



Skills for the Creative Economy



ArtS – Skills for the Creative Economy

R2.1. Mapping the Spanish Cultural & Creative Sectors Skills

WP2: Defining sector skill shortages and ECVET strategy

Author: FVEM





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: www.arts-project.eu

Authoring partner: FVEM
Report version: 2.0
Date of preparation: 12.03.2015

Document history

Date	Version	Author(s)	Description

©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.



1. Introduction

Spain is located in southern Europe. It has a surface area of 505,600 km² and a population of 46,507,760. It is the world's 13th biggest economy in terms of GDP. In 2013 its national debt stood at €966,181 million, equivalent to 92.1% of its GDP. This makes it the fifth largest debt in the European Union, working out to €20,538 per head of population.

The latest rate of annual change published for the index of consumer prices in Spain, dating from December 2014, is -1.0%.

GDP per capita works out at €22,300, which puts Spain in 28th place in the list of 183 countries.

In 2013 its human development index (HDI), an index used by the United Nations to measure progress in countries, was 0.869 points, putting it in 26th place in the list of 178 countries that publish HDI figures.

Spain has one of Europe's most attractive domestic markets, with 46 million potential consumers supplemented by the more than 60 million tourists who visit the country each year.

2. The current situation and trends in the CCS, in Spain

The cultural creative sector is made up mainly of SMEs, small firms and micro-SMEs. Their main problems are:

- difficulty in accessing loans;
- a shortage of funding in general;
- insufficient protection of intellectual property;
- low standards of training among specialists working in the sector;
- problems in breaking into international markets due to the small size of the companies in the sector;
- a lack of co-operation between sectors.

Spain's Ministry of Education, Culture and Sport defines the cultural and creative industries as follows:

“The term “cultural industry” refers to those firms which combine the creation, production and marketing of creative content of an intangible, cultural nature. Cultural industries generally include publishing, multimedia, audiovisuals, phonographic recording, film-making, crafts and design.”

“The term “creative industry” refers to a broader range of activities that includes the cultural industry along with all other artistic and cultural output in the form of entertainment or goods produced individually.

The creative industries are those whose products or services contain substantial artistic or creative elements. They include sectors such as architecture and advertising.”

UNESCO refers to “cultural industries” or the “culture sector” in general terms in reference to producers of goods and services that “embody or convey cultural expressions, irrespective of the commercial value they may have”.

In its documents on the protection and promotion of the diversity of cultural expressions, UNESCO states that the protection, promotion and maintenance of cultural diversity are an essential requirement for sustainable development for the benefit of present and future generations.

The value chain of the cultural industry is as follows:

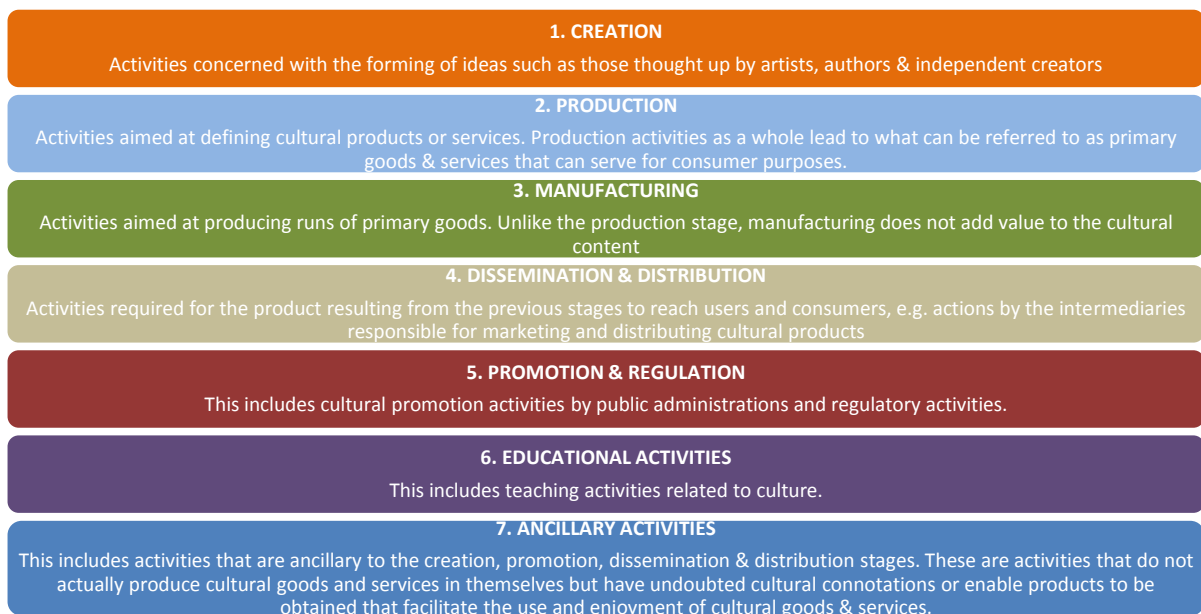




Skills for the Creative Economy

In the creative and cultural industries the value chain begins with creative ideas, which are then combined with other inputs to produce cultural/creative goods or services which acquire value in the course of the chain up to the point where they reach marketing and distribution channels to consumers and end-users.

In any event, distinctions can be drawn between various processes within the value chain over and above the scope of the activities that make up the sector, though the emergence of new technologies and the Internet are helping to blur the frontiers between those processes.



I Plan de Industrias Culturales y Creativas de la Comunidad de Castilla y León 2013-2016, Junta de Castilla y León

	Heritage	Archives & Libraries	Books & the Press	Visual Arts	Performing Arts	Audiovisual & multimedia activities
Creation			Creation of works of literature & articles in periodicals	Creation of visual art works, design, restoration. Architecture	Creation of works of performing art, musicals, plays, choreography, etc.	Creation audiovisual & multimedia works
Production	Management of historical buildings & sites, natural heritage & museums	Activities concerned with libraries & archives	Publishing of books, periodicals & journals. Translation, news agencies & literary agents	Publication of reproductions of engravings, prints, etc. Photography	Entertainment productions (theatre, dance, opera or concerts) & related activities	Production of artistic services for film, video, recorded music, radio & TV broadcasts, video games & other multimedia & associated works
Manufacturing			Graphic arts & associated services			Reproduction of video & audio recordings
Dissemination & distribution			Distribution & trading of books, press & periodicals	Dissemination & trading in works of visual art, art galleries & antique dealers	Dissemination of stage productions & musicals	Dissemination, trading, rental, showing & broadcasting of associated products



Skills for the Creative Economy

Promotion & regulation	Promotion & regulation of cultural activities	Promotion & regulation of cultural activities	Promotion & regulation of cultural activities	Promotion & regulation of cultural activities	Promotion & regulation of cultural activities	Promotion & regulation of cultural activities
Educational activities	Associated educational activities such as conservation & restoration	Associated educational activities such as library science & documentation	Associated educational activities such as literature & journalism	Associated educational activities such as fine arts, history of art, visual arts, design & architecture	Associated educational activities such as dance & drama classes	Associated educational activities such as audiovisual communication & history of music
Manufacturing, selling, repairs, other activities				Manufacturing of photographic material	Manufacturing of musical instruments	Manufacturing of blank recording media
				Manufacturing of audio & video receivers, recorders & players & photographic equipment. Trading & repairs of ancillary cultural items		

Satellite account for culture in Spain. Results 2008-2012, Ministry of Education, Culture & Sport

As far back as 2003 WIPO (the World Intellectual Property Organisation) distinguished between four blocks of activities within the cultural and creative industries:

Core or essential activities	Independent activities	Partly copyright-based	Ancillary
<ul style="list-style-type: none"> • Press • Literature • Music • Theatre & opera productions • Film & video • Radio & TV • Photography • Software & databases • Visual & graphic arts • Rights management companies • Advertising 	<ul style="list-style-type: none"> • TV & radio sets • Radios & music players 	<ul style="list-style-type: none"> • Fashion • Jewellery • Crafts • Furnishings & household accessories • Toys & games • Architecture • Interior design • Museums 	<ul style="list-style-type: none"> • Trade • Transportation • Telephone services • Internet services

WIPO, Guide for determining the economic performance of copyright-based industries.

SWOT CULTURAL & CREATIVE INDUSTRIES ANALYSIS

WEAKNESSES	THREATS
<ul style="list-style-type: none"> - Coexistence of professionals and amateurs in the sector - Small size of companies - Limited professionalism in business management, promotion and marketing - Limited use of digital resources - High number of legal forms in the sector 	<ul style="list-style-type: none"> - The crisis and dependence on public aid - Increase in indirect taxes - Concentration of companies in the sector in Madrid and Barcelona - Record market in the hands of multinationals - Change in cultural behaviour in leisure - Negative effect on sales due to the

<ul style="list-style-type: none"> - Extensive noise pollution regulations - The distributor: two clearly different profiles, either big or very small company - Professionalisation of the sector to compete in world markets - Internet little-used as a marketing and distribution channel. - The sector needs training in marketing techniques. - Excessive fragmentation and financial returns are limited - Limited international projection of artists - Greater supply of continuous training - It's not attracting a new audience - Poorly organised sector and small-size companies - Problems in attracting qualified human capital, as shortcomings can be seen in highly specialised skills. - Commercial management is limited - There is a problem measuring financial profitability; part of the financial return is indirect. - Greater offer of continuous training - Low level of quality of products - Bias towards typical products (souvenirs) - Little interest or capacity to export products - Problems in getting access to new distribution channels - Labour supply doesn't match the needs of the business - Lack of a clearly-defined business growth strategy - Little importance/inclusion of product design - Poor business profitability - Competition with low-quality imported products - Problems in getting funding 	<ul style="list-style-type: none"> crisis - Piracy as a widespread idea that culture is free. - Illegal downloads of e-books. - Threat to paper books due to e-books - Reduction in financial resources invested in art - Increase in indirect taxes - Museums: excessive dependence on public funding - Change in the photography sector due to the introduction of new technologies - New kinds of digital consumption replace visits to physical spaces containing original works. - Impact of the economic crisis on funding new projects - Intense competition from the USA & Japan - Strong dependence on public funds - The current economic crisis could affect looking after the private or public cultural heritage. - Shortage or failure of the training supply to match needs - Fragmentation of the sector and small size of workshops and companies - Lack of qualification and quality standards for products - Ageing of professionals in the sector - Limited creation of associations in the sector - Presence of the black economy - Trend for some craft trades to disappear - Entrance of imported products - Competition with industrial products - Current economic crisis
STRENGTHS	OPPORTUNITIES
<ul style="list-style-type: none"> - Large capacity to resist the crisis, especially through wage flexibility - The Spanish language, with regard to the American market 	<ul style="list-style-type: none"> - Search for new cultural audiences - Loyalty of the existing audience - Development of sector-based clusters - Launching multi-sector projects

<ul style="list-style-type: none"> - Sound structure of the sector - Stability of sales in the domestic market - Increase in sponsorship as art with a social value. - Digital environments enable the creation of new models of artistic expression. - Considerable consolidation in museum infrastructures - Some products such as video games have made significant penetration into society; increase in the sector - The animation sector has a high level of creative capacity - Administrative support for the digital contents sector - Cultural heritage items form a permanent resource and cannot be relocated - Cultural heritage management and interventions create important activities connected with the quality of life, the environment, the habitat and help to reinforce Tourism. - Well-defined business growth strategic line - Including the design and new trends in the product - Linking products with other sectors (like tourism) - Cooperating with other professionals and businesses - Qualifications and experience of its workers - Flexibility in production - Singularity and specialisation of products - Wide range of craft products - Good price-quality ratio for products 	<ul style="list-style-type: none"> - Use of new technologies - Institutional collaboration and improving access to funding - Cultural tourism - Encouraging interrelations with other sectors - Internationalisation through international fairs - Promoting campaigns to encourage reading - Boosting new marketing platforms - New products for mobile devices. - Improving conditions to gain access to funding - New digital formats combine reading and advantages of multimedia to attract young readers. - Creating channels to market and disseminate cultural products - Demand includes preparing new visual products that can be accessed from mobile devices and the Internet. - Greater public-private collaboration that makes new funding systems possible - Encouraging sponsorship by providing tax advantages. - Promoting art among the public who rarely visit museums or galleries - Developing the educational potential of virtual museums. - Possible creation of a sector-based & territorial cluster - Emergence of new mobile devices and platforms in the video-game sector. - The forthcoming appearance in the video-game sector of new consoles will boost new products and the exponential growth of mobile devices and on-line sales channels. - The animation sector may be a children's business learning tool - The digital contents sector needs greater collaboration with social players such as publishers or producers. - The cultural heritage sector is a market niche, which may create wealth and jobs. - Designing new historical and archaeological-heritage cultural products connected with the. - The use of marketing - Agreement with tourist agents
--	---



Skills for the Creative Economy

	<p>operators to make the cultural heritage better-known.</p> <ul style="list-style-type: none"> - Encouraging the use of ICTs to promote the cultural heritage sector. - Development of innovative cultural heritage programmes or projects. - Possibility of coming out on foreign markets - Increasing support for craftsmen/women from public administrative bodies - Growing social appreciation of the exclusiveness & differentiation of craft products - Increasing value that society places on handicrafts - Possibility of cooperation with industrial (non-craft) business - Possibility of cooperation by the craft sector with tourism. - Cooperation between craftsmen/women, designers and other professionals - New marketing channels linked to ICT (Internet, Social networks, etc.)
Musical and Stage Arts Sector	<small>1 Plan de Industrias Culturales y Creativas de la Comunidad de Castilla y León 2013-2016, Junta de Castilla y León</small>
Literary Arts	
Plastic Arts	
Design	
Cultural Heritage	
Handicrafts	

In the same way that they developed in other sectors, more and more clusters are being created.

This concept emerged at the beginning of the 1990s as a tool to analyse those factors that enable a specific industry to add new links in its production chain, the factors that determine the use of new technologies in its processes, and the determining factors in the creation of agglomerative activities. These ideas come from the pioneering work carried out by Michael Porter 1.



As far as the CCI are concerned, it is now possible to detect up to twelve regional clusters. Spanish companies are basically grouped in the graphic arts and audiovisual sectors. In Madrid there is also a language cluster.

Association / Cluster	Web site
Galician book and graphic product cluster (AIE)	www.clustergrafico.com/
Madrid Graphic Arts platform association (AIE)	http://www.madridnetwork.org/red/artesgraficas
Barcelona media foundation Pompeu Fabra University (AIE)	www.upf.edu/ec/
i2cat foundation	http://www.i2cat.net/es
Galician audiovisual cluster (AIE)	http://www.clusteraudiovisualgalego.com
Balearic Islands audiovisual cluster	http://clab.cat
Extremadura audiovisual cluster	http://www.clusteraudiovisual.com
Madrid audiovisual platform association (AIE)	http://www.madridnetwork.org/red/AUDIOVISUAL
Eiken	http://www.eikencluster.com
Valencian audiovisual cluster	http://www.clusterav.com
Canaries audiovisual cluster	http://www.clusteraudiovisualcanario.es
Madrid Spanish platform	http://www.madridnetwork.org/red/espanol

1 source: Wikipedia, Las Industrias Culturales y Creativas - Un sector clave de la nueva economía, Fundación Ideas, mayo de 2012

General data

In 2013 the number of jobs in the cultural sector amounted to 485.3 thousand people; 2.8% of the total number of people employed in Spain on average in the annual period.

Important differences can be seen according to sex between the jobs linked to the cultural sector and the total number of jobs, with a higher proportion of males, 60.4%, compared to 54.4% seen in the overall number of jobs, and according to age groups, with a higher proportion of people in work in the central age groups.

Cultural employment is also characterised by a higher than average level of education; and shows higher education rates greater than those noted in the overall national total: 65% as against 41.2%.



The number of companies listed in the Central Business Directory whose main economic activity is cultural and creative amounted to 108,556 at the beginning of 2013. This figure represents 3.4% of the total number of companies listed in the Directory.

Most of them, 76.3%, 82,833, correspond to industry activities or services, such as activities linked to publishing, libraries, archives, museums, film, video, radio & television, or artistic and entertainment activities, among others, and the remaining 23.7%, 25,723, to activities linked to dealing in or renting cultural items.

61% are companies with no wage-earners, 31.9% are small-sized, from 1 to 5 workers, 6.4% have from 6 to 49 workers and the remaining 0.7% are large companies, with from 50 workers upwards.

Education in the cultural sphere

In the 2013-2014 academic year a total of 377,360 students enrolled in artistic subjects in the Special Education System. In most cases, 82.8% studied music, 8.8% studied dance, 7.8% studied plastic arts and design and the remaining 0.6% studied dramatic arts.

As for the general education system, in the 2012-2013 academic year, the students who took arts at A-level and vocational training for the cultural sector, made up 5% and 3.8% of the total number of these kinds of students, respectively. The students enrolled on university courses connected to cultural professions made up 6.9% of this kind of education.

3. Facts & figures on the cultural & creative industries in Spain

The sectors considered here as belonging to the cultural industries are the following:

Heritage: This includes activities associated with the management and operation of cultural heritage sites such as historical monuments, archaeological sites, the natural heritage and museums as a result of their opening to the public.

Archives & libraries: This includes activities associated with archives and libraries.

Books & press. This includes activities associated with books, the press and periodicals in different formats.



Visual & graphic arts: This includes activities associated with painting, sculpture, photography, design and architecture.

Performing arts: This includes a wide variety of live cultural stage productions such as theatre, opera, light opera, dance and concerts of classical and contemporary music.

Audiovisuals. This includes activities associated with film, video, recorded music, TV, radio and other audiovisual formats.

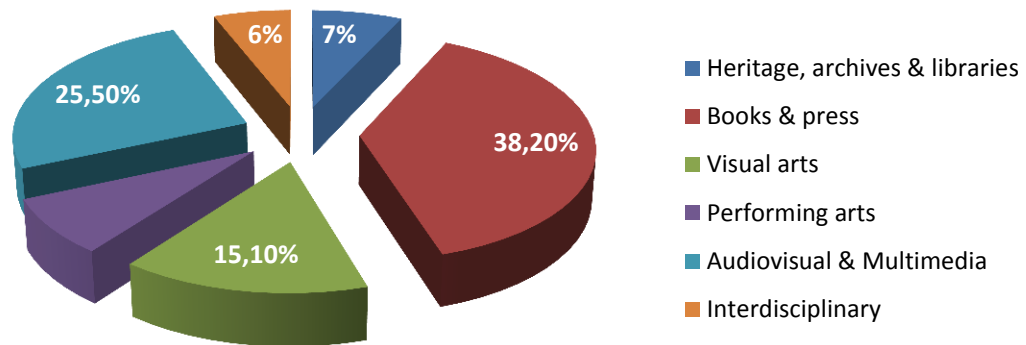
Interdisciplinary. This includes activities that cannot be broken down separately due to a shortage of statistical data.

Data are collected on the following activities as classified under the 2009 CNAE (National Classification of Economic Activities):

- 181 Graphic arts & associated services
- 182 Playing of recorded media
- 264 Manufacture of consumer electronics
- 268 Manufacture of magnetic and optical media
- 322 Manufacture of musical instruments
- 581 Publishing of books & periodicals and other publishing activities
- 591 Film & video activities and TV programmes
- 592 Sound recording and music publishing activities
- 601 Radio broadcasting activities
- 602 TV programming and TV broadcasting activities
- 741 Specialist design activities
- 742 Photographic activities
- 743 Translation and interpreting activities
- 900 Creative, artistic and entertainment activities
- 910 Activities associated with libraries, archives, museums and other cultural activities
- Any other economic activities that can be considered as a culture-related occupation.

3.1 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP BROKEN DOWN BY SECTORS

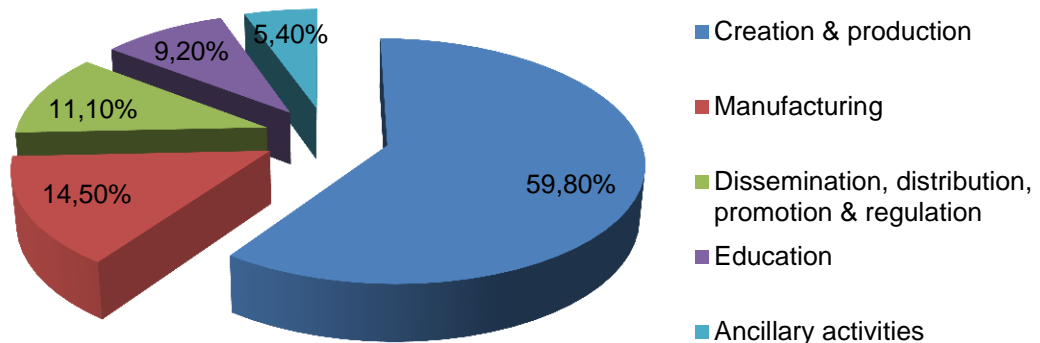
(Average for 2008 – 2012) (% of cultural GDP)



Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.2 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP BROKEN DOWN BY PHASES

(Average for 2008 – 2012) (% of cultural GDP)



Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.3 CONTRIBUTION OF CULTURAL ACTIVITIES AND COPYRIGHT-BASED ACTIVITIES TO GDP

	2008		2009		2010		2011		2012	
	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP
Cultural activities	30,524	2.8	29,285	2.8	29,446	2.8	28,224	2.7	26,031	2.5
Copyright-based activities	38,748	3.6	37,355	3.6	37,549	3.6	36,813	3.5	35,099	3.4

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.4 CONTRIBUTION OF CULTURAL ACTIVITIES AND COPYRIGHT-BASED ACTIVITIES TO GROSS VALUE ADDED (GVA)

	2008		2009		2010		2011		2012	
	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP	ABSOLUTE VALUES (Millions of euros)	% OF TOTAL GDP
Cultural activities	29,468	3.0	28,442	2.9	28,487	3.0	27,433	2.9	25,263	2.7
Copyright-based activities	37,025	3.7	35,868	3.7	35,898	3.8	35,350	3.7	33,594	3.6

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.5 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP BROKEN DOWN BY SECTORS

	2008	2009	2010	2011	2012
ABSOLUTE VALUES (Millions of euros)	30,524	29,285	29,446	28,224	26,031
Heritage, archives & libraries	2,010	2,075	2,013	1,954	1,912
Books & press	11,378	10,818	11,359	11,090	10,167
Visual arts	5,008	4,615	4,184	4,185	3,750
Performing arts	2,334	2,420	2,411	2,293	2,172
Audiovisual & multimedia	8,069	7,667	7,716	6,953	6,310
Interdisciplinary	1,725	1,690	1,764	1,749	1,721
% OF TOTAL GDP	2.8	2.8	2.8	2.7	2.5
Heritage, archives & libraries	0.18	0.20	0.19	0.19	0.19
Books & press	1.05	1.03	1.09	1.06	0.99
Visual arts	0.46	0.44	0.40	0.40	0.36

Performing arts	0.21	0.23	0.23	0.22	0.21
Audiovisual & multimedia	0.74	0.73	0.74	0.66	0.61
Interdisciplinary	0.16	0.16	0.17	0.17	0.17
% OF CULTURAL GDP	100	100	100	100	100
Heritage, archives & libraries	6.6	7.1	6.8	6.9	7.3
Books & press	37.3	36.9	38.6	39.3	39.1
Visual arts	16.4	15.8	14.2	14.8	14.4
Performing arts	7.6	8.3	8.2	8.1	8.3
Audiovisual & multimedia	26.4	26.2	26.2	24.6	24.2
Interdisciplinary	5.7	5.8	6.0	6.2	6.6

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.6 CONTRIBUTION OF CULTURAL ACTIVITIES TO GVA BROKEN DOWN BY SECTORS

	2008	2009	2010	2011	2012
ABSOLUTE VALUES (Millions of euros)	29,468	28,442	28,487	27,433	25,263
Heritage, archives & libraries	2,037	2,095	2,077	2,016	1,973
Books & press	10,845	10,378	10,790	10,560	9,640
Visual arts	4,838	4,433	4,030	4,050	3,634
Performing arts	2,340	2,427	2,398	2,280	2,159
Audiovisual & multimedia	7,670	7,411	7,430	6,780	6,139
Interdisciplinary	1,738	1,698	1,760	1,746	1,718
% OF TOTAL GVA	3.0	2.9	3.0	2.9	2.7
Heritage, archives & libraries	0.20	0.22	0.22	0.21	0.21
Books & press	1.09	1.07	1.13	1.10	1.02
Visual arts	0.49	0.46	0.42	0.42	0.38
Performing arts	0.23	0.25	0.25	0.24	0.23
Audiovisual & multimedia	0.77	0.76	0.78	0.71	0.65
Interdisciplinary	0.17	0.17	0.18	0.18	0.18
% OF CULTURAL GVA	100	100	100	100	100
Heritage, archives & libraries	6.9	7.4	7.3	7.3	7.8
Books & press	36.8	36.5	37.9	38.5	38.2
Visual arts	16.4	15.6	14.1	14.8	14.4
Performing arts	7.9	8.5	8.4	8.3	8.5
Audiovisual & multimedia	26.0	26.1	26.1	24.7	24.3
Interdisciplinary	5.9	6.0	6.2	6.4	6.8

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.7 AVERAGE ANNUAL EMPLOYMENT IN CULTURAL INDUSTRIES BROKEN DOWN BY ECONOMIC ACTIVITIES

	ABSOLUTE VALUES		DISTRIBUTION BY %	
	(in thousands)			
	2012	2013	2012	2013
TOTAL	478,8	485,3	100	100
Activities associated with libraries, archives, museums & other cultural institutions	34.5	33.7	7.2	6.9
Publishing of books & periodicals and other publishing activities	54.9	53.5	11.5	11
Film & video activities and broadcasting	75.2	68.7	15.7	14.2
Design, creation, translation, art & entertainment activities. Graphic arts, recording, playing of media, music publishing	109.3	110.8	22.8	22.8
Manufacture of audio & video media & equipment, musical instruments				
	86.7	88.5	18.1	18.2
Other economic activities	118.3	130.2	24.7	26.8
Employment in cultural industries as a % of total employment	2.7	2.8		

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.8 AVERAGE ANNUAL EMPLOYMENT IN THE CULTURAL INDUSTRIES BROKEN DOWN BY OCCUPATIONS

	ABSOLUTE VALUES		DISTRIBUTION BY %	
	(in thousands)			
	2012	2013	2012	2013
TOTAL	478.8	485.3	100	100
Writers, journalists & linguists	57.1	59.3	11.9	12.2
Creative & performing artists	59.7	55.4	12.5	11.4
Archivists, librarians, curators & similar and their assistants	25.6	28.1	5.3	5.8
Specialists & technical staff in the artistic & cultural world	165.1	176.5	34.5	36.4
Other occupations	171.3	166	35.8	34.2
Employment in the cultural industries as a % of total employment	2.7	2.8		

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

3.9 CULTURAL ENTERPRISES BROKEN DOWN BY ECONOMIC ACTIVITIES	ABSOLUTE VALUES		Cultural enterprises classified by number of salaried workers and by economic activities in 2013							
	2012	2013	TOTAL	No salaried workers	1-5	6-9	10-49	50-99	100-499	+500
TOTAL	110,619	108,556	108,556	66,205	34,681	3,205	3,715	393	330	27
IN SPECIFIC INDUSTRY & SERVICE-BASED ACTIVITIES	84,151	82,833	82,833	50,906	24,949	2,774	3,529	333	318	24
Activities associated with libraries, archives, museums and other cultural activities	4,257	4,546	4,546	2,366	1,613	244	264	33	25	1
Publishing of books & periodicals & other publishing activities	8,469	8,326	8,326	4,566	2,831	318	458	80	67	6
Film, video, radio, TV & music publishing activities	9,486	9,123	9,123	4,628	3,334	392	591	66	98	14
- <i>Film, video & TV programmes</i>	7,210	6,933								
- <i>Audio recording & music publishing</i>	254	229								
- <i>Radio broadcasting</i>	1,140	1,076								
- <i>TV programming & broadcasting</i>	882	885								
Activities associated with news agencies	127	118	118	56	27	5	25	3	1	1
Activities associated with design, creation, art & entertainment	27,189	27,482	27,482	20,197	5,875	609	682	50	69	0
- <i>Creative, artistic & entertainment activities</i>	25,247	25,610								
- <i>Specialist design activities</i>	1,942	1,872								
Photographic activities	9,434	9,041	9,041	6,005	2,867	111	55	1	2	0
Translation & interpreting activities	7,988	7,778	7,778	6,634	1,051	43	42	3	5	0
Graphic arts & playing of recorded media	15,600	14,805	14,805	6,149	6,572	860	1,109	77	37	1
- <i>Graphic arts & associated services</i>	14,274	13,530								
- <i>Playing of recorded media</i>	1,326	1,275								
Manufacture of media, audio & video equipment & musical	312	306	306	173	75	15	36	2	5	0



Skills for the Creative Economy

instruments										
- <i>Manufacture of consumer electronics</i>	101	82								
- <i>Manufacture of magnetic & optical media</i>	0	0								
- <i>Manufacture of musical instruments</i>	211	224								
Cultural education	1,289	1,308	1,308	132	704	177	267	18	9	1
IN SPECIFIC TRADING & RENTAL-RELATED ACTIVITIES	26,468	25,723	25,723	15,299	9,732	431	186	60	12	3
Retail trade in audio & video equipment at specialist establishments	998	1,195								
Retail trade in books at specialist establishments	7,039	7,196								
Retail trade in periodicals & stationery at specialist establishments	16,395	15,541								
Retail trade in music & video recordings at specialist establishments	101	99								
Rental of video tapes & discs	1,935	1,692								
<i>Cultural industry enterprises as a % of the total number of enterprises</i>	3.5	3.4								

Satellite account for culture in Spain. Results for 2008-2012, Ministry of Education, Culture & Sport

4. Profile of persons employed in the cultural & creative industries

According to the 2012 Culture Observatory survey by Fundación Contemporánea, those working in the cultural industry tend to be highly trained in at least two of the competencies covered: expertise in their cultural or artistic field (rated as good or very good in 86.7% of cases) and management of cultural activities (good or very good in 83.3% of cases). However there is room for improvement in other aspects such as communication and marketing of culture (56.0%), language skills (55.2%) and revenue management (rated as average, room for improvement or considerable room for improvement in 69.3% of cases).

The survey reveals that more training is needed in the following areas (listed in order of importance): revenue management, communication and marketing of culture, languages, clerical management, management of cultural projects, Internet use, social networks and new technologies and international relations.

4.1 OCCUPATIONS IN THE CULTURAL AND CREATIVE INDUSTRIES (NATIONAL CLASSIFICATION OF OCCUPATIONS 2011 (CNO-11))

265	Other sales, marketing, advertising and public relations specialists
2651	Advertising and marketing specialists
2652	Public relations specialists
2653	Specialists in the sale of ICTs
27	Information technology specialists
271	Software and multimedia analysts and designers
2711	Systems analysts
2712	Software analysts and designers
2713	Analysts, programmers and designers of websites and multimedia content
2719	Analysts and software and multimedia designers not included under other headings
29	Culture and entertainment specialists
291	Archivists, librarians, curators and similar
2911	Archivists and museum curators
2912	Librarians, documentalists and similar
292	Writers, journalists and linguists
2921	Writers
2922	Journalists
2923	Philologists, interpreters and translators
293	Creative and performing artists
2931	Visual artists

2932	Composers, instrumentalists and singers
2933	Choreographers and dancers
2934	Film and theatre directors and similar
2935	Actors
2936	Radio, TV and other presenters
2937	Specialists in bullfighting
2939	Creative and performing artists not classified under other headings
373	Technical and specialist support staff in cultural, artistic and culinary activities
3731	Photographers
3732	Designers and interior decorators
3733	Technical staff at art galleries, museums and libraries
3734	Chefs
3739	Other technical and specialist support staff in cultural and artistic activities
38	ICT technicians
42	Library, mail service and similar employees
421	Library and archive employees
4210	Library and archive employees
76	Precision workers of metals, ceramics and glass, craftsmen and women and graphic arts workers
761	Precision workers of metals, ceramics and glass and craftsmen and women
7611	Watchmakers and precision instrument workers
7612	Luthiers and similar; musical instrument tuners
7613	Jewellers, goldsmiths and silversmiths
7614	Pottery and ceramic workers and similar
7615	Glassblowers, modellers, laminators, cutters and polishers
7616	Sign writers, glass engravers and decorative painters of sundry articles
7617	Workers in wood and similar materials; basket weavers, broom makers and similar
7618	Weavers, leather workers and similar, preparers of fibres and weavers with artisanal looms, knitters and similar
7619	Craftsmen and women not classified under other headings
762	Skilled and unskilled graphic arts workers
7621	Workers in pre-printing processes
7622	Workers in printing processes
7623	Workers in binding processes
781	Wood treatment workers and similar
7811	Wood treatment workers
7812	Fitters and operators of wood treatment machinery
782	Cabinetmakers and similar
7820	Cabinetmakers and similar
783	Textile workers, garment makers, fur, leather and footwear workers
7831	Tailors, seamstresses, furriers and milliners

7832	Pattern makers for textile and leather products
7833	Cutters of fabric, leather, fur and other materials
7834	Hand sewing, embroidery and similar
7835	Upholsterers, mattress makers and similar
7836	Tanners and preparers of leather
7837	Shoemakers and similar

Professional profiles with annual growth in hiring, according to Sep 2014 data

Design	Contracts 2014	% inter-annual var.
Multimedia and web site designers, programmers and analysts	10.019	35,43
Computer programmers	21.631	24,47
IT systems operations engineers	19.646	20,71
Stage Arts		
Composers, musicians and singers	117.739	17,10
Actors	86.373	14,21
Creative or performing artists not classified under other headings	28.080	7,34
Choreographers and dancers	17.237	14,08
Film or theatre directors and similar	10.698	3,61
Audiovisual recording technicians	62.862	11,08
Literary Arts		
Journalists	11.866	5,69
Philologists, interpreters & translators	10.818	44,34
TV and radio announcers and other presenters	9.732	23,10
Cultural heritage		
Other technicians and professionals providing support for cultural & artistic activities	32.084	28,22
Precision metalworkers, ceramicists, glaziers, craftsmen/women and graphic arts workers		
Printing process workers	11.432	10,25
Handicrafts		
Officials, operators and craftsmen/women in other trades not classified under other headings	56.903	23,50

Source: Sepe

Since 2012 the SEPE, the State Public Employment Service, has prepared a record containing the professional profiles for which hiring showed a positive development over the previous 18 months. In the “es.competencias” project the Confederation of Organisations for the Social Economy in Andalusia also prepared the “study to identify Key Competences, Professional Profiles and New Sources of Employment in the Andalusian Economy”, in which the most called-for professional profiles are listed.

In the attached table the most called-for professional profiles are listed as well as the cross-cutting competences associated with each professional profile.

SECTOR	PROFESSIONAL PROFILE	NATIONAL OCCUPATIONAL CLASSIFICATION	- ASSOCIATED CROSS-CUTTING COMPETENCES
HANDICRAFTS	Metalwork Blacksmith		<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Teamwork - Creativity
CULTURAL HERITAGE	Rural tourism promoter		<ul style="list-style-type: none"> - Oral and written communication - Knowledge of a second language - Capacity for information management - Teamwork - Work in an international context - Interpersonal relationship skills - Ethical commitment - Adaptation to new situations
	Tourist guides	5823 Tourist escorts: 5825 Tourist guides:	<ul style="list-style-type: none"> - Oral and written communication - Knowledge of a second language - Work in an international context - Recognition of diversity and multiculturality - Knowledge of other cultures and customs

	Cultural heritage manager	3739 Other technicians and professionals providing support for cultural and artistic activities	<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning - Oral and written communication - Teamwork - Adaptation to new situations
DESIGN	Multimedia and graphic designers	2484 Multimedia and graphic designers	<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Teamwork - Adaptation to new situations - Creativity
	Video-game developers	2713 Analysts, programmers & multimedia and web site designers	<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Teamwork - Autonomous learning - Creativity - Leadership - Initiative and entrepreneurial spirit
	Computer programmers	3820 Computer programmers 2729 Database and computer network specialists not classified under	<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning - Oral and written

		other headings	<ul style="list-style-type: none"> communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Teamwork - Work within multidisciplinary teams - Autonomous learning - Creativity - Entrepreneurial
	Information technology professionals	2711 Systems analysts 2712 Analysts and Software designers 2713 Analysts, Programmers and Multimedia & Web site designers 2719 Analysts and Software and Multimedia designers not classified under other headings 2721 Database administrators and designers 2722 System and Network administrators 2723 Computer network analysts 2729 Database and computer network specialists not classified under other headings	<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the field of study - Capacity for Information Management - Problem-solving - Teamwork - Creativity
	Set designer		<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Knowledge of IT relative to the field of study - Decision-making - Adaptation to new situations - Creativity - Initiative and entrepreneurial spirit

	2D & 3D animation technician	2711 Systems analyst 2712 Analysts & Software designers, Programmers and multimedia and web site designers 2719 Analysts and Software and Multimedia designers not classified under other headings 2721 Database administrators and designers 2722 System and Network administrators 2723 Computer network analysts 2729 Database and computer network specialists not classified under other headings	<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of It relative to the area of study - Decision-making - Teamwork - Ethical commitment - Autonomous learning - Adaptation to new situations - Creativity
MUSIC	Musician	2513.010.4 Musical Instrumentalist, in general	<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Capacity for information management - Teamwork - Work within multidisciplinary teams - Autonomous learning - Adaptation to new situations - Creativity
	Sound designer	3041.009.3 Sound recording equipment technician	<ul style="list-style-type: none"> - Capacity for organisation and planning - Knowledge of a second language

			<ul style="list-style-type: none"> - Knowledge of IT relative to the area of study - Teamwork - Recognition of diversity and multiculturality - Adaptation to new situations - Creativity - Leadership
	Sound technician	3041.009.3 Sound equipment operator	<ul style="list-style-type: none"> - Capacity for organisation and planning - Knowledge of a second language - Knowledge of IT relative to the area of study - Decision-making - Teamwork - Critical reasoning - Creativity
PLASTIC ARTS	Sculptor		<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Teamwork - Creativity
LITERARY ARTS	Advertising, marketing and public relations professionals	2651 Marketing and advertising professionals 2652 Public relations professionals	<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Capacity for information management - Problem-solving - Teamwork - Creativity - Leadership - Knowledge of other cultures and customs
	Documentary maker		<ul style="list-style-type: none"> - Capacity for analysis and synthesis - Capacity for organisation and planning

			<ul style="list-style-type: none"> - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Decision-making - Teamwork - Interpersonal relationship skills - Critical reasoning - Creativity - Leadership
STAGE ARTS	Actor/actress	25150016 Actor/actress	<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Capacity for information management - Teamwork - Work within multidisciplinary teams - Autonomous learning - Adaptation to new situations - Creativity - Knowledge of other cultures and customs
	Audiovisual recording technicians	3831 Audiovisual recording technicians:	<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Decision-making - Teamwork - Interpersonal relationship skills - Adaptation to new situations - Creativity - Leadership
	Audiovisual postproduction		<ul style="list-style-type: none"> - Oral and written communication

	and editing manager		<ul style="list-style-type: none"> - Problem-solving - Decision-making - Teamwork - Interpersonal relationship skills - Adaptation to new situations - Creativity
	Audiovisual technician	3041.026.4 Audiovisual technician (sound and vision)	<ul style="list-style-type: none"> - Capacity for organisation and planning - Knowledge of a second language - Knowledge of IT relative to the area of study - Decision-making - Teamwork - Critical reasoning - Creativity
	Dancer	2514.004.0 Classical dancer	<ul style="list-style-type: none"> - Capacity for organisation and planning - Oral and written communication - Knowledge of a second language - Knowledge of IT relative to the area of study - Capacity for information management - Teamwork - Work within multidisciplinary teams - Autonomous learning - Adaptation to new situations - Creativity

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

Main cross-cutting competencies broken down by subsectors

		CRAFTS	CULTURAL HERITAGE	DESIGN	MUSIC	VISUAL ARTS	LITERARY ARTS	PERFORMING ARTS
INSTRUMENTAL	1 Capacity for analysis & synthesis	X	X	X	X	X	X	
	2 Capacity for organisation & planning	X	X	X	X	X	X	X
	3 Oral & written communication	X	X	X	X	X	X	
	4 Knowledge of a second language		X		X		X	X
	5 Knowledge of IT relative to the area of study	X	X	X			X	X
	6 Capacity for information management		X	X			X	X
	7 Problem-solving	X	X					X
	8 Decision-making			X	X	X		
PERSONAL	9 Teamwork	X	X	X		X		X
	10 Work within multidisciplinary teams	X	X	X	X			X
	11 Work in an international context			X	X			X
	12 Interpersonal relationship skills		X					X
	13 Recognition of diversity and multiculturality	X	X		X	X		
	14 Critical reasoning	X	X	X	X	X	X	X
	15 Ethical commitment			X	X	X	X	X
	16 Autonomous learning	X	X	X	X	X	X	X
SYSTEMIC	17 Adaptation to new situations	X	X	X	X			X
	18 Creativity			X	X	X	X	X
	19 Leadership	X		X	X			
	20 Knowledge of other cultures & customs	X			X	X	X	X



Skills for the Creative Economy

	21 Initiative & entrepreneurial spirit	X	X			X	X	
	22 Motivation for quality	X		X				
	23 Awareness of environmental issues			X	X			
OTHERS	24 Ability to apply theoretical knowledge in practice						X	
	25 Use of the Internet as a means of communication & source of information		X					
	26 Prior experience							
	27 Ability to communicate with non experts	X	X					
	28 Ability to understand the language and proposals of other specialists							
	29 Professional ambition							
	30 Capacity for self-assessment							
	31 Knowledge of a third language							
	32 Negotiating skills							

4.3 Definition of the competencies listed

		DEFINITION
INSTRUMENTAL	1 Capacity for analysis & synthesis	Analysis: studying information, breaking it down into smaller units and isolating basic concepts. Synthesis: combining information to construct a single whole from small units analysed in advance.
	2 Capacity for organisation & planning	Putting in order the various tasks to be carried out in order to achieve an individual objective, and setting those tasks down on a timeline, taking existing resources and constraints into account.
	3 Oral & written communication	The ability to express and transmit contents effectively and correctly in oral or written form, using language considered appropriate.
	4 Knowledge of a second language	The ability to understand and/or express certain contents in oral or written form.
	5 Computing skills (in the area of study)	The ability to use a computer as a tool, support and aid in carrying out the tasks associated with the area in question.
	6 Information management skills	The ability to use appropriate tools and methods to process (consult, store, sort) information in an overall fashion and organise it effectively.
	7 Problem-solving	The ability to apply theoretical knowledge directly to solve a problem. Two levels can be defined depending on the difficulty of the problems set.
	8 Decision-making	The ability to assess alternative courses of action when a choice must be made, to calculate the expected results or consequences of choices and to choose one of the options analysed consciously and rationally.
PERSONAL	9 Teamwork	The ability to work with others in a complimentary, coordinated, communicative, trustful and committed fashion to attain a common goal.
	10 Ability to work in an interdisciplinary team	The ability to work in groups comprised of persons from different fields and areas of study in order to achieve common goals.
	11 Ability to work in an international context	The ability to work in a multicultural team, respecting and making the most of the different working habits of its members.
	12 Interpersonal skills	The ability to get along with teachers and classmates in a way that energises and facilitates the activities associated with the subject, and to work in a team.
	13 Appreciation of diversity and multiculturality	The ability to appreciate and respect cultural differences and customs of other communities and enrich common efforts in such a way that those differences become an added value rather than an obstacle.
	14 Critical reasoning	Identifying and explaining the strengths and weaknesses of content drawn up by oneself or by third parties.



Skills for the Creative Economy

	15 Ethical commitment	An awareness of the moral values involved in the activities carried out; respecting and knowing how to set limits on moral and social implications. The ability to recognise social limits and moral implications in projects and jobs, respecting professional ethics.
	16 Autonomous learning	The ability to acquire and assimilate new knowledge and obtain information with a view to applying such knowledge.
SYSTEMIC	17 Adaptation to new situations	
	18 Creativity	The ability to generate consistent new or innovative knowledge (concepts, contents).
	19 Leadership	The ability to manage individual skills in such a way as to form a group that is harmonious, balanced and motivated, encouraging loyalty and trust among members.
	20 Understanding of cultures & customs of other countries	
	21 Initiative & entrepreneurial spirit	The ability to generate new ideas and seek out the resources and means necessary to put them into practice.
	22 Concern for quality	Ensuring that procedures are properly defined and that the indicators are established as necessary to assess and monitor the extent to which objectives are fulfilled.
	23 Awareness of environmental issues	The full range of knowledge, abilities, skills and attitudes that can be used to interact with the environment ethically, responsibly and sustainability, with a view to avoiding or minimising the harm done by unsuitable human activities and promoting the potential benefits of professional action in the field of the environment, taking economic and social implications into account.

Source: Tuning

5. Involvement of stakeholders.

- **More specific entrepreneurial training** for the creation and consolidation of companies in the creative and cultural sector. Most businessmen in this sector have technical training in their area, but the lack of entrepreneurial training prevents them from creating competitive businesses, and leads to a panorama with few large companies and lots of small companies and freelance workers. That is, the cross-cutting competences in the sector are poorly defined and the needs for vocational training for the workers in the sector are numerous and growing, in view of the increasing uncertainty in the business world and the prevailing high level of competition. We are faced with talented professionals who decide to become self-employed as a necessity, when they ought to become entrepreneurs through opportunity.

Taking the aforementioned shortcomings and needs as a starting point, I am now going to provide a summary of a potential training programme for professionals in the sector, that will provide professionals and the cultural and creative industries with these required cross-cutting competences:

1. ORGANISATION DEFINITION
 - Organisation concept
 - Types of cultural organisations.
 - Structure of organisations
 - Organisational models

2. STRATEGIC ANALYSIS TOOLS FOR CULTURAL COMPANIES
 - External analysis: Macro-environment
 - PEST analysis
 - M. Porter's 5 Forces Model
 - Boston Consulting Group Matrix
 - Life cycle of the industry
 - Internal analysis: Micro-environment
 - Value Chain Model
 - SWOT analysis.

3. STRATEGY DEVELOPMENT IN CULTURAL ENVIRONMENTS
 - Key factors for success
 - Corporate strategy
 - Strategy in various contexts.

4. BUSINESS OPPORTUNITIES IN CREATIVE AND CULTURAL COMPANIES

- Production of ideas. Production sources of ideas.
- (Internal and external) innovation as a source of opportunities and differentiation.
- Assessment of opportunities.
- Emerging and declining sectors. Sector-based analysis.
- The business model. Definition and validation.
- Initiative models depending on the target market. A global vision.

5. MARKETING CULTURAL AND CREATIVE INDUSTRIES:

- Principles, nature and analysis
- Placement and segmentation. Analysis of audiences.
- Marketing-mix: Product, Price, Distribution and Communication.
- CASE ANALYSIS. BUSINESS PLAN AND PREPARATION OF PROJECTS.

6. FINANCES AND FINANCIAL MANAGEMENT:

- Finances: Explanation and importance.
- The three financial statements.
- Strategic planning and budgets.
- Budgetary preparation.
- Budgetary control.
- Balanced Scorecard: Explanation and establishment.
- Practical tool: Explanation for drawing up economic-financial plans.

- **Working on specialised entrepreneurship** in this sector on university degrees and related vocational training modules. The study plans mainly train employees and civil servants, but neglect entrepreneurs.

- The study, creation and establishment of financial products, private and public venture capital bearing in mind the special characteristics of the sector. These projects fall within the same category as other sectors that sell tangibles, and obviously lose out.

- **The creation of** ambitious programmes to guide companies in **exporting** creative goods and services, and for the **internationalisation** of companies.

OPINION 2:

In the last few months I have been analysing numerous articles about cultural and creative industries. I think that the most appropriate way to tackle this subject is to talk about *Creative Economies*, as this is a concept that covers everything to do with the cultural and creative industry.

From this analysis I have been able to note that, despite the great advantages regarding social and economic development that the emerging creative economy provides in other countries, in Spain no basic guidelines have yet been highlighted as far as the new economic models that are a result of social creativity are concerned. Europe however is working on these concepts, even with regard to funding

On the other hand, the fusion of innovative concepts that seem to be cross-cutting needs to be stressed in a sector that, in my opinion, is practically still to emerge in Spain. In fact, each day I am ever more surprised as I see new projects, because what is really interesting about the creative economy is the new lifestyle model that it seems to be linked to. Just let me explain: strangely enough the most advanced business innovation and creativity models in the world are proportionally linked to places and cities where social development, co-participation, respect, sustainability, new social models, and popular participation stand out... However this concept is not new; during the last decade experts and professionals have been publishing statistical data that prove the existence of a productive, valuable and powerful sector that is made up –mainly- of cultural and creative activities and resources. In this way, the huge potential of culture as a driving force for development has been shown in numerous publications, forums and meetings.

What I have finally been able to appreciate after studying the three documents (2008, 2010 and the special report from 2013), is the **major trend** towards applying **participative mechanisms and the active involvement of society**, especially in processes to prepare policies to boost the creative economy that are better supported and locally led. At the same time the reports show that they have identified some basic success factors, which range from developing local capacities to the self-management of assets by the local residents, and also including the provision of trans-national connections and flows.

So, if we think about the **cross-cutting basic guidelines** that you have mentioned, I understand that they should point towards this fusion of innovative concepts that the creative economic model is already based on. As for the **training needs** in this sector, I think that they are obvious, as this is a model that needs to be adopted, applied and passed on... However all this is being defined based on the fusion of two concepts that were always considered to be incompatible: **economy and creativity**. And of course, it takes time.

There is a recently-created Master's degree that deals directly with the CREATIVE ECONOMY, and tackles the cultural and creative industry from the perspective of boosting entrepreneurship. I'll pass on the link to you. <http://www.mastereconomiacreativa.es/>

6. Training and employment

6.1 JOB SEARCH PLATFORMS IN THE CULTURAL AND CREATIVE INDUSTRIES Source: infoculture

Infojobs

[Infojobs](#) is an online employment platform that publishes general job offers in Spain and abroad

Laboris

A job search platform similar to the above.

Infoempleo

A job search platform similar to the above.

Opción Empleo

A job search platform similar to the above.

Cultunet

A social network for people in the cultural industry that offers free searches for culture-related jobs in Latin American countries.

Fabrica Cultural

A platform for cultural industry managers that features both information sections (scholarships, events, et cetera) and a situations vacant section.

Infoculture: centre for documentation, culture and employment

The services offered by Infoculture include a situations vacant section.

Danza.es

This is a portal run by the Secretariat of State for Culture to publicise dance-related activities in Spain and elsewhere. It includes an information service with calls for auditions for dance companies in all genres from many parts of the world.

Animajobs. Spanish tourist entertainment job portal

This is an employment portal run by the company Activ Leisure Projects, which specialises in the leisure and tourist entertainment sector in Spain.

Yatecasting.- This portal manages casting calls for actors, models and congress assistants.

Solo actores.- As its name indicates, this is a website aimed exclusively at actors. It has two sections which may be of interest to those seeking employment: one for castings and the other for “other jobs”.

Atiza.com.- This is a music industry portal that includes job offers.

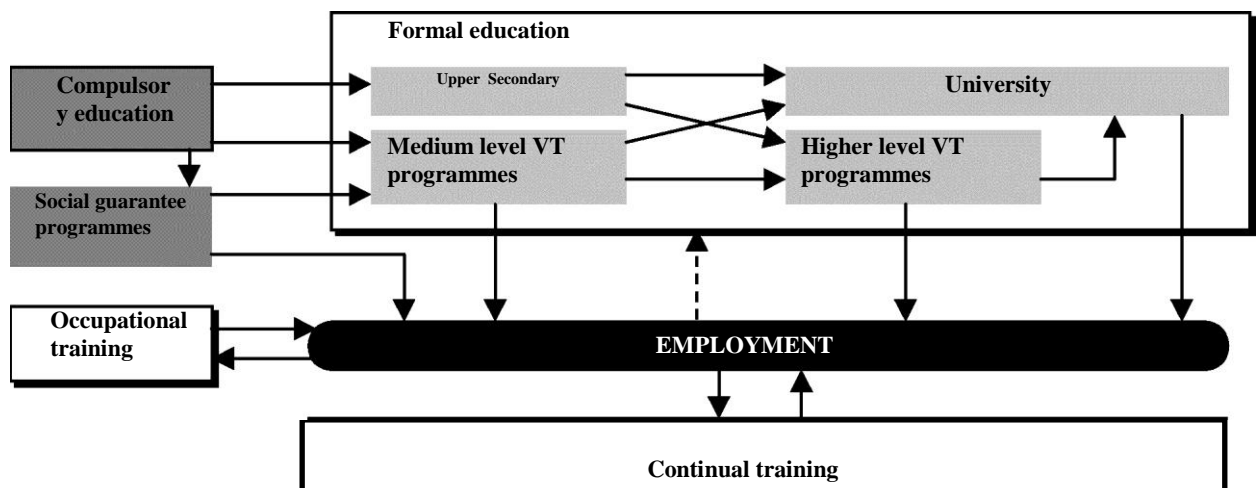
Audiovisuales.com- This portal is dedicated to the audiovisual industry. It includes a free message board for placing and checking on situations vacant and situations wanted ads related to the audiovisual industry.

Escritores.org.- This is a portal aimed at writers and publishers which also contains a section on employment in the sector. Situations vacant are shown in the form of a list indicating the type of job and country in each case.

6.2. Good practices in cross-cutting competencies

TRAINING

Map of training in Spain



There is a broad range of cross-cutting courses available in continuous and occupational training. Standout courses include, among others, a course offered by the Infyde foundation on “setting up and consolidating cultural and creative industry enterprises”. This course provides an overview of the various functional areas of an enterprise, with a view to spotting market opportunities and developing business plans/improvement plans.... Download more information

U-TAD University

U-TAD: The U-TAD university is the first in Spain to be exclusively devoted to training professionals from the technological and digital art industries and aims to meet the current demand for specialised training for the production of digital contents.

Pepe School Land

Pepe School Land: The Pepe School Land training school, located in Barcelona, was set up in 2006 and is one of the benchmarks in teaching animation in Spain. It focuses on offering a Course on Modelling, 3D Animation and Narrative through an annual course for only 20 students, in which they learn how to work in an animation studio in personalised classes from its director, Daniel Martínez Lara,. The artistic side, rather than technical aspects, is extremely important, as the aim is to train an animator who will be able to use any kind of tools, an aspect that is quite exceptional. They try to motivate students, and to instil in them a sense of personal responsibility with regard to studying animation.

ArtLab Huesca

Art Lab Huesca is a multimedia laboratory that forms part of the Culture Department of Huesca Town hall for the development of artistic projects linked to new technologies. It has three working areas: Music, Audiovisuals and Multimedia Design, that are coordinated by active artists and professionals in each of these fields. The Art Lab provides practical training, guidance for creative projects, rehearsal rooms, the hiring of audiovisual equipment and use of programmes and equipment for up-and-coming artists and collectives whose chances of starting a professional career on finishing official training would otherwise be cut short

Creativity Zentrum

Creativity Zentrum Bilbao was founded in 2007 as a pioneering initiative for training quality professionals in all these fields; this is all about setting up a centre for high levels of creative achievement. The centre has gone to great lengths to be able to count on international benchmarks in creative training who pass on their knowledge to the local creative context.

Course in the Creation and Consolidation of cultural and creative industry Companies

The basic **aim** of the course is to provide an overall vision of the different functional areas of the company so as to be able to determine market

opportunities and develop the Company Plan/ Improvement Plan; always making use of management tools to help its implementation.

Promoting a new business is not just an intuitive process, inspired by merely observing changes in the surroundings. It should combine abundant mounts of intuition, enthusiasm and decisiveness, as well as sufficient technical, financial and management capacity for what is to be undertaken and/or consolidated, and a certain dosage of study and planning, in order to reduce possible levels of uncertainty.

As **specific aims** this programme hopes to:

- Provide personalised guidance for each of those taking part, for both current and potential entrepreneurs in cultural industries, regarding the opportunities in their respective active sector and on the development of a business plan.
- Handle the business tools required to design and run cultural projects with well-defined strategic aims.
- Develop abilities to predict the future that make it possible to forecast changes in our society, and make it easier to announce and disseminate projects.
- Understand the cultural processes and trends that are taking place in the world of culture on a national and international level.
- Encourage the development of new technologies in cultural production, paying special attention to digital creations, both in traditional artistic sectors and in those linked to learning and creative leisure (animated films, advertising, communication, web pages, and video games).
- Acquire skills and tools to define aims, cope with challenges, find solutions and assess cultural projects.
- Understand the principles of the cultural market in modern society.
- Get to know the legal and administrative basic concepts in different fields of activity.
- Learn to combine criteria governing social and economic profitability in a balanced way by respecting the special nature of cultural expression, sustainability, the environment and equal opportunities.

6.3. Best practices

- **ENTREPRENEURSHIP**

Practical guide to social and cultural entrepreneurship. University of Salamanca

- **ENVIRONMENTAL SUSTAINABILITY**

Guide to implementing environmental management systems in cultural enterprises. Regional government of Catalonia

Manual of environmental best practices. Museu Nacional d'Art de Catalunya.

- **INTELLECTUAL PROPERTY AND COPYRIGHT**

Fundación Autor manual of best practices, 2012. Fundación Autor.

Code of best practices for joint management of intellectual property rights, 2011. Instituto Ibercrea.

Manual of best practices for the prosecution of breaches of intellectual property rights, 2008. Ministry of Culture.

- **SOCIAL RESPONSIBILITY**

Social Responsibility Policy of the Museu Nacional d'Art de Catalunya 2013

- **VOLUNTEERING**

ACT 6/1996 of 15 January on Volunteering. BOE (Official Journal)

Standard form contract for volunteering, with accident and civil liability insurance. FEAM (Spanish Federation of Friends of Museums), Foundations

Documents for good governance and sound management practices. AEF (Spanish Association of Foundations) 2012

- **GENERAL**

Guide to best practices in cultural management. Associació de Professionals de la Gestió Cultural de Catalunya

- **VISUAL ARTS**

Recommendations on best practices for visitors. Museu Nacional d'Art de Catalunya 2014

Document Zero in the contemporary art industry, for best practices at museums and art centres, 2007. Ministry of Culture/ Consorcio de Galerías de arte contemporáneo [Consortium of Contemporary Art Galleries]/ Consejo de críticos de artes visuales [Council of Visual Art Critics]/ Instituto de Arte

Contemporáneo [Institute of Contemporary Art]/ Unión de asociaciones de galerías de arte [Union of Associations of Art Galleries]/ Asociación de directores de arte contemporáneo [Association of Contemporary Art Directors]/ Unión de asociaciones de artistas visuales [Union of Associations of Visual Artists].

7. Legal regulations

Plan for the promotion of the cultural and creative industries

Since 2009 Spain's Ministry of Culture has been drawing up annual plans for the promotion of the cultural and creative industries with a view to strengthening links between culture and industry, detecting any bottlenecks that affect companies and organisations in the sector and helping to overcome them.

The specific goals of the plan for 2015 are the following:

1. Cooperate with structures and institutions to promote collaboration, association, integration, partnerships and the creation of networks.
2. Increase social engagement and public recognition of the sector.
3. Help not-for-profit organisations and companies to reach the levels of efficiency and/or profitability required to compete in a global market.
4. To improve training at businesses and help to professionalise the cultural and creative industries.
5. To strengthen the crosscutting effects of creativity and cultural innovation on the economy.

8. Recommendations

- Create partnerships and networks per subsector that facilitate the specific needs of each subsector.
- Foster information exchange and needs between enterprises and training centers.
- Create working groups between associations, training centers, public bodies and other experts to analyze and detect trends and training needs.

- Develop a sub-sectorial training needs assessment, which supports the application of a training plan proposal with a national scope.
- Improve the culture and creativity training offer at university, defining new educational specialties providing immediate response to the industry requirements.
- Provide management and strategy training in order to obtain the proper tools for the detection of necessary skills for the enterprise activity.
- Review and modernize educational programs to associate them with the new models of the CCI.
- Encourage artistic and creative teaching in early childhood education.

9. Bibliography:

- The cultural and creative industries - a key sector of the new economy, Ideas Foundation, may 2012.
- I Plan of cultural industries and creative of the community of Castilla y León 2013-2016. Junta de Castilla y León.
- Guide for surveying the economic contribution of copyright-related industries. World Intellectual Property Organization.
- Yearbook of cultural statistics, Subdirectorato General of statistics and studies. Secretariat General technical Ministry of education, culture and sport, October 2014.
- Sources of information on employment and Cultural training in Spain, linterarts.
- Observatory of occupations, the profiles of the job offer, 2014. Public Service of State Employment. Spain.
- Observatory of occupations, the profiles of the job offer, 2013. Public Service of State Employment. Spain.
- Observatory of occupations, the profiles of the job offer, 2012. Public Service of State Employment. Spain.



Skills for the Creative Economy

- Study of identification of key competencies, professional profiles and new sources of employment in the Andalusian Social economy. CEPES-Andalucía
- Survey on employment and analysis of competence profiles in the area of cultural activities. Andalusian employment service.
- Profiles and professional skills in crafts, "Handmade", project Leonardo da Vinci.
- 2015 cultural industries promotion Plan. Secretary of State for culture. Spain (sec).
- Creation and consolidation of cultural and creative industries .companies program. Fundación Instituto Cameral de la Empresa (Incyde).
- Tuning Educational structures in Europe.