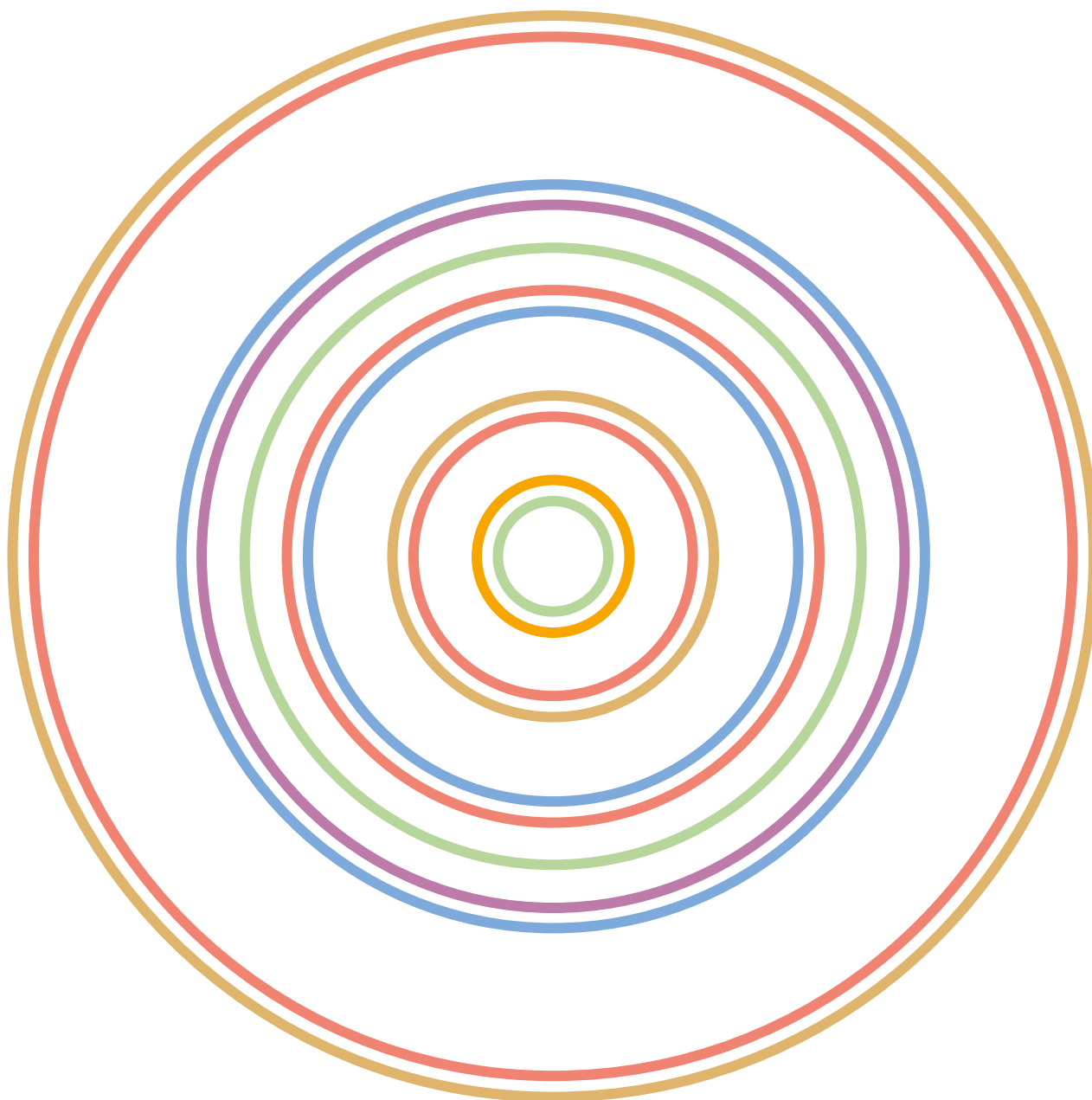


# THE PROFESSIONAL SKILLS MOST NEEDED BY CULTURAL 02 AND CREATIVE OPERATORS

A BENCHMARKING REPORT  
ON THE PERFORMING ARTS PROFESSIONALS  
SURVEYED IN ITALY, IRELAND,  
SWEDEN, SERBIA AND SPAIN



Building new skills  
for innovative business models  
in the performing arts sector

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## PROJECT INFORMATION

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# INTRODUCTION

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The potential for innovating business models for growth and sustainability in the cultural sector has been acknowledged at both national and European levels. Using the words of the European Commission, culture and creativity are “a key contributor to competitiveness across all economic and social sectors” but they need to be supported with “reskilling training initiatives” for their operators to launch effective “partnerships between the business world and the Cultural&Creative Industries”. In effect, cultural and creative operators often lack the skills to realise business initiatives, the time to invest in research, development and market testing of new products, and, the resources to launch innovative projects. Thus, TRAINART project intends to shape new skills for cultural operators by involving them in a cross-border capacity building process and a peer-to-peer training. In this way they will increase their skills and competences on how they can reshape cultural, economic, political and technological changes in the performing arts cultural sector. Definitely, by reskilling its operators, both the building-based and the not building-based cultural and creative organizations competitiveness will be strengthened in the framework of the European Performing Arts sector.

The first step to draw an effective training programme is to focus the fields to be addressed (namely, filed A\_management models for cultural spaces and filed B\_artistic interventions in non-conventional contexts) and to carry out a real assessment of the professional skills required in the cultural and creative sectors of the territories involved. Thus, the purpose of the analysis is to investigate the needs and the constraints of the cultural operators in developing more sustainable practices and improving their economic performances. This type of analysis is required to profile the specific professional skills needed by cultural operators to manage innovative business models and to launch cross-fertilization practises in each territory. Furthermore, outcomes of the analysis will be used to set the learning units and to define the learning outcomes to be achieved through TRAINART transnational capacity building programme.

Once finalised the analysis, a pilot group of cultural and creative operators coming from the partners’ territories will be invited to participate in a long term capacity building programme consisting of: a MOOCs training path to foster common skills required to operate in CCIs, and Training Hotspots to address specific competences in field A or in filed B. By the end of the training programme, the participating cultural and creative operators will be able to trial and pilot solutions that innovate business models, building cultural, social and economic sustainability and providing models to European operators, policy makers and stakeholders.

# METHODOLOGICAL APPROACH

This activity is scheduled in the WP “PREPARATORY PHASE” of TRAINART project and it is addressed to all the project partners selecting beneficiaries to participate in the training programme and to implement the pilot actions.

TRAINART partners involved in the assessment of professional skills required in their Cultural and Creative sector are:

CO\_P1: Consorzio Marche Spettacolo (IT)  
P2: TEATER NU (SE)  
P3: KULTURANOVA (RS)  
P4: HACERIA ARTEAK (ES)  
AP1: LIMERICK COUNTY COUNCIL (IE)

Please note, the participation of the Associated Partner in the skills’ assessment analysis wasn’t initially scheduled by the project. In effect, the participation of associated partners in project activities uses to be restricted to a series of specific supporting actions. Nevertheless, Limerick County Council showed its interest and commitment in assessing the professional skills required in its cultural and creative sectors and this represent an added value for the European dimension of the analyses.


The territorial frameworks covered are the following:

CO\_P1: The national level and the Marche regional level in Italy.  
P2: The national level and the Västra Götaland regional level in Sweden.  
P3: The national level and the Vojvodina regional level in Serbia.  
P4: The national level and the Basque regional level in Spain.  
AP1: The national level and the Limerick county level in Ireland.  
P5: WELCOME is the partner in charge of collecting and analysing all the data by summarising them in the present report.

## 7 METHODOLOGICAL APPROACH

The main objective of the analysis is to assess which are the most important professional skills to effectively operate in the Cultural & Creative Industries by directly surveying its operators. For this purpose, project partners developed an online questionnaire and they forwarded it to local stakeholders to collect a sample of at least 100 answers each. The questionnaire is available in all the partners' languages at this link **<http://www.trainart.eu/survey/>** and it is open to collect answers. The present Report has been drafted on the basis of answers collected as of 16/04/2020 but it will be furthered updated with other answers collected by the end of the project to give the most representative overview of the population involved.

TRAINART survey is made of the following sections:



- General personal data and educational backgrounds;
- Experience in the Cultural and Creative Industry sector;
- Required skills and competences in Cultural and Creative Industries field;
- Field A – New management models for cultural spaces;
- Field B – Artistic interventions in non-conventional contexts;
- Training programmes in the field of Cultural and Creative professions.

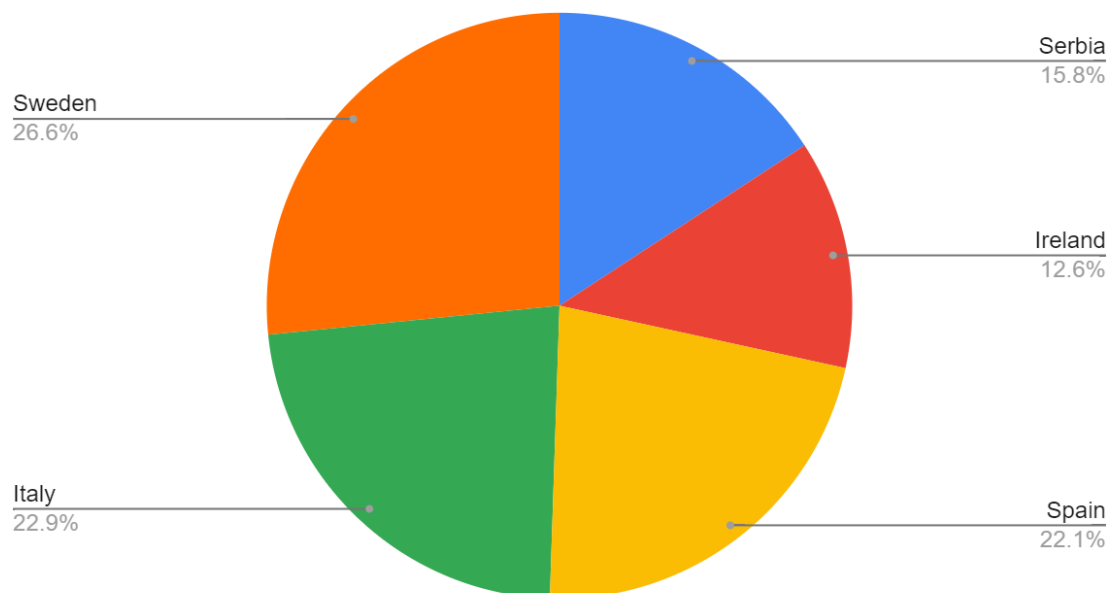
The survey consists of 30 multiple-choice or open-ended questions and it takes no more than 15 minutes to complete it. By participating in the survey Cultural and Creative operators also submitted their interest to participate in the project training programme.

# 8 THE SURVEY ON PROFESSIONAL SKILLS AND TRAINING NEEDS REQUIRED BY THE CULTURAL AND CREATIVE SECTOR

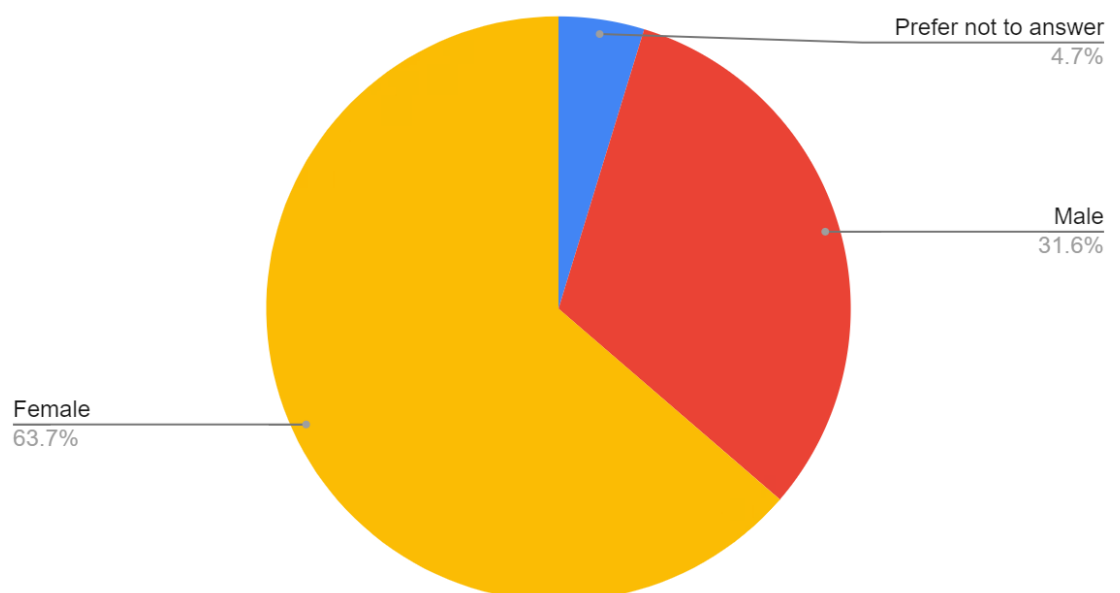
The number of answers collected as of 16/04/2020 is **380**.

The following tables give a general viewpoint on their distribution per **country**, **gender**, **age** and professional **profile** of the people who participated.

## Country



## Gender

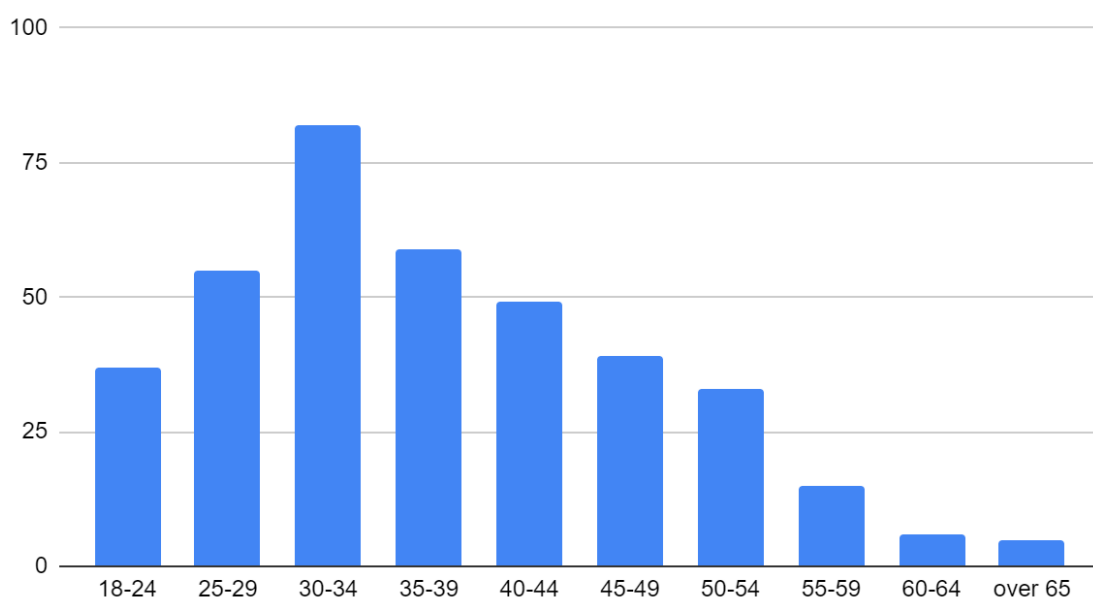




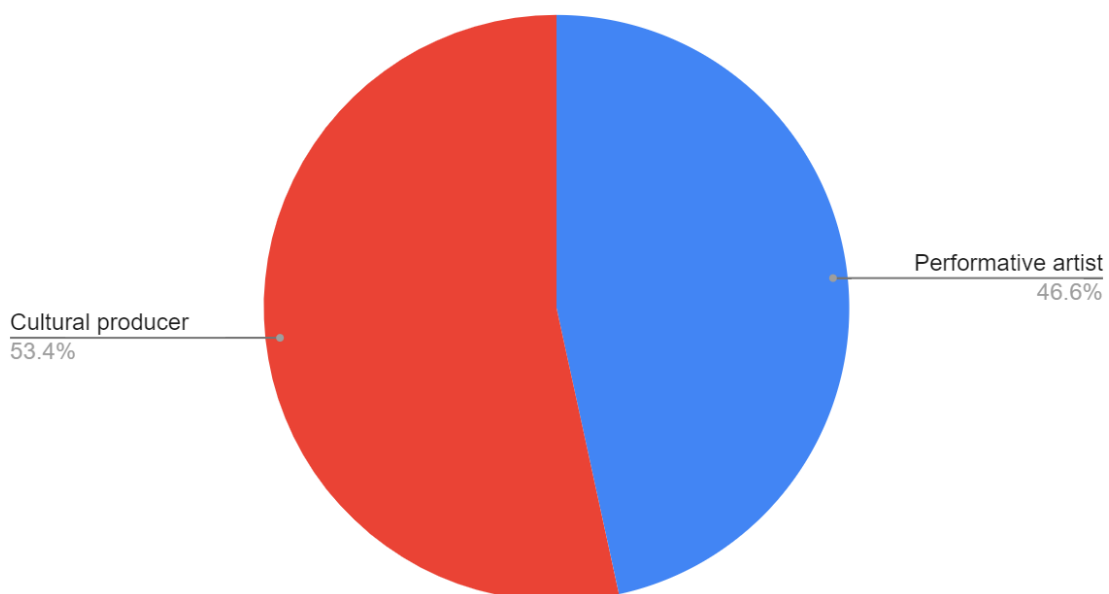
# 9

THE SURVEY ON PROFESSIONAL  
SKILLS AND TRAINING NEEDS  
REQUIRED BY THE CULTURAL  
AND CREATIVE SECTOR

## Age

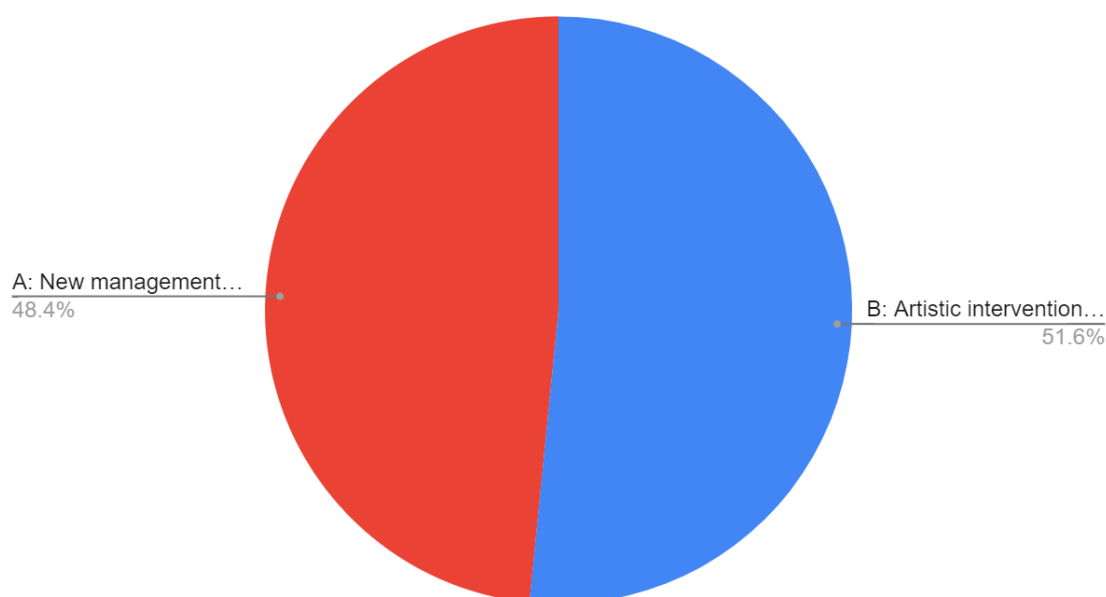


## Current professional profile



We asked in **which of the two project fields** (A: Management models for cultural spaces and filed B: Artistic interventions in non-conventional contexts) people would be interested in **improving their skills** through the capacity building programme.

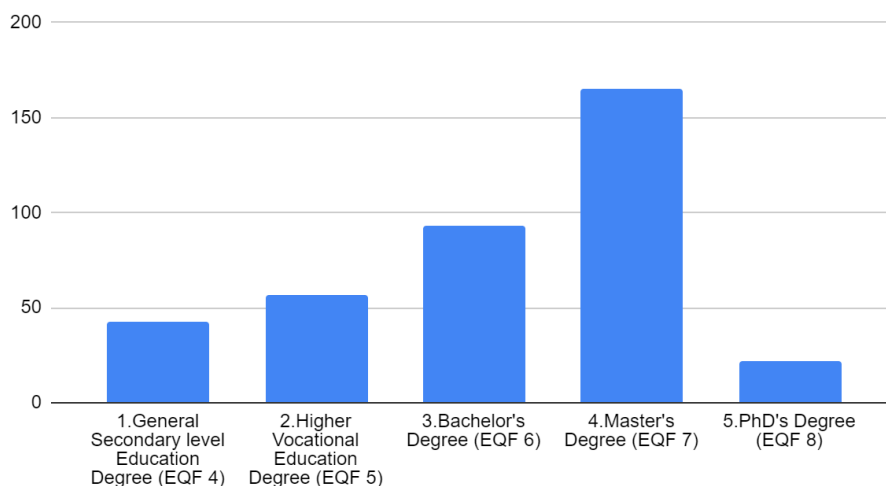
In which field do you want improve skills?



## GENERAL PERSONAL DATA AND EDUCATIONAL BACKGROUNDS

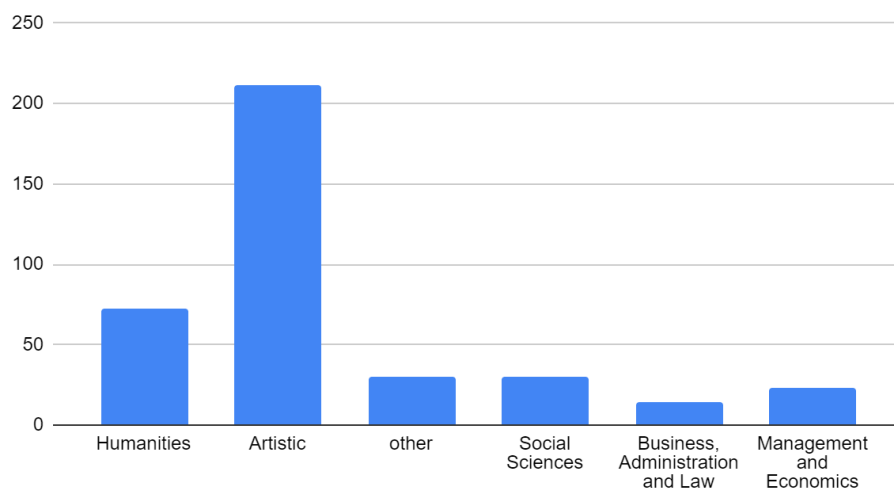
This survey's section aimed at drawing a profile of the sample participating people by investigating their educational backgrounds to better understand which are the most common training paths implemented by people working in the field of the Creative and Cultural Industries.

### Level of education



Please note, the European Qualification Framework (EQF) levels have been inserted to better compare educational qualifications in different countries.

### Area of studies

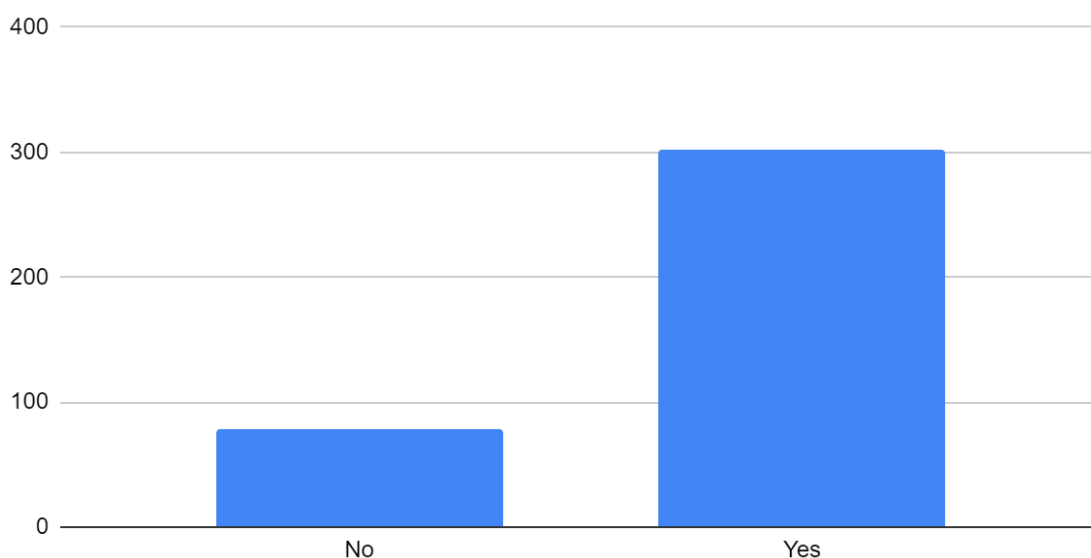


## GENERAL PERSONAL DATA AND EDUCATIONAL BACKGROUNDS

It is important to note that the **Humanities** area of studies involves subcategories such as History of Art, Archaeology, Literature, Philosophy, etc. while the **Artistic** area of studies involves subcategories such as Academy of Fine Arts, Music, Theatre, Cinema, Design).

We finally asked to surveyed people if they reckon their **level and area of education are appropriate** to work in the Cultural and creative industries sector.

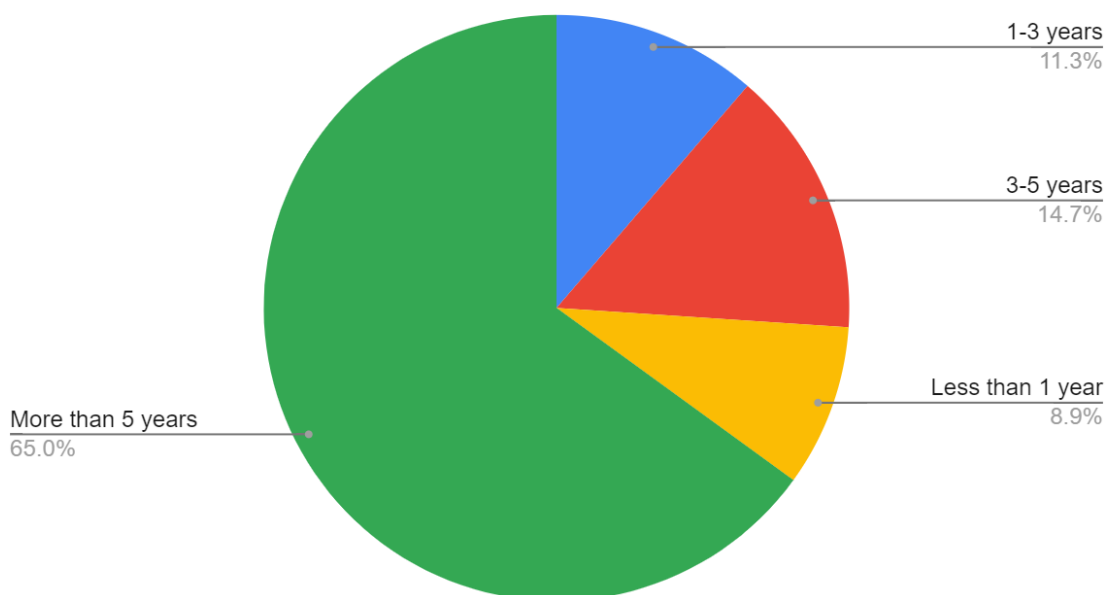
Do you think your education is appropriate to your work in the field of Cultural and Creative Industries?



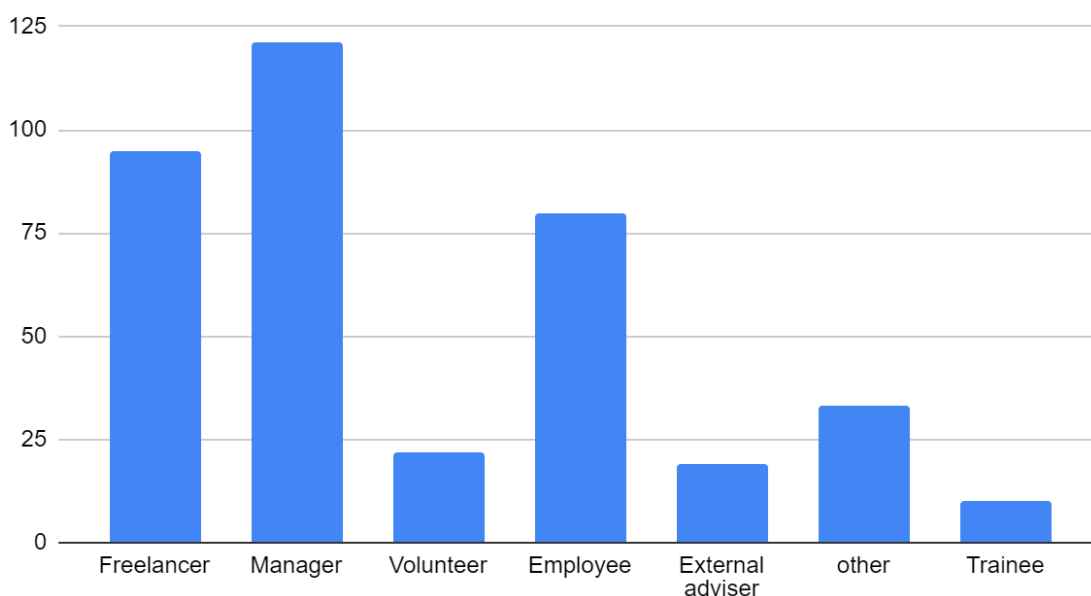
## EXPERIENCE IN THE CULTURAL AND CREATIVE INDUSTRY SECTOR

This survey's section aimed at mapping the current situation of Cultural and Creative operators in the partners' territories by focusing on the **years of experience** in the sector and by highlighting which type of **working collaboration** these operators have with the organisations they belong to.

Experience in the sector



Type of collaboration with the organization



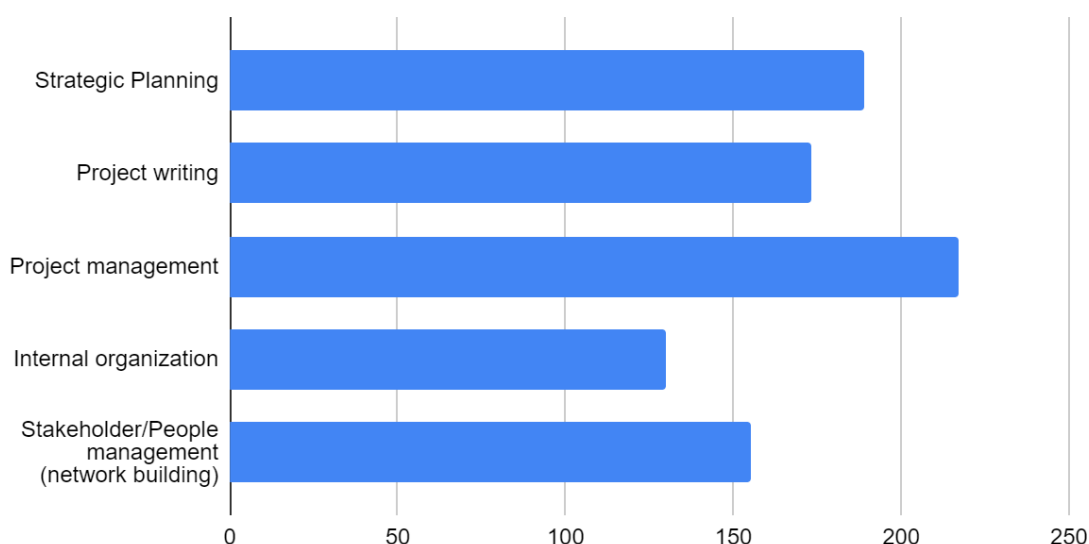
## REQUIRED SKILLS AND COMPETENCES IN CULTURAL AND CREATIVE INDUSTRIES FIELD

This survey's section aimed at better focusing training needs of people potentially involved in the TRAINART transnational capacity building programme.

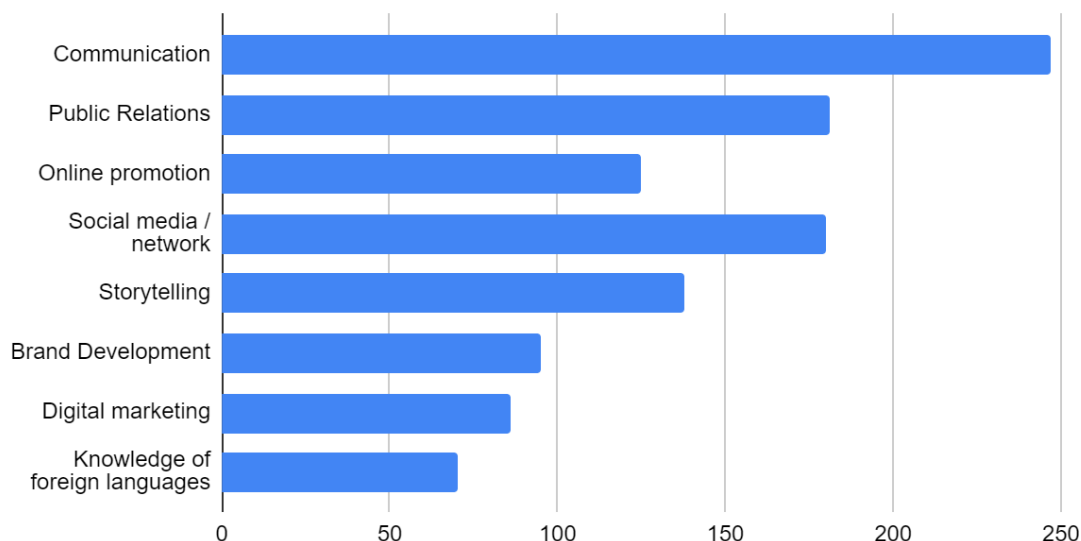
Cultural and Creative operators were surveyed on which skills and competences they reckon as crucial in their daily work according to the following areas:

**MANAGEMENT, MARKETING and FINANCE.**

Which are the most important skills/competences in your work?  
(MANAGEMENT area)

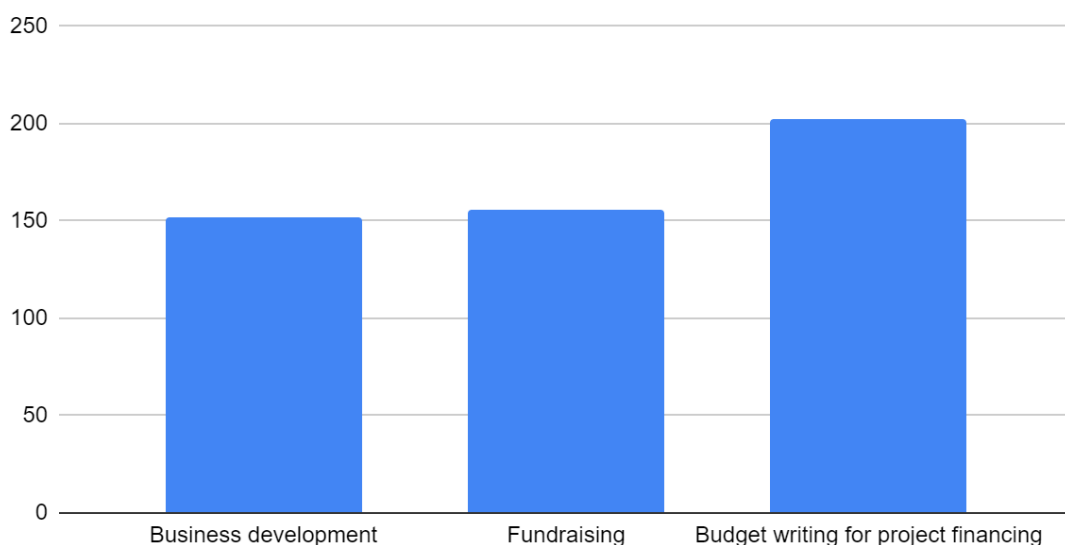


Which are the most important skills/competences in your work?  
(MARKETING area)



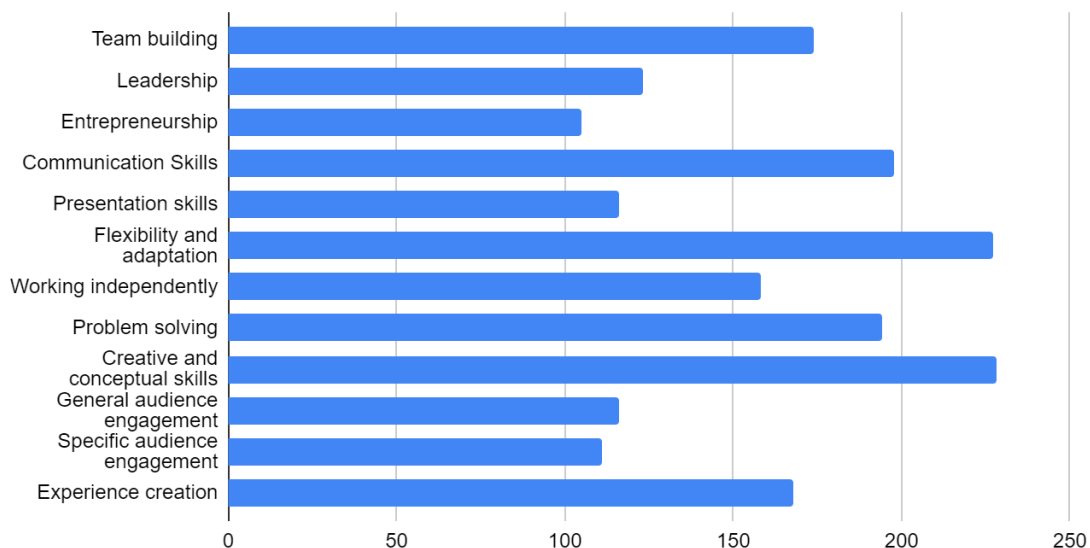
## REQUIRED SKILLS AND COMPETENCES IN CULTURAL AND CREATIVE INDUSTRIES FIELD

Which are the most important skills/competences in your work?  
(FINANCE area)



We also asked to Cultural and Creative operators which **TRANSVERSAL** skills and competences they reckon as crucial in their daily work.

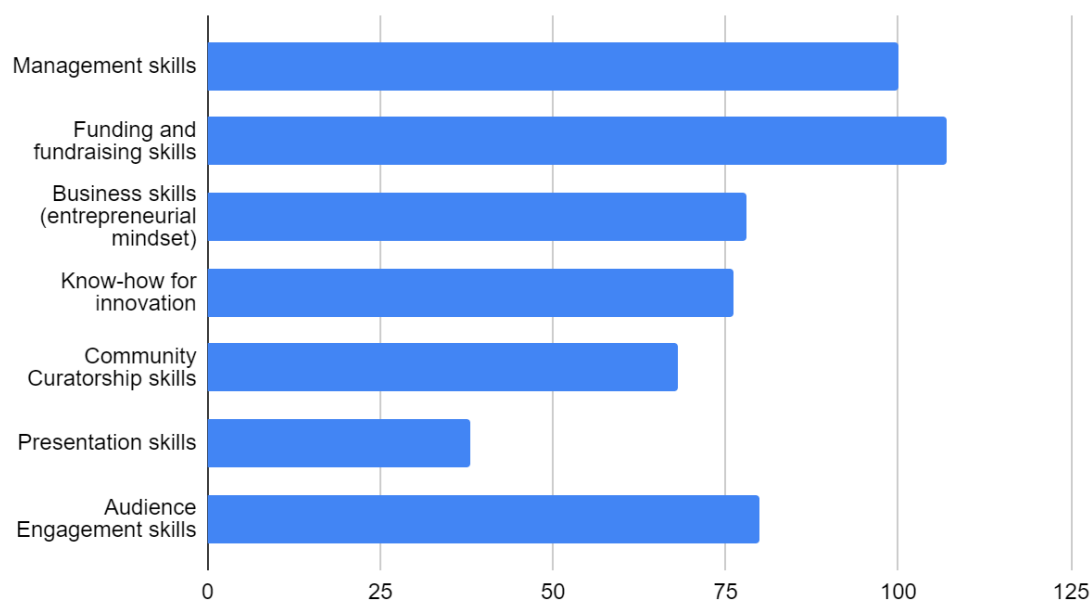
Which are the most important TRANSVERSAL skills/competences in your work?



## FIELD A NEW MANAGEMENT MODELS FOR CULTURAL SPACES

Cultural and Creative operators having selected **field A: New management models for cultural spaces** were asked to list which skills they want to improve to become better able to develop innovative and sustainable models of governance and management for their business.

Which skills/competences do you want to improve?

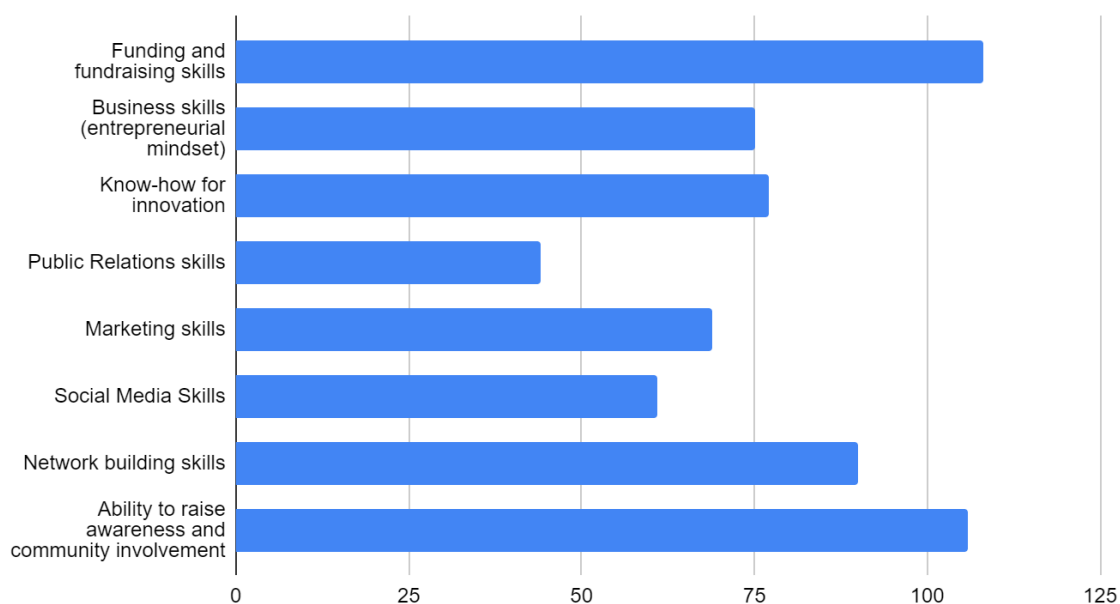




## FIELD B ARTISTIC INTERVENTIONS IN NON-CONVENTIONAL CONTEXTS

Cultural and Creative operators having selected **field B: Artistic interventions in non-conventional contexts** were asked to list which skills they want to improve to foster their competences to develop creative services for new markets.

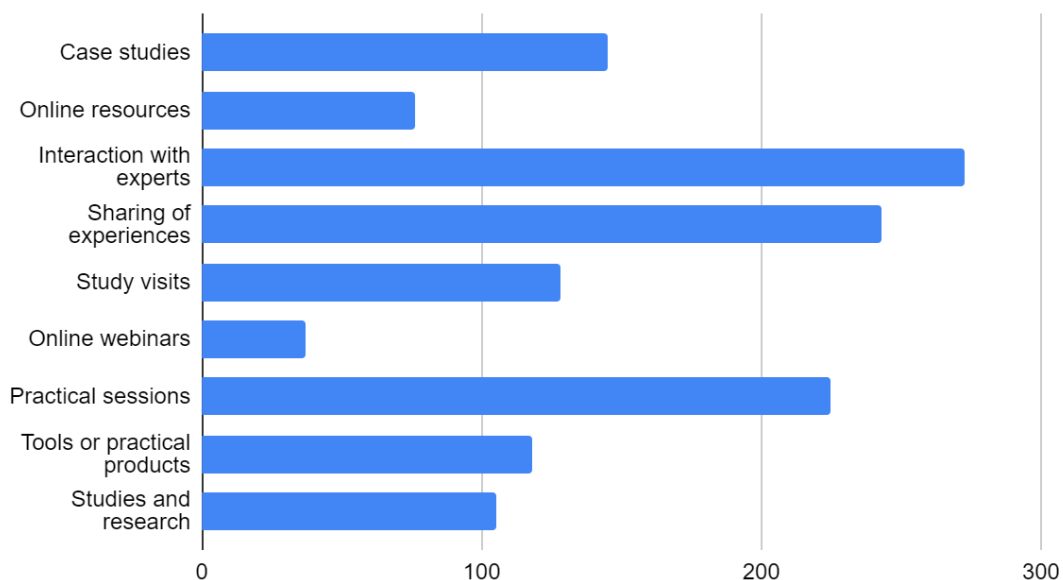
Which skills/competences do you want to improve?



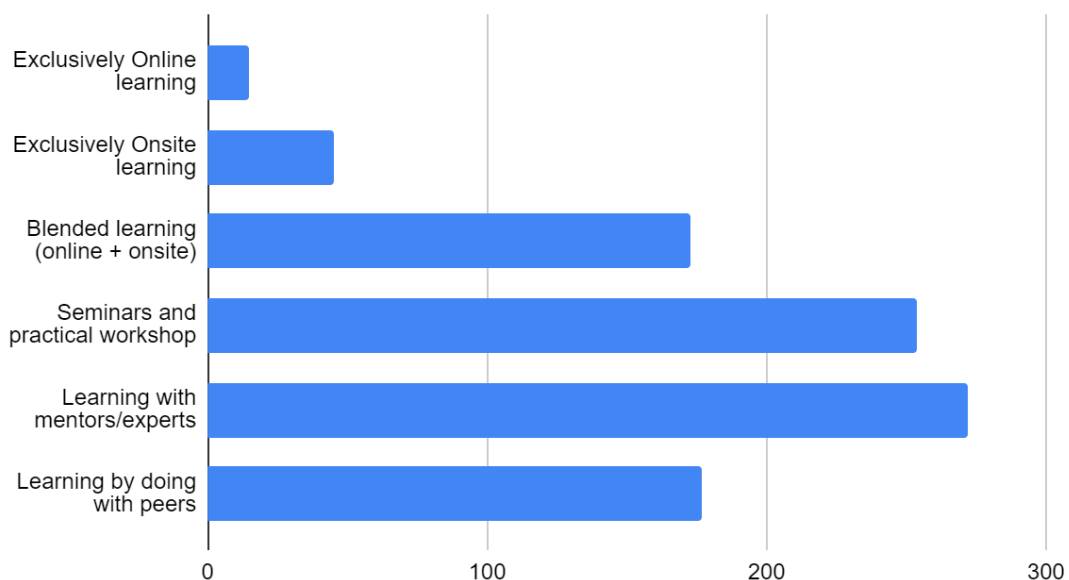
## TRAINING PROGRAMMES IN THE FIELD OF CULTURAL AND CREATIVE PROFESSIONS

This survey's section aimed at tailoring TRAINART capacity building programme on the Cultural and Creative operators preferences regarding organisational aspects. People surveyed were asked to provide their feedbacks on **the elements they most value in a training course** and **the type of training course** preferred.

### Which elements do you most value in a training course?



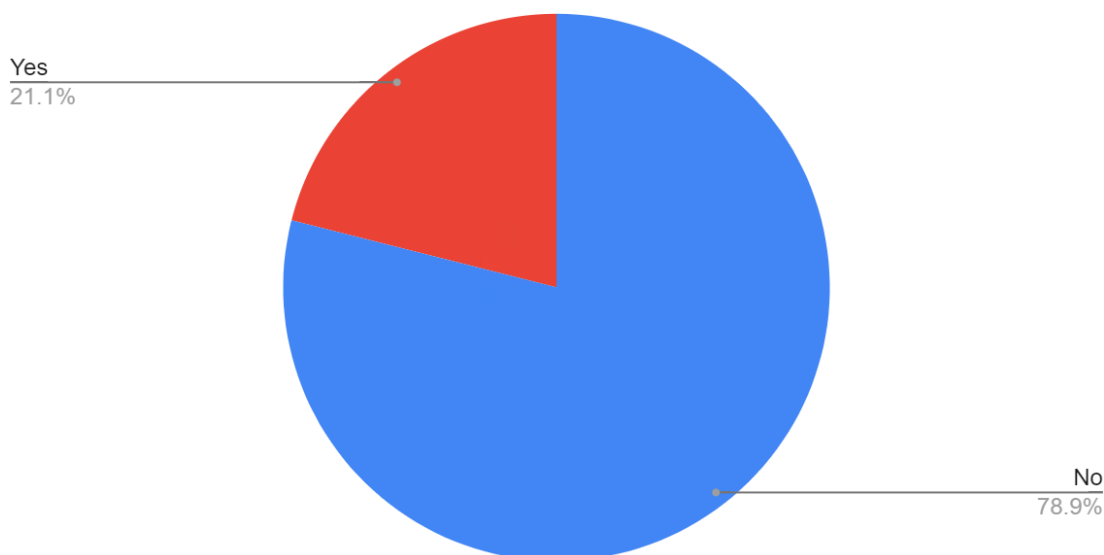
### What kind of training do you prefer?



TRAINING PROGRAMMES  
IN THE FIELD OF CULTURAL  
AND CREATIVE PROFESSIONS

We also asked people whether they participated or not in any **training activity** related to the **Cultural and Creative Industries** in the past 3 years.

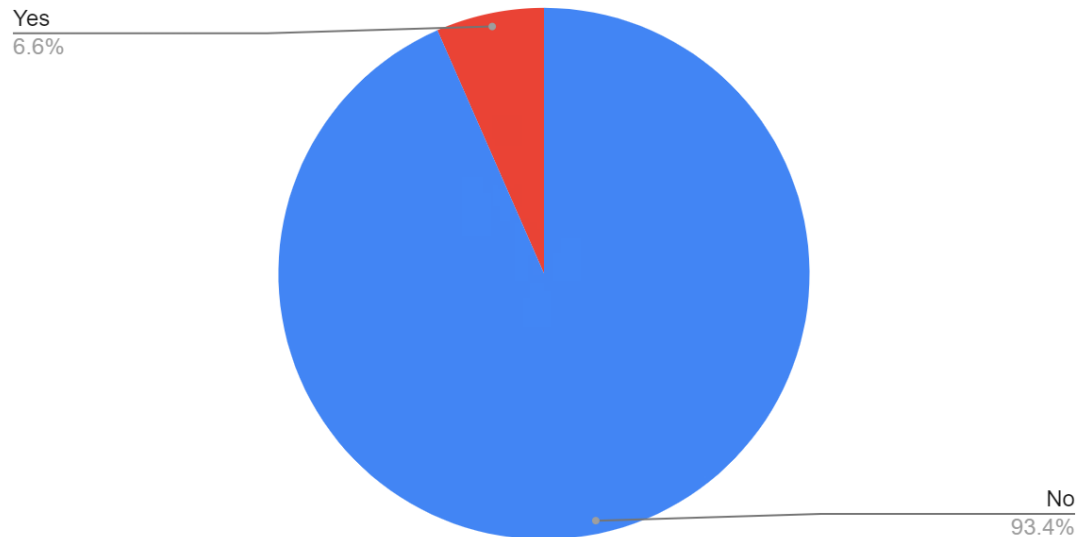
Have you participated in a Cultural and Creative Industries training programme in the past 3 years?



## TRAINING PROGRAMMES IN THE FIELD OF CULTURAL AND CREATIVE PROFESSIONS

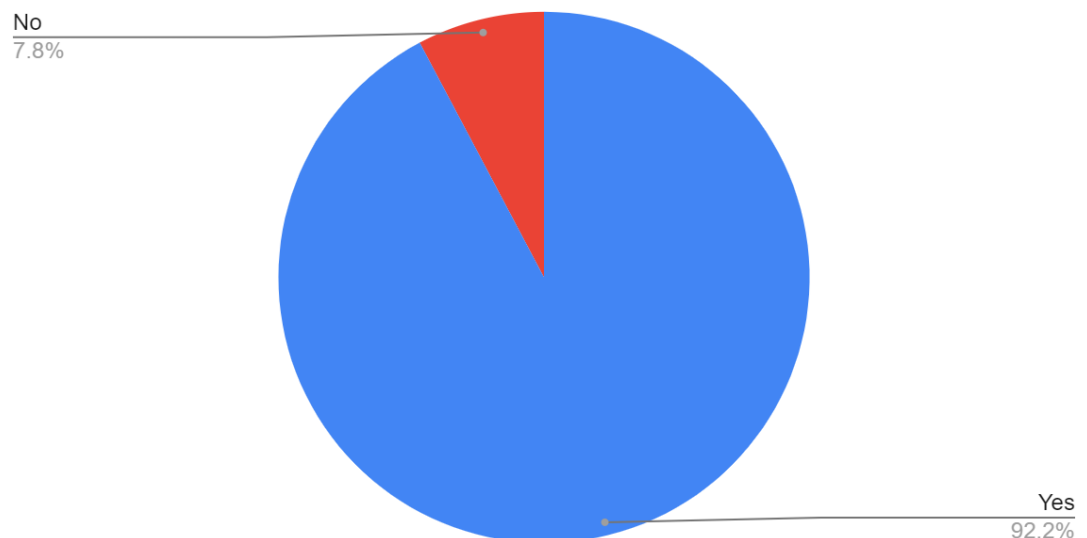
We finally asked to Cultural and Creative operators whether they have **previously participated in a training course funded by a Creative Europe project** and

Have you previously participated in a training course funded by a Creative Europe project?



whether they **would to participate in the transnational training programme organised by TRAINART project**.

Would you like to participate in the transnational training programme organised by TRAINART project?



# CONCLUSION

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According to the answers collected through the TRAINART Survey we are able to draw **a general profile** of the typical operator working in the Cultural and Creative Industries of the partners' territories (i.e. Italy, Sweden, Spain, Serbia and Ireland). The first evidence is that there is a slight difference between **cultural producers** (53.4%) and **performative artists** (46.6%) working in the CCI of the partners' countries. It's also important to note that categorisation of these professional profiles has been proposed exclusively for project purposes to further allocate beneficiaries to one of the two training fields. Thus, the same difference is showed in the expression of preference for the field where the operators want to improve skills with the **field A: management models of cultural spaces** counting the 48.4% and the **field B: artistic interventions in non-conventional contexts** counting the 51.6%.

According to collected data the typical profile of the cultural and creative operator is the following: she is **woman** (63.7%) between **30 and 40 years old** (30-34 range is 21.6% and 35-39 range is 15.5%) with a high level of education (**master's degree** qualification is 43.4%). Regarding the educational background analysed it also important to note the 55.5% of people surveyed come from **artistic studies** reckoning them appropriate (79.5%) to work in the Cultural and Creative sector.

Regarding the **working experience** in the Cultural and Creative Industry sector, the majority of the operators surveyed are well experienced workers having **more than 5 years of experience in the sector** (65%) and holding **managerial position** (31.8%) in the organisations where they work. Regarding working positions, it is also important to note that 25% of people surveyed declared they are **freelancer** in the Cultural and Creative Industries.

According to the collected data these are the most important **skills and competences** to operate in the Cultural and Creative Industries:

**Project management** (25.1%) and **strategic planning** (21.9%) for the MANAGEMENT area;  
Communication (22%), public relations (16.1%) and social media activities (16%) for the MARKETING area;  
Budget writing for project financing (39.6%) in the FINANCE area.

Regarding TRANSVERSAL competences and SOFT skills here below the top ranking:

1. **Creative and conceptual skills**
2. **Flexibility and adaptation**
3. **Communication Skills**
4. Problem solving
5. Team building
6. Experience creation
7. Working independently
8. Leadership
9. Presentation skills
10. General audience engagement
11. Specific audience engagement
12. Entrepreneurship

In relation to the specific **field A: New management models for cultural spaces** these are the **4 most wanted skills** that operators want **to improve** in order to become better able to develop innovative management approaches and sustainable business models:

**Funding and fundraising skills**

Management skills

Audience Engagement skills

**Business skills**

In relation to the specific **field B: Artistic interventions in non-conventional contexts** these are the **4 most wanted skills** that operators want **to improve** to foster their competences to develop creative services for new markets:

**Funding and fundraising skills**

Ability to raise awareness and community involvement

Network building skills

**Business skills**

Regarding the **level of participation in training programmes** related to Cultural and Creative professions the 78.9% of people surveyed declared they haven't been participating in a training course in the last 3 years and the 93.4% declared they have never participated at all in a training course funded by the Creative Europe programme. Thus the 92.2% of the operators expressed their interest in taking part in the TRAINART capacity building programme. Regarding **training methodologies**, Cultural and Creative operators confirmed their preferences for the "not formal learning" and the "peer-to-peer learning". Here below the top ranking of the most preferred training methodologies:

1. **Interaction with experts**
2. **Sharing of experiences**
3. **Practical sessions**
4. Case studies
5. Study visits
6. Tools or practical products
7. Studies and research
8. Online resources
9. Online webinars

Finally, regarding the **logistic of the training** Cultural and Creative operators expressed their preferences for the **blended learning** (i.e. online training mixed with on-site activities) by highlighting the preference to learn **directly from mentors and experts** (29.1%) and to take part in **seminars and practical workshops** (27.1%).

TRAINART partners will capitalise the results of the present report to update the project capacity building programme for Cultural and Creative operators to shape new skills and to develop innovative business models in one of the two project fields (A: management models of cultural spaces and B: artistic interventions in non-conventional contexts). TRAINART schedules a **blended training programme** made up of **120 training hours** balanced between online and on-site activities. **Online activities** will be **common** to both of the project fields to foster **MANAGEMENT, MARKETING** and **FINANCE** skills useful to create and/or to work with innovative business models in the Cultural and Creative Industries (CCIs). Online activities will be delivered via **MOOCs** ("Massive Open Online Courses") the free online courses available for anyone providing effective, affordable and flexible ways to learn new skills. **On-site activities** will be specific for each of the project field and they will be organised with the **transnational mobility of beneficiaries** and their participation in **Training Hotspots across Europe**. Training Hotspots will have all the same logistic organisation but different topics, each event will last 20 training hours arranged during 3 working days with the following agenda:

**DAY 1 Lesson with a mentor or an expert** in the field of new business models for CCIs applied to field A: cultural spaces management or field B: artistic interventions in not conventional contexts;  
**DAY 2** Visit to local good practices, initiatives and **peer-to-peer networking** with artists and cultural producers of the local framework;  
**DAY 3 Practical workshop** among beneficiaries to share ideas on the pilot actions, start co-production hypothesis and others.

The present report will be updated by the end of the TRAINART project with data incremented as of 31/03/2022 in order to check whether the analysis trends will be confirmed or they would have to be revised.



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