puns, convert images and emotions to text form	2,31	1,33	2,66	6,30	6

ANNEX 4

4.6. Skills and competences – AUDIOVISUAL AND MULTIMEDIA

4.6.1. AUDIOVISUAL AND MULTIMEDIA: Significant for the Cultural and Creative Sector

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	4.31	10.28	9.61	24,20	2
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	3.97	4.32	0.99	9,28	3
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	1.66	1.66	0.66	3,98	12
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	0.99	2.66	2.33	5,98	6
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	0.66	2	0	2,66	20
6. Analyse: Break a problem down to see what is really going on	0.66	5.97	0.66	7,29	4
7. Creativity: Use your imagination to come up with new ideas or to solve problems	8.66	10.28	10.98	29,92	1
8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	1.32	3.31	0.99	5,62	7
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	2.31	0.33	0.99	3,63	16
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	1	0.33	2.98	4,31	10
11. Record Data: Write thorough and accurate notes/numbers	0	0	0	0	30
12. Order Goods/Supplies: Keep track of items and how to order them	0	0	0	0	31
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	0	1.65	2.32	3,97	13
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0.33	1.65	0.66	2,64	21
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	0.66	1.32	1.32	3,30	18
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	0.99	0	0.33	1,32	25
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	2.31	0.66	2.32	5,29	8
18. Negotiation: manage to create mutually beneficial professional agreements trough a specific strategy	1.33	0.99	1.32	3,64	15
19. Adapt to Situations: Learn a new task and/or work in a different area with different co- workers	0.66	0	2.99	3,65	14
20. Resourceful: Thing of new, creative and different ways to do things when there are no obvious solutions available	0.66	2.66	3.33	6,65	5
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0	1	0.66	1,66	24

22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	2	0	0	2	23
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	1.33	1.66	0.33	3,32	17
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0.33	0	0,33	29
25. Delegate: Assign tasks to others to complete	0	0	0	0	32
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	0	1	0	1	26
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	2	0.33	1.66	3,99	11
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	0	0	0.33	0,33	28
AUDIOVISUAL AND MULTIMEDIA					
27. Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	3	0	0	3	19
28. Use digital recording and live performance audiovisual equipment: knowledge of equipment/applications, ability to search and adapt recording and visual software	0	2	0	2	22
29. Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	1.98	1.32	1.66	4,96	9
30. Coaching skills: ability to coach other people and to create collectively audiovisual and multimedia art products	0.66	0	0	0,66	27

4.6.2. AUDIOVISUAL AND MULTIMEDIA: Skills for further development through education and training

Skill	GR	SP	IT	Ind/or	Rank
1. Communicate: Speak and/or write well and get your ideas across to other easily	2.66	2.32	2	6,98	9
2. Interpret: Look at things and make sense of them, figure out what makes things work, why there is a problem, etc	1.33	2.66	2.99	6,98	10
3. Explain: Tell others why you do certain things they way you do or why you think the way you do	0.33	1.33	2.33	3,99	14
4. Listen: Listen/pay attention to what others are saying, without daydreaming or forming judgment about them	2.32	2.33	0.33	4,98	12
5. Take Instructions: Follow instructions well, ask questions when you do not fully understand instructions	0	1	1.66	2,66	23
6. Analyse: Break a problem down to see what is really going on	1.32	1.32	1.99	4,63	13
7. Creativity: Use your imagination to come up with new ideas or to solve problems	0.33	7.32	1.99	9,64	3

8. Decision Making: Make good judgments about what to do in a difficult situation, even when the supervisor is not present	1	1	1.65	3,65	15
9. Knowledge of the market: realistic calculation of the professional opportunities and timing	2.31	2.31	2.65	7,27	8
10. Operate Equipment: Turn equipment on and off as well as how to use it safely and wisely. (If you don't know how to operate certain things, you always ask for help)	1	1.66	6.64	9,30	4
11. Record Data: Write thorough and accurate notes/numbers	0	0.33	2.65	2,98	22
12. Order Goods/Supplies: Keep track of items and how to order them	1	1.32	0.33	2,65	24
13. Manage budget: Be accurate on your forecast and assess properly all potential costs and income of your projects	4.32	1.32	4.97	10,61	2
14. Service Customers: Be friendly, patient and polite with customers and try your best to service their needs/wants	0	1.66	0	1,66	27
15. Time Management: Plan your time so that you don't forget to do things, you're almost always/always on time, and you know how to prioritize and give yourself enough time to do the things that you need to do	2.99	3.98	1.32	8,29	6
16. Knowledge of the legal framework: know the employment legislation, the contractual obligations, penal or/and financial penalties upon breach of agreements, etc.	1.33	0	1.99	3,32	20
17. Digital Skills: be familiar with new technologies, using of computer as a working tool, ability to participate into digital social media	2.66	7.98	4.97	15,61	1
18. Negotiation: manage to create mutually beneficial professional agreements through a specific strategy	3.63	2	1.99	7,62	7
19. Adapt to Situations: Learn a new task and/or work in a different area with different co-workers	2.32	2.98	1.33	6,63	11
20. Resourceful: Think of new, creative and different ways to do things when there are no obvious solutions available	1.66	1.32	0	2,98	21
21. Set Goals: Set goals for yourself to achieve and plan ways to achieve them	0	0.33	0	0,33	32
22. Learn Quickly: Do new things and carry out new responsibilities easily by watching other or by following instructions	0	0.66	0.33	0,99	29
23. Organise: Arrange people/plan events/put things in order so that they run smoothly	0.99	2.65	0	3,64	17
24. Motivate Others: Help keep others' spirits up and encourage them to do their best	0	0.66	0	0,66	30
25. Delegate: Assign tasks to others to complete	0	0	0.66	0,66	31
26. Flexible: Can carry out many different responsibilities, sometimes with very little advanced notice	1	2.64	0	3,64	18
31. Promotional skills: ability to create a promotional plan and reach the targeted groups through several communication channels	4.31	1.66	2.32	8,29	5
32. Self-presentation skills: formation of portfolio and ability to "sell" the personal skills to correct agents	1.32	1.32	1	3,64	16
AUDIOVISUAL AND MULTIMEDIA					
27. Style knowledge: basic knowledge of major cultural works, including popular culture as an important record of human history, awareness on local, national and international cultural heritage and their place in the world, knowledge of the evolution of taste in the world and the importance of aesthetic factors in daily life	0.66	0.33	1.33	2,32	25
28. Use digital recording and live performance audiovisual equipment: knowledge of equipment/applications, ability to	0	1.98	1.33	2,31	26

search and adapt recording and visual software					
29. Artistic and Aesthetic Skills: seeing, drawing, and understanding form, visualizing shapes, relationships and functions, mastering use of color, space and line, giving abstract ideas visual form, analyzing dynamic forms, applying theories of composition, framing, and abstraction, understanding current issues in art and design	2.33	0.99	0	3,32	19
30. Coaching skills: ability to coach other people and to create collectively audiovisual and multimedia art products	0.66	0	0.33	0,99	28

ANNEX 5: Pedagogical approaches

What kind of educational approaches do you find more appropriate for the optimum leaning outcome?

Country	Subsector	SUM	Lectures	Experiential (thematic workshops)	Projects (learning by doing)	Informal and Non-formal learning environments	Education by distance (i.e. via ICT tools, educational cd-rom, internet etc)	Mixed (conventional & distance learning)	Other
Greece	1. CRAFT	26	1	7	15	0	0	2	1
	2. CULTURAL HERITAGE	23	0	11	9	0	1	2	0
	3. VISUAL ARTS	27	2	5	13	0	3	2	2
	4. PERFORMING ARTS	42	0	15	24	1	0	0	1
	5. LITERARY ARTS	22	1	8	9	2	1	2	0
	6. AUDIOVISUAL AND MULTIMEDIA	22	0	3	11	3	1	4	0
SUM GREECE		162	4	49	81	6	6	12	4
Spain	1. CRAFT	16	1	5	8	0	0	2	0
	2. CULTURAL HERITAGE	6	0	4	2	0	0	0	0
	3. VISUAL ARTS	19	1	3	12	1	0	2	0
	4. PERFORMING ARTS	21	0	5	12	3	0	0	1
	5. LITERARY ARTS	8	1	4	1	1	0	1	0
	6. AUDIOVISUAL	29	0	11	15	0	0	3	0

	AND MULTIMEDIA								
SUM SPAIN		99	3	32	50	5	0	8	1
Italy	1. CRAFT	27	2	14	9	1	0	1	0
	2. CULTURAL HERITAGE	22	3	4	6	4	0	4	0
	3. VISUAL ARTS	41	3	17	15	5	1	1	0
	4. PERFORMING ARTS	34	2	14	16	1	0	1	0
	5. LITERARY ARTS	21	1	12	5	2	0	1	0
	6. AUDIOVISUAL AND MULTIMEDIA	25	0	9	13	0	0	2	1
SUM ITALY		170	11	70	64	13	1	10	1
SUM		431							

Where “others”

- *I think it depends on the trainee and the cognitive object. I would rather choose the Informal and Non formal learning environments (Craft-Greece).*
- *A combination of theory and practice/experience into formal or informal learning environments, by distance or not. It depends on what one would teach and what kind of notions/ideas/knowledge wish to transfer through the educational process (Visual Arts-Greece).*
- *A combination of all (Visual Arts-Greece)*
- *Internships (Performing Arts-Greece)*
- *Education-training for applying for projects' funds and scholarships (Performing arts-Spain)*
- *Thematic workshop in combination with a specific project (Audiovisual and multimedia-Italy)*

ANNEX 6: ICT tools

Which of the following ICT tools you consider essential to every professional of the creative sector in order to meet the labour market needs?

Please select up to 2.

Country	Subsector	SUM	Windows Office	Social media online platforms (Facebook, Youtube, LinkedIn etc)	Specific for each subsector*	Searching tools for webpages	Other
Greece	1. CRAFT	26	7	19	17	7	1
	2. CULTURAL HERITAGE	23	11	13	14	5	1
	3. VISUAL ARTS	27	8	20	22	9	3
	4. PERFORMING ARTS	42	10	30	28	7	3
	5. LITERARY ARTS	22	11	13	11	4	1
	6. AUDIOVISUAL AND MULTIMEDIA	22	5	13	15	3	2
SUM GREECE		162	52	108	117	35	11
Spain	1. CRAFT	16	8	15	6	5	2
	2. CULTURAL HERITAGE	6	3	2	5	0	0
	3. VISUAL ARTS	19	2	13	13	3	2
	4. PERFORMING ARTS	21	4	18	13	4	0
	5. LITERARY ARTS	8	4	4	4	4	0
	6. AUDIOVISUAL AND MULTIMEDIA	29	7	18	19	9	5
SUM SPAIN		99	28	98	60	25	9
Italy	1. CRAFT	27	4	15	16	4	0
	2. CULTURAL HERITAGE	22	8	9	11	5	1
	3. VISUAL ARTS	41	5	20	27	5	6

	4. PERFORMING ARTS	34	7	24	17	8	0
	5. LITERARY ARTS	21	16	14	4	5	1
	6. AUDIOVISUAL AND MULTIMEDIA	25	7	12	20	2	4
SUM ITALY		170	42	94	95	29	12
SUM		431	122	300	272	89	32

*Specific for each subsector:

- CRAFT: Free software on the net for design and craft making
- CULTURAL HERITAGE: Web pages on the net for Cultural Heritage
- VIRTUAL ARTS: Free software on the net for designing and visual arts
- PERFORMING ARTS: Free software on the net for easy recording, videotaping, performance capturing
- LITERARY ARTS: Online dictionaries, encyclopedias, databases for synonyms and rhymes
- AUDIOVISUAL AND MULTIMEDIA: Free software on the net for audiovisual and multimedia art making

Where “Others”

- *Software and programs for design* (Craft-Greece)
- *Software and programs for video, image and sound editing* (i.e. photoshop) (Cultural heritage-Greece)
- *Adobe Suite* (Visual arts-Greece)
- *Webinars* (Visual arts-Greece)
- *Programming* (Performing arts-Greece)
- *Combination of all* (Literary art-Greece)
- *Software for post production* (Audiovisual and multimedia-Greece)
- *Adobe Creative Suite 6 Production Premium* (Audiovisual and multimedia-Greece)
- *Territorial optimal internet* (Craft-Spain)
- *Management programs* (Craft-Spain)
- *Herramientas de búsqueda para páginas web* (Visual arts-Spain)
- *Herramientas CAD-CAM* (Visual arts-Spain)
- *Artistic creation tools* (Audiovisual and multimedia-Spain)
- *Tools allowing monetizing contents via the internet* (Audiovisual and multimedia-Spain)
- *Use the best tools in the market for the Field of work* (Audiovisual and multimedia-Spain)
- *No one in particular, know everyone and be able to learn the one required for each project* (Audiovisual and multimedia-Spain)
- *GIS software , cataloging* (Cultural heritage-Italy)
- *Detoxification of technologies* (Visual arts-Italy)
- *Web pages for the industry of visual processing programs: graphics, images, text, video ...* (Visual arts-Italy)

- *Adobe CC* (Visual arts-Italy)
- *Post production*(Visual arts-Italy)
- *Adobe* (Visual arts-Italy)
- *Graphics and layout programs and layout* (Literary arts-Italy)
- *Not free software*(Audiovisual and multimedia-Italy)
- *Devices and means of production and post - production audiovisual* (Audiovisual and multimedia-Italy)
- *Fast internet network - fiber optic -in upload and download* (Audiovisual and multimedia-Italy)



Skills for the Creative Economy

7.7. ANNEX 7: Personal View

7.1. Success factors

Please select up to 3 SUCCESS factors for accessing/staying in the contemporary Creative and Cultural sector labour market

Country	Subsector	SUM	Personal talent or/and tendency	Know how (previous experience)	Flexible working hours	Support from my family and friends	No big budget needed to start	Increased demand for professionals in my area*	Other
Greece	1. CRAFT	26	20	18	3	6	4	4	3
	2. CULTURAL HERITAGE	23	16	16	8	5	0	6	2
	3. VISUAL ARTS	27	21	20	13	3	1	8	5
	4. PERFORMING ARTS	42	35	30	11	16	3	12	8
	5. LITERARY ARTS	22	22	16	8	7	3	2	2
	6. AUDIOVISUAL AND MULTIMEDIA	22	21	20	6	6	2	3	2
SUM GREECE		162	135	120	49	43	13	35	22
Spain	1. CRAFT	16	14	9	8	3	5	4	2
	2. CULTURAL HERITAGE	6	5	6	2	0	2	1	0
	3. VISUAL ARTS	19	16	14	5	4	0	8	3
	4. PERFORMING ARTS	21	17	11	8	9	2	7	2

Skills for the Creative Economy

	5. LITERARY ARTS	8	7	5	4	1	3	2	0
	6. AUDIOVISUAL AND MULTIMEDIA	29	26	20	16	7	8	6	1
SUM SPAIN		99	85	65	43	24	20	28	8
Italy	1. CRAFT	27	20	20	10	9	9	3	5
	2. CULTURAL HERITAGE	22	15	12	12	2	8	2	2
	3. VISUAL ARTS	41	35	30	15	8	8	9	7
	4. PERFORMING ARTS	34	29	27	11	6	16	2	3
	5. LITERARY ARTS	21	21	19	8	3	4	0	1
	6. AUDIOVISUAL AND MULTIMEDIA	25	18	22	11	6	7	4	3
SUM ITALY		170	138	130	67	34	52	20	21
SUM		431	358	315	159	101	85	83	51

* Specific for each subsector

- CRAFT: Increased demand for craftsmen in my area
- CULTURAL HERITAGE: Increased demand for professionals in Cultural Heritage sector in my area
- VISUAL ARTS: Increased demand for professionals in visual arts sector in my area
- PERFORMING ARTS: Increased demand for performers in my area
- LITERARY ARTS: Increased demand for professionals in the literary arts sector in my area
- AUDIOVISUAL & MULTIMEDIA: Increased demand for audiovisual and multimedia professionals in my area

Where “other”:

- Honesty to the people who are interested about our services and products and market analysis (Craft-Greece)
- Innovation (Craft-Greece)
- Innovation-Design Thinking (Craft-Greece)
- Effective networking (Cultural heritage-Greece)
- Marketing (Visual arts-Greece)
- Promotion of the profession (Visual arts-Greece)
- Networking-finding customers (Visual arts-Greece)
- Self-promotional techniques (Visual arts-Greece)
- Endurance (Visual arts-Greece)
- Zeal, passion, persistence (Performing arts-Greece)
- Fantasy (Performing arts-Greece)
- Clientelism relationships (Performing arts-Greece)
- Networking (Performing arts-Greece)
- Professionalism (Performing arts-Greece)
- Good feeling (Performing arts-Greece)
- Funding (Performing arts-Greece)
- Authenticity (Literary arts-Greece)
- Innovation (Literary arts-Greece)
- Networking (Audiovisual and multimedia-Greece)
- Creative groups (Audiovisual and multimedia-Greece)
- Funding and advertising to make the product known (Craft-Spain)
- Offer something different from competitors (Craft-Spain)
- Networking (Visual arts-Spain)
- **Formacion educacion sociedad cultura** (Visual arts-Spain)
- **Ofertas de primer empleo sin necesidad de experiencia previa con formación específica por parte de la empresa** (Visual arts-Spain)

- **Sacrificio y tenacidad** (Performing arts-Spain)
- **Ahorros** (Performing arts-Spain)
- Moral and economic ability to learn from one's mistakes (Audiovisual and multimedia-Spain)
- Investment opportunities in external economic partners (Craft-Italy)
- Need for public funding to support the craft activities (Craft-Italy)
- Obstinacy and passion (Craft-Italy)
- Communication (Cultural heritage-Italy)
- **Saper fare** (Cultural heritage-Italy)
- Economic support (Visual arts-Italy)
- Programs and creative tools (Visual arts-Italy)
- Resourcefulness (Visual arts-Italy)
- Perfect opportunity to exchange (Visual arts-Italy)
- Necessity of a budget (Visual arts-Italy)
- Relations (Visual arts-Italy)
- Dedication, passion, work (Visual arts-Italy)
- Interpersonal skills (Performing arts-Italy)
- Perseverance (Performing arts-Italy)
- Determination (Performing arts-Italy)
- Funding/ external financiers (Literary arts-Italy)
- Perseverance and ability to overcome moments of difficulty (Audiovisual and multimedia-Italy)
- Possibility of access to adequate funding (Audiovisual and multimedia-Italy)
- Real adherence to recognised quality standards (Audiovisual and multimedia-Italy)

7.2. Failure factors

Please select up to 3 FAILURE factors for accessing/staying in the contemporary Creative and Cultural sector labour market.

Country	Subsector	SUM	Economic crisis	Low wages in the field *	Strong competition	Taxation and expensive support services	Difficulty of reaching customers	Inadequate networking	Other
Greece	1. CRAFT	26	12	8	8	16	8	5	1
	2. CULTURAL HERITAGE	23	18	14	5	4	4	10	1
	3. VISUAL ARTS	27	16	14	7	18	4	11	3
	4. PERFORMING ARTS	42	22	27	18	14	5	22	5
	5. LITERARY ARTS	22	12	13	5	12	7	9	2
	6. AUDIOVISUAL AND MULTIMEDIA	22	11	9	7	12	9	11	0
SUM GREECE		162	91	85	50	76	37	68	12
Spain	1. CRAFT	16	11	5	5	10	5	6	3
	2. CULTURAL HERITAGE	6	2	5	2	1	4	2	0
	3. VISUAL ARTS	19	10	8	8	5	9	9	2
	4. PERFORMING ARTS	21	15	14	7	9	6	5	0
	5. LITERARY ARTS	8	6	7	2	4	2	2	1
	6. AUDIOVISUAL AND MULTIMEDIA	29	19	15	15	9	12	8	3
SUM SPAIN		99	63	54	39	38	38	32	9
Italy	1. CRAFT	27	16	9	12	18	14	5	0

Skills for the Creative Economy

	2. CULTURAL HERITAGE	22	13	13	2	13	4	7	0
	3. VISUAL ARTS	41	22	26	14	22	14	16	4
	4. PERFORMING ARTS	34	17	24	10	19	5	9	6
	5. LITERARY ARTS	21	14	16	4	6	6	6	1
	6. AUDIOVISUAL AND MULTIMEDIA	25	13	15	10	11	9	8	3
SUM ITALY		170	95	103	52	89	52	51	14
SUM		431	249	242	167	203	127	151	35

*Specific for each subsector:

- CRAFT: Low wages in the field of craft making
- CULTURAL HERITAGE: Low wages in the field of Cultural Heritage
- VISUAL ARTS: Low wages in the field of Visual Arts
- PERFORMING ARTS: Low wages in the field of performing arts
- LITERARY ARTS: Low wages in the field of literary arts
- AUDIOVISUAL & MULTIMEDIA: Low wages in the field of Audiovisual and Multimedia Arts

Where “other”:

- Hostile cultural environment because of people with low quality cultural sense (Craft-Greece)
- Low current demand (Cultural heritage-Greece)
- Bad attitude towards customers (Visual arts-Greece)
- Ignorance by consumers about the nature and services of our profession (Visual arts-Greece)

- Payment after a long time (Visual arts-Greece)
- Lack of talent (Performing arts-Greece)
- Lack of training and education (Performing arts-Greece)
- High risk business (Performing arts-Greece)
- Audience's low quality (Performing arts-Greece)
- Lack of strong willing (Literary arts-Greece)
- Lack of innovative activities (Literary arts-Greece)
- Unqualified practice (Craft-Spain)
- Unfair competition (Craft-Spain)
- No funding (Craft-Spain)
- **Falta de idiomas** (Visual arts-Spain)
- **Demasiadas exigencias formativas y de experiencia previa** (Visual arts-Spain)
- **Falta de trabajo en sí mismo** (Literary arts-Spain)
- Unsuitable working network (Audiovisual and multimedia-Spain)
- Low Marketing and Trade knowledge (Audiovisual and multimedia-Spain)
- Spain is not at the top of VIP art Market (Audiovisual and multimedia-Spain)
- Lack of funds (Visual arts-Italy)
- Economic denigration the arts sector (Visual arts-Italy)
- Liabilities (Visual arts-Italy)
- Lack of professional and meritocratic selection (Performing arts-Italy)
- Corruption (Performing arts-Italy)
- No national programming in support of culture and the arts (Performing arts-Italy)
- Lack of economic means to be able to devote time to research **gisuto** his or her art so often those who propose not do it with a good product (Performing arts-Italy)
- Confidence in themselves (Performing arts-Italy)



Skills for the Creative Economy

- Difficulties to become known (Literary arts-Italy)
- Poor skills in management of cultural and creative enterprises (Audiovisual and multimedia-Italy)
- Lack of a national circuit and consequent adequate and dedicated facilities as well as lack of adequate funds (Audiovisual and multimedia-Italy)

ANNEX 8: Respondents' status

Status	CRAFT			CULTURAL HERITAGE			VISUAL ARTS			PERFORMING ARTS			LITERARY ARTS			AUDIOVISUAL & MULTIMEDIA			Sum		
Country	GR	SP	IT	GR	SP	IT	GR	SP	IT	GR	SP	IT	GR	SP	IT	GR	SP	IT	GR	SP	IT
Artist (unemployed)	4	3	4	1	0	1	5	6	14	5	7	3	1	2	2	1	4	4	17	22	28
Artist (employed part-time)	2	0	1	1	0	0	3	1	2	8	0	2	0	1	0	4	1	0	18	3	5
Artist (employed full-time)	3	0	1	0	0	0	2	0	0	3	1	0	0	1	0	2	1	1	10	3	2
Artist (freelancer)	9	6	7	0	2	0	7	5	12	4	3	19	4	1	3	4	8	9	28	25	50
Artist (member of a cultural/artistic social enterprise)	0	0	2	0	0	0	1	0	1	6	4	1	0	0	0	0	2	2	7	6	6
Artist (member of an amateur's group)	2	0	1	0	0	1	2	3	2	6	2	3	3	0	1	0	0	1	13	5	9
Representative of the labour market (employer)	1	2	1	1	0	0	2	0	0	2	0	0	1	0	0	2	2	0	9	4	1
Representative of the labour market (professional association)	0	1	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	1	0	1	3
Representative of the labour market (cultural and creative bodies and companies)	0	0	1	1	1	3	0	1	1	3	1	0	1	0	4	0	1	1	5	4	10
Representative of VET sector (VET provider)	1	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	1	2	1	1
Representative of VET sector (VET & ECVET network)	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1
Representative of VET sector (informal and non-formal)	0	0	0	1	0	1	0	0	1	0	0	0	1	0	0	0	0	0	2	0	2

Skills for the Creative Economy

education)																					
Representative of VET sector (University)	0	0	2	3	0	0	0	0	0	1	0	0	0	0	0	0	0	0	4	0	2
Representative of VET sector (certification and validation body)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Representative of VET sector (body providing career counseling)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1
Representative of VET sector (artistic schools and training centres)	1	1	0	0	0	0	0	1	0	0	1	0	0	0	0	0	0	0	1	3	0
Representative of VET sector (human resources department and/or company)	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0
Representative of the civic society (local-regional public authority)	0	0	0	1	1	0	0	0	0	1	0	0	3	0	0	0	0	0	5	1	0
Representative of the civic society (social organisation providing services to vulnerable groups)	0	0	1	0	0	1	0	0	0	0	0	0	0	0	1	0	0	0	0	0	3
Representative of the civic society (social and youth association)	0	0	0	0	0	0	0	0	0	0	0	0	1	1	0	1	1	0	2	2	0
Representative of the civic society (local community centre)	0	0	0	0	1	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1
Representative of	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0

Skills for the Creative Economy

the civic society (policy maker)																					
Other	2	3	5	12	1	12	5	2	9	3	2	5	8	2	10	8	8	4	38	18	45