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R.2.3. Mapping the Italian Cultural & Creative Sectors Skills

WP2: Defining sector skill shortages and ECVET strategy

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Mapping the Competencies of the Cultural and Creative Sector

The Mapping the Competencies of the Cultural and Creative Sectors' study will investigate:

1. The current situation and trends in the CCS,

General overview of the context of the professional profiles involved in the creative sectors and main trends and challenges also related to the evolution of the entrepreneurship and of the current situation of the labor market in the specific professional areas. Emerging threats, needs and opportunities: definition and analysis.

(Estimated length 5-10 pages)

1. CCIs definition and national overview ¹

The cultural and creative sector is a field in constant development characterized by a multidisciplinary approach that does not allow reaching a shared and common definition.

An accredited definition of creative and cultural industries is given in the GREEN PAPER "*Unlocking the potential of cultural and creative industries*" by the European Commission in 2010. Here various connotations ascribed to the terms "cultural" and "creative" are captured throughout the EU, reflecting Europe's cultural diversity :

["Cultural industries" are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press. This concept is defined in relation to cultural expressions in the context of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions.

"Creative industries" are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.] (2010, Green Paper, P. 5)

Taking into account the European prospective in the CCIs, a clear division comes to light:

- The approach *technology-driven*, thus related to the most recent and less traditional creative sector, of Northern Europe;

¹ 2010 EUROPEAN COMMISSION GREEN PAPER Unlocking the potential of cultural and creative industries
2010 EUROPEAN COMMISSION - COMMISSION REPORT TO THE EUROPEAN PARLIAMENT, THE COUNCIL, THE EUROPEAN ECONOMIC AND SOCIAL COMMITTEE AND THE COMMITTEE OF THE REGIONS on the implementation of the European Agenda for Culture

2014 Unioncamere, Fondazione Symbola. Io sono Cultura. L'Italia della qualità e della bellezza sfida la crisi. Rapporto 2014

2014 Unioncamere Sistema Informativo Excelsior CULTURA E CREATIVITÀ: GLI SBocchi DI LAVORO PER I GIOVANI SISTEMA INFORMATIVO EXCELSIOR I fabbisogni professionali e formativi per il 2014

- The approach *heritage-driven* focussing on traditional cultural industries, with a clear orientation to the activities related to cultural heritage, typical of Central and South Europe.

In 2009, the Commission on Creativity and Production of Culture in Italy published the White Paper on Creativity containing a definition of the CCI's particularly suited to describe the Italian situation:

- Historical and artistic heritage - represented by cultural heritage, performing arts, architecture, music and contemporary arts;
- Content, information and communications industry- where the common thread is the integration of high tech into service design and production (publishing, cinema, advertising, television and radio, software sciences);
- Material Culture - focused on the production of services and objects, including the macro fields of fashion, design and industry of taste.

A study conducted by Symbola together with Unioncamere (2014) pointed out which are the professional figures that today are linked to the CCI's. The cultural and creative professions, it is written, belong to the following two categories:

- Intellectual and scientific-technological figures related to the ICT sphere, such as analysts and software designers, architects and designers;
- More traditional figures, linked to a *know-how* that is built on the experience and that is enriched by creative flair and by the traditions of that specific territory, e.g. technicians working in the field of advertising and marketing, artistic craftsmen, cooks.

Observing the history of the Italian economy, the competitive capacity of the country relies properly on the strict link between culture, creativity, tradition and innovation (Unioncamere 2014).

The changes taking place in the socio-economic context are based on the crucial role of people to develop new concepts and create new solutions. While creativity is meant as a *process*, an extraordinary tool to produce new ideas, culture is a fundamental segment of the Italian history, the source of tangible and intangible treasure that can renew and revitalize the country.

The more *culture* is consumed, the more it grows and the more the Italians nurture their identity and mastery.

Culture and creativity are the two assets to bet on nowadays, thanks to their faculty to boost the Italian production system, opening up important areas of employment, especially for young people.

Both culture and creativity are based upon *knowledge*, a concept that means exploitation of innovation as an opportunity to enhance the talent, ideas, and excellence, and on *competences* and *abilities* of cultural and creative professional figures, thus recognizing a key role to the “knowledge workers”, and particularly to the younger generation.

In 2014, in Italy, almost 90 thousand of cultural and creative professional figures were recruited, representing the 15% of the overall new employments. This data is taken from the Excelsior Information System, the survey conducted by Unioncamere and the Ministry of Labour (2014) on vocational and training needs. These requirements are monitored through an annual survey on a sample of about 100 000 industry and service enterprises with at least one employee.

The accurate analysis of Unioncamere shows that Italian enterprises are well disposed to welcome cultural and creative figures because these professions combine together innovation and originality, two successful ingredients to overcome over national and international markets.

When the enterprises hire cultural and creative professional figures, they ask for university graduates more frequently than for other profiles (23,4 % against the 8,7 %), expecting from these specific professions a higher knowledge content.

A large space is occupied also by high school graduates (the 41% of the labour demand of creative and cultural profiles), for which, however, it is most needed a post-degree qualification.

In addition to higher levels of education and specialization, enterprises ask for a specific experience not only for those who intend to carry out a cultural or creative profession (prerequisite for the two-thirds of the employments) but also for those who will cover other types of professions (more than 50% of the hires).

Likely, for this reason, the enterprises feel less suited to enroll young people just out of the education system than in the case of other professions (36.1% against 47.1% of recruitment). Even though there are several examples of specific professional figures in which young just graduates have a good chance of employment.

The Excelsior Information System investigation shows that newly graduated young people would have even more chance to get a job if they were adequately prepared in line with the needs of the market or if they were following courses more suitable for the labor market. Indeed, in 2014, almost 18 out of 100 cultural and creative professions were considered difficult to find, either for lack of candidates, either because of inadequate preparation both on the training plan as on the required experience and soft skills (team work, flexibility and adaptation, etc.).

2. The most required professional figures in CCIs

According to forecasts of employment for 2014 in the CCIs, there will be many spaces for those who want to apply their creativity in the gastronomic field. The most popular figure is indeed the chef, with 23,600 hires, even though this data (Unioncamere 2014) for large part consists of a seasonal nature (70%). This record reflects one of the landmarks of the Italian touristic attraction, indeed the gastronomic culture.

Looking at the statistics, the other major trend for the CCIs is the need of market-oriented figures, mirroring the necessity of the enterprises to enhance their sphere of influence and action. Indeed, the second most required figure is the Technical of Sales and Distribution followed by the Technical of Marketing and by the Specialists in dealing with the market. These three figures represents the 15% of the total recruitment of the cultural and creative professions.

In the research conducted by Unioncamere it is evident that also the world of information technology is well represented by analysts and software designers (more than 5000 hires), technical programmers, industrial engineers and civil engineers.

Moving to the artistic area, 1,400 directors, artistic directors, actors, writers, and other will be requested as well as 1,200 graphic designers and set designers.

Among the most required creative are the designers with 2500 hires.

Staying in the heart of creativity, within the professions of crafts mold more requests in 2014 stand out the carpenters along with tailors and cutters craft

that of carpenters building with 2,250 hires along with tailors and cutters craft.

Among the top positions are also professions specialized in footwear and the one related to the artistic processing of wood with nearly 900 hires. All figure that are symbol of the traditional *Made in Italy*.

Finally, among the creative we find clearly also painters and decorators with about 800 hires, not positioned in the upper reaches of the list considering the profession natural outlet that is not likely to be the employed labour, being voted to be freelance.

Although enterprises tend not to reserve ample space to young people just out from school or university, there are some cases in the CCIs - especially related to the field of ICT and engineering - in which these young people can boast good chance of employment. It is the case of technical programmers, analysts and software designers or technical of marketing and also designers (nearly half). It is in all cases professions that require a high level of education (often a degree), confirming how the highest preparation even on theoretical grounds, especially in the scientific field in which are rather common moments of practical-application, can succeed, at least in part, to compensate for the gap caused by work inexperience (Unioncamere 2014).

In the case of artisan professions enterprises focus on profiles that have greater work experience. Generally most of the skills needed to carry out these professions are acquired almost exclusively at work itself, referring to the idea of an apparent contradiction between the first entry into the world of work and experience required. A contradiction that seems to be resolved by the strengthening post-secondary education pathway, such as the Higher Technical Institutes, devoted to enhance experiential skills thanks to specific educational plans that alternate school to work.

3. Educational path with higher professional outlets

The demand for a degree (university degree as well as a diploma in secondary school or a simple professional qualification) is very high and covers 81% of recruitments for 2014, a clear fact that the *Made in Italy* relies on humanistic and scientific knowledge.

By analyzing the data of Unioncamere, the courses in secondary schools that constitute the most direct channels for employment in the CCIs are the one in tourism, also because of the strong hiring of seasonal nature, and that one related to the administrative and commercial branch. Examining the university qualifications, the courses with higher professional outlets are those with a high technological and scientific content such as engineering and economics.

Alongside the education - for all those who want to pursue a profession in the CCIs- it is necessary to acquire even that *plus* of skill, dexterity and operational maturity necessary to accomplish the tasks for which it is indispensable a mix of more specific and targeted training, enriched with experiences on the field. Indeed, especially in the case of secondary school graduates, enterprises look for more specific figures, where the inclination to take the road marked toward the cultural and creative profession has emerged explicitly.

Most of the time, beyond a certain degree of formal education, enterprises seem to move towards candidates able to show an attitude of practice that only experience can provide. In fact a more focused and a more operational preparation, that is the result of a specific experience in the profession or in the industry, is required in 2014 to about 66% of cases.

The experience required is oriented towards a more general commitment in the same sector of activity, although its importance is closely linked to the profession to be exercised.

Thus, it is possible to identify a subdivision between high skill and medium/low-skill professions based on the different levels of experience gathered. In the case of high-skill occupations, the aim is to give space to candidates who can boast a more specific experience in the profession: in particular for those figures related to a kind of innate creativity, such as composers, musicians and singers, painters and sculptors, graphics and designers, as well as some types of figures related to engineering (electrical engineers and telecommunications) or training (teachers of arts and literature).

On the side, the medium-low skill occupations tend to select candidates who possess experience in the field, even less specialized: this is especially required for different figures of mold crafted, such as craft-workers specialized in footwear, craft and industrial painters, bakers and artisan pasta makers, painters, plasterers and decorators. It means that enterprises look for medium/low skilled candidates with a certain degree of dexterity and creativity, while aiming mainly at hiring profiles that have not yet carried out the specific tasks required by the profession (Unioncamere 2014).

4. Italian geography of the creative and cultural professions

The first three regions with the highest intensity of demand for cultural and creative professions are all North Central, specifically Marche, Tuscany and Veneto, with a peak of 44 out 100 hires in the province of Fermo (first province in the ranking for intensity of the demand for cultural and creative professions), as well as the e provinces of Pistoia, Vicenza, Arezzo and Pisa (24-26 of 100) and Ascoli Piceno and Treviso (20 out of 100)

Three other regions are in the list. Two are in the south, Campania and Puglia, where the need of creative and cultural profiles is more related to tourism. The other region is in the North – Lombardy - where the creative figures are related to the ICT field.

5. Mismatch between demand and supply of labor

Employment opportunities offered by the world of cultural and creative professions can risk in part to be disregarded because of an existing mismatch between demand and supply of labor. In some cases enterprises find difficult to find the figures they need, a phenomenon that is particularly marked in the case of cultural and creative professions, stating that in 2014 enterprises report difficulties in finding 18 planned recruitment out of 100 (this ratio drops to about 9 out of 100 for other professional figures) (cfr. Unioncamere 2014)

The motivation concerns mostly:

- The skills gap, connected to an inadequate training or to a lack of the necessary experiences or to a lack of personal abilities necessary for the profession.
- The gap in supply. When the figure is in high demand and there is a scarcity on the market or when there are missing structures that form the specific /new profession
- The mismatch in terms of expectations among the candidates themselves and entrepreneurs. which occurs when the candidates have higher expectations than what is offered or there are few people interested to practice the profession

Amongst the most *unavailable* profiles for the enterprises, there are figures related to computer and engineering, as analysts and software engineers, technical programmers, electrical engineers, telecommunications, industrial engineers and management engineers. For these profiles, the difficulties are in large part attributable to reasons related to gap in supply, again highlighting the need for bringing young people into scientific professionalism, through appropriate guidance paths to bring out the employment potential that such professionalism can offer.

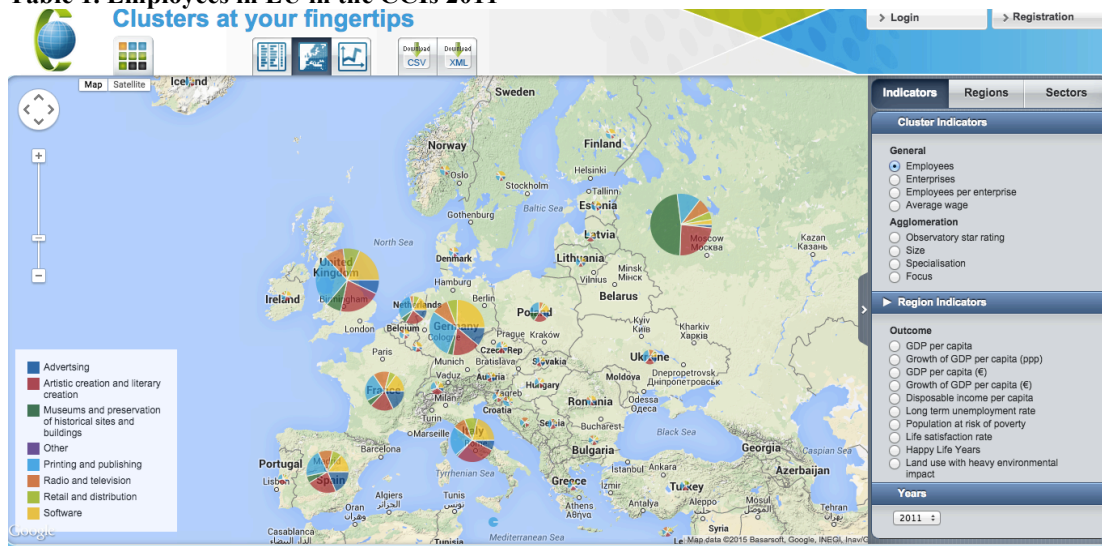
Other figures quite difficult to find in 2014 are professions related to the artisan culture of the *made in Italy*, such as carpenters and toolmakers of machines for woodworking, craftsmen and skilled workers in footwear, craft and industrial painters, tailors and cutters craft, and painters, plasterers and decorators. Motivations are related to the gap of expectations, confirming the need for strengthen guidance and awareness in favor of the younger generation on the real value and know-how of certain professional, that maybe in the common imagination may appear a bit disqualifying.

Moreover, among the creative and cultural figures more difficult to find, there are also some related to the world of audio-visual content production, such as composers, musicians and singers, graphics, designers, fitters stage, and the directors, writers etc. In these cases, the skills gaps are the main motivations.

In this regard, it is worth to highlight that for all forms of creative and cultural figures, the skills gap is the motivation that explains almost half, if not more than, the hires associated with recruitment difficulties.

The analysis, taken mostly from the Excelsior Information System, strengthens the need to continue to promote the process of dialogue between the educational system and the productive one, so that the first will succeed in training young people - in terms of skills and technical specifications as well as transversal abilities and experience through paths of school-work, apprenticeships and internships – so that they can satisfy the needs of enterprises, thus having a better chance of employment.

Table 1. Employees in EU in the CCIIs 2011



2. Definition of the most competitive, high valued skills for each subsector.

Definition and evolution of the competencies, basing the analysis on those skills which are not specifically related to their own sector but can be considered for their character of “transversality” and “adaptability”.

The analysis should include the SOFT skills required for enhancing and reinforcing the position of the professional profiles in the labour market. The analysis has to be related to the following common scheme:

2.1 General Short description of the professional context of the transversal skills, and ratio and justification of the selected competences.

(Estimated length 2/3 pages)

Behind the mismatch between the demand and supply of cultural and creative labor market reside multiple factors, among which, as seen, the lack of personal characteristics which suited to the professional development. Moreover, today to be able to have a better chance of employment, is also necessary to develop a range of transversal skills, attitudes, that complement the know-how acquired during the period of formal education or during any work experience. Is therefore essential analyze deeply and accurately the needs expressed by companies among the skills and abilities that are considered essentials in deciding the recruitment of a candidate, especially today when it seems increasingly decisive the mix of skill, the multidisciplinary rather than the uniqueness of knowledge occupation-specific, often characterised by poor versatility.

This analysis is even more significant considering the cultural and creative professions bearers itself tendencies to contamination and the continuous search for originality, or even of uniqueness.

The complex of cultural and creative professions is denoted immediately for a specificity: in almost all of the skills tested, the recognition of the importance of each of them is far superior to the rest of the other professions. This may indicate a more "demanding" sector, as creative and cultural professional perform often highly specialized functions, that require soft skills and ability to move in a varied "fields of knowledge".

The importance of the ability to process and design complex projects, where it is expected the contribution of several people simultaneously, is attested by the reports by the ability to work in a group, in which the 46% of recruitments in 2014 of these figures is considered very important. In second place, but with a significant difference compared to the other professions (not in cultural and creative field) ranks the inclination to work independently (considered very important for 43% of the hiring of creative and cultural versus 37.6% in the case of the other figures), a result that is only apparently in contradiction to what was previously observed. In general, the organizational processes associate an intensive sharing phase with other phases where it is instead required to develop individual solutions and projects, a management system that particularly fits the cultural and creative professions. Flanked on these first two skill described, ranks the ability to solve problems, with a marked deviation from the rest of the other figures (39.2 versus 30.7%), which demonstrates the focus on management skills and creation of new

solutions, which are typically required to those moving within the creativity and culture sector. Another attitude which focuses much attention of businesses is the flexibility and adaptation (considered very important for about 40% of the hiring in creative and cultural sector), which implies being able to adapt to changing operating environments, demonstrating flexibility in managing changes both in terms of the final product, or customer oriented, but also in terms of technology and process.

The remaining categories of skills are all below the 40% of recruitment, although it is worth pointing out, some interesting peculiarities that distinguish the cultural and creative professions. The ability to analyze and synthesize information is required more frequently in cultural and creative professions (considered very important for almost 30% of the relevant assumptions, against 23% in the case of the other figures), either because these are often profiles have to do with the production and management of information (think about figures who work in the world of mass media and communication). Also, the ability to communicate written and oral request is rather important for cultural and creative professions (considered very important for almost an assumption of three).

As was expected, cultural and creative professions are distinguished from other sectors especially for the demand of resourcefulness, creativity and design, as they are considered very important by the 27% of the relevant assumptions as opposed to only 13% with reference to the rest of the other figures. Finally the ability to plan and coordinate (22.1% is high important for the cultural and creative professions), although more frequently request with respect to the other figures is the attitude in saving energy and attention to environmental impact. For the latter expertise is to say that is for a very specific skill that fits just more specifically to certain professional profiles such as crafts. 2

2.2 Competence analysis.

in this analysis the term competence stands for: the measurable or observable knowledge, skills, abilities, and behaviors (KSABs) critical to successful job performance. Choosing the right competencies allows the profiles to:

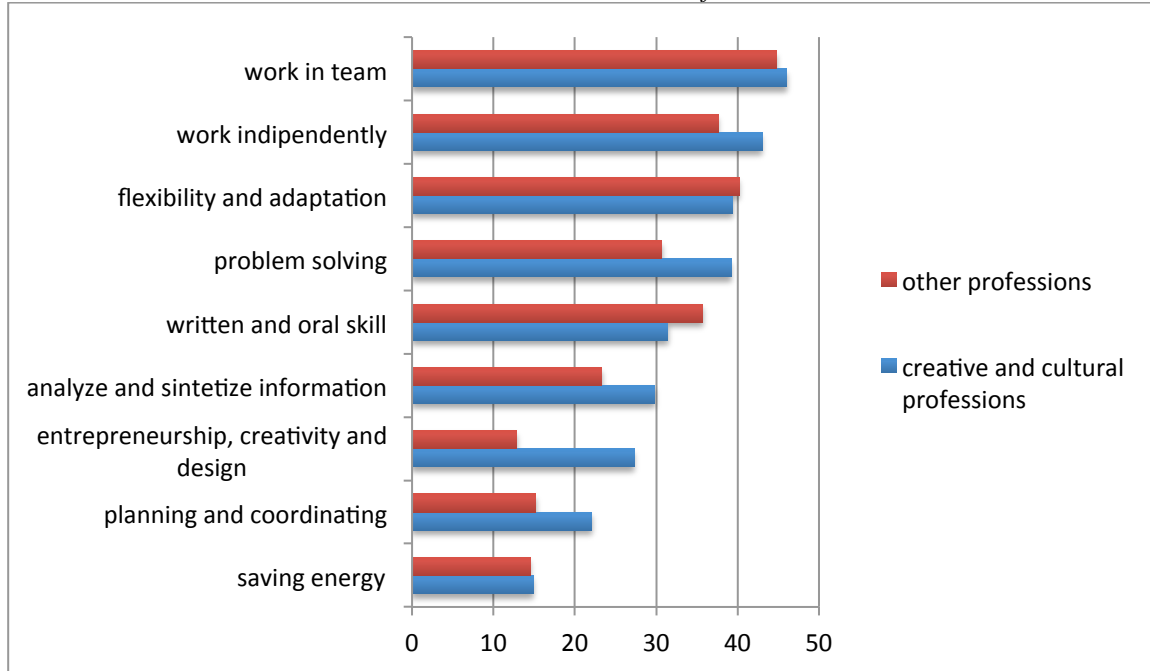
- Plan how they will organize and develop their performance.
- Determine which strategy best fits their business/professional needs.
- Define and select the external resources (material and immaterial) for performing the task

²

2014 Unioncamere Sistema Informativo Excelsior CULTURA E CREATIVITÀ: GLI SBOCCHI DI LAVORO PER I GIOVANI SISTEMA INFORMATIVO EXCELSIOR I fabbisogni professionali e formativi per il 2014

Transversal skills that companies consider "very important" for the recruitment of creative and cultural professionals in 2014, in comparison with other professionals (percentage of assumptions for which each competence is considered "very important", out of total recruitments)

Resource: Unioncamere - Ministero del Lavoro, Sistema Informativo Excelsior



LIST:

⇒ Name of the competence **TEAM WORK**

⇒ **Description:**

Works collaboratively together with others to achieve group goals and objectives

- Collaboration
- Relationships/Partnerships
 - Open and willingly to share appropriate information with colleagues and others
 - Assists in resolving team problems and deals with conflict in a positive manner
 - Takes responsibility for achieving individual goals while understanding the impact on patients/clients, families and others
 - Understands the importance of achieving team goals and contributes/ initiates solutions
 - Demonstrates a cooperative spirit and contributes to a positive and supportive working environment
 - Supportive of team decisions and is trusted by others
 - Takes action to address colleagues safety concerns within own or team members work

⇒ Name of the competence **WORK INDIPENDENTLY**

⇒ **Description:**

- Becoming self-aware, self-monitoring and self-correcting;
- Knowing what you need to do;
- Taking the initiative rather than waiting to be told what to do;
- Doing what is asked to the best of your ability, without the need for external prodding, and working until the job is completed;
- Learning to work at a pace that you can sustain;
- Taking ownership of your mistakes without looking for excuses; and
- Refusing to let self-doubt or negative emotions due to negative past experiences take you off course.

⇒ Name of the competence **FLEXIBILITY**

⇒ **Description**

Able to adapt to and work with a variety of situations, individuals and groups. Able to think on feet, and not being disconcerted or stopped by the unexpected.

- Demonstrates willingness to change ideas or perceptions based on new information or contrary evidence.
- Is open to new ideas and listens to other people's points of view.
- Applies rules or procedures flexibly, depending on the individual situation, to accomplish tasks or activities more effectively.
- Responds effectively to changing circumstances.
- Remains focused when faced with competing demands.
- Makes reasonable adjustments to ensure maximum effectiveness and motivation of self and others.
- Identifies a pragmatic approach in order to get the job done quickly and effectively.
- Is comfortable with ambiguity.

Name of the competence: **PROBLEM SOLVING**

⇒ **Description**

Identifies problems and uses logic, judgment, and data to evaluate alternatives and recommend solutions to achieve the desired organizational goal or outcome.

- Identifies and evaluates problems and possible causes to determine root causes and impacts.
- Generates solutions, taking into consideration political, organizational and individual realities.
- Identifies options for solving a problem and evaluates the relative strengths and weaknesses of each option.
- Uses a logical method for organizing and analyzing information.
- Builds a logical approach to address problems or opportunities or manage the situation at hand by drawing on own knowledge and experience base and calling on other references and resources as necessary.
- Anticipates the consequences of situations.
- Thinks of several possible explanations or alternatives for a situation.
- Identifies the information needed to solve a problem effectively.

Name of the competence: **WRITTEN AND ORAL SKILL**

⇒ **Description**

the ability to express and elaborate concepts, thoughts, feelings, facts and opinions in both oral and written form (listening, speaking, reading and writing) and to interact linguistically in an appropriate and creative way in a full range of societal and cultural contexts;

- communicates effectively in clear and correct prose in a style appropriate to the subject, occasion, and audience.
- writes and communicates information and ideas clearly and accurately.
- keeps writing fresh and succinct.
- uses appropriate language, style and writing methods when communicating with people depending on the situation.
- anticipates what information will be needed by others.
- understands and demonstrate writing and speaking processes through invention, organization, drafting, revision, editing and presentation.
- understands the importance of specifying audience and purpose and to select appropriate communication choices.
- understands and appropriately apply modes of expression, i.e., descriptive, expository, narrative, scientific, and self-expressive, in written, visual, and oral communication.

Name of the competence: **ANALYZE AND SYNTETIZE INFORMATION**

⇒ **Description**

Analytical skills are the ability to visualize, gather information, articulate, analyze, solve complex problems, and make decisions.

Synthesizing information requires to process and interact with information rather than simply copying and pasting information.

- The ability to take a large volumes of data and then analyze trends and produce a result
- Discovering a more efficient and productive way to complete a particular job task
- **Collect information**, analyze the data from the information collected, and come up with a solution to a problem
- think flexibly,
- determine alternatives, and
- find new ways to accomplish a given task

Name of the competence: **ENTREPRENEURSHIP, CREATIVITY, DESIGN**

⇒ **Description**

the ability to turn ideas into action. It involves creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives.

- awareness of ethical values and promote good governance;
- creativity: Creativity is the act of turning new and imaginative ideas into reality. Creativity is characterised by the ability to perceive the world in new ways, to find hidden patterns, to make connections between seemingly unrelated phenomena, and to generate solutions. Creativity involves two processes: thinking, then producing.
- Associating: drawing connections between questions, problems, or ideas from unrelated fields
- Questioning: posing queries that challenge common wisdom
- Observing: scrutinizing the behavior of customers, suppliers, and competitors to identify new ways of doing things
- Networking: meeting people with different ideas and perspectives
- Experimenting: constructing interactive experiences and provoking unorthodox responses to see what insights emerge

⇒ Name of the competence: **PLANNING AND MANAGEMENT**

⇒ **Description**

to look ahead and accomplish goals or avoid emotional, financial, physical or social hardship. These skills let make and implement decisions.

The competencies are goal setting, organizing, analyzing and gathering data. Other competencies include diagnosing problems and their causes; predicting and forecasting; communicating; evaluating and comparing courses of action; and implementing and monitoring actions.

- Accurately estimate time and effort required to complete a task.
- Identify and organise systems and required resources.
- Organise personal time to carry out responsibilities.
- Maintain adequate preparation time for scheduled meetings/deadlines.
- Develop schedules and timetables with clear, specific milestones and deadlines.
- Establish how to measure results and milestones for self.
- Identify critical tasks.
- Arrange tasks in a logical order.

Impact on the Professional profiles

⇒ Evolution and trends

The ability to work in teams is required mainly to certain professionals with high dose of creativity, such as graphic designers and setter of scenes, as well as some computer professionals applied in creative and cultural field (analysts and software designers and technical programmers), as well as industrial engineers applied into creative industries. Among middle-lower profession levels the ability to work in teams is requested to unskilled professionals in recreational and cultural services.

Industrial engineers is required the ability to work independently, as well as the marketing professionals (who must know how to approach individually to customers) and to artisans and skilled footwear field workers. The ability to work independently is an undeniable virtue for them because of the nature and uniqueness of their work. Technical marketing profiles and footwear artisans give great importance to the ability to analyze and synthesize information, together with analysts and software designers and technical programmers. The footwear artisan stand out also for the request for problem solving skills together with marketing professionals and industrial engineers.

The sharp divergence between high skill and low/medium-skill is clear observing the request for resourcefulness, creativity and design, a requirement considered by companies very important for 35.7% of recruitment of high skills figures and only 21, 3% for medium-low level.

Among the individual figures in which companies frequently require resourcefulness, creativity and design, are marketing technicians (which should always come up with new marketing strategies), artistic directors, actors, writers and designers, graphics, designers and setter of scene (which confirm the strong link between culture and creativity), and the cooks (whose creativity is the added value of their work).

The management and coordination ability is a very special skill, required to few professionals including industrial and management engineers.

A special feature is the attitude to energy saving related to those professions directly related to production processes and manufacturing which are usually the ones with the highest environmental impact, or craft, where, however, the energy consumption can be relevant.

2.3 Involvement of stakeholders. Report, in form of short interview, of relevant stakeholders' opinions about the situation of the transversal competences and professional needs. (Estimated length 2/3 pages)

-Resume of the interviews conducted among 20 relevant stakeholders/people related in different ways with cultural and creative sector ³

	Cat. 1 Professionals	Cat. 2 Just Employed	Cat. 3 Organisation representative	Cat. 4 Unemployed	Other	Tot.
Rome, Milan, Bologna, Catania, Ancona	7	5	4	4		20

Skills needed:

IT	Attributes: diplomacy, courage, humility, sensitiveness, understanding of contexts, focus, flexibility, patience, tenacity, structure, perseverance, strong motivation and energy, ability to make decisions, relate well with others.
	Other: dynamism, eagerness to learn, passion and motivation, experiences abroad denoting linguistic skills but also openness, independence and growth of candidates.

The interviewees reiterates a recurrent point in the survey: employers deal with heterogeneous profiles and finding an ideal mix (in the Italian case: flexible competent and motivated professional with strong organisational skills) is difficult. Further to skill development report that skills related to administration and budgeting are often mentioned by job-seekers as the ones needing further development (especially for cultural managers) – this appears to highlights the importance of hard skills related with financial matters, crucial to the survival of the cultural sector in a time of decreasing public subsidies. Also notes a lack of communication between employers and job-seekers regarding the real needs and dynamics of the sector. This gap is also noticed between education and job market. This situation points to the need, to foster and increased interaction between the different stakeholders to prepare in the best way possible candidates that are needed to perform in and lead the development of the markets.

The topic of creative thinking appears to follows, according to some of the data, the binary of generic versus specialised positions, where people occupying the latter are perceived as needing to 'do the job' (however this does not preclude the use of 'some' innovation).

Experience is identified in the research as the most important means to acquire and develop the right set of skills, knowledge and attributes for employment.

Reported **formative experiences** are mostly related with on-the-job experiences (including internships and freelance or own project initiatives) of performing different roles and through observation and interaction with colleagues (senior and otherwise). Education is also, but in a smaller number of cases, mentioned as a

³ This interview is done within the CREA.M project 518533-LLP-1-2011-1-IT-LEONARDO-LMP, funded with support from the European Commission.

http://www.adameurope.eu/prj/8386/prj/new_curriculum_framework_EN.pdf

source of formative experiences: inspiring teacher (secondary schooling) or guest speaker (higher education). Teachers and relatives are identified as key people triggering formative experiences

Serendipity is mentioned as playing an important role in formative experiences through “fortunate encounters” and contacts with key people.

In Italy, knowledge in the humanities/a strong cultural background was considered a necessary basis for employment, while “the concrete technical abilities needed to work are learnt through direct experience”

Data point to the fact that job applicants are not sufficiently aware of the importance of non-formal and informal learning in a job application, thus they do not highlight it enough.

Experience in the work place through the above mentioned short to medium term opportunities (often unpaid or low paid) appears to present advantages to all those involved in the process of employment: employers, applicants and also to educational institutions that are often involved in the process. Employers are able to count on precious help and expertise to develop their activities for no or low cost – at times these placements are a solution to understaffing, which is inadequate and unfair. Internships (and similar) also offer an opportunity for employers to meet potential future employees and see how they are, fit in the team, adapt to the organisation, with no further obligations; inject new ideas in the organisation. Applicants are able to experience a range of professional situations and tasks with a limited level of responsibility, thus building up a portfolio of evidence useful for future job applications. They can also learn by observing the best practises of the organisations and start to build their own networks of contacts. Educational institutions also benefit from the links between students and professionals when placements are a part of their programme of studies: professionals are an open door to what is happening in the field, their knowledge can feed into academic research, thus this institutions are able to accurately monitor and reflect on what is happening; students are given an important asset for employability as practical experience is determinant in the process of gaining employment – thus these courses will be more sought after; develop curriculum in line with sector needs, thus equipping future workers with the necessary skills.

Interviewees remarked the need for a better and stronger link between internships offered by universities and the actual needs of the sector, in order to contrast the current vicious trend of unpaid stages not leading to any concrete job opportunity.

Previous connections and knowledge of individuals and organisations appears to be quite important to gain employment in Italy. The interviewees mention that internships/placements are an opportunity for employers to meet future collaborators, which is of paramount importance as “In general the sector is perceived as a field in which connections and personal knowledge of people can make the big difference in gaining employment”. It is particularly striking that “All the interviewees that succeeded in gaining employment went through recruitment processes thanks to direct connections with people and knowledge of individuals working for the institutions that hired them”. These networks of contacts can thus have dual effects of enabling a few and barring access to many to job opportunities.

Criticism of internships/stages is evident in some of the data collected. IT reports that internships and stages “are not structured to educate and train for real jobs and don’t have enough connections with the job market”. It appears a restructuration of internships/placements is in need so that they are useful for job applicants and not merely a way of an organisation ‘getting work done for nothing’. In a way that is why the perception that stages in smaller organisations are more valued than those in bigger ones, as in the latter tasks are much more broken down, while in the first case the intern will have an opportunity to do many more things (IT).

Most of the organisations approached during research seem to provide some sort of integration/induction for new employees. In Italy, professional integration was reported as not structured and often perceived as of low importance: there is a “lack of an organisational culture focused on HR in Italian cultural organisations”, from selection to management of staff.

Stakeholders mentions the lack of a common vocabulary to talk about roles, skills/attributes across artistic contexts. The European dimension makes this more complex and potentially enriches this situation.

A classic topic arises about the debate of ‘cultural manager’, artist versus manager binary: “The artistic component of the job sometimes “overcomes” the concrete tasks people would become in charge of, this is perceived as a problem by employers that value more the organizational and managerial skills and attitude and fear applicants might be “missed artists”

3. New pedagogical trends and methodologies related to the training or to the creation of the CCS transversal competence

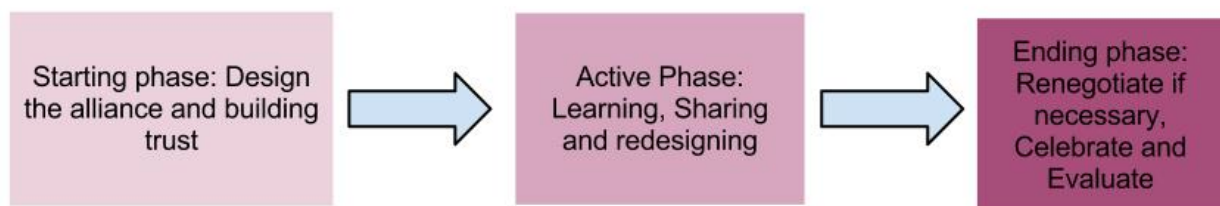
MENTORING

CUP defines mentoring⁴ as a one to one relation between an experienced mentor in the cultural sector and a mentee who wishes to reflect on their professional career, self-evaluate their balance of competences, identify and bridge gaps, update and increase motivation. Mentoring, as a process of informal transmission not only of knowledge, but also of values, represents an informal learning approach relevant to work, career and professional development in the cultural and creative sector.

Amongst the most relevant characteristics of the mentoring programme are the developmental and empowering approach related to the identification and nurturing of the potential of the person as a whole. It is based on enhancing what a person possesses and not what it is lacking. By developing and setting their own learning objectives together with the mentor, the mentee owns the goals and the process. The mentor helps the mentee to develop insight and understanding through intrinsic observation.

The mentoring programme has now the aim to foster the knowledge, skills and attributes linked to the entrepreneurship competence and creativity that will give the mentee an advantage in a very competitive market such as the cultural labour market.

A mentoring relationship usually involves the three following stages:



In any mentoring programme, the primary role of the mentor is to support the development of the mentee by promoting a caring and genuine interest in developing their abilities and talents. Therefore, generally speaking, a mentor is expected to learn the strengths and weaknesses of the mentee and help them find its learning outcomes and enhance their potentialities.

Mentors can help mentee to encourage a more entrepreneurial mind-set by starting to develop their competency profile, to bridge skills gaps, to guide in career options, to encourage networking, risk taking, creative thinking and help to create their own project, if needed.

Therefore mentors should:

- listen actively and give appropriate non judgmental feedback;

⁴ There are many definitions of mentoring, and an extensive literature is available (please see annexed bibliography for further reading).

- ensure confidentiality;
- be committed and feel the joint ownership of the process;
- share knowledge and insight about the cultural sector when relevant;
- offer advice on career development;
- offer different perspectives;
- offer support and encouragement;
- adapt to the mentee's needs and if necessary renegotiate, redesign the relationship;
- draw on their own experience or inspiring stories when appropriate;
- confront and discuss current issues;
- ensure a clear ending of the relationship.

And to encourage the mentee to:

- listen and reflect;
- clarify understanding;
- share thinking;
- review and reflect on their competences;
- ensure confidentiality;
- challenge assumptions and develop a researched view;
- consider different perspectives;
- develop and manage their career plan;
- take responsibility for their own development;
- encourage to develop and manage their own networks;
- make decisions to maximise the outcomes of the mentoring relationship;
- negotiate and redesigning the one to one relationship;
- ensure a clear ending of the relationship.

Mentoring, based on a personal trustworthy relationship, is generally recognised as a mutual learning process that benefits both the mentor and the mentee. Hence, it is expected to have a clear and positive effect on the personal and professional development of both.

Therefore the mentoring process will benefit mentors too, by improving:

- active listening skills;
- emotional intelligence skills;
- storytelling skills;
- action planning skills;
- guidance and counselling skills;
- enlarging networks by being part of a community of mentors and experienced cultural managers at European level.

ACTION LEARNING

Action Learning is a group coaching technique particularly suited to supporting people to change and develop their personal approach in the workplace and to build crucial self-awareness. See: <http://www.actionlearningassociates.co.uk/actionlearning.php>

It addresses the need for “soft” skills, or personal leadership qualities identified in the Adeste research. It encourages learning through consideration of live, real situations and is complementary to an action-based assignment. Action learning requires a rigorous process and it is proposed that techniques-sharing is required as part of both the training-the-trainers and intensive pilot training programmes.

How does it work for participants?

An individual or organisation will need to put in an “expression of interest” in response to a direct invitation from Adeste members. In this EOU, they should make the case for a free place on the pilot

course, in particular framing an audience development challenge they would like to address and outlining the skills and experience they can bring to the group. In each group, we will seek a good mix of individual specialisms, audience challenges and organisation types to make for a more satisfying learning community.

Anticipated learning outcomes

By the end of the programme, participants will:

- Have gained new strategic planning techniques
- Be able to gather and use audience insight and evidence
 - Be able to select effective audience-building approaches
- Have developed effective negotiation and influencing skills
- Understand how to put theory into practice
- Have developed their self-awareness understanding of their personal strengths
- Have built a supportive professional network

Other features/ benefits

- “Activist” learning by doing
- A flexible, scaleable framework, applicable to many situations
- Covers range of different practices – spanning mediation, co-creation, marketing etc.
- Personal support
- Draws on tried and tested best practice from across Europe
- Practical case-studies
- Apply learning to a live situation
- Opportunity to participate in an international community
- Reflects latest thinking on learning

4. Best practices in the CCS.

- This section contains a description of Best practices in the area of:
- Development and reinforcement of adaptive competences in the CCS sector

New training approaches new strategy for the inclusion of the professional profiles of the CCS sectors in the labour market

Please, take into account that a Best Practise is really BEST when:

- Consider the opinion of relevant stakeholders
- Deliver consistent outcomes
- Minimise resource, maximise results

1. Development and reinforcement of adaptive competences in the CCS

Fil rouge of the best practices chosen is the cross-fertilization between sectors as a mean of development of abilities within the CCS. Three case studies are taken into consideration to underline different approaches, from a more institutional one to the new emerging and horizontal practices.

Cittadellarte-Fondazione Pistoletto

<http://www.cittadellarte.it/>

arte@cittadellarte.it

Cittadellarte-Fondazione Pistoletto was instituted in 1998 as a concrete action of the “Progetto Arte” manifesto where the artist Michelangelo Pistoletto proposed a new role for the artist: that of placing art in direct interaction with all the areas of human activity which form society. The aim is to inspire and produce a responsible change in society through ideas and creative projects.

Cittadellarte is a great laboratory, a generator of creative energy that generates unedited processes of development in diverse fields of culture, production, economics and politics.

The activities of Cittadellarte pursue a basic objective: to operationally take artistic interventions into every sector of civil society to contribute responsibly and profitably to address the profound changes of our age.

ArtLab

<http://artlab.fitzcarraldo.it/>

Now at the 10th edition, ArtLab is an annual event for cultural professionals, enterprises, government, artists and all interested citizens.

Four days of seminars, panel discussions, workshops, presentations of projects: a unique opportunity to meet colleagues, compare experiences and to network.

It is organized by Fondazione Fitzcarraldo, an independent center working in the fields of management, economics and politics of culture in Italy and in Europe. It is specialized in consulting for the management of cultural organizations and training for operators.

FabLab

<http://www.fablabroma.it/on/>

FabLabs are laboratories with several digital manufacturing technologies at disposal to users to create customized products or to improve existing products, adding functionality. In addition, the added value of collaboration and participatory philosophy of open source and open design has great potential to develop new ideas and skills.

FabLabs are present all over Europe, and in Italy there are more than 50 laboratories with the aim to promote the “culture of production” and the “culture of doing”, with particular reference to technological innovation, the dissemination of knowledge and the exchange of practices and processes.

FabLabs are spaces open to all those who want to turn their creative ideas and in unique and innovative products, in the “do it yourself” style.

FabLabs are responsive to the philosophy of experimentation and collaboration that allows to boost manufacturing.

An example for all, in Rome has opened FabLabRoma in 2013, a place of shared planning where members can realize their own project, working directly on the machines or using the support of the staff. It is opened to students for a project, to companies for their prototypes or to individuals with a simple hobby.

2. New Training Approach/ Excellence in the training

Domus Academy

<http://www.domusacademy.com/>

Domus Academy is a living and pulsating laboratory, founded in Milan in 1982. It is an incubator of talents and a springboard for interdisciplinary adventures. And more than anything else, a boost for creative and satisfying careers.

Here, the main protagonist is the student, the one who generates ideas and makes mistakes, from which he learns and thereby invents new models, processes and objects; above all developing, through an unlimited curiosity, a one-of-a-kind future work life.

The school is therefore a concrete human experience, which combines the ability to invent with an accurate, rigorous and robust method.

Domus Academy is synonymous of global excellence in design since 1982.

Within the context of higher education, it makes itself known as a laboratory of research and experimentation, taking its first steps onto a national scene by presenting its unique approach to post-graduate studies within Fashion and Design. In only a matter of years, it becomes acclaimed for its exclusive emphasis on its Italian roots, and thanks to its programming, develops a strong identity on the international stage.

In December 2009 Domus Academy joined Laureate International Universities, an international network which includes more than 80 accredited campus-based and online universities in 29 countries throughout North America, Latin America, Europe, Northern Africa, Asia and the Middle East.

Domus Academy encourages the expressiveness of creative enthusiasts in a multidisciplinary way. It is for those that desire to produce wonder and surprise by designing new and exciting life trajectories, boosting careers as well as inventing new jobs in line with the current market demands.

An opportune network of contacts, and relationships with prestigious firms and companies, all of these are offered by Domus Academy in order to facilitate internship opportunities that can be created for students. Excellent companies are involved also in workshops and work closely with students.

Università degli studi di Bologna

Master in Editoria Cartacea e Multimediale

<http://www.sssub.unibo.it/master/>

The Master in Publishing and Multimedia Print is directed by Umberto Eco.

The Master is a two-year programme, with compulsory attendance, open to 20 graduates from any faculty of a Italian university.

Publishing becomes today, more than once, a tertiary activity in wide expansion. Not only because, as evidenced by the large libraries, the traditional publishing business is on the rise, but also because it is enriched with new forms of multi-media publishing. Also the same book distribution today requires specialized skills, so the graduate bookseller is replacing the traditional salesman.

The Masters in Publishing does not claim to provide the skills necessary to become CEO of a publishing house. However, while offering a global information on the operation of a publishing company, has to provide the specific skills that are required in a young man who is going to this profession.

Centro sperimentale di cinematografia

<http://www.fondazionecsc.it/>

The Centro Sperimentale di Cinematografia (Experimental Cinematography Centre) [Foundation](http://www.fondazionecsc.it/) is the most important institution in Italy for teaching, research and experimentation in the field of cinematography. Here, "*cinematography*" should be understood in its widest sense, to include film, documentaries, fiction and animation.

The aims of the Centre encompass the development of cinematographic and audiovisual arts and techniques to the highest possible level.

This work is carried out by the two distinct arms of the Foundation:

[The "Scuola Nazionale di Cinema" \(National Film School\)](#)

[The "Cineteca Nazionale" \(National Film Archive\)](#)

The Scuola Nazionale di Cinema (National Film School) has its principal headquarters in Rome and separate centres in Piedmont, Lombardy and Sicily. Its mission is to develop cinematographic art and technical expertise to the highest possible standards, by means of research, experimentation, production and teaching programmes. The school acts as a cultural hot-house, where all kinds of specialists from the world of cinema come together: producers, directors, cameramen, scriptwriters, set-designers, actors, editors, musicians and sound-technicians, as well as experts in digital filming, teachers, students and scholars from all over the world.

The Cineteca Nazionale (National Film Archive) preserves the heritage of Italian cinema (consisting of about 120,000 films, of which 2000 are available for circulation) and concerns itself with the conservation, restoration and enlargement of the archive. It also undertakes the role, both in Italy and abroad, of developing and promoting this national heritage, by agreement with state bodies, institutions and cultural associations, schools and universities.

3. New strategy for the inclusion of the professional profiles of the CCS in the labour market

<http://fondazionecasoli.org/>

info@fondazionecasoli.org

The Ermanno Casoli Foundation was set up in 2007 with the aim of fostering the relationship between the worlds of art and industry by promoting initiatives in which contemporary art becomes an educational and methodological tool that contributes to improving working environments by favoring innovative processes. In all its activities, the Ermanno Casoli Foundation assumes the role of mediator, guaranteeing the artists full autonomy and freedom of expression and the company coherence and compatibility of the initiatives with its own needs and objectives.

The activities promoted by Ermanno Casoli Foundation are based on the firm belief that contemporary art, as thought activator, may contribute to break the traditional paradigms of common knowledge, thus allowing people to become familiar with a state of mind and emotion that may lead to the manifestation of unexpected possibilities.

This makes art the most adequate tool for the creation of open and innovative experiential environments. The foundation promotes projects that mix art and enterprise in order to trigger original processes of innovation, strengthen creativity and therefore social cohesion.

All the activities that the foundation promotes are first tested in Elica, that thus becomes a sort of laboratory where to verify the results of activities that can then be introduced into other contexts.

cheFare cultura e innovazione

<http://www.che-fare.com/>

cheFare is a tool to investigate the changes of the present and the roads of the future. It is a space that allows for-profit and non-profit organizations to develop their own making, creating partnerships and activating local networks.

cheFare is an engine designed to seek and to show the projects and the experiences of those who imagines and builds every day new worlds; a program for anyone who creates, provokes and starts moving knowledge. A space for the study, research and practice in the areas of culture participation, peer to peer, collaboration, open source, free culture.

cheFare is a platform that recognizes the social impact, reporting and telling cultural projects with a high degree of innovation.

Bic Lazio

<http://www.biclazio.it/>

BIC Lazio supports the development of the region through the creation of new businesses and the expansion of existing ones. Thanks to its long experience and extensive presence throughout the region, is able to listen to the demands of the local economy and to transfer them to those who want to start new businesses.

The aim is to ensure aspiring operators real opportunities for success. BIC Lazio works in close collaboration with the public institutions and with the business community.

The mission of BIC Lazio is:

- To spread the corporate culture, as a tool for economic and social growth of the territory.
- To channel, through entrepreneurship, all the human and professional resources available. Starting with the disadvantaged people (immigrants, the disabled), expelled or threatened with expulsion (laid off, people on the move) or vulnerable (young people, women) in the labor market.
- Encourage innovative business initiatives, technology development of the entire regional manufacturing.
- Encourage collaboration between enterprises (networks / chains) and between territories, in order to strengthen competitiveness and support the emergence of a middle class business.
- Promoting entrepreneurial initiatives related to local development processes, enhancing the artistic and cultural heritage and local products (food, artistic handicraft), redeveloping the tourist offer.

BIC Lazio was established by the Regional Law 35/90.